

IBERO-AMERICAN OBSERVATORY OF TELEVISION FICTION

OBITEL 2015

Gender Relations in Television Fiction

*general
coordinators*

**Maria Immacolata Vassallo de Lopes
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*national
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Sánchez, Luisa Torrealba and Maria Immacolata Vassallo de Lopes**



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This Yearbook is a result of a partnership between Globo Universidade and Ibero-American Television Fiction Observatory (Obitel) started in 2008. The Observatory aims to analyze the production, audience and sociocultural repercussion of television fiction in Latin America and in the Iberian Peninsula, throughout publications and seminars.

Publications:

- *Obitel Yearbook 2008: global markets, local stories*
- *Obitel Yearbook 2009: television fiction in Ibero-America: narratives, formats and advertising;*
- *Obitel Yearbook 2010: convergences and transmediation of the television fiction*
- *Obitel Yearbook 2011: quality in television fiction and audiences' transmedia interactions*
- *Obitel Yearbook 2012: transnationalization of television fiction in Ibero-American countries*
- *Obitel Yearbook 2013: social memory and television fiction in Ibero-American countries*
- *Obitel Yearbook 2014: transmedia production strategies in television fiction*
- *Obitel Yearbook 2015: gender relations in television fiction*

About Globo:

Besides publications, Globo supports researches and promotes courses and seminars in partnership with Brazilian and foreign institutions about themes considered relevant for society in the communication, arts, management, technology, and citizenship areas.

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EDITORS' NOTE

This *Obitel Yearbook 2015* is published simultaneously in three languages by Globo/Editora Sulina (Brazil): in printed form in Portuguese, and in digital form in Portuguese, Spanish and English.

Obitel Yearbooks:

- *Obitel Yearbook 2007*, published in Spanish by Editorial Gedisa, Spain.
- *Obitel Yearbook 2008*, published in Portuguese and English by Globo Universidade, under the seal of Editora Globo, Brazil.
- *Obitel Yearbook 2009*, published in Spanish by the European Children's Television Observatory (OETI) in Spanish; in Portuguese and English by Globo Universidade/Editora Globo, Brazil.
- *Obitel Yearbook 2010*, published in printed form in Portuguese and Spanish by Globo Universidade/Editora Globo, Brazil.
- *Obitel Yearbook 2011*, published by Globo Universidade/Editora Globo in printed form in Portuguese and Spanish, and as e-book in English.
- *Obitel Yearbook 2012* and *Obitel Yearbook 2013*, published by Globo Universidade/Editora Sulina in printed form in Portuguese and Spanish, and as e-book in English.
- *Obitel Yearbook 2014*, published by Globo Universidade/Editora Sulina in Portuguese in printed form, and as e-book in Spanish and English.
- *Obitel Yearbook 2015*, published by Globo Universidade/Editora Sulina in Portuguese in printed form, and as e-book in Spanish and English.

In this year of 2015, *Obitel* completes its tenth anniversary.

Since its foundation in 2005, in Bogota, Colombia, *Obitel* has chosen as its main object of study TV fiction production, distribu-

tion and reception in the Ibero-American space. Because of the growing interest of countries in the region to converge and merge in production policies, exchange and media options, cultural, commercial and artistic creation, all this has built an area of significant geopolitical and cultural reference. Based on this scenario, *Obitel* not only performs the quantitative data fiction programs in the network's countries but also analyzes the trends of programming content. Besides, since 2010, the analysis of transmedia reception of TV fiction has been carried out.

Throughout these ten years of existence, *Obitel* has consolidated in the field of Ibero-American communication studies as an international research network which has been producing quantitative and qualitative analysis with the main objective of identifying, through comparative study, both the similarities and differences, the adaptations and appropriations among the national television narratives produced and exhibited in the region. It is, therefore, an intercultural project that allows, through a set of cultural indicators, to identify and interpret the representations these countries make of themselves and of others in the television narratives, through which people build and rebuild daily their cultural identity. These approaches facilitate the Observatory building, at the same time, a comprehensive overview and the cultural and economic strength that fiction has gained in the Ibero-American television and in the life of these countries.

On the other hand, it is necessary to note the construction and improvement over these ten years of a *unified methodological protocol* adopted by all *Obitel* research teams. This protocol integrates mixed techniques of observation and data collection, procedure and patterns of quantitative and qualitative analysis, adoption of conventions and reinventing concepts. All this work is to provide the researchers and practitioners of communication with both synchronic and diachronic view of the complex transformations that are affecting television, specifically in the Ibero-American context.

The main result of all these continuous and coordinated efforts has been the historical series of data that is rarely achieved in the field of TV fiction research. Another equally important result of Obitel has been the collaboration between the university and the productive sector, a relationship that is renewed every year demonstrating that, if desired, the alliance of interests around the study of our main TV product is possible, which is the *telenovela* and its derived formats.

For all this, on the Obitel tenth anniversary, the general coordinators, the national coordinators and all research teams reaffirm their commitment with the knowledge improvement of television fiction, with the formation of its researchers and professionals, with the application and intervention of this knowledge in promoting TV fiction that increasingly speaks in its narrative of our Ibero-American nations.

General and national coordinators of the Obitel Yearbook 2015 once again wish to express our appreciation to Globo Universidade for its continued support over these years and its decisive involvement in this publication and the realization of our annual seminar. We also reiterate our appreciation for the cooperation received from the institutes Ibope Media (Argentina, Brazil, Chile, Colombia, Ecuador, Peru and Uruguay), Nielsen-Ibope-Mexico (Mexico), Caem, GfK e Marktest (Portugal), Barlovento Comunicación/Kantar Media (Spain), Nielsen Media Research (United States), AGB Nielsen Media Research (Venezuela).

Finally, our deepest gratitude for the support and cooperation received from all universities and research centers of the countries members of Obitel.

NOTE ON METHODOLOGY

The IBERO-AMERICAN OBSERVATORY OF TELEVISION FICTION – OBITEL, since its foundation in 2005, works as an intercontinental project for the Ibero-America space, including Latin American and Iberian countries, besides the United States Hispanic population.

The observation that has been carried out by Obitel comprises at least five dimensions of the television fiction as its vast object of analysis: production, exhibition, distribution, consumption and thematic content. The emerging phenomenon of “transmediation” is included in these dimensions since the 2010 Yearbook, and through transmedia reception we intend to explain the new forms in which the audiences relate and connect with television fiction now watched and consumed on the internet or on mobile devices, such as cell phones, laptops, iPods, etc.

The methodological work for this 2015 Yearbook has been mainly:

1. *systematic monitoring* of the fiction shows that were broadcast in the year of 2014 by the open channels in the 12 Obitel countries.

2. generation of *comparable quantitative data* from these countries: rating and share, premiere shows, number of hours, titles and chapters, audience profiles, and the central fiction themes, besides the online activities of producers and users of TV fiction.

3. the analysis of the major trends in narrative and the thematic contents in every country as well as what every national research team considers *the highlights of the year*, especially in terms of hits or failures; changes in modes of production, in narrative aesthetics or in thematic contents.

5. the analysis of *transmedia reception* and the interactions of the audiences with fiction in every country, usually taking one or

some of the top ten shows which, due to its singularity, has had great repercussion on the internet or on social networks.

6. the publication of the results of the systematic monitoring in yearbook format, with special attention to a particular topic, elected as *the theme of the year*, which for this 2015 Yearbook is: **gender relations in television fiction**.

Our monitoring was carried out by a network of research teams from 12 countries and different universities from the Ibero-American region: Argentina, Brazil, Chile, Colombia, Ecuador, Spain, United States, Mexico, Peru, Portugal, Venezuela and Uruguay.

The main sources of audience data have been granted in the different countries by: Ibope (Brazil), Time-Ibope (Chile), Ibope (Colombia, Uruguay), Nielsen-Ibope (Mexico), Ibope Time (Ecuador) Ibope Media Peru (Peru), Average Monitor Marktest Audiometria (Portugal), Kantar Media and Barlovento Comunicaciones (Spain), Nielsen (United States), AGB Nielsen Media Research (Venezuela).

The work is also being done with the data generated by the proper research teams from other sources, such as press releases, websites information, audio and video materials, as well as those derived from direct contacts with agencies and actors of the audiovisual media in each country.

The data statistical treatment was carried out according to *productive typologies* (programs bars, time slots, duration of each fiction product, chapters or episodes) and *measuring typologies* (audience ratings, and share). It makes possible the creation of comparative tables on the offer conditions and the production profiles of television fiction in each country, which include such categories as: programs data, formats, producers, scriptwriters, creators and exhibition strategies.

The general analysis of this Yearbook is divided into three parts.

The first is the **chapter of comparative synthesis** of fiction in the Obitel countries. This comparison is made from a quantitative

and qualitative point of view that makes it possible to observe the development of fiction in each country, highlighting their main productions, as well as the topic of the year.

The second part consists in **12 chapters**, one for each country, with an internal structure where the Yearbook sections are usually fixed, though some are more specific than others. The sections present in each of the chapters are the following:

1. the **country's audiovisual context**: this section presents general information about the audiovisual sector regarding the production of television fiction: the story, tendencies and more relevant events.

2. the analysis of **premiere fictions**: it is presented through quantitative tables that show specific data about national and Ibero-American fiction shows that were released in each country. A comparative analysis is also carried out with the results of the previous year or other year.

3. the **transmedia reception**: this section presents and exemplifies what channels offer to the audience fiction on the internet and mainly the audiences' behaviors when watching, consuming and interacting with their fictions through websites, blogs, forums, etc.

4. the **highlights of the year**: the most important productions not only in terms of audience but also for their sociocultural impact and for generating innovation in the television fiction production or reception.

5. the **topic of the year**: which in this issue is **gender relations in television fiction**. The central objective of this topic is to analyze the main national fictions on a flexible shaft according the peculiarities and possibilities of each country in order to identify how gender is represented and constructed in our fictional stories, on female, male and the nomadic gender (gay, lesbian, transgender, bisexual, and others).

The third part is an **Appendix** that brings the technical specifications of the ten most viewed fiction titles in each country, with the

basic necessary information about, such as production, direction, casting and scriptwriter.

FIRST PART

FICTION IN THE IBERO-AMERICAN SPACE IN 2014

COMPARATIVE SYNTHESIS OF OBITEL COUNTRIES IN 2014

Maria Immacolata Vassallo de Lopes
Guillermo Orozco Gómez

This first part of the Obitel Yearbook presents a comparative synthesis of the main outputs of year 2014 monitoring on the production, circulation and reception of the premiere fiction television programs broadcasted in Ibero-American countries.

The monitoring task covers programs of 77 open television channels, 54 private channels and 23 public channels with national reach in the 12 countries integrating Obitel geocultural environment. On 2014, another public channel emerged in Venezuela, a country showing a steady increase of public channels since 2012.

Table 1. Obitel countries and channels analyzed in 2014

Obitel Countries	Private channels	Public channels	Total of stations
Argentina	América 2, Canal 9, Telefe, El Trece	Televisión Pública	5
Brazil	Globo, Record, SBT, Band, Rede TV!	TV Brasil	6
Chile	UCV, Canal 13, Telecanal, La Red, Chilevisión, Mega	TVN	7
Colombia	RCN, Caracol, Canal Uno	Señal Colombia, Canal Institucional	5
Ecuador	Teleamazonas, RTS, Ecuavisa, Canal Uno	ECTV, Gama TV, TC Televisión	7
Spain	Antena3, Cuatro, Tele5, LaSexta	La1, La2	6¹

¹ Spain has 24 autonomic channels not analyzed in this comparative chapter only including national reach stations of each country. The most significant aspects of these regional or local channels can be found in the chapter devoted to Spain in this Yearbook.

United States	Azteca America, Estrella TV, MundoFox, Telemundo, UniMás, Univision, V-me	—	7
Mexico	Televisa, TV Azteca, Cadena Tres	Once TV, Conaculta	5
Peru	Latina, América Televisión, Panamericana Televisión, ATV, Global TV	TV Peru	6
Portugal	SIC, TVI	RTP1, RTP2	4
Uruguay	Montecarlo TV, Saeta, Teledoce	Televisión Nacional de Uruguay (TNU)	4
Venezuela	Canal I, Globovisión, La Tele, Meridiano, Televen, TV Familia, Vale TV, Venevisión	ANTV, TVes, C.A. TeleSur, VTV, Vive TV, Colombeia, Ávila TV	15
Total	54	23	77

Source: Obitel

In the universe of 77 open TV channels existing in Obitel countries, there is a large predominance of private channels (70%) over the public one (30%). That ratio has been maintained over the years of our monitoring.

Portugal stands out as the only country with an equal amount of private and public channels. On the other hand, in the **United States** there is no public channel transmitting in Spanish language. The smallest difference between the number of private and public channels is found in **Colombia, Ecuador, Mexico** and **Venezuela**, while the biggest difference appears in **Chile, Brazil, Peru** and **Argentina**.

1. Audiovisual context in Obitel countries

Panorama of the audiences

For many years, we in Obitel have reported that the growth and appropriation of the internet among people from the 12 countries making up this project has not meant a total abandonment of the TV screens; quite the contrary, what we have been observing is a series of transmedia processes that underscore this stage of technological migration that many Ibero-American audiences ex-

perience in their relationship with “old and new” media, with new and old screens.

What we did observe in 2014 is the fact that this migration, in general, is making a strong impact on the rating and share measurements, since most countries register a decrease in their audience levels because young people in particular are abandoning the traditional way of watching TV, which does not mean that they have stopped watching TV programs; they *are* watching them, but on other types of devices or platforms such as Video on Demand (VoD), for example, Netflix or Claro Video. This is not just happening in the Obitel countries, but rather it is a worldwide phenomenon.

Generalized drop in rating has also meant the breaking point for some TV industries; for example, **Chile** lived one of the worst crises of its history this year.

The only upturn in audience measurement reported in most Obitel countries concerns all those related with the broadcast of the 2014 FIFA World Cup Brazil. Sports broadcast were the most successful. Broadcasting the matches meant that, at least in the host country—**Brazil**—, fiction had to yield screen time to the soccer passion.

Another breaking point in the Ibero-American audience panorama had to do with the passing of new laws in the telecommunications and broadcasting sector or with the coming into force of previous reforms. That was the case of countries such as **Ecuador, Spain, Mexico** and **Uruguay**.

The General Regulations of the Organic Law of Communication came into effect in **Ecuador**, which modified the country’s media ecosystem to the point that it brought about the shutdown of newspapers and fiction programs that were regarded as inappropriate. Such was the case of the popular sitcom *Una Pareja Feliz*.

With a very different perspective, the Law on Audiovisual Communication Services came into force in **Uruguay**, demanding that every TV channel premiere two hours of domestic TV fiction and films a week. Nevertheless, this country did not produce any fiction in 2014.

After a long wait, the Reform in Telecommunications and Broadcasting came into effect in **Mexico**; however, its benefits in terms of competition and greater TV offers will have to wait another two years until a new national TV network begins transmissions under the leadership of Imagen, the broadcasting group.

Spain presented very similar conditions, since the reorganization of the Spanish radio space did not entail the dissolution of the TV duopoly that has reigned supreme in this country; quite the contrary, it has solidified its position since the regulation started in 2014.

Advertising investment

Unlike what happened in 2013, this year advertising investment grew in most Obitel countries. A new part of this success is due to the broadcast of the 2014 FIFA World Cup Brazil, but it is also due to the new multi-screen advertising strategies that are broadening the commercial scenery of most Ibero-American TV networks.

Argentina reported a 7.4% increase, and it is the country whose open television concentrated 31.9% of the total. Something very similar to what **Brazil** reflected; by experiencing a 7.6% increase, it was the national open television with the most profits.

In the **United States**, Hispanic television continued to report a 14.7 % growth, a very significant figure if it is born in mind that Latin audiences represent an estimated annual profit of 2.5 billion dollars.

Countries such as **Ecuador, Colombia, Venezuela, Peru** and **Uruguay** also reported an increase in advertising investment, with TV and fiction in particular as the space and format generating the most profit.

Mexico presented a *sui generis* advertising context since the main TV network, Televisa, is betting on the re-composition of its commercial strategies in view of the future integration of its contents in a multi-platform framework. This company's profits in 2014 amounted to 5.341 billion dollars.

The Iberian countries **Spain** and **Portugal** also experienced an upturn in TV advertising. In the case of Spain, advertising increased 5%, while the Portuguese media surpassed their advertising profits in 6.4%.

Chile was one of the countries that reflected a decrease in advertising, since investment fell 5.5% due to the country's economic deceleration.

Merchandising and social merchandising

Technological migration is not only a characteristic of the Ibero-American audiences but also a new panorama for the advertising industry surrounding fiction production. The traditional product placement strategy (still dominating merchandising) is more and more often accompanied by a transmedia advertising strategy that includes not only the use of social networks but also the generation of applications and platforms that allow them to expand both the fictional experience and the consumption world that is created from them.

Countries such as **Brazil**, **Mexico**, **Colombia** and **Spain**, with their own typical characteristics, have witnessed the evolution of the way in which advertising becomes involved inside and outside the narrative plots of their series and *telenovelas*. **Brazil**, for instance, is the pioneer when it comes to creating advertising insertions inviting the audience to visit the multi-screen universe of the fictions produced by Globo.

In the case of **Mexico** and **Colombia**, the strategy is not so interactive with the audiences, but it does propose new advertising schemes that include not just multi-screen merchandising but also expanding the fictions by means of music concerts or the staging of theater plays.

Spain bets on the generation of transmedia resources aimed at promoting fictions on the internet, which is mainly done with *telenovelas* inspired by literary works. These works usually offer prequels and sequels that can be used to expand TV fictions as well

as their audiences' experiences; for example, the series *Los Misterios de Laura* has an online game that allows the users to become the main character of this story.

In the rest of the Obitel countries, what prevails in merchandising is the insertion of advertising targeting women (with cosmetics, cleaning products, etc.). The only country where it is forbidden to insert advertising in a fiction is **Venezuela**, because since the year 2014 this stipulation came into force as established by the Law of Social Responsibility in Radio, Television and Electronic Media.

In respect of social merchandising, there were several different stands in the 12 Obitel countries. In **Mexico**, for example, "fiction a la carte" remained in effect, which has been in use since 2011 so that federal and local governments can include (within *telenovelas* or series) advertising of their government actions.

In the same political tenor, in the **United States** and **Uruguay** some of their fictions were used to advertise voting; in the case of the South American country, this advertising was used for the presidential elections; in the United States, in turn, Latin TV *telenovelas* were used both to promote voting among the Hispanic community and to support President Obama's bill to "alleviate" the migratory situation of the millions of illegal citizens living in this country.

One of the social inclusions attracting the most attention is that related with sexual diversity, for countries such as **Brazil** and **Portugal** experienced an unprecedented opening-up to the so-called "gay" issues. In **Brazil**, *Amor à Vida* showed the first kiss between two men in a Brazilian *telenovela* and it made a lot of progress in terms of fiction narrative to reflect the love between two men outside the stereotypes or clichés with which gays had been portrayed in the past in Brazilian *telenovelas*.

Portugal, without showing those levels of openness, bet on discussing narratively the rights of same-sex couples not only to marriage but also to adopting children, and thus it was presented in the *telenovela* *Sol de Inverno*. In addition, the inclusion of this topic

in this *telenovela* earned it the Arco-Íris Prize awarded by the Portuguese Association of Lesbian, Gay, Homosexual and Transgender Inclusion. Another Portuguese fiction that also dealt with sexual diversity was *Os Nossos Dias*, which initially intended to show the first kiss between people of the same sex on Portuguese television; however, it was partially censored.

Other social issues that were dealt with in Ibero-American fictions are related with children's rights, specifically everything connected with eradicating bullying. This happened in countries such as **Brazil, Colombia, the United States, Peru and Venezuela.**

Communication policies

The year 2014 was crucial for the telecommunications and broadcasting policies in the Ibero-American countries making up *Obitel*. Firstly, because many of them began to feel the advantages and disadvantages of the acts and regulations that had been passed in the sector. Secondly, because the processes for the digitalization of the radio spectrum, aiming at the "analog blackout", have meant a profound transformation of the media ecosystems.

Argentina lived the allotment of the broadcasting frequencies in accordance to what is established by the Law on Audiovisual Communication Services, which meant one more stage for the media and legal battle being waged by the Argentinean government and Clarín Group, the largest media conglomerate in that country. Nevertheless, this has not been an impediment for the program Argentina Digital whose objectives are to authorize the telephone companies to operate audiovisual licenses, the network's neutrality and the obligation of the licensees to share their networks.

In this sense, **Brazil** presented the Civil Mark of the Internet establishing the rights and obligations of the internet users. This legal framework is one of the most important in the world because it recognizes not only the net's neutrality but also that it must be at the service of freedom of expression and the respect of the users' privacy and personal information.

The **United States** also made progress in this field because the Federal Telecommunications Commission finally adopted “the net’s neutrality” and declared the internet as a basic public utility, placing it at the same level as the water or electricity services.

In 2014, **Chile** began the implementation of digital terrestrial television thus paving the way for the “analog blackout”; however, the process had to be stopped because not all the people (especially the most remote communities) own the TV sets. The same thing happened in **Peru**, a country that postponed its “analog blackout” in 2014, which might occur by 2024, although this has not been confirmed yet. The blackout did not occur because there is an insufficient penetration of digital TV sets. Today the Andean country has 26 digital channels, a third of which are exclusively religious.

On the other hand, **Spain** did make progress in the restructuring of the radio spectrum with the aim of freeing up the spectrum and making room for 4G technology. At the same time, the Spanish government announced the tender of five land digital TV channels (four in HD and one in standard format). The same process of spectrum redistribution was implemented in Portugal where the government has the undertaking of creating more high definition (HD) TV channels and radio stations. In addition to this, it is worth noticing that a special tariff has been created so that TV operators help finance the cinema. Each subscriber currently supports the cinema with 1.75 euros.

In order to avoid these conflicts, the Plan Vive Colombia was implemented in **Colombia** in 2014, by means of which they seek to broaden internet access and the creation of on-line contents to consolidate a process of media literacy campaign.

Countries such as **Mexico** and **Uruguay** lived similar processes in terms of the discussion and adjustments of their new regulatory frameworks. In **Mexico**, the Telecommunication and Broadcasting Act came into force and it intends to put an end to the media monopolies in order to generate greater competition in the sector. One of the first actions that the Federal Institute of Telecommunications implemented in the framework of this act was to appoint

Televisa and América Móvil as preponderant economic agents; however, these large companies have found legal loopholes convenient enough not only to continue dominating their sector but also to expand to other markets.

Uruguay, amidst presidential elections, witnessed the passing of the Law on Audiovisual Communication Services, which seeks to give priority to local production; nevertheless, there is a strong polarization because its strict control policy and censorship are criticized.

Ecuador and **Venezuela** lived the same scenario of excessive regulation, for both countries suffered a complicated media atmosphere due to the strict legislations that tend to control all the contents that may be considered deleterious to the people or the government. In **Ecuador**, the General Regulations of the Organic Law of Communication concentrate on keeping an eye on the media contents and on imposing sanctions to what is considered a breach, which in many senses is considered anti-constitutional because it goes against freedom of expression, which that act itself establishes as one of its fundamental mainstays. For example, the messages issued by the president “do not constitute a communicational content”; therefore, the right to reply cannot be exercised.

In the same sense, **Venezuela**’s Law of Social Responsibility in Radio, Television and Electronic Media resulted controversial not only because of the restrictions concerning sexual and violent contents and the prohibition of cigarette, alcohol and illegal drug advertising, but also due to their sanctions to contents that may cause anxiety, alter public order or disobey the legitimately established authorities. Journalistic coverage of marches against the Venezuelan government due to economic problems was deemed inappropriate content for the people because it was determined that they were promoting social disorder. This meant a heavy blow to the non-governmental or independent media, which had to refrain from covering the multitudinous marches to prevent their concessions from being withdrawn.

Public TV

Twenty-three out of the 77 TV channels that make up the Obitel scope are public; however, not all of them have the same weight and importance either in terms of program offer or in terms of consumption among Ibero-American audiences. In some cases, this is due to the preponderance of commercial TV over the public one and still in other cases because the functions of public media are often confused with those of the government media, such is the case of **Ecuador** and **Venezuela**, and also in **Mexico**, to a lesser extent. This situation does not happen in countries such as **Spain** and **Portugal**, which have a media history that is more respectful of the public service of the government media. Nevertheless, at present both Ibero-American systems present different financial and credibility crises.

Amidst this panorama, many of the public media in the Obitel countries do not have high viewer ratings, which impacts on the production of fiction they generate. The recent modifications in laws and regulations in some countries have enabled the growth of public media; such is the case of **Argentina**, where 33.3% of their radio and TV signals are public.

This does not happen in **Brazil**; however, the only public channel, TV Brasil, continues showing very low viewer ratings, but they have made a co-production with **Spain** and they have broadcast a rare Angolan production, *Windeck – Todos os Tons de Angola*, with the support of the federal government.

Chile lived a very serious crisis in its public media system, because the state-run TV station TVN suffered an important loss of human and financial capital when the Chilean media ecosystem entered a crisis due to the country's economic recession.

Peru and **Colombia** lived the same scenario, where public television does not manage to penetrate the audiences significantly, which has caused reconsideration about the sense and *raison d'être* of state-owned stations in both countries.

With a very different panorama, although with low penetration levels, the **US** public television system (PBS) launched the Vme

System in 2014. This is a public TV system targeting the Hispanic population living in this country and it is transmitted through digital sub-channels of the US public system.

With a long tradition in their viewers' media lives, the public media in **Spain** and **Portugal** faced one of the most important challenges in their history in 2014. In **Spain**, the financial problems of the public media system, the government pressures and the resignation of managing directors generated an unprecedented crisis that brought about the government's intervention to reduce RTVE's capital in over 387 million euros, aimed at compensating the depreciation of the properties and thus re-establish the patrimonial balance of the public media groups. **Portugal**, following a very similar path, also lived critical moments that brought about once again privatizing plans of the Portuguese public media sector (RTP). In order to avoid this situation, the Independent General Board was created (with a very similar scheme to that of London's British Broadcasting Corporation – BBC), which would be in charge of administering the workings of public media; however, the Board's relationship with the government was tense since the very beginning, generating historical losses of around 85 million euros.

Mexico also adopted a public media system similar to that of the BBC; however, the Telecommunications and Broadcasting Act did not support decidedly the creation and strengthening of public and social media. The dream of a Mexican BBC was simply pushed into the background.

Uruguay, by virtue of the Law on Audiovisual Communication Services, created the Public National Radio Television System, which will give an impulse to the production of national fiction and cinema in all the private and public channels.

A very similar situation is being experienced by **Ecuador** and **Venezuela**, because the government's communication plan is based on the creation of public systems in both countries; however, they work as government media that place the current government's image and actions above all and foremost, thus missing

the chance of turning their people's right to free communication into reality.

Pay TV

If there is something that can be said about pay TV in the Obitel countries is that it shows a constant growth that has not decreased since the year 2011. In 2014, the penetration of paid television (either by cable or satellite) surpassed 50% of the households in all the countries. There are even countries such as **Argentina, Peru, Colombia** and the **United States** where penetration is greater than 70%.

In the rest of the countries, like **Chile, Mexico, Spain, Portugal, Uruguay** and **Venezuela**, the percentage of households with paid television is around 50% and 60%. **Brazil** and **Ecuador** were the only countries with a penetration below 30% in the total number of households. Along with the growth of paid television in all the countries, the importance that the Video on Demand systems are gaining must be considered, since systems like Netflix, Vimeo and Claro TV grew considerably in 2014.

Event contracts such as the 2014 FIFA World Cup Brazil gained a lot of importance as well, whose broadcast generated profit in most private channels in the Obitel scope.

Information and communication technologies

Constance is the word that defines the most the growth of the access to information and communication technologies in the 12 Obitel member countries, because, as it has been happening since 2011, the governments have implemented different plans to attain the "noted" internet connectivity for all the people, which, along with the technological-digital convergence, has propitiated the price reduction of the so-called Triple Play package (cellular and landline telephone services, digital television and internet).

These circumstances brought about increased competition in countries like **Mexico** and **Peru**, which was favorable for the users

to manage to be connected to the internet from mobile devices at a lower cost.

Taking into consideration this possibility, Globo in **Brazil** has begun to broadcast some of its programming in streaming through Globo TV+ and Gshow. Both systems offer exclusive web contents, such as webseries, video clips and fashion tutorials. Although with marked differences of its own, **Peru** also took advantage of the transmedia stage and increased the number of webseries in 2014 by producing four in just a year.

In the **United States**, in view of their viewers' transmedia practices, Latin TV stations also created strategies to "hook" its youngest viewers with its programming. The most significant strategy was *Television Everywhere*, which generated several contents that could be accessed from different platforms and applications.

That is what happened in **Spain** and **Portugal**, two countries where the penetration of the cellular telephone concentrated the bulk of the technological strategies implemented by the TV networks, because it was precisely through the mobile phones that the multi-screen contents were promoted as well as the different transmedia strategies promoted from fiction.

Colombia, through the *Plan Vive Colombia*, did not only seek to decrease the digital gap but also implemented digital literacy campaign actions to make it possible for its viewers to be the producers of their own contents. This meant an important change because the viewers were regarded as users and not as mere consumers.

Without reflecting their determination to use either technologies or forms of interacting with the fiction viewers, countries such as **Argentina**, **Uruguay** and **Venezuela** stood out in terms of internet penetration. These countries reflected an increase of over 10% in respect of the year 2013. **Ecuador** is the only Obitel member country whose internet connectivity does not surpass 50% of the population; only 37.4% of Ecuadorians have access to the internet.

2. Comparison of television fiction in Ibero-American countries in 2014

The comparative synthesis of television fiction among the 12 Obitel countries will be made based on the quantitative production indicators established by the common methodological protocol, being the main ones: total of fiction hours in a year, total of titles, formats, time slot, number of chapters and episodes, circulation data (import, export) and co-productions. We will also perform, when necessary, some analysis of the period 2012-2014 seeking to measure data temporarily and mainly to identify and analyze the most important trends in Ibero-American television fiction.

Table 2. Hours of national and Ibero-American fiction during 2014

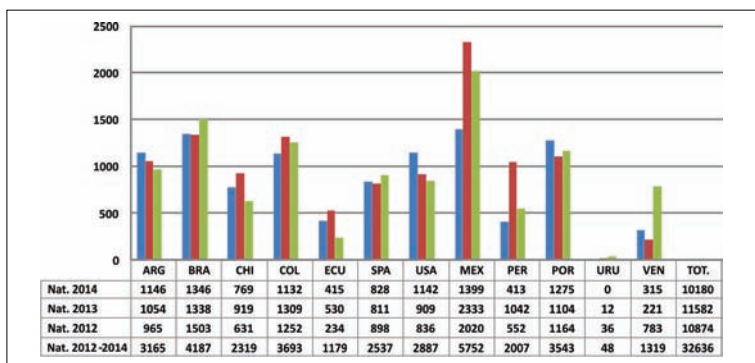
Global offer of hours	2012		2013		2014		TOTAL
	National	Ibero	National	Ibero	National	Ibero	
	10,875	18,915	11,584	22,335	10,180	20,750	
TOTAL	29,790		33,919		30,930		94,639

Source: Obitel

The global offer of fiction hours during 2014 shows a decrease of approximately 3,000 hours in relation to 2013, which means a drop of 8.8%. Nevertheless, this total is still higher than that observed in 2012. If we consider only the total hours at national level, year 2014 featured the lowest supply during the period 2012-2014. Although there is a reduction in 2014 of the total number of hours of Ibero-American fiction, there is a steady growth in percentage of the number of Ibero-American hours as compared to the national ones during this period, namely: 62% in 2012, 65% in 2013 and 67% of total hours in 2014. The latter year experienced a significant increase of Ibero- American titles in countries such as **Brazil, Argentina, Peru and Uruguay**.

Table 3. Offer of national and Ibero-American fiction hours by country during the period 2012-2014.

Table 3.1. Offer of national fiction hours – 2012-2014



Source: Obitel

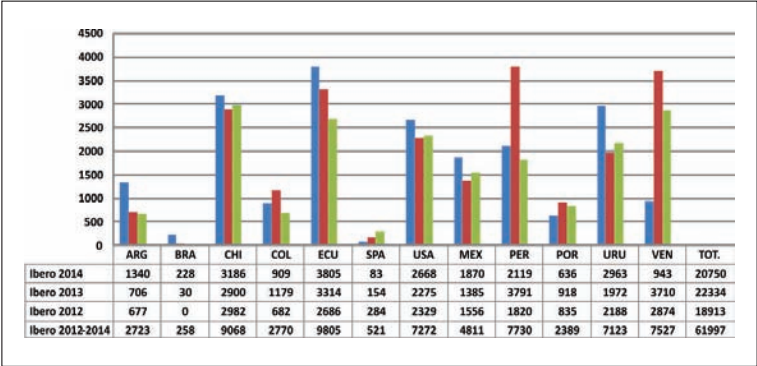
The data show that, in 2014, **Argentina, Brazil, Spain, the United States, Portugal and Venezuela** increased their **production of hours of national fiction** while **Chile, Colombia, Ecuador, Mexico, Peru** and **Uruguay** had a decrease. Among these countries, it is worth to note the sharp decline in the domestic production of **Mexico**: more than 900 hours in relation to 2013 and more than 600 hours in relation to 2012. Another country that showed a sharp drop in national production hours was **Peru**, decreasing more than 600 hours as compared to 2013.

In 2014, **Mexico, Brazil, Portugal, Colombia and Argentina**, in that order, were the top five countries in the production of national fiction hours. Once again, **Brazil and Mexico**, despite the drop suffered by the latter, continued to be the largest producers of fiction in the Ibero-American region. In contrast, **Peru and Ecuador** had the lowest offer of national fiction hours, while **Uruguay** did not produce hours of national fiction during 2014.

Despite the ups and downs, this has been the same trend observed during the period 2012-2014. The Obitel considers that na-

tional production measured in hours is the best quantitative indicator of production capacity in television in a country. Therefore, we see that **Mexico** and **Brazil** are in the *range of countries featuring great productive capacity*; **Colombia**, **Portugal** and **Argentina**, in the *range of middle productive capacity countries*; the **United States**, **Spain**, **Chile** and **Peru** are the countries with *lower middle productive capacity*; and **Venezuela** and **Ecuador** present *lower productive capacity*. **Uruguay** is far behind the last group of countries, being essentially seen as a net consumer of Ibero-American television fiction.

Table 3.2. Offer of Ibero-American fiction hours – 2012-2014



Source: Obitel

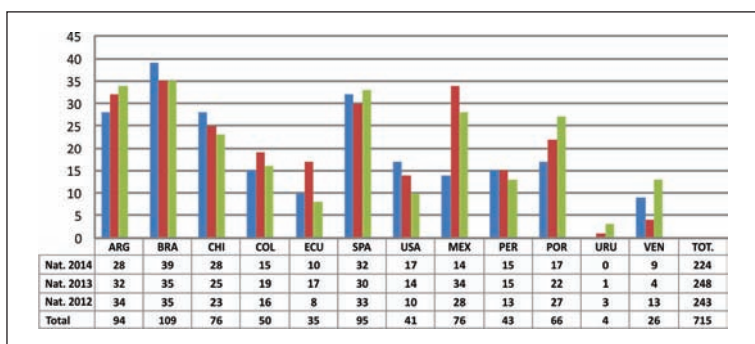
In relation to the **hours of imported fiction** during 2014 among the 12 Obitel countries, **Venezuela**, **Peru**, **Colombia**, **Spain** and **Portugal**, in descending order, showed a drop, while in the rest of countries there was an increase of hours of imported fiction. We would like to draw attention to the fact that **Brazil** has almost multiplied by seven the number of hours of Ibero-American fiction, although it remains as a very small figure when compared to other Obitel countries. Brazil is only surpassed by **Spain** in this area.

Comparing the total hours of domestic and imported fiction by country, only four out of the 12 Obitel countries—**Brazil**, **Colom-**

bia, Spain and Portugal—had more hours of national production than of Ibero-American production; therefore, they produced more hours than imported, and so, in 2014, there was a predominance of national fiction over Ibero-American. On the other hand, the other eight countries, Mexico included, imported more hours of fiction than they produced.

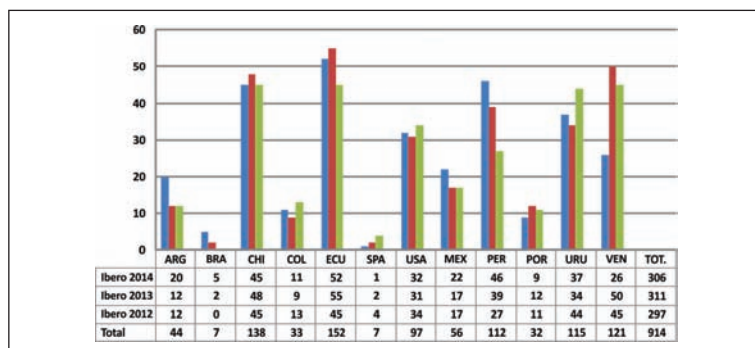
Table 4. Offer of national and Ibero-American fiction titles by country: 2012 – 2014

4.1. Offer of national fiction titles



Source: Obitel

4.2. Offer of Ibero-American fiction titles



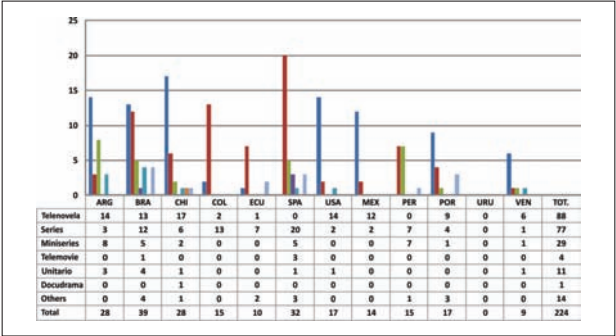
Source: Obitel

Comparing the triennium, we note that **Brazil, Chile, United States** and **Peru** have increased the **production of national titles**, and that **Portugal, Uruguay** and **Venezuela** have decreased, while **Argentina, Colombia, Ecuador, Spain** and **Mexico** had variations during the period. **Argentina** and **Portugal**, although reducing the number of national titles as compared to the previous year, increased their hours of national fiction production in 2014, which means that in these two countries the fictional content is of long term. **Mexico** has already showed a dramatic decrease in the number of national productions, with 20 national titles fewer than in 2013, while there was an increase of imported titles and reprises of old *telenovelas* and miniseries.

As for the **imported titles** during the period 2012-2014, we note that **Argentina, Brazil, Ecuador, Mexico, Peru** and **Venezuela** showed growth in the number of titles while **Spain** decreased. **Chile, Colombia, the United States, Portugal** and **Uruguay** had variation in the number of Ibero-American titles. In **Chile**, there was a decrease in the number of titles imported from Latin American countries in relation to the previous year; therefore, the growing presence of Turkish *telenovelas* makes sense, a country outside Obitel geo-cultural space.

Table 5. National fiction formats and number of titles

Table 5.1. National fiction formats and number of titles in 2014



Source: Obitel

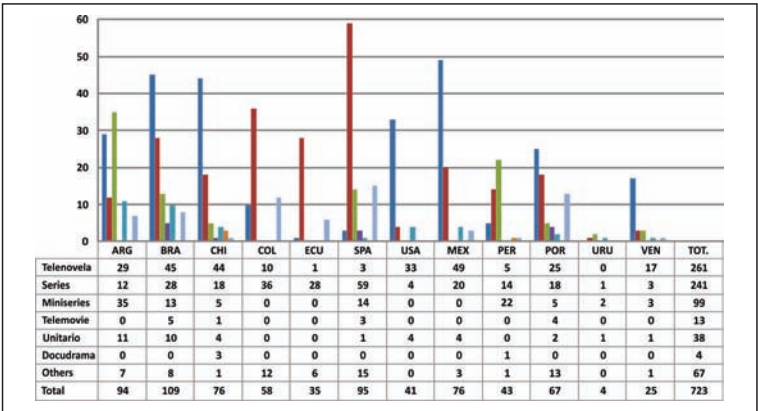
In 2014, the *telenovela* was again the main fictional format in the countries monitored by the *Obitel*. A total of 88 *telenovelas* were produced. The country producing the greatest amount of *telenovelas* was **Chile** (17); **Argentina** and the **United States** (14 each) ranked second; and **Brazil**, third (13). It is worth noting that **Mexico**, traditionally one of the largest producers of *telenovelas*, presented only 12 titles as compared to the 20 produced in 2013, which means a drop of 40% in its production of *telenovelas*. Likewise, **Colombia** and **Peru** also showed a decrease in this format, and the latter did not produce any *telenovelas* in 2014. On the other hand, it should be noted the growth of *telenovelas* in **Venezuela**, which doubled its production from only three in 2013 to six in 2014, and **Ecuador**, which did not produce any in 2013 and produced one in 2014. **Brazil** and **Portugal** showed stability in relation to 2013. In three countries, **Spain**, **Peru** and **Uruguay**, there was no production of *telenovelas*.

An example of what happened in 2013 is that the **series** ranked second, with 77 titles in *Obitel* countries, 11 titles fewer than *telenovelas*. The leader in the production of series was **Spain**, with 20 titles, despite it produced two titles fewer than in 2013. **Colombia**, whose production jumped from zero in 2013 to 13 titles in 2014, occupied the second position. **Brazil** ranked third in the production of series with 12 titles, an increase of three titles in relation to 2013. Anyway, we call attention on the phenomenon of the strong growth of series in the total of fiction productions in the Ibero-American region. In some countries, such as **Colombia**, **Ecuador** and **Peru**, the amount of series surpassed by far the number of *telenovelas*. On the opposite side, we have the **United States** and **Mexico** producing two titles each, with new and sharp drop of the latter, which had produced seven titles in 2013.

The third place in formats was occupied by the **miniseries**, with a total of 29 national titles in the 12 *Obitel* countries. The largest producer of miniseries was **Argentina**, with eight titles, followed by **Peru**, with seven, and **Brazil** and **Spain** in the third position, with

five titles each. **Chile** maintained the number of two miniseries in the year, and **Portugal** and **Venezuela** produced only one miniseries each.

**Table 5.2. National fiction formats
and number of titles – 2012-2014**



Source: Obitel

When we analyze the period **2012-2014**, **Mexico** continues to be the largest producer of *telenovelas*, followed closely by **Brazil** and **Chile**. Although *telenovela* is still the predominant format, the total number of series was only 10% lower than that of *telenovelas*; besides, it was the only format that had at least one production in each country of the Obitel. **Spain** is still the country investing most in series, followed by **Colombia** and **Argentina**. The third most produced format in the triennium was the **miniseries** and **Argentina**, **Peru**, **Spain** and **Brazil** are among the most important producers.

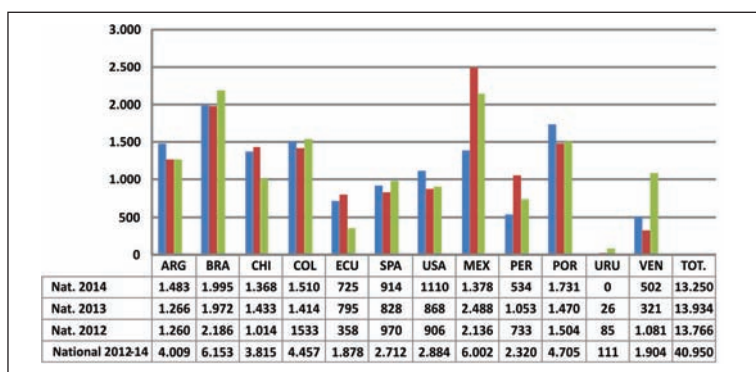
If we add up in the triennium the two *short formats* which are the series and miniseries, their production reaches the 340 titles and exceeds by 79 titles the total of 261 *telenovelas*. Only taking into account 2014 data, one can see that short formats are becoming more popular in the Ibero-American region.

In **Colombia**, **Ecuador** and **Peru**, the production of series surpassed by far that of *telenovelas*. In this sense, it is also worth noting the emphasis placed by **Brazil** in the very title of its chapter in the upward trend of short formats into the 2014 fiction programming.

The *unitario* format has been produced by nine out of the 12 *Obitel* countries, with **Argentina** and **Brazil** being the two largest producers with 55% of the total production of this format. Telefilms were present only in four countries: **Brazil**, **Chile**, **Portugal** and **Spain**. And the docudrama hardly concentrated in two countries: **Chile**, where it has been traditional, with three productions, and **Peru** with only one.

Table 6. Offer of national and Ibero-American fiction chapters/episodes during the period 2012-2014

Table 6.1 Offer of national fiction chapters

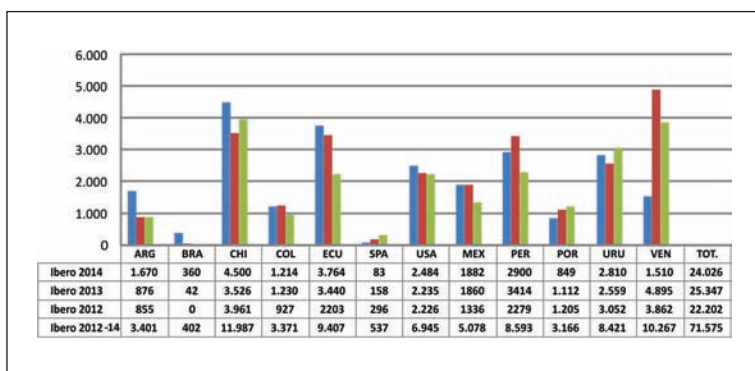


Source: *Obitel*

The three countries presenting the largest number of national fiction chapters/episodes in 2014 were, in this order, **Brazil**, **Portugal** and **Colombia**. Brazilian offer remained stable as compared to 2013, while **Portugal** and **Colombia** increased. Other countries that also increased their supply of chapters/episodes were **Argentina**, **Spain**, the **United States** and **Venezuela**.

And of course, we must point out the significant decrease in the Mexican supply of chapters/episodes, which steadily dropped in 2014 as compared to the two previous years, resulting from the sharp drop in the production of fiction that took place in this country. **Peru** was another country that showed a sharp decline in this regard decreasing by 50%.

Table 6.2. Offer of Ibero-American fiction chapters



Source: Obitel

The outlook of chapters/episodes shows that in 2014 there was an increase in the exhibition of Ibero-American fiction in seven countries monitored by Obitel, namely: **Argentina, Brazil, Chile, Ecuador, the United States, Mexico and Uruguay**. In this scenario, the country showing the highest growth of chapters/episodes was **Brazil**, which, although presenting a relatively low number of chapters/episodes, multiplied by nine this offer due to an increase in the import of Ibero- American fiction. **Argentina** was another country which practically doubled this offer, while **Chile** also increased by almost 30%. In the opposite direction, the countries reducing their offer of Ibero-American chapters/episodes were, by this order, **Venezuela, Spain, Peru and Portugal**.

In short, there was a great increase in the distribution of Ibero-American fiction among the Obitel countries during 2014.

Table 7. Co-productions in 2014

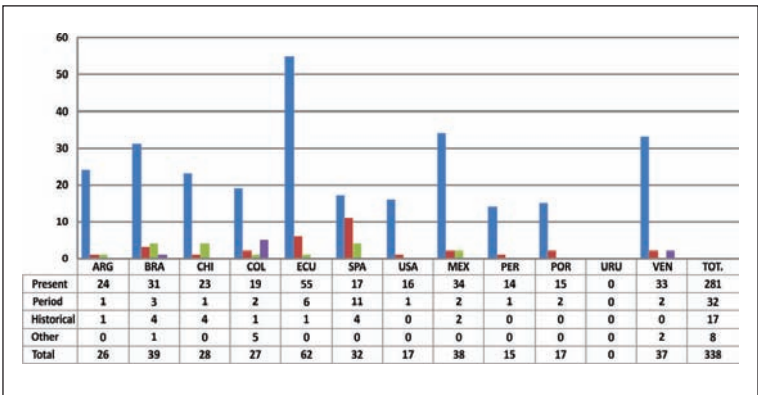
	ARG	BRA	CHI	COL	ECU	SPA	USA	MEX	PER	POR	URU	VEN	TOT.
Obitel Countries	0	1	0	3	1	1	15	3	5	1	2	5	37
Non Obitel Countries	0	0	0	0	0	3	0	0	0	0	0	0	3
Obitel + Non Obitel Countries	0	0	0	0	0	0	0	0	1	0	0	0	1
Total	0	1	0	3	1	4	15	3	6	1	2	5	41

Source: Obitel

In view of the increasing importance of co-productions in the globalized world of television productions, we implemented in the Obitel Methodological Protocol an exclusive table for co-productions.

The **United States** stand out as the country presenting the greatest number of co-productions during 2014, with 15 titles, corresponding to the 65% of its national fiction production, which were made in cooperation with other Obitel countries, especially **Mexico** and **Colombia**. **Peru** and **Venezuela** followed the United States with six and five co-productions, respectively. Making a historical retrospective, it can be observed that **the United States** never reached such a big number of co-productions, taking into account its three co-productions in 2012 and only one in 2013. **Venezuela** had already been the leader in co-productions in 2013 (six), while **Peru** stood out in 2012 (with seven co-productions). Both countries keep active in co-productions in 2014, followed by **Spain**. **Brazil**, **Ecuador** and **Portugal** hardly made one co-production each.

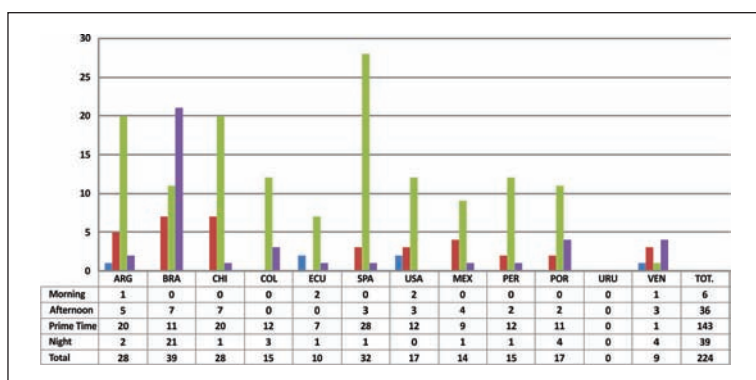
Table 8. Time period of national fiction in 2014



Source: Obitel

In relation to the time period in which the plots develop, there is a great predominance of stories taking place in the present, with 83% of the fiction produced in 2014. The **United States**, **Peru** and **Argentina** are the leading countries in present time fiction. On the other side, we have **Spain**, followed at a great distance by **Colombia** and **Brazil**, with 31% of the total of fiction set in past times (historical and period pieces), consolidating its strong tradition in this genre of fiction and highlighted in the yearbooks. In 2014, there were 49 historical and period fictions, all of them bringing to present facts of the past used as the narrative driving.

Table 9. Titles of national fiction by time slot in 2014



Source: Obitel

The display of national TV fictions in 2014 concentrated in **prime time**. Out of 224 titles, 143 were displayed in this slot, corresponding to more than 60% of the titles displayed in all of the slots. In the second place, we have the **night** time, where **Brazil** is the only country that has a significant number of productions, 54% of displays. In the third place, we have the **afternoon** time, where **Brazil** and **Chile** stand out, with seven productions each. Finally, there is the **morning** time, which presents the fewest amount of titles, only six, with the **United States** and **Ecuador** presenting two fictions each.

3. The top ten TV fictions in the year

**Table 10. The ten most viewed titles in 2014:
origin, format, audience and share**

	Title	Audi- ence	Share	For- mat	Chan- nel	Pro- duction com- pany	Pri- vate or public TV	Coun- try of the orig- inal script	Dis- play coun- try
1	<i>Amor à Vida</i>	41.0	66.75	<i>Teleno- vela</i>	Globo	Globo	Private	Brazil	Brazil
2	<i>Império</i>	32.4	53.51	<i>Teleno- vela</i>	Globo	Globo	Private	Brazil	Brazil
3	<i>Em Fa- mília</i>	31.4	51.96	<i>Teleno- vela</i>	Globo	Globo	Private	Brazil	Brazil
4	<i>Amores Roubados</i>	29.7	53.35	Minise- ries	Globo	Globo	Private	Brazil	Brazil
5	<i>Al Fondo Hay Sitio</i> (6th sea- son)	29.1	42.20	<i>Teleno- vela</i>	Améri- ca Tele- visión	América Televisi- ón	Private	Peru	Peru
6	<i>Pituca sin Lucas</i>	26.3	43.60	<i>Teleno- vela</i>	Mega	Mega	Private	Chile	Chile
7	<i>O Tempo e o Vento</i>	26.2	50.22	Minise- ries	Globo	Globo, Nexus, Panda, Globo Filmes	Private	Brazil	Brazil
8	<i>Corazón Indomable</i>	24.8	35.00	<i>Teleno- vela</i>	Améri- ca Tele- visión	Televisa	Private	Mexi- co	Peru
9	<i>La Gata</i>	24.6	36.00	<i>Teleno- vela</i>	Améri- ca Tele- visión	Televisa	Private	Mexi- co	Peru
10	<i>Alto Astral</i>	23.4	42.57	<i>Teleno- vela</i>	Globo	Globo	Private	Brazil	Brazil
11	<i>Tapas & Beijos</i> (4th season)	23.1	42.00	Series	Globo	Globo	Private	Brazil	Brazil
12	<i>Mi Co- razón es Tuyo</i>	23.1	-	<i>Teleno- vela</i>	Canal 2	Televisa	Private	Spain	Mexi- co
13	<i>Mi Amor el Wachimán</i> (3rd season)	23.1	32.60	Series	Améri- ca Tele- visión	Del Barrio Produc- ciones	Private	Peru	Peru

14	<i>Além do Horizonte</i>	23.0	41.88	<i>Telenovela</i>	Globo	Globo	Private	Brazil	Brazil
15	<i>Hasta el Fin del Mundo te Amaré</i>	22.9	-	<i>Telenovela</i>	Canal 2	Televisa	Private	Argentina	Mexico
16	<i>A Grande Família</i> (14th season)	22.5	41.90	Series	Globo	Globo	Private	Brazil	Brazil
17	<i>Geração Brasil</i>	22.2	38.62	<i>Telenovela</i>	Globo	Globo	Private	Brazil	Brazil
18	<i>Los 80</i> (7th season)	21.1	29.40	Series	Canal 13	Canal 13, Wood	Private	Chile	Chile
19	<i>Avenida Brasil</i>	20.7	31.05	<i>Telenovela</i>	Telefe	Globo	Private	Brazil	Argentina
20	<i>Locura de Amor</i>	20.2	33.50	Series	América Televisión	Del Barrio Producciones	Private	Peru	Peru
21	<i>Rastros de Mentiras</i>	19.6	35.00	<i>Telenovela</i>	Teledoce	Globo	Private	Brazil	Uruguay
22	<i>Avenida Brasil</i>	19.6	31.00	<i>Telenovela</i>	Teledoce	Globo	Private	Brazil	Uruguay
23	<i>Vuelve Temprano</i>	19.4	27.10	<i>Telenovela</i>	TVN	TVN	Public	Chile	Chile
24	<i>La Sombra del Pasado</i>	18.7	-	<i>Telenovela</i>	Canal 2	Televisa	Private	Mexico	Mexico
25	<i>La Gata</i>	18.6	-	<i>Telenovela</i>	Canal 2	Televisa	Private	Venezuela	Mexico
26	<i>El Niño Rojo</i>	18.3	27.50	Miniseries	Mega	Mega	Private	Chile	Chile
27	<i>El Amor lo Manejo Yo</i>	18.3	28.40	<i>Telenovela</i>	TVN	TVN	Public	Argentina	Chile
28	<i>Somos Los Carmona</i>	17.8	31.50	<i>Telenovela</i>	TVN	TVN	Public	Chile	Chile
29	<i>Soltera Otra Vez</i> (2nd season)	17.7	25.50	<i>Telenovela</i>	Canal 13	Canal 13	Private	Chile	Chile
30	<i>La Malquerida</i>	17.6	-	<i>Telenovela</i>	Canal 2	Televisa	Private	Mexico	Mexico

31	<i>Socias</i>	17.0	25.40	<i>Telenovela</i>	TVN	TVN	Public	Argentina	Chile
32	<i>El Color de la Pasión</i>	16.9	-	<i>Telenovela</i>	Canal 2	Televisa	Private	Mexico	Mexico
33	<i>Guapas</i>	16.8	28.00	Series	Teledoce	Pol-ka	Private	Argentina	Uruguay
34	<i>Lo Que la Vida Me Robó</i>	16.5	26.60	<i>Telenovela</i>	Univision	Televisa	Private	Mexico	USA
35	<i>Yo no Creo en los Hombres</i>	16.4	-	<i>Telenovela</i>	Canal 2	Televisa	Private	Mexico	Mexico
36	<i>Muchacha Italiana Viene a Casarse</i>	15.3	-	<i>Telenovela</i>	Canal 2	Televisa	Private	Argentina	Mexico
37	<i>Cholo Powers</i>	15.3	23.10	Miniseries	América Televisión	Del Barrio Producciones	Private	Peru	Peru
38	<i>Mi Corazón es Tuyo</i>	15.0	26.00	<i>Telenovela</i>	Univision	Televisa	Private	Spain	USA
39	<i>Avenida Brasil</i>	14.9	22.40	<i>Telenovela</i>	Ecuavisa	Globo	Private	Brazil	Ecuador
40	<i>Solamente Milagros 3</i>	14.9	25.30	Series	América Televisión	América Televisión	Private	Peru	Peru
41	<i>Mar Salgado</i>	14.8	30.60	<i>Telenovela</i>	SIC	SP Televisão	Private	Portugal	Portugal
42	<i>Solamente Vos</i>	14.5	25.00	<i>Telenovela</i>	Teledoce	Pol-ka	Private	Argentina	Uruguay
43	<i>Viudas e Hijos del Rock</i>	14.4	22.05	Comedy	Telefe	Underground, Endemol, Telefe	Private	Argentina	Argentina
44	<i>Avenida Brasil</i>	14.4	-	<i>Telenovela</i>	Canal 13	Globo	Private	Brazil	Mexico
45	<i>Sol de Inverno</i>	14.0	28.60	<i>Telenovela</i>	SIC	SP Televisão	Private	Portugal	Portugal
46	<i>Mis Amigos de Siempre</i>	13.9	22.00	<i>Telenovela</i>	Teledoce	Pol-ka	Private	Argentina	Uruguay
47	<i>Tres Familias</i>	13.8	22.40	Series	Ecuavisa	Ecuavisa	Private	Ecuador	Ecuador

48	<i>La Canción de Tu Vida</i>	13.8	22.00	<i>Unitario</i>	TVN	Invercine	Public	Mexico	Chile
49	<i>La Ronca de Oro</i>	13.7	52.13	Series	Caracol	Caracol	Private	Colombia	Colombia
50	<i>Siempre Tuya Acapulco</i>	13.4	-	<i>Telenovela</i>	Canal 13	TV Azteca	Private	Mexico	Mexico
51	<i>Hasta el Fin del Mundo</i>	13.3	22.00	<i>Telenovela</i>	Univision	Televisa	Private	Argentina	USA
52	<i>Qué Pobres tan Ricos</i>	13.1	22.00	<i>Telenovela</i>	Univision	Televisa	Private	Colombia	USA
53	<i>Hotel Otelo</i>	13.1	19.20	Miniseries	América Televisión	América Televisión	Private	Peru	Peru
54	<i>Rastros de Mentiras</i>	13.0	19.40	<i>Telenovela</i>	Ecuavisa	Globo	Private	Brazil	Ecuador
55	<i>La Guerrera</i>	13.0	23.00	<i>Telenovela</i>	Teledoce	Globo	Private	Brazil	Uruguay
56	<i>Beijo do Escorpião</i>	12.9	27.20	<i>Telenovela</i>	TVI	Plural Entertainment	Private	Portugal	Portugal
57	<i>Avenida Brasil</i>	12.8	18.20	<i>Telenovela</i>	ATV	Globo	Private	Brazil	Peru
58	<i>Santa Diabla</i>	12.7	20.10	<i>Telenovela</i>	Ecuavisa	Telemundo	Private	USA	Ecuador
59	<i>Flor del Caribe</i>	12.7	23.00	<i>Telenovela</i>	Teledoce	Globo	Private	Brazil	Uruguay
60	<i>Guapas</i>	12.6	19.30	<i>Telenovela</i>	El Trece	Pol-ka	Private	Argentina	Argentina
61	<i>Camino al Amor</i>	12.3	19.18	<i>Telenovela</i>	Telefe	L.C. Acción Producciones, Telefe	Private	Argentina	Argentina
62	<i>Los Vecinos en Guerra</i>	12.2	23.45	Comedy	Telefe	Underground, Endemol	Private	Argentina	Argentina
63	<i>Insensato Corazón</i>	12.1	17.30	<i>Telenovela</i>	Ecuavisa	Globo	Private	Brazil	Ecuador
64	<i>El Regreso</i>	12.1	24.10	<i>Telenovela</i>	TVN	TVN	Public	Chile	Chile

65	<i>El Tiempo Entre Costuras</i>	11.9	26.50	Series	A3	Boomerang TV	Private	Spain	Spain
66	<i>La Patrona</i>	11.9	17.50	<i>Telenovela</i>	ATV	Tele-mundo, Argos Comunicación	Private	Mexico, USA	Peru
67	<i>El Príncipe</i>	11.7	26.90	Series	T5	Plano a Plano	Private	Spain	Spain
68	<i>Un Refugio para el Amor</i>	11.7	25.00	<i>Telenovela</i>	Teledoce	Televisa	Private	Mexico	Uruguay
69	<i>Sres. Papis</i>	11.6	20.51	<i>Telenovela</i>	Telefe	Telefe	Private	Argentina	Argentina
70	<i>Por Siempre mi Amor</i>	11.6	19.00	<i>Telenovela</i>	Univision	Televisa	Private	Argentina	USA
71	<i>Belmonte</i>	11.5	28.60	<i>Telenovela</i>	TVI	Plural Entertainment	Private	Argentina	Portugal
72	<i>Niche</i>	11.3	47.67	Series	Caracol	Caracol	Private	Colombia	Colombia
73	<i>En Otra Piel</i>	11.2	18.60	<i>Telenovela</i>	Ecua-visa	Tele-mundo	Private	USA	Ecuador
74	<i>Cuento Encantado</i>	11.1	17.50	<i>Telenovela</i>	Ecua-visa	Globo	Private	Brazil	Ecuador
75	<i>Somos Familia</i>	11.0	18.46	<i>Telenovela</i>	Telefe	L.C. Acción Producciones, Telefe	Private	Argentina	Argentina
76	<i>Pulseras Rojas</i>	11.0	23.85	Series	Telefe	Castelao Producciones, Televisió de Catalunya	Private	Spain	Argentina
77	<i>Noche & Día</i>	10.9	17.59	<i>Telenovela</i>	El Trece	Pol-ka	Private	Argentina	Argentina
78	<i>Mis Amigos de Siempre</i>	10.8	16.97	Comedy	El Trece	Pol-ka	Private	Argentina	Argentina
79	<i>Jardins Proibidos</i>	10.8	26.40	<i>Telenovela</i>	TVI	Plural Entertainment	Private	Portugal	Portugal

80	<i>Encantadoras</i>	10.7	23.00	<i>Telenovela</i>	Teledoce	Globo	Private	Brazil	Uruguay
81	<i>La Selección II</i>	10.5	43.48	Series	Caracol	Caracol	Private	Colombia	Colombia
82	<i>Destinos Cruzados</i>	10.4	29.60	<i>Telenovela</i>	TVI	Plural Entertainment	Private	Portugal	Portugal
83	<i>Mentiras Perfectas</i>	10.3	43.38	Series	Caracol	Caracol, Warner, Teleamazonas	Private	USA	Colombia
84	<i>La Gata</i>	10.2	19.00	<i>Telenovela</i>	Univision	Televisa	Private	Venezuela	USA
85	<i>El Señor de los Cielos 2</i>	10.0	1.00	<i>Telenovela</i>	Tele-mundo	Tele-mundo Argos	Private	USA, Mexico	USA
86	<i>El Combo Amarillo</i> (5th season)	9.9	17.10	Series	Ecuavisa	Ecuavisa	Private	Ecuador	Ecuador
87	<i>El Capo III</i>	9.9	42.87	Series	RCN	RCN	Private	Colombia	Colombia
88	<i>Estas Secretarias</i>	9.8	15.00	Series	TC Televisión	TC Televisión	Seized	Ecuador	Ecuador
89	<i>Dama y Obrero</i>	9.7	20.70	<i>Telenovela</i>	Ecuavisa	Tele-mundo	Private	USA	Ecuador
90	<i>La Malquerida</i>	9.7	17.00	<i>Telenovela</i>	Univision	Televisa	Private	Spain	USA
91	<i>Velvet</i>	9.4	21.40	Series	A3	Bambú Producciones	Private	Spain	Spain
92	<i>Fugitivos</i>	9.3	42.46	Series	Caracol	Caracol	Private	Colombia	Colombia
93	<i>Señora Acero</i>	9.1	16.00	<i>Telenovela</i>	Tele-mundo	Tele-mundo Argos	Private	USA	USA
94	<i>Comando Elite</i>	9.1	41.84	Series	RCN	RCN	Private	Colombia	Colombia
95	<i>La Que Se Avecina</i>	9.0	22.50	Series	T5	Contubernio	Private	Spain	Spain

96	<i>De que te Quiero te Quiero</i>	8.9	17.00	<i>Telenovela</i>	Univision	Televisa	Private	Venezuela	USA
97	<i>Farsantes</i>	8.9	30.00	<i>Telenovela</i>	Teledocce	Pol-ka	Private	Argentina	Uruguay
98	<i>Águila Roja</i>	8.8	21.00	Series	La1	Globo-media	Public	Spain	Spain
99	<i>Cuéntame Cómo Pasó</i>	8.5	18.60	Series	La1	Grupo Ganga	Public	Spain	Spain
100	<i>Chiringuito de Pepe</i>	8.2	21.40	Series	T5	Mediaset España		Spain	Spain
101	<i>Sin Identidad</i>	8.1	20.10	Series	A3	Diagonal TV	Private	Spain	Spain
102	<i>La Viuda Negra</i>	8.0	40.59	Series	Caracol	Caracol, Televisa	Private	Colombia	Colombia
103	<i>Alias El Mexicano</i>	7.8	39.87	Series	RCN	RCN	Private	Colombia	Colombia
104	<i>Mulheres</i>	7.5	25.20	<i>Telenovela</i>	TVI	Plural Entertainment	Private	Portugal	Portugal
105	<i>Bem-vindos a Beirais</i>	7.5	15.10	Series	RTP	SP Televisão	Public	Portugal	Portugal
106	<i>La Suegra</i>	7.4	39.23	<i>Telenovela</i>	Caracol	Caracol, Sony	Private	Colombia	Colombia
107	<i>Isabel</i>	7.1	16.40	Series	La1	Diagonal TV	Public	Spain	Spain
108	<i>Vicente Ferrer</i>	6.5	15.40	Telefilm	La1	Ganga, TVE, TVC, Visiona-TV	Public	Spain	Spain
109	<i>Sal</i>	5.9	18.70	Series	SIC	SIC	Private	Portugal	Portugal
110	<i>Doida por Ti</i>	5.5	20.00	<i>Telenovela</i>	TVI	Plural Entertainment	Private	Portugal	Portugal
111	<i>La Ronca de Oro</i>	4.6	22.81	<i>Telenovela</i>	Venevisión	CMO Producciones for Caracol Televisión	Private	Colombia	Venezuela

112	<i>Mentir para Vivir</i>	4.4	27.12	<i>Telenovela</i>	Venevisión	Televisa	Private	México	Venezuela
113	<i>Amor Sincero</i>	4.4	20.60	<i>Telenovela</i>	Venevisión	Vista Producciones for RCN, Televisión	Private	Colombia	Venezuela
114	<i>Lo que la vida me robó</i>	4.2	20.96	<i>Telenovela</i>	Venevisión	Televisa	Private	México	Venezuela
115	<i>Mi Corazón es Tuyo</i>	4.2	19.91	<i>Telenovela</i>	Venevisión	Televisa	Private	México	Venezuela
116	<i>Corazón Esmeralda</i>	4.2	21.14	<i>Telenovela</i>	Venevisión	Venevisión	Private	Venezuela	Venezuela
117	<i>Marido en Alquiler</i>	3.9	18.18	<i>Telenovela</i>	Televen	Tele-mundo	Private	USA	Venezuela
118	<i>De Todas Maneras Rosa</i>	3.9	1.47	<i>Telenovela</i>	Venevisión	Venevisión	Private	Venezuela	Venezuela
119	<i>Rafael Orozco, el Ídolo</i>	3.7	18.67	<i>Telenovela</i>	Venevisión	Caracol Televisión	Private	Colombia	Venezuela
120	<i>Voltea pa'que te Enamores</i>	3.6	24.22	<i>Telenovela</i>	Venevisión	Venevisión	Private	Venezuela	Venezuela

Source: Obitel including data provided by survey institutes from each of the 12 chapters

Table 10 brings together the 120 titles corresponding to the sum of the **ten most viewed titles** in each of the 12 Obitel countries, ordered by rating. Among the ten most viewed titles, there are eight *telenovelas* and two **miniseries**. Six out of those ten titles come from Brazil, three from Peru and one from Chile. The first three positions are occupied by Globo's *telenovelas*: *Amor à Vida*, *Império* and *Em Família*. This broadcast also features three more titles in the top ten: two miniseries, *Amores roubados* (fourth position) and *O tempo e o vento* (seventh position), and the *telenovela* *Alto Astral* (tenth place). The *telenovela* *Al Fondo Hay Sitio* (seventh season), from América Television (Peru), occupies the fifth position. The sixth place went to the *telenovela* *Pituca sin Lucas*, from Productora Mega (Chile), and two more *telenovelas* from América Televisión,

Corazón Indomable and *La Gata*, occupy the eighth and ninth positions, respectively.

It is worth noting that only the first fiction displayed surpassed the 40 points of rating, keeping practically the same slot along the three-year period.

National productions prevailed within the 120 most viewed titles, and there were only four exports: first, *Avenida Brasil* (Globo), exported to five Obitel countries, while *Corazón Indomable*, *La Gata* and *Mi Corazón es Tuyo* (Televisa, Mexico) were exported to a single country. Two adaptations of original script from another country must be reported, both of them made by Televisa: *Mi Corazón es Tuyo* (original from Spain) and *Hasta el Fin del Mundo te Amaré* (original from Argentina).

Table 11. Formats and time slots of the ten most viewed titles during 2014

Country	Formats							Time slots			
	Tele-nove-las	Se-ries	Mi-ni-se-ries	Tele-film	Uni-tario	Docu-drama	Others	Morn-ing	Af-ter-noon	Prime time	Night
Argentina	6	1	0	0	0	0	3	0	2	8	0
Brazil	6	2	2	0	0	0	0	0	0	6	4
Chile	7	2	1	0	0	0	0	0	1	9	0
Colombia	1	9	0	0	0	0	0	0	0	10	0
Ecuador	7	3	0	0	0	0	0	0	0	10	0
Spain	0	6	2	1	0	0	1	0	1	9	0
USA	10	0	0	0	0	0	0	0	0	10	0
Mexico	10	0	0	0	0	0	0	0	4	6	0
Peru	4	3	2	0	0	0	1	0	0	10	0
Portugal	8	2	0	0	0	0	0	0	0	10	0
Uruguay	9	1	0	0	0	0	0	0	1	5	4
Venezuela	10	0	0	0	0	0	0	0	2	8	0
TOTAL	77	32	5	1	0	0	5		11	101	8

Source: Obitel with data from research institutes as detailed in each of the 12 chapters

Table 11 shows the ten most viewed fictions in each country classified by display formats and time slots. Among the 120 most viewed productions, 78 correspond to *telenovelas*, one more than in 2014 and the same number as in 2012, followed by the series, with

a total of 29 titles, eight more than in 2013 and four more than in 2012. In relation to the miniseries, there were only six, six fewer than in 2013 and four fewer than in 2012. In summary, during 2014 the series had a significant increase, the production of *telenovelas* kept stable and the miniseries experienced a sharp decline.

The **United States**, **Mexico** and **Venezuela** were the countries exhibiting the greatest figure of *telenovelas*, with ten each, followed by **Uruguay**, with nine. These data are similar to those of previous years. **Colombia** was the country presenting more series (nine), followed by **Spain**, with six. These leaderships have remained the same since 2012. However, in previous years, **Peru** stood out in the exhibition of miniseries, but this did not repeat in 2014.

With respect to time slot, the prime time concentrated again the exhibition of fictions, representing 85% of the most viewed productions. This percentage was higher than in previous years (70% in 2013 and 82% in 2012).

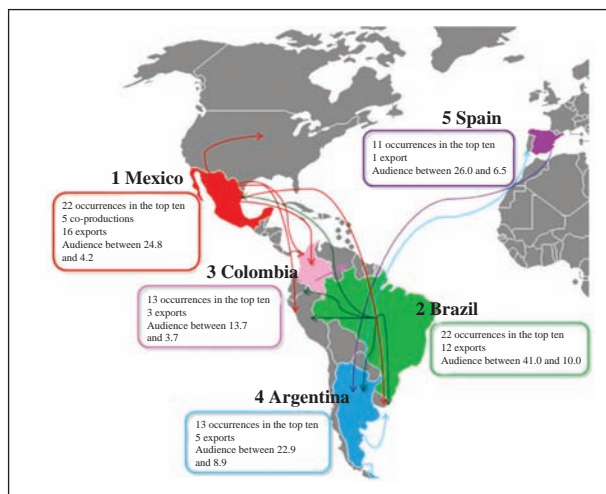
Table 12. Countries producing and importing the ten most viewed titles in 2014 in *Obitel* countries

	Producer country	Number of titles	Number of occurrences	Sales number	Importing countries
1	<i>Mexico</i>	26	27	16	Colombia, USA, Peru, Uruguay, Venezuela
2	<i>Brazil</i>	16	22	12	Argentina, Ecuador, Mexico, Uruguay, Peru
3	<i>Argentina</i>	11	13	5	Portugal, Uruguay
4	<i>Colombia</i>	12	13	3	Venezuela
5	<i>Spain</i>	11	11	1	Argentina
6	<i>Chile</i>	10	10	0	-
7	<i>Portugal</i>	9	9	0	-
8	<i>United States</i>	8	8	6	Ecuador, Peru, Venezuela
9	<i>Peru</i>	6	6	0	-
10	<i>Ecuador</i>	3	3	0	-
11	<i>Venezuela</i>	3	3	0	-
12	<i>Uruguay</i>	0	0	0	-
	TOTAL	115*	125**	43	-

* Five were repeated.

** Five are co-productions.

Source: *Obitel*

Figure 1. Distribution of the ten most viewed titles in each country

Source: Obitel

Figure 1 illustrates the distribution of the most viewed fictions among Obitel countries. Among the 120 most viewed fictions, **Mexico** and **Brazil** are the biggest producers, each with 22 positions in the general ranking, followed by **Colombia** and **Argentina** productions, occupying 13 positions each. Some of these positions are occupied by the same title, as it is the case of *Avenida Brasil*, a Brazilian *telenovela* that was among the top ten in five countries. It is the first time since the beginning of Obitel analysis that such a feat is achieved by a single *telenovela*. **Mexico** co-produced five fictions, and so it appears 27 times as a producer on the list of greatest ratings. In relation to the number of titles, **Mexico** produced 26 out of the 120 most viewed productions, while 16 are from **Brazil** and 12 are from **Colombia**, followed by **Argentina** and **Spain**, with 11 titles produced each.

The largest number of exports also correspond to **Mexico**, which had 16 productions among the ten most viewed in five other countries. The second largest exporter is **Brazil**, which appears 12 times as a producer of rating successes out of its territory. **Argen-**

tina and **Colombia** exported five and three fictions respectively, while **Spain** exported one. The largest importer was **Uruguay**, where most viewed fictions are productions coming from **Brazil**, **Argentina** and **Mexico**.

4. Transmedia reception in Obitel countries

The analysis of the media reception continues to be a fundamental aspect in the study of television fiction in Obitel countries, taking into consideration that access to internet is progressively becoming more popular in the Ibero-American context. According to the data released by Ibope Media², internet penetration in Latin America has increased globally in 2014 and should reach 60% by 2015. Among the most cited activities by Ibope, lies access to social networks, corroborating what the Ibero-American General Secretariat (Segib) indicates: the most active markets in social networks are in Ibero-America. Add to this the trend of simultaneous use of devices and platforms at multi-tasking scheme (Livingstone, 2011), an activity that in countries such as **Brazil** is accomplished by 55% of the population.³ Given this context, it is possible to affirm that the use of the internet together with television boost the general consumption of content produced by open channels.

Bringing such trends towards the consumption of television fiction in transmedia convergence environment (Jenkins, 2009), the analysis of media reception proposed by Obitel Protocol 2015 is that the observation of the reception processes (interactions and practices of users) is done jointly with the transmedia strategies adopted by producers. In this way, the proposal was that each country would describe and interpret the transmedia offers of the Ibero-American fiction and, specifically, at the reception, checking how the interac-

² "Internet na América Latina." Available at: <<http://www.mediabook.ibope.com/noticia/internet-na-america-latina>>, Accessed in: May 2015.

³ "Acesso à internet impulsiona o consumo dos meios tradicionais de mídia, aponta Ibope Media." Available at: <<http://www.ibope.com.br/pt-br/noticias/paginas/acesso-a-internet-impulsiona-o-consumo-dos-meios-tradicionais-de-midia-aponta-ibope-media.aspx>> Accessed in: May 2015.

tion and participation of the audience take place. In summary, it was proposed to observe how the audiences interact in social networks when making comments with other users and when producing content about the transmedia offers of producers.

The analysis of the transmedia reception began with the selection of the most representative title of the year in each of the 12 countries, whether in terms of overall impact on networks or of the importance of the ten fictions with highest rating. Countries could also perform reception analysis of two titles for the subsequent comparison of data. Anyway, the main objective was the qualitative analysis of one or more social networks, leaving at the discretion of each country the definition of both the *corpus* of observation and the selection of aspects of public participation and the predominant topics in the discussions according to the comments published. Below, we present the summary of these choices.

Table 13. Titles and networks analyzed by Obitel countries

Country	Title	Format	Ranking in the top ten	Social network analyzed
Argentina	Guapas	<i>Telenovela</i>	3 rd position	Twitter
Brazil	Malhação	<i>Telenovela</i>	----	Twitter
	Império	<i>Telenovela</i>	2 nd position	Twitter
Chile	Pituca sin Lucas	<i>Telenovela</i>	1 st position	Facebook
Colombia	La Ronca de Oro	Series	1 st position	Official website Official VoD App Móvil ParlarTV Facebook fan's profile and official page Twitter
Ecuador	El Combo Amarillo	Series	8 th position	Facebook
Spain	El Príncipe	Series	2 nd position	Facebook
USA	El Señor de los Cielos 2	Series	7 th position	Facebook Twitter
Mexico	Hasta el Fin del Mundo te Amaré	<i>Telenovela</i>	2 nd position	Facebook
	El Color de la Pasión	<i>Telenovela</i>	6 th position	Facebook
Peru	Al Fondo Hay Sitio	<i>Telenovela</i>	1 st position	Facebook fan's profile

Portugal	Jardins Proibidos	<i>Telenovela</i>	5 th position	Facebook Official website
Uruguay	Rastros de Mentiras	<i>Telenovela</i>	1 st position	Facebook fan's profile
Venezuela	Corazón Esmeralda	<i>Telenovela</i>	6 th position	Official website Facebook Twitter Instagram

Source: *Obitel*

Figure 2. The most analyzed networks in *Obitel* countries



Source: *Obitel*

Following a trend already strong since 2012, social networks have been the major focus of concentration of transmedia actions in *Obitel* countries during the year 2014. Almost all countries focused their analysis on Facebook⁴ pages created by the producers of fictional television content. The exceptions were **Brazil** and **Argentina**, which assessed performances by fans on Twitter. It is interesting to note that **Peru**, **Brazil**, **Argentina**, **Ecuador**, **Uruguay** and **Mexico** focused their comments on the actions of users on social networks, while **Spain**, **United States**, **Portugal**, **Venezuela** and **Chile** have examined proposals for transmedia interactions within

⁴ It is widely known that Facebook significance does not only limit to the social environment, it also has global economic impact generating USD 227 million and 4.5 million jobs.

“The global economic impact of Facebook”. Available at: <<http://www2.deloitte.com/uk/en/pages/technology-media-and-telecommunications/articles/the-global-economic-impact-of-facebook.html>> Accessed in: May 2015.

the production frame and its results in the mobilization of audiences. **Colombia** made a mixture of the above analysis, outlining similar and different features between the transmedia content generated by producers and users.

Among the criteria adopted, **Peru, Argentina, Mexico, Colombia** and **Spain** took into account the number of likes on the pages of the fictions on Facebook to define their objects of analysis. **Venezuela** has accomplished the selection from the title that provided the largest amount of proposals for interactions in the context of transmedia in the production area, considering mainly the activities on social networks. Following the same line, **Portugal** has chosen the innovation contained in the analysis of a fiction that has invested in the concept of creative collaboration from the interaction with on-line users, as well as **Uruguay**, which chose as its object a Facebook page created by a fan. The **United States** highlighted the creation of a secret chapter released exclusively through the internet, and **Chile** has opted for a fiction initiative created within the plot of a *tele-novela*. Finally, **Argentina** and **Spain** used as selection criteria the fictions in the top ten, and **Brazil** has merged a high rating fiction with one of great impact on social networks. Therefore, the main selection criteria of the transmedia object were: 1) repercussion on social networks, such as number of likes, shares and comments; 2) innovative proposals of production in transmedia interactions with the audience; 3) ratings of fictions: presence in the top ten.

Even with the increase in internet access and use of social networks in the Ibero-American region, some countries pointed to limitations on the proposed transmedia actions. In **Mexico**, as well as in **Venezuela**, the strategies on multiple platforms are experimental yet and do not excel by the action of the fans which are not in official spaces proposed for production. In **Colombia**, it is observed that the actions on the internet do not disseminate the television narratives and just replicate their content. **Chile** reports the irregularity with which transmedia actions occur, being intermittent even with the public willing to interact and complement their web TV con-

sumption. When analyzing these cases, one can perceive that the transmedia actions are not seen as a possibility for further strengthening ties with the audiences and are not considered even necessary to mobilize these viewers. Rather, transmedia proposals are seen as extra elements, even expendable, since they are considered to be of lesser importance in front of what is presented on television.

On the other hand, **Argentina** registered a successful action of creating the hashtag of a *telenovela* (*#amigasguapas*) around which almost 1.5 million fans generated content and created interaction spaces. Through the phenomenon of shipping, **Brazil** analyzed how the tactics (Certeau, 2007) of the fans can interfere in the television plot. **Spain** and **Ecuador** presented positive interactions between the official production spaces on Facebook and online audiences and have categorized the contents generated by users on the network. Likewise, **Uruguay** noted how fans show their participation in creating and managing Facebook pages with undeniable passion. **Portugal** drew attention to the inquiry of viewers' opinion, via the internet or by phone, in defining the direction of the narrative at certain key moments of the story. The **United States** highlighted the importance of transmedia strategies in the involvement of the audience between two seasons of a series, launching an episode on the internet that revealed previously fundamental information for the future development of the plot.

Therefore, we can see that there was no consensus in relation to transmedia proposals in *Obitel* countries. Each of them has its own peculiarities and is engaged in a particular moment of the development of their actions for production or for the involvement of fans. Nevertheless, it is important to note that the period 2012-2014 was characterized in our analysis by the central role that social networks played in the processes of transmedia actions of television fictions. The strengthening of relations between producers and audiences on these platforms has been consolidating and maturing at different levels, so that we can see more critical and autonomous audiences, able to create and manage their own content about television fiction

plots and express their agreement or disagreement in off-the-record spaces.

5. Highlights of the year in **Obitel** countries

The implications of the new regulatory frameworks, the new narratives and topics of the fictions on TV and on the web, as well as the transformations of the Ibero-American viewers' fiction reception and consumption habits were among the most outstanding elements in 2014 for the **Obitel** countries. The following is an account.

The year 2014 was not that memorable for fiction production in **Argentina**. The number of national fiction titles premiered decreased significantly in the Argentinean TV programming. Curiously enough, what did increase was the fiction hours aired as the result of a return to a longer format (such as the *telenovela*) as opposed to the series or sitcoms. It is also noteworthy that the fall of the Argentinean TV industry somehow facilitated the success of foreign fictions in this country; the most outstanding case is *Avenida Brasil*, by Globo.

The most outstanding in the year in **Brazil** was the fact that for the first time the production of *short seriality* (series and miniseries) surpassed that of *telenovela*, something unheard of heretofore in this country characterized by the production and export of *telenovela*. One possible explanation for this is that "short stories" reflect better the *raison d'être* of the new oral culture growing in the relation between the new generations and modern technology. At the same time, this implies a serious bet by Globo on formats that are not only shorter, but also more akin to the *short seriality* that are being promoted by the current communicational context.

Meantime, **Colombia** maintained the presence of series on its top ten, for only one title was a *telenovela*. This situation remained unaltered because the co-productions that the main Colombian TV station, *Caracol Televisión*, made with foreign networks continued to prefer producing shorter formats, since these are the ones that are better placed in the international market. Another element that

stood out in Colombian fiction is the cultural proximity of its main productions, because shows such as *La Ronca de Oro* and *Niche* dealt with mythical performers of Colombian music. The series *La Selección II* resulted in another success, which paid homage to the 90s Colombian soccer team. The series acquired further recognition due to the good performance of the current national team in the 2014 FIFA World Cup Brazil.

The fiction industry in **Chile**, in turn, resorted to importing to give its industry a new impulse, and it did so successfully by airing fictions from Turkey. The broadcast of these new forms of narrating and portraying a fiction was very well received by the Chilean viewers who witnessed the simultaneous airing of up to five Turkish *telenovelas*. The importance of the “Turkish invasion” was that it also reported good profits for this country and for the company Mega. Thus, now Chile has become the export platform for Turkish fictions, since they are distributed with Chilean dubbing in 12 Latin American countries.

Three facts stood out in **Ecuador** in 2014: 1) the passing of the regulation for the Communication Act and what it entailed in terms of content regulation and restriction, which even affected the airing of the successful sitcom *La Pareja Feliz*, since it broke the law by presenting contents considered discriminatory on the basis of gender and sexual orientation; 2) it is also noteworthy that, despite Ecuavisa’s dominance in the top ten, the most watched *telenovela* was *Avenida Brasil*, by Globo; and 3) finally, the Ecuadorian national production experienced a considerable reduction, presenting only ten titles in 2014, when 17 had premiered in 2013.

Another country that was also benefited by the success of *Avenida Brasil* was **Mexico**, since the second most important national network, TV Azteca, bet it all on the broadcast of Brazilian *telenovelas*. This action allowed it to access once again the top ten, where it had not been included since the year 2011. In 2014, Azteca premiered six *telenovelas*, four of which were Globo productions. Another of the most outstanding developments in Mexico was the

corruption scandal involving the former *telenovela* actress, Angélica Rivera. The current first lady of the nation gained notoriety when she claimed that she had bought a house worth more than seven million dollars with the salaries that she had received from Televisa for her work as a star in several *telenovelas*. It seems her statement intended to cover up current Mexican President Enrique Peña Nieto's spoils system.

The year 2014 was a formidable one for **Spain**, since each of its 32 fictions attained high ratings; in addition they managed to be successful abroad. This boom was achieved with a mixture of new narrative schemes (resorting comedy) and the permanence of ancient formats that are still highly regarded by the Spanish viewers, case in point, *Cuéntame Cómo Pasó* (currently in its 16th season), *Águila Roja* and *Isabel*. The recipe behind this success is giving priority to fiction quality over quantity.

The most relevant development in the **United States** was the broadcast of the 2014 FIFA World Cup Brazil, which was enjoyed not only by the Hispanic audience but also by the American viewers. The quarter final match between Mexico and Holland is to date the broadcast with the most viewership for a Hispanic TV network, when it registered 10.4 million viewers, while the final between Argentina and Germany is to date the soccer world championship final with the greatest viewership ever, when it reached 9.2 million viewers. In the sphere of TV fiction, Telemundo registered historic progress in terms of audience share, thanks to the success of series such as *El Señor de los Cielos 2* and *Señora Acero*.

Instability reigned supreme in the fiction production in **Peru** for the drive and growth of the Peruvian TV industry stopped unexpectedly. It happened, on one hand, due to the fact that Peruvian viewers forsook local fiction and, on the other, because young viewers like to watch other fictions dealing less with local customs.

Portugal, in turn, reflected important progress in its fiction industry during 2014, since it has managed to distance itself from the dominance of Brazilian *telenovelas*, which have prevailed in the

taste of Portuguese viewers. This was achieved by presenting *telenovelas*, fictions with many episodes that were closer to the Portuguese people's customs and habits and, at the same time, by placing on the TV screens dramas that dealt with controversial issues, such as the right to universal marriage and to the adoption of children by gay couples.

In **Venezuela**, the most outstanding this year was also the way in which the new legislations impacted on both the production of contents and the censorship of these same contents by the Venezuelan authorities, which, aiming to enforce the law, considered that any content (either fiction or news) supporting the demonstrations derived from the economic crisis would be deemed subversive. The censorship context in the Venezuelan public and private media characterized the media rhythm in this country during 2014.

Finally, **Uruguay**, though it is not one of the most important countries in terms of fiction production, since the 2009-2013 it has reported a steady growth, which suddenly stopped because the country's major fiction producer, Saeta Canal, stopped producing series and *telenovelas*. This situation was even contradictory in view of a new legal framework establishing the demand that the channels must include 60% of national production in their programming.

6. Theme of the year: gender relations in the television fiction

The concept of gender was initially associated with women's studies. Today, we acknowledge that the concept and its definitions have gained complexity, and that gender is a symbolic construct that defines and relates subjects socially. We are also aware of the fact that gender is both the product and the process of its making. The notion of gender is mainly supported in practice, that is, in the everyday exercise of being gendered subjects. Hence, with this idea as foundation, the *Obitel* member countries decided to select as "theme of the year" the gender relations that are being represented in the Ibero-American TV fiction.

The major objective of this analysis was to work with the national fictions on a temporarily flexible axis—depending on each country's particularities and possibilities—to identify how our fiction stories have represented: the feminine, the masculine and the nomadic (homosexuality, lesbianism and different gender constructs: gays, lesbians, transsexuals, bisexuals and others). This allowed us to analyze the characteristics of each of these representations, as well as to observe the presences and absences, the acknowledgements and values by means of a comparative analysis of said representations that are translated by specialists as: a complex matrix of practices, myths, images, beliefs and values that consolidate a culture that is expressed in the people's actions, being translated into what the individuals think and feel and into the practices that are socially accepted and transmitted (Villarroel, Brito and DeArmas, 2004).

Therefore, they were connected with the actions that social groups possess collectively and their explanation derived from the study of certain behaviors about some external referent, whether tangible or intangible (Ramírez, 2007). In this case, the referents were the presence of characters and the construction of plots in serialized fiction, from which gender behavior is oriented, shown and guided.

In the methodological level, we analyzed how each leading character portrays a set of values in TV fiction—social, political, ethical and moral values—which define them as characters and place them in the story's structure. There were model elements for the different characters in all of these narrations. Our heroine was virginal, pure, sexy, modern, sensual, a prostitute, or a mother. Likewise, male characters were portrayed proposing differentiated masculine forms, ranging from the hegemonic model of patriarchal masculinity to masculinities more open to subjective dimension and variety, in short, closer to emotional openness. The characters with nomadic genders have also been portrayed from the exaggeration and the inversion of roles and behaviors to the acknowledgement of new and different sensibilities and bodies.

Many of these roles have been broken in some stories, especially in the contemporary *telenovela*, which reveals important changes in the way in which the broad topic of gender is approached. However, there are characteristics that are maintained in general in the conservative model of Ibero-American fiction.

Exploring how the different genders have been portrayed in our countries allowed us to have a complex vision of gendered subjects and the mandates they incorporate. Moreover, it enabled approaching the *telenovela* in its dimension as a social event; that is, as a cultural product that establishes a dialog with our everyday life and the multiple gender representations existing around it.

The findings of each of the 12 *Obitel* member countries in terms of the gender dimension portrayed in their fiction are presented below.

Argentina: Argentinean fictions experienced significant transformations in the last decade in which both the changes in the perception of the ways in which society identifies and defines genders and the forms of verisimilitude in the different discursive types have a bearing; that is why on Argentinean TV at present the old heteronormative, binary representations (man-woman) coexist with more open perspectives in terms of the different gender. However, few of these representations fall on main characters because nomadic genders always appear in supporting characters, which still reveals a reticence to show them in privileged positions within the fictional plot.

The change that was noticed lies mainly on the origin of the fiction production because the economic capital faces another type of diversity, although always preserving the moral limits so that their fiction continues to be profitable. In turn, state-run productions prefer a more socio-educational reading in which inclusion is reflected freely and without stereotypes.

Brazil: Initially anchored in a heteronormative, binary model (man-woman), Brazilian *telenovelas* are the ones that have innovated and evolved the most in terms of gender representation, since, on one hand, they still retain the classical notions of melodrama

through *romantic love*, but, on the other hand, they yield the way to different social manifestations through the representation of a *converging love* (Giddens, 1993), such as it happened in the *telenovela Amor à Vida*, which presented the first kiss between two men in a *telenovela* at prime time on Brazilian television, or as it occurred with the *telenovela Império*, in which a range of characters were introduced who were not anchored to the binary gender condition.

The current life style of the Brazilian society is depicted in TV fiction, which represents the coexistence of several forms of recombined families and ambivalent gender identities, which are constructed through negotiations of love and intimacy.

Chile: Women within Chilean *telenovelas* and series are still underrepresented, which is a faithful reflection of what is happening in this country's public and cultural life. In the Chilean chapter, it is possible to observe a variety of ways of being a woman, which can be systematized into two groups: 1) the community of gender, and 2) the inversion/experimentation with different gender roles. The first group is made up of large casts' *telenovelas*, in which the different characters represent different types of conflicts related with gender stereotypes; the second group accepts as possible solution the inversion of gender stereotypes because men and women exchange roles; however, that does not change the heteronormative values through which being a man or a woman is defined in fiction.

Colombia: *Telenovelas* as the distinctive product of Colombian TV reflect in their narrative the gender crossroads that is being debated among dogmatic radicalism, blatant abuse and the scarce spaces for developing a free human condition, not just in terms of gender. The tension, therefore, focuses on the binary patriarchal paradigm (man-woman) and on multi-diversity. Side by side, we find the ghost of violence that is especially cruel to women first and then to sexual diversity. In conclusion, Colombian fictions currently offer minimal possibilities of transformation for the gender vision.

Ecuador: The new legal conditions that keep an eye on and punish media content in this country brought about an important

change in fiction because special care was taken so that there were no acts of discrimination on the basis of gender or sexual orientation in the *telenovelas* narratives. Nevertheless, this did not prevent several successful sitcoms, such as *Mi Recinto*, *Los Compadritos* and *La Pareja Feliz*, from being banned when they failed to comply with the regulations. However, the same did not happen with other fictions which, without falling in burlesque stereotypes, did represent gender in a way in which the woman's role was subtly distorted in the narrative construction. That is what happened in the series *Estas Secretarias*, which was produced by the state-run channel TC Televisión.

Spain: The directly proportional relation among the degree of prominence, the physical attractiveness and the social class of female characters in Spanish TV dramas confirms the generalized tendency towards the construction of postfeminist prototypes that turn sexuality into self-affirmation. However, because most Spanish fictions are anchored to the past, it was not possible to see more uninhibited models of women since the identikit-like portrayal of Spanish fiction heroines adopted the features of a beautiful, good, young woman whose existence was articulated around romantic and family relationships. The articulation problems between her personal and professional life did not occupy an important space in the Spanish narratives.

The United States: The female leading character of the Mexican *telenovela* *Lo que la Vida me Robó*, Monserrat Mendoza, was taken as object of study. She is an attractive, open, free, but very Catholic woman whose only aspiration in life is to marry her fiancé. She represents faithfully the Marian model of a woman who will wait until her wedding night to lose her virginity, even though she may wear provocative outfits during the rest of the plot. Monserrat did not go to school and did not intend to, because the plot implies that it is not necessary when your goal is to attain "true love". It was noteworthy that this Marian representation had great acceptance among the Hispanic audience, because if there is something that

stands out in the US media palimpsest, it is the freedom of agency every woman enjoys.

Mexico: Still anchored in the thematic narrative roots of the Televisa model, Mexican *telenovelas* are still representing the values of the old-fashioned melodrama where the moral permeates the representation of the masculine and the feminine to a large extent. That way, by means of the personalization and individualization of archetypes, it is possible to qualify all sorts of social issues without affecting the basic principles of the format and the notions of what is or should be “morally accepted”.

This causes the dichotomy between “goodies and baddies” to be the center of all gender representation, because “good women” are those who are submissive, whereas “the bad ones” are those who threaten social morality in their attempt to fulfill their personal needs, which they always manage to achieve by exercising their sexuality. So the women depicted in Mexican *telenovelas* now may appear to be more free, but that does not empower them before their surroundings and their circumstances of life, as it could be seen in fictions such as *Las Bravo* and *Mi Corazón es Tuyo*, where it was even narratively tolerable for the female leading character to be a pole dancer, because the love of the “good man” would end up saving her from this terrible fate.

Peru: Marian representations stopped being predominant in this country; that is, the image of a woman associated with virginal values, profound love and respect for the family to yield the way to a female model that depicts more independent women who center their lives on work and personal development and live a more active sexuality, one that is not necessarily associated with marriage and maternity. The same thing happens with the masculine representation, in which the male providers (heads of the family) coexist with those violent macho chauvinists who usually play the villain roles. The representation of sexual diversity in the Peruvian fictional world, however, is still rare because it is represented timidly and always under the rules of the patriarchal, heteronormative system.

Portugal: the representation of the submissive, devoted woman is beginning to change in Portuguese *telenovelas* since now it is possible to see the woman as someone who is freer and the owner of her own fate. Fictions such as *Sol de Inverno* showed the story of business women who face life without losing glamour, they are no longer the weak women who tolerated everything; quite the contrary, they were strong women who looked at life from a broader perspective without a trace of victimization. That is why *telenovelas* such as *Mulheres* and *Mar Salgado* decided on narratives in which the traditional family dynamics were criticized because they influence so much on the limited representation of what is and should be the woman's role.

Uruguay: It is noteworthy that, in a country with so few fiction productions, two of its most successful productions, *Las Novias de Travolta* and *Porque te Quiero Así*, focused on the representation of gender diversity as narrative pillars.

Las Novias de Travolta is the story of four women who, after becoming friends in their teens, question the embodiment of the feminine and the mandates imposed on the women in respect of this process, because the condition to be accepted as women is to maintain their youth and their bodies' attractiveness. In turn, *Porque te Quiero Así* presents the change that occurs when the patriarchal gender conceptions are broken yielding the way to the concept of double entanglement (McRobbie, 2004), which refers to the coexistence of neo-conservative values related with gender, sexuality and family life with liberalization processes concerning choice and diversity of domestic, sexual and kinship relationships.

Venezuela: What prevailed in the gender representations of Venezuelan *telenovelas* was the traditional model, which established sexual hierarchies and power distribution in which women are never favored. This makes it possible for the model of "the media Cinderella" to still persist in Venezuelan fictional narratives, in which the poor girl falls in love with a rich man who does not only make her happy but also promotes her socially. That is exactly what

happened in the *telenovela La Virgen de la Calle*, faithfully representing this heteronormative model of depicting gender in fiction, which is still a symbolic narrative constant in Venezuela.

Final remarks

Irrespective of the variations with which the issue of gender is approached in the *Obitel* countries' fiction, overall we notice two important elements. Firstly, a number of attempts, which are naturally unequal, at "making progress" in the naturalized inclusion of different situations, interactions, characters and above all sexual identities in the *telenovelas* and series. Some of these identities and interactions are nothing but replicas of male and even macho-chauvinistic characters in empowered female characters, as opposed to diminished male characters who accept certain conditions of submission, especially sexual submission.

The above is important as the beginning of a possible tendency regarding gender identities in Ibero-American fiction, which in the near future could show, in a natural manner, this gender diversity existing in real life, one that goes beyond the strictly masculine or feminine, without judging or ridiculing the one that does not fall in this traditional categorization.

Secondly, since 2013 a phenomenon has been occurring and it may be the definitive step towards the opening up of fiction to other gender interactions and identities, which has continued up to 2014: the love between two men, one of whom is the story's central character. We are referring to the case of the Brazilian *telenovela Amor à Vida (Rastros de Mentiras)*, premiered by Globo in 2013 and aired by TV Azteca in Mexico in 2014.

The scene in which two men kiss each other for the first time in a *telenovela* broadcast on open television lasts but one minute and 24 seconds. There was no need for exaggeration or false interaction because it was a scene that was not only well presented but also even natural. The two main characters, Felix and Nico, showed their love and kissed each other without the need to resort narratively

and visually to the classical “insinuation” which typical *telenovelas* use when they have to show (without showing it) the love between the homosexual characters that have been artificially incorporated in their stories.

After its premiere in Brazil in 2013, *Rastros de Mentiras* began to air in Mexico through TV Azteca on September 22, 2014 and it ended on May 8, 2015. The denouement of the final episode included the uncensored kiss between the two homosexual characters that ended up establishing a strong romantic relationship within the *telenovela*. When the *telenovela* was premiered in Brazil in 2013, it also represented the first gay kiss shown on Brazilian television in a *telenovela* on open national television at prime time.

How are we supposed to assume this broadcast? Is that a sign of opening up, or is it a daring act of TV fiction narrative towards sexual diversity? Does it mean, perhaps, that from now on we can overcome the censorship and the taboo of speaking about sexual diversity in the Ibero-American *telenovelas* without resorting to labels, clichés or discriminating stereotypes? The question hangs in the air, but the kiss scene remains an image as a natural affective interaction in a love relationship between two men.

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SECOND PART

FICTION IN OBITEL COUNTRIES IN 2014

1

ARGENTINA: THE SUCCESS OF FOREIGN FICTION AND THE LITTLE CHARM OF NATIONAL FICTION

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1. Argentina's audiovisual context in 2014

1.1. Broadcast television in Argentina

As from year 1990, Argentina's broadcast television system consists of five networks with national coverage. One of those networks is part of the public media system, whereas the remaining four are managed privately. The Digital Broadcast Television (Televisión Digital Abierta or TDA, in Spanish) has been operating since 2010 and covers 85% of the country through 82 antennas with 16 nationwide-scope networks (six of them are state-owned and ten are managed privately). There are 20 networks with regional-only coverage. All the national broadcast television networks transmit through TDA, with the exception of El Trece, which broadcasts in HD, but participates in TDA.

Chart 1. National broadcast television networks in Argentina

PRIVATELY-OWNED NETWORKS (4)	STATE-OWNED NETWORKS (1)
América 2	
Canal 9	
Telefe	
El Trece	
	La Televisión Pública
TOTAL NETWORKS = 5	

Source: Obitel Argentina

Three of the networks reach the entire country through their pertaining systems of affiliates: Televisión Pública, Telefe and El Trece. The state-owned network is the one that reaches the highest proportion of the national territory (99.5%), although its audience levels are much lower than those of the two main commercial networks. El Trece and Telefe cover all the provinces through direct ownership of or association with the main local networks. The five networks broadcast their programming to the entire country through cable television, which is managed privately. La Televisión Pública is under the charge of the board of directors of Rtase (Radio Televisión Argentina Sociedad del Estado), which is composed of the Argentine Executive Branch (one representative), the Federal Council of Audiovisual Communication (two representatives) and the three main political forces of the members of the National Congress (one representative of each force). This entity manages the communication media owned by the State. Tristán Bauer is the president of Rtase and its managing director is Martín Bonavetti as from year 2008.

América 2 forms part of the América Medios group, which is the property of businessman Daniel Vila, of Grupo Uno, the group that owns six newspapers in the interior of the country, 16 radio stations in the whole country and two cable networks devoted to information. Liliana Parodi is the Programming Manager since 2013. Canal 9 is an integral part of the Albavisión international group, owned by Mexican Ángel González, which runs ten television networks in Central and South America. In Argentina, Albavisión also exploits the radio broadcasting station La Red. As from year 2013, Diego Toni is the content manager of Canal 9. Telefe is owned by 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 it is associated with several owners of domestic broadcast television networks. Since 2011, Tomás Yankelevich is Telefe's global content manager. El Trece is exploited by Clarín holding, a

group that owns newspapers, broadcast TV networks and cable TV networks throughout the country, a digital TV company, internet service providers and websites, and that co-owns a news agency, the only factory manufacturing newsprint paper and also a significant number of companies which are not related to mass communication media. Adrián Suar is, since 2001, the programming manager of El Trece.

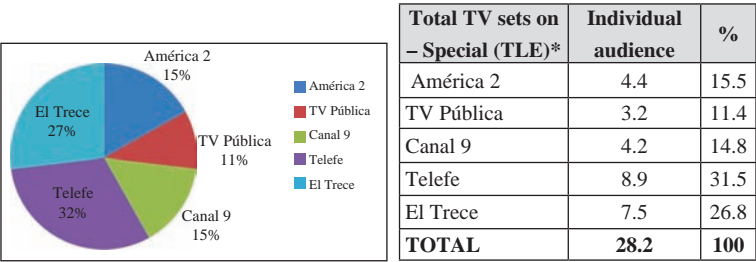
In a year in which the audience measurements were distorted by the broadcasts of the 2014 FIFA World Cup Brazil matches, Telefe and El Trece remained the networks that achieved the highest audience levels. They offered a general-interest proposal and were the networks that placed fiction mainly as part of the prime time. Telefe built its fictional programming schedule on the basis of co-productions with local companies bearing in mind its international sales, whereas El Trece centered its fiction programs on its captive production company, giving priority to the local market. América 2 reached the third place in the rating with an offer split between entertainment and information, in which only one fiction was premiered. Canal 9 specialized in the scope of entertainment and fiction. Within fiction, it worked with Ibero American productions. The two commercial networks with the lowest levels of audience premiered sporadically, in marginal time slots, local programs produced thanks to the financing of the State. La Televisión Pública, in turn, continued granting a central spot to Argentine fiction produced with State funding, sharing its place in the programming schedule with political information and sports programs. At the same time, it reinforced fiction co-productions with private companies.

1.2. Audience trends in 2014

In 2014, the annual average rating for Argentine broadcast television was 27.7. This implies a slight increase in contrast to the one of the previous year (27.5). This is not related to a general increase in the audience levels; instead, it is a result of the peaks achieved by the 2014 FIFA World Cup Brazil broadcasts, which reached a rating

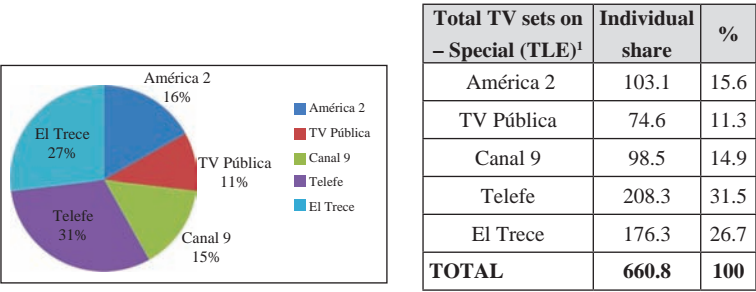
level 10 points higher than the regular programs with the highest audience level.

Graph 1. TV audience by network



Source: Ibope and Obitel Argentina

Graph 2. Share by network

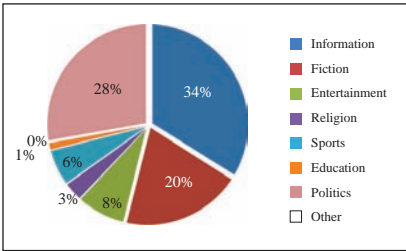


Source: Ibope and Obitel Argentina

For the fourth consecutive year, Telefe maintained the annual average as the most watched network every month of the year, even though El Trece had higher viewership in the prime time during a considerable part of the year thanks to the entertainment program *Showmatch*.

¹ Total TV sets on – Special (Total Ligados Especial, TLE): total viewership of all the television networks, excluding the indexes listed for VCR, pay-per-view, videogames, DVD, internet, CCTV, audio channels (broadcast of AM and FM radio programming) and computer monitors. TLE allows for the assessment of the network’s share based upon the “pure” television rating. Data from the National Television Panel (Panel Nacional de Televisión or PNT, in Spanish), from 07:00 am to midnight. Individual universe in 2012: 57.936.745 – Ibope.

Graph 3. Offer by genre in TV programming



Broadcast genres	Broadcast hours	%
Information	14171:30	34
Fiction	8619:25	20
Entertainment	3242:10	8
Religion	1263:45	3
Sports	2361:00	6
Education	444:30	1
Politics	0:00	0
Other	15930:50	28
Total	31861:40	100

Source: Ibope and Obitel Argentina

1.3. Advertisement investments of the year: in TV and fiction

During 2014, the total investment in advertising in the entire media system varied from ARS 31,248,000 to ARS 41,264,000, which represents a 31.9% increase at an inflation-corrected constant base. Measured in physical volumes (seconds in radio and TV, pages in graphic media) the increase was of 1.6%; the largest growth in physical volumes since year 2010.

Broadcast TV of the capital city and of the interior of the country grew 7.4% and 2.4% respectively, in physical volumes, while pay TV shows, a drop of 1.1%. Television as a whole concentrates 39.7% of the investment in advertising, but just as any other off-line media, loses ground every year in face of the advance of the internet, which grows at an annual 3% in its share.

Nationwide broadcast TV networks divided the investment in advertising according to the following percentages: El Trece, 28.8%; Telefe, 28.1%; Canal 9, 20.9%; América 2, 17.6%; Televisión Pública, 4.6%.

1.4. Merchandising and social merchandising

The national productions intended for the prime time with higher levels of audience were the programs in which the merchandising offer was systematically presented. In *Viudas e Hijos del Rock & Roll*, the plot unfolds in a radio station. This situation makes it

possible for the program to serve as a basis to launch and promote music concerts as well as new productions of national and international musicians. In *Guapas*, mobile phones play a central role in the development of stories.

As far as social merchandising is concerned, the private networks' national productions had a low incidence of social problems approached as a socio-educational tool for large audiences. The exception is given by the incorporation of the recognition, treatment and cure of one of the main characters of her addiction to alcohol. This unfolding, while oriented towards fiction, made it possible to show the path to recognizing the addiction and its different back-and-forth steps until recovery. In some way it served as a case study.

Within the programs funded by the National Institute of Cinema and Audiovisual Arts (Instituto Nacional de Cine y Artes Audiovisuales or INCAA, in Spanish), the addressing of this type of subjects was lower than in previous years. Only in the serial programs *Cuentos de Identidad* and *Santos y Pecadores* in some of the runs work has been done regarding different types of prejudice.

1.5. Communication policies

During 2014, public policies regarding communication were organized around two main axes: the allocation of frequencies in accordance with the Audiovisual Communication Services Law and the enlargement of the TV, telephone and internet digitalization systems. Regarding compliance with the Audiovisual Communication Services Law, the confrontation continued between the State's regulatory agency, Afsca², and Clarín Group, the largest media holding in Argentina. On February 17, 2014, Afsca approved the plan submitted by Clarín Group to observe the Audiovisual Law, by being sub-divided into six new independent business units. However, in October 2014, and after getting to know the names of those who would be in charge of the new units, Afsca reported maneu-

² Federal Authority of Audiovisual Communication Services.

vers contrary to the spirit of the law, given the fact that there were intertwined partners among the different units, and announced the Group's adequacy *ex officio*, which took the case back to court. Clarín Group obtained a precautionary measure and, therefore, the adequacy was suspended.

On October 10, the national government introduced a television viewership measurement system, under the charge of national universities, which is expected to be of nationwide scope. During 2014, it only covered the area belonging to Buenos Aires metropolitan area, and the measurements were under the charge of the National University of San Martín.

By the end of 2014, AFSCA announced a public bidding process for 82 digital television frequencies (22 of high power and 60 of low power) for eight of the main areas of the country: metropolitan area of Buenos Aires, Córdoba, Mendoza, Tucumán, Resistencia, Formosa, Comodoro Rivadavia and Santa Fe.

In December 2014, the Legislative Branch approved the project called Argentina Digital, aimed at replacing the former Telecommunications Law passed in 1972, and finally accounting for the convergent situation among telecommunications, internet and audiovisual media. Among other aspects, the project provided for the authorization to telephone companies to operate audiovisual licenses, the neutrality of the network and the obligation of licensees to share their networks. The declaration of part of the telecommunications market as "Public Service" and the possibility to limit the high level of concentration of the sector were introduced as the positive aspects of a criticized and resisted project, among other reasons, due to the ambiguity and inaccuracy of some definitions.

1.6. Public TV

Within the framework of the public policies defined by the Audiovisual Communication Services Law, the State television system takes an active role that must cover 33% of the available audiovisual spectrum through national, provincial, municipal or university

networks. Since 2008, the networks run by the national state and the provincial states are grouped at the Federal Council of Argentine Broadcast Television, which brings together twelve local networks and one nationwide network, La Televisión Pública. To participate of this section of the audiovisual spectrum, the National Audiovisual University Network was created, which gathers the production centers of national universities that participate in different ways in the development of audiovisual projects. The main element of the State television system is Rtase, which is under the charge of the Argentine Government, with nationwide coverage. Along with the signal of Televisión Pública, Digital Broadcast Television channels are developed, in some cases available in pay TV: Televisión Pública (broadcast channel), Encuentro (educational), Paka Paka (for children), INCAA TV (cinema broadcasting), Tecnópolis TV (scientific broadcasting), and Deportv (sports transmissions).

Within the scope of fiction production, the state-run system sustains the Argentinean Audiovisual Bank of Universal Contents (Banco Audiovisual de Contenidos Universales Argentino or Bacua, in Spanish), which offers programs financed by the INCAA. This way, a reserve of freely available programs is established. During 2014, 11 fictions were premiered through this form of state funding: eight in La Televisión Pública, two in Canal 9, and one in América 2.

1.7. Pay TV

Pay TV covered, during 2014, 87.4% of the Argentine homes, reaching the highest level of connections: 4,320,000 homes. For the first time, the pay TV group rating share exceeded the one of broadcast television: 50.4% versus 49.6%.³ Beyond its permanent expansion, the market is highly concentrated. The six main networks represent 92% of the market, and only one, Cablevisión, belonging to Clarín Group, controls 43% of the total market⁴ and owns 237

³ As per data from the Latin American Multichannel Advertising Council.

⁴ According to the Federal Administration of Audiovisual Communication Services (*Ad-*

licenses throughout the country. This situation contradicts the present regulation, which admits only 24 licenses by licensee and a participation in 35% of the offer. This matter constituted the grounds for the legal dispute between Afsca and Clarín Group; such dispute is still on hold. Despite the high level of diffusion cable TV has in Argentina, there were no fictions produced especially for such network.

1.8. Information and Communication Technologies (ICT) trends

As per data from Internet World Stats⁵, in December 2014, there were in Argentina 32,268,280 users connected to the web; that is 74.7% of penetration in the population. According to the website Comscore⁶, Argentines spend in average 5 hours and 11 minutes a day connected to the internet through computers and mobile phones. Given the massiveness and growth of the network, during 2014 it received USD 37,800,000 as investment in advertising. Out of the on-line advertisements in Argentina, an 81.3% were flash banners, whereas 14% were social advertisements and 3.8% were video advertisements.

With respect to the use of social networks, 17 million Argentines are active daily Facebook users, while 23 million use Facebook each month. Also, 89% of the internet users in Argentina are in Facebook, whereas only 22% use Twitter, 19% use Google+ and 10% use LinkedIn.

In Argentina, in December 2014, there were 57,300,000 connections to cell phones and tablets or iPads; that is to say, three connections per inhabitant.⁷ Through their mobile phones, 13,100,000

ministración Federal de Servicios de Comunicación Audiovisual, Afsca), taking into account the population density, the cable networks of Clarín group cover 58.1% of the pay TV market.

⁵ Available at <<http://www.internetworldstats.com/south.htm>>.

⁶ See: <<http://www.comscore.com/lat/Insights/Presentations-and-Whitepapers/2014/2014-Arentina-Digital-Future-in-Focus>>.

⁷ According to <<http://www.carrieryasoc.com/2014/12/10/usuario-de-datos-moviles-2014/#more-916>>

Argentines connect to the internet on a daily basis. This trend is increasing, since during 2014 the sale of smartphones grew 78%. Within this growth context, there is a remarkable increase in WhatsApp connections, which cover 84% of internet users through mobile phones.

Regarding audiovisual consumption through the internet, 18% of the homes with access to broad band in Argentina connect their television sets to the internet. From among them, 64% use smart TVs and most of them (68%) use their TVs connected to make the streaming of films and television programs. There are 15,600,000 video spectators online. Each Argentine home consumes in average 124 online videos per month. Jointly with the diffusion of on-demand video systems like Netflix, Cablevisión on demand, Fox Play, HBO GO, the Argentine home widened the modalities of audiovisual fiction circulation, although no local production is still registered for these new media.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fictions broadcast in 2014 (national and foreign; premieres, reruns and co-productions)

PREMIERE NATIONAL TITLES – 28 Telefe – 8 national titles	CO-PRODUCTIONS – 0 PREMIERE FOREIGN TITLES – 20
1. <i>Aliados</i> (series) 2. <i>Camino al Amor</i> (telenovela) 3. <i>La Celebración</i> (serial program) 4. <i>Los Vecinos en Guerra</i> (telenovela) 5. <i>Somos Familia</i> (telenovela) 6. <i>Señores Papis</i> (telenovela) 7. <i>Taxxi, Amores Cruzados</i> (telenovela) 8. <i>Viudas e Hijos del Rock & Roll</i> (comedy)	Telefe – 5 titles 29. <i>Avenida Brasil</i> (telenovela – Brazil) 30. <i>Insensato Corazón</i> (telenovela – Brazil) 31. <i>Pulseras Rojas</i> (series – Spain) 32. <i>Frágiles</i> (series - Spain) 33. <i>La Guerrera</i> (telenovela – Brazil)
El Trece – 6 national titles 9. <i>Farsantes</i> (telenovela) 10. <i>Guapas</i> (telenovela)	El Trece – 1 title 34. <i>Fina Estampa</i> (telenovela – Brazil) Canal 9 – 13 titles 35. <i>Corazón Indomable</i> (telenovela – Mexico)

<p>11. <i>Mis amigos de siempre</i> (telenovela)</p> <p>12. <i>Noche & Día</i> (telenovela)</p> <p>13. <i>Solamente Vos</i> (telenovela)</p> <p>14. <i>Violetta</i> (telenovela)</p> <p>Canal 9 – 2 national titles</p> <p>15. <i>El Legado</i> (miniseries)</p> <p>16. <i>Santos y Pecadores</i> (serial)</p> <p>TV Pública – 11 national titles</p> <p>17. <i>Ana y el Vino</i> (miniseries)</p> <p>18. <i>Bien de Familia</i> (miniseries)</p> <p>19. <i>Cuentos de Identidad</i> (serial)</p> <p>20. <i>Doce Casas</i> (series)</p> <p>21. <i>El Secreto de los Rossi</i> (miniseries)</p> <p>22. <i>Embarcados</i> (miniseries)</p> <p>23. <i>En Terapia</i> (series)</p> <p>24. <i>Esa Mujer</i> (telenovela)</p> <p>25. <i>Las 13 Esposas de Wilson Fernández</i> (miniseries)</p> <p>26. <i>Quién mató al Bebe Uriarte</i> (miniseries)</p> <p>27. <i>Señales</i> (telenovela)</p> <p>América – 1 national title</p> <p>28. <i>Viento Sur</i> (miniseries)</p>	<p>36. <i>De que te Quiero, te Quiero</i> (telenovela – Mexico)</p> <p>37. <i>El Señor de los Cielos</i> (telenovela – USA)</p> <p>38. <i>Escobar, el Patrón del Mal</i> (telenovela – Colombia)</p> <p>39. <i>La Gata</i> (telenovela – Mexico)</p> <p>40. <i>La Malquerida</i> (telenovela – Mexico)</p> <p>41. <i>La Patrona</i> (telenovela – Mexico)</p> <p>42. <i>La Tempestad</i> (telenovela – Mexico)</p> <p>43. <i>La Viuda Negra o La Patrona del Patrón</i> (telenovela – Colombia)</p> <p>44. <i>Lo que la Vida me Robó</i> (telenovela – Mexico)</p> <p>45. <i>Marido en Alquiler</i> (telenovela – USA)</p> <p>46. <i>Por Siempre mi Amor</i> (telenovela – Mexico)</p> <p>47. <i>Qué Bonito Amor</i> (telenovela – Mexico)</p> <p>TV Pública – 1</p> <p>48. <i>Amar en Tiempos Revueltos 3</i> (telenovela – Spain)</p> <p>RERUNS – 4</p> <p>Telefe – 1</p> <p>1. <i>Casados con Hijos</i> (comedy – Argentina)</p> <p>Canal 9 – 1</p> <p>2. <i>Café con Aroma de Mujer</i> (telenovela – Colombia)</p> <p>América 2 – 2</p> <p>3. <i>Tumberos</i> (series – Argentina)</p> <p>4. <i>Historia Clínica</i> (serial – Argentina)</p> <p>TOTAL PREMIERE TITLES: 48</p> <p>TOTAL TITLES: 52</p>
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Source: Obitel Argentina

Table 2. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chapter/ Episodes	%	Hours	%
NATIONAL (total)	28	58.3	1483	47.0	1145:35	46.1
OBITEL COUNTRIES (total)	20	41.7	1670	53.0	1340:00	53.9
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00	0.0
Argentina	28	58.3	1483	47.0	1145:35	46.1
Brazil	4	8.3	267	8.5	232:50	9.4
Chile	0	0.0	0	0.0	0:00	0.0
Colombia	2	4.2	117	3.7	97:00	3.9
Ecuador	0	0.0	0	0.0	0:00	0.0
Spain	3	6.3	170	5.4	129:50	5.2
USA (Hispanic production)	2	4.2	254	8.1	194:25	7.8
México	9	18.8	862	27.3	685:55	27.6
Peru	0	0.0	0	0.0	0:00	0.0
Portugal	0	0.0	0	0.0	0:00	0.0
Uruguay	0	0.0	0	0.0	0:00	0.0
Venezuela	0	0.0	0	0.0	0:00	0.0
TOTAL	48	100.0	3153	100.0	2485:35:00	100.0

Source: Ibope Argentina – Obitel Argentina

In 2014, national premieres fall to four, but the total screen time grows for the various formats of national fiction. It maintains a foreign offer, which comes from the countries which typically scheduled Argentina fiction, as Brazil, Mexico, Colombia and Spain.

Table 3. Co-productions

	Titles	Co-producing countries	Producers	Format
Obitel countries	0	--	--	--
TOTAL TITLES CO-PRODUCTIONS WITHIN OBITEL COUNTRIES: 0				
Non Obitel countries	0	--	--	--
TOTAL TITLES CO-PRODUCTIONS WITH NON OBITEL COUNTRIES: 0				
Obitel + non Obitel countries	0	--	--	--
TOTAL TITLES CO-PRODUCTIONS WITH OBITEL + NON OBITEL COUNTRIES: 0				
TOTAL CO-PRODUCTIONS: 0				

Source: Obitel Argentina

Unlike previous years, this year co-productions are not premiered in Argentina

The programing maintains a criterion used to it: the dominance of national fiction in prime time, while foreign fiction privileged afternoon programing

Table 4. Chapters / episodes and hours broadcast by time slot

Time slot	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (06:00 - 13:00)	45	3.0	55:20	4.8	0	0.0	0:00	0.0	45	1.4	55:20	2.2
Afternoon (13:00 - 21:00)	308	20.8	232:20	20.3	1350	80.8	1095:50	81.8	1658	52.6	1328:10	53.4
Prime time (21:00 - 00:00)	1.075	72.5	815:35	71.2	320	19.2	244:10	18.2	1395	44.2	1059:45	42.6
Night time (00:00 - 06:00)	55	3.7	42:20	3.7	0	0.0	0:00	0.0	55	1.7	42:20	1.7
Total	1483	100.0	1145:35	100.0	1670	100.0	1340:00	100.0	3153	100.0	2485:35	100.0

Source: Obitel Argentina

Table 5. Formats of national and Ibero-American fiction

Format	National						Ibero-American					
	Titles	%	C/E	%	H	%	Titles	%	C/E	%	H	%
Telenovela	14	50.0	1,214	81.9	966:10	84.3	18	90.0	1,622	97.1	1305:45	97.4
Series	3	10.7	62	4.2	49:05	4.3	2	10.0	48	2.9	34:15	2.6
Miniseries	8	28.6	162	10.9	95:50	8.4	0	0.0	0	0.0	0:00	0.0
Telemovie	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0	0:00	0.0
Unitario	3	10.7	45	3.0	34:30	3.0	0	0.0	0	0.0	0:00	0.0
Docudrama	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0	0:00	0.0
Others (soap opera, etc.)	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0	0:00	0.0
Total	28	100.0	1,483	100.0	1145:35	100.0	20	100.0	1,670	100.0	1340:00	100.0

Source: Ibope Argentina – Obitel Argentina

In 2014, the *telenovela* format prevails, concentrating half of the premiere titles and almost all the fiction screen time.

Table 6. Formats of national fiction by time slot

Format	Morn- ing	%	After- noon	%	Prime time	%	Night time	%	To- tal	%
<i>Telenovela</i>	1	100.0	3	60.0	10	50.0	0	0.0	14	50.0
Series	0	0.0	1	20.0	2	10.0	0	0.0	3	10.7
Miniseries	0	0.0	1	20.0	6	30.0	1	50.0	8	28.6
Telemovie	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	2	10.0	1	50.0	3	10.7
Docudrama	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Others (soap opera, etc.)	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Total	1	100.0	5	100.0	20	100.0	2	100.0	28	100.0

Source: Ibope Argentina – Obitel Argentina

Table 7. Time period in which fiction is set

Time	Titles	%
Present	24	92.3
Period	1	3.8
Historical	1	3.8
Others	0	0.0
Total	26	100.0

Source: Obitel Argentina

As in previous years, the privilege of premiere fiction temporality is the present. However, a period fiction—unusual in Argentina programming—stands out, *El Patrón del Mal*.

Table 8. The ten most watched titles: origin, rating, share

	Title	Country of origin of idea or script	Producer	Channel	Name of scriptwriter or author of original idea	Rating	Share
1	<i>Avenida Brasil</i>	Brasil	Globo	Telefe	S: João Emanuel Carneiro	20.7	31.05
2	<i>Viudas e Hijos del Rock & Roll</i>	Argentina	Under-ground/ Endemol/ Telefe	Telefe	OI: Sebastian Ortega S: Ernesto Korovsky, Silvina Fredjkes and Alejandro Quesada	14.4	22.05
3	<i>Guapas</i>	Argentina	Pol-ka	El Trece	OI: Adrian Suaré: Leandro Calderone and Carolina Aguirre	12.6	19.3
4	<i>Camino al Amor</i>	Argentina	L.C. Acción Producciones and Telefe	Telefe	OI: Quique Estevanez S: Marta Betoldi, Gastón Cerana, Leonardo Azamor, Teresa Donato and Vicky Crespo	12.3	19.18
5	<i>Los Vecinos en Guerra</i>	Argentina	Underground and Endemol	Telefe	OI: Sebastian Ortega S: Ernesto Korovsky, Silvina Fredjkes and Alejandro Quesada	12.2	23.45
6	<i>Sres. Papis</i>	Argentina	Telefe	Telefe	S: Cecilia Guerty and Pablo Junovich	11.6	20.51
7	<i>Somos Familia</i>	Argentina	L.C. Acción Producciones and Telefe	Telefe	S: Marcelo Nacci and Laura Barneix	11.0	18.46
8	<i>Pulseras Rojas</i>	Spain	Castelao Producciones and Televisió de Catalunya	Telefe	S: Albert Espinosa	11.0	23.85
9	<i>Noche & Día</i>	Argentina	Pol-ka	El Trece	S: Marcos Osorio Vidal and Willy Van Broock	10.9	17.59
10	<i>Mis Amigos de Siempre</i>	Argentina	Pol-ka	El Trece	OI: Adrián Suar S: Jorge Maestro and Claudio Lacelli	10.8	16.97
Total productions: 10				Foreign scripts: 2			
100%				20%			

Source: Ibope Argentina – Obitel Argentina

Table 9. The ten most watched: format, length, time slot

	Title	Format	Genre	Number of chap./ ep. (in 2014)	Dates of first and last broadcast (in 2014)	Time slot
1	<i>Avenida Brasil</i>	<i>Telenovela</i>	Melodrama	41	01/01 al 07/07	Prime time
2	<i>Viudas e Hijos del Rock & Roll</i>	<i>Telenovela</i>	Comedy	75	18/08 a 30/12	Prime time
3	<i>Guapas</i>	<i>Telenovela</i>	Drama/ Comedy	165	17/03 a 30/12	Prime time
4	<i>Camino al Amor</i>	<i>Telenovela</i>	Melodrama	120	26/05 a 22/12	Prime time
5	<i>Los Vecinos en Guerra</i>	<i>Telenovela</i>	Comedy/ Police	2	01/01 a 02/01	Prime time
6	<i>Sres. Papis</i>	<i>Telenovela</i>	Drama/ Comedy	184	06/01 a 27/11	Prime time
7	<i>Somos Familia</i>	<i>Telenovela</i>	Comedy/ Drama	188	06/01 a 20/10	Afternoon / prime time
8	<i>Pulseras Rojas</i>	Series	Drama	30	27/01 a 07/03	Afternoon
9	<i>Noche & Día</i>	<i>Telenovela</i>	Police	23	17/11 a 30/12	Prime time
10	<i>Mis Amigos de Siempre</i>	<i>Telenovela</i>	Romantic comedy	145	01/01 a 08/08	Prime time

Source: Obitel Argentina

Table 10. Themes in the ten most watched titles

	Title	PREVAILING THEMES (up to 5 most relevant themes)	SOCIAL THEMES (up to 5 most relevant themes)
1	<i>Avenida Brasil</i>	Infidelity, secret and revelation, hidden identity, love and vengeance	Child abandonment, upward social mobility and cultural confrontation
2	<i>Viudas e Hijos del Rock & Roll</i>	Love, hidden identity, friendship and evocation of adolescence	Homosexuality, class relationships and discrimination
3	<i>Guapas</i>	Scam, friendship and overcoming of fears	Gender-based violence, infidelity, infertility, class differences and abuse, alcoholism
4	<i>Camino al Amor</i>	Impossible love, estrangement, failed meeting	Conflicts of class, self fulfillment, suicide
5	<i>Los Vecinos en Guerra</i>	Scams, thefts, double life, murders, intrigues	Teenage pregnancy, transgender

6	<i>Sres. Papis</i>	Modern parenthood, love, infidelity, masculinity, ambition	Homosexuality, self-fulfillment, class differences
7	<i>Somos Familia</i>	Hidden identity, impossible love, remorse	Orphanship, adoption
8	<i>Pulseras Rojas</i>	Humor, friendship, self improvement	Fight against illnesses, anorexia, cancer, Asperger syndrome
9	<i>Noche & Día</i>	Love, betrayal, double life, exile	Depression, alcoholism, psychiatric illnesses
10	<i>Mis Amigos de Siempre</i>	Friendship, team work, soccer, intrigues, infidelity	Crisis and self management of community club

Source: Obitel Argentina

**Table 11. Audience profile of the ten most watched titles:
gender, age, socioeconomic status**

Titles		Chan- nel	Gender %		Age group %					Socioeconomic status %			
			Wom- en	Men	4-12	13-18	19-24	35-44	45+	AB C1	C2	C3	D
1	<i>Avenida Brasil</i>	Telefe	58.9	41.1	18.3	27.3	22.3	17.6	14.5	7.1	21.7	35.5	35.7
2	<i>Viudas e Hijos del Rock & Roll</i>	Telefe	58.6	41.4	15.1	25.9	21.6	22.2	15.2	25.4	18.7	24.0	31.9
3	<i>Guapas</i>	El Trece	60.8	39.2	12.1	21.8	23.5	18.9	23.8	15.7	33.5	29.9	21.0
4	<i>Camino al Amor</i>	Telefe	62.0	38.0	17.8	27.4	22.2	18.4	14.2	9.5	17.6	29.9	43.0
5	<i>Los Vecinos en Guerra</i>	Telefe	56.0	44.0	20.5	27.1	20.6	18.7	13.1	0.1	27.6	35.3	37.0
6	<i>Sres. Papis</i>	Telefe	59.9	40.1	20.8	27.4	22.8	17.2	11.9	9.1	19.5	33.5	37.9
7	<i>Somos Familia</i>	Telefe	61.7	38.3	19.4	28.2	21.3	19.5	11.6	7.4	18.0	34.2	40.3
8	<i>Pulseras Rojas</i>	Telefe	57.3	42.7	21.8	28.0	24.3	17.1	8.9	6.9	25.4	33.1	34.6
9	<i>Noche & Día</i>	El Trece	58.7	41.3	9.7	23.1	27.6	16.5	23.1	10.8	32.4	32.3	24.4
10	<i>Mis Amigos De Siempre</i>	El Trece	58.0	42.0	12.4	22.5	24.0	19.3	21.8	17.2	29.3	28.5	25.0

Source: Ibope Argentina – Obitel Argentina

Even though the quantity of hours and chapters of national premiere fiction grows a bit compared to 2013, that supposes a return of the long-format fictions, given the fact that the amount of titles drops in 2014 in four titles. The amount of fiction titles premiered within the Obitel sphere also grows notably; the quantity of titles almost duplicates with respect to the previous year, and the weight of the quantity of fiction hours premiered in favor of foreign fiction inverts. In this scenario, the success of *Avenida Brasil* stands out, which holds the first place in the top ten, but also the inclusion in the programming of *El Patrón del mal*, with great impact as well, despite not being within the ten most watched titles. In this context, the lack of co-productions in the national screen is surprising.

In spite of these incorporations, the usual trend of the national fiction programming schedule is maintained in prime time, with the exception of *Avenida Brasil*, which began to be broadcast during the afternoon and, given its success, was transferred to the central time slot, which concentrates the main offer of fiction. Temporarinesses that differ from the present are incorporated, which are historical as well as period.

3. Transmedia reception

In Argentina, the forms of transmedia reception tend to be highly controlled by producers. The spaces around fictions intended for the community are offered for the different social networks in the spaces administered by the networks that produce and broadcast such fictions.

Guapas stood out with respect to its high number of followers in social networks, not only in Facebook but also in Twitter, Youtube or the most general space (introduced as a large site that replicates what happens in other spaces) of *El Trece*'s own fiction, which reached over 1,250,000 followers in Facebook and more than 1,360,000 in Twitter.

One of the strategies that may be noted as already traditional in the spaces enabling the contact of spectators with the fiction

developed by the *telenovela* has to do with the permanent update of information referred to the fiction as well as to the noteworthy events in the life of the actors, from a couple of months prior to the commencement of the program and quite beyond its ending. In the case of the Twitter account of *Guapas*, it is clearly stated that “the account will remain active until Martín Fierro awards ceremony” (to be held during May 2015). The updates after the ending of the program are transferred to the *telenovela* itself, with a nostalgic tone, remembering characters, spaces, situations.

Guapas introduces a transmedia storytelling proposal directly linked to the plot, which revolved around the ups and downs of a group of women who met each other when the finance company in which all of them had deposited their savings defrauded them. This puts these women in contact, and, from that moment on, they become inseparable friends. They get together, tell each other all the details of their lives, make each other company in their projects, problems and misfortunes (especially the romantic ones). Each of the female characters had problems associated with their professional life (journalist, chef, physician, flight attendant) and, at the same time, the story shows how their professional life generated conflicts in their sentimental life. Finally, the happy ending was waiting for them at the closing of the story.

One of the ways in which the friends contacted each other throughout the series was linked to WhatsApp. They were connected all the time and the screen reproduced their conversations. This feature of permanent connection is the one repeated in some way in the social networks, through the site in which all the chapters may be watched and, at the same time, commented on. Likewise, from there and replicated in the other social networks, the audience was addressed and requested to comment on the events produced in the fiction.

The most interesting aspect to be highlighted is linked to the hashtag *#amigasguapas* (bold friends) proposed by the program. Countless comments and photographs of friends are gathered there, among which, curiously, the fiction producers do not intervene. A big album of friendships, declared as long-lasting ones, was created, which fits the current social practices such as the selfie and the photo upload in social networks.

There are also written comments, but the truth is that they lose weight compared to the amount of photos uploaded. The result of this album is an abstract of friendships. There, a higher degree of production by the audience may be observed.

In some cases, drawings or emoticons are added, or else several photos are edited on the same post.



In the following example, these *#amigasguapas* express their admiration, while they imitate distinguishing feature of Mey, the flight attendant:

Faby Carlesi @Fabyanac 22 de jul.

#AmigasGuapas Bancamos a DebSpritz @VivianElJa-
berOK @Mferchugr @zafire10 @gabyfidalgo @soy_meri @Jagreco1



Some even made tributes with the *telenovela*'s ending:



Or accompanied the feeling of ending with melancholy:



In contrast to what happens in the general Facebook and Twitter accounts of the series, in which the proposals are guided by the production and by events deriving from the narration, the *#amigasguapas* space is the one evidencing a greater playful bond by the audience in relation to the *telenovela*. Unlike the usual debates focused on the considerations of the plot, the characters and the actors and actresses, *#amigasguapas* is introduced as a place of strong identification, a place for revealing moments of joy and a place for a more free and creative interaction.

4. Highlights of the year

Year 2014 was not a memorable one for Argentine fiction. The networks maintain the styles and themes more or less usual in the premiere productions made in the country, without the success of other years (with the exception of the phenomenon *Avenida Brasil*). Unlike previous years, in which a slight, yet systematic, drop of the offer in fiction titles and hours was detected, in 2014 the amount of premiere fiction hours broadcast grows, despite the fact that the total amount of titles premiered is reduced in 2014 with respect to 2013. This growth in fiction broadcast hours is due to a return to the bet for long formats like *telenovelas*, at the same time maintaining – in the spaces of greater time marginality – the most risky bets in formal terms, as is the case of series, miniseries and serial programs, which are in general offered by the networks that accept productions with State funding for their programming schedule (La Televisión Pública and Canal 9) and form part of Bacua.

The novelty in 2014 is the success of foreign fictions, which usually do not reach remarkable positions in the top ten. It is related to the success of the fictions premiered, which are included in the Obitel scope and come from Brazil and Mexico. The premiere of *Avenida Brasil*, which may be regarded as the success of the year, arrived in Argentina with great expectation thanks to the achievements attained by such fiction in other latitudes. This way, *Avenida Brasil* was premiered in Argentina with high expectation with re-

spect to its performance – expectation that was confirmed for its broadcasters (Telefe). It is interesting to point out that the premiere of the Brazilian *telenovela* implied a debate towards the inside of the programming strategies of the two most successful networks in relation to the foreign fiction programming, since El Trece and Pol-ka defended, in 2014, the importance of the production and broadcast of national fiction (it could be said “local” fiction), based upon the identification of values, idiomatic expressions, etc. (It is made clear that this defense is in 2014, as in 2015 El Trece announced the offer of the Turkish *telenovela* *Las Mil y Una Noches*.) In turn, Telefe avoided to publicly express an opinion on the subject and changed the time slot of *Avenida Brasil* to the prime time, multiplying the fiction’s success. This silent debate is completed with the premiere of the Colombian *telenovela* *Escobar, el Patrón del Mal*, aired by Canal 9, which achieved an average rating of 8.5 points. And, even though that is not enough to be included in the top ten, it generated a high impact and incorporated its subjects into the media agenda, while in different television spaces it generated imitations, comments and parodies.

Telefe completed its offer with the usual local production of traditional genres and formats related to the classic *telenovelas* and *telecomédias*, which guaranteed the network’s privilege in the audience’s preference with titles such as *Camino al Amor*, *Sres. Papis* or *Los Vecinos en Guerra*. Telefe’s programming strategy is still, as in previous years, the one of diversification of the offer and capture of the audience. This way, the network succeeds in placing eight of the ten titles in the top ten of 2014.

El Trece, in turn, preserves its association with the production company Pol-ka (which celebrated its 20th anniversary) and maintained its bet for a story of customs and manners, especially with *Mis Amigos de Siempre*, which narrates the story of three friends (Julián, Manuel and Simón), who met each other when playing for a successful children soccer team that represented a neighborhood club. Decades later, in their thirties, they meet each other in the

same club, which is overwhelmed by debts. The love towards the institution unites them and puts them back in a joint path to save the club, which will now be the space in which the love stories of the three of them intertwine. These stories are narrated with the production company's usual style. Besides, El Trece airs, produced by Pol-ka, a *telenovela* that aims at continuing the successful fictions with greatest innovation of 2013, as *Farsantes* or *Solamente Vos*. Such *telenovela* is *Guapas* (Pol-ka), which started as a bet for realism and drama, and quickly shifted to the comedy and the absurd thanks to the incorporation of characters who eased and extended the story of the network's most successful fiction with its associated production company.

As it may be observed, the *telenovela* format maintains its prevalence, but with genres more linked to comedy.

In 2014, and continuing a trend already present in the national offer, the drop of a fiction offer intended for children and youngsters is observed, which was maintained up to the previous year, with *Aliados* as a specific offer. In 2014, this genre practically disappears from the programming, and the funny comedies expand and seem to take its place.

Finally, it is worth highlighting that the most disruptive and innovative bets take marginal places in the programming schedule and are offered by networks which traditionally do not convoke fictional audiences as Telefe or El Trece. Particularly in the case of La Televisión Pública, which organizes in two lines the fiction it offers, this guarantees a varied offer of socially relevant themes, with formal and stylistic innovations. On the one hand, this network airs fiction from Bacua, in which the most risky bets prevail; they move away from the classic formats, as in *Las Trece Esposas de Wilson Fernández* (which narrates the strategy of the character so as not to be mistreated by a group of scumbags by telling them his love failure story with his thirteen wives), *Cuentos de Identidad* (serial programs in which the identity theme is core), and *Doce Casas* (serial programs in which everyday stories of devoted women pierced

by religiosity are narrated). On the other hand, the state-run network maintains its association with large production companies, such as A+A Group, with which it produces *Esa Mujer*, a romantic comedy with an accent on socially compromised values, or *En Terapia*, in association with Dori Media, already in its third season of fiction, inspired in the Israeli series.

Unlike previous years, it is important to point out that none of the broadcast television networks bet for foreign co-production in 2014.

5. Theme of the year: gender relationships in television fiction

The sphere of television fiction has been historically a privileged space to study social representations (Moscovici, 1979) of the genders in contemporary societies. In Argentina, particularly over the last decade, significant transformations are observed, influenced by the changes in the perception of the manners in which society identifies and defines genders as the ways to create authenticity in the different discourse types (Aprea and Soto, 2013). Therefore, through the analysis of the ways in which the genders are represented in Argentine contemporary television fictions, some of the changes produced and the limits of the genders' representations may be described. An overview of the manner in which such representations occurred in national premieres produced during 2014 makes it possible to account for their main versions in this ever-changing universe.

In programs related to the classic *telenovela*'s melodramatic matrix (*Camino al Amor* and *Taxxi, Amores*) and in those intended for children and youngsters (*Aliados* and *Violetta*), the traditional conventions in the representation of the generic archetypes and their relationships are maintained. They narrate stories in which the only possibilities of love are heterosexual ones and the conventional ways in which the masculinity and femininity figures are built ap-

pear as naturalized.⁸ In face of the most classical variations, the female protagonists of these *telenovelas* assume more active roles in their professional and emotional life.⁹

The television fiction spaces in which visible transformations appear, not only in the state-run¹⁰ but also in the privately-run space, are the programs broadcast in prime time or which are financially supported by the State. Within the romantic comedies during 2014, two programs were introduced in which the stories of a group of friends of the same sex allow for the introduction of new masculinity and femininity models. *Señores Papis* (Telefe, 2014) narrates the experiences of four modern and attractive fathers who become friends because they share daily talks at their children's kindergarten's door. The characters meet each other fulfilling a task usually carried out by women. When they see themselves identified with the problems they go through as fathers and feel they are peers in a universe mainly populated by mothers, these four men begin to join and create a friendship in which they express their most sensitive aspects. This way, the fiction portrays the transformations around the bond of fatherhood and redefines the masculine role.

Guapas (Pol-ka, 2014-2015) narrates the friendship relationship that emerges among five women after experiencing an important economic loss of their savings in hands of a finance company declared bankrupt. Each of them very well represents a particular

⁸ Even though most of the representations attached to the melodramatic matrix work with conventional representations of gender, a miniseries, *La viuda de Rafael* (Atuel Producciones, 2012), was starred by a transvestite who, after her husband's death, must face the prejudices of her husband's family in a plot in which the relationships among the characters are presented passionately.

⁹ In Argentina, from the *telenovelas* starred by Andrea del Boca in the 1990's, such as *Celeste* (1991), *Antonella* (1992), *Perla negra* (1994-1995), etc., the main characters appear as desiring, active and combative women who contrast with the virginal and passive heroines of the traditional novels.

¹⁰ Some examples include: the debates about the possibility of marriage between people of the same sex (Equal Marriage Law, of 2010) and the Law of Gender Identity (2012), which enables transsexual people to be registered in their identity documents with their name and sex of choice; the campaigns against gender-based violence and women trafficking.

type of female figure: a chef, a housewife who decides to resume her studies, a journalist, a student of medicine, and a flight attendant. With well-defined personalities, these women seem very busy in their professional tasks while they fight against an emotional life plenty of difficulties, because all of them feel attracted to men that do nothing but create problems to them. Maternity is also presented to the main characters as a controversial situation. The friends' relationship and recurring meetings highlight the construction of a female type opposed to the one of their female antagonists that appear as stereotyped caricatures: the opportunist who resorts to sex to achieve her goals, the ugly, resented and competitive woman, the conventional wife.

Regarding the manner in which the repetition of slender bodies as a form of instituting the generic identity (Butler, 2001), both programs show a repertoire of body gestures, movements and styles that defines in each case the new masculinities and femininities, but that always limits them to middle-class men and women. Within the framework of this redefinition of the previous gender roles, there is a secondary space for alternatives that exceed the binary opposition male-female. In *Señores Papis*, one of the main characters is abandoned by his wife, who falls in love with another woman, while the friend of another protagonist is a declared gay who is proud of his condition. The character is built upon the professional stereotype (he is a designer) and gestural stereotype (he is effeminate). In *Gua-pas* one of the flight attendant's workmates is a homosexual built in a quite ridiculous manner. Within these proposals dealing with the new femininities and masculinities, the other generic identities appear in a less tinged way.

The presence of secondary characters who identify themselves with nomadic genders (Fischer Faeffle, 2003) and take a secondary role in the plot is a permanent feature in Argentine contemporary television fictions. This way, in the family comedy *Sos mi Vida* (Polka, 2014), the father of the main character assumed his gay condition not long ago. It seeks to show himself as a person of fine taste,

using words in French. Beyond his aspirations, his family accepts him the way he is. Also, the maid of one of the female characters is in love with her employer without making her desires come true. In the police *telenovela* *Noche & Día*, one of the policewomen is attracted to a suspect. This type of characters present their sexual condition as one of their distinguishing features, but, beyond emphasized gestures and attitudes, they neither assume nor fully realize their gender choice.

In the comedy *Viudas e Hijos del Rock & Roll*, this last matter appears as a subject and takes a more important place. Some of the characters identify themselves with masculine homosexuality in different ways. One of the main characters, Segundo Arostegui, is a polo player and member of a traditional family linked to the countryside. He is gay, but he is married to the female protagonist of the story, with whom he has two children. His dilemma is linked to the recognition of his sexuality. He is in love with Tony, his horses' caretaker, who works in the family's land. The love story between these two characters is frustrated by the prejudices linked to homosexuality and to the love bonds among people of different social classes. The character, in conflict with his family's ideology, restrains his emotional and sexual desires. The figure of Segundo Arostegui is opposed to the one of Pedro Gatto, a secondary character who works as a radio announcer and producer. He publicly assumes and exaggerates the gestures of his sexuality. He defines himself as ironic and outspoken. His world is the one of gossip and sharp comments. The character is built upon a variety of entertainment journalists who swarm around the Argentine television. While Segundo suffers due to an emotional desire he does not dare to realize, Pedro exaggerates his features, which get him close to the gay stereotype as a seduction tool. Despite his efforts, he is not so lucky. In both cases, the homo-erotic desires cannot be realized in the framework of a story in which the rest of the characters maintain a profuse sexual and emotional life.

The fictions that receive State funding are presented as spaces to debate socially relevant problems. Among such problems, there

are matters related to gender identities. The addressing of themes related to problems associated with discussions and the visibility of gender matters is one of the selection criteria of the projects.

Cuentos de Identidad (Zarlek, 2014) is a 13-chapter series with different stories interpreted by the same actors. In each episode, they address stories where identity is presented as something ambiguous that is related to other social problems. Three stories are related to gender identity. In *Encuentro Inesperado*, a married woman, housewife and mother of a daughter, meets another woman and they fall in love with each other. In this chapter, the recognition of sexuality at an adult age is brought up. When the protagonist confesses to her mother that she maintains an emotional relationship with her yoga professor, her mother confesses that she has maintained an emotional relation with her friend for 15 years. The central character faces a discovery and, at the same time, the recognition of her true sexuality, what makes her abandon her housewife life to feel happy again. *María en Espejo* narrates a person's discovery of transexuality. This is the story of a boy who seeks to have the image and the body of a woman because he does not feel he is a man. *Espejito*, *Espejito* is the story of a young girl who lives and works with her mother. Both have a sewing workshop at home; her mother is a dressmaker and the girl is her assistant. The young girl is subdued by her mother, who underestimates and mistreats her with the only goal of not letting her know the talent she has. With the help of other people, this young girl slowly discovers her abilities and recognizes her mother's macabre will to minimize her and subdue her to her authority. Broadly speaking, the series narrates the generic identity problems within the framework of discovery processes and the fight for the recognition of one's own desires beyond the different social pressures.

In the miniseries *Ana y el Vino* (Desierto, 2014), the gender question is deposited in the protagonist: a middle-upper-class cosmopolitan woman with an organized life who suffers for love suddenly finds herself in a crucial moment when she has to make a

decision to reunite with herself and with her past and to find a new and different future that is yet to be discovered. One of the episodes of the third season of *En Terapia* (Televisión Pública and Dorimedia 2012-2014) deals with the story of Julián, a teenager, son of adoptive parents, with whom he does not get along well. In principle, the character attributes his problems to his homosexuality, even though, through therapy, he begins to understand the complexity of his problems associated with his origin and his true identity. In general terms, a difference may be established between the form of representation of the gender identities in the programs that look for a massive audience in the commercial networks' prime time and in those funded by the state-owned television, which approach their stories prioritizing a socio-educational interpretation. While in the first ones in most of the cases (except for the protagonist of *Viudas e Hijos del Rock & Roll*) the gender identities and representations are presented as a distinguishing feature of personalities already formed and apparently stable, in the second ones the—many times problematic—recognition and construction processes of the generic identities is emphasized. Beyond these divergences, all the fiction programs, upon repeating standardized formulas, determining changes or narrating them, account for the variety of positions the society has towards genders that are socially and temporarily constituted. That is to say, in constant transformation.

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2

BRAZIL: A TIME OF BRAZILIAN SERIES?

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1. Brazil's audiovisual context in 2014

The year of 2014 was featured by two important events in the country, FIFA World Cup Brazil and the general elections, which gave an atypical aspect to the national audiovisual context, with particular repercussion in production, as well as in exhibition and consuming of television fiction. This can be observed throughout this chapter, paying close attention to the strong decay of the number of hours of premiere, but, curiously, not of the number of titles. This correlation has brought us to reflect upon a possible cultural and technological tendency of a “short history cycle” (still as a work hypothesis of Obitel Brazil), which would be an extension of what we have been emphasizing about a diversification of formats and their hybridization. We identify this “short history cycle” not only in the solid rising numbers of series and miniseries but also in shorter *telenovelas* and, beyond the high ratings (a new national taste?), mainly through the great repercussion on social networks.

1.1. Open television in Brazil

Brazil has six open TV stations, five private ones and one public. In 2014, four stations produced and showed premiere national fictional products: Globo, Record, SBT and TV Brasil.

Chart 1. National open television stations in Brazil

Private stations (5)	Public stations (1)
Globo	TV Brasil
Record	
SBT	
Band	
Rede TV!	
TOTAL = 6	

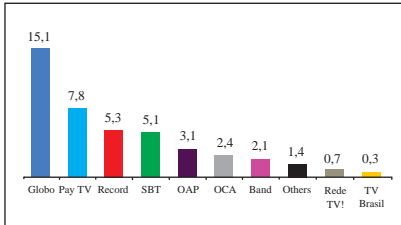
Source: Obitel Brazil

Open TV audience in 2014

The growing segmentation of the audience, tendency observed since Obitel Yearbook 2012, was particularly demonstrated through 2014 data by the National Television Panel (PNT)¹, when Ibope underwent a few modifications in its measuring methodology. The number of pay TV monitored places became the same as of open TV and there was separate data of other pay channels (OCP)² and other open channels (OCA), which used to be presented as a single piece of information.

¹ In 2014, the PNT (National Television Panel) is made up of 15 places from all regions of the country. They are: São Paulo, Rio de Janeiro, Porto Alegre, Curitiba, Belo Horizonte, Brasília, Recife, Salvador, Fortaleza, Florianópolis, Campinas, Vitória, Goiânia, Grande Belém and Manaus. In the PNT, the individual universe is of 62,128,590 people and the home universe is of 21,746,000 homes. Each audience point corresponds to 1% of the PNT universe, that is, 641,000 individuals and 217,000 homes, respectively.

² The acronym OCP (other paid channels) corresponds to data on pay TV channels not having individual audience published; the acronym OCA (other open channels) corresponds to the data on open channels, which do not have individual audience published.

Graph 1. Home TV audience by station in 2014 (TL)³

Source: Ibope Media – Media Workstation – PNT

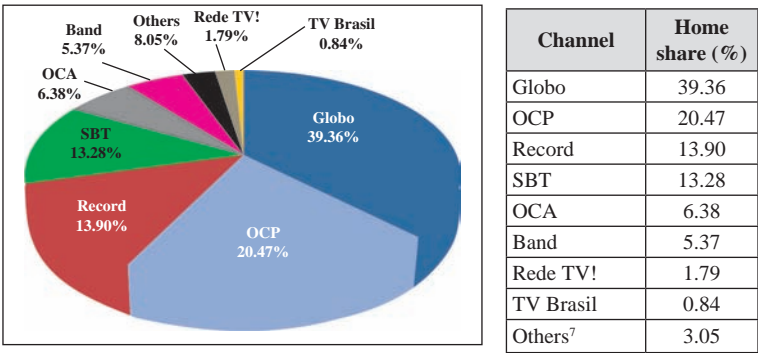
Globo continued to maintain leadership of home audiences with a substantial advantage, which has occurred since the beginning of the historical series by Obitel Yearbook. Globo was the single channel which, alone, overcame the whole of pay TV channels (OCP). Record held the second position among the national open TV stations, with a 5.3 rating virtually tied to SBT, which recorded 5.1 points. Both channels have waged a year-to-year fight for vice-leadership. Next, Band and Rede TV! appear before TV Brasil. It is worth mentioning pay TV (OCP) data, with a 7.8 rating, demonstrating the strength of this television segment. Even with the methodology's refinement, the OCP continue to be the sum of the audience from all the pay channels, which makes impossible direct comparison with open channels.

³ TL (Total Ligados – Total On) sums up the whole audience of all TV stations. Data from PNT-Ibope from 07h to 24h.

⁴ The acronym OAP corresponds to other devices, such as videogame, DVDs, internet, internal circuit and audio channels (which transmit AM and FM radio programs).

⁵ “Others” include data referring to Record News, channels not identified or registered by Ibope and other tunings (category OSI Ibope), which refer to the use of TV to navigate the internet, games and apps.

Graph 2. Home TV share by station in 2014 (TLE⁶)



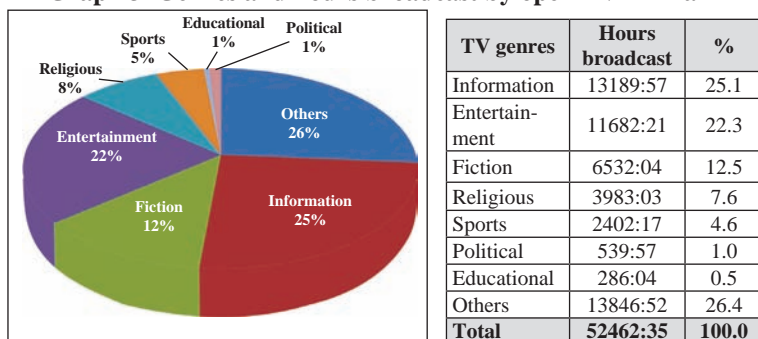
Source: Ibope Media – Media Workstation – PNT

Considering the home share of turned on television sets exclusively on television channels (TLE), the so called TV “pure audience”, there is little change: Globo demonstrates supremacy towards other channels, but Record occupies second place in front of SBT, inverting the position by audience. The share of all the paid channels (OCP) confirms the second position observed in Graph 1. As for audience penetration through media⁸, open TV leads with 94.3% while radio appears in second place, with 70.1%. In third is the internet, maintaining the 2013 numbers, with 63.4% of penetration. Pay TV, with 46.1%, appears in fourth with a 4% raise in relation to 2013. Newspaper presented decrease, from 28.7% in penetration in 2013 to 26.3%. Magazine follows the same path, decreasing from 31.6% to 26.2%.

⁶ TLE (Total turned on television sets): sums up the audience of all television stations and excludes the data from videos, videogames, DVD, internet, internal circuit and audio channels TLE calculates the station’s share based on television “pure audience” (PNT. Home universe of 2014: 21.746.000).

⁷ “Others” include data referring to Record News, channels not identified or registered.

⁸ Ibope media data – Target Group Index.

Graph 3. Genres and hours broadcast by open TV in Brazil

Source: Ibope Media – Media Workstation – PNT

The television genres⁹ with greatest presence were: information, occupying 25% of the TV scale, followed by entertainment, with 22.3%, and fiction appears in third, with 12.5%. The sum of these three genres corresponds to 60% of the hours broadcast on TV and they constitute the base of Brazilian programming. Certainly, there was an interesting shift in positions among these three genres comparing to 2013: information demonstrated a small decrease, from 25.9% to 25.1%, while fiction fell greatly from 17.8% to 12.5%, proving the impact on the schedule by FIFA World Cup Brazil transmission in the country. On the contrary, entertainment had an accentuated increase, from 17.8% to 22.3%, whose proliferation can be due to the low investment required and the success of formats already tested in other countries. In relation to 2013, there was also an increase in sports, going from 4.0% to 4.6%, and in politics, from 0.1% to 1.0%, which can be credited to the World Cup and the general elections.

⁹ The television genres are usually named as follows: information: documentary, interview, journalism, reporting, biography and debate; entertainment: talk show, game show, humour, musical, reality show, show, awards show, women programs, children programs; fiction: *telenovela*, series, miniseries, film, adult cartoons; sport: sport and soccer; others: others, sales shows, rural, tourism, health, prize shows and “not determined”.

1.2. Audience trends in 2014

As we are seeing, in the TV audience panorama, 2014 is an atypical year for fiction audience due to the two referred events, FIFA World Cup and the general elections. The first of which, occurred in June and July of 2014, for having a global reach and strong national appeal, mobilizing and stirring emotions, provoked a significant decrease of the hours of fiction transmitted. Some *telenovelas* had their chapter time reduced or even cancelled, and the *telenovela Geração Brasil*¹⁰ was interrupted for eight chapters. On the other hand, this gave way to an interesting experience of transmedia actions through this *telenovela*'s website. The general elections also had a negative impact on audience¹¹, occupying mandatory time slots on open TV channels¹², which led to an audience migration to pay TV as well as to the increased number of televisions turned off.

Nonetheless, data also reveal 2014 as a year marked by the rise of fiction consuming on the internet and through the use of social networks, for which new measuring techniques are being developed. In 2013, we had already detected the appearance of measuring tools for television programs on the internet and on social networks, such as Twitter Ibope, which measures the programs most commented on this social network, and Time Shifted Viewing (TSV) by Ibope Media Lab, which permits measurement on recorded TV programs.¹³

It is also possible to highlight the tendency towards fragmentation of the fiction audience, already reported in 2013, intensifying in

¹⁰ See: <<http://gshow.globo.com/novelas/geracao-brasil/extras/noticia/2014/06/o-que-muda-durante-a-copa-do-mundo.html>> Accessed on: February 26, 2015.

¹¹ See: <<http://www.ibope.com.br/pt-br/noticias/Paginas/Audiencia-do-horario-eleitoral-cai-em-Sao-Paulo.aspx>>. Accessed on: February 26, 2015.

¹² During the first part of the election, the mandatory time slot began on August 19 and extended till October 02, 2014. Daily, a total of 2h10 of television programming were dedicated to obligatory electoral propaganda divided into three blocks (morning, afternoon and night). In the second part of the presidential elections, the slot went from October 9 to October 24, 2014, totalling 1h50 daily dedicated to candidate propaganda. Available at: <<http://www.justicaeleitoral.jus.br/arquivos/horario-eleitoral-gratuito-em-radio-e-televisao-para-as-eleicoes-2014>> Accessed on: 26/02/2015.

¹³ Available at: <<http://exame.abril.com.br/marketing/noticias/ibope-inicia-medicao-de-audiencia-de-tv-gravada>>. Accessed on: January 31, 2015.

2014 with the rise of video on demand, and the use of the internet to watch Netflix and to download TV series.¹⁴ Besides, the growth of smartphone users reached 72% of the online audience in the country, representing an increase of 20% compared to 2013.

1.3. Advertising investments of the year: in TV and fiction

According to Ibope Media, in 2014, the investment in advertising reached a total of 212 million reais (about 66 million dollars), a growth of 7.6% comparing to 2013. About the distribution, open TV concentrated more than half of the investment, despite the fall in front of the 2013 average audience; the second media was newspapers, although presenting one point decrease; pay TV appeared in third place; merchandising (product placement) rose two positions and reached the fourth place; magazines and internet occupied the fifth and sixth places, respectively. Those which most invested in open TV were, by order, commerce and retail, personal hygiene and beauty, financial market and insurance, consumer service and beverages.

1.4. Merchandising and social merchandising

Merchandising (product placement) referring to the insertion of advertisement in the fictional narratives strongly persisted in 2014, especially with insertions of clothing, banks, automobiles and cosmetic pieces. In the present scenario of the audience pulverization between one screen and another, the merchandising strategy guarantees the announcers a specific and noticeable place even when the spectator does not watch the commercials. Also, with the adoption of transmedia strategies, many of these actions crossed over to the

¹⁴ IAB Brasil (Interactive Advertising Bureau) data. Streaming video consuming gets closer to TV. Available at: <http://www.meioemensagem.com.br/home/midia/noticias/2014/09/15/Consumo-de-video-em-streaming-encosta-na-TV.html?utm_source=newsletter&utm_medium=email&utm_campaign=mmbymail-geral&utm_content=Consumo-de-video-em-streaming-encosta-na-TV>. Accessed on: February 26, 2015.

show official websites, evidencing the importance of *telenovelas* in the advertising universe, be it on television or on the internet.

Social merchandising actions reveal the variety of themes that are addressed many times in a same fiction show. Globo *telenovela* *Amor à Vida* presented the first gay kiss between men on the prime time, as well as child adoption by homoaffective couples. The plot also included themes such as obesity, autism, domestic violence, drug prevention and a surrogacy case. Still on Globo, other *telenovelas* showed cases involving alcoholism, homoaffective marriage, elderly abandonment, rape, Parkinson's treatment, premature dementia and heart transplants. Other examples were: digital bullying, homophobia, a child adoption by a transgender character in the *telenovela* *Império*; digital inclusion and criticism to the "nem-nem" generation¹⁵ in the *telenovela* *Geração Brasil*; obesity in the *telenovela* *Alto Astral*; breast cancer in the soap opera *Malhação*. On Record, the *telenovela* *Vitória* showed social merchandising related to handicap prejudice, bullying, sexual assault, Alzheimer's disease, return of Nazism, drug addiction, child labour and incest; the elderly people were the theme of the TV film *Manual Prático da Melhor Idade*; the universe of orphans and the fight against child and teen abuse were portrayed on the series *Conselho Tutelar*. On SBT, children adoption was strengthened in *Chiquititas*.

1.5. Communication policies

In April 2014, after years of intense debate, the Civil Mark of the Internet was finally sanctioned, establishing duties and rights to the internet users in Brazil. Among the users guarantees, we find: freedom of expression, register protection, privacy and protection of personal data, preservation of stability, security, web functionality and neutrality on the web. By the latter, all users have the right to equality in the distribution of data traffic. The law still awaits regu-

¹⁵ The term refers to young people between the ages of 15 and 18 who do not work or study. See: <<http://opinioao.estadao.com.br/noticias/geral,a-geracao-nem-nem-imp-,935944>> Accessed on: February 26, 2015.

lation. Another proposal put in by public consult by the federal government is the raise of digital TV numbers on smartphones, which is at only 5%. The migration from the analogical TV system to the digital is predicted to occur until 2018, initiating in April 2016.

1.6. Public TV

TV Brasil, the single public TV channel in the country, continued to show a low audience rating.¹⁶ It is important to highlight in the fictional programming of 2014 the airing of the Angolan *telenovela* *Windeck – Todos os Tons de Angola*, a finalist in the category of best *telenovela* at the 2013 International Emmy. Its exhibition has the support of the Federal Secretary of Racial Equality Promotion Policies to give visibility to positive representations of black people.¹⁷ This is one of the ways for the network to fulfil its role as a public TV, showing productions with a cultural aspect, created by countries outside of the mainstream universe. Two other premiere series addressed the theme of Brazilian religious diversity, both winning two public bidding funds that happened in 2013: *Entre o Céu e a Terra* and *Retratos de Fé*.

1.7. Pay TV

Brazilian pay TV, one of the most expensive in the world, unfolds its funding with on demand services offered by their channel, but encounters competition from the channels that produce and distribute content through the internet, such as Netflix and Hulu. In 2014, despite a decrease in growth rhythm, pay TV reached almost 20 million subscribers, with a growth of almost 8% compared to 2013. Since 2011, under the so called “cable law”¹⁸, the chan-

¹⁶ Available at: <<http://rd1.ig.com.br/com-orcamento-bilionario-tv-do-governo-tem-audiencia-nula/>> Accessed on: January 2015.

¹⁷ Available at: <<http://tvbrasil.ebc.com.br/novela/windeck/sobre>> Accessed on: January 2015.

¹⁸ The law numbered 12.485/2011, also known as the Pay TV Law, has the main objective of raising the production and airing of national content on pay TV stations. According to the law, paid channels should transmit, during prime time, at least three and a half hours per week of Brazilian content. Half this quota must come from national independent

nels have amplified their offering of Brazilian productions, which resulted in a large increase of the independent production companies. Two tendencies observed in past *Obitel* Yearbooks are worth remembering: the high numbers of subscribers that use pay TV to watch broadcasting and the growing presence of dubbed films and series on pay TV. In 2014, two events positively influenced pay TV: FIFA World Cup, which stimulated productions on national and international sports channels, and the free political advertising time, which raised the audience of many channels during their mandatory exhibition on open channels.

National fiction on pay TV

Brazilian TV fiction continued to grow on pay TV in 2014, being present on 11 national and international pay TV channels, three more than in 2013. The national channels that produced fiction for pay TV in the country were: GNT, Multishow, Viva, MTV and +Globosat. The international ones were: HBO, Fox, Sony, FX, MGM and Warner. The channels with most national fiction content were: Multishow, with 12 productions; GNT, with 9; and HBO, with 3. Fox and MGM presented two fiction productions each, while Sony, FX, Viva, MTV, Warner and +Globosat aired one production each. We have seen, on the historical series of *Obitel* Yearbooks, the year-to-year growth in the number of national production, thanks to the incentive law. Pay TV, in 2014, showed 33 national fiction titles comparing to the 23 showed in 2013, with a strong 47% increase.

As for genre, amongst the ten most seen Brazilian titles in 2014, the tendency for comedy (most sitcoms) remains. Seven are comedy: *Trair e Coçar é só Começar*, *Alucinadas*, *Fred e Lucy*, *Meu Passado me Condena*, *Por Isso Eu Sou Vingativa* (Multishow), *Meu amigo Encosto* (Viva) and *Politicamente Incorreto* (FX). Two titles are drama: *A Segunda Vez* (Multishow) and *Animal* (GNT). Finally, there is one police drama title: *Na Mira do Crime* (Fox).

production companies, with no ties to radio companies.

1.8. Information and Communication Technology (ICT) trends

With the fast rise of on demand service users, the subscribing services that offer part of the network programming for streaming, like Globo.TV+ and Gshow (which provide exclusive web content, such as webseries, videoclips and fashion, culinary and beauty tutorials), reflect this strategy which is also followed by some of the Globosat channels.¹⁹ The channel Off and Canal Brasil, for example, offer their programming online for subscribers. Also, these and other channels, such as SporTV, Combate and Premiere (all Globosat), show live content through the internet for subscribers, following the TV everywhere concept. Aiming to monitor the growth of this tendency, Ibope Media announced for 2015 the first measures of on demand content audiences. An interesting fact occurring in 2014 was the presence of Globo on YouTube, where the network makes available promotional videos and teasers, but not entire programs.

Summarizing, we might say that 2014, year of FIFA World Cup and the general elections, showed that open TV continues to present audience fragmentation, boosted by the higher presence of video on demand products and by the continuity, albeit in a slower rhythm, of the growth of pay TV. Even though, open TV continues to be the main destination of advertising investment, revealing, even amidst a context of transformation, its centrality among other media. Another fact that should be highlighted in 2014 is the decrease of hours dedicated to the fiction genre in the television general programming; at the same time we observe the growth of the entertainment genre. Much of this growth is due to the production of reality shows and programs derived from franchises, such as *The*

¹⁹ Globosat, a Brazilian company part of Globo Group, is considered the largest programming agency in Latin America. It offers the following pay TV channels: GNT, SporTV, SporTV2, SporTV3, Multishow, +Globosat, Bis, Viva, Off, Gloob, Telecine Premium, Telecine Action, Telecine Touch, Telecine Fun, Telecine Pipoca, Telecine Cult, Canal Universal, Syfy, Studio Universal, Globo News, Canal Brasil, Megapix, Premiere, Big Brother Brasil, Combate, Sexy Hot, For Men, Playboy TV, Private, Venus, Sextreme and Canal Futura. Besides these, Globosat offers the following channels on demand: Globosat Play, Philos, Telecine Play, Premiere Play, Combate Play, + Bis, Sexy Hot Play, BBB Play.

Voice Brasil and *SuperStar* (Globo), *Esquadrão da Moda* (SBT) and *Master Chef* (Band), among others.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fiction broadcast in 2014
(national and foreign; premieres, reruns and co-productions)

NATIONAL PREMIERE TITLES – 39	CO-PRODUCTION PREMIERE TITLES – 1
<p>Globo – 27 national titles</p> <ol style="list-style-type: none"> 1. <i>A Grande Família – 14th season</i> (series) 2. <i>A Teia</i> (series) 3. <i>Além do Horizonte</i> (telenovela) 4. <i>Alto Astral</i> (telenovela) 5. <i>Amor à Vida</i> (telenovela) 6. <i>Amores Roubados</i> (miniseries) 7. <i>Boogie Oogie</i> (telenovela) 8. <i>Didi e o Segredo dos Anjos</i> (telemovie) 9. <i>Doce de Mãe – 2nd season</i> (series) 10. <i>Dupla Identidade</i> (series) 11. <i>Em Família</i> (telenovela) 12. <i>Eu Que Amo Tanto</i> (Fantástico sketch) 13. <i>Geração Brasil</i> (telenovela) 14. <i>Histórias do Futebol Carioca</i> (Globo Esporte sketch) 15. <i>Império</i> (telenovela) 16. <i>Joia Rara</i> (telenovela) 17. <i>Malhação – 21st season</i> (soap opera) 18. <i>Malhação – 22nd season</i> (soap opera) 19. <i>Meu Pedacinho de Chão</i> (telenovela) 20. <i>O Caçador</i> (series) 21. <i>O Rebu</i> (telenovela) 22. <i>O Tempo e o Vento</i> (miniseries) 23. <i>Pé na Cova – 3rd season</i> (series) 24. <i>Segunda Dama</i> (series) 25. <i>Serra Pelada</i> (miniseries) 26. <i>Sexo e as Negas</i> (series) 27. <i>Tapas & Beijos – 4th season</i> (series) 	<p>TV Brasil – 1 co-production</p> <ol style="list-style-type: none"> 1. <i>Descalço Sobre a Terra Vermelha</i> (miniseries – Brazil/Spain)
	<p>IMPORTED PREMIERE TITLES – 6</p>
	<p>SBT – 3 imported titles</p> <ol style="list-style-type: none"> 1. <i>Meu Pecado</i> (telenovela – Mexico) 2. <i>Por Ela Sou Eva</i> (telenovela – Mexico) 3. <i>Sortilégio</i> (telenovela – Mexico)
	<p>Band – 2 imported titles</p> <ol style="list-style-type: none"> 4. <i>Rosário</i> (telenovela – Colombia) 5. <i>Violetta</i> (telenovela – Argentina)
	<p>TV Brasil – 1 imported title</p> <ol style="list-style-type: none"> 6. <i>Windeck – Todos os Tons de Angola</i> (telenovela – Angola)
	<p>RERUN TITLES – 14</p>
<p>Record – 8 national titles</p> <ol style="list-style-type: none"> 28. <i>Amor Custa Caro</i> (unitario) 29. <i>Conselho Tutelar</i> (series) 30. <i>Manual Prático da Melhor Idade</i> (unitario) 31. <i>Milagres de Jesus</i> (miniseries) 	<p>SBT – 9 rerun titles</p> <ol style="list-style-type: none"> 1. <i>A Feia Mais Bela</i> (telenovela – Mexico) 2. <i>A Madrasta</i> (telenovela – Mexico) 3. <i>Abraca-me Muito Forte</i> (telenovela – Mexico) 4. <i>Café Com Aroma de Mulher</i> (telenovela – Colombia) 5. <i>Esmeralda</i> (telenovela) 6. <i>Maria do Bairro</i> (telenovela – Mexico) 7. <i>O Privilégio de Amar</i> (telenovela – Mexico) 8. <i>Por Teu Amor</i> (telenovela – Mexico) 9. <i>Rebelde</i> (telenovela – Mexico)

32. <i>Onde Está Você?</i> (unitario) 33. <i>Pecado Mortal</i> (telenovela) 34. <i>Plano Alto</i> (miniseries) 35. <i>Vitória</i> (telenovela) SBT – 3 national titles 36. <i>Chiquititas</i> (telenovela) 37. <i>É Natal, Mallandro!</i> (unitario) 38. <i>Patrulha Salvadora</i> (series) TV Brasil – 1 national title 39. <i>Entre o Céu e a Terra</i> (series)	Globo – 3 rerun titles 10. <i>Caras e Bocas</i> (telenovela) 11. <i>Cobras e Lagartos</i> (telenovela) 12. <i>O Cravo e a Rosa</i> (telenovela) Record – 2 rerun titles 13. <i>José do Egito</i> (miniseries) 14. <i>Milagres de Jesus</i> (series) NATIONAL PREMIERE TITLES: 39 TOTAL PREMIERE TITLES (national, imported and co- production): 46 TOTAL BROADCAST TITLES (premiere and rerun): 60
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Source: Obitel Brazil

In 2014, counting premiere and rerun titles, 60 of them were exhibited, being five more and a 9% growth rate in relation to 2013 and 2012, when 55 titles were presented per year. The premiere fictions are leaded with great advantage by Globo, with 70% of the titles, followed by Record, with a little over 20%, SBT, with 7.5%, and TV Brasil, with 2.5%. The fiction panorama of 2014 continues to demonstrate an extraordinary prevalence in national production premiere over imports. There were 39 national titles over 6 imported ones, representing over 85% Brazilian premiere titles. On the other hand, considering the period 2012-2014, we observe an important growth of imported titles premiere that jumped from zero in 2012 to two in 2013 and six in 2014. In the same period, there was a decrease of rerun titles: 20 in 2012 and 14 in 2014.

About the total fictions exhibited in 2014, three highlights are worth pointing out. The first is the 2014 International Emmy Award for best *telenovela* won by *Joia Rara* (Globo, 2013-2014). The second highlight is what seems to be the strategy being tested by Record and SBT to turn their recurring audience into “audience niches”. The first one is concentrating efforts on the production of foreign *telenovela* remakes for children and teens, such as *Chiquititas* (Telefe, 1995), while the second one is investing in the pro-

duction of miniseries and *telenovelas* with biblical themes, such as *Milagre de Jesus*. And the third highlight, which we will better approach later on, is the progressive increase in fictions of short seriality (series and miniseries), which has surpassed the number of *telenovelas* for the first time in 2014.

Table 2. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chapter/ Episodes	%	Hours	%
NATIONAL (total)	39	86.7	1995	83.4	1345:45:00	83.9
OBITEL COUNTRIES (total)	5	11.1	360	15.1	227:45:00	14.2
NON OBITEL COUNTRIES (total)	1	2.2	37	1.5	30:00:00	1.9
Argentina	1	2.2	57	2.4	38:30:00	2.4
BRAZIL	39	86.7	1995	83.4	1345:45:00	83.9
Chile	0	0.0	0	0.0	0:00:00	0.0
Colombia	1	2.2	41	1.7	13:40:00	0.9
Ecuador	0	0.0	0	0.0	0:00:00	0.0
Spain	0	0.0	0	0.0	0:00:00	0.0
USA (Hispanic production)	0	0.0	0	0.0	0:00:00	0.0
Mexico	3	6.7	262	11.0	175:35:00	11.0
Peru	0	0.0	0	0.0	0:00:00	0.0
Portugal	0	0.0	0	0.0	0:00:00	0.0
Uruguay	0	0.0	0	0.0	0:00:00	0.0
Venezuela	0	0.0	0	0.0	0:00:00	0.0
TOTAL	45	100.0	2392	100.0	1603:30:00	100.0

Source: Obitel Brazil

The totality of national and international premiere has reached 45 titles, with an almost 22% growth in comparison with 2013, which had 37 titles. In terms of hours, 1,346 hours were exhibited, 17% more than in 2013. The number of chapters and episodes also grew 19%.

National productions totaled 39 titles, an 11% growth compared to 2013, when there were 35. There was a slight raise of 1% in the number of chapters/episodes and of hours of transmitted na-

tional fiction. In overall terms, we notice a growth in the number of foreign imported productions from countries inside Obitel space, which went from two in 2013 to five in 2014.

Table 3. Co-productions

COUNTRIES	TITLES	CO- PRODUCTION COUNTRIES	PRODUCER	FORMAT
Obitel countries	Descalço Sobre a Terra Vermelha	Brazil	TV Brasil Raiz Produções	Miniseries
		Spain	TVE TV3 Minoria Absoluta	
TOTAL CO-PRODUCTION TITLES WITHIN OBITEL COUNTRIES: 1				
Non Obitel countries	0	0	0	-
TOTAL CO-PRODUCTION TITLES WITH NON OBITEL COUNTRIES: 0				
Obitel + non Obitel countries	0	0	0	-
TOTAL CO-PRODUCTION TITLES WITH OBITEL + NON OBITEL COUNTRIES: 0				
TOTAL CO-PRODUCTIONS: 1				

Source: Obitel Brazil

A co-production between Brazil and Spain, the miniseries *Descalço sobre a Terra Vermelha*, is a partnership between the Brazilian production companies TV Brasil and Raiz Produções and the Spanish TVE, TV3 and Minoria Absoluta. In three episodes, the miniseries, exhibited by TV Brasil, narrates the story of the emeritus bishop of São Felix of Araguaia, the Spaniard Dom Pedro Casaldáliga, who fought for the liberation of political prisoners during the military dictatorship. The miniseries obtained the awards for best actor and best original soundtrack in the 27th edition of FIPA, the International Audiovisual Programs Festival (France).

Table 4. Chapters/Episodes and hours broadcast by time slot

Time slot	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (6:00-12:00)*	0	0.0	0:00	0.0	57	15.8	30:00	13.2	57	2.4	30:00	1.9
Afternoon (12:00-19:00)	550	27.6	304:15	22.6	262	72.8	184:05	80.8	812	34.5	488:20	31.0
Prime time (19:00-22:00)	1174	58.8	873:20	64.9	0	0.0	0:00	0.0	1174	49.9	873:20	55.5
Night (22:00-6:00)	271	13.6	168:10	12.5	41	11.4	13:40	6.0	321	13.2	181:50	11.6
Total	1995	100.0	1345:45	100.0	360	100.0	227:45	100.0	2355	100.0	1573:30	100.0

Source: Obitel Brazil

Table 5. Formats of national and Ibero-American fiction

Formats	National				Ibero-American			
	Titles	%	C/E	%	Hours	%	Titles	%
Telenovela	13	33.3	1485	74.4	1071:40	79.7	5	100.0
Series	12	30.8	206	10.3	126:25	9.4	0	0.0
Miniseries	5	12.8	53	2.7	38:05	2.8	0	0.0
Telemovie	1	2.6	1	0.1	0:55	0.1	0	0.0
Unitario	4	10.3	4	0.2	3:10	0.2	0	0.0
Docudrama	0	0.0	0	0.0	0:00	0.0	0	0.0
Others (soap opera, etc.)	4	10.3	246	12.3	105:30	7.8	0	0.0
Total	39	100.0	1995	100.0	1345:45	100.0	5	100.0

Source: Obitel Brazil

Prime time, as in previous years, continued maintaining 100% of national production and concentrated 55% of the total national hours transmitted, almost 24% more hours than in 2013. Nevertheless, in the night slot, there was a reduction of 52% in the number of national fiction hours exhibited in comparison to 2013, which can be attributed to the numerous programs having to do with FIFA World Cup and the Elections. As for Ibero-American titles, Band debuted in this slot the Colombian *telenovela* *Rosário* (Teleset). The afternoon slot maintained the 23% average of fiction hours, where SBT concentrated three imported fictions: the Mexican *Por Ela... Sou Eva* (Televisa), *Meu Pecado* (Televisa) and *Sortilégio* (Televisa). In the morning slot, having no fiction since 2011, Band showed the Argentinian *telenovela* *Violetta* (co-produced by Pol-ka Producciones and Disney Channel Latin America).

Over the ten year course of Obitel, the *telenovela* has been the format with the greatest quantity of titles. However, in 2014, the number of series (12) almost reached that of the *telenovelas* (13), and the formats of short seriality (series and miniseries), achieving to 17, have already surpassed it. In relation to 2013, there were three series and two miniseries more. It is also worth noting, among all the series, four of them were of the police genre, the largest number observed in the last five years. Of these, the average was of merely one series of this genre, in the midst of the preponderance of comedy. However, it is in the number of hours, the truly index that shows the national production capacity, that the *telenovela* proves its hegemony, with almost 80% of transmitted hours, followed far by series, counting less than 10%. The national preference is also confirmed amongst the Ibero-American titles, all of *telenovelas*. Even considering the hegemony of the *telenovela*, we observe growing diversification of fiction formats, which can indicate a search for audience segments that are identified with shorter narratives.

Table 6. Formats of national fiction by time slot

Formats	Morn- ing	%	After- noon	%	Prime time	%	Night	%	TO- TAL	%
<i>Telenovela</i>	0	0.0	3	42.9	9	81.8	1	4.8	13	33.3
Series	0	0.0	0	0.0	2	18.2	10	47.6	12	30.8
Miniseries	0	0.0	0	0.0	0	0.0	5	23.8	5	12.8
TV movie	0	0.0	1	14.3	0	0.0	0	0.0	1	2.6
<i>Unitario</i>	0	0.0	0	0.0	0	0.0	4	19.0	4	10.3
Docudrama	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Others (soap opera, etc.)	0	0.0	3	42.9	0	0.0	1	4.8	4	10.3
Total	0	0.0	7	100.0	11	100.0	21	100.0	39	100.0

Source: Obitel Brazil

As in earlier years, prime time presents a larger volume of national fiction because of the large quantity of *telenovelas* exhibited uninterruptedly, especially by Globo, during the whole year. In 2014, the time slot presented nine *telenovelas*, which covered over 80% of the slot: seven by Globo, one by Record and one by SBT. Two series were also shown, one on SBT and another on TV Brasil. In the night slot, a larger number of titles and a diversity in fiction formats can be observed. In 2014, of the 21 titles shown, almost half were series: nine by Globo and one by Record. On this slot, we have still five miniseries, four *unitarios*, one *telenovela* and one sketch on the variety program *Fantástico*, by Globo. The afternoon slot showed three *telenovelas*, two seasons of *Malhação*, one sketch on the program *Globo Esporte* and one TV movie, all by Globo. The morning slot did not air any national fiction.

Table 7. Time period in which fiction is set

Time	Titles	%
Present	31	79.5
Period	3	7.7
Historical	4	10.2
Others	1	2.6
Total	39	100.0

Fonte: Obitel Brazil

Once again, fictions set in the present are predominant (79%). We also observe three *telenovelas* set in the past, *Boogie Oogie*, *Joia Rara* (Globo) and *Pecado Mortal* (Record), two less than in the previous two years. Also, there were four historical fictions: *Serra Pelada*, *O Tempo e o Vento* (Globo, miniseries), *História do Futebol Carioca* (Globo, *Globo Esporte* sketch) and *Milagres de Jesus* (Record, miniseries). In the others category is *Meu Pedacinho de Chão* (Globo) of timeless features.

Table 8. The ten most watched titles: origin, rating, share

	Title	Country of origin of idea or script	Producer	Channel	Name of scriptwriter or author of original idea	Rating	Share
1	<i>Amor à Vida</i>	Brazil	Globo	Globo	Walcy Carrasco	41.03	66.75
2	<i>Império</i>	Brazil	Globo	Globo	Aguinaldo Silva	32.42	53.51
3	<i>Em Família</i>	Brazil	Globo	Globo	Manoel Carlos	31.41	51.96
4	<i>Amores Roubados</i>	Brazil	Globo	Globo	George Moura	29.67	53.35
5	<i>O Tempo e o Vento</i>	Brazil	Globo, Nexus, Panda and Globo Filmes	Globo	Leticia Wierchowski and Tabajara Ruas	26.22	50.22
6	<i>Alto Astral</i>	Brazil	Globo	Globo	Daniel Ortiz	23.41	42.57
7	<i>Tapas & Beijos</i>	Brazil	Globo	Globo	Cláudio Paiva	23.08	42.00
8	<i>Além do Horizonte</i>	Brazil	Globo	Globo	Carlos Gregório and Marcos Bersntein	22.90	41.88
9	<i>A Grande Família</i>	Brazil	Globo	Globo	Oduvaldo Vianna Filho and Armando Costa	22.51	41.90
10	<i>Geração Brasil</i>	Brazil	Globo	Globo	Filipe Miguez and Izabel de Oliveira	22.17	38.62
Total productions: 10				Foreign scripts: 0			
100%				0%			

Source: Ibope Media – Obitel Brazil

Repeating the panorama observed over the last ten years of Obitel Yearbook's monitoring, all the titles that constitute the top

ten are national productions by Globo. The first three places are occupied by the 9 p.m. prime time *telenovelas*, in order: *Amor à Vida*, *Império* and *Em Família*. Discussion on the factors of decrease in *telenovela* ratings in general requires a certain distance from the daily oscillations and the necessity to trace correlations between factors not yet well detected or taken into consideration—factors such as recognizing a scenario of great fragmentation with growing offer of content in diversified platforms (smartphones, smart TVs, tablets, notebooks, desktops, pay TV) and the various combinations made by the user (second and third screens), which necessarily create new audience forms and habits to which there are still no appropriate metrics. This outlined situation leads us to consider that, more than the rating, it is the share which most approaches to the true audience of TV products. In this way, the data analysis is more comprehensible and acceptable showing the *telenovelas* that occupy the first three positions have been seen by 52% to 67% of the televisions sets on; in the same way that the share of fourth and fifth places is above 50% and the others' (with exception of tenth place) is above 40%.

On Table 8 we point out the miniseries *O Tempo e o Vento*, originally debuted as a film in movie theatres and reformatted for television, and *A Grande Família*, the most long-lived series of Brazilian television. Its last episode, exhibited on September 11, 2014, was the second most viewed²⁰ in São Paulo and in Rio de Janeiro, just behind the audience of the 9 p.m. *telenovela*, *Império*. The series had a 14 year run, with 485 episodes²¹ exhibited and figures in the top ten in all the historical series of *Obitel* Yearbook. On the miniseries *Amores Roubados* we will comment later in section “Highlights of the year”.

²⁰ Source: <<http://mauriciostycer.blogosfera.uol.com.br/2014/09/12/a-grande-familia-tem-final-brilhante-com-homenagem-ao-elenco/>>

²¹ Source: Estadão. Available at: <<http://cultura.estadao.com.br/noticias/televisao,a-grande-familia-exibiu-a-classe-c-antes-de-se-tornar-noticia,1558053>>

Table 9. The ten most watched titles: format, length, time slot

	Title	Format	Genre	Number of chap./ ep. (in 2014)	Dates of first and last broadcast (in 2014) (*)	Time slot
1	<i>Amor à Vida</i>	<i>Telenovela</i>	Drama	27	Jan. 1 - Feb. 1	Prime time
2	<i>Império</i>	<i>Telenovela</i>	Drama	141	Jul. 21 - Dec. 31	Prime time
3	<i>Em Família</i>	<i>Telenovela</i>	Drama	143	Feb. 3 - Jul. 19	Prime time
4	<i>Amores Roubados</i>	Miniseries	Drama	10	Jan. 6 - Jan. 17	Night
5	<i>O Tempo e o Vento</i>	Miniseries	Drama	3	Jan. 1 - Jan. 3	Night
6	<i>Alto Astral</i>	<i>Telenovela</i>	Romantic comedy	51	Nov. 3 - Dec. 31	Prime time
7	<i>Tapas & Beijos</i>	Series	Comedy	36	Apr. 8 - Dec. 23	Night
8	<i>Além do Horizonte</i>	<i>Telenovela</i>	Adventure	106	Jan. 1 - May 1	Prime time
9	<i>A Grande Família</i>	Series	Comedy	23	Apr. 10 - Sept. 11	Night
10	<i>Geração Brasil</i>	<i>Telenovela</i>	Romantic comedy	155	May 05 - Nov. 1	Prime time

Source: Obitel Brazil

About the format, the first three places are occupied by 9 p.m. *telenovelas*, followed by two miseries and two series. For the first time, over the ten year course of Obitel Yearbook, the five most seen titles are of the drama genre. The following most seen genres are comedy and romantic comedy, with two titles each. As for the time slot, all the six *telenovelas* were aired on prime time; and the two miniseries as well as the two series, in the night slot. The data on the table presents a greater diversity of formats and genres, leading us to conjecture on possible changes in the audience preferences—trend to be observed in the years to come. Relating to program duration, there is a decrease in the average number of chapters/episodes in the top ten, going from an average of 90 in 2013 to 69.5 in 2014, resulted of the presence of two series and two miniseries.

Table 10. Themes in the ten most watched titles

Titles		PREVAILING THEMES (up to five most important themes)	SOCIAL THEMES (up to five most important themes)
1	<i>Amor à Vida</i>	Family relations; ambition; vengeance; class prejudice; marriage for interest.	Homoaffective relations between men; autism; health treatments (lupus, HIV, alcoholism, cancer); elderly love; moral assault.
2	<i>Império</i>	Power relations; family relations; ambition; identity revelation; self-made man.	Homoaffective relations between men; gender identity; homophobia; child adoption; blog journalism.
3	<i>Em Família</i>	Family relations; infancy love; homoaffective relations; jealousy; heredity.	Rape; homoaffective relations between women; heart transplant; alcoholism; Parkinson's disease.
4	<i>Amores Roubados</i>	Class prejudice; extra-conjugal relations; treason; vengeance; Northeastern wine production.	Modern <i>coronelismo</i> .
5	<i>O Tempo e o Vento</i>	Family saga; formation of the state of Rio Grande do Sul; wars and territorial disputes; ethnic disputes.	The construction of the gaúcho identity; women's role in this construction.
6	<i>Alto Astral</i>	Mediumship; brotherly rivalry; search for family origins; class prejudice; misrepresentation.	Spirituality; quackery; prejudice against obese people; drug addiction.
7	<i>Tapas & Beijos</i>	Friendship; extra-conjugal relationships; love relationships.	Feminine central role.
8	<i>Além do Horizonte</i>	Alternative communities; search for a loved one; Amazonian culture; ethics in scientific research; misrepresentation.	Fight against the exploration of people and natural resources; reading incentive; valorization of the Amazonian culture.
9	<i>A Grande Família</i>	Family relations; relations between neighbors; everyday life of working class families.	Everyday suburban life.
10	<i>Geração Brasil</i>	Connected society; digital natives; managing of technology companies; company succession; celebrities.	"Nem-nem" generation; pop culture; digital inclusion; digital communication.

Source: Obitel Brazil

As we pointed out in Table 9, for the first time over the ten year course of the historical series by Obitel Yearbook, amidst the top ten titles, the drama genre features in the first five places. This fact, associated to the dominant social themes – family relations; ex-

tra conjugal relations; class prejudice; misrepresentation; bastardry –, clearly remits to the melodramatic matrix. Still, as we analyze the social themes of the first five titles, we observe that this matrix and its peculiar themes were renewed through issues that emerge in/from Brazilian society, such as homoaffective relations, gender identities or even new faces of a power system – that some considered surpassed due to its archaism – based on the oppression of the strong over the weak. The vitality and actuality of social themes have been highlights in the Obitel Yearbooks as the specific character of Brazilian television fiction. Among these subjects, prejudices and stereotypes of diverse kinds focused on a perspective that privileges the comprehension and acceptance of social-cultural diversities. In short, of the tendencies observed in the fictions that debuted in the year of 2014, we notice that the hegemony of national fictional content on prime time remains unaltered and that *telenovelas* continue as the main format of Brazilian TV fiction. Despite this, we notice a progressive growth of the short seriality of series and miniseries in the last few years, with implications that must extend beyond the topic of the great diversification of fiction formats on Brazilian open TV.

**Table 11. Audience profile of the ten most watched titles:
gender, age, socioeconomic level**

Titles		Chan- nel	Gender %		Age %						Socioeconomic level %		
			Wom- en	Men	4- 11	12- 17	18- 24	25- 34	35- 49	50+	AB	C	DE
1	<i>Amor à Vida</i>	Globo	62.7	37.3	7.9	7.6	10.5	17.5	24.5	31.9	34.8	52.7	12.5
2	<i>Império</i>	Globo	62.8	37.2	7.5	7.5	9.4	17.4	24.2	33.9	34.8	53.0	12.2
3	<i>Em Família</i>	Globo	62.9	37.1	7.7	7.5	10.4	17.3	23.9	33.2	35.3	52.3	12.4
4	<i>Amores Roubados</i>	Globo	61.2	38.8	7.4	8.0	11.4	19.6	26.2	27.4	35.4	53.2	11.4
5	<i>O Tempo e o Vento</i>	Globo	60.5	39.5	6.8	7.5	10.9	17.7	27.3	29.7	35.2	54.0	10.8
6	<i>Alto Astral</i>	Globo	64.6	35.4	7.8	8.3	9.1	16.1	23.1	35.6	31.7	54.8	13.5
7	<i>Tapas & Beijos</i>	Globo	62.6	37.4	8.2	8.9	11.6	18.6	24.7	28.0	35.1	52.6	12.3
8	<i>Além do Horizonte</i>	Globo	64.2	35.8	8.0	8.0	10.9	16.2	23.0	33.9	32.1	53.0	14.9

9	<i>A Grande Família</i>	Globo	62.3	37.7	8.4	8.8	11.4	18.2	24.1	29.0	36.4	52.2	11.5
10	<i>Geração Brasil</i>	Globo	64.2	35.8	8.2	8.6	9.9	16.2	22.8	34.3	31.8	53.7	14.4

Source: Ibope Media – Obitel Brazil

Among the top ten, the largest part of the audience is still feminine, with a general average of 63.8% women and 37.2% men. The fictional genre which most attracted women was romantic comedy (*telenovelas* *Alto Astral* and *Geração Brasil*), and, among men, it was drama (miniseries *O Tempo e o Vento* and *Amores Roubados*), reaffirming the traditionally preferred genres among the masculine and feminine genders. It is important to note that the miniseries *Amores Roubados*, transmitted on the 11 p.m. slot, obtained its largest audience among young people between 25 and 34 years old, while the 7 p.m. *telenovela*, directed towards the same age group, did not reach the same results.

Relating the socioeconomic levels, class C confirms to be the preferential audience of TV fiction. The fiction with the highest audience percentage among the AB class was the series *A Grande Família*, repeating earlier years' figures; for class C, it was *Alto Astral*, and for class DE, *Além do Horizonte*, both *telenovelas* of 7 p.m. time slot, with lighter stories.

3. Transmedia reception

As a focus of interest in many analysis made in the last five Obitel Yearbooks²², the tendency of change and the adoption of transmedia strategies in production as well as in the reception of television content continue to overcome expectations and provoke/challenge audience creativity and participation. Emerging in this context are the interactions, through social networks, in which fans comment and share television content by multitasking (Livingstone,

²² Transmedia reception was chosen as theme of the year in 2010 and, in the following years, became a permanent topic in the event, sufficing the alterations in the international televisual panorama.

2011) and using their cell phones as second screens (Deller, 2011)²³. To measure audience participation on the internet in 2014, one of the thermometers of fiction fans involvement consisted in the practice of *shipping* as a new form of relationship between these audiences and fictional characters. The term “ship”, derived from “relationship” and originated in internet discussion forums and social networks, refers to the partial junction of character couples names with which fans most identified (Amaral, 2014). In this way, “shipping” a couple consists in creating hashtags with character names which will index content produced by fans on the web.

Perceiving this trend, even Globo has stimulated shipping in its official channels. On the networks website, we observe the use of hashtags, videos and news contemplating and motivating the production by fans regarding the fictional show *Malhação*. An example of this practice occurred in the chapter aired on February 2, 2015, when the character Pedro, in a romantic scene with Karina, says “I can read the stars, and there I read *perina* forever”. Afterwards, we watch a scene with João and Bianca, in which the boy, in the midst of a discussion, says: “Look, I’m already a little paranoid. If you get paranoid too, people will start shipping us *joanca*”. In this way, the network incorporates the ships to the diegesis of the *telenovela*, recognizing its existence and dialoguing with the public who produced it. So, we notice a strategic logic of feedback, by using the practice and content produced by consumers of fictional television. We believe that this dynamic potentiated fan action and guaranteed the spot that *Malhação* had in Brazilian transmedia reception in 2014.²⁴

²³ In the field of creating more accurate measuring of social network observation, we point out the published results of Ibope-TV Ratings (ITTR) through Public ITTR in 2014. ITTR measures repercussion of open TV network content on Twitter, through methods that permit verification of the impact of messages and spectator involvement. For the most part, these new forms of measuring corroborate our previous analysis, confirming Twitter as the main audience interaction space of fictional television.

²⁴ In terms of transmedia action, *Malhação* establishes many modalities of interaction with its audience beyond the televisual context. Still in January 2014, Globo reduced its actions on Facebook, concentrating the largest part of fictional content on only one page (Gshow). One of the few fan pages that remained active on Facebook was *Malha-*

Ship on the web: fan activism on Twitter

Accepting these premises, we opted to analyze on Twitter shipped couples from two fictional shows: the juvenile *soap opera* *Malhação*, which runs in the afternoon, and the *telenovela* *Império*, shown on prime time and second place in the top ten of 2014. For analysis, we chose: (1) the couples *#perina* (Pedro and Marina) and *#duanca* (Duca and Bianca), from *Malhação*; (2) the couples *#alfredisis* (José Alfredo and Isis) and *#malfred* (Marta and José Alfredo), from *Império*. The choice of fictions with different audience types, which potentiates a different understanding of the fans, permitted that we observe examples of the shipping phenomenon in a transmedia scenario.²⁵ By searching the keyword *#perina* on the search engine Topsy²⁶, we obtained 58,863 results between February 12 and March 14, 2015. On the other hand, *#duanca* was cited 13,941 times in the same period. In the search for tweets that mentioned the hashtag *#alfredisis*, we encountered 7,489 results, between the days of February 12 and March 14, 2015. On the other hand, *#malfred* appears 18,779 times in the same period. It is important to observe that this period chosen for analysis includes the last month of the *telenovela*'s run, with a highlight on the final week ending.

ção – besides this social network, the soap opera also has an official page on Twitter. In 2014, the 22nd season went on the air, with which a virtual reality show was presented: *Você em Malhação*. Also in 2014, *Malhação* was nominated for the second consecutive year to the Emmy International Digital. *Malhação*'s official website presents exclusive content for the internet. For example, a virtual tour in which one is able to transit through the scenarios where the story happens. The official page also gives access to the *2ponto0* blog, to the page *Zuera*, and permits listening to the shows soundtrack. Still, there is also an online store, where show-related products may be purchased.

²⁵ We do not intend to compare the repercussion of the shipped couples in these fictional productions for two main reasons: (1) the period of analysis for *Império* was the final airing month, giving it exceptional audience and repercussion on social networks and through fans; (2) the fact that *Malhação* and *Império* do not share the same audience – directed to younger audiences, it is only natural that the *soap opera* receives more engagement and interaction from the audience on social networks.

²⁶ The tool used to collect data analysis was Topsy, which quantifies the number of tweets through certain hashtags. Topsy, nevertheless, restricts data to the limit of 30 days before the search's date. Confronted with this difficulty, we opted to analyze our object during the last month of *Império* (February 17, 2015 – March 14, 2015), the same time as *Malhação*.

On Twitter, we notice a great popularity among the couples *#perina* and *#malfred*, in *Malhação* and *Império* respectively. Pedro and Karina are the main characters of the soap opera, which makes their preponderance somewhat predictable. But Marta and José Alfredo had their repercussion potentiated due to the actions of their fans, as Isis (the young lover) was always presented as José Alfredo's "perfect counterpart". Up to a certain point of the narrative, Marta appeared as the antagonist, who plotted against the couple's happiness. In this way, it becomes noticeable that shipping may contest what would be the "natural" development of the narrative, stimulating dialogic in the relation between audience and production. Repercussion reached among fans also depends on reception factors and, mainly, on the strength that characters gain on the web. As said previously, it is a retroactive and complex process.

The interaction through words that baptize couples made by shipped characters spread on Twitter, but did not restrict itself to this social network. The fans also produced what is called *fan videos*, which consist of montage sequences with images of the shipped couples accompanied by romantic songs. On YouTube, where many of these videos are available, a search for the keyword *#perina*²⁷ brought up 8,590 results. As on Twitter, the couple *#duanca* is numerically inferior, with 2,090 results on that social network. On the other hand, the term *#alfredis*, referring to the *telenovela* *Império*, had merely 91 references of related videos. Another popular network among shippers²⁸ is Instagram, where hashtags were created to identify both the profiles of the shipped couples as well as published photos and videos related to them. The search on this social network²⁹ identified 64,271 publications for the keyword *#perina* and 9,771 for *#duanca*. For *#alfredis* there were 825 results, and 507 for *#malfred*.

²⁷ Data collection from YouTube on March 4, 2015.

²⁸ Shipper is the term that denominates producers of content referring to shipped couples.

²⁹ Instagram data collection on March 4th 2015.

Through studying the transmedia practices involved in the shipping of main character couples from the *soap opera Malhação* and the *telenovela Império*, it was possible to notice not only the fans engagement to these televisual productions but also the strategic use of feedback by Globo, which looks to, in this way, maintain or increase their productions potential. Thus, the adoption of transmedia strategies in the production as well as in the reception of televisual content continues to provoke/challenge audience participation and creativity.

4. Highlights of the year

We return here to what was pointed out in the introduction of this chapter to highlight the expressive increase of short seriality formats that, for the first time in *Obitel*'s existence, surpass the number of *telenovela* titles. The short story phenomenon seems to reencounter the *raison d'être* of oral culture in modern technology, through which new media have made new forms of cultural expression possible on Twitter, Facebook, internet forums and YouTube. Everything that can be said seems to have surfaced shorter, more dialogic, more "spoken" forms of communication (written and viewed). This raises questions on the short story phenomenon that have gained strength in the last few years, by prospering in a specific social or historical context. In the case of the fictional genre, this structuring impulse seems to productively utilize shorter *telenovelas* in a lower-than-3-digit number of chapters, the tensions between continuity and discontinuity, and the dramatic arch of the episode and the chapter.

Intending to fundament what is still a work hypothesis, we uncovered the following data and chose three empirical cases considered the highlights of the year, all Globo productions: a short *telenovela* (*Meu Pedacinho de Chão*), a miniseries with great audience and critic success (*Amores Roubados*) and a police series (*Dupla Identidade*).

***Telenovelas and series – Brazilian production
in the last three years***

STATIONS	GLOBO		RECORD		SBT		BAND		TV BRASIL	
Year	<i>Tele-novela</i>	<i>Se-ries</i>	<i>Tele-novela</i>	<i>Se-ries</i>	<i>Tele-novela</i>	<i>Se-ries</i>	<i>Tele-novela</i>	<i>Se-ries</i>	<i>Tele-novela</i>	<i>Se-ries</i>
2012	10	10	5	2	3	0	0	1	0	2
2013	9	9	3	1	2	0	0	0	0	0
2014	10	12	2	3	1	4	0	0	0	2
TOTAL	29	31	10	6	6	4	0	1	0	4

Among the ten most seen titles between 2012 and 2014, we observe that the distribution was: eight *telenovelas* and two series in 2012; seven *telenovelas* and three series in 2013; six *telenovelas* and four series in 2014 (all Globo's).

In the last three years, there has been an increase in the number of series, along with a decrease in the number of *telenovelas*, as follows: 18 *telenovelas* and 15 series in 2012; 14 *telenovelas* and ten series in 2013; 13 *telenovelas* and 21 series in 2014. The same occurred among the ten most viewed titles of the last three years, all Globo productions. Thus, we go on to the highlight of the three empirical cases.

Meu Pedacinho de Chão: the “fable novela”

Already in its first chapter, *Meu Pedacinho de Chão* caused great impact on the specialized critics, demonstrating the *telenovela* was much more than a remake.³⁰ *Meu Pedacinho de Chão* brought as a distinctive mark in terms of discourse and televisual language a great confluence of styles, proposals, references and manners on how to do television and/or *telenovelas*. Elements from diverse

³⁰ The original version, written by Benedito Ruy Barbosa and Teixeira Filho, shown from August 16, 1971 to May 6, 1972, had 185 chapters and Dionísio Azevedo's direction. It was co-produced by Globo and TV Cultura of São Paulo, the first *telenovela* shown on the 6 p.m. time slot for its plot was considered the first educational *telenovela* of Brazilian TV. The *telenovela* suffered censorship for treating about themes tied to land ownership, given that the country was under the military dictatorship (1964-1985).

genres (television, dramatic, discursive) melded themselves in such a way that it incited many to revisit the *telenovela* format. This *telenovela* not only escaped time-space limits in its diegesis but also did this in terms of aesthetics and of *mise-en-scène*. Written by Benedito Ruy Barbosa and directed by Luiz Fernando Carvalho³¹, the 96 chapter *telenovela* was shown from April 7 to August 1, 2014 at 6 p.m. Regarding the dramatic development, the *telenovela* marked a structural concept in many different ways due to its smaller quantity of dramatic cores and characters, with merely 20. To Carvalho, the artistic dimension given to the aesthetic and dramatic treatment of *Meu Pedacinho de Chão* was only possible because it was a “fable novela”.³²

The story has as its main plot starter the arrival of teacher Juliana (Bruna Linzmeyer) at Santa Fé Villa to lecture at the school recently built by Pedro Falcão (Rodrigo Lombardi). This provoked the wrath of Coronel Epaminondas (Osmar Prado), the richest and most influent man of the region, who saw education as a risk to his business and power. The two most powerful men of Santa Fé represent very distinct world views. Whilst Coronel Epaminondas is a wealthy landowner who pursues to find further ways of exploiting his employees and family members, Pedro Falcão is a fair working man who lives a simple life and who, in the past, gave up parts of his lands to building Santa Fé. Moved by the desire to better people’s lives, Pedro Falcão hires the teacher to alphabetize the poor and unassisted people of the faraway place. Filled with magical elements narrated by Serelepe (Tomás Sampaio), a homeless orphan boy, the plot acquires an aesthetic treatment marked by the costumes audacity and the scenography that simultaneously remits to universal children’s tales and the Brazilian popular imagery. The aesthetic concept and the dramatic staging mix elements and compose a hybrid atmosphere

³¹ *Meu Pedacinho de Chão* marked the return of the author to *telenovelas* after five years, as well as the return of director Luiz Fernando Carvalho to *telenovelas* after over ten years.

³² According to Carvalho’s interview published in *O Estado de S. Paulo*, p. C1, on March 11, 2014.

in which the simple and sophisticated reread through the perspective of the most profound Brazilian popular culture is superposed and melded with mass culture, giving way to polyphony and dialogy (Bakhtin, 2003, 2005). In this hybrid atmosphere, voices and different social times are mixed, joined by the interrelationship of time and space characteristic of complex societies. By dislocating not only the most common space of Brazilian *telenovelas* – the urban axis of Rio de Janeiro-São Paulo – but also by introducing the timeless aspect to the narrative and emphasizing the dramaturgic aspect of the staging, Barbosa and Carvalho innovated by demonstrating new ways of making television, betting on the construct of televisual poetics, moved by aesthetic and discursive enhancement of the *telenovela*.

Amores Roubados

Exhibited from January 6 to January 17, 2014, in ten episodes, George Moura's miniseries is freely based on a Pernambucan classic feuilleton – *A Emparedada da Rua Nova*, by Carneiro Vilela – and is set in the Northeastern region caught between a geographic scenario of a drought and the economic progress due to the fruit cultivation through imported irrigation techniques. According to the website Memória Globo (2014), the challenge was to show the contrast between modernization and the permanence of traditional moral values. In the region, wineries produce beverages that are exported and consumed in Brazil and throughout the world, while contrasting with the day-to-day struggle to survive in the secular aridity which is the reality of the Northeast. Seen through relations between culture, territory and social roles, the miniseries represents Northeastern culture forced into a tension between what is traditional and what is being modernized as a product of hybridization and deterritorialization/reterritorialization of symbolic productions as tendencies of the remodelling dynamics of local society (Garcia Canclini, 1998).

It is in this scenario that the story of the young *sommelier* Leandro (Cauã Reymond) happens, as he seduces three women, two

of them (Antonia, played by Isis Valverde, and Isabel, by Patrícia Pilar) being the daughter and the wife of Jaime (Murilo Benício), owner of the winery where Leandro works and to whom he dedicates notorious trust. But, upon discovering his wife's involvement with Leandro, Jaime orders his death. If, through a mythical perspective, Leandro's death is the fruit of his love for Antonia, on the other hand, it is the consequence of the discovery of his involvement with Isabel by Jaime, who planned to kill the main character as a response for attacking his honor. In this sense, we observe the representation of a frontier scenario: a contemporary Northeast that still carries moral concepts from the past such as *coronelismo*.³³ The figure of Jaime embodies this Northeastern modernized *coronelismo*. It is in this frontier, between tradition and modernity, that Northeastern culture is represented in the miniseries. Even though authoritarian domination as a result of *coronelismo* is present, the Northeastern scenario ceases to be seen as a place of isolation, of absence and shortage, and goes on to be represented as an autonomous organism and as being economically promising.

But, above all, we believe that *Amores Roubados* had huge repercussion because it reviews the feminine figure and, at the same time, the masculine one as well. If previously we were accustomed to the cinematographic and televisual Northeastern representation that typically presented the isolation and oppression in the region, now the miniseries construes a modelization of new times and reformulates the story suggesting the actual decay of oppressing patriarchal society and the rise of the woman as a central figure in these new times.

It will not be the coronel's daughter who will die for getting pregnant by a young seductive man, employed by her father, but it will be the father himself who shall die, even though he is a mod-

³³ Known as the "rule of the coronels", the term referred to the classic boss system under which the control of patronage was centralized in the hands of a locally dominant oligarch known as a *coronel*, particularly under Brazil's Old Republic (1889-1930), who would dispense favors in return for loyalty.

ernized coronel, as well as the young seducer, and whose deaths seem to symbolically suggest the necessity of surpassing patriarchal domination as well as presenting a possibility of emancipation from masculine power. The emergence of the new presents itself at the end of the story through the mix of determination and solidarity between mother and daughter, both seduced by the same young man, and with the birth of an heir, product of a sincere passion between the daughter and the young seducer.

Police series

In 2014, Globo launched three police and suspense dramas: *A Teia* (ten episodes), *O Caçador* (14 episodes) and *Dupla Identidade* (13 episodes), the most elaborate of these projects. Their model is that of the US police series, with main characters that have defined dramatic arches: good guys and good girls in the search for an abstract universal truth (Mittell, 2004) no matter what. In its narrative construction, it praises the role of the institution, the fight against corruption and violence, political pressure, and the personal effort of the main character police men in solving crimes and punishing bad guys. With its language closer to cinema, *O Caçador* presented a typical melodramatic development, with the good guy being betrayed by his own father, dating his sister-in-law, conflicting with his brother. *A Teia* and *Dupla Identidade* sought to focus the plot on the police investigation, breaking with the typical melodramatic aspects.

The series *Dupla Identidade*, with a second season on the way, was the first to be shot in 4K technology with ample possibilities of aesthetic effects in editing, also having greater appeal in the international market. Created by Gloria Perez, *Dupla Identidade* was based on the Hollywood criminal series format and sought to represent not only the nation, but also the regional in a global context. On scene, psychopath Edu Borges (Bruno Gagliasso) plays a dangerous game with psychologist Vera Muller (Luana Piovani), former FBI staff, who represents a new form of police investigation in the

corporation, being widely criticized by her colleague Dias (Marcello Novaes). As an intercultural narrative, in the sense attributed by Garcia Canclini (2006), the series stands out from *telenovelas* not only due to the characters and plot's elaborate aspects, but also due to the use of cinematographic narrative technique, with visual effects and an uncommon framework for television. Directed by Mauro Mendonça Filho and René Sampaio, the series was widely promoted through teasers, making of and eight webdocs, available on the streaming service by the network, Gshow. Both, documentary and series, approach the serial killer theme, absent from Brazilian dramaturgy and from police chronicles, reaffirming the plots authenticity. Criminal narratives are an important part of this new realist trend (Lopes; Vilches, 2007) that has been spreading towards other fictional series, which are deliberately leaving the "chapter" model behind. Garcia Canclini (2003) suggests the term interculturality to define the relations between imaginary and identity in Latin America. Interculturality would include forms of exchange between cultures, a mix of forms, of ways of productions, articulating new meanings. *Dupla Identidade* mirrors the conflicts resulting from the urbanization of the world. The end of the series, with the revelation that Edu has double citizenship and had committed crimes in the USA, accentuates this aspect. The image of the serial killer sitting in an electric chair strengthens the association of the narrative and its protagonist with television Hollywood cinema.

The examples brought in this topic point directly to the scenario of transformation that Brazilian fictional production is undergoing. Globo's investment gained strength in 2014, with the production of series and miniseries meeting a trend that has been affirming itself in the international market, without giving up their main product: the *telenovela*. In this sense, we point out the importance of Globo investing in shorter *telenovelas* in duration and with lean plots, signaling the importance of experimenting with new possibilities of *telenovela* formats. And, furthermore, based on our data, identifying that for the first time the number of series has surpassed the number

of *telenovelas*, we put forth our hypothesis (still a work hypothesis) about a cycle of “short stories” that corresponds to what we call “short seriality”, which seems strongly potentiated in a specific communicational, social and historical context.

5. Theme of the year: gender relations in the television fiction

Considered in their social and political amplitude, the sexuality transformations that mark modernity, especially in the 20th century, are, according to Giddens (1993, 2002), complex historical processes which involve the constitution of self-identity in contexts that are becoming more and more marked by the reliability in abstract systems. The author considers sexual identity, or self-identity in a more ample sense, as a project conducted midst a profusion of reflexive resources: therapy, self-help manuals of all kinds, television programs and magazine articles that help to build a coherent narrative of self in relation to the future (Giddens, 2002). According to the author, among the narratives that provide elements for the constitution of a coherent narrative (and a structuring one) of self we find the *telenovela*. *Telenovelas* contain a mix of predictability and contingency that is slightly disturbing, but, at the same time, reassuring. They offer mixes of contingency, reflectivity and destiny. The form counts more than the content; in these stories, we are given a sense of reflective control over life's circumstances, a sensation of a coherent narrative that is a reassuring equilibrium towards the difficulties of sustaining the narrative of self in real social situations (Giddens, 2003).

In Foucault's understanding (2007), the sexuality built and discursively constrained by the “intrinsic mechanisms of power”, was violently repressed in modernity by the social institutions (government, church, family) and only gradually could we speak freely of sex and accept it in its reality. And the duality present in discussions on masculinity and femininity also depict the power relationship between men and women (Scott, 1995). The notion of gender is part of an broad cultural process and regards to symbolic constructs that

include objective and subjective orientations for definition of masculine and feminine (Torre, 2005). Through understanding gender as a cultural and discursive construct, or even as a part of the great reflective project of self, we may notice in media, such as in the *telenovela*, alternative exercises on gender as a field of expression in permanent formation and transformation, articulating production and reception through diverse discourse resources and registers.

Romantic love and confluent love: gender and sexuality in the Brazilian telenovela

As a thematic construct, until the 70s, gender representation on Brazilian television was based on the heteronormative and binary conception (man and woman). Even though the presence of homosexual character was becoming more and more frequent, it is only recently that we observe the use of these characters as protagonists and as having romantic relationships (Fernandes, 2014). This change in how to approach and construct homoaffective characters highlights important structural and thematic transformations on narrative fictional construction, providing a treatment increasingly informative, anti-dogmatic and in favor of tolerance and respect towards minorities (Lopes, 2009). In the present decade, we recognize gender diversity in the characters development and in complete dramatic cores³⁴, which interact with the legal advances being obtained in terms of the recognition of homoaffective civil union and of homoaffective couples right to adopt.

Intending to analyze gender relations in present day *telenovelas*, it is important to consider romantic love, constantly present in melodrama. Mainly centered on the search for a soulmate and on the perpetual love sentiment, romantic love bases on the continuous search to meet the masculine counterpart, which would validate female auto-identity. Nevertheless, feminine emancipation³⁵ impacts

³⁴ See discussion on this theme in *Obitel* Yearbook 2012 (p. 176-177).

³⁵ In Brazil, the penal code included, among the types of qualified homicide, feminicide, defined as the murder of women due to gender motivation, foreseeing a raise in one third

this ideal of romantic love, generating relationships based more on equality and intimacy than on subordination and conform to the law. Giddens (1993) calls “plastic sexuality” a sexuality that is detached from reproductive necessities to define conditions of relative equality without traditional matrimony and which goes on to refer to homosexual relationships as well as heterosexual ones. It is what this author calls a “pure relationship”, which can be perceived as a materialization of confluent love, that is, it only persists while both parts consider that they are able to extract from it sufficient satisfaction, for each one individually, to remain in it (Giddens, 1993).

In Brazil, Priore (2005) considers that, since the 60s, television has played an essential role in the transformations observed in romantic relationships. In a permanent dialogue with these transformations, television acts overall on the diffusion of new images of gender, behavior, family and romantic relationships, producing meaning through tolerance and acceptance of differences.

On Globo, three recent and consecutive *telenovelas* on prime time—*Amor à Vida* (2013-2014), *Em Família* (2014) and *Império* (2014)—brought up the complexity of family and love relationships and discussed through its main characters the ambiguous behavior of Brazilian society towards traditional family values and the new family arrangements brought on by sexual and gender diversity. For case study purposes, we chose *Império*, which offers a gallery of characters and situations that permit drawing out an everyday analysis of romantic relationships subjected to a plurality of social, sexual, moral and any other injunction.

of the penalty in certain situations. The law project was approved by the Brazilian government in March 2015. Source: Judicial Consultor – News Bulletin. Available at: <<http://www.conjur.com.br/2015-mar-03/camara-aprova-tipificacao-feminicidio-codigo-penal>>

Telenovela Império³⁶

Aguinaldo Silva's narrative is focused on the life of Comendador José Alfredo Medeiros (Alexandre Nero), a self-made man who got rich by exploring diamonds and selling jewelry by Império, a family company that he founded. He is a powerful man who conducts his business and family with an iron fist. On the *telenovela*, there are no stable classifications, but the exploration of a notable variety of constructs, in reference to sexual orientation, gender identity and family arrangements. Due to their main roles in the plot, we will focus our attention on three cores: Xana (Ailton Graça), Cláudio Bolgari (José Mayer) and José Alfredo.

The crossdresser³⁷ character Xana (Ailton Graça) appears to be 40 years old, is black, tall, with an extravagant style, dresses and acts like a woman; possesses an effeminate voice, even though he demonstrates interest in another woman, Naná (Viviane Araújo), with whom he lives. The ambiguity of the character begins with the name Xana³⁸, to which other characters refer as both a masculine and feminine name. The character, according to Aguinaldo Silva's³⁹ blog, is based on a real person who lived in suburban Rio de Janeiro. Xana owns a beauty salon and a boarding house in the neighborhood of Santa Tereza in central Rio de Janeiro, where he lives with homoaffective friends. Xana, who used to be a male nurse and spent some time in the military, presents at certain times in the narrative attitudes and a behavior correspondent with the masculine gender, in this way opposing his prevalent gender in the plot: the feminine

³⁶ We used, for character analysis, a synthesis of the methodology of investigation on television and genre developed and used in the Gemma (Gender and Media Matter) observatories, directed by Milly Buonanno, and in the Ofent (Observatorio de Ficción Española y Nuevas Tecnologías), directed by Charo Lacalle.

³⁷ A person that possesses a feminine gender identity and that, due to this, wears women's clothing. But who isn't necessarily attracted to people of the same biological sex.

³⁸ Vulgar denomination for the female sexual organ. The word can also be understood as a shortening of the word *bichana*, which has the same meaning and is used to refer pejoratively to a homosexual man.

³⁹ The author's blog was one of the most active on the social networks, through which the author not only interacted daily with fans but also discussed the *telenovela*'s development while it was still on the air.

one. Xana wishes to have a family and judicially marries Naná, so he can adopt a child.

Claudio Bolgari, on the other hand, is a mature, elegant, high social class man, an entrepreneur in the events branch. He is married to Beatriz (Suzy Rego), with whom he has two adult sons, but also maintains homoaffective relationships with the acceptance of his wife. Enrico (Joaquim Lopes), his older son, breaks ties with his father upon discovering the homoaffective relationship of Claudio with Leo (Kléber Toledo). Practically throughout the whole plot, Claudio demonstrates preoccupation in conserving the image of the hetero-affective family father. It is also interesting to notice not only the diversity of family arrangements, modifying the conception of the family nucleus as the happiest and most common one, but also the partner fidelity (Priore, 2005). The homoaffective extra-conjugal relationship of Claudio and Beatriz's acceptance, as a faithful wife who supports him in all his decisions, put to the test monogamy and the definition of a restricted sexual orientation. But also shines a light over the role of a woman and mother confronting a situation in which the desire to maintain the harmony of the household surpasses her own romantic satisfaction or the monogamous situation of a traditional marriage. To Giddens (1993), sexuality works as a malleable aspect of self, a point of primary connection between body, auto-identity and social norms. In this sense, Claudio and Beatriz's identities develop along the entire plot, culminating in the final chapters with a decision on Beatriz's part as well as on Claudio's. He assumes a homoaffective relationship openly and she launches herself into a new hetero-affective relationship. In a certain sense, both pass from the "happy forever" relationship to the "pure relationship" we explained earlier.

The main family in the plot, composed by José Alfredo de Medeiros and Maria Marta Medeiros de Mendonça e Albuquerque (Lília Cabral) and their three legitimate sons, exists merely in appearance. The couple sleeps in separate rooms and both have lovers. The family fights constantly for power and money at the Império

company. An elegant man, apparently about 50 years old, José Alfredo lives with his wife and three sons, while maintaining 20 year old Maria Isis (Marina Ruy Barbosa) as his lover. He is also father of Cristina, born from a romance in his youth, who, after recognizing paternity, becomes his main ally against his declared and non-declared enemies. Born in the Northeast of Brazil, with a humble background, he is a man known for his asperity towards other people, having little friends and a fame for being a *conquistador*. His way of speaking, like his manners and tastes, counters the refinement of Maria Marta. He is the family provider and directs his home and company with absolute authority. In his relationship with Maria Isis, his young lover, she attends to all his wishes. For the most part of the *telenovela*, she appears selfless and in love, as is the typical romantic love. As the plot develops, Maria Isis becomes more independent, though maintaining her main objective of personal realization, marrying or having a stable union with José Alfredo. Maria Marta, José Alfredo's wife, descending from a traditional family, is decisive, firm, sophisticated and seems to be 50 years old. Her network of social relations helped her husband acquire success and fortunes in his business. She maintains extra-conjugal relationships. She is a present mother, interfering in the lives of her adult sons. Maria Marta maintains her marriage also due to the necessity of securing the survival of her business with her husband, but the plot will later reveal that her main motivation is her love for José Alfredo and the desire to have a monogamous and permanent relationship. The character shows an oscillation between romantic love and confluent love, its ambiguity and complexity.

The three families represent the importance of the family nucleus as a beacon element for romantic, social and institutional relations. However, such a nucleus is composed by possibilities of relationships that challenge constructs based on patterns of gender heteronormativity and romantic relationships. Even so, with regards to heteronormative love, we observe that its success depends on a more delicate and condescending female representation towards the

figure of the man, as demonstrated by Beatriz and Maria Isis, in opposition to Maria Marta. It is worth noting that these varied family formations and new forms of relationships configure the end of the nuclear family. As Giddens (1993) shows, the nuclear family generates a diversity of new family ties associated, for example, to the so called recombined families. José Alfredo sustains the house with his family, but has a mistress and an illegitimate daughter; Xana dresses like a woman, but uses men's clothing so that he can adopt a child and have romantic feeling towards Naná; Cláudio Bolgari is married to Beatriz for the most part of the plot, values his family and children, but maintains homoaffective relationships with his wife's consent.

These interpretations indicate that, in the present state of Brazilian society, in accordance to the analyzed *telenovela*, diverse forms of family arrangements and ambivalent gender identities exist simultaneously and are built through mediation and negotiation deriving from love and intimacy.

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3

CHILE: THE TURKISH CONQUEST OF THE SCREEN

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1. Chile's audiovisual context in 2014

The Chilean television industry experienced a real crisis during 2014, one so big that the CEO of Mega—the only channel that earned profits and was first in ratings—went on to say that it has been a year to forget in the television industry, referring to the poor performances of the other six TV stations. Despite this, it was a year with many new developments regarding programming. The transmission of 2014 FIFA World Cup Brazil did not cause as much impact on audience and media analysts as did the emergence of Turkish *telenovelas* on Chilean screens. While the two main television channels produced and programmed thriller-like, suspense and police-themed *telenovelas*, Mega opted for romance and traditional keys of the genre, using a non-traditional source: Turkey. A challenge and a risk, considering that the audiovisual codes and the acting are different from Chileans, but one that paid off very well, both for the audiences and Mega. The consequences for the competition began to appear during the second half of the year, and found their highest point—at least until now—by the end of 2014, and in the early days of 2015. Therefore, we decided to discuss in depth the

¹ The authors also thank the collaboration provided by Alejandra Pavez and Fernando Acuña.

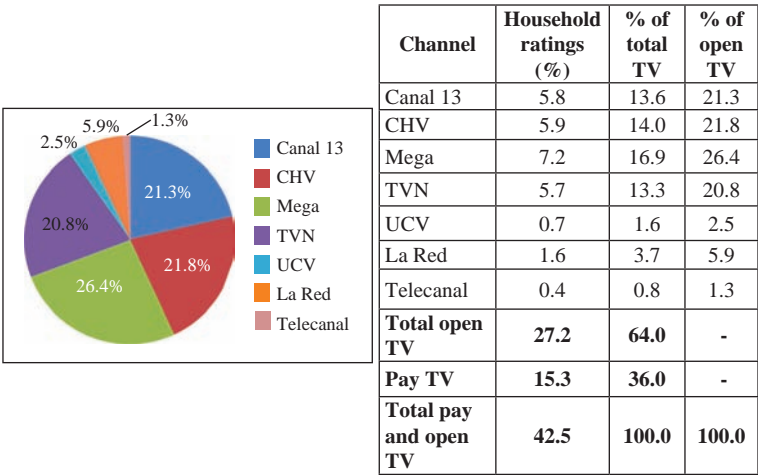
subject of Turkish *telenovelas*, both on the highlight of the year section as in the special theme for this Obitel report.

1.1. Open TV in Chile

Chart 1. Open TV national stations

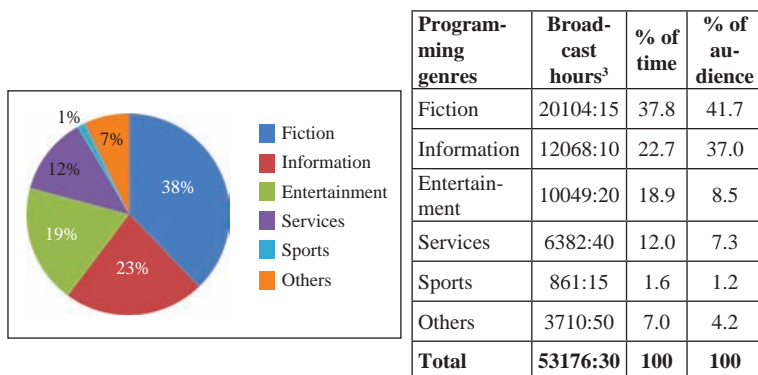
Channel	Type
TVN	Public, but exclusively advertising-funded
Canal 13	Private. Chilean business group Luksic: 67%, Pontifical Catholic University of Chile: 33%
Chilevisión	Private. Time Warner, through Turner Broadcasting System
La Red	Private. It belongs to the Albavisión Group
Mega	Private. Bethia Group, one of the controllers of the Falabella holding
Telecanal	Private. It belongs to Inversiones Alfa Tres, (linked to Albavisión)
UCV	Private. Pontificia Universidad Católica de Valparaíso
Public channels: 1	
Private channels: 6 (one of them is a university channel)	

Graph 1. TV audience by channel in 2014²



Source: Ibope Media Chile

² 24 hours a day household rating.

Graph 2. Offer by genre in TV programming in 2014

Source: Ibope Media Chile – Obitel Chile

The big picture offered by the previous charts and graphs shows Mega as first in audiences, while last year it was fourth. Also, the share of fiction audience grows strongly at the expense of entertainment and information. This shows that TV fiction consumption is not in crisis, compared to other genres, but, as we shall see, there is a rearrangement of the weights of the actors and the entry of new ones.

While there are no changes in the structure of the industry of open TV in Chile, some decisions made the previous year had significant effects during 2014. In 2013, the Bethia Group, controller of Mega, decided to reformulate the channel, hiring new executives from TVN, Canal 13 and even Chilevisión. This migration of professionals and other employees destabilized some areas from the rest of the channels, especially the state-owned, as we will see later. The plan of Mega, with duration of five years and an investment of US\$ 37 million⁴, also had effects on the screen and in the audience: they decided to address a niche left aside by Chilean *telenovelas*

³ Time in this and the following tables are rounded to five minutes.

⁴ PLANT, I. (2015). El año pasado fue uno para olvidar en la industria televisiva. *La Tercera*, 04/04/2015. Available at: <<http://www.latercera.com/noticia/entretencion/2015/04/661-624087-9-director-ejecutivo-de-mega-el-ano-pasado-fue-uno-para-olvidar-en-la-industria.shtml>>

and which those of Turkish origin occupied with great success. This made Mega, which had finished 2013 in fourth place, to rise to first place the following year. In addition, the investment plan envisages the construction of four studios of fiction, a new area of production, renovation of the existing facilities, a new press department, storehouses and a studio for programs with audience, so changes are also expected this year. A different situation is the one experienced by Chilevisión, which faced once again the delay of its new offices in a former textile factory specially renovated to become one of Chile's largest TV factories. The channel expected to move to the new building in the first half of 2014, so it sold its current dependencies to Canal 13. As deadlines were not met, both stations had to reach an agreement and, after Chilevisión paid a fine, it managed to extend its stay in its old building⁵, as a neighbor of Canal 13.

1.2. Audience trends in 2014: the tremor of the low audiences on television

As we have seen, the arrival of Turkish *telenovelas* to Chilean screens and its high levels of audience caused a tremor in the industry, which also altered the financial balance sheets of open television. The first affected was Mega, the channel that opened the doors to Turkish productions. Unlike 2013, when the losses amounted to almost six million dollars in the private station, in 2014 Mega profits amounted to US\$ 7.9 million. The effect of the Turkish success and low audiences was felt in the rest of the channels: Chilevisión ended the year with US\$ 12.5 million losses; Canal 13 lost almost US\$ 32 million; while the state-owned channel, Televisión Nacional (TVN), lost US\$ 10.5 million.⁶

⁵ OBILINOVIC, D. (2014). Millones y rating: el complejo año de la TV chilena. Mientras que un canal tiene un suceso de rating, las otras señales enfrentan una crisis de audiencia. *La Tercera*, 11/02/2015. Available at: <<http://www.latercera.com/noticia/entretencion/2014/11/661-602866-9-millones-y-rating-el-complejo-ano-de-la-tv-chilena.shtml>>

⁶ FRÍAS, T. (2015). Malditas turcas: la grave consecuencia que tiene a las teleseries nacionales a la baja. *Cambio 21*, 04/12/2015. Available at: <<http://www.cambio21.cl/cambio21/site/artic/20150410/pags/20150410121450.html>>

The production cost has much to do with the economic results of Chilean television. Although we will see it in greater detail below, we can anticipate that, while a chapter of a *telenovela* produced in Chile costs an average of US\$ 40,000, a chapter of a Turkish TV series has a value of US\$ 1,600, including the translation of the script and dubbing, which are made in Chile.⁷ This difference explains why productions such as *Caleta del Sol* and *No abras la puer-ta*, both from TVN, had losses as they did not exceed the 20 rating points required to ensure any gain. These facts and the low rating are part of the causes of the million-dollar losses of the station during 2014. However, Chilevisión had already decided to embark on the most expensive production made in Chile, *Sudamerican Rockers*, which tells the story of the early years of the Chilean rock band Los Prisioneros. Each chapter had a cost of US\$ 360,000.⁸

As already indicated, the situation of Canal 13 was not different. Its controller is the Chilean businessman Andrónico Luksic, who personally entered the television business without involving any of his business in the operation. The risk of losing almost US\$ 20 million because of a lawsuit filed in 2013 by a food industry company, following a news report by which the company felt wronged, coupled with low audiences, would have made that the owner of the channel began to look for a partner, according to El Mostrador⁹, an online newspaper, but nothing concreted during 2014.

Thus, 2014 was a complex year for the Chilean television industry, whose screens clearly showed the complexity of managing an environment in constant change. In the words of Patricio Hernández, CEO of Mega: “Chilean television is facing a historic juncture. With the resources that advertising can provide, in a country with 17

⁷ The translation of the Turkish telenovelas scripts and dubbing are a product that Mega began selling, after agreements and negotiations with the producer of the contents originated in Turkey.

⁸ See note 5.

⁹ Weissman, I.; Elgueta, E. (2015). Andrónico Luksic busca socio para Canal 13 y apuesta a compartir riesgos en la compleja industria de la TV. *El Mostrador*, 12/22/2014. Available at: <<http://www.elmostrador.cl/pais/2014/12/22/andronico-luksic-busca-socio-para-canal-13-y-apuesta-a-compartir-riesgos-en-la-compleja-industria-de-la-tv/>>

million people, we are today competing with worldwide big television producers. We do not compete among four or five channels in Chile, we are competing with the best series produced in the United States and Europe, with entertainment programs that arrive through various digital platforms, through Netflix and pay TV. It is a small country with a small advertising market and we have to produce world class content; this, added to the fact that there are also four big channels, has led to a pressure on the cost structure, making 2014 a year to forget in the industry in terms of results”.

Therefore, the fact that Turkish *telenovelas* have emerged in the Chilean screen is framed on two phenomena: supply and increasingly global access to audiovisual content for television through different platforms, which makes the audience to care more for the quality of the content and stories narrated in such products, regardless of where they come from. In this regard, Juan Ignacio Vicente, Mega international content manager, goes further, highlighting the fact that the Chilean audience has learned to read the audiovisual codes of Turkish productions, where acting guides the story, even more than the dialogue in some scenes¹⁰, as we will see in detail later.

1.3. Advertising investments of the year: in TV and in fiction

Executives of Chilean television channels are categorical and know that success is cyclic. In an industry where seven stations compete for audience and four of them take turns first, 2014 was the year in which the podium corresponded to Mega. However, the economic slowdown made the advertising investment to be, at the end of 2014, 5.5% less than the previous year according to the Superintendency of Securities and Insurance.¹¹ Thus, TVN fell 3.8%; Canal 13, 13.9%; Chilevisión, 14.4%; and La Red, 13%. As proven so far, the only winner is Mega, with a difference in its favor of 23.5%.¹²

¹⁰ SeñalUC. (2014). Interview with Juan Ignacio Vicente Marco. *Viernes de Medios*. TV program of the Faculty of Communications of the Pontificia Universidad Católica de Chile.

¹¹ Obilinovic, D. *Op.Cit.*

¹² *Ibid.*

However, official data on Chilean advertising in 2014 are not yet available, so the analysis has to be done with those of the previous period. In any case, the figures were not auspicious, because, in 2013, investment in open television showed a decrease of 0.4%, reaching 42.7% of the total media advertising, with an investment of US\$ 607 billion. Despite this, total figures for advertising during 2013 aimed at a 2.5% increase for 2012, which is basically explained by the increase of media in general that allows reversing the decline in investment in open television and newspapers.¹³

1.4. Merchandising and social merchandising

The use of fiction as communicational support for policies or public action programs is not significant in Chile, and it is necessary to go back at least a decade in time to find relevant examples.

The commercial use of fiction usually happens through product placement, which has been a common practice in the last 20 years. Thus, in 2014, there was no distinguished innovation.

1.5. Communication policies: countdown to digital switchover

On April 15 of this year, the regulation for the implementation of digital terrestrial television in the country was officially published. This law, passed in May 2014, will begin to have time-bound and concrete actions with which, at the end of five years, analog TV will end. The first of these sets that free reception open television channels have a period of 60 days starting from April 2015 to present their requests for concessions and their schedule of deployment of the signal in the Chilean territory. It is expected that, in 2017, domestic channels can cover 15% of their current coverage, reaching all the Chilean regional capitals. Since the law of digital terrestrial television has free-of-charge football matches involving the Chilean team, it is also expected that the Russia World Cup 2018 will be the first mass event with digital services in the country.

¹³ ACHAP. (2014). *Informe de inversión publicitaria en medios ACHAP 2013*. Available at: <http://www.achap.cl/documentos/Informe_Inv_Publicitaria_Achapel_2013.pdf>

An interesting point of this regulation is that, for isolated areas of the territory, channels may choose to distribute through their satellite signal; in order to do this, they shall provide the reception equipment, through do-it-yourself kits, for once and with no cost for users. The regulation even provides that two or more dealers agree to deliver a single kit to access these two or more signals of open television.

In detail, and in the same way as the rest of the countries of Latin America, there is a specific schedule for the implementation of the digital television signal. The calendar defined by the Ministry of Transport and Telecommunications establishes that, in 2016, 15% of the territory must be attained, including the regional capitals; in 2017, 30%; 80% for 2018; and full coverage in 2019.

The channels classification established in the standard includes national concessions (presence in more than 50% of the country's regions); regional concessions (present in one or more regions, but not more than 50% of the country's regions); local concessions (present in a single region, with scope to less than 25% of the population and coverage of less than 50% of its communes), and local community concessions (non profit, excluding political organizations).

In each of the 6 MHz channels conceded, at least two television signals should be available, a primary and a secondary. In case of not using the entire available channel for the transmission, the dealer will have to offer free space to third parties.

Regarding the possibility of integrating services or broadcast content with added value, such as interactive guides, citizen services or interact with what is broadcasted and seen through the screen, regulation makes a brief mention of Ginga language. Article 21 indicates that this middleware is to be used for interactive services and that the norms standardized by Brazil in this subject must be met. Other than that, there are no references to additional services of digital terrestrial television, with the exception of One-Sec, for transmissions to mobile devices, and the virtual channel number, which has to be unique to recognize the broadcaster of television contents.

1.6. Public TV

The crisis of audience also reached the state-owned station, TVN, which during 2014 suffered the consequences of the migration of 50 professionals at the end of the previous year to complete the new Mega project. “There are two channels that were very beaten (TVN and Canal 13), because they lost important creative teams. The entire dramatic area of TVN was dismantled”, said Valerio Fuenzalida when referring to the situation of Chilean channels.¹⁴ But it was not the only thing. The consequences of the internal dispute on the state-owned channel, between the chairman of the board and the former CEO during 2013, had its consequences the following year, because for several months there was nobody at the head of the programming management. During the second half of the year, the *telenovela Caleta del Sol* did not have the expected ratings and, at the end of year, the station changed its time slot. However, when it came the time to find the program to replace it, they did not have a product that could deliver a better audience rating for the central informative that came after.¹⁵ As a result, in the first half of January 2015, TVN showed the lowest numbers of audience in 22 years, passing just one rating point to the main newsreel *24 Horas* and even marking no points on the second Saturday of January.¹⁶

1.7. Pay TV

According to People Meter figures, in the last decade, while the audience of open television has fallen 26%, the one of pay television has grown 148%. Although open TV as a whole, with a 27.2% annual average household rating, still outstrips pay TV (which only has 15.3%), the tendency of growth of the latter does not yield and, on some days and times of the week, it surpasses open TV. As cable television penetration continues to increase, currently in a 69% ac-

¹⁴ Frías, T. *Op.Cit.*

¹⁵ Otniel, P. (2015). ¿Quién apagó la tele? *Qué Pasa*. 1/15/2015. Available at <http://www.quepasa.cl/articulo/negocios/2015/01/16-16066-9-quien-apago-la-tele.shtml>

¹⁶ *Ibid.*

cording to Ibope Media, its progress in the participation of audience should also do so.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fiction broadcasted in 2014

PREMIERE NATIONAL TITLES – 28	
Canal 13	30. <i>Grachi</i> (telenovela – USA-Hispanic)
1. <i>Chipe Libre</i> (telenovela)	31. <i>A Cada Quien su Santo</i> (series – Mexico)
2. <i>El Hombre de tu Vida</i> (series)	32. <i>Amy la Nina de la Mochila Azul</i> (telenovela – Mexico)
3. <i>Los 80, más que una Moda</i> (series)	33. <i>Cómplices Al Rescate</i> (telenovela – Mexico)
4. <i>Mamá Mechona</i> (telenovela)	34. <i>La Vida es una Canción</i> (series – Mexico)
5. <i>Secretos en el Jardín</i> (telenovela)	35. <i>Lo que la Gente Cuenta</i> (unitario – Mexico)
6. <i>Soltera Otra Vez 2</i> (telenovela)	36. <i>Mujer Casos de la Vida Real</i> (docudrama – Mexico)
7. <i>Valió la Pena</i> (telenovela)	37. <i>Se Busca un Hombre</i> (telenovela – Mexico)
CHV	38. <i>Una Familia con Suerte</i> (telenovela – Mexico)
8. <i>Graduados</i> (telenovela)	39. <i>Verano de Amor</i> (telenovela – México)
9. <i>Las 2 Carolinas</i> (telenovela)	
10. <i>Lo que Callamos las Mujeres</i> (docudrama)	
11. <i>Sudamerican Rockers</i> (series)	
Mega	TVN
12. <i>Centro de Alumnos</i> (sitcom)	40. <i>La Ronca de Oro</i> (series – Colombia)
13. <i>El Niño Rojo</i> (miniseries)	41. <i>La Viuda Negra</i> (series – Colombia)
14. <i>Pituca sin Lucas</i> (telenovela)	42. <i>La Patrona</i> (telenovela – USA – Hispanic)
TVN	43. <i>El Secreto de Puente Viejo</i> (telenovela – Spain)
15. <i>Caleta del Sol</i> (telenovela)	44. <i>El Tiempo entre Costuras</i> (series – Spain)
16. <i>El Amor lo Manejo Yo</i> (telenovela)	45. <i>Mañana es para Siempre</i> (telenovela – Mexico)
17. <i>El Reemplazante</i> (series)	46. <i>Salome</i> (telenovela – Mexico)
18. <i>El Regreso</i> (telenovela)	
19. <i>la Canción de tu Vida</i> (unitario)	RERUN NATIONAL TITLES – 17
20. <i>la Chúcará</i> (telenovela)	CHV
21. <i>Los Archivos del Cardenal</i> (series)	1. <i>12 Días que Estremecieron A Chile</i> (unitario)
22. <i>No</i> (Serie) (miniseries)	2. <i>Ana y los 7</i> (serie)
23. <i>No Abras la Puerta</i> (telenovela)	3. <i>Cartas de Mujer</i> (unitario)
24. <i>Pulseras Rojas</i> (series)	4. <i>Ecos del Desierto</i> (miniseries)
25. <i>Socias</i> (telenovela)	
26. <i>Somos los Carmona</i> (telenovela)	
27. <i>Volver a Amar</i> (telenovela)	
28. <i>Vuelve Temprano</i> (telenovela)	

<p>CO-PRODUCTIONS - 0 PREMIERE FOREIGN TITLES – 47</p> <p>Canal 13 1. <i>Avenida Brasil</i> (telenovela – Brazil) 2. <i>Encantadoras</i> (telenovela – Brazil) 3. <i>Flor del Caribe</i> (telenovela – Brazil) 4. <i>La Guerrera</i> (telenovela – Brazil) 5. <i>Lado a Lado</i> (telenovela – Brazil) 6. <i>Rastros de Mentiras</i> (telenovela – Brazil) 7. <i>El Príncipe</i> (series – Spain)</p> <p>La Red 8. <i>Águila Roja</i> (series – Spain) 9. <i>Hay Alguien Ahí</i> (series – Spain) 10. <i>Amores Verdaderos</i> (telenovela – Mexico) 11. <i>Cada Quien su Santo</i> (series – Mexico) 12. <i>Como Dice el Dicho</i> (series – Mexico) 13. <i>Criminal</i> (series – Mexico) 14. <i>De que te Quiero</i> (telenovela – Mexico) 15. <i>El Color de la Pasión</i> (telenovela – Mexico) 16. <i>La Fuerza del Destino</i> (telenovela – Mexico) 17. <i>La que No Podía Amar</i> (telenovela – Mexico) 18. <i>La Rosa de Guadalupe</i> (series – Mexico) 19. <i>María la del Barrio</i> (telenovela – Mexico) 20. <i>Se Busca un Hombre</i> (telenovela – Mexico)</p> <p>Mega 21. <i>A Corazón Abierto</i> (series – Colombia) 22. <i>El Internado</i> (series – Spain) 23. <i>Corona de Lagrimas</i> (telenovela – Mexico) 24. <i>La Gata</i> (telenovela – Mexico) 25. <i>La Malquerida</i> (telenovela – Mexico) 26. <i>Lo que la Vida me Robo</i> (telenovela – Mexico)</p> <p>Telecanal 27. <i>Sirvienta a Domicilio</i> (series – Brazil) 28. <i>Allá te Espero</i> (telenovela –</p>	<p>5. <i>Infieles</i> (unitario) 6. <i>Series Nacionales</i> (unitario) 7. <i>Violeta se Fue a los Cielos</i> (TV movie)</p> <p>Mega 8. <i>Adiós al Séptimo de Línea</i> (miniseries) 9. <i>Casado con Hijos</i> (sitcom) 10. <i>Cobre Poder y Pasión</i> (miniseries)</p> <p>TVN 11. <i>Dama y Obrero</i> (telenovela) 12. <i>El Señor de la Querencia</i> (telenovela) 13. <i>El Vuelo del Poeta</i> (TV movie) 14. <i>Esperanza</i> (telenovela) 15. <i>La Gabriela</i> (TV movie)</p> <p>UCV 16. <i>La Mujer del Cuadro</i> (unitario) 17. <i>Mujer Saliendo del Mar</i> (unitario)</p> <p>RERUN FOREIGN TITLES – 18</p> <p>Canal 13 1. <i>La Favorita</i> (telenovela – Brazil)</p> <p>CHV 2. <i>Eva Luna</i> (telenovela – USA-Hispanic) 3. <i>La Reina del Sur</i> (telenovela – USA-Hispanic)</p> <p>La Red 4. <i>Operación Jaque</i> (miniseries – Colombia) 5. <i>Abismo de Pasión</i> (telenovela – Mexico) 6. <i>Chespirito</i> (sitcom – Mexico) 7. <i>Teresa</i> (telenovela – Mexico)</p> <p>Mega 8. <i>Al Diablo con los Guapos</i> (telenovela – Mexico) 9. <i>El Chavo del Ocho</i> (sitcom – Mexico) 10. <i>En Nombre del Amor</i> (series – Mexico) 11. <i>Fuego en la Sangre</i> (series – Mexico) 12. <i>Rubí</i> (telenovela – Mexico) 13. <i>Soy tu Dueña</i> (telenovela – Mexico)</p> <p>Telecanal 14. <i>Sin Retorno</i> (series – Colombia) 15. <i>Chespirito</i> (sitcom – Mexico) 16. <i>El Chapulín Colorado</i> (sitcom –</p>
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Colombia) 29. <i>Séptima Puerta</i> (telenovela-Colombia)	Mexico) TVN 17. <i>Lazos de Familia</i> (telenovela – Brazil) 18. <i>Abrázame muy Fuerte</i> (telenovela – Mexico) TOTAL PREMIERE TITLES: 74 TOTAL BROADCASTED TITLES: 109
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Source: Ibope Media Chile – Obitel Chile

There were more national titles premiered in 2014 than in the previous year. However, it will probably be remembered as a black year for the production of national fiction by the advent of Turkish productions, which conquered notable audience results and spaces that, so far, only exceptionally had occupied Latin American productions.

Table 2. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chapter/ Episodes	%	Hours ¹⁷	%
NATIONAL (total)	28	38.4	1,368	23.3	769:15	19.5
OBITEL COUNTRIES (total)	45	61.6	4,500	76.7	3185:35	80.5
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00	0.0
Argentina	0	0.0	0	0.0	0:00	0.0
Brazil	7	9.6	449	7.7	364:05	9.2
Chile	28	38.4	1,368	23.3	769:15	19.5
Colombia	5	6.8	522	8.9	383:55	9.7
Ecuador	0	0.0	0	0.0	0:00	0.0
Spain	5	6.8	250	4.3	230:00	5.8
USA Hispanic	2	2.7	313	5.3	200:55	5.1
Mexico	26	35.6	2,966	50.5	2006:40	50.7
Peru	0	0.0	0	0.0	0:00	0.0
Portugal	0	0.0	0	0.0	0:00	0.0
Uruguay	0	0.0	0	0.0	0:00	0.0
Venezuela	0	0.0	0	0.0	0:00	0.0
TOTAL	73	100.0	5,868	100.0	3954:50	100.0

Source: Ibope Media Chile – Obitel Chile

¹⁷ Time in this and the following tables are rounded to five minutes.

Table 2 reflects, at a general level, a notorious stability in the origin of the TV series of Ibero-American origin broadcasted in Chile. Like last year, only five countries, apart from Chile, are present in Chilean screens: Brazil, Colombia, Spain, USA Hispanic and Mexico; the latter covering 50% of the broadcast time in Chile.

However, the real novelty is not shown in that table. In 2014, a *telenovela* of Turkish origin was broadcasted for the first time in Latin America, in Chile. Quickly, it became leader in audience. It was soon followed by a second, and five came to convey simultaneously on different channels and time slots. The phenomenon has continued in 2015, so its effects on production and exhibition of television fiction in Chile are still to be seen.

[Table 3 was omitted because no co-production was registered]

Table 4. Chapters/Episodes and hours broadcast by time slot

Time slot	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (6:00 – 12:00)	0	0.0	0:00	0.0	46	1.0	16:15	0.5	46	0.8	16:15	0.4
Afternoon (13:00 – 20:00)	379	27.7	182:05	23.7	3,565	79.2	2519:40	79.1	3,944	67.2	2701:45	68.3
Prime time (20:00 – 00:00)	966	70.6	568:40	73.9	617	13.7	435:05	13.7	1,583	27.0	1003:40	25.4
Night (00:00 – 6:00)	23	1.7	18:35	2.4	272	6.0	214:35	6.7	295	5.0	233:10	5.9
Total	1,368	100.0	769:15	100.0	4,500	100.0	3185:35	100.0	5,868	100.0	3954:50	100.0

Source: Ibope Media Chile – Obitel Chile

Table 5. Formats of national and Ibero-American fiction

Time slot	National					Ibero-American				
	Titles	%	C/E	%	H	%	Titles	%	C/E	%
<i>Telenovela</i>	17	60.7	1,239	90.6	669:55	87.1	29	64.4	2,744	61.0
<i>Series</i>	6	21.4	65	4.8	52:55	6.9	14	31.1	1,484	33.0
<i>Miniseries</i>	2	7.1	7	0.5	5:30	0.7	0	0.0	0	0.0
<i>TV movie</i>	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0
<i>Unitario</i>	1	3.6	8	0.6	6:05	0.8	1	2.2	11	0.2
<i>Docudrama</i>	1	3.6	43	3.1	29:50	3.9	1	2.2	261	5.8
<i>Others</i>	1	3.6	6	0.4	5:00	0.6	0	0.0	0	0.0
Total	28	100.0	1,368	100.0	769:15	100.0	45	100.0	4,500	100.0

Source: Ibope Media Chile – Obitel Chile

The time distribution of the national and Ibero-American fiction observed during 2014 is similar to previous years. In this framework of stability, two significant changes have occurred in 2014. On the one hand, there is an increase in the number of hours of national production exhibited during the evenings, to which the growth of the after lunch time slot in TVN contributes as a national *telenovelas* exhibition space, as well as the production in Chile of a local version of the docudrama *Lo que Callamos las Mujeres*. On the other hand, there is also a decrease of hours of Ibero-American *telenovelas* broadcasted in prime time. Part of this is explained by the substitution did by Mega of Ibero-American *telenovelas* for Turkish ones.

The main novelties are in the realm of Ibero-American fiction. While they increased the hours of *telenovelas*, series and docudramas, the hours aimed at *unitario* decreased.

Other than that, the traditional is confirmed: both in TV fiction of national origin as in Ibero-American, the dominant format is *telenovela*, measured by number of titles, number of episodes or broadcasted hours.

Table 6. Formats of national fiction by time slot

Formats	Morn- ing	%	After- noon	%	Prime time	%	Night	%	Total	%
<i>Telenovela</i>	0	0.0	5	71.4	12	60.0	0	0.0	17	60.7
Series	0	0.0	0	0.0	5	25.0	1	100.0	6	21.4
Miniseries	0	0.0	0	0.0	2	10.0	0	0.0	2	7.1
TV movie	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	1	5.0	0	0.0	1	3.6
Docudrama	0	0.0	1	14.3	0	0.0	0	0.0	1	3.6
Others	0	0.0	1	14.3	0	0.0	0	0.0	1	3.6
Total	0	0.0	7	100.0	20	100.0	1	100.0	28	100.0

Source: Ibope Media Chile – Orbitel Chile

While 2014 does not depart from the tradition of favoring prime time to broadcast national fiction, we observe a growth in the programming of *telenovelas* during the afternoon, particularly

in the case of TVN. On the other hand, the emergence of Turkish *telenovelas* was particularly significant in this time slot. Although some channels have regularly scheduled Ibero-American *telenovelas* on prime time, national products have always had a majority preference of the audience. However, this year it turned toward the Turkish *telenovelas*.

Table 7. Time period in which fiction is set

Time	Titles	%
Present	23	82.1
Period	1	3.6
Historical	4	14.3
Others	0	0.0
Total	28	100.0

Source: Obitel Chile

The period title that appears in Table 7 is *Los 80, más que una Moda*. It was its final season. After seven successful seasons, Canal 13 decided to end a production that meant a milestone in quality and acceptance by the audience. The four historical titles are: *El Niño Rojo*, which portrays the life of Bernardo O’Higgins; the TV version of the movie *No*, about the advertising campaign for the plebiscite of 1988; a new season of *Los Archivos del Cardenal*, which, although it changes names and merges characters, portrays the work of the Vicaría de la Solidaridad in defense of human rights during the dictatorship of Pinochet; and *Sudamerican Rockers*, based on the history of Chilean band Los Prisioneros.

Table 8. The ten most watched titles: origin, rating, share

Title		Country of origin of idea or script	Producer	Channel	Name of scriptwriter or author of original idea	Rating (%)	Share (%)
1	<i>Pituca sin Lucas</i>	Chile	Mega	Mega	Rodrigo Bastidas and others	26.3	43.6
2	<i>Los 80, 7th season</i>	Chile	Canal 13/ Wood	Canal 13	Rodrigo Cuevas	21.1	29.4
3	<i>Vuelve Temprano</i>	Chile	TVN	TVN	Daniella Castagno	19.4	27.1
4	<i>El Niño Rojo</i>	Chile	Mega	Mega	Ricardo Larraín	18.3	27.5
5	<i>El Amor lo Manejo Yo</i>	Argentina	TVN	TVN	Enrique Estevanez	18.3	28.4
6	<i>Somos Los Carmona</i>	Chile	TVN	TVN	Carlos Oporto	17.8	31.5
7	<i>Soltera Otra Vez, 2nd season</i>	Chile	Canal 13	Canal 13	Marcelo Castañon	17.7	25.5
8	<i>Socias</i>	Argentina	TVN	TVN	Marta Betoldi	17.0	25.4
9	<i>La Canción de Tu Vida</i>	México	Invercine	TVN	Enrique Videla and others	13.8	22.0
10	<i>El Regreso</i>	Chile	TVN	TVN	Larissa Contreras	12.1	24.1
Total national productions: 10				Foreign or adapted scripts: 3			
100%				30%			

Source: Ibope Media Chile – Obitel Chile

The title of Table 9 specifies that those are the ten most viewed national titles. Since the Obitel Yearbook is published, the specification has been irrelevant, because the top ten have always been national titles. However, in 2014, two foreign titles not only came within the top ten, they occupied the first two places: the Turkish productions *Las Mil y Una Noches* (Binbir Gece) and *¿Qué culpa tiene Fatmagül?* (Fatmagül'ün Suçu Ne), whose emergence in the Chilean screens not only displaced local productions but also triggered the phenomenon developed in the next section of this chapter.

Table 9. The ten most watched titles: format, length, time slot

	Title	Format	Genre	Number of chap./ep. (in 2014)	Dates of first and last broadcast in 2014	Time slot
1	<i>Pituca sin Lucas</i>	<i>Telenovela</i>	Comedy	53	Oct 13 – Dec 30	Prime time
2	<i>Los 80, 7th season</i>	Series	Drama	12	Oct 5 – Dec 21	Prime time
3	<i>Vuelve Temprano</i>	<i>Telenovela</i>	Drama	118	Jan 6 – Aug 4	Prime time
4	<i>El Niño Rojo</i>	Miniseries	Drama	3	Sep 30 – Oct 14	Prime time
5	<i>El Amor lo Manejo Yo</i>	<i>Telenovela</i>	Comedy	149	Mar 24 – Oct 22	Prime time
6	<i>Somos Los Carmona</i>	<i>Telenovela</i>	Comedy	59	Jan 1* – Mar 24	Prime time
7	<i>Soltera Otra Vez, 2nd season</i>	<i>Telenovela</i>	Comedy	4	Jan 1* – Jan 8	Prime time
8	<i>Socias</i>	<i>Telenovela</i>	Comedy	3	Jan 1* – Jan 6	Prime time
9	<i>La Canción de Tu Vida</i>	<i>Unitario</i>	Drama	8	Jan 13 – Mar 10	Prime time
10	<i>El Regreso</i>	<i>Telenovela</i>	Drama	87	Jan 1* – May 5	Afternoon

(*) Broadcasting started in 2013

Source: Ibope Media Chile – Obitel Chile

Among national productions, the first place is for *Pituca sin Lucas*, which reached a very prominent 46% share. This *telenovela* illustrates the tumultuous times lived in the Chilean television industry. Thanks to the resources injected by Mega's new administration to create a dramatic area and powered by TVN's organizational crisis, the team that developed *Pituca sin Lucas* comes mostly from the latter. About 50 people, starting with its director, migrated from the dramatic area of TVN to the newly created of Mega, taking with them the know-how accumulated in TVN during years of successful productions.

Table 10. Themes in the ten most watched titles in 2014

Title		Prevailing themes	Social themes
1	<i>Pituca sin Lucas</i>	Love, marital conflict, family relationships, economic insecurity	Classism, social inequality, social conventions
2	<i>Los 80, 7th season</i>	Love, guilt, marital conflict, family relationships, economic insecurity	Military dictatorship, human rights, social movements, labor conflict, citizen insecurity
3	<i>Vuelve Temprano</i>	Parents/children lack of communication, suspense, crimes, love, family relationships, friendship	Serial crimes, police investigation, social inequality
4	<i>El Niño Rojo</i>	Identity, abandonment, self-improvement	Patriotism, racism, social conventions
5	<i>El Amor lo Manejo Yo</i>	Love, misunderstanding, work, development of professional practices	Social inequality, social conventions, power
6	<i>Somos Los Carmona</i>	Love, family relationships, revenge	Culture and habits from the rural and urban world, inequality, social mobility
7	<i>Soltera Otra Vez, 2nd season</i>	Love, family relationships, friendship, female and male identity	Pregnancy, views on family and marriage, female and male social roles
8	<i>Socias</i>	Love, reunion, infidelity, family relationships	Infidelity, women's participation in the labor world, divorce
9	<i>La Canción de Tu Vida</i>	Love/heartbreak, vocation, jealousy	Equal opportunities, music, obsessions
10	<i>El Regreso</i>	Love, deceit, crimes, friendship, betrayal	Reintegration, failed justice, women's participation in the labor world

Source: Obitel Chile

Although Table 10, particularly in the case of *telenovelas*, shows the common themes in drama, seen in retrospect and including previous years, it is possible to recognize that gradually, especially in the series, there is more space given to a more complex representation of reality. *El Niño Rojo* is an example of that: it portrays the hero of independence, but, instead of a powerful figure, it highlights a childhood marked by being the unrecognized bastard son of a nobleman.

**Table 11. Audience profile of the ten most watched titles:
gender, socioeconomic status and age**

Titles		Channel	Gender (%)		Socioeconomic status (%)			
			Women	Men	ABC1	C2	C3	D
1	<i>Pituca sin Lucas</i>	Mega	65.0	35.0	7.4	19.9	32.6	40.1
2	<i>Los 80, 7th season</i>	Canal 13	58.6	41.4	13.9	27.2	28.7	30.3
3	<i>Vuelve Temprano</i>	TVN	62.9	37.1	6.3	18.1	27.4	48.2
4	<i>El Niño Rojo</i>	Mega	65.9	34.1	5.9	14.2	28.6	51.3
5	<i>El Amor lo Manejo Yo</i>	TVN	64.9	35.1	5.4	18.2	27.2	49.3
6	<i>Somos Los Carmona</i>	TVN	65.4	34.6	4.1	15.7	23.8	56.5
7	<i>Soltera Otra Vez, 2nd season</i>	Canal 13	67.4	32.6	14.1	24.5	31.2	30.2
8	<i>Socias</i>	TVN	65.9	34.1	5.6	15.3	25.4	53.8
9	<i>La Canción de Tu Vida</i>	TVN	63.7	36.3	3.3	17.9	27.0	51.9
10	<i>El Regreso</i>	TVN	73.2	26.8	4.5	14.5	25.9	55.1
Titles		Age ranking (%)						
		4-12	13-17	18-24	25-34	35-49	50-64	65++
1	<i>Pituca sin Lucas</i>	12.2	8.5	9.8	12.4	23.8	18.6	14.7
2	<i>Los 80, 7th season</i>	8.8	6.5	11.2	17.4	30.7	18.4	7.1
3	<i>Vuelve Temprano</i>	7.0	6.6	10.3	14.1	21.5	20.6	19.9
4	<i>El Niño Rojo</i>	5.1	5.1	6.6	10.9	19.1	27.0	26.1
5	<i>El Amor lo Manejo Yo</i>	7.3	6.0	6.4	11.2	20.7	24.2	24.1
6	<i>Somos Los Carmona</i>	6.9	4.7	7.5	10.5	21.8	27.4	21.2
7	<i>Soltera Otra Vez, 2nd season</i>	6.2	8.5	13.1	20.8	28.0	16.7	6.6
8	<i>Socias</i>	4.7	3.8	6.4	8.5	25.1	27.1	24.3
9	<i>La Canción de Tu Vida</i>	6.2	5.6	13.4	14.5	24.5	19.4	16.4
10	<i>El Regreso</i>	4.9	3.8	5.7	10.5	19.4	27.6	28.1

Source: Ibope Media Chile

3. Transmedia reception

“Hey, have you seen a crazy-girl in a wedding dress on the streets?” Can you tell me if you do? We are looking for her”, posted on December 18, 2014, Gregorio “Goyo” Cereceda, the so-called administrator of the Facebook page of the fish store “Los Tiburones”, a business part of the *telenovela Pituca sin Lucas*.¹⁸ To April 2015, 123 users “liked” the page and 11 of the 22.109 fans commented on it. Postings of this fan page were irregular in their timing, but came to averaging two per week, making a similar reach to the aforementioned, until they were interrupted on January 30, without being resumed. The contents consisted mainly on opinions on events in the story or questions to the audience seeking to engage it with what was happening. It was the only official space, apart from the conventional television screen, which attempted to expand the narrative universe of the local product of fiction that ended up leading the ratings of national competitors in 2014.¹⁹ Mark Zuckerberg’s social network along with Twitter have been from previous cases the sites where more steps have been taken towards transmediality (Osorio, 2015), but this has not become a priority for local producers, and disruptions in strategies are repeated.

The availability of financial resources to devote to transmedia strategies can be less crucial than other factors for a consolidation in the matter. Mega premiered *Pituca sin Lucas* during the latter half of that year, after a series of audience successes that began with the Turkish *telenovelas Las Mil y Una Noches*.²⁰ The economic context was favorable for this Chilean fiction compared to productions from other stations. There was money to hire one of the teams of greater experience and leadership in the field, such as the one com-

¹⁸ Mega (2015). Los tiburones. *Facebook*, 04/10/2015. Available at: <<https://www.facebook.com/LosTiburonesPescaderia/timeline>>

¹⁹ MSN (2015). Lo más visto de la TV chilena en 2014. *MSN Entertainment*, 04/10/2015. Available at: <<http://www.msn.com/es-cl/entretenimiento/noticias/lo-m%C3%A1s-vis-to-de-la-tv-chilena-en-2014/ss-BBhjHQe>>

²⁰ López, E. (2014). El factor MEGA: competencia mira de lejos el éxito de Bethia. *Pulso*, 10/23/14, p. 9.

manded by the producer María Eugenia Rencoret, arrived the same year from the TVN along with a group of collaborators and famous actors. There were also resources to implement promotional material on Internet platforms, as well as a website²¹ that offered chapters under demand, photo galleries, trailers of episodes, daily news and links to the official accounts of Instagram, Twitter (with its respective hashtag “#PitucaSinLucas”) and Facebook, which replicated the contents according to the nature of each social network, but only *Los Tiburones* provided different elements from the main story in a transmedia sense, until its update was interrupted.

During the first half of 2014, Canal 13 emphasized the transmedia contents of its fiction products. The *telenovela* *Mamá Mechona* explored on Facebook and Twitter a circuit of pages of its main characters, on which daily postings of them could be followed, as well as talking to them as if they were real people (Osorio, 2015), in the style of previous productions of the same station, as *Soltera otra vez*.²² The strategy followed by the premiere of *Chipe libre*²³ and its protagonists, but did not continue with the premiere of *Príncipes de Barrio*.²⁴ While this story on the world of professional football included a section called “Unreleased Material” on its official website, just one post was published therein during its first month of issuance.²⁵ Something similar to what had happened previously with the ended series *Los Ochenta*, which published a series of “Mini-documentaries” of fiction or non-fiction in its web tab “Exclusive”, complementary or parallel to the central story.²⁶

²¹ Mega (2015). Pituca Sin Lucas. *Mega*, 04/10/ 2015. Available at: <<http://www.mega.cl/pitucasinlucas/>>

²² Canal 13 (2015). Soltera otra vez. *Facebook*, 04/10/ 2015. Available at: <<https://www.facebook.com/SolteraOtraVez13?fref=ts>>

²³ Canal 13 (2015). Chipe Libre. *Facebook*, 04/10/2015. Available at: <<https://www.facebook.com/ChipeLibre13>>

²⁴ Canal 13 (2015). Príncipes de barrio. *Canal 13*, 04/10/ 2015. Available at: <<http://www.13.cl/programas/principes-de-barrio>>

²⁵ Canal 13 (2015). Material inédito. *Canal 13*, 04/10, 2015. Available at: <<http://www.13.cl/programas/principes-de-barrio/material-inedito/jano-se-fue-de-su-casa>>

²⁶ Canal 13 (2015). Exclusivo. *Canal 13*, 04/10/2015. Available at: <<http://www.13.cl/programas/los-80-temporada-final/exclusivo/las-uvas-con-cianuro-con-don-genaro-y>>

Chileans are apparently active in the use of the internet to complement their TV consumption. Considering the space provided by online platforms as a land of opportunities for the development of transmedia experiences, there are numbers that can reflect fertility: 66% of citizens claim to be frequent users of the web²⁷; according to a study by the Pontifical Catholic University of Chile, 65% of the viewers commented on social networks while watching a program (Halpern, 2015); a weekly series as *Los Ochenta* exceeded 500,000 likes on Facebook; a *telenovela* like “*Soltera otra vez*” had 400,000 likes; and advertising content packages are including advertising in digital media. However, strategies look more discontinuous in the first quarter of 2015 than in 2014. The economic losses that affected a media that led the national market in the matter, as Canal 13, may explain a conservative reaction in an area that possibly still cannot support itself; but the case of Mega and its interruption halfway in their effort to expand the narrative universe of its successful production, *Pituca sin Lucas*, through multi-platform content reinforce the idea that transmediality is still very delayed in the areas of TV fiction in this country.

4. Highlights of the year

In March 2014, Mega released the first Turkish *telenovela* *Las Mil y Una Noches*. José Ignacio Vicente, Mega international content manager, tells that the rest of the industry described this election as madness. However, in a few months that production had assured them the leadership of audience and, in Chile, five Turkish *telenovelas* were broadcasted simultaneously along three channels. Today, a year later, eight of these *telenovelas* have been broadcasted in Chile (*Las mil y Una Noches*, *Qué Culpa Tiene Fatmagul*, *Ezel* and *Sila* in Mega; *Amor Prohibido* and *El Sultán y Kuzey Güney* in Canal 13;

petita>

²⁷ SUBTEL (2015) Encuesta Nacional sobre Accesos y Usos de Internet: El 66% de los chilenos asegura ser usuario frecuente. Undersecretary of Telecommunications, Chilean Government, 04/10/ 2015. Available at: <<http://www.subtel.gob.cl/noticias/5411-encuesta-nacional-sobre-uso-y-acceso-de-internet>>

and *Tormenta de Pasiones* in Chilevisión), which has become the platform for exporting these products with Chilean dubbing for 12 countries of Latin America (Figueroa, 2015).

The way in which *Las Mil y Una Noches* came to be broadcasted already has taken the character of legend (Hola, 2014; SeñalUC, 2014). Vincent and the CEO of Mega, Patricio Hernández, ran into this *telenovela* in the 2013 MIPTV television contents market while both were executives of Canal 13. Vicente told: “in this event, thousands of producers from around the world offer packaged products and projects, many meetings are booked a day, and almost by chance I had a time to wander the stands one day. It was then when I saw the little and empty table with three leaflets offering *Las Mil y Una Noches*” (SeñalUC.cl, 2014).

Vicente proposed it to be broadcasted on Canal13, but it was decided not to put it on air. That was a risk that Mega could assume, because it had a low audience, without a clear profile, and they were waiting for the relaunch of all the programming of the channel. The expectations were not very high; finding a program that would appeal to the audience that the new administration had chosen—transverse, broad, mostly female (SeñalUC, 2014)—would be enough, waiting for the implementation of new projects. This successful bet was inserted in that context: they managed to go from 4.9 to 27 points in prime time and Mega became the most important competitor of the Chilean industry.

The features of Turkish *telenovelas* are worth to note. In structural terms, they are not *telenovelas*, but series. In its original context, they are broadcasted in episodes of an hour and a half once a week and during different seasons. This means that, for their daily broadcast, in episodes of 50 minutes at the most, they had to be edited in Chile. In some cases, this entailed the elimination of some sequences or scenes and, in others, the division of the story into two or more chapters. This last procedure involved the creation of “false” ends in each episode that allow generating the dramatic intensity necessary to hook viewers with the next episode. This was exacer-

bated by changes in extension and time slot of transmission of these *telenovelas* driven by the demands of the “flexible” programming.

The performance is more leisurely and rests on the look of the characters. Nothing is over-explained in Turkish *telenovelas*. The characters do not need to repeat that they love each other, they look at each other. This implies a slower narrative pace, but one that has been well appreciated by viewers (SeñalUC.cl, 2014).

In audiovisual terms, Turkish *telenovelas* have a very high level of production. The costs of production for each hour of programming can reach US\$ 100,000 (Al Tamimi, 2012) compared to the US\$ 50,000 of a Chilean *telenovela*. It is palpable on the use of exteriors and in the audiovisual texture of the *telenovelas* (similar to the Brazilian ones). Turkish *telenovelas* sound and look good, the editing and audio postproduction are detailed and every *telenovela* features a soundtrack especially composed.

Somehow, the concept of mediation can be applied to Turkish *telenovela*.²⁸ Christine Gledhill sees melodrama as an aesthetic and epistemological way that mediates between two contradictory situations. On the one hand, it insists and lives in the reality of bourgeois life and, on the other hand, exposes the limitations of the rhetoric of realistic to express the socially unspeakable, what comes out of the hegemonic social parameters. In Latin America, this same contradiction would correspond to the clash between the acceptable within the modern project and openly pre-modern everyday reality. Jesús Martín Barbero has defined this antagonism as a central feature of Latin American modernism.

Thus, in the *telenovela*, the wrong time in modern times, the breaking of the sequential order of progress become evident and it transforms itself in a space that allows recombining memories and re-appropriate creatively of a des-centered modernity. (Martín Barbero and Rey, 1999). Under these conditions, the so-called melodrama, which centers any possibility of action and success in the

²⁸ Theoretical segment of this section is taken from the thesis of one of the authors, Constanza Mujica, “Paisajes de la memoria chilena en telenovelas de época (1995-2005)”.

establishment of “happy” domestic communities based exclusively on emotions, can only be described as nostalgic.

Eduardo Santa Cruz takes the concepts proposed by Martín Barbero to understand social discourses of the Chilean *telenovela*. For him, the common sense on scene, in the case of Chilean *telenovelas*, would be the constant negotiation between the advance of globalization and the need to define a local identity.

Although Martín Barbero and Santa Cruz understand this mediating feature as particular of Latin American *telenovela*, it is possible to identify similar procedures in the Turkish productions.

The Turkish *telenovelas* plot suggests a process of mediation between two cultural spaces: one traditional marked by religion and a notion of family understood as the core of love and identity, but also strongly patriarchal in which women are fundamentally mothers and subjects of male violence; and other modern, in which “rational” decisions, of which violence is alien, marked by respect for women’s rights, but in which the characters cannot find love.

The area of dispute in these *telenovelas* is, almost always, a woman’s body. It is the female protagonist who, in the early chapters, suffers an act of violence. The male protagonist is the culprit and spends the rest of the *telenovela* atoning for his guilt during different episodes that replicate the structure: violence/mistrust, infatuation, contrition, forgiveness/love. Towards the end of the *telenovela*, the characters manage to make harmoniously coexist both cultural spaces through the loving relationship between them. He renounces his power over her, supports her in the process of empowerment, she forgives him, and together they constitute a family.

Towards an explanation: from this analysis, it is possible to suggest that the success of Turkish *telenovelas* in Chile is not based on the exotic, in an interest for a distant, completely divergent culture, seen from the safe distance of the screen. Conversely, while Turkish *telenovelas* speak of a Muslim culture, the tensions that they manifest and the way in which the melodrama mediates be-

tween them link with the problems that the Latin American *telenovela* has recovered.

It is interesting to note that the Chilean *telenovela* had abandoned the recognition of those tensions. Many of them had adopted a vision regarding the change of gender roles, for example, in which this reversal is presented without many fissures. This, combined with a more explicit depiction of sex and violence, contrasts to the quiet, demure and sentimental treatment of the Turkish.

5. Theme of the year: gender relations in the television fiction

Although several studies recognize advances in Chile in terms of gender equality (for example, Buvinic and Roza, 2004), women continue to be underrepresented in various spheres of public life and culture, including audiovisual fiction.

The media play an important role in this scenario, since they reflect and reinforce this reality of invisible women and which are rarely actors or agents of their own history. Recent studies show that women, moreover, are commonly trivialized, sexualized and linked to gender stereotypes that reduce feminine domestic and private life (for example, Antezana, 2011; Bachmann and Correa, 2013; Belmonte and Guillamón, 2005; Ross, 2004). Thus, although the media do not necessarily create these stereotypes about gender roles, they do resort to these definitions and distributed beliefs and ideals that are used to build meaning and make sense of the world (López, 2008; Prividera and Howard, 2006). Audiovisual fiction tends to present a rather monolithic view of the concerns of women, confined to the private world, far from the areas of power (Bachmann and Correa, 2013; Berganza, 2003). Women are described as sentimental, passive and shy, and men are characterized as rational, active and tough (Bem, 1993).

Even though stereotypes about gender roles have declined in recent decades, women are still being perceived differently than their male counterparts. In this sense, the evidence is clear: women are treated differently than men by the media. Messages and repre-

sentations promote certain ideals of femininity, usually with a limited repertoire (Van Zoonen, 1994). This speech contributes to the promotion of particular social identities and ends up defining the image and identity of individuals (Belmonte and Guillamón, 2005). In this way, the media reinforce gender stereotypes, often to the detriment of women.

In the 1970s, Tuchman (1978) coined the term “symbolic annihilation” to refer to the way in which Anglo-Saxons media marginalized women. With few roles for them, mostly supporting characters, and often presented as incompetent and subordinate to men, the media would show that women are not important.

The representation of women in the media is complex, which has to do with the multiplicity of roles that women can have as subjects and actors in society (Bachmann and Correa, 2013). However, feminist studies underline that traditional media are strongly linked to the economic and political interests of men (Rakow and Kranich, 1991). The problem goes beyond messages about women, since any improvement in the discourse on women in audiovisual fiction requires more fundamental changes than a greater diversity of female roles.

A first point of analysis is the status of women in *telenovelas*. The essential dilemma of the *telenovela* is the intimate. The actions of the characters in the public space are determined by their successes, questions or failures on the domestic, understood as the “space of the feminine” (Gomes, 2006). Therefore, the moral resolution, for the *telenovela*, is a decision regarding a family *ethos*, a way of being intimate and, particularly, of a way of being male or female in a world in which traditional roles change.

Characters that carry out the action in this genre are female, the ones leading the action are a heroine and a false heroine, representing two opposing models of family, of being a woman and, ultimately, one of them will be legitimized with marriage—“they lived happily ever after”—and the other will be punished.

Heroin is selfless, humble, links sex with love. The opposition of heroin will be the fake heroin, because in them two different

versions of female projects within contemporary society are faced (Gomes, 2006). She is a strong woman and struggles for her purposes, even if it means passing over others, she is ambitious, classist, unfaithful and separates sex from love.

Secondly, it is worth to note the new models of representation in the Chilean *telenovela*. The model described by Gomes (2006) is particularly appropriate for the description of *telenovelas* that govern more forcefully by the representation matrices of traditional melodrama (Steinberg), without references to the contingency, so the context is not subject to historical references, but these are themed according to what is plausible within the genre.

The Chilean *telenovela* only begins in 1981, when television began to produce *telenovelas* industrially. This occurs when the traditional model was already faltering in the rest of Latin America. That is why it is possible to say that the national *telenovela* “is born modern” (Santa Cruz, 2003), since it shows a wider range of secondary characters, more wide social references and with the appropriation of plausible realities alien to melodrama.

This character of the Chilean *telenovela* has made it less permeable to traditional forms of representation of women. Indeed, the heroines of *telenovelas* of the 80s searched for love and to form a family, but they were always actors in the story, and the family role used to be complemented with a powerful action on the public space. Even when they were subjected to the vicissitudes of fate, they faced them with concrete actions. In fact, revenge is one of the engines of the action in the *telenovelas* from this period (Fuenzalida et al., 2009). In the 90s, the heroines of Chilean *telenovelas*, especially those of TVN, became community leaders and social change axes (Fuenzalida et al., 2009; Mujica, 2010).

This does not mean to talk about feminist *telenovelas* or a total break with models of representation breaking stereotypes: women are still objects of desire and oriented towards the construction of a family. That horizon is sealed through marriage (Mujica, 2004).

This has changed in the last ten years and has been stronger in the last five: from women who need to be rescued to women who rescue themselves. From housekeepers to mothers pregnant without a man in the picture, there is more than the course of the time. Sex workers, workaholics, owners of a strip club for women, women who are extremely open in love, one that has to lower her social class and reinvent herself to raise her family, or a mom who did not want to be one and that is the daughter of a mature woman with HIV.²⁹

This diversity of ways of being a woman can be systematized into two groups: 1) the gender community; and 2) the inversion/experimentation with different gender roles. The first group consists of rather choral *telenovelas*, in which the various characters represent different types of conflicts related to gender stereotypes. In *Soltera otra vez* 1 and 2, we saw the maiden dumped by her eternal boyfriend, the maiden happy to be one, the married woman with children and the one about to be married. In *Separados*, we saw a man who divorced a hysterical woman, the promiscuous divorcee, the “son of mama” who is separated from his mother, and the abandoned gay.

In both cases, the nodal points of the plot are widely discussed by all members of the group. What is at debate is always the “right way” to act, what they should do or be, and, in both cases, it was decided to preserve the stereotype. If you are female, seduce the man and abandon neurosis, have children (even though there are doubts about it), settle into a stable relationship. If you are male, take refuge in the community of men, forget the “girl problems”, make a barbecue.

The second group has a number of *telenovelas* that accept as possible reversing gender stereotypes: the man assumes the role tra-

²⁹ Gavilán, J. (2015). Pitucas, prostitutas y una poseída: la última década de mujeres y tele-series. *La Tercera*, 11/04/2015. Available at: <<http://papeldigital.info/lt/2015/04/11/01/paginas/098.pdf>>

ditionally assigned to women and women assume the traditionally male role.

In *Aquí Mando Yo*, the protagonist is a successful executive, divorced, who loves her daughters, enjoys her career and does not have time or desire to stay at home. The protagonist is her ex-husband, a man without any professional interest, caring of his daughters. When the need to care for them arises, he agrees to return home, not as a husband, but as a father. During the development of this comedy, both reproach themselves the failure of each in their traditional roles (she is described as neurotic and he is considered failed), but with the passage of time they fall in love again and decide to remarry without renouncing to their own identities.

Finally, there is the issue of women in Turkish *telenovelas*. Given the centrality of Turkish *telenovelas* in the past two years, it is interesting to also consider the representation of women in them, precisely because the mediation they propose refers to a cultural identity that is somehow defined by the status of women in society.

Turkish *telenovelas* broadcasted in Chile begin with an act of violence from a man towards a woman, violence justified or covered by the action of a system. Scherezade, of *Las Mil y Una Noches*, is forced to have sex with her boss to get the money for the surgery on which the life of her son depends; Fatmagül is raped by three men and, to avoid public humiliation, she is forced to marry the man who witnessed the act and did not intervene to protect her. What is interesting, and different from Latin American models, is that those who make the transit towards a more modern vision are men. Women are dignified, they become activists, the best architect in the company, businesswoman, queen; and men have to ask for forgiveness and support them.

This error/apologies/forgiveness rite is repeated insistently in the various stages of each *telenovela*, forming a spiral structure. The leading couple goes through various episodes, but each one reinstalls that central problem: he forces her to have sex, she does so, but remains distant; he falls in love and asks for forgiveness; she falls

for his looks, his support, and forgives him; everything seems to be improving; he is suspicious, she gets angry; he asks for forgiveness, she forgives him.

In Turkish *telenovelas*, the measurement of happiness of the protagonists is in their ability to achieve success in a loving relationship and to obtain what is sacralized as a horizon of desirable social sense. In this case, it is the synthesis between family values and modernity that the hero and heroine get: they manage to be a happy family, through marriage, in which both are partners.

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COLOMBIA: GENRE IN DISCORD

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1. Colombia's audiovisual context in 2014

In 2014 there were two remarkable facts in Colombia's history which will be embedded the collective memory during the coming years: on the one hand, the re-election of president Juan Manuel Santos in a contest characterized by the extreme political polarization of central right-wing; and, on the other hand, the Colombian soccer team classification to quarter finals in the 2014 FIFA World Cup Brazil. This outstanding participation in a sporting event, which represents a great political, social and cultural issue because of the level of audience it mobilized, as well as the support and rejoices of the population, has an important role in this scenario. These facts are definitive and essential due to the impact they represent in political terms. In addition, one of the main concerns of Santos' campaign was the peace talks in Havana. And so, the walls of the nation, the social environments and national social media systems were witnesses of an unprecedented publicity campaign (which even used viral videos as part of its strategies) and a massive diffusion of players' images, the goal shout on the streets and team t-shirts waving with the national flag and all kinds of Colombian tricolor accessories.

In this context, in the scene of television consumption, it is worth noting how sports programs became areas of high consump-

tion by audiences, especially during the time before and during the World Cup, being the moments of greatest expectation those relating to the progress of the Colombian team beyond the group phase. Similarly, in the entertainment time slot, *reality shows* were likely to remerge as massive consumption spaces and even some like *Desafío*, of Caracol TV, established themselves as programs with an annual edition in the small screen.

So, in the case of fiction, there was a very interesting phenomena within national television and it is the definitive prevalence of series upon soap operas in prime time and the effort made by producers to adapt the notion of season (as seen in *El Capo* or *La Selección*). The possibility of approach to formats originally raised within the frame of American series was also strengthened (as with *Mentiras Perfectas* in connection with *Nip/Tuck*). These phenomena bring a remarkable change on the horizon of television fiction, which acquires a dynamic and fast character, thought from the quality of the audiovisual product creation and the triggering of emotions from a format in which, next to drama, action and comedy appear as essential ingredients. In addition, there is the increasing appearance of semibiographical elements of characters and national idols, either individual, such as *La Ronca de Oro* or *La Viuda Negra*, or collective, as the case of *La Selección*.

Thus, in terms of the national fiction scene, some essential changes appear related to duration, narrative techniques and a more decided exploration of mobile, digital and transmedia platforms, by both producers and receptors, which consolidates communities and audiences that meet each other and express themselves by using memes and comments relating to different matters in order to interact and make known the views of audiences that transit from passivity to interaction. In this regard, the growth of VDO systems and the invasion of possibilities, like Netflix, offer the audience other spaces for content consumption, in a television and cinematographic format, which suggests a mutation trend towards digital global spaces. In these spaces where VDO has greater coverage and diffusion

in Colombia, challenges and demands to the existing channels are consolidated, given the need for change and a greater interaction with the cibercultural universe in all the dimensions of transmedia and digital production.

However, when a view about gender is made, the advance is presented in a contradictory manner, given that, by looking at the relationship between television and gender issues and their social representations, both in the nation and in television fiction, a paradox typical of the national reality and history is found: the almost abysmal distance between the legal country, the real country and the dreamed country. Thus, although in the constitutional dimension the country ensures diversity and gender protection and there is a high aspiration to defend the rights of women, LGBTI communities and the development of equity in wage levels and social representativeness which is defended by multiple organizations and groups, in the socio-cultural level there is still a pretty high percentage of violence towards women and maltreatment of LGBTI communities or social rejection to other forms of female, male and queer. Gender remains an issue in dispute and this is evident in the audiovisual production. Although there are small attempts to change the roles and positions, the legacies of the patriarchal vision still extend deep into the speech, reaffirming and performing a condition of gender that, beyond equality, is still showing the many faces of exclusion and gaps. In Colombia, in its people and their screens, gender remains in to be resolved.

1.1. Open TV in Colombia in 2014

Open TV in Colombia has five national channels which are distributed as follows:

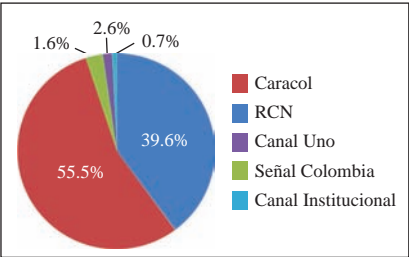
**Chart 1. TV national stations / National channels
of open television in Colombia**

PRIVATE TV STATIONS (3)	PUBLIC TV STATIONS (2)
RCN	
Caracol	
Canal Uno	
	Señal Colombia
	Canal institucional
TOTAL TV STATIONS = 5	

Source: Obitel Colombia

In terms of composition and distribution, a higher offer is presented again by private TV stations, with three main channels (which, in turn, are the most viewed), compared to two public channels, of which one offers a variety of content centered on a strong cultural component and the other focuses on the transmission and diffusion of national government and institutional information. As a constant in previous years, private channels, including both large chains, RCN and Caracol, remain as those with the highest ratings.

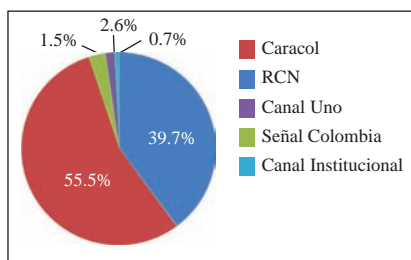
Graph 1. TV audience by channel



Source: Obitel Colombia

Total TV sets on – Special (TLE)*	Individual audience	%
Caracol	3.57	55.5
RCN	2.55	39.6
Canal Uno	0.17	2.6
Señal Colombia	0.10	1.6
Canal Institucional	0.05	0.7
TOTAL	6.44	100

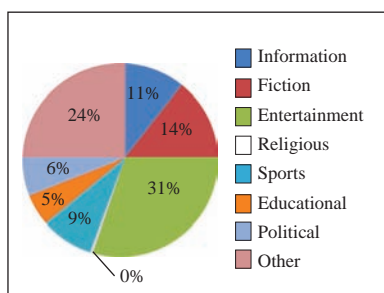
The previous graph gives an important account of the prevalence of two private channels in terms of rating, which monopolize 95.1% of audience among their productions compared with the other channels with minimal representativeness.

Graph 2. Share by channel

Source: Ibope Colombia – Obitel Colombia

Total TV sets on – Special (TLE)*	Individual share	%
Caracol	40.23	55.5
RCN	28.75	39.7
Canal Uno	1.87	2.6
Señal Colombia	1.10	1.5
Canal Institucional	0.50	0.7
TOTAL	72.45	100

In the case of the share, private channels maintain the same constant dominant position, with 95.2% of share, with Caracol at the top of this aspect as well as in ratings which consolidates it as the leader channel in Colombia.

Graph 3. Offer by genre in TV programming

Source: Ibope Colombia – Obitel Colombia

Broadcast genres	Total broadcast hours	%
Information	4.035:15	10.4
Fiction	5.457:55	14.2
Entertainment	11.962:03	30.9
Religious	90:56	0.2
Sports	3.479:58	9.1
Educational	1.940:21	5.1
Political	2.275:28	5.8
Other	9.359:09	24.3
Total	38.601:13	100

As for the TV programming offer in Colombia, the entertainment genre is positioned as the most relevant with 30.9%, making it the most in demand during the year. In a second position, other genres are found, which include magazines and political and sports productions which are not reduced to these topics. Thirdly, spaces

dedicated to television fiction with 14.2%, and noteworthy importance in *prime time* and in the afternoon. Finally, the percentile corresponding to sports programming should be highlighted with a 9.1%, largely mediated by the celebration of the World Cup.

1.2. Audience trends in 2014

Sports and politics mark the main trend of 2014 in terms of mass consumption and become major figures of the small screen during election periods and the development of the 2014 FIFA World Cup Brazil. Along this year, these are the general interest of television programming (with the transmission of events dedicated to the discussion and analysis of the electoral process and sporting programs) and become the dominant theme of journalistic coverage and multiscreen tracking scenarios of the national society.

The use of the platforms and the development of social networks (Facebook being the most representative, followed by Twitter) also becomes an essential tool in the dynamics of the audience; it contributes to the increasing use of memes, accompanying the two major national events as they occurred in daily life and in television debates, which reiterates the centrality of television in shaping the national scene.

In fiction, the biographical stands out as an effective element to attract audience, which brings it closer to the series format as it provides it with the characteristic narrative and visual rhythms that can be easily and directly adapted in national television. Thus, proposals seen with a much faster narrative pace are observed in the screen, centered on a dynamic character of the production and a very strong relationship against the intention of telling the life of different national characters.

1.3. Advertising investment of the year: in TV and fiction¹

Regarding advertising investment, it is worth highlighting the primacy of television over other media, which have reduced the percentage of investment versus 2013, even in a 7.94% in the case of magazines, while the small screen has increased in this point with a growth of 4.48% in regional and local television and 2.14% on national television. This growth leads TV to a first place in investment against radio and print media, highlighting the centrality and the penetration of this medium in the Colombian households. Likewise, the reduction of print media investment corresponds with the growth in consumption of digital media and online versions of newspapers and magazines.

Investments in national channels are the most outstanding, specifically on TV, which reached a total of 4,261 million Colombian pesos in 2014. The trends focused on investment on national private channels continue; Caracol recorded total investments of 1,990 million pesos and RCN by 2,010 million Colombian pesos, which illustrates the power of these TV stations, where fiction represents a total investment of 1,337 million Colombian pesos. Once more, there is an emphasis on prime time, in which major investments are concentrated. This illustrates the significance of fiction and particularly one that comes in close connection with the consolidation of audiences and that this measure becomes a fertile field for advertising investment, which is strengthened every day in the perspective of a multiplatform stage where television plays a central role.

1.4. Merchandising and social merchandising

In terms of merchandising, 2014 marks a trend towards the realization of a strong marketing process through social networks and digital platforms, without neglecting the realization of mass events and the use of media ecosystems memberships by the pri-

¹ The data used for the development of this section come from Asomédios and Ibope Colombia. Consolidated advertising investment in 2014 and consolidated investment in television in 2014, respectively.

vate channels. Thus, consolidating web pages and spaces in Facebook or Twitter and also some mobile applications, as major spaces for branding, expectation campaigns and actions aimed at strengthening their chains and productions. Aspect that is complemented by the massive presentations in shopping centers, parks and other spaces where it becomes possible to perform this process of marketing and remembrance through the creation of links with the audience, both in the virtual world as well as presently in the concrete reality.

As for social merchandising, it is important to note the design and development of campaigns set up by TV channels which support social initiatives and those that have an impact on different population groups of the Colombian society, being the central axis spaces, like *Teletón* and *Fundación Solidaridad por Colombia*, which are granted a diffusion process, cameras and resources coming from the channels which are made available to spread ideas, promote social processes, such as the *Caminata de la Solidaridad*, and highlight civil actions, as in cases of *Bancolombia Más Cerca*, where entrepreneurial and social impact of anonymous Colombian initiatives are mentioned.

1.5. Communication policies

When it comes to communication policies, the *Plan Vive Digital*, its implementation and launch stand out at national level through actions such as expanding internet coverage and the creation of online content to consolidate an initial process of literacy in various regions of the nation through the implementation of training programs and the development of what has been called *Puntos Vive Digital*, which, with free internet, offers the possibility of entering into interaction with workshops and opportunities to get to know how digital spaces operate is also offered.

The country has made considerable progress in the implementation of 4G, as well as with access to smartphones, which have registered a significant growth, primarily after legal actions were

taken resulting in the removal of permanence clauses with cellphone operators. As for DTT (Digital Terrestrial Television), its implementation progress is advancing nationwide, although it is still centralized in the main urban centers. On the other hand, there has been an increase in the offer of VoD in private channels.

1.6. Public TV

As for public TV, it is worth highlighting the growth of local and regional channels as well as the search for diversification of content in the case of the national channel Señal Colombia. This is evident since proposals like those of Canal Capital present high cost productions with audiovisual quality for regional channels, making this television a considerable alternative. This is demonstrated in the already mentioned increase in advertising investment in these channels and is in direct relation to that development effort at a local, regional and national level. However, public TV still requires great visibility in front of its small audience in comparison to the consumption of private and paid television.

1.7. Pay TV

In pay television, expansion and coverage reach 95% of Colombian households and there is also the dominance of international channels and their content and sometimes their production has been recorded in Colombia (as is the case of *Cumbia Ninja*) or in other Latin American countries, something which complements the programming grids with large cultural phenomena, such as *The Walking Dead* and *Game of Thrones*, considered as the programs of greatest impact on paid TV.

Another aspect has to do with the VoD and its increasingly high relevance in different offered services, from the channels to platforms, like Netflix, where phenomena such as *House of Cards* arise with a series format. It is interesting to observe the increased consumption of this online content and how it slowly replaces the traditional programming on television and even pushes paid chan-

nels to provide VoD platforms, such as FOX +, HBOGO and, in the case of paid TV operators, ClaroTV.

1.8. Information and Communication Technology (ICT) trends

Within the framework of *Plan Vive Digital*, there is a tendency to turn the nation into a digital and digitally literate stage. Thus, the web space has been considered an environment in which it is possible to raise a valid alternative for development of administrative processes and to speed up procedures and formalities before state entities. In addition, it promotes the stabilization of a culture that enters into dialogue with social use and appropriation of ICT and its relationship with daily life as economic and social development promoters.

In the case of ICT consumption, it is worth noting that there is a growth trend in the percentage of Colombians who use social networks and, with the increase use of smartphones, there has also been an increase in the use of mobile technology, such as WhatsApp, which definitely changes the communication dynamics of the country, bringing them closer to a scenario of mobile technologies usage and space exploration in the digital scene in construction of the Colombian nation.

The year 2014 marks an important growth trend in terms of television advertising investment and impact on the audience, aspects mediated by the completion of two major events: participation in the was 2014 FIFA World Cup Brazil and the electoral process, which succeeded in establishing meaningful relationships with mass audiences. Parallel to this, fiction continued to be a central space within the screen, essentially in the *prime time* slot on private channels and where change is increasingly latent towards work in the series format and the exploration of the life of idols. In this context, it is also important to note the growing impact of social media and its manifestations in the consolidation of some digital ecosystems in the nation established from the television products. Finally, in terms of gender, Colombia poses a paradoxical

and contradictory scenario in which a discord condition between the legal and the reality is set.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fiction broadcast in 2014
(national and foreign; premiers reruns and co-productions)

Premiere national titles – 15	Rerun titles – 22
CARACOL – 5 national titles <ol style="list-style-type: none"> 1. <i>Bazurto</i> (series) 2. <i>Fugitivos</i> (series) 3. <i>La Ronca de Oro</i> (series) 4. <i>La Selección II</i> (series) 5. <i>Niche</i> (series) 	CARACOL – 4 titles <ol style="list-style-type: none"> 1. <i>Escobar, el Patrón del Mal</i> (series) 2. <i>Prisionera</i> (telenovela) 3. <i>Una Maid en Manhattan</i> (telenovela) 4. <i>La Patrona</i> (telenovela)
RCN – 10 national titles <ol style="list-style-type: none"> 6. <i>Secretos del Paraíso</i> (telenovela) 7. <i>Un Sueño Llamado Salsa</i> (telenovela) 8. <i>Alias el Mexicano</i> (series) 9. <i>Comando Élite</i> (series) 10. <i>Dr. Mata</i> (series) 11. <i>El Capo III</i> (series) 12. <i>El Estilista</i> (series) 13. <i>El Laberinto de Alicia</i> (series) 14. <i>La Playita</i> (series) 15. <i>Los Graduados</i> (series) 	RCN – 12 titles <ol style="list-style-type: none"> 5. <i>La Rosa de Guadalupe</i> (series) 6. <i>Mamá También</i> (series) 7. <i>Contra el Destino</i> (series) 8. <i>El Día de la Suerte</i> (series) 9. <i>Amor en Custodia</i> (telenovela) 10. <i>María Mercedes</i> (telenovela) 11. <i>Amor Real</i> (telenovela) 12. <i>Rebelde</i> (telenovela) 13. <i>Enigmas del más Allá</i> (series) 14. <i>Pandilla Guerra y Paz</i> (series) 15. <i>A Mano Limpia</i> (series) 16. <i>A Mano Limpia II</i> (series)
Co-productions – 3	CANAL UNO – 6 titles <ol style="list-style-type: none"> 17. <i>Hombres de Honor</i> (series) 18. <i>Cartas a Harrison</i> (series) 19. <i>Los Tuta</i> (series) 20. <i>Romeo y Buseta</i> (series) 21. <i>N. N.</i> (series) 22. <i>Señora Isabel</i> (telenovela)
CARACOL – 3 titles <ol style="list-style-type: none"> 16. <i>La Viuda Negra</i> (Colombia – Mexico) 17. <i>Mentiras Perfectas</i> (Colombia – USA – Ecuador) 18. <i>La Suegra</i> (Colombia – USA) 	
Premiere foreign titles – 9	
CARACOL – 3 imported titles <ol style="list-style-type: none"> 19. <i>En Otra Piel</i> (telenovela – USA) 20. <i>Mil y una Noches</i> (series – Turkey) 21. <i>La Patrona</i> (telenovela – Mexico) 	
RCN – 6 imported titles <ol style="list-style-type: none"> 1. <i>Amor Bravío</i> (telenovela – Mexico) 	
	TOTAL TITLES BROADCAST: 49

2. <i>La Gata</i> (telenovela – Mexico) 3. <i>Pasión de Amor</i> (telenovela – Mexico) 4. <i>Avenida Brasil</i> (telenovela – Brazil) 5. <i>Rastros de Mentiras</i> (telenovela – Brazil) 6. <i>El Rey David</i> (miniseries – Brazil)	
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Source: Ibope Colombia – Obitel Colombia

As can be seen in Table 1, the series format is the most representative in national productions. Additionally, it is important to note the growth of co-productions and the emergence of a non Latin American production (*Mil y una Noches de Turquía*) in fiction releases.

Table 2. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chapters / Episodes	%	Hours	%
NATIONAL (total)	15	55.6	1510	53.9	1132:30:00	53.9
OBITEL COUNTRIES (total)	11	40.7	1214	43.3	909:30:00	43.3
NON OBITEL COUNTRIES (total)	1	3.7	80	2.9	60:00:00	2.9
Argentina	0	0.0	0	0.0	0:00:00	0.0
Brazil	3	11.1	284	10.1	212:10:00	10.1
Chile	0	0.0	0	0.0	0:00:00	0.0
Colombia	15	55.6	1510	53.9	1132:30:00	53.9
Ecuador	1	3.7	58	2.1	44:20:00	2.1
Spain	0	0.0	0	0.0	0:00:00	0.0
USA (Hispanic production)	3	11.1	202	7.2	150:20:00	7.2
Mexico	5	18.5	670	23.9	502:10:00	23.9
Peru	0	0.0	0	0.0	0:00:00	0.0
Portugal	0	0.0	0	0.0	0:00:00	0.0
Uruguay	0	0.0	0	0.0	0:00:00	0.0
Venezuela	0	0.0	0	0.0	0:00:00	0.0
TOTAL	27	100.0	2804	100.0	2102:00:00	100.0

Source: Ibope Colombia – Obitel Colombia

In fiction premiere, the importance of co-productions and, as already mentioned, the impact of the emergence of an audiovisual proposal that does not belong to Obitel countries but is positioned within the national fiction releases panorama must be understood.

Table 3. Co-productions

	Titles	Co-producing countries	Producers	Format
Obitel countries	<i>La Viuda Negra</i>	Colombia – Mexico	Caracol – Televisa	Series
	<i>Mentiras Perfectas</i>	Colombia – USA – Ecuador	Caracol – Warner – Teleamazonas	Series
	<i>La Suegra</i>	Colombia – USA	Caracol – Sony	<i>Telenovela</i>
TOTAL TITLES CO-PRODUCTIONS WITHIN OBITEL COUNTRIES: 3				
Non Obitel Countries				
TOTAL TITLES CO-PRODUCTIONS WITH NON OBITEL COUNTRIES: 0				
Obitel Countries + non Obitel countries				
TOTAL TITLES CO-PRODUCTIONS WITH OBITEL COUNTRIES + NON OBITEL: 0				
GENERAL TOTAL OF CO-PRODUCTIONS: 3				

Source: Ibope Colombia – Obitel Colombia

With regards to co-productions, the process of recording and production in Colombia in partnership with big Latin American chains like Televisa, Warner and Sony stands out. It is no small detail that the co-production is made essentially with one of the two national channels, Caracol Televisión, which has been exploring this form in recent years.

Fiction has an important place in the prime time slot, where the largest concentration of productions is observed, while the afternoon and evening have a lower ratio. Meanwhile, in the morning time slot, fiction releases are not presented but it is reserved for entertainment programs and reruns.

Table 4. Chapters/episodes and hours broadcast by time slot

Time slot	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (6:00 - 12:59)	0	0.0	0:00:00	0.0	0	0.0	0:00:00	0.0	0	0.0	0:00:00	0.0
Afternoon (13:00 - 18:59)	0	0.0	0:00:00	0.0	824	67.9	617:10:00	67.9	824	30.2	617:10:00	30.2
Prime time (19:00 - 22:59)	1,325	87.7	994:10:00	87.8	280	23.1	210:10:00	23.1	1,605	58.9	1204:20:00	59.0
Night (23:00 - 2:00)	185	12.3	138:20:00	12.2	110	9.1	82:10:00	9.0	295	10.8	220:30:00	10.8
Total	1,510	100.0	1132:30:00	100.0	1,214	100.0	909:30:00	100.0	2,724	100.0	2042:00:00	100.0

Source: Ibope Colombia – Obitel Colombia

Table 5. Formats of national and Ibero-American fiction

Time slot	National					Ibero-American				
	Titles	%	C/E	%	H	%	Titles	%	C/E	%
Telenovela	2	13.3	380	25.2	285:20:00	25.2	8	72.7	1,050	86.5
Series	13	86.7	1,130	74.8	847:10:00	74.8	2	18.2	135	11.1
Miniseries	0	0.0	0	0.0	0:00:00	0.0	1	9.1	29	2.4
Telefilm	0	0.0	0	0.0	0:00:00	0.0	0	0.0	0	0.0
Unitario	0	0.0	0	0.0	0:00:00	0.0	0	0.0	0	0.0
Docudrama	0	0.0	0	0.0	0:00:00	0.0	0	0.0	0	0.0
Others (soap opera, etc.)	0	0.0	0	0.0	0:00:00	0.0	0	0.0	0	0.0
Total	15	100.0	1,510	100.0	1132:30:00	100.0	11	100.0	1,214	100.0

Source: Ibope Colombia – Obitel Colombia

In national productions, it is evident that series as a format have become a greater priority, while in the case of Ibero-America, there is a higher proportion of *telenovelas*, which provides some balance between the two dominant fiction formats in the small screen in Colombia.

Table 6. National fiction formats by time slot

Format	Morn- ing	%	After- noon	%	Prime time	%	Night time	%	Total	%
<i>Telenovela</i>	0	0.0	0	0.0	1	8.3	3	100.0	4	26.7
Series	0	0.0	0	0.0	11	91.7	0	0.0	11	73.3
Miniseries	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Telefilm	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Docudrama	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Others	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Total	0	0.0	0	0.0	12	100.0	3	100.0	15	100.0

Source: Ibope Colombia – Obitel Colombia

In that growing importance of the series format, it is very important to point out the preponderance national fiction has in prime time and how *telenovela* productions are positioned to a greater extent in the night time slot.

Table 7. Time period in which fiction is set

Time	Titles	%
Present	19	70.4
Period	2	7.4
Historical	1	3.7
Other	5	18.5
Total	27	100.0

Source: Ibope Colombia – Obitel Colombia

The main period when events unfold in fiction relates with the present time and forms of appropriation of the present reality. However, within the approach of another era of fiction, productions that have a biographical nature arise, and not necessarily placed in a period context or with a historical dimension, but some that deal directly with focusing their proposals to the approach of the essential facts of the life of popular figures, although not necessarily historical.

This biographical phenomenon is extremely interesting because it poses a tendency on the small screen scene in Colombia along with the need to provide atmospheres in a present space which communicate directly with nearby realities of the audience, generally city dwellers framed in this decade.

Table 8. The ten most watched titles: origin, rating, share

	Title	Country of origin of the original idea or script	Producer	Channel	Name of scriptwriter or author of original idea	Rating	Share
1	<i>La Ronca de Oro</i>	Colombia	Caracol	Caracol	Gerardo Pinzón, Andrés Guzmán	13.7	52.13
2	<i>Niche</i>	Colombia	Caracol	Caracol	Arlet Castillo	11.29	47.67
3	<i>La Selección II</i>	Colombia	Caracol	Caracol	César A. Betancour	10.51	43.48
4	<i>Mentiras Perfectas</i>	USA	Caracol – Warner – Teleamazonas	Caracol	Dell Chandler, Hank Chilton, Ryan Murphy	10.31	43.38
5	<i>El Capo III</i>	Colombia	RCN	RCN	Gustavo Bolívar, Alberto González	9.85	42.87
6	<i>Fugitivos</i>	Colombia	Caracol	Caracol	Juan A. Granados, Claudia Sánchez and Said Chamie	9.3	42.46
7	<i>Comando Élite</i>	Colombia	RCN	RCN	Verónica Triana, Pedro Miguel Roza	9.07	41.84
8	<i>La Viuda Negra</i>	Colombia	Caracol – Televisa	Caracol	Yesmer Uribe	7.97	40.59

9	<i>Alias el Mexicano</i>	Colombia	RCN	RCN	Mauricio Navas	7.75	39.87
10	<i>La Suegra</i>	Colombia	Caracol – Sony	Caracol	Ana Fernanda Martínez	7.44	39.23
Total number of productions : 10				Foreign script: 1			
100%				10%			

Source: Ibope Colombia – Obitel Colombia

The ten most watched of the year allow us to observe, on one hand, the importance of Caracol as a production house and the way it is positioned in terms of rating over RCN. Additionally, this list contains a foreign original idea among the most watched and the emergence of three co-productions.

Table 9. The ten most watched titles: format, duration, time slot

	Title	Format	Genre	Number of chap./ ep. (in 2014)	Dates of first and last broadcast (in 2014) (*)	Time slot
1	<i>La Ronca de Oro</i>	Series	Drama	62	01-27-2014 to 04-25-2014	Prime time
2	<i>Niche</i>	Series	Drama	62	10-06-2014 cont.	Prime time
3	<i>La Selección II</i>	Series	Drama/ comedy	64	04-28-2014 to 08-01-2014	Prime time
4	<i>Mentiras Perfectas</i>	Series	Drama	16	01-02-2014 to 01-24-2014	Prime time
5	<i>El Capo III</i>	Series	Drama / action	57	07-14-2014 to 10-18-2014	Prime time
6	<i>Fugitivos</i>	Series	Drama / action	42	08-04-2014 to 10-23-2014	Prime time
7	<i>Comando Élite</i>	Series	Drama / action	19	01-03-2014 to 02-21-2014	Prime time
8	<i>La Viuda Negra</i>	Series	Drama / action	73	09-01-2014 cont.	Prime time
9	<i>Alias el Mexicano</i>	Series	Drama / action	46	01-13-2014 to 03-17-2014	Prime time
10	<i>La Suegra</i>	<i>Telenovela</i>	Drama/ comedy	120	04-01-2014 to 08-29-2014	Prime time

Source: Ibope Colombia – Obitel Colombia

In terms of genre of the productions, the appearance of action and comedy as essential elements along with drama stands out significantly. This corresponds directly with the management of the series format and its dynamic character. Likewise, finding only one *telenovela* on the list is an important detail, revealing a definite change in the trend of consumption in Colombia during 2014.

Table 10. Themes in the ten most watched titles

Title		PREVAILING THEMES (Up to five most important themes)	SOCIAL THEMES (Up to five most important themes)
1	<i>La Ronca de Oro</i>	Love, intrigue, fame, power, music	Cultural tradition, personal enrichment, social and gender violence
2	<i>Niche</i>	Love, fame, music, corruption	Cultural tradition, professional success, corruption
3	<i>La Selección II</i>	Love, sports, achievement, family	Sports, achievement, family, lack of economic resources
4	<i>Mentiras Perfectas</i>	Love, betrayal, lust, intrigue	Beauty prototypes, dysfunctional families, professional ethic, adolescent problems
5	<i>El Capo III</i>	Violence, love, death, revenge, family breakdown	Drug trafficking, operation of justice, hit men subculture, mafia life
6	<i>Fugitivos</i>	Love, deceit, revenge	Operation of justice, crime, social violence
7	<i>Comando Élite</i>	Justice, love, adventure, strategy	Insurgent groups, police life
8	<i>La Viuda Negra</i>	Violence, revenge, death	Drug trafficking, corruption, mafia life
9	<i>Alias el Mexicano</i>	Revenge, drugs, easy money, power, death	Drug trafficking, corruption, poverty
10	<i>La Suegra</i>	Love, family relationships, humor, intrigue	Family, interpersonal relations

Source: Ibope Colombia – Obitel Colombia

Among the themes that characterize the ten most watched titles, it is worth noting the contextual relationship with scenarios such as violence and drug trafficking as two central axes present in most productions, along with elements such as cultural tradition, family

relationships and love affairs. A range of possibilities in which the direction is granted by the dynamic narrative rhythm characteristic of the series format and, in the case of *telenovela*, it is managed from a humorous perspective which is connected to the melodramatic structure.

**Table 11. Audience profile of the ten most watched titles:
gender, age, socioeconomic status**

Titles		Chan- nel	Gender %		Age range %						Socioecono- mic status %		
			Wom- en	Men	4 to 11	12 to 17	18 to 24	25 to 34	35 to 49	50+	AB	C	DE
1	<i>La Ronca de Oro</i>	Caracol	63.4	36.6	11.3	15.1	14.4	17.5	27.3	14.4	33.7	33.2	33.1
2	<i>Niche</i>	Caracol	59.5	40.5	13.1	19.2	14.9	14.9	24.8	13.1	38.7	29.1	32.2
3	<i>La Selec- ción II</i>	Caracol	57.2	42.8	15.8	19.8	12.1	15.8	24.4	12.1	37.8	31.1	31.1
4	<i>Mentiras Perfectas</i>	Caracol	61.9	38.1	11.3	14.5	14.5	19.5	25.7	14.5	34.4	31.2	34.4
5	<i>El Capo III</i>	RCN	54.9	45.1	11.8	15.8	15.8	18.9	24.9	12.8	42.3	34.6	23.1
6	<i>Fugitivos</i>	Caracol	61.2	38.8	14.6	16.8	12.3	15.8	25.9	14.6	38.4	30.8	30.8
7	<i>Comando Élite</i>	RCN	52.7	47.3	9.7	13.2	16.9	16.9	28.9	14.4	41.6	37.6	20.8
8	<i>La Viuda Negra</i>	Caracol	56.2	43.8	11.4	18.9	16.5	18.9	22.9	11.4	39.2	30.4	30.4
9	<i>Alias el Mexica- no</i>	RCN	56.2	43.8	9.8	12.6	12.6	17.1	30.8	17.1	39.4	39.4	21.2
10	<i>La Sue- gra</i>	Caracol	64.2	35.8	10.9	19.1	13.7	16.5	24.7	15.1	33.4	33.3	33.3

Source: Ibope Colombia – Obitel Colombia

As for the characteristics of the audience, it is important to highlight the representativeness of the female audience, which is highest in all the top ten productions. Additionally, in terms of age groups, there is a very high proportion of an audience between 35 and 49 years old in all cases, the main consumers of these productions, although there is an important representation among minors in dissonance with a smaller proportion in the range of 18-24 years. As for the socioeconomic level, AB holds the highest ratings in connection with the most viewed fictions.

Several aspects are presented as essential axes to understand fiction release trends and that deal with aspects such as quality of production and transformations that have been generated in terms of formats and television consumption. Firstly, the positioning of the series nationwide stands out as a protagonist format of the prime time and new creative possibility of the Colombian production. On the other hand, it is important to note the growth of co-productions and the opening this notion offers to other markets and forms of achievement, which not only impacts in terms of construction of content, but also consumption, something that is reinforced with the premiere of productions that are not necessarily in Latin America. Finally, it is worth highlighting the relationship found between action and humor with drama in the release proposal and the recurrence of the biographical narrative of idols and popular figures as a central theme for fiction in 2014.

3. Transmedia reception

The processes of digitalization and approach to the communication dynamic of digital scenarios and context of the multiscreens in Colombia offer an incipient stage and in construction relating to interactive participation processes and of deep understanding of the scope of the network beyond information consultation or the permanent search for updates on social networking and meeting with old acquaintances through them. The transmedia reception process is then a barely emerging road where content producers and audiences find themselves before a few spaces of a real critical interaction or gestation of collective intelligence processes. Similarly, the size of transmedia fiction productions is hardly a cross media or multiplatform plan, but without the necessary convergence or narrative power to consolidate both the products and real transmedia environments that interconnect their platforms. However, it is worth noting the incipient effort from the production and even the same communities that users have created to integrate television with other digital territory spaces.

For the analysis of this section, the most watched fiction in Colombian TV during 2014 was taken into account, *La Ronca de Oro*, which offers an interesting option for multiplatform use (without being a transmedia narrative) and whose impact on social networks not only can be viewed from the standpoint of their official website but also from those spaces created by users and fans of the series. For this study, the official platforms of the channel and the production were taken as reference and two fan pages which were observed during the period between January 27 and April 25, 2014, which is during the time that that production aired and where a significant increase in fans and likes in unofficial pages stands out and the necessary relationship between the figure of Helenita Vargas and her representation on the small screen, central to the discussions, post and memes made about the television adaptation.

On one level, the analysis of the producer's proposal is necessary to consider two main aspects: first, that *La Ronca de Oro* was conceived as a television narrative proposal and not as a product that is built from the relationship between platforms on a transmedia narrative framework; and second, that it was integrated with Caracol's media strategy, where all productions have a microsite, a VoD application, a mobile named ParlarTV, Facebook and Twitter profile and coverage on production themes by the news channel in its entertainment section and some publications in the newspaper *El Espectador*. This way there is a multiplatform and approach to a convergence offer which is generated by the media product more than by the narrative. These two factors are central to understanding the emerging nature of the proposal of this production and its relationship with the transmedia proposal in television fiction.

On the Facebook page designed by the production for *La Ronca de Oro*, there was an exponential growth of 500 to 9,500 likes during the observation period, being a very important fact that their fans do not belong only to Colombia, but reside in different places in Latin America, mainly those in which this production has been broadcasted. On the page, images and memes with scenes from the

series, as well as screenshots from the official website of the channel and newspaper and magazine articles about the series and its features are shared. Additionally, it offers information on its rating in Colombia and in other countries where it was released, publishing at least one post a week, reaching 65 in the observation period with averages of 60 likes and 40 shares, being those of less impact the ones offering text or links (with between 12 and 14 likes) and of highest impact those that offer pictures or excerpts of the plot (with between 60 and 90 likes). However, the page does not allow direct interaction with the production beyond the commentary and in the context of Caracol's digital platform; it is not a primary space.

In the case of the pages created by fans of the production, *La Ronca de Oro – Novela* and *La Ronca de Oro – Artista* were analyzed, where the participation of spectators and audiences both national and international is made evident. The first of these pages obtained 4,410 likes and the second 5,130 during the observation period, with post in which images of the series and some videos or photographs of the artist who inspired the production were found. Unlike the official website, in these spaces a much more active participation of the audience is observed, as they comment and post relatively frequently (during the exhibition period, in a page there were 35 posts and the other 38, with averages of 40 likes and 28 shares). Additionally, memes are created to express their views against the staging of the show and 85% are favorable to the development of history and its relationship to the life of Helena Vargas. It is also important to note that, in these pages, the information is not only about the series, but there are also expressions that speak directly of issues such as personal growth on the news feed.

This use of the social network as a promotional stage and with interaction that only allows viewing of content but not its modification becomes an important reference of the approach of the nation to transmedia proposals. Although the audience builds and reflects on production and some aspects of the story of *La Ronca de Oro*, the intervention and interaction with the production is minimal. Similarly,

the altering of fiction content only occurs in the plane of memes and, although there are positions about the development of the plot or the characters within the comments, there is no contact with either the production or the product. And if the intention by the channel is analyzed, its intention does not go beyond the consumption of the televised product, despite the many possibilities that its multiplatform design offers.

In this manner, *La Ronca de Oro* shows a paradoxical situation, in which, although options and possibilities have been explored (as what recently happened with fictions like *Escobar, el Patrón del Mal* and the first season of *La Selección*), there are still spaces to be built from the point of view of production and from the spaces set for receiving content. Similarly, there is a contradiction with the fact that there is a capacity to develop a multiplatform, but it is restricted to the disclosure of material and with a function to remind about broadcasts as with the ParlarTV application. It is necessary, in this sense, that the national production begin to explore not only real interactive possibilities with the audience but also for users to understand the power of social networks.

Colombia has explored various mechanisms and possibilities of generating a convergence process between the multiple digital platforms being offered in the framework of contemporary digitalization and integration with tools such as mobile technology. However, as suggested by the case of *La Ronca de Oro*, one cannot speak of a fully transmedia process nor from the products, where even the fictions remain tied to the small screen as a space for narrative development, or from the interactions with the audience which are limited to disclosure and viewing processes rather than interactions that modify the fictions. In the case of fans, their use of networks denotes management of some interactivity strategies and creative and expressive tools, such as memes or post, but the construction of spaces and strategies to build a visible participation is still deemed necessary. In summary, Colombia faces a paradox when it comes to transmediation: to have all the resources to make it possible in all of

its dimensions, but still maintain the classic boundaries of a reality in which there is still no materialized convergence.

4. Highlights of the year

Within the highlights of 2014 there is the presence of nine series and one *telenovela*. Among these, there are three co-productions and a remarkable representation of fiction produced by Caracol Televisión, which has seven of its programs in the top ten. Highlights include two fictions framed in the environment of popular characters associated with music and biographical recreation of their lives with some changes in relation to the history of Helena Vargas and the niche group, respectively.

So, first is *La Ronca de Oro*, a series of Caracol Televisión that recounts events in the life of the famous singer Helena Vargas, known as “La Ronca de Oro” in the context of the Colombian society of the 50s. The story focuses on the singer’s biographical facts, including her childhood, youth and life as an established artist. There is a placed emphasis on the obstacles that she had to go through in a hostile environment since the women of her time had to assume the traditional roles of wife and homemaker. In turn, it recounts her amorous successes and failures which give the story a dramatic and intense tone.

Secondly is *Niche*, a series that chronicles aspects of singer Ivan Cuero’s life, lead singer of Colombian salsa band called Grupo Niche. The artist began his musical career with great enthusiasm, but some obstacles, such as heartbreak, his father opposing to his musical aspirations and knowing facts about his real father, has the artist constantly facing situations that inexorably lead him to be one of the most recognized and remembered artists of the popular musical group. The plot revolves around the family secret of its origin as the starting point from which the singer finds his identity and destiny.

After these two proposals is *La Selección II*, which corresponds to the second season of the series that seeks to pay tribute to the Colombian soccer team which stood out in the 90s for winning in-

ternational achievements. The story focuses on five of its most famous cracks –Carlos “El Pibe” Valderrama, Freddy Rincon, Rene Higuita, Faustino Asprilla and Ivan Rene Valencia (star of the season)– and not only narrates their important and controversial sporting success but their lives.

Subsequently, comes the series *Mentiras Perfectas*, co-production of Caracol, Warner and Teleamazonas based on *Nip/Tuck*. It is a series of Caracol Channel that develops in the context of cosmetic surgery where two colleagues and friends own a clinic, sharing not only the passion for this activity but also their admiration, rivalry and mutual envy about the profession and also the wife of one of them who a partner secretly loves. Intrigue, moral dilemmas, inspiring events and the unexpected revelation of a great secret are facts that mark the development of events in which both characters are showing their true feelings and intentions.

In fifth place is the third season of the series *El Capo*, of channel RCN, which recounts how Pedro Pablo Leon Jaramillo, after spending three years in prison, tries to thwart the drug trafficking network, to which he once belonged, in order to somehow compensate the evil that he had done to society. In his difficult mission the character tries to reestablish contact with his wife and daughter who have not seen him since he was imprisoned and from whom he wants to obtain forgiveness.

Subsequently is a Caracol's production, *Fugitivos*, which tells the story of a man who is unjustly accused of a crime he did not commit and which results in the end of his marriage and employment. All tests condemn Julian, but he knows that, behind the accusation, there is an orchestrated plan to blame him which does not leave any clues. Julian, with the desire to regain his life and clear his name, decides to go in search of someone who can give him clues of the crime. To do this, he flees from prison, but not before meeting a woman named Esperanza with whom he develops an affair and who winds up inevitably involved in Julian's life and of whom Julian must also prove his innocence to.

In the seventh position is RCN production, *Comando Élite*, which tells the story of Colonel Saravia, who is the chief of intelligence and special operations of the secret police and leads a successful elite commando specialized in combating insurgent groups. However, the Colonel must face the death of his son in the hands of a guerrilla group and this has serious consequences for his marriage which he must try to save. The plot revolves around the characters that make up the elite group and who must go through various vicissitudes to infiltrate and go unnoticed assuming various roles and identities. This brings them into conflict, fears and mistrust as well as confusing episodes in which they believe to be in love and in which they must take risks to avoid being discovered.

In eighth place is *La Viuda Negra*, a series which is the adaptation of a book called *La Patrona de Pablo Escobar*. It tells the story of Griselda Blanco, drug dealer known as “the queen of cocaine”. The series tells how this dangerous drug dealer becomes a vengeful and murderous woman because she is a girl being abused by her stepfather and then betrayed by her first love. Since then, the woman engages in different romances that are characterized by betrayal and subsequent murder of her partners. However, a dramatic event, the kidnapping of her son, makes the black widow embark on a dangerous mission that goes well, although only temporarily, since death is waiting for her on a street in Medellín.

In the ninth place of the most watched of the year is *Alias el Mexicano*, a series that narrates some episodes of the life of who was considered one of the most bloody and ruthless Colombian drug traffickers. The story revolves around the character’s obsession with power and money which leads him to discover the drug business in which he sees an infinite source of resources to satisfy his whims, which includes a girl from whom he wants to receive favors and who must struggle to escape persecution and harassment. Meanwhile, Gacha must face other rivals who want to have control of the business to the extent that, although corrupt, must preserve order and end up killing him.

Finally, comes the only *telenovela* of the ten most watched, *La Suegra*, in which the central character, Victoria the widow, is a successful woman working on a talk show and that at a given moment sees how her career, which develops abroad, away from her family, plummets when she is discredited by a journalist. Thus, she takes a trip back to Colombia where supposedly she is being awaited by her children and family members as well as a thriving company into which she wants to devote all her strength. However, once she arrives in the country, she finds a bankrupt company and children who are not willing to support her in its plan.

The highlight of 2014 in Colombia allows the observation of a central trend in which the contents of the most viewed fictions lean towards managing narrative proposals that are prevailing or handling thrilling and fast rhythms marked by an emphasis on action and violence or recurrence to humorous and fanciful situations to increase the load of entertainment in relation to the melodramatic, as with the single listed *telenovela*. Likewise, it is important to highlight the presence of five almost biographical fictions, marking yet another trend within the production which refers to an emotional dimension in the audience. Finally, the presence of the adaptation of American series as another line of narrative rhythm of the speed and impact is worth noting.

5. Theme of the year: gender relations in the television fiction

Television is undeniably related to the construction of cultural and social representations. It is a language that includes, stimulates and expresses in a cardinal form the thought conditions of societies and, in fiction, rather than embark on the exclusive adventure fantasy, takes care of providing the perfect lens to identify central ideas that lead, condition and categorize cultural behaviors of social groups. So, television as part of the way in how modernity comes to Ibero-America (Martin-Barbero, 2005) does not escape the approach of a national vision that beats between its scripts and where the face of violence lives with hope and, in the case of gen-

der, patriarchal systems with new options of the feminine, queer, LGBTI and even masculinities. Thus, in the mirror of the small screen, with its ghosts, fears, dreams and representations, Colombia's face is drawn through its fiction and is revealed with the vital dynamics of the characters in its stories and who in the issue of gender are found in a crossroad between dogmatic radicalism, evident abuse and the limited spaces of their free development as human condition.

In this context, television is established as a key element, not only as a communication medium but as enculturation and socialization device, provider of representations and framework of reference in which fictions confront us directly with the consolidation of a gender dimension essentially traversed by the tension between the binary patriarchal paradigm (male-female) and the multi-diversity. Beside it is the ghost of violence that rages in principle against the feminine and is expressed in all barbaric figures and scenes that permanently mark the landscape of crisis of gender that fill statistics of displacement, rapes, acid attacks and all sorts of abuse where the most paradoxical manifestations are in the gap between law and life. Issues are reflected on the screen when the fictional structure not only delivers fictional melodramas in which the nation has been represented since the end of last century but also in those series that, in its speed, offer a bunch of characters who reflect values ranging from freedom to the reaffirmation of those models in which the woman is an object, the man is a gentleman and members of other communities, a bad joke of nature.

Then, to enter into a direct review of the gender and its presence in fiction, it is necessary not to separate the organic relationship between television and nation, where the visual language enters a panorama of technological convergence in which the performative power (Butler, 2008) of its messages now is not only restricted to a screen, but navigates within different devices. This dynamic is reinforced by the presence of the multiple manifestations of a cyberpragmatic (Yus, 2008) and a transmedia scenario, in which the para-

doxes are repeated, legitimized and extended, as has happened since the time of melodrama and as it happens within the framework of the transience of the series and their combinations between drama, action and humor – positions and proposals, where gender appears again as a dispute, tension and a reflection issue interweaved between different modernities.

In first instance, it is necessary to consider the relationship between television and social representations of gender becoming an extremely important link from the potential construction of speeches in which a performative character is remarkable in the management of plans, plot and narrative development. This is also evident in the consolidation of social representations that seek to guarantee an order, establish the should-be and, in turn, play a role of social control (Moscovici, 1961), which has its roots in the central paradox of the nation and its membership by inheritance to patriarchal models that, in terms of fiction, have been built, reconfigured and even strengthened despite the timid attempts of transformation of these representations. Those aspects can be glimpsed when, in given fiction, women have begun to gain ground through their own efforts, and in the other, it is the shade of the idol and more than companion, a possession.

This patriarchal dimension is understood when a revision to the melodrama and structure in the Colombian case is made. To paraphrase Martin-Barbero, melodrama served in the final years of the 80s and 90s to characterize one of the essential features of Ibero-American culture as a culture based on a dramatic symbolic matrix, somewhat different from the rationalist matrix itself essence of the Anglo world. This matrix has as unique expression the melodrama since it it embodies that emotional and tragic component of the existence of men and women in our continent, through which various forms of inhabiting the world pass. However, in the condition of gender, along with the binary male-female matter, social representation of women is established as fragile and delicate that is redeemed through the love of a man, a prince or an entrepreneur.

This vision of the melodramatic genre is a clear expression of culture tradition that comes from the ancestors of the Spanish world, of the institutions inherited from the way how the premodernity mixed itself with elements of modernity and the feudal world, where the man is conceived as the great master, the dispenser central authority and the one who decides the destiny. Women, on the other hand, are presented as the selfless figure behind the male, obedient, submissive, loving and with little possibility of redemption. A model in which this is evident, as written by Estramina and Fernandez (2006), is women as the ones bearing the weight of stigma and undervaluation, moving to the plane of the symbolic figures of beings that represent what is consigned to them, which does not fit and therefore is excluded from the relationships established by individuals. Thus, in those first melodramatic and rural proposals, the woman who had no access to any opportunity would see, with the advent of industrialization, a changing context. While the redemption of poverty can be achieved by their efforts, there is still the weight on the shoulders corresponding to personal life (still linked to the dominion of man), in which, together with the ability to fight for independence, there are ghosts of aggression and implied declarations in social representations of the corrupt nature of thought, feeling and to be different and where, next to the figure of the brave and courageous mother, there is the rise of the hit man (and its complex relationship with the mother), the queen, the crazy woman and murderer.

Now, in terms of melodrama and their truest expression, which corresponds to the *telenovela*, it is worth noting that Colombia some years ago established itself as one of the *telenovelas* producers with more projection and impact on the landscape of fiction and a proposal that successfully manages to combine a local initiative with a global perspective of interpretation of cultural media that are implicit within the language of a television proposal. With a high technical invoice and ingenious development of stories ranging from the look at the regional soul in *Café, con Aroma de Mujer* to the practi-

cally global success of *Yo Soy Betty, la Fea*, the nation manages to consolidate its production from proposals and treatments in which those perspectives, issues and opportunities are approached, that, in the background, are considered new processes of achievement and exploration of *telenovela* as a television genre.

However, in terms of gender, in the various stories that characterize this moment in Colombia as a *telenovela* producer, the maintenance of a series of classic structures of the patriarchal view of the world and a notorious performative charge towards the consolidation of some social gender representations marked by the strengthening of the models of masculinity and femininity characteristic of this paradigm can be forcefully observed. Similarly, it is pertinent to emphasize the presence of a total remoteness and distance from other forms of gender, which, within this period in the rise of the *telenovela*, are excluded or mocked.

This is understandable if we look carefully at the roles, parts and characters development that are carried out within the frame of these television proposals. The woman, though struggling with certain characteristics of independence and character appearance, still comes under the canons and parameters in which she is viewed from a certain fragility and preponderance of physical beauty. Thus, Gaviota, in *Café, con Aroma de Mujer*, achieves a promotion not only for her ability to fight but also because of features that make her fit into the mold of the attractive woman; and Betty, marked by her physical aspect, ends up succumbing to reinforce the idea of the woman accessory. One element that is narratively structured is when this character ends up changing her appearance to match parameters and trademarks of its social dynamics. It makes evident the paradoxical question of a transit to the urban in an incipient industrialization, because, although she is presented as a turning point for women redeemed by others into seeking her own redemption, she ultimately ends in the provision of reinforcement of the model and implicitly considering the need to adjust herself to it, at least from the parameter of beauty in a country proud of its beauty pageants.

As for other forms of masculinity and gender, production of Colombian *telenovela* focuses on a patriarchal, dogmatic model. The masculine is offered from the condition of power and dominion, the central characters are beaux-alpha for whom all women enter in disputes and generally are in positions of corporate power in which they can decide, shout and never suffer or are weak. On the other hand, the role of other genders either arises from complete ignorance or its presentation as comic characters, whose funny nuance lies precisely in their gender, such as in productions like *Chepe Fortuna* and the character Lucas de la Rosa, full of clichés and a ridiculed view of the homosexual condition. However, the role of Laisa Reyes, in *Los Reyes*, is worth noting. While suggesting a humorous key, it offered a somewhat different look to the transgender population and, although its presentation is more linked to a commercial intention, it finally ends up making other gender conditions visible on the small screen. Thus, in the production of *telenovelas*, there is a clear preponderance of the logic of selling the product above a real awareness of the consolidation of a profound look to the status of gender and its diversity, as well as the presentation of the feminine beyond the proper elements and that define a patriarchal vision of the world.

Now, with the 21st century, a profound difference with the preponderance of the *telenovela* begins to be seen, materialized with the predominance of the series format, which begins to take the national grid and ends up dominating almost the entire prime time. This is a very interesting transformation process in which the dramatic structure is reinforced with a proposal focusing on the dynamism and a major concern for the impact of the narrative and its commercial dimension and where social gender representations offer a glimpse into this paradoxical Colombian condition between legal, real and ideal.

Series offer minimal possibilities of transformation of gender perspective, although it is worth noting that they maintain extensive features of the ancestral model, especially when looking to imitate

fiction scenarios or approaching national history and their idols, which, as is the case of productions like *La Selección II* and *Niche*, place the female in a position of self-denial and woman as man's companion and witness of his successes. The same happens in *Mentiras Perfectas*, where, although conditions of different genders and chaotic relationships are explored, women remains a subject of dispute and a being that is worth more for the desire it wakes in others and her appearance than for other conditions typical of her femininity. Meanwhile, cases like *La Viuda Negras* are oriented towards the presentation of the fighter and strong woman, even taking her to an exchange of roles, becoming a patron, who even makes Pablo Escobar feel fear and who shows a woman that leaves, manipulates and dominates through force and violence, giving an evil or perverse tinge to the woman that, although liberated, does not succumb to the fate that is designated to her gender.

In the case of *La Ronca de Oro*, the most watched series in 2014, it presents women in a condition seeking to excel in a typically strong sexist and gender violent worldwide. Seeking to portray midcentury society in the nation and its conservative character, a strong discourse of abuse arises towards the protagonist, who, since the rise to her musical success, presents a first possibility of observing the fight of women and their difficulties, even within the framework of a presentation of the feminine with a high dye of the patriarchal model, which is linked to the setting of this biographical series and its awareness of belonging to a time when women looked like a docile object and one unable to exercise her freedom. Thus, Helenita's liberation and redemption is presented as an interesting point of reflection on another vision of the feminine, although the overall picture of fictions is only one of those few counterpoints before proposals of the patriarchal male as those in series of national idols in which women return to their submissive status and the other gender possibilities to be a joke or part of darkness.

So, in the series, it is possible to observe the tension over gender in the national production and that, in the life of the country,

is embodied in that condition of discord. The dispute is between the constitutional guarantees and a conservative court, a church that wants to look advanced, but remains with its dogmatic radicalism, and men, women, LGBTI and queer seen in cold statistics in which, more than demanding their freedom, what is reflected is their abuse, conviction and some small lights of hope for their advancement beyond the current paradox of a dominant model and the freedom that involves their collapse, even for the domineering.

In Colombian television fiction there is the best reflection of the paradoxical and contradictory character of gender issues in the country. This is a situation of discord between the vision of the country legally armed of its constitutional and institutional system, reinforced by a singular multiplicity of social organizations, with the prospect of the country dreamed and long diatribes, conferences and disquisitions on the importance of recognizing the difference and real country, with figures and chilling testimonies about violence against women, abuse and exclusion of LGBTI communities and social sanctions for other masculinities.

Fictions show this paradox of a nation that proclaims the difference, but that, under the specter of violence and rooted nature of patriarchal legacies, continues to shape social representations in which, next to inclusion is brutal abuse and next to the search for equity is the dynamics of the patriarchal model, where, as seen in the ten most watched in 2014 and in the historical dynamics of television production, alongside the independent and combative woman, the sensitive and capable of crying man, and the LGBTI who reclaims his human dimension, there are still persistent images of the woman accessory, alpha male and the ridiculed LGBTI man, heritage of a society where gender is disputed and its condition is to be contradictory and in conflict.

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ECUADOR: FICTION, BETWEEN SANCTIONS AND GENDER STEREOTYPES

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1. Ecuador's audiovisual context in 2014

After the publication of the general policy for the Organic Law of Communication (LOC, in Spanish), on January 27, 2014², Ecuadorian media started to act under a new set of rules: diffusion of their deontological codes, obligation to broadcast intercultural contents, designation of a defender for audiences and readers, percentage limits to publicity in visual contents, accountability, data updating for the public media registry, demand for broadcasting 60% of local production in audiovisual contents, and broadcasting based on schedules.

The year 2014 was defined, additionally, by the number of sanctions imposed by the Superintendence of Information and Communication (Supercom) to communicators, actors and media³, such

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² This legal instrument was published in the Official Registry No 170, on the cited date. Its purpose is to rule the application of the Organic Law of Communication, issued on June 25, 2013, the attributions of the institutions in charge of regulation and control of the communicational activity in Ecuador.

³ According to the accountability reports by Supercom, up to December in 2014, its eight branches received 258 accusations; 113 of which end up in a sanction, 100 were filed, 29 are being dealt with, and 16 were acquitted (Supercom, 2014:15). Among the cases that are closed watched by this institution, outstand the sanctions imposed to the caricaturist Xavier Bonilla, Bonil, as well as to *El Universo* journal due to "their involvement in legal matters", *El Extra* journal, due to discriminatory content, and the extinct *Hoy* journal

as Teleamazonas, because of their comedy program *Vivos* and the sitcom *La pareja feliz*, forced to come off the air after having run for five seasons; in 2011, such a program belonged to the top ten of fictional television (Anuário Obitel, 2012:284-286).

Additionally, four written media were shut down, among which *Hoy* journal, in Quito, liquidated by the Superintendence of Companies, after 32 years of its foundation. On the broadcasting arena, ECTV, the public network, increased its budget for both national production and corporate image; the legislative television channel was created, UHF channel; coverage area and the number of users of cable, home and mobile internet also increased. Additionally, the implementation of the Digital Terrestrial Television (DTT) is in progress and expected by 2016.

In 2014, for the second consecutive year, Ecuavisa leads the top ten with nine out of ten slots. Among the ten most viewed fictional programs, there are two of its productions: *Tres Familias* and *El Combo Amarillo* in the second and eighth slot, respectively; even though, the network from Guayaquil let go 5% of its stuff in order to optimizing resources.

1.1. Open television in Ecuador

As can be seen in Chart 1, there have not been any variations as for the number of channels in VHF, in open signal. Out of the seven channels, the ones labeled as seized⁴ have not changed their structure in terms of ownership as they continue to be managed by the state, with workers being responsible for certain actions in such networks. Ecuador TV, the public channel seven years since its creation, is the youngest in the roster⁵.

because of not publishing the number of samples per issue.

⁴ Such a classification belongs to Ecuador, since the state seized the two TV networks in 2008 because of the debt of their former owners to customers of the bank, they used to be stockholders after the financial crisis in 1999.

⁵ There are two other open signal networks, not located in the main cities, which are not included on the list because they are not measured by Ibope Ecuador: Telerama, based in Cuenca, third most important city in Ecuador, and OromarTV, based in the city of Manta, in the province of Manabí, named the first HD channel; that is to say its main signal is in

Chart 1. National open television networks in Ecuador

NETWORKS/ PRIVATE CHANNELS (4)	NETWORKS / PUBLIC CHANNELS (1)	NETWORKS / SEIZED CHANNELS (2)
Teleamazonas	Ecuador TV (ECTV)	Televisión del Pacífico (Gama TV)
Red Telesistema (RTS)		TC Televisión
Televisora Nacional (Ecuavisa)		
Canal Uno		
TOTAL = 7 NETWORKS		

Source: Supertel / Obitel Ecuador

In the administrative field, the Superintendence of Companies issued a resolution including TC Televisión in the list of the 2,000 most inactive companies because of not rendering its annual general balance, its losses, profit statement, among other documentation in June. It is worth mentioning that inactivity is one step prior to dissolution and liquidation. Additionally, on May 28, 2014, such a channel had to issue a public apology, sanction determined by Supercom, because of sexist treatment given to women on its segment called *El Nalgometro* in its reality show *Soy el Mejor*. Supercom sanctioned Teleamazonas and its sitcom *La Pareja Feliz*, in response to lawsuits by social organizations and LGBTI groups due to their content discriminatory of gender and sexual orientation, stipulated under the article 62 of the Organic Law of Communication (LOC). Such a channel was obliged to issue public apologies and pay 5% of their total income of three months, which accounted for a total of US\$ 115,000. Due to these sanctions, according to the series producers, Teleamazonas had to pull the series off the air in order to avoid heftier monetary sanctions.

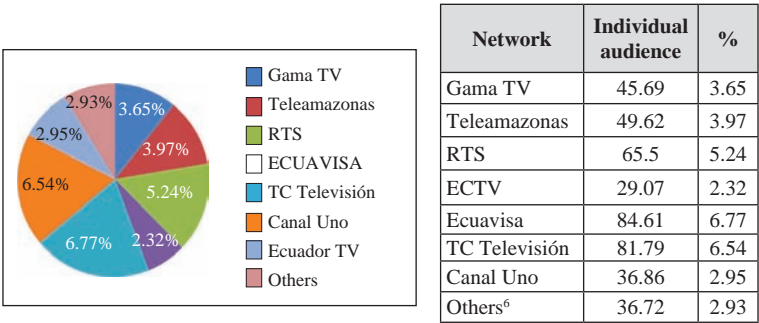
1.2. Audience tendencies during the year

In 2014, Ecuavisa confirmed its hegemony, as far as rating levels are concerned: it continued to lead in audience preference in na-

HD, since they complied with the ISDB-T regulation for broadcasting terrestrial digital television in 2012.

tional tendency, with 6.7 points; even though, in 2013 it registered 0.4% more points (7.1). The perfect evidence of such a high tuning in is that it occupies almost the complete top ten in the fictional genre: seven of its *telenovelas* and two of its own series.

Graph 1. TV audience by network



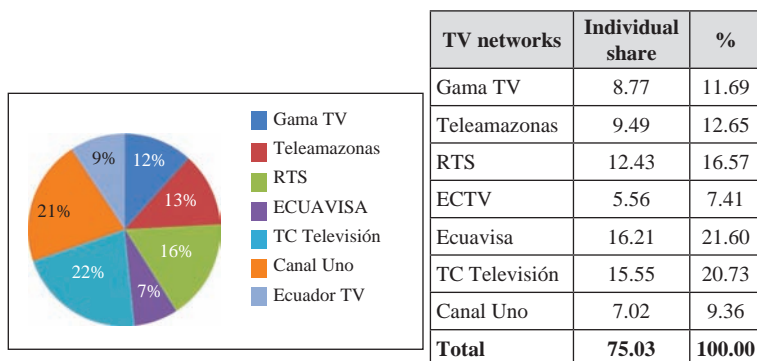
Source: Ibope Media. Elaboration: Obitel Ecuador

TC Televisión is immediately after with a slight (0.2) difference. Other channels went up audience percent points towards the measurements in 2013, except for Teleamazonas, which contracted over a point (3.9 against 5).

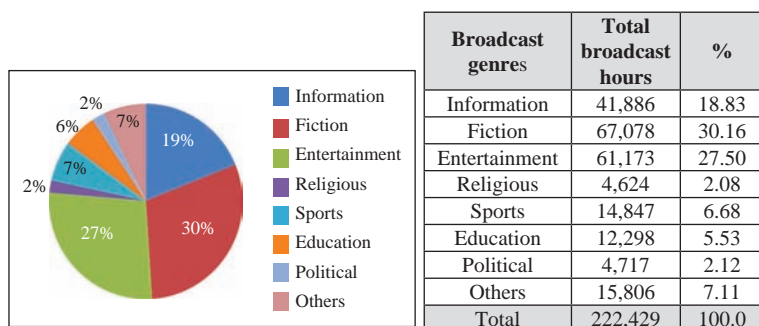
Within the total share in VHF band, Ecuavisa remains in the first spot with 21.6%. Also, it is important to note the growth of the public channel, ECTV, which, with 7.4%, accounts for two points in 2013.

As for the offer of television genre, it is evident that fiction and entertainment programs, among which reality shows, capture largest audiences. Entertainment went up six points in comparison to the previous year. By doing so, it placed itself as the genre with greatest growth. Conversely, information went down five points, movement that displays several consequences of the application of the Law of Communication (LOC) and its set of rules. Other genres remain the same.

⁶ Inside the item labeled as “others”, we can also find UHF channels, such as Canela and Oromar TV in HD.

Graph 2. Share by network

Source: Ibope Media. Elaboration: Obitel Ecuador

Graph 3. Offer of genres in TV programming

Source: Ibope Media. Elaboration: Obitel Ecuador

1.3. Advertising investment of the year: in TV and fiction

According to the data provided by Ibope Media, even though Ecuavisa dominates both ratings and the top ten of television fiction, Gama TV, channel seized by the government, shows more advertisement investment in 2014 (23.64%) thanks to the acquisition of the broadcasting rights of the Ecuadorian soccer championship, which obviously sets it apart from the rest of the channels. Ecuavisa continues to draw advertisement (16.73%); TC, also seized, places third (16.40%); Teleamazonas, which has sued for losing the broadcasting rights of several soccer teams, places fifth (14.31%). ECTV, the public channel, has opened to advertisement along with

broadcasting the soccer championship: nonetheless, it only draws 0.95% of the total.

1.4. Merchandising and social merchandising

Similarly, as in prior years, 2014 has not registered any actions nor any merchandising in any of its fictional productions premiered in the year.

1.5. Communication policies

In January 2014, the issuance of the general policy for the LOC added some criticism and questions to those brought out by the issuance of the law from professional and media sectors. In certain cases, the set of rules was deemed unconstitutional. Firstly, because Supercom was created, an institution for control and sanction, which was not taken into account in the law. Therefore, article 425 of the Constitution was not respected, which refers to the hierarchical order of the application of rules, because a rule cannot be above a law nor can the head of State who approved it take attributions that are restricted to the Legislative Function of the State, when it regards to reforming laws.

Secondly, because other articles of the policy also overlook the LOC or contradict it. Article 3 regulates the media that operate on the internet and yields them rights and obligations, which are not in Article 5 of the law. Article 6, referring to national mass media of foreign ownership, reforms Article 6 of the LOC. Articles 56 and 58 allow the use of 20% of photographic and audiovisual composition of international origin, when the law, in its Article 98, bans it. In the LOC, Article 9 refers to the deontological code, and number 10 establishes the deontological rules, which must be included in the code, nonetheless, article 8 of the policy includes the manual of the style that the medium must have in the deontological code. Thus, once again regulation is over the law.

Similarly, international treaties of Human Rights ratified by the State prevailed above any other judicial rule or act by public power.

Nonetheless, there are several articles that do not pay any attention to them: Article 7 of the policy adds value to information: it is either positive or negative to be of public relevance; establishes parameters that can be vast, subjective and interpreted by the State. Therefore, such an article opposes principle 6 of the Declaration of Principles on Freedom of Speech, which establishes that such conducts should not be imposed by the State.

Article 11 applies prior censorship for omission, which leaves in subjectivity the respective sanction for having published or not certain information. Besides, Article 81 determines that both radio and television media require the approval by telecommunication authorities if they wish to broadcast in conjunction with other channels.

These last two articles contravene the fifth principle of the Declaration of Freedom of Speech, which establishes free flow of information and prohibition of censorship prior to a law.

Article 30 of the policy establishes that nationwide media will fund the audience defender, but it does not mention the set of rules for his/her remuneration, which issues a new way of control, opposing Article 24 of the American Human Rights Convention, which establishes equality before the law, and Article 25, which assures access to justice, ideal mechanisms to guarantee the rights of the citizens.

Additionally, while the application of the policy of the LOC focuses on watching the content of the media rather closely as well as imposing sanctions to what is deemed as disobedience, the 038-202014-INPS-DNJR resolution, by Supercom, states that comments made by the President of the Republic during the “enlaces ciudadanos” (citizen links) are not communicational content and, as such, are not sanctioned by the Organic Law of Communication⁷, therefore, right for replication cannot be requested.

⁷ <<http://lamordazaec.com>>

Since the issuance of the LOC and its set of rules, between July and August, four journals have been shut down. Along with the *Hoy* journal, already cited above, are other journals, such as *La Hora* from Manabi, *La Hora* from El Oro and *Meridiano* from Guayaquil. *La Hora* from Manabi, after 16 years, attributed its shutting down to “the restrictions imposed by the Law of Communication as well as its policy” to censorship in conjunction with scarcity of advertisers⁸. In September, the news department of Ecuavisa fired 27 people due to “internal restructuring”.

1.6. Public TV

Ecuador TV, the public network, annually summons independent audiovisual projects, under “Proyecto 7”, whose purpose was to provide opportunities to quality television production. After a brief presentation, such projects are produced in conjunction. This way, several starting projects were supported by providing them with coproduction, grid or programming by the channel.

Through this summon, ECTV wants to promote the discussion of issues such as gender, health, social responsibility, human rights, diversity, migration, history, environmental issues, art, culture, social inclusion, citizen participation, and national identity. The chosen projects will count on a US\$ 34,000 budget.

As a means to generate funding, ECTV also broadcasts matches of the Ecuadorian soccer championship as well as specialized programs. Additionally, such a channel has renewed its institutional image to celebrate its seventh anniversary and also rerun the Brazilian *telenovela* *Esclava Isaura*, which Ecuavisa run 10 years ago.

Televisión Legislativa (TVL) is a state channel, created in order to follow and inform about activities by the National Assembly. In March, the National Council of Telecommunications (Conatel, in Spanish) granted temporary permission for channel 42 to be on the

⁸ Fundamedios (2015). “Las agresiones contra la libertad de expresión se incrementaron en 46%”. Available at: <http://issuu.com/leyinconveniente/docs/liberdade_expresi_n_2014>

air on UHF. Making it the latest of the space run by the Ecuadorian state, this accounts for most of the Ecuadorian media.

The TeleEducación project (Educa) runs for an hour on a daily basis, not accumulative, within local television programming, in order to comply with numeral 4 in article 74 of the LOC. Its objective is to promote content that “strengthens the construction of a peaceful Ecuadorian society, within the well-being framework” (Marco del Buen Vivir).⁹

1.7. Paid TV

Supertel states that, in 2014, there were 1,210,575 subscribers to paid television; that is to say, a penetration of 28.70%, which accounts for a seven-point increase in comparison to the year before. The total estimate of service users is 4,600,185 inhabitants. DirecTV leads the cable TV market with 34%; next is CNT (Corporación Nacional de Telecomunicaciones, public enterprise) with 22%. The TV Cable Group, 16%; Univisa and Conecel, 4% each; Cable Unión and Ecuador Telecom, 2% each; and other providers control 16% of the market.

According to Senatel (National Secretary of Telecommunications), in Ecuador, there are 228 cable providing companies and seven offering satellite connection (DTH), reaching places where cable television does not. In 2014, TV Cable Group started providing such service as well.

1.8. Information and Communication Technology (ICT) trends

Through the Regulation and Telecommunication Control Agency (Arcotel), Senatel states that, until September 2014, the number of households using internet service is 5,979,942; that is, 37.46% of the population, which accounts for a 7.29% increment, in comparison to the year before. The provinces whose internet use is the highest are Pichincha and Guayas, where Quito and

⁹ <<http://www.educa.ec/index.php/quienes-somos>>

Guayaquil, the most populated cities in Ecuador, are located respectively.

Additionally, Senatel has 291 internet registered providers in Ecuador. CNT is the company that accounts for 57.18% of the Ecuadorian market. TV Cable Group is second, with 12.52%, and Claro is third, with only 9.22%.

As far as mobile internet service is concerned, its number of users increased as much as 1,144,922 in comparison to 2013, which accounts for a total of 4,934,076; of whom 63.87%, subscribed to Claro, a company of Mexican capital; while the Spanish company Movistar has 30.42%, and the state company CNT, only 5.71%.

With internet, the reproduction of content has undoubtedly changed; that is why cable operators have ventured into Video on Demand (VoD), which places contents to be readily available to customers at any moment, such as Claro Video and CNT Play; for the latter its strength is national productions.

For the implementation of the Digital Terrestrial Television (DTT), the Ecuadorian government has signed a contract with the Japanese Bank for International Cooperation (JBIC). In 2016, the first analogical blackout for both Quito and Guayaquil will take place, and in 2018, for the rest of the country.

In 2014, the audiovisual context of Ecuador was marked by the issuance of the set of rules of the Organic Law of Communication (LOC), which created the National Superintendence of Communication and Information (Supercom), and contains articles that reform the law, which contravenes both the Constitution of Ecuador and international treaties. The sanctions applied to the media intend to produce programming customized to the specifications of the control organisms, which implies a threat to freedom of press. Due to the application of such rules, four journals have been shut down. TV channels prefer to invest in entertainment programs, above all in reality shows rather than in news programs.

2. Analysis of the year: national and Ibero-American premiere fiction

In 2014, television fiction broadcast in Ecuador exhibited two titles less than in 2013, with a grand total of 109 productions and certain variations: international independent titles went from 55 to 51, and reruns, from 39 to 47. Teleamazonas participated as a co-producer in the *telenovela* *Mentiras Perfectas*, while national production premiered ten titles (a comedy, two series, a *telenovela* as well as new seasons of other fictional productions), in comparison to the 17 titles of the prior year, despite the LOC (2013) established that audiovisual Ecuadorian media must destine, at least, 60% of their programming to local productions.

Table 1. Fiction broadcast in 2014

PREMIERE NATIONAL TITLES – 10 Ecuavisa – 5 national titles 1. <i>Tres Familias</i> (sitcom) 2. <i>Así Pasa</i> – 2nd season (sitcom) 3. <i>Enchufe.tv</i> (comedy) 4. <i>El Combo Amarillo</i> – 5th season (sitcom) 5. <i>Secretos</i> – 2nd season (suspense series) TC Televisión – 3 national titles 6. <i>Ciudad Quinde</i> (series) 7. <i>Estas Secretarias</i> – 3rd and 4th seasons (series) 8. <i>Resak TV</i> (telenovela) Canal Uno – 1 national title 9. <i>Los Compadritos</i> (sitcom) Teleamazonas – 1 national title 10. <i>La Pareja Feliz</i> – 5th season (series) PREMIERE FOREIGN TITLES – 51 Gama TV – 14 11. <i>Como Dice el Dicho</i> – 4th season (series, Mexico) 12. <i>Confesiones</i> (series, Peru) 13. <i>Corazón Indomable</i> (telenovela, Mexico)	Canal Uno – 2 59. <i>Romeo y Julieta</i> (telenovela, Argentina) 60. <i>Luna Roja</i> (telenovela, Portugal) Ecuador TV – 1 61. <i>Sansón y Dalila</i> (series, Brazil) CO-PRODUCTIONS – 1 Teleamazonas – 1 title 62. <i>Mentiras Perfectas</i> (telenovela, Colombia/USA/Ecuador) RERUN TITLES – 47 Gama TV – 11 63. <i>Confesiones</i> – 1st season (series, Peru) 64. <i>Confesiones</i> – 2nd season (series, Peru) 65. <i>La Rosa de Guadalupe</i> – 1st season (series, Mexico) 66. <i>La Rosa de Guadalupe</i> – 2nd season (series, Mexico) 67. <i>La Rosa de Guadalupe</i> – 3rd season (series, Mexico) 68. <i>La Rosa de Guadalupe</i> – 4th season (series, Mexico) 69. <i>Pantanal</i> (telenovela, Brazil) 70. <i>Rafaela</i> (telenovela, Mexico)
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<p>14. <i>Hasta el Fin del Mundo te Amaré</i> (telenovela, Mexico)</p> <p>15. <i>Corona de Lágrimas</i> (telenovela, Mexico)</p> <p>16. <i>La Gata</i> (telenovela, Mexico)</p> <p>17. <i>La Hipocondriaca</i> (telenovela, Colombia)</p> <p>18. <i>La Madame</i> (telenovela, USA/Colombia/Mexico)</p> <p>19. <i>La Malquerida</i> (telenovela, Mexico)</p> <p>20. <i>La Rosa de Guadalupe</i> (series, Mexico)</p> <p>21. <i>Lo que la Vida me Robó</i> (telenovela, Mexico)</p> <p>22. <i>Mentir para Vivir</i> (telenovela, Mexico)</p> <p>23. <i>Por Siempre mi Amor</i> (telenovela, Mexico)</p> <p>24. <i>Quiero Amarte</i> (telenovela, Mexico)</p> <p>Teleamazonas – 12</p> <p>25. <i>Los Caballeros las Prefieren Brutas</i> (telenovela, Colombia)</p> <p>26. <i>Ramírez</i> (series, Peru)</p> <p>27. <i>De que te Quiero, te Quiero</i> (telenovela, Mexico)</p> <p>28. <i>El Laberinto</i> (telenovela, Colombia)</p> <p>29. <i>El Octavo Mandamiento</i> (telenovela, Mexico)</p> <p>30. <i>El Señor de los Cielos</i> (telenovela, USA/Colombia)</p> <p>31. <i>Escobar el Patrón del Mal</i> (telenovela, Colombia)</p> <p>32. <i>La Mujer del Vendaval</i> (telenovela, Mexico)</p> <p>33. <i>La Selección</i> (telenovela, Colombia)</p> <p>34. <i>Los Graduados</i> (telenovela, Colombia)</p> <p>35. <i>Mi Corazón es Tuyo</i> (telenovela, Mexico)</p> <p>36. <i>Qué Pobres tan Ricos</i> (telenovela, Mexico)</p> <p>RTS – 2</p> <p>37. <i>Emperatriz</i> (telenovela, Mexico)</p> <p>38. <i>La Mujer de Judas</i> (telenovela, Mexico)</p> <p>Ecuavisa – 11</p> <p>39. <i>En Otra Piel</i> (telenovela, USA)</p> <p>40. <i>Supertorpe</i> (series, Argentina)</p>	<p>71. <i>Como Dice el Dicho</i> – 1st season (series, Mexico)</p> <p>72. <i>Como Dice el Dicho</i> – 2nd season (series, Mexico)</p> <p>73. <i>Como Dice el Dicho</i> – 3rd season (series, Mexico)</p> <p>Teleamazonas – 10</p> <p>74. <i>La Tremebunda Corte</i> (comedy, Ecuador)</p> <p>75. <i>Proyecto Vivos</i> (comedy, Ecuador)</p> <p>76. <i>La Prepago</i> (telenovela, Colombia)</p> <p>77. <i>Popland!</i> (telenovela, Colombia)</p> <p>78. <i>Por Ella soy Eva</i> (telenovela, Mexico)</p> <p>79. <i>Vivos</i> – 2nd season (comedy, Ecuador)</p> <p>80. <i>UHF</i> (comedy, Ecuador)</p> <p>81. <i>Vivos</i> (comedy, Ecuador)</p> <p>82. <i>Escenas de Matrimonio</i> (series, Spain)</p> <p>RTS – 4</p> <p>83. <i>Lo que Callamos las Mujeres</i> (series, Mexico)</p> <p>84. <i>A Cada Quien su Santo</i> (series, Mexico)</p> <p>85. <i>Hay Alguien Ahí</i> (series, Mexico)</p> <p>86. <i>Lo que Callamos las Mujeres</i> – 1st season (series, Mexico)</p> <p>ECTV – 1</p> <p>87. <i>La Esclava Isaura</i> (telenovela, Brazil)</p> <p>Ecuavisa – 9</p> <p>88. <i>Parece que Fue Ayer</i> (series, Ecuador)</p> <p>89. <i>Así Pasa</i> – 1st season (sitcom, Ecuador)</p> <p>90. <i>El Combo Amarillo</i> – 4th season (sitcom, Ecuador)</p> <p>91. <i>El Combo Amarillo</i> – 3rd season (sitcom, Ecuador)</p> <p>92. <i>Historias de la Virgen Morena</i> (telenovela, USA)</p> <p>93. <i>Mi Pequeña Mamá</i> (telenovela, USA)</p> <p>94. <i>Terra Nostra</i> (telenovela, Brazil)</p> <p>95. <i>El Combo Amarillo</i> – 2nd season (sitcom, Ecuador)</p> <p>96. <i>La Taxista</i> (telenovela, Ecuador)</p> <p>TC Televisión – 11</p> <p>97. <i>Mi Recinto</i> (sitcom, Ecuador)</p> <p>98. <i>Ángel Rebelde</i> (telenovela, USA)</p> <p>99. <i>Gata Salvaje</i> (telenovela, Venezuela,</p>
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41. <i>Avenida Brasil</i> (series, Brazil)	USA)
42. <i>Cuento Encantado</i> (telenovela, Brazil)	100. <i>La Mujer de mi Vida</i> (telenovela, Venezuela, USA)
43. <i>Encantadoras</i> (telenovela, Brazil)	101. <i>La Mujer Perfecta</i> (telenovela, Venezuela)
44. <i>Insensato Corazón</i> (telenovela, Brazil)	102. <i>La Viuda Joven</i> (telenovela, Venezuela)
45. <i>La Ronca de Oro</i> (telenovela, Colombia)	103. <i>Los Secretos de Lucía</i> (telenovela, Venezuela)
46. <i>Marido en Alquiler</i> (telenovela, Brazil)	104. <i>Mi Ex me Tiene Ganas</i> (telenovela, Venezuela)
47. <i>Rastros de Mentiras</i> (telenovela, Brazil)	105. <i>Natalia del Mar</i> (telenovela, Venezuela)
48. <i>Santa Diabla</i> (telenovela, USA/ Colombia)	106. <i>Especiales de Ni en Vivo Ni en Directo</i> (comedy, Ecuador)
49. <i>Dama y Obrero</i> (telenovela, USA)	107. <i>Estas Secretarias</i> – 1st season (series, Ecuador)
TC Televisión – 9	Canal Uno – 2
50. <i>Corazón Apasionado</i> (telenovela, Mexico)	108. <i>Los Compadritos</i> – 1st season (comedy, Ecuador)
51. <i>Corazón Esmeraldas</i> (telenovela, Venezuela)	109. <i>Los Compadritos</i> – 2nd season (comedy, Ecuador)
52. <i>Cosita Linda</i> (telenovela, USA, Venezuela)	
53. <i>De Todas Maneras Rosa</i> (telenovela, Venezuela)	
54. <i>La Suegra</i> (telenovela, Colombia)	
55. <i>Mamá También</i> (telenovela, Colombia)	TOTAL OF PREMIERE TITLES – 62
56. <i>Voltea pa'que te Enamores</i> (telenovela, Venezuela)	TOTAL TITLES BROADCASTED – 109
57. <i>Casa de Reinas</i> (telenovela, Colombia)	
58. <i>Contra las Cuerdas</i> (telenovela, Argentina)	

Source: Ibope Media. Prepared by: Obitel Ecuador

In unpublished Ecuadorian fiction, Ecuavisa continued leading with five titles. Among them, the new series *Tres Familias. Enchufetv*, which from Youtube got that channel in 2013, released a second season, but it stopped being broadcasted in May.¹⁰ TC Televisión kept itself with three productions, although it approached the interactive series *Ciudad Quinde*, which let the audience vote for the ending of 14 chapters. Besides, it moved *Resaka*, an online *tele-*

¹⁰ In September 2014, its producer, Touché films, won the Streamy Award, considered the Oscar of the digital world. Then, they have started a new stage looking for international sponsors. <<http://www.larepublica.pe/21-12-2014/los-reyes-latinos-del-youtube>>

novela, to its screen. Gama TV showed the majority of unpublished international fiction programs, including the reruns, with 11 titles, the same numbers as TC.

TABLE 2. Premiere fiction in 2014: country of origin

Country	Titles	%	Chapters/ Episodes	%	Hours	%
NATIONAL (total)	10	16.1	725	16.2	415:30:00	9.8
OBITEL COUNTRIES (total)	52	83.9	3764	83.8	3805:15:00	90.2
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00:00	0.0
Argentina	3	4.8	181	4.0	155:55:00	3.7
Brazil	7	11.3	535	11.9	558:15:00	13.2
Chile	0	0.0	0	0.0	0:00:00	0.0
Colombia*	11	17.7	448	10.0	493:20:00	11.7
Ecuador	10	16.1	725	16.2	415:30:00	9.8
Spain	0	0.0	0	0.0	0:00:00	0.0
USA (Hispanic production)*	5	8.1	253	5.6	286:15:00	6.8
Mexico	19	30.6	1816	40.5	1816:15:00	43.0
Peru	2	3.2	55	1.2	59:25:00	1.4
Portugal	1	1.6	44	1.0	41:45:00	1.0
Uruguay	0	0.0	0	0.0	0:00:00	0.0
Venezuela*	4	6.5	432	9.6	394:05:00	9.3
TOTAL	62	100.0	4489	100.0	4220:45:00	100.0

*In those countries, the co-productions *Mentiras Perfectas*, *El Señor de los Cielos*, *La Madame* and *Santa Diabla* are counted.

Source: Ibope Media. Prepared by: Obitel Ecuador

By country of origin, Mexico showed 19 titles, which add up 1,816 transmission hours, and 11 were displayed by Gama TV. Then, the ranking is made up by: Colombia, with 11 productions (493:20); Brazil, seven (558:15); the United States, five (286:15); and other countries members of Obitel, which showed less fiction programs. The total transmission time of foreign premieres was

3,805:15 (90.2%), whereas the local ones' was 415:30 (9.8%), a significant difference.

TABLE 3. Co-productions

Countries	Titles	Co-producer countries	Production companies	Type of program
Obitel countries	1	Colombia, USA, Ecuador	Caracol Televisión, Warner Bros Entertainment, Teleamazonas	<i>Telenovela</i>
TOTAL CO-PRODUCTION TITLES AMONG OBITEL COUNTRIES: 1				
Non Obitel countries	-	-	-	-
TOTAL CO-PRODUCTION TITLES AMONG NON OBITEL COUNTRIES: 0				
Obitel countries + non Obitel countries	-	-	-	-
TOTAL CO-PRODUCTION TITLES WITH OBITEL COUNTRIES + NON OBITEL: 0				
TOTAL GENERAL CO-PRODUCTIONS: 1				

Source: <<http://www.telégrafo.com.ec>>. Prepared by: Obitel Ecuador

Through Teleamazonas, Ecuador participated in the co-production of *Mentiras Perfectas*, a Colombian *telenovela*, version of the American series *Nip/tuck*, produced by Caracol Televisión, Warner Bros Entertainment and the named Ecuadorian channel.¹¹

In 2014, the program schedules changed in Ecuador. The afternoon slot reduced one hour (13:00–17:59) while the prime time extended one hour and a half (18:00–23:29). This is due to what expresses Article 65 of LOC: family schedule, from 06:00 to 17:59; shared responsibility, 18:00-20:00; and then adult programs. The prime time overcame again the other program schedules to 54.8% (2,311:20) from the total of hours and 56% (2,516) from the total of premiere chapters. In this slot, 70% of unpublished national titles were transmitted; 20% were in the morning and the remaining 10% (a *telenovela*), at night.

¹¹ <<http://www.telegrafo.com.ec/tele-mix/ítem/mentiras-perfectas-de-un-triangulo-amoroso.html>> (March 7, 2014)

TABLE 4. Chapters/episodes and hours broadcast by time slot

Slot	Local				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (6:00-12:59)	61	8.4	29:30	7.1	543	14.4	556:50	14.6	604	13.5	586:20	13.9
Afternoon (13:00-17:59)	0	0.0	0:00	0.0	1136	30.2	1055:05	27.7	1136	25.3	1055:05	25.0
Prime time (18:00-23:29)	632	87.2	370:30	89.2	1884	50.1	1940:50	51.0	2516	56.0	2311:20	54.8
Night (23:30-2:00)	32	4.4	15:30	3.7	201	5.3	252:30	6.6	233	5.2	268:00	6.3
Total	725	100.0	415:30	100.0	3764	100.0	3805:15	100.0	4489	100.0	4220:45	100.0

Source: Ibope Media. Prepared by: Obitel Ecuador

TABLE 5. Formats of national and Ibero-American fiction

Format	National					Ibero-American				
	Titles	%	C/E	%	H	%	Titles	%	C/E	%
<i>Telenovela</i>	1	10.0	32	4.4	15:30	3.7	46	88.5	3597	95.6
<i>Series</i>	7	70.0	596	82.2	356:00	85.7	6	11.5	167	4.4
<i>Miniseries</i>	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0
<i>Telefilm</i>	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0
<i>Docudrama</i>	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0
Other (soap opera, etc.)	2	20.0	97	13.4	44:00	10.6	0	0.0	0	0.0
Total	10	100.0	725	100.0	415:30	100.0	52	100.0	3764	100.0

Source: Ibope Media. Prepared by: Obitel Ecuador

By formats, Ibero-American fiction premieres were represented all over by *telenovelas* (46), which add up 3.597 chapters and 3.741 transmission hours. Only six series were displayed and it did not register fiction programs in the other types of programs.

In contrast to the Ibero-American fiction, the national concentrated on series, above all humor. Eight titles (356:00) were broadcasted, particularly at night; there was just one *telenovela* (*Resaca TV*) and a humor program (*Enchufe.tv*).

TABLE 6. Formats of national fiction by time slot

Format	Morning	%	Afternoon	%	Prime time	%	Night	%	Total	%
<i>Telenovela</i>	0	0.0	0	0.0	0	0.0	1	100.0	1	10.0
Series	1	50.0	0	0.0	6	85.7	0	0.0	7	70.0
Miniseries	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Telefilm	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Docudrama	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Other (soap opera, etc.)	1	50.0	0	0.0	1	14.3	0	0.0	2	20.0
Total	2	100.0	0	0.0	7	100.0	1	100.0	10	100.0

Source: Ibope Media. Prepared by: Obitel Ecuador

Regarding the period of fiction programs, the present time leads the list, with 88.7% (55), out of 62 premiere titles. Among the titles of that period, three were from Colombia, and one local series is highlighted, *Ciudad Quinde*.

TABLE 7. Period of fiction programs

Period	Titles	%
Present	55	88.7
Past	6	9.7
Historical	1	1.6
Other	0	0.0
Total	62	100.0

Source: Ibope Media. Prepared by: Obitel Ecuador

In the top ten of 2014, Ecuavisa confirmed its supremacy in the local TV as it displayed nine out of ten of the most seen fiction titles. They included two of their own productions: *Tres Familias* (second place) and *El Combo Amarillo*, fifth season (eighth place). As in 2013, TC situated a title: the local sitcom *Estas Secretarias* (ninth place). By country, Brazil placed four *telenovelas* of Globo, including the first place, while the USA with Telemundo displayed three.

TABLE 8. The ten most seen titles: origin, rating, share

Title		Country of origin of the original idea or script	Producer company	Channel	Scriptwriter's name or author of the original idea	Rating	Share
1	<i>Avenida Brasil</i>	Brazil	Globo	Ecuavisa	João Emanuel Carneiro	14.9	22.4
2	<i>Tres Familias</i>	Ecuador	Ecuavisa	Ecuavisa	Eddie González and Alfredo Piguave	13.8	22.4
3	<i>Rastros de Mentiras</i>	Brazil	Globo	Ecuavisa	Walcyr Carrasco	13.0	19.4
4	<i>Santa Diabla</i>	USA	Telemundo	Ecuavisa	José Ignacio Valenzuela	12.7	20.1
5	<i>Insensato Corazón</i>	Brazil	Globo	Ecuavisa	Gilberto Braga and Ricardo Linhares	12.1	17.3
6	<i>En Otra Piel</i>	USA	Telemundo	Ecuavisa	Julio Jiménez	11.2	18.6
7	<i>Cuento Encantado</i>	Brazil	Globo	Ecuavisa	Duca Rachid and Thelma Guedes	11.1	17.5
8	<i>El Combo Amarillo (5th)</i>	Ecuador	Ecuavisa	Ecuavisa	Cristian Cortez, Miguel Calero and Cecil Estacio	9.9	17.1
9	<i>Estas Secretarias</i>	Ecuador	TC Televisión	TC Televisión	Fabrizio Aveiga	9.8	15
10	<i>Dama y Obrero</i>	USA	Telemundo	Ecuavisa	José Ignacio Valenzuela and Sandra Velasco	9.7	20.7
Total of productions: 10				Foreign scripts:			
100%				70%			

Source: Ibope Media. Prepared by: Obitel Ecuador

In spite of the fact that in 2014 just 13 chapters of *Avenida Brasil* were transmitted, this *telenovela* gathered the highest audience. In the last place, the American *telenovela* *Dama y obrero* tied in rating (9.7) with a third sitcom of Ecuavisa, *Así Pasa*, but the difference of more than four points in the share (20.7 and 16.5) in favor of the *telenovela* moved the local series out of the top ten. The ten titles exhibited 924 chapters in the prime time.

TABLE 9. The ten most seen titles: type of program, duration, slot

	Title	Type of program	Genre	Number of chap/ep. (in 2014)	Dates of the first and last transmission (in 2014) (*)	Slot
1	<i>Avenida Brasil</i>	Telenovela	Drama	13	from 01/02 to 01/20	Prime time
2	<i>Tres Familias</i>	Series	Comedy	76	from 03/31 to 07/15	Prime time
3	<i>Rastros de Mentiras</i>	Telenovela	Drama	126	from 07/01 to 12/30	Prime time
4	<i>Santa Diabla</i>	Telenovela	Drama	68	from 01/02 to 04/07	Prime time
5	<i>Insensato Corazón</i>	Telenovela	Drama	111	from 01/21 to 06/30	Prime time
6	<i>En Otra Piel</i>	Telenovela	Drama	90	from 08/19 to 12/30	Prime time
7	<i>Cuento Encantado</i>	Telenovela	Drama	93	from 04/08 to 08/18	Prime time
8	<i>El Combo Amarillo</i> (5th)	Series	Comedy	171	from 05/05 to 12/30	Prime time
9	<i>Estas Secretarias</i>	Series	Comedy	100	from 06/30 to 12/30	Prime time
10	<i>Dama y Obrero</i>	Telenovela	Drama	76	from 01/02 to 04/17	Prime time

Source: Ibope Media. Prepared by: Obitel Ecuador

Love, passion and revenge continue to be the cross-cutting themes in the seven Ibero-American titles, while everyday matters and humor are part of the local programs.

TABLE 10. Themes in the ten most seen titles

Title		DOMINANT THEMES (Up to five most important themes)	SOCIAL THEMES (Up to five most important themes)
1	<i>Avenida Brasil</i>	Marriage of convenience, infidelity, revenge, secrets from the past, influence of soccer in everyday activities	Identity of the new middle social class, abandonment and exploitation of children, reading incentive
2	<i>Tres Familias</i>	Family relationships, everyday activities, difference in behavior among social classes	Socioeconomic and cultural differences, differentiated education, gender relationships
3	<i>Rastros de Mentiras</i>	Economic arguments, intrafamily conflict and personal and professional issues, revenge, betrayal, ambition	Unwanted pregnancies, homosexuality, patriarchal attitudes, medical ethics
4	<i>Santa Diabla</i>	Revenge, love, passion, hatred, drama	Social violence, gender discrimination, difference among socioeconomic levels
5	<i>Insensato Corazón</i>	Greed, money, business, murder, theft, revenge, infidelity	Illegal business, ethics, honesty, difference among socioeconomic levels
6	<i>En Otra Piel</i>	Mystery, love, revenge, murder, thirst for justice	Socioeconomic and cultural differences, social discrimination, violence
7	<i>Cuento Encantado</i>	Romance triangle, obsession, jealousy, power, envy	Social historic differences, arranged marriages, kidnappings
8	<i>El Combo Amarillo (5th)</i>	Everyday hilarious situations and anecdotes at work in the city, emotional-working relationships, coexistence among youngsters from lower-middle class	Working relationships, ways of living in lower-middle class, regional and language differences
9	<i>Estas Secretarias</i>	Love, romance, working relationships, affective entanglements, gossiping and humor	Gender relationships, age differences, public and private space of women
10	<i>Dama y Obrero</i>	Love couple of different social classes, regret, forgiveness, infidelity	Social, economic, cultural, and ethnic discrimination and prejudice, difference in social classes, infidelity

Source: Ibope Media. Prepared by: Obitel Ecuador

In audience by gender, women from 18 watched more fiction programs from the top ten, with *Avenida Brasil* capturing most of the attention from both men and women. Adolescents and children preferred the local series *Tres Familias*. The high and middle socioeconomic levels chose the Ibero-American fiction premieres, while low socioeconomic level chose the local programs *El Combo Amarillo* and *Estas Secretarias*.

**TABLE 11. Audience profile of the ten most seen titles:
gender, age, socioeconomic level**

Titles		Channel	Gender by age				Socioeconomic level	
			Female 18-99	Male 18-99	Children	Adolescent	High and middle	Low
1	<i>Avenida Brasil</i>	Ecuavisa	8.04	5.3	3.93	4.7	8.86	3.9
2	<i>Tres Familias</i>	Ecuavisa	5.03	3.77	6.64	6.81	5.44	4.82
3	<i>Rastros de Mentiras</i>	Ecuavisa	5.19	3.16	3	1.79	5.74	2.25
4	<i>Santa Diabla</i>	Ecuavisa	7.31	3.69	4.26	5.58	7.01	4.07
5	<i>Insensato Corazón</i>	Ecuavisa	5.42	3.33	3.39	3.92	6.12	2.74
6	<i>En Otra Piel</i>	Ecuavisa	4.54	2.74	3.03	2.41	5.22	2.12
7	<i>Cuento Encantado</i>	Ecuavisa	5.62	2.66	3.01	3.64	5.82	2.53
8	<i>El Combo Amarillo (5th)</i>	Ecuavisa	3.15	2.83	2.59	2.79	2.37	3.25
9	<i>Estas Secretarias</i>	TC Televisión	4.34	3.04	5.89	4.84	3.02	5.71
10	<i>Dama y Obrero</i>	Ecuavisa	5.95	2.79	3.06	3.4	5.16	3.22

Source: Ibope Media. Prepared by: Obitel Ecuador

The year 2014 had more qualitative than quantitative changes in national and Ibero-American fiction premieres. The country reduced the number of local productions in relation to 2013, but entered in the field of co-productions for TV. The reduction of local titles did not mean the loss of presence in the top ten, as it shared places with Brazil and the USA, which give almost the total leadership to Ecuavisa, channel that continues investing in humor series

3. Transmedia reception

For the third consecutive year, the humor series *El Combo Amarillo*, produced by Ecuavisa, is in the eighth position of the top ten. That is to say, it rose from the tenth position in 2013, although it was in second and third position in 2012. The rating reached in 2014 is only due to the Sunday chapters, although this sitcom is also shown from Monday to Friday in prime time. Its success has contributed, doubtless, to include new characters and, consequently, to hire more actors.

The permanence of the humor series among the ten favorite fiction programs for the audience would be enough to select and analyze the transmedia that can affect it. However, the dynamic that was generated by the ten fiction programs in Facebook was revised by Twitter and YouTube. There was evidence that Facebook was the only social network that had the ten programs, so this social network was validated as a unit of analysis.

After that, the Facebook pages belonging to each one of these fiction programs were collected to compare this category with some others, such as: a) date in which the social network started in relation to the program premiere; b) number of other social networks associated; c) total number of “I like”; d) number of posts; e) number of comments about the videos; f) number of followers; g) number of “shares”.

Based on these categories, it was possible to use a simple scale that allowed to revise which series had a high, middle or low level in the social networks applied. To do so, two parameters were used:

1) rate from 1 to 5 the number of options offered to the audience; and 2) add the subtotals of user participations in the social networks, with the expression “I like” as reference.

The series that achieved more activity, according to the higher number among five options, and more user interactions were: *Santa Diabla* (5 op, 1,089,722; i, 48%); *En Otra Piel* (5, 544,813; 24%) and *El Combo Amarillo* (5, 225,192; 10%). In the middle level were: *Insensato Corazón* (5, 180,364; 8%) and *Cuento Encantado* (4, 125,545; 6%). Finally, in the lower level: *Así Pasa* (4, 47,389; 2%), *Rastros de Mentiras* (3, 40,679; 2%) and *Tres Familias* (1, 785; 0,03 %).

These data were also considered as the basis to the transmedia observation of *El Combo Amarillo*, due to the fact that Facebook exposes a high level of relation between the options and interaction. This contrasts with the local production situated in the top ten, *Tres familias*, which after all showed the lowest level in the social networks¹², similarly to the other local series, *Así Pasa*. Neither was it considered to compare two fiction programs from the top ten, since the other pieces with more interaction managed the international audience in open accounts and were administrated from other countries.

Finally, in relation to the corpus and the temporality of the study, all year was revised due to the crossing of seasons, besides that the last week did not contain relevant data. From the six official pages of the series in Facebook, the official account¹³, created on December 28, 2011, was chosen to be analyzed. This page represents 91% (203,743) from the total of likes of the six accounts, as well as the majority of observed interactions in 2014, despite the fact that, in this year, two accounts were created in different dates (Sept. 23, 2014 and Oct. 10, 2014).¹⁴

¹² This fact may be due to the closing of the page. The series concluded its season and stopped its transmission at the end of 2014.

¹³ <<https://www.facebook.com/elcomboamarillo>>

¹⁴ These are the accounts, respectively:

<<https://www.facebook.com/pages/Combo-amarillo/467297509981843>>

Then, the transmedia interaction was considered taking into account the concepts of the platform and transmedia strategies of Obitel, with the application of a cybergraph (Cely, 2004; Molina, 2010), methodology that allows the review of the approach of new practices related to the audience.

From the open options to users, two interaction strategies were analyzed: a) the design of the cover page, and b) biography and albums. With regard to the design, there is a low interaction from the administrators, since it was only updated six times during the year with some picture (every two months), and four times with an invitation text to follow the series. Furthermore, the reply was poor in comments (15), as well as in the number of shared times (16) and followers (240). Regarding the second field, tools of Facebook were enabled in the space of biography with the options “number of fans”, “I like”, “post” and “comments”. There was also the YouTube application, which was not an official channel in this network. Conversely, the main strategy applied was the use of the biography that associated albums with the contents uploaded with the program, like profile pictures (updated in February and May). However, the most active album included pictures from mobile phones, with 32 updates from February until December, shared 972 times, with a total of 1,985 followers. To this, a video album can be added that had only three updates in three different months and a low interaction (16 shares, 139 I like and 13 comments).

Considering the users participation, it is highlighted that, opposed to other cases, the cover page is not the place that generates more interaction, but communication through instant pictures of the program, with more influence in the last quarter, when most of comments and ‘I like’ are registered.

<<https://www.facebook.com/pages/Combo-amarillo/222573531199849>>

The three remaining were created in April, June and July 2013. In this order:

<<https://www.facebook.com/ElComboAmarillo>>

<<https://www.facebook.com/pages/El-combo-amarillo-4-temporada-/597978010223315>>

<<https://www.facebook.com/pages/Combo-amarillo/625106664174230>>

Regarding the post, 164 were registered throughout the year, which obtained 954 comments, 7,534 'I like' and were shared 601 times. The frequency of the post was regular, except in July (there was no post) and January (20%). This tendency is also seen for January in comments, with 29% out of 952; 39% out of 589 shared, and 49% out of 7,534 fans. The majority of them were with the announcement of the new season.

Finally, to analyze the content of participation, a categorization of the comments that reflected the users opinions was carried out (Molina, 2010), according to the level of adhesion to post (positive or de rejection), reaction, use of hypermedia information, and the replies to other comments. The majority of interventions were critic (appealing the point of view, 46%), followed by adhesion (28%) or rejection (4%), hypermedia extension (18%, above all in reference to other web pages), and little dialogue with one or more participants (5%).

The fiction programs from the top ten 2014 preferred Facebook, but only three register high participation and interaction, among them, the local sitcom *El Combo Amarillo*, from Ecuavisa, that in Internet exceeds the first of the Ecuadorian series situated among the ten of higher rating. The administrators keep six accounts on Facebook; however, the front page registers 91% of interactions and participations. The interaction highlights the use of photo album from mobile phones as users prefer to interact as fans rather than making comments.

4. The highlights of the year

In television fiction of 2014, three aspects stand out: 1) the release of the regulation of the Law of Communication and the impact on the production of fiction series on TV; 2) Ecuavisa's hegemony in the top ten, including its new season of the sitcom *Combo Amarillo* and the release of a third one, *Tres Familias*, as well as the first place in the rating of the Brazilian *telenovela Avenida Brasil*, within its final chapters by the beginning of the year; 3) the substantial

reduction of national productions (from 17 in 2013 to 10). The Law of Communication and its regulations mold, without a doubt, the mandatory changes in Ecuadorian TV fiction, since the organism has responded to claims about the contents of the programs which go against the already stated in the articles 10, 61 and 62.¹⁵

The claims¹⁶ and censorship applied by the Supercom have contributed to eliminate national comedies which, in previous years, were successful and awarded. For instance, *La Pareja Feliz*, produced by actor David Reinoso, was withdrawn from the air on November 17, 2014 by the decision of Teleamazonas due to discriminatory content regarding to gender and sexual orientation

In relation to criticism to the latter and other national series, such as *Mi Recinto* (TC), which reached 14 seasons and stayed in the top 20 for several years, *El Comercio* newspaper showbiz editor, Flavio Paredes Cruz, casts a comment about the Obitel year-book 2013 remembering that “a couple of years ago, humor and comedies gained ground in the audience’s taste; National sitcoms crammed the primetime. They stayed in the top 10 most watched titles, added seasons and relegated the national soup operas produc-

¹⁵ Article 10 (b). Deontologic standards. Refrain from making or perform discriminatory contents and comments.

Article 61. Discriminatory content. For the effects of this law, it will be understood by discriminatory content all message that is broadcast by any social communication means that infer distinction, exclusion or restriction based on reasons of ethnics, birthplace, age, gender identity, cultural identity, marital status, language, religion, ideology political affiliation, judicial past, socioeconomic or migratory condition, sexual orientation, health state, positive HIV, disability or physical difference or others that resulted in undermine or override the acknowledgement, joy, exercise of the human rights, or that encourage the performing of discriminatory acts or make an apology of discrimination.

Article 62. Prohibition. The broadcasting of any discriminatory content aimed to undermine or override the recognition, exercise or practice of the human rights recognized by the Constitution and the international means is prohibited.

¹⁶ There are at least 10 surveillance groups linked with mass media watch, the most active are “La defensoría del pueblo, Silueta X, Soy Ecuador, FEUE, Juventud Revolucionaria Alianza País (JRAP) and 365 Comunicación. These organizations invite other groups to join in this enterprise through their website (www.365comunicacion.com) that “searches for a watching and critical society”. Their proposal is to create a media citizen watch where they will have the Law of Communication carried out.

¹⁶ <<http://www.telegrafo.com.ec/politica/item/colectivos-proponen-crear-un-observatorio-de-medios.html>> (June 6, 2014)

tions. Now it is different, if regulations continue, as a pretext of rights, we will be forgetting that humor judges and comments reality through comedy".¹⁷

The channel that broadcast *La Pareja Feliz* decided to stop transmitting it instead of facing a third fine equivalent to the 15% of its earnings in three months, which, without a doubt, would have struck its economy.¹⁸ The defense argued that the analyzed chapters had been already recorded long time before the Law of Communication even existed. They also expressed that their humor, which is part of the universe of fiction, has to be bold, daring and has to speak up their minds. The characters have to be exaggerated and much more being a comedy, since they are cartoons.¹⁹ However, Flor María Palomeque, co-star in the show, received for the tenth year in a row the ITV award as best actress; they even announced they will create an award with her name.

The same fate had *Los Compadritos* (Canal Uno), sitcom born in 2011 when the cast of the series *Mi Recinto* broke up because they distorted the role of a woman in the society as well as giving a stereotyped and discriminatory role to the nationalities and the people's rights according to the plaintiffs. Whereas other fiction series, *Vivos*, by the same producer of *La Pareja Feliz*, broadcast by Teleamazonas as well, looked for other choices of diffusion. These programs stay on internet, where the regulations, controls and censorship by institutions such as Cordicom (Regulation and Development of the Communication and Information Council) and the Supercom, established by the Law of Communication, have not come yet.

Ecuavisa broadcast three national sitcoms, among which is the premiere of *Tres Familias*, on March 31st, placed at second position in the ranking. It depicts the experiences of three families from dif-

¹⁷ <<http://www.elcomercio.com/tendencias/coartada-moral-humor-analisis.html>> (January 5, 2015)

¹⁸ The second was a fine equivalent to US\$ 115,000 (the payment of 5% of channel sales for three months).

¹⁹ "During 2014 the regulation constrained local sitcom". <<http://edicionimpresa.elcomercio.com/es/241146009e83c52d-7afe-4c5d-a043-2878cb287110>>

ferent socioeconomic areas, which live in the same city (Guayaquil) though in different neighborhoods according to the social level. In every chapter, they face similar situations which are solved according to each family's values and idiosyncrasy. In spite of the high rating, there was not a second season.

In doing so, the channel ratified its leadership in the preference of the diverse audiences of Ecuadorian people. The same is true for the fiction series whose content were not warned in 2014 by the control institutions due to discriminatory traits.

Among the foreign *telenovelas*, although four Brazilian ones from Globo appear in the top ten with most rating, *Avenida Brasil* really stands out. With only 13 final chapters, its rating (14.9) beat the one in 2013 (13.5), when 141 chapters were broadcast. The audience phenomenon caused by this *telenovela* was confirmed wherever it was broadcast.

Finally, the decrease in the number of fictions is pointed out. In 2013, there were 17 national productions, especially comedies, which made us forecast that the passing of the Law of Communication would encourage fiction and, therefore, it will defy creativity. However, the publication of the regulations – which, in some aspects, contradicts the law and creates Supercom as a control organism – is becoming a sort of noose for the media which obliges to take extreme care with the broadcast content since the fines and penalties would represent the closing of the channel. On the other hand, groups of citizens demand more respect to their rights and they have found in these instruments the legal basis to do it. The question is: with this censorship and penalties, will it be possible to improve the quality of the media content, especially in TV and fiction?

The publication of the regulations of the Law of Communication, which includes the creation of the Supercom, a control organism, has influenced in the elimination of three national fiction programs of comedy because of discriminatory content, paying attention to requests from groups of citizens. The application of these instruments has led to the decrease of national fictional programs

as well (from 17 to 10). Ecuavisa consolidates its leadership in the rating and the two top ten sitcoms belong to the aforesaid channel.

5. Theme of the year: gender relations in the television fiction

As it was already said, one of the features of 2014 was the penalties applied by the Supercom, according to the regulation of the Law of Communication due to discriminatory contents of gender and sexual orientation mainly. Two high-rated comedies were penalized and went out of the air.

Mi Recinto, folk comedy series that reached 13 seasons, got criticism from groups that defended the Montubian culture (coast peasants). From the start (2001), its characters depict cartoons of men and women and they inferred, more than the knowledge of the culture, an urban marginal vision which was evident even in clothing.²⁰ Teleamazonas withdrew from the air its main sitcom, *La Pareja Feliz*, which premiered in 2010 and placed two top ten positions in 2011 (Obitel, 2012:283-284). It was penalized for sexual discrimination mainly.

In both series, diverse groups called sexists the gender representations. As a billy-goat, the main character in *Mi Recinto* sexually harassed the town women and he plumed of his virility, while women were voluptuous, objects of desire and usually took care of household chores. The female character and the rest of female characters in *La Pareja Feliz*, on the contrary, tried to break the schemes of physical appearance of the main character. This person was built on the grotesque and ugliness. However, one of the male characters represented a homosexual bullied by his office coworkers. Something similar happened in *Los Compadritos* (Canal Uno), also deleted from the regular programming. The role of one of the characters seemed stereotyped as well as the twee homosexual, although

²⁰ "Imaginarios estereotipados y discriminatorios en series costumbristas montubias *Mi recinto* y *Los compadritos*". Quito: Ciespal, 2014. <<http://www.olacom.org/index.php/investigaciones/2724-mi-recinto-y-los-compadritos-imaginarios-estereotipados-y-discriminatorios-en-series-costumbristas-montubias>>

he was not discriminated in his environment. The press was also penalized by gender discrimination. The Supercom acted on *Extra*, tabloid and show business newspaper, whose main feature was the covers with pictures of women in minimal clothing and erotic poses, along or across the page.²¹

In such a case, as well as the others, censorship was established in response to the lawsuits by the Congressmen and/or members of the Councils for Gender Equality and Peoples and Nationalities, which, since publication of the LOC, in May,²² have procured its application to eradicate any form of discrimination, pervasive of information and fiction media content, including comedy.

Such facts have provoked opposing criticism from those who advocate for unrestricted freedom of speech and press. It is true that the measures taken by the control and sanction public institutions obey a government tendency that pursues the control of private media. However, it is also worth questioning: is respect of freedom of speech and press more important than respect of diversity of gender, sexual orientation, among others? Is the discrimination in informative and fictional contents legitimate, the one which is evident in generally stereotypical features on both male and female, or for not responding to hetero parameters?

Since 2011, open Ecuadorian television has increased its fictional comedies – in sitcom format, specifically – making national offer decrease due to the humoristic competition among channels: four out of seven, included in this report, feature series or comedy sketches. Resorting to humor has its advantages: production costs lower than a *telenovela* and certain level of audience (Obitel,

²¹ See, in this regard, "Images of women in the newspaper Extra. Report to the Ombudsman". Quito: Ciespal, 2013. <<http://www.olacom.org/index.php/investigaciones/2414-imagenes-de-mujeres-en-el-diario-extra>>

²² On May 6, 2014, the National Assembly adopted the Law on National Councils of Equality, covering Gender, Generations, Peoples and Nationalities and Human Mobility Disabilities. The aim of these public authorities is to implement "public policies to ensure equality of persons, communes, communities, peoples, nationalities and groups". Besides eradicate acts, customs, stereotypes and functions considered discriminatory. <<http://www.elcomercio.com/actualidad/politica/asamblea-aprobo-ley-de-consejos.html>>

2012:287-290); however, besides the lack of specialized script writers, it seems that, among Ecuadorian producers, the criterion that humor requires much less creative effort than in terms of dramatization and acting skills is present.

Under such a perspective, the creation of characters requires no psychological nor situational complexities. It seems that certain gags, words and typical repetitive gestures suffice to brand it. It is noticed in sitcoms produced and/or broadcasted on TC, Teleamazonas, Canal Uno and Ecuavisa; even though, the series produced by such an hegemonic network have ranked as favorite by the audience and have not received any warnings by any control organisms.

Estas Secretarias

In the context of competitiveness and redundancy in production of comedy series, and as ratings of *Mi Recinto* started to decline, TC Televisión presented *Estas Secretarias* on July 10, 2013. It started with a sitcom format, with self-conclusive episodes; its first season had lasted for three months; the second season started in October, but in as series format, “with very little comedy and too much drama” as written by a spectacle commentator.²³ In fact, the episodes in the third and fourth season broadcasted since January 20, 2014 belonged to what is defined as a dramedy (drama- comedy) as its melodramatic situations marginalize comedy. In 2013, it did not make it into the top ten, but in 2014 it was able to earn the ninth slot (Table 8).

The levels of audience, the title and the situations that the series presents easily display the gender representations in the Ecuadorian fictional television, which with certain differences, depending of the type of fiction and the producing channel, are defined by the pres-

²³ "Las segunda vueltas devastan" (2014). Franco, Walter, in *PP El Verdadero*, October 30. <<http://www.ppelverdadero.com.ec/especial/item/las-segundas-vueltas-devastan-2.html>>

ence of physical, psychosocial and even intellectual stereotypes²⁴, for both men and women. Such a fact is easily appreciated, especially in the female characters features.

The use of the pronoun “estas” (these) in the title provides a pejorative connotation, which alludes to certain rather known features in this universe traditionally feminine, where what is public becomes an extension of what is private. Additionally, the plot is developed in the work environment where behaviors, habits and values spin around the world that the characters create inside an advertisement agency run by men. On top of the relationships and work conflicts, there are personal relationships and personal, affective and sexual conflicts, in which gossip, rivalries, envy, secrets are rather predominant; that is to say, situations deemed pervasive of the job activity; such a fact is suggested by the title of one of its episode “Secrets, little secrets, and secretaries”.²⁵

Situations are created around six female characters and five male characters whose traits are very well defined in terms of gender roles and stereotypical appearance in order to make it funny, specifically. One of the characters, a middle aged adult, whose gestures and way of dressing suggest homosexuality, is often romantically harassed by the service assistant, an African-Ecuadorian woman who struggles to make ends meet and resorts to preparing and selling food at the office.

In the plot, men rule: father and son, owner and manager of the agency. The father is played by a mainly voice off identified by a pair of trousers; symbols of authority without a doubt. Luis, the son and manager, is the male protagonist. The female protagonist, Teté, is one of the five-secretary-roster at the agency.

²⁴ This stereotypes rating is found in the methodology of analysis of gender representations in Ecuadorian media: Ayala et al. (2013). "Justicia de género en medios de comunicación ecuatorianos. Estereotipos y representaciones sobre las mujeres". Research Report, pp. 45 and 233. Quito: Ciespal.

<http://repositorio.ciespal.org:8080/jspui/bitstream/123456789/1658/1/Justicia_de_genero>

²⁵ <<https://www.youtube.com/watch?v=OrWuUcgQmTk>>

Among the other female characters, there are: the middle aged woman, good, not physically attractive, who later marries the agency's owner; the adult blonde, attractive, insidious and frank, who ends up sexually involved with the "creativity expert", who is married and has three children, therefore, male infidelity is justified; the blonde, stupid who calls herself "mujeron" (a very sexy woman) due to her rather curvy figure, a gossip, envious, and does not see herself without a boyfriend; therefore she gets romantically involved with the messenger; an African-Ecuadorian man, thoughtful, romantic and easy to fall in love, who later replaces her by another secretary; somebody naive and romantic, the same as he is, someone whose rival has named "cuerpo de empanada" (because of her Chilean nationality); finally, there is the woman whose esthetic demands must be met in order to fall in love: she loves fat men.

In the following table, it is possible to locate the characteristics of the protagonist whose relationship with her boss ends up in "the wedding of the year", as one of its episodes was named in 2014. The boss-secretary arch-typical plot, which later ends up in marriage, is complete. Additionally, there is the stereotypical social class climb: women who get married in search of social improvement or to make a fairy tale come true, paraphrasing the title of one of the episodes, in which Teté has fainted on the office's couch and Luis kisses her after uttering the words "I like fairy tales too, Teté".²⁶ Then, she wakes up.

"Estas Secretarias" Series (TC Televisión)

Format: series	4. Relationships
Genre: dramedy	Family: absent (migrant mother)
Time: present	Family relationship: support
1. Description	Family role: priority
Character's name: Teté	Relation with friends: popular
Age: 24-29	Amicable role: priority
Physique: attractive	5. Love/sexuality
Build: normal (voluptuous)	Partner: yes
Nationality/ethnicity: white-colored	Sentimental relationship: support

²⁶ <<https://www.youtube.com/watch?v=s9R8uOGvajk>>

Style: sexy	Sentimental role: priority
Social status: single/married	Body exhibition: sporadically (partial)
Social class: Middle	Attitude: Second partner's
Domicile: single/partner	Faithfulness: Supposed
Leisure: private parties, other	Unwanted pregnancies: No
Environmental context: city	Abortions: no
2. Main role	Virginity: Ignored
Main role: built (because of relationship with the boss)	Frigidity/ sexual traumas: Not evident
Character 1: principal (the boss/ boyfriend-husband, Luis)	Violence: no
Character 2: cohort (other four secretaries and three male characters, out of whom one is gay)	Others: yes (naive, kind, peaceful)
3. Job	5. Objectives
Job situation: worker / wife	Achievement (marriage)
Job category: administrative (secretary)	Difficulty (fairly difficult)
Professional role: priority	

Elaboration: Obitel-Ecuador. Synthesis of the research methodology on gender and television, created and used in observations led by Milly Buenanno (Gemma) and Charo Lacalle (Ofent)

Teté is voluptuous, attractive, has a good sense of humor, soft, and wears either red or pink miniskirts or shorts, the same as the secretaries' uniform. Luis is muscular, tattooed in arms and back, serious, and wears dark suits. They are the arch-typical couple: virility and femininity displayed even in colors.

In one of the episodes ("*Cuerpeo Lámpara*"), Luis describes Teté in order to respond to his alleged rival: "Teté is a great woman, kind, beautiful, generous"; in other words, the perfect partner as female duty suggests. This is the perfect prelude to get married, after Luis has recovered his memory as the result of an accident that separated them. On the other hand, there was not even one episode in which Teté described Luis; she just loves him, without hesitation, as it always happens, according to features attributed to women; they never hide their feelings, they are romantic, sentimental, and do not hesitate when a marriage proposal presents itself. Luis proposed, on his knees, as tradition and male duty dictate. Similarly, the wedding will take place accordingly, at a church, and Teté will wear a white gown.

The example set by this series, which continues as they become husband and wife and their first child is born after the required nine months, shows gender portraits inside Ecuadorian fictional features: they are schematic, rather align to stereotypes, such meanings “anchored to a reality that is sexually interpreted in and through the media” (Papi Galvez, 2008), which often simplify reality and resist to change. Such simplified realities also respond to a critical notion of humor, which draws a larger audience searching for entertainment with plots whose codes are rather easy to understand and dictated by a patriarchal order.

Apparently, there is no gender or sexual diversity discrimination in this series broadcast by this channel that was seized by the state; nonetheless, the topic and the reproduction of traditional roles by gender subtly demonstrate the opposite. As Van Dijk said (2004): “Those who control the preferred topics by the public on the media also control the definition of such a situation in mental models. Additionally, those who control the formation of such mental models possibly will define our social displays”.

Comedy dominates Ecuadorian television fictional production. Two of which were sanctioned by Supercom and are no longer on the air due to gender and sexual orientation discrimination. In 2013, TC, a TV channel seized by the state, started broadcasting *Estas Secretarias* series, in which both male and female characters depict traditional gender roles displaying stereotypes; therefore its content is also discriminatory.

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MEXICO: THE POWER OF TV IN THE CROSSHAIRS. TV FICTION BETWEEN PRESIDENTIAL ELECTIONS AND AUDIENCE ACTIVATION

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1. Mexico's audiovisual context in 2014

Many things changed in Mexico in 2014. The society woke up all over the country after the disappearance of 43 students from the rural teachers' college Raúl Isidro Burgos, in Ayotzinapa, who had been handed over by the Iguala and Cocula (Guerrero) municipal police departments to members of a drug dealers' organization on September 26, 2014.²

The social and ethical responsibility of the mass media was questioned after this incident, because, during the time they covered the tragedy, they generated a significant information bias by reflecting only the official versions of the events. The victims were relegated in the media discourse by the two largest TV networks in the country, Televisa and TV Azteca, thus generating informative duality, because, while massive demonstrations were taking place

¹ We are grateful to Nielsen Ibope Mexico, for providing the quantitative information on audiences and programming for this chapter. The opinions about them are the sole responsibility of Obitel.

² Since that date and until the writing of this report, there have been several demonstrations in Mexico and all over the world demanding that the students are released alive. The Mexican authorities have denied their responsibility in the events and they have announced that the students died on the day they disappeared. The parents of these young men and women aged 18 to 24 are marching all over the country and the world demanding justice.

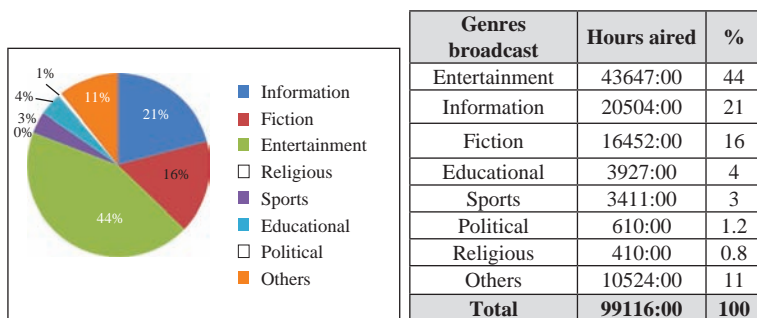
in the streets (that were being broadcast on the Internet in real time), the big media did not only minimize these citizens’ acts, but also at the same time the voices blaming the State were silenced (Franco and Orozco, 2014). All this happened while the media scene was still enjoying the virtues and kindnesses of the coming into force of the Federal Telecommunication and Broadcasting Act (August 13, 2014), which means entering a new media ecosystem where the large companies (monopolies) will be able to expand their business to other markets that were previously off-limits. So, while the media still celebrated the triumph of free market over the social right of communication, it was this acknowledgement, by means of the tragedy of these 43 teachers’ college students, which once again placed the public and private media, with few exceptions, in the citizens’ crosshairs, which did not see their social demands reflected in them (Orozco and Franco, 2014).

1.1. Open television in Mexico

Chart 1. National open TV networks in Mexico

PRIVATE NETWORKS (6 channels)	PUBLIC NETWORKS (2 channels)
Televisa (Channels 2, 5 and 9)	Once TV (Channel 11)
TV Azteca (Channels 7 and 13)	Conaculta (Channel 22)
Cadena Tres (Channel 28)	
TOTAL NUMBER OF TV NETWORKS = 8	

Graph 3³. Genre offer in TV programming⁴



Source: Obitel with data from Ibope AGB Mexico, S.A. de C.V.; "TV Ratings Database Cinco Dominios + Videotrack regular"; software MSS® TV. Total number of TV programming hours in 2014.

Entertainment shows dominated the programming grid, although this year their presence dropped 2% in respect of 2013. The second genre in terms of importance was the news, whose programming increased to 21% of the annual programming. In 2014, fiction (*telenovelas* and series) represented 16% of all the shows aired in Mexico.

1.2. Audience trends in 2014

The expectations generated by the coming into force of the Federal Telecommunications and Broadcasting Act somehow marked the national media scene. The following is a presentation of the changes that the new legislative framework brought about in Mexico.

³ Graphs 1 and 2 were not made this year due to lack of information.

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1.3. Advertising investments of the year: in TV and in fiction

The advertising market in Mexico is undergoing a process of restructuring. On the one hand, advertising investment has maintained its growth despite the regional economic turbulence. What is changing is the advertisers' preference for paid television and internet as destination for their investment, opposed to the historical tendency of predilection for open TV. For the Mexican case, this phenomenon is already a recognizable tendency. In 2004, 61% of advertising investment fell on open TV, just 1% on the internet, and 5% on paid TV. For 2014, internet captured 12%, and paid television, 9% of the total investment; while radio and television remained stagnant, open television dropped to 52%. The forecast by the market research agency Signum Research (2014) is that the share of open TV in advertising investment will continue to be low.

Televisa is a widely diversified company and it has faced this restructuring of the advertising market successfully. This much is showed by the figures (Televisa, 2015). In 2014, Televisa billed 80,118 billion pesos (5,341 billion dollars), an amount that is 8.6% greater than in 2013. The largest growth corresponded to the telecommunications segment (the cable service and its network infrastructure) since its sales rose 22.2% in respect of 2013. The Direct To Home (DTH) television segment increased its sales in 8.7% thanks to the fact that its subscriber base grew in 622,000 in just a year. The income for sale of programs and licenses increased 15.1%. These positive figures are explained mainly due to the increase of the royalties received from Univisión in the range of 313.7 million dollars, as compared to the 273.2 million it received for the same reason in 2013.

In turn, TV Azteca also increased its income and declared total sales of 12,871 billion pesos (858 million dollars) equivalent to 7% more than in 2013. Operations in the US, Guatemalan and Honduran markets—smaller in comparison with the domestic market—produced positive figures. That is to say, more income but also more expenses for this company, since it purchased a Mexican League

soccer team and made heavy investments in the Colombian and Peruvian telecommunications infrastructure (TV Azteca, 2015).

1.4. Merchandising and social merchandising

Since the year 2011, we have been reporting a phenomenon called “fiction a la carte”, which is a narrative-mercantile process that allows for the inclusion of government publicity within the Mexican series and *telenovelas*. During 2014, a collaboration agreement was signed between the Puebla state government and Televisa so that it was possible to film the *telenovela El Color de la Pasión* in that state. However, the governor of Puebla, Rafael Moreno Valle, modified his role as “collaborator with the *telenovela*” to become involved directly in it by inserting two government ads that were aired in chapters 85 and 87 (July 11 and 15), in which government investment in road infrastructure was openly advertised.

1.5. Communication policies

The Federal Telecommunication and Broadcasting Act came into force on August 13, 2014; however, months before, through the Federal Telecommunications Institute (Ifetel), the new regulating body in terms of telecommunications and broadcast, it had already begun to collect its first fruits, since this institute declared Televisa and América Móvil as “preponderant economic agents” in March of 2014. This declaration points out that both Televisa and the companies Telmex and Telcel (operated by American Móvil) own more than 50% of the market where they are present and, therefore, they must defragment to yield the way to new competitors. This would mean that the two great media monopolies would be coming to their end, at least just as we have known them.

Nevertheless, by losing “preponderance” in one sector, the new legislation will allow them to participate in another; for example, Televisa could enter the telecommunications market and offer internet and landline/cellular telephony services, while American Móvil would be permitted to enter the paid television sector.

While this is happening and the secondary laws of the reform built their new operations regulations, none of the two monopolies stopped growing. Televisa acquired the cable TV company Cablecom five days before the new law came into force, so it now owns 60% of the paid TV market. One month later (September 10, 2014), Televisa sold 50% of Iusacell to Grupo Salinas (owned by TV Azteca). Previously, Grupo Salinas had sold Iusacell to Televisa to consolidate, on a commercial level, the duopoly that both companies have maintained on Mexican TV. This alliance was broken unexpectedly and it allowed Televisa to explore the sale of packaged services (Triple Play) by means of Izzy, which in turn gave way to a new actor in the media ecosystem—AT&T—because the US company acquired Iusacell.

Izzy is the company that Televisa operates and by means of which it intends to pave its way in the telecommunications market. Its packages and prices are lower than that of its competitors; however, the stipulations of the new law are still far from the desired commercial openness. It will come true more evidently when the two national open TV companies start broadcasting their signals. So far, only one of the two concessions has been granted to the company, Grupo Imagen, since the other investor, Grupo Radio Centro, did not manage to cover payment for the signal.

1.6. Public TV

One of the promises of the Telecommunications Reform was to break the hegemony of the commercial media to strengthen other communications schemes such as the public and the social one. In fact, this new figure of the social media was included for the first time in the media legislation; however, neither the public media nor the social media were given a decisive impulse, since the national radio-electric space was not divided in an equitable manner between these communicative forms. Contrariwise, the situation favored the commercial scheme confined to public media and dependence (when they were asking for independence) on government budget,

and the social media were granted frequencies in spaces where the signal is weak. As to the production of fiction, Canal Once produced the series *Crónica de castas*, which marked its return to fiction production.

1.7. Paid TV

Regarding the paid TV market, the year 2014 meant the highest peak of the last years because it reached a 50% penetration in Mexican homes. The Latin American Multichannel Advertising Council reported that the 12.5% increase means that paid television entered 7.9 million homes in 2014.

1.8. Information and Communication Technology (ICT) trends

IAB-Mexico⁵ and Millward Brown report on “Media and Devices Consumption among Mexican Internet users” points out that there are 66 million internet users, which represents 55% of the population. In relation with 2013, this percentage rose by just 2%, but, if we compare it with data from 2009, penetration went from 30% that year to 55% in 2014.

The same study reports that the use of smartphones has increased (from 50% to 68%), and 62% of the users log in on the internet with their phones. The people have more devices, increasing from three to four in 2014. The users are connected for an average of six hours a day, one hour more than in 2013, and the social networks are their favorite (88%). By 2014, the number of people owning a Smart TV had doubled, rising from 19% in 2013 to 38%, but only half the people who have a Smart TV log in on the internet using them. As the same study reports, the life of internet users has become more digitalized, because the internet is ever more included in everyday activities. Users claim that they perform eight different activities while they are using the net.

⁵ See full study at: <http://iabmexico.com/consumo-medios-y-dispositivos-mexicanos?utm_source=IAB&utm_medium=Ads&utm_content=Estudios&utm_campaign=ECMyD>

Regarding the implementation of digital television all over the national territory, the analogical blackout is expected for the end of 2015. Of the 31 million Mexican homes, 15.3 million (49.2%) depend on open analogical TV. As of January 1, 2016 only the homes owning a digital TV set or those having an analogical TV set connected to a DTT converter will be able to receive the free TV digital signal. It is expected that, by the end of 2015, 10% or 15% of the homes that depend on analogical TV will not be able to get the signal.⁶

Competition grows in VoD: Netflix, ClaroVideo, Dish Móvil and Veo Play

Netflix continues to be the leader in Mexico in Video on Demand (VoD) and the number of its subscribers also continues to increase, surpassing 1.4 million. In October 2014, the cost for its services increased for the new subscribers from 99 to 109 pesos a month, but it decided to keep the same price for the “old subscribers” for a period of two years.⁷ Nevertheless, Netflix is beginning to feel the pressure of competitors because it has lost market share and at present it has 65%, when it previously enjoyed 96.8%; this drop is mainly due to the presence of ClaroVideo⁸, owned by América Móvil (Carlos Slim’s). The service it renders is more economical since it charges 69 pesos a month and it gives a free month for Telmex/Telcel clients.

In turn, Dish and Televisa have operated their strategies to compete with Netflix and ClaroVideo. Dish launched Dish Móvil, a free online service for its subscribers by means of which it is pos-

⁶ “Nuevas cadenas de TV, atadas al apagón analógico”. *CNNExpansión*, March 13, 2015. Available at: <<http://www.cnnexpansion.com/negocios/2015/03/13/nuevas-cadenas-de-tv-atadas-al-apagon-analogico>> Accessed on: March 15, 2015

⁷ “Netflix sube 10% precio a nuevos usuarios”. *El Economista*, October 10, 2014. Available at: <<http://eleconomista.com.mx/tecnociencia/2014/10/10/netflix-sube-10-su-precio-nuevos-usuarios-mexico>> Accessed on March 11, 2015.

⁸ “ClaroVideo le da guerra a Netflix”. *CNN Expansión*, January 28, 2015. Available at: <<http://www.cnnexpansion.com/negocios/2015/01/28/clarovideo-le-da-guerra-a-netflix>> Accessed on: March 11, 2015.

sible to access over five thousand titles (films, series, etc.). Televisa has Veo Tele (with open TV contents and some material from paid TV for its customers⁹) and Veo Play (series and films with a 99-pe-sos monthly subscription).

In sum, the number of smartphones as well as that of mobile devices and smart TV sets has grown. Netflix is still the leader in VoD, but Dish and Televisa are implementing strategies to compete with it by offering more economical subscriptions.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fiction broadcast in 2014¹⁰ (national and foreign; premiere, reruns and co-coproductions)

NATIONAL TITLES: 14	PREMIERE FOREIGN TITLES: 24
<p>Televisa: 9 national titles</p> <ol style="list-style-type: none"> 1. <i>El Color de la Pasión</i> (telenovela) 2. <i>La Gata</i> (telenovela) 3. <i>La Malquerida</i> (telenovela) 4. <i>Mi Corazón es Tuyo</i> (telenovela) 5. <i>Hasta el Fin del Mundo te Amaré</i> (telenovela) 6. <i>Yo no Creo en los Hombres</i> (telenovela) 7. <i>Muchacha Italiana Viene a Casarse</i> (telenovela) 8. <i>La Sombra del Pasado</i> (telenovela) 9. <i>Los Héroes del Norte</i> (series) <p>TV Azteca: 3 national titles</p> <ol style="list-style-type: none"> 10. <i>Siempre tuya Acapulco</i> (telenovela) 11. <i>Las Bravo</i> (telenovela) 12. <i>Corazón de Condominio</i> (telenovela) 	<p>Televisa: 11 imported titles</p> <ol style="list-style-type: none"> 18. <i>Dame Chocolate</i> (telenovela – USA) 19. <i>Pasión Prohibida</i> (telenovela – USA) 20. <i>La Impostora</i> (telenovela – USA.) 21. <i>Reina de Corazones</i> (telenovela – USA) 22. <i>Mi corazón insiste</i> (telenovela – Colombia) 23. <i>Pobres Rico</i> (telenovela – USA) 24. <i>El Señor de los Cielos</i> (series – USA-Colombia) 25. <i>La Suegra</i> (telenovela – USA-Colombia) 26. <i>La Prepago</i> (series – Colombia) 27. <i>Señora Acero</i> (telenovela – USA) 28. <i>Metástasis</i> (series – Colombia)

⁹ De Izzi, Cablemás and Cablevisión. <<https://www.veo.tv/>>

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<p>Canal Once: 1 national title 13. <i>Crónica de castas</i> (series)</p> <p>Cadena Tres: 1 national title 14. <i>Amor sin reserva</i> (telenovela)</p> <p>CO-PRODUCTIONS: 3</p> <p>Televisa: 2 15. <i>¿Quién Eres Tú?</i> (telenovela – Mexico-Colombia) 16. <i>Los Miserables</i> (telenovela – Mexico-USA)</p> <p>Cadena Tres: 1 17. <i>Las Trampas del Deseo</i> (Series – Mexico-Colombia)</p>	<p>TV Azteca: 5 imported titles 29. <i>Avenida Brasil</i> (telenovela – Brazil) 30. <i>Rastros de Mentiras</i> (telenovela – Brazil) 31. <i>La Guerrera</i> (telenovela – Brazil) 32. <i>Alma Indomable</i> (telenovela – Venezuela) 33. <i>Sacrificio de Mujer</i> (telenovela – Venezuela)</p> <p>Canal 22: 2 titles 34. <i>Isabel</i> (series – Spain) 35. <i>Dostoyevski</i> (series – Russia)</p> <p>Cadena Tres: 5 titles 36. <i>Tres Caines</i> (series – Colombia) 37. <i>Los Secretos de Lucía</i> (telenovela – Venezuela) 38. <i>Alias El Mexicano</i> (series – Colombia) 39. <i>Águila Roja</i> (series – Spain) 40. <i>La Mariposa</i> (series – Colombia)</p> <p>Canal Once: 1 title 41. <i>Vikingos</i> (series – Canada)</p> <p>RERUN TITLES: 11</p> <p>Televisa: 5 titles 42. <i>La Fea Más Bella</i> (telenovela) 43. <i>Soy tu Dueña</i> (telenovela) 44. <i>Amor Mío</i> (series) 45. <i>Rosalinda</i> (telenovela) 46. <i>La Reina del Sur</i> (telenovela)</p> <p>TV Azteca: 2 titles 47. <i>Pobre Diabla</i> (telenovela) 48. <i>Pasión Morena</i> (telenovela)</p> <p>Canal Once: 4 titles 49. <i>Los Minondo</i> (series) 50. <i>Niño Santo</i> (series) 51. <i>Soy tu fan</i> (series) 52. <i>XY</i> (series)</p> <p>TOTAL PREMIERE TITLES: 38 TOTAL RERUNS: 11</p>
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In 2014, 38 new titles were broadcast (24 Latin American and 14 national ones), this means a drop of 13 titles in respect of 2013. The most significant aspect is the dramatic fall of national production, which only premiered 14 titles, 20 less than in 2013. This loss in national production caused the Latin American fictions to increase their presence on Mexican television, which, before the drop of production, turned to rebroadcasting successful series and *telenovelas*. Eleven reruns were transmitted in 2014.

Table 2. Premiere fiction in 2014: countries of origin¹¹

Country	Titles	%	Chapter/ Episodes	%	Hours	%
NATIONAL (total)	14	36.8	1378	41.9	1399	42.5
OBITEL COUNTRIES (total)	22	57.9	1882	57.3	1870	56.8
NON OBITEL COUNTRIES (total)	2	5.3	26	0.8	24	0.7
Argentina	0	0.0	0	0.0	0	0.0
Brazil	3	7.9	294	8.9	318	9.7
Chile	0	0.0	0	0.0	0	0.0
Colombia	5	13.2	391	11.9	395	12.0
Ecuador	0	0.0	0	0.0	0	0.0
Spain	1	2.6	91	2.8	91	2.8
USA (Hispanic production)	8	21.1	729	22.2	684	20.8
Mexico	14	36.8	0	0.0	0	0.0
Peru	0	0.0	0	0.0	0	0.0
Portugal	0	0.0	0	0.0	0	0.0
Uruguay	0	0.0	0	0.0	0	0.0
Venezuela	3	7.9	319	9.7	316	9.6
TOTAL	38	100.0	3286	100.0	3293	100.0

Source: Obitel with national data supplied by Ibope AGB Mexico, S.A. de C.V.; “TV Ratings Database Cinco Dominios + Videotrack regular”; software MSS® TV. Total TV programming in 2014.

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When the number of new titles fell, the number of chapters and broadcast hours fell too. Taking the year 2013 as reference, 1,000 chapters less were broadcast, which translated in 500 hours less in fiction.

As to the origin of the Ibero-American fictions broadcast in Mexico in 2014, the productions made in the US still occupy an important place and eight titles were premiered, followed by Colombia with five, in addition to Brazil and Venezuela, each with three titles. Concerning the fiction from outside the Obitel realm, there were two series, *Vikings* (Canada) and *Dostoyevski* (Russia), both broadcast by the public media Canal Once and Canal 22, respectively.

Table 3. Co-productions

	Titles	Co-producing countries	Producers	Format
Obitel countries	¿Quién Eres Tú?	Mexico	Televisa	Telenovela
		Colombia	RTI	
	Los Miserables	Mexico	Argos Comunicación	Telenovela
		USA	Telemundo	
	Las trampas del deseo	Mexico	Argos Comunicación	Telenovela
		Colombia	Mundo Fox	
TOTAL NUMBER OF CO-PRODUCTIONS WITHIN OBITEL COUNTRIES: 3				
TOTAL NUMBER OF CO-PRODUCTIONS WITH NON OBITEL COUNTRIES: 0				
TOTAL NUMBER OF CO-PRODUCTIONS WITH OBITEL + NON OBITEL COUNTRIES: 0				
TOTAL NUMBER OF CO-PRODUCTIONS: 3				

Source: Obitel

This year, unlike 2013, only three co-productions were registered, all of them within the Obitel scope. What stands out in two of them is that they were made by the independent producer Argos Comunicación, which since 2012 produces these actions with the

U.S. and Colombian channels. Argos has fictions in Mexico in open channels, such as Galavisión (Telecast) and Cadena Tres (Grupo Imagen), as well as an active participation in U.S. Univision and with Mundo Fox, headquartered in Colombia.

It should be pointed out that national fiction is usually aired at prime time and the Ibero-American one in the afternoon. This fact goes to show that national production is given priority in the hours with the highest number of viewers; however, this scenario changed this year when TV Azteca, through Channel 13, aired the Brazilian *telenovelas* *Avenida Brasil* and *Rastros de Mentiras* in its prime time.

Table 4. Chapter/episodes and hours broadcast by time slots¹²

Time slots	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (6:00-12:00)	159	11.5	168:01	12.0	150	8.0	148:00	7.9	309	9.5	316:01	9.7
Afternoon (12:00-19:00)	335	24.3	338:02	24.2	759	40.3	779:01	41.7	1094	33.6	1117:03	34.2
Prime time (19:00-22:00)	884	64.2	893:01	63.8	258	13.7	256:02	13.7	1142	35.0	1149:03	35.1
Night (22:00-6:00)	0	0.0	0:00	0.0	715	38.0	687:01	36.7	715	21.9	687:01	21.0
Total	1378	100	1399:00	100.0	1882	100.0	1870:00	100	3260	100	3269:00	100.0

Source: Obitel with national data supplied by Ibope AGB Mexico, S.A. de C.V.; “TV Ratings Database Cinco Dominios + Videotrack regular”; software MSS® TV. Total TV programming in 2014.

Table 5. National and Ibero-American fiction formats¹²

Time slot	National				Ibero-American			
	Titles	%	C/E	%	H	%	Titles	%
<i>Telenovela</i>	12	85.7	1257	91.2	1280:02	91.5	14	58.3
<i>Series</i>	2	14.3	121	8.8	119:02	8.5	10	41.7
<i>Miniseries</i>	0	0.0	0	0.0	0:00	0.0	0	0.0
<i>Telefilm</i>	0	0.0	0	0.0	0:00	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	0:00	0.0	0	0.0
<i>Docudrama</i>	0	0.0	0	0.0	0:00	0.0	0	0.0
<i>Others (soap opera, etc.)</i>	0	0.0	0	0.0	0:00	0.0	0	0.0
Total	14	100.0	1378	100.0	1399:04	100.0	24	100.0

Source: Obitel with national data supplied by Ibope AGB Mexico, S.A. de C.V.; “TV Ratings Database Cinco Dominios + Videotrack regular”; software MSS® TV. Total TV programming in 2014.

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Unlike previous years, in 2014 interest in producing nationally formats other than the *telenovela* fell, because only two of the 14 new titles were series, when the average number of national series premiered since 2012 is five. It is opposed to what happened with Ibero-American fiction, which aired ten series in 2014. This year no format other than series and *telenovela* was broadcast.

Table 6. National fiction formats by time slot¹³

Formats	Morn- ing	%	After- noon	%	Prime time	%	Night	%	Total	%
<i>Telenovela</i>	0	0.0	4	100	9	100	0	0.0	13	92.9
Series	0	0.0	0	0.0	0	0.0	1	100	1	7.1
Miniseries	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Telefilm	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Docudrama	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Others (soap opera, etc.)	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Total	0	0.0	4	100	9	100	1	100	14	100

Source: Obitel with national data supplied by Ibope AGB Mexico, S.A. de C.V.; “TV Ratings Database Cinco Dominios + Videotrack regular”; software MSS® TV. Total TV programming in 2014.

The *telenovela* was not only the prevailing format in national fiction but also the one placed in prime time. The afternoon was the second most important time, slot in which four of the 14 premiere titles were broadcast. The morning time slot did not have any new fictions, but rather it was occupied by 2014 reruns.

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Table 7. Time period in which fiction is set

Time period	Titles	%
Present	34	89.5
Period	2	5.3
Historical	2	5.3
Others	0	0.0
Total	38	100

Source: Obitel with national data supplied by Ibope AGB Mexico, S.A. de C.V.; “TV Ratings Database Cinco Dominios + Videotrack regular”; software MSS® TV. Total TV programming in 2014.

In 2014, the only fictions that were set at a time other than the present were the Ibero-American ones. Titles such as *Isabel* (Spain) decided to be a historical fiction, while *Dostoyevski* (Russia), *Vikings* (Canada) and *Águila Roja* (Spain) portrayed some type of period in their narrative. It should be pointed out that these fictions were broadcast in public channels (Canal Once and Canal 22), with the exception of *Águila Roja*, which was aired on Cadena Tres. The open TV channels have not produced a fiction set at a time different from the present since 2012, which does not imply that their narratives and themes deal with contemporary issues either.

Table 8. The ten most watched titles: origin, rating, share¹⁴¹⁵

	Title	Country of origin of idea or script	Production company	Channel	Name of scriptwriter or author of original idea	Rating	Share ¹⁵
1	<i>Mi Corazón es Tuyo</i>	Spain	Televisa	Channel 2	Ana García Obregón	23.12	-
2	<i>Hasta el Fin del Mundo te Amaré</i>	Argentina	Televisa	Channel 2	Quique Estevanez	22.89	-

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¹⁵ In this year, we did not have access to the share information, that is why it is not included in the table.

3	<i>La Sombra del Pasado</i>	Mexico	Televisa	Channel 2	José Cuauhtémoc Blanco	18.71	-
4	<i>La gata</i>	Venezuela	Televisa	Channel 2	Inés Rodena	18.61	-
5	<i>La Malquerida</i>	Mexico	Televisa	Channel 2	Ximena Suárez	17.65	-
6	<i>El Color de la Pasión</i>	Mexico	Televisa	Channel 2	José Cuauhtémoc Blanco	16.98	-
7	<i>Yo no Creo en los Hombres</i>	Mexico	Televisa	Channel 2	Caridad Bravo Adams	16.37	-
8	<i>Muchacha Italiana Viene a Casarse</i>	Argentina	Televisa	Channel 2	Delia González Márquez	15.29	-
9	<i>Avenida Brasil</i>	Brazil	Globo	Channel 13	João Emanuel Carneiro	14.43	-
10	<i>Siempre Tuya Acapulco</i>	Mexico	Tv Azteca	Channel 13	Alberto Gómez	13.37	-
Total number of productions: 10				Foreign scripts: 5			
100%				50%			

Source: Obitel with data from Ibope AGB Mexico, S.A. de C.V.; “TV Ratings Database Cinco Dominios + Videotrack regular”; software MSS® TV. Target: total households, 28 cities. The rating is measured electronically—24 hours a day 365 days a year—with the use of people meters installed in a representative sample of households.

The data that stands out in Table 8 is that half the most watched titles in 2014 have an original foreign script, just as it happens in the first two titles in the top ten: *Mi Corazón es Tuyo* and *Hasta el Fin del Mundo te Amaré*, both by Televisa. However, what attracts our attention the most is that TV Azteca managed to place two of the fictions it broadcast among the most watched in 2014. TV Azteca had not been in the top ten since 2009, when its *telenovela Pasión Morena* reached 9.7 rating points. TV Azteca *telenovelas* that are in the top ten this year are *Avenida Brasil* and *Siempre Tuya Acapulco*.

Avenida Brasil, an original Globo production, was broadcast by TV Azteca in its prime time and it meant the beginning of the TV network’s backing of the broadcasting of Brazilian fiction. In the case of *Siempre Tuya Acapulco*, it means a peak of this TV station’s productions, which for the first time in five years managed to have more rating than the Latin American *telenovelas* that Televisa broadcasts in Mexico through Gala TV.

It is worth noticing that, unlike 2013, this year there was a generalized increase in the ratings of the most watched titles. The first

place in 2013 was occupied by *Corazón Indomable* (Televisa) with 21.29 rating points; in 2014, *Mi Corazón es Tuyo* (Televisa) made it, with 23.12 points.

Table 9. The ten most watched titles: format, length, time slot¹⁶

	Title	Format	Genre	Number of chapters/ episodes (in 2014)	Dates of the first and the last transmission (in 2014) (*)	Time slot
1	<i>Mi Corazón es Tuyo</i>	<i>Telenovela</i>	Drama	133	06/30/14 to 03/01/14	Prime time
2	<i>Hasta el Fin del Mundo te Amaré</i>	<i>Telenovela</i>	Drama	114	07/28/14 to 12/31/14	Prime time
3	<i>La Sombra del Pasado</i>	<i>Telenovela</i>	Drama	38	11/10/14 to 12/31/14	Prime time
4	<i>La Gata</i>	<i>Telenovela</i>	Drama	121	05/05/14 to 10/19/14	Afternoon
5	<i>La Malquerida</i>	<i>Telenovela</i>	Drama	116	06/02/14 to 11/19/14	Prime time
6	<i>El Color de la Pasión</i>	<i>Telenovela</i>	Drama	121	03/17/14 to 08/21/14	Afternoon
7	<i>Yo no Creo en los Hombres</i>	<i>Telenovela</i>	Drama	88	09/01/14 to 12/31/14	Afternoon
8	<i>Muchacha Italiana Viene a Casarse</i>	<i>Telenovela</i>	Drama	53	10/20/14 to 12/31/14	Afternoon
9	<i>Avenida Brasil</i>	<i>Telenovela</i>	Drama	167	02/17/14 to 10/04/14	Prime time
10	<i>Siempre Tuya Acapulco</i>	<i>Telenovela</i>	Drama	136	02/10/14 to 08/17/14	Prime time

Source: Obitel with data from Ibope AGB Mexico, S.A. de C.V.; “TV Ratings Database Cinco Dominios + Videotrack regular”; software MSS® TV. Target: total households, 28 cities. The rating is measured electronically—24 hours a day 365 days a year—with the use of people meters installed in a representative sample of households.

It is worth noticing that, in 2014, not only *telenovelas* that occupied prime time were the most watched but also those broadcast in the afternoon, which had a lot of repercussion among the view-

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ers, since out of the ten most watched titles, four were afternoon *telenovelas*. One of them, *La Gata*, was even among the first five.

Table 10. Themes of the ten most watched titles

Title		PREDOMINANT THEMES (up to five most important themes)	SOCIAL THEMES (up to five most important themes)
1	<i>Mi Corazón es Tuyo</i>	Family love, disappointment	Women's liberation, paternity
2	<i>Hasta el Fin del Mundo te Amaré</i>	Love, jealousy, infidelity	Gender equality, women's leadership
3	<i>La Sombra del Pasado</i>	Love, family revenge, ambition	Territorial problems
4	<i>La Gata</i>	Abandonment, love, revenge	Poverty, orphanhood, classism
5	<i>La Malquerida</i>	Family revenge, mother-daughter rivalry	Prostitution, classism
6	<i>El Color de la Pasión</i>	Hatred between sisters, love and revenge	Social promotion, orphanhood
7	<i>Yo no Creo en los Hombres</i>	Love, social promotion, revenge and hatred	Gender violence, macho-chauvinism, discrimination
8	<i>Muchacha Italiana Viene a Casarse</i>	Love, social promotion, friendship, family love	Race discrimination, macho-chauvinism
9	<i>Avenida Brasil</i>	First love, arranged marriage, change of identity, revenge	Abandonment of children, promotion of reading
10	<i>Siempre Tuya Acapulco</i>	Social promotion, love, revenge	Social discrimination, macho-chauvinism, abuse of power

Source: Obitel

As to the prevailing social themes, there was not a substantial change in respect of the previous years, since Mexican *telenovelas* and series, except for *Crónica de Castas* (Canal Once) and *Las Trampas del Deseo* (Cadena Tres), offered a narrative change. The most watched did not make this proposal; in that respect, only *Avenida Brasil* meant a change by dealing with homosexuality openly and without so many taboos.

**Table 11. Audience profile of the ten most watched titles:
gender, age, socioeconomic level¹⁷**

Title		Chan- nel	Gender %		Age range %							Socioeconomic level %		
			Wom- en	Men	4 to 11	12 to 17	18 to 24	25 to 34	35 to 49	50+	AB	C	DE	
1	<i>Mi Corazón es Tuyo</i>	Channel 2	63	37	16.7	13.9	14.7	16.1	16.8	21.7	15.9	52.6	31.4	
2	<i>Hasta el Fin del Mundo te Amaré</i>	Channel 2	62	38	15.3	17	20	20	21.3	26.5	15.9	52.5	31.7	
3	<i>La Sombra del Pasado</i>	Channel 2	63.2	36.8	14.2	12.2	15.4	15.4	17.8	25	15.5	52.7	31.6	
4	<i>La Gata</i>	Channel 2	68	32	15.3	14.3	14.6	13.6	16.7	25.5	16.7	51.8	31.6	
5	<i>La Malquerida</i>	Channel 2	69	31	13.8	13.7	13.2	15.4	17.7	24.7	16.3	52.4	31.4	
6	<i>El Color de la Pasión</i>	Channel 2	68.3	31.7	14	14.1	15.1	14.7	17.2	24.8	16.9	52	31.1	
7	<i>Yo no Creo en los Hombres</i>	Channel 2	70.5	29.5	14.1	12.8	16.2	16.2	16.8	24.1	16.1	52.5	31.4	
8	<i>Muchacha Italiana Viene a Casarse</i>	Channel 2	70	30	12.4	12.7	15.5	14.6	17.4	27.3	17	51.6	31.4	
9	<i>Avenida Brasil</i>	Channel 13	61.5	38.5	15.2	13.9	14.3	17.9	21.5	35	19.5	49.7	30.9	
10	<i>Siempre Tuya Acapulco</i>	Channel 13	67.4	32.6	11.1	10.5	10.5	13.5	20.1	34	16.1	50.4	33.5	

Source: Obitel with data from Ibope AGB Mexico, S.A. de C.V.; “TV Ratings Database Cinco Dominios + Videotrack regular”; software MSS® TV. Targets used 4-12, 13-18, 19-29, 30-44, 45+, men, women, ABC+, C, D+, DE. The rating is measured electronically—24 hours a day 365 days a year—with the use of people meters installed in a representative sample of households.

In Table 11, it should be pointed out that there was a sharp division in terms of *telenovela* viewing between the youngest age groups and the adult ones, for the former concentrated on viewing

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Hasta el Fin del Mundo te Amaré (Televisa) and the latter on *Avenida Brasil* (Globo). By the way, it is precisely on this Brazilian fiction where the audiences with the highest socioeconomic level concentrated. The lowest socioeconomic levels preferred *Siempre Tuya Acapulco* (TV Azteca).

3. Transmedia reception

TV Azteca is experimenting with webseries with its acting students

In 2014, TV Azteca decided to launch its first product to be exclusively viewed on the internet. The webseries *Amor a Ciegas*¹⁸, a comedy that started airing in March, had ten chapters that were broadcast on Wednesday at 4:00 pm, through the TV portal (azteca.com) and at the end of the show *Ventaneando*, with an average length of five minutes per episode. This webseries was produced by this show (hosted by Patty Chapoy) and by Azteca Centro de Formación de Actores para TV (CEFAT). Each episode narrated the meeting of two young people on a blind date. TV Azteca wanted to draw the attention of a young audience with new products, and, unlike what Televisa has produced, what is noteworthy about this webseries is the fact that the actors are CEFAT students, that is, they are not professional actors, let alone famous ones. This indicates that TV Azteca is not only trying a new format but also experimenting with new faces, with fresher images, or trying to renovate itself. So, it is likely to be a platform for its students towards productions to come.

Televisa continues to test its transmedia strategy

When, in 2012, it introduced its first webnovela *Te Presento a Valentín*, the executives claimed that more would follow because they were looking to capture the attention of a mainly young audience. Two years later, Televisa has not produced another webnovela

¹⁸ <<http://www.aztecatrends.com/notas/actualidad/165738/azteca-estrena-webserie-amor-a-ciegas-con-alumnos-del-cefat>>

in Mexico, and we believe that this experimental stage helped them consider producing other formats, because the number of people in the audience consuming contents from mobile devices rather than from TV sets is growing every day. Thus, in 2014, it launched a webseries called *Fábrica de Sueños*¹⁹, which will comprise four seasons, with 20 two-to-five minute episodes each, with the objective of entering the Televisa facilities and go through the different departments, such as makeup, costumes, post-production, etc. It is the first time that the company “opens its doors” to let the public know a little bit of what happens within their content production.

Another element of this transmedia strategy is App Televisión. For this year, it is observed that the type of participation it promotes among its followers was modified for there is less impulse for interactivity, at least for the *telenovelas*. It used to demand a greater user participation (never an interaction), who could share videos through Facebook and was in exchange “awarded” “exclusive information”; also received messages from some of the *telenovela* characters, to encourage thus their getting “hooked” with the story. However, we detected that App Televisión eliminated awarding prizes to their followers, as well as the direct “contact” with the melodrama characters. We did not observe any instances of this tool being publicized on TV either, as it was customary in 2013; therefore, we noticed a much less aggressive participation of Televisa production through this application.

As to the transmedia strategy through the social networks, the most promoted type of interaction was presented mainly through Facebook, which is the social network with the most audience participation. We have observed that each producer conceived their transmedia strategy in a differentiated manner, for some launched opinion polls or encouraged fan participation, but, in other cases, the presentation is very basic. Unlike that of 2013, when *Lo que la Vida me Robó* had 2.5 million fans, in 2014 the *telenovela* with the most

¹⁹ <http://www.televisa.com/fabrica-de-suenos/index_mobile.html>

followers was *Hasta el Fin del Mundo te Amaré*, with 87,433, both by Televisa. This company's *telenovelas* are still the ones gathering the largest number of fans, because TV Azteca has had a very poor participation in the social networks for its *telenovelas*, what can also be observed in their products' ratings. For example, the *telenovela Las Bravo* only has 1,454 fans. It was expected that, with the first transmedia proposal by this TV station, the webseries *Amor a ciegas* would have a fan page on Facebook and that it would appeal to interaction with the young audience through the social networks²⁰, but it only offered a video chat with the actors from the forum of the show *Ventaneando*.

***Hasta el Fin del Mundo te Amaré* and *El Color de la Pasión* in Facebook**

In order to analyze transmedia reception, we have selected two melodramas. The choice was made according to the number of fans and the rating. The first case selected is the *telenovela Hasta el Fin del Mundo te Amaré*, which, according to Nielsen-Ibope reports, had a rating of 22.89 points, which rose it to the third place in terms of audience preference and the third place in terms of number of Facebook followers.²¹ The first place was occupied by *Lo que la Vida me Robó*, a melodrama that we analyzed last year, and the second place, by *Mi Corazón es Tuyo*, which was very popular among the audience; however, their producers did not choose to appeal to fan participation on the social networks. For these reasons, we have decided to analyze *Hasta el Fin del Mundo te Amaré*. The *telenovela* that we also decided to monitor is *El Color de la Pasión* since we detected an active fan and production participation.

²⁰ At the official website <<http://www.eltrece.mx/amoraciegas>> the Facebook and Twitter icons link directly to Azteca Trece, where information about the TV station is offered.

²¹ We did not consider *Lo que la Vida me Robó* or *Qué Pobres tan Ricos* because they were productions already considered for the 2014 yearbook that began broadcasting in 2013.

Hasta el Fin del Mundo te Amaré

We selected a week comprising 5 days, considering the beginning of its transmissions (July) up to December 2014.²² Table 12 shows the type of activity promoted on the days of the selected sample and fan participation.

**Table 12. Activity and fan participation
in *Hasta el Fin del Mundo te Amaré***

Date	“Likes” on photos	“Likes” on chapter trailers	Material shared or views	Comments	“Likes” on comments	Reply to fan’s comments
August 18	212 (Pedro Fernández, first leading actor)	-----	Shared 12 times	7		
September 11		277	1,530 views	25		
October 27	456 (cover)		Shared 20 times	46	129	18
November 10	323 (New leading actor, David Zepeda)	-----	Shared 3 times	36	74	
December 26		289 Passionate scene “Share it if it is your favorite”	Shared 33 times; 10,872 views	12		

Source: Obitel Mexico

In the week analyzed, the discussion among the participants turned around Pedro Fernández’s exit as the *telenovela*’s leading actor. It was claimed that it was due to his wife’s jealousy because of his scenes with leading actress Marjorie de Souza. On October 27, a fan commented that the producer Nicandro Díaz was seeking higher ratings, so he had asked the leading actors to film bedroom

²² The dates were randomly selected: August 18, September 11, October 27, November 10, December 26, 2014.

scenes, but Pedro Fernández refused. The author of such comment wondered why it was necessary to sell just sex in the *telenovela*, and this comment got 51 “likes”. The exit of the leading actor generated a discussion among the fans, some in favor and some against his leaving. From then onwards, the production generated expectation around who would be the new leading actor. On December 26, a video was uploaded with the two leading actors in a passionate scene and the request from the production to the fans saying “share it if it is your favorite scene”. As far as we can observe, fan participation concentrated mainly on discussing among them the reasons why the main leading actor left, and, in this context, production exploited it to generate greater interest in the course of the melodrama.

El Color de la Pasión

We have included the *telenovela El Color de la Pasión* in this yearbook due to the fact that we detected a more active participation on the part of the fans, which amounted to 84,491 on Facebook. We only analyzed the call launched on July 8—“Entertainment dynamics I’m your Fan”—, in which people were invited to take their photos while watching the *telenovela*, in a “creative, fun, original” manner. To be able to participate, people had to click on “Like” on the fan page, send the photo via inbox or post it on the wall. They did not say what the best picture selected by the production would win. This request received 733 “likes”, and 27 photos were posted on the wall (we do not know how many via inbox). It was interesting to observe this exercise: more women than men participated and there were photos with children, fans from Argentina, Mexico and Paraguay.

In 21 of the images, the fan appears next to or in front of a digital TV set, and in only two with analogical ones (in the rest of them the set does not appear). The fans were always close to the set and, in most of the images, they are not doing any other activity. The fans got their pictures taken while they were watching the *telenovela* and when their favorite character appeared, some even kissing the

screen. Out of the total, seven men participated, and the image obtaining the most “likes” (89) was that of a young man:



Source: <<https://www.facebook.com/elcolordelapasionoficial?fref=ts>>

We noticed that, in this dynamics, there was interaction between the production and the fans, with a total of 145 comments on the images. The fans also created Facebook pages (one with 757 and another with 2,264 followers), where there was not significant participation.

The transmedia strategy of private TV in Mexico remains on its experimental stage, and the TV stations try to make their contents available on multiplatforms. Nevertheless, the participation that producers promote is poor and the types of formats that have been set up allow a kind of fan participation that is limited to a certain extent. There is not yet an active, original participation in other spaces on their part; therefore, we consider that participative culture in Mexico, for the genre we are analyzing, is scarce.

4. Highlights of the year

There were two topics that marked the year in Mexican fiction industry: the first is TV Azteca's proposal to try to attract the audience by broadcasting Brazilian *telenovelas*; the second is the scandal starring the former *telenovela* actress, present-day First Lady, Angélica Rivera, who came to the defense of her husband on a Youtube video, announcing that she had bought her more-than-seven-million dollar home with the money that Televisa paid her for her more than fifteen-year career as an actress, trying to back up her husband when it became known that there was influence

traffic between him, Enrique Peña Nieto, and the Grupo Higa Real Estate Agency.

TV Azteca and Globo: new agreements and good decisions

TV Azteca and Globo signed their first collaboration agreement in the year 2002, when the Mexican TV network broadcast one of the most successful Brazilian *telenovelas*, *O Clone* (2001), on Canal Azteca 7, and it had poor popularity in terms of rating (3.5 points) (Ibope-AGB, 2003).

By 2005, both networks had finished the co-production and adaptation of the Brazilian *telenovela* *Top Model* (1989), which was aired on TV Azteca under the same title. In that first approach, TV Azteca adapted from Globo not only the original format but also the creative work method, the artistic design and the pre-production. However, *Top Model* did not manage to surpass four points of rating. For comparison purposes, it is worth mentioning that the Televisa *telenovela* broadcast in that same year and time was *Código Postal*, which had an average rating of 14 points.

Four years later, in 2009, both companies formalized their collaboration and agreed to “produce, co-produce, broadcast and distribute” their *telenovelas*. One of the first fruits of this relation was the broadcast in Mexico, in 2010, of the successful Globo *telenovela* *A Favorita* (2009), which had reached 47.6 rating points in Brazil. However, in Mexico, *A Favorita* had to be taken off the air after three weeks, since it did not manage to surpass the three rating points. One of the reasons was that TV Azteca placed it in the morning hours, and not at its prime time.

The agreements gave new fruits in 2010, when *Entre el Amor y el Deseo*, an adaptation of *Louco Amor* was co-produced. However, five years had to pass before the two TV companies decided to retake their collaboration. This time, TV Azteca placed Brazilian *telenovelas* in prime time, which happened with *Avenida Brasil* that started airing at 9 pm on Azteca 13, the channel’s prime time. This *telenovela* was premiered in 2012 in Brazil and it reached over

40 rating points. In Mexico, though not so popular, it managed to surpass TV Azteca's expectations because it generated ten *rating* points since the beginning, which held significantly throughout its time on the air until it reached 15 rating points by the final chapters. That is unusual for a TV Azteca fiction, which, according to *Obitel* data, does not surpass the ten points.

In 2014, *Avenida Brasil* was followed by *El Astro*, *La Guerrera* and *Rastros de Mentiras*. The latter, whose original title is *Amor à vida*, has reached great popularity because it deals with sexual diversity openly, managing to maintain the rating left by *Avenida Brasil*. Therefore, it is already among the TV contents with the most viewers in TV Azteca in 2015. So the boom of the Globo *telenovelas* in TV Azteca will be in effect in the years to come.

Gaviota and the political scandal in the White House

At 150 Sierra Gorda Street, in the Lomas de Chapultepec neighborhood, lies the house where the presidential couple, Enrique Peña Nieto and Angélica Rivera, lives. It is a "white house" built by Grupo Higa, a real estate company favored with construction contracts, at the time in which the now president was the governor of the State of Mexico.

The white house, which still belongs to Grupo Higa, came to public notice in a report that *Hola*, the show magazine, published in May 2013. After the first emission of *MVS Noticias* (November 09, 2014), presented by Carmen Aristegui, it became known both where the house came from and what it had cost: seven million dollars.

The house did not belong to president Peña Nieto but to his wife, Angélica Rivera, who, upon the scandal breaking open, came to her husband's defense on a video that she herself uploaded to YouTube, denying that there was any relation of corruption and influence traffic, because she claimed to have bought that house with the money she had earned for her work as a Televisa actress: "Today, I am here to defend my children's, my husband's and my own integrity. Along with this explanation, I am publishing private docu-

ments without actually having to, because, as I said before, I am not a public servant, but I cannot permit this issue to question my honor and, above all, I cannot let this damage my family”, she declared in her video.

In addition, she added that she had been able to buy the “white house”, which she had purchased and built with the support of Grupo Higa, because it was next to the house that Televisa Talento S.A. de C.V. had transferred in her favor in 2010. The transaction in favor of the former actress took place on December 14, 2010, 17 days after her marriage to Peña Nieto. However, she has insisted that she bought both houses—which together cost over 10 million dollars—with the money she had earned as an actress. Other actresses, after the scandal, have made it clear that it is impossible to make that kind of money in Televisa, because actresses such as Thalía (an icon of Mexican *telenovelas* from the 90s) claim that she earned the highest salary ever paid in the history of the station and never had that kind of money.

5. Theme of the year: gender relations in the television fiction

The privileged fiction format in Mexico in 2014 was, as usual, that of the *telenovela*. Although recently the production of the format in the country has resorted to the use of scripts that have succeeded in other countries of the region, adaptations have been given priority to, nationalizing the stories and harmonizing the narrative structures to suit the formula of proven local success. In that sense, the Mexican *telenovela* has been able to retain many of the traditional styles of narrating reality, reflecting social relations and portraying the world, which have worked well for 60 years. For the same reasons, 2014 fiction, at least the one that is among the most watched, remains stuck on a traditional way of seeing melodrama.

Analysts of the format have characterized the Mexican *telenovela* as the model that sticks the most to the archaic forms of narration, and it makes reference to the unique supremacy that the melodrama has had in the historic structuring of the characteristics

of the local format. The comment is not insignificant, because, while in other countries in the region fiction products have made significant progress in terms of representation strategy, the national rut of the successful formula makes it highly reiterative. Whether they produce remakes of old products, as in the case of *Lo que la Vida me Robó*, or whether they buy scripts from other countries, as in *Mi Corazón es Tuyo*, the national TV industry imposes the traditional marks of acknowledgement and a battery of strategies anchored in the most classical melodrama.

This characterization of the Mexican model is not insignificant either, precisely inasmuch as the narrative structures of the classical melodrama already contain a well-established gender representation logic, which has to do with the ethics of the literary genre. The management of *pathos*, the binary morality, the high polarization, emotional over-excitement (Singer, 2001) have always required a careful management of the representations of the male and the female so that they are in harmony with the framework of the moral absolutes that lead the story. This fact makes it possible through the personalization and individualization of archetypes, for all kinds of social problems to be approached, without affecting the basic principles of the format.

It is in this narrative context that the 2014 Mexican *telenovelas* have continued with the type of representations of the traditional gender configuration of melodrama by assigning each character to a kind of man or woman. This year nomad genders have not been visible, as it has happened on other occasions, that is why here we will refer to the two patterns of gender representation, thought through a highly heteronormative discourse and its symbolic connection with ethical and moral absolutes that are schematically divided into “good” and “evil”.

Derived from it, the analysis of the representations was divided into women and men (“good” and “bad”), to explain the way in which traditional narrative structures limit the options of possible representations in the Mexican *telenovela*.

Victims and evil: emotional excitement set on stage in the *telenovela* melodrama has to do basically with the constant occurrence of extreme moral injustice which, eventually, is solved in the plot. To this end, the role of the victim is always necessary, usually associated with a female role. In this year's *telenovelas*, the logics held: the "good" women in the *telenovela*, constantly identified as victims, are characters devoid of personal resources, which leave them at the mercy of fate.

The plot of some *telenovelas*, such as *Las Bravo*, *Mi Corazón es Tuyo*, *Lo que la Vida me Robó* or *Hasta el Fin del Mundo te Amaré*, placed on the center of the plot the idea of a woman victim of a fate that makes the decisions for her (being poor, rich, beautiful, having a family, etc.). The elimination of the female agency does not only expose her to the symbolic context of the *telenovela* but also disowns all the actions by the character in the plot, which makes it possible for the emotion-action cycle to continue, without having to submit it to the possible complexity of the individual.

In this sense, the women can be professionals, enterprising and hard-working, and yet their weakness in this environment and these circumstances is not significantly modified by her qualities. In *Las Bravo*, the father's death leaves a family of women out in the open in the world of vice and the promiscuity of prostitution, until a man (Leonardo, in whose care the father left them before he died) straightens up the order of things protecting them as their private "guardian angel". In *Mi Corazón es Tuyo*, the circumstances of life force Ana Leal to become a pole dancer to survive, when her main role should be that of a private nanny. Here also a man, who loves his family, but who is really in love with Ana, must forgive her to be able to marry her and save her from the terrible fate.

For the woman victim, destiny has then a male personality. It is bad men who force them into tragic destinies in the traditional morality (prostitution, bad economic decisions, etc.), but it is also men who rescue them from the claws of that fate to return them to

their assigned roles: mothers of a family, professional women and, in general, roles that they must play with the private space.

The image, the symbol, that is narratively represented by this female role, is obviously that of the Virgin Mary, in her Guadalupe advocacy. In *Las Bravo*, it is a constant character that is found in a central spot of the room without furniture (due to an eviction) of Valentina, the mother of the family. Each setback of fate is pretext enough for her to bow in front of the Marian image to request her support and understanding. In *Hasta el Fin del Mundo te Amaré*, Sofía, the business woman owner of the Ripoll chocolate factory, carries her around her neck and invokes her in many situations, even to get help deciding between two men: a wicked, greedy one and the love of her life. The image of the Virgin is part of the hidden mechanisms of fate (a sort of *Deus ex Machina*), which moves the female action in lieu of all individual agency.

On the opposite pole of the moral and representational spectrum, there is the wicked woman. Greedy women, they do have an agency, who take advantage of the ups and downs of fate, the problems of love and heartache, the secret and the perpetual possibility of identity revelation, to forge a road linked to the sins of envy and greed. Using the resource of the representation of the good woman, they apply strategies such as appearing to be women who work but who suffer in order to advance in the attainment of their plans. Their power to manipulate the consciences and attitudes of the rest of the characters lies in the management of class values, in their proclivity to reveal the hidden secret of good men and women. If the motor of the victim's action comes from heaven and the men, that of the evil woman comes from a feeling of revenge, which restores the forces of destiny in her personal favor.

Heroes and villains: in a way similar to that of the case of the female roles, the representation of the *telenovela* man is highly polarized. There are no mysteries, no intricacies, and no complexities at all in male personality. They can be heroes or villains, depending on their attitudes towards traditional values. The great difference

with female representation is that men are the ones with agency; their actions are so powerful that they may result in fundamental plot changes. Both the good and the bad are vested with the power to decide the women's fates.

The basic good man is a provider, a family character who can be prone to sin; hence, his value within the plot lies on how close or how far he is from that moral unbalance. The man of 2014 Mexican *telenovela* is not an old-style patriarch, a stereotype of a small-scale rich landowner. The male role, in its positive character, is a modern, understanding father. He is still the center and the pillar of the family organization, the basic institution of the *telenovela* system of representations; however, his decisions are taken in consensus, with the support of the woman-victim-mother.

The good man is, in a sense, "effeminate" (just as it has been in the history of the national *telenovela*), not as an alternative representation of gender, but in that he can be the victim of the same ups and downs of fate as the female victims. He is noble, a little bit of a brute, he suffers from fate, but that suffering is the road to happiness. He helps at home and accompanies the woman in her education, but he is still the center of the decisions, so as to maintain family unity. In many senses, the good man is not a "prince anymore, but a hero" (*Las Bravo*), and his heroic action consists in being the center that reorganizes the family in terms of traditional ethical principles, a man who leaves it all to protect honor, he is a dad "who takes care of you, the one who gives you his support, his affection, the one who is always making sure that you want nothing" (*Hasta el Fin del Mundo te Amaré*). He is poor because life has treated him badly, but he follows the guide of a recent heteronormativity, with upper middle-class values, in which it is possible to observe that the only commitment is with the nuclear family, made up of the father, mother and children, the decent family. His contrary is the villain, who can be represented in different ways. Firstly, a good man gone astray, one who breaks his pact of providing to subject the family to the risks of sin (see *Las Bravo*). They are men who leave debts, who

cheat on their partners with other women, whose agency comes into play not to counteract an adverse destiny, but to join it.

There are also men who represent the opposite of what happened in the *telenovelas* from other times. The *telenovela* in 2014 makes fun of the controlling patriarch, of the small king. The *telenovela* questions the foundations of this type of patriarchy by means of the permissiveness of youthful “rebelliousness”, a burlesque reference to “other times” in which the strict, hierarchical control of a stubborn, intransigent and ridiculously intolerant man, who appeals to values and categories that do not apply to the reality of the melodrama anymore (class and ethnicity, for example). There is no criticism coming from the theory of gender, but rather mockery of a control that is less and less possible each day.

Finally, there is the villain, who operates on the dark side of the plot. He plays a role complementary to that of the evil woman, since his role as negative operator of destiny consists in hampering the attainment of happiness. Enrique Velázquez, “the devil’s advocate” in *Las Bravo*, or Patricio Iturbide (it should be pointed out that, in Mexico, that surname is strongly linked to a historic betrayal), in *Hasta el Fin del Mundo te Amaré*, fulfill the function of victimizing good men and women, taking them to the limits of the undesirable, of sin, of dissolute life, etc.

As we can see, in 2014, the *telenovela* returned, in terms of gender representation, to an anchorage on the characteristics of traditional literary melodrama. The representations of the male and the female are strongly linked with the extreme polarization of traditional values, essential to a certain extent, in whose production the narrative limits of the male and the female lie.

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1. Peru's audiovisual context in 2014

The beginning of 2014 confirmed the trend of what had happened at the end of the preceding year: a crisis concerning América Televisión productions, the leader network in fiction reception and broadcasting in Peru. Because of the decrease in their fiction reception at prime time with *Ciro, el Ángel del Colca*, the network decided to move this fiction from 9 p.m. to midnight, which meant moving another national fiction (*Cholo Powers*) from 8 p.m. to 9 p.m. and widen the schedule of its reality game show *Esto es Guerra* until 9 p.m.. By the end of January, a new national fiction—*Hotel Otelo*—did not reach the expected audience, so it was taken off the air after its sixth chapter and was replaced by a Mexican *telenovela*. Thus, during summer, the prime time did not show any national fiction, and part of the programming was occupied by the reality game show of the television network.

¹ This chapter was written with the support of Ibope Media Peru, which provided us the reception information used on this study. The research was possible thanks to the support of General Directorate and Vice-Rectorate of Research of Pontificia Universidad Católica del Perú.

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On the other hand, the new Frecuencia Latina owners took control of the television network at the end of 2013 and changes began to be noticed in 2014. The most visible change was the one concerning its name, since at present it is named Latina, leaving behind the word “frecuencia” which “gives relevance to a signal no longer valid; and Latina is a production company of multiplatform audiovisual content”, as Gabriel Derteano, Digital Media Chief in Latina³, stated. Derteano declared that the new network philosophy “cannot longer understand the television business without using other devices. Latina is not a television production company of television content”. The network has reinforced the area of multiplatform contents that have been developed mostly in its realities and show programs although Latina broadcasted some national series and hopes to strongly incorporate transmedia in the next production.

Towards the mid-year, it was also announced that Imizu, the independent and most consolidated television production company in Peru together with Del Barrio, had sold 51% of its shares to the Spanish audiovisual group Secuoya. Susana Bamonde, Imizu’s co-founder, declares that this fact would increase the reception of their formats and production at an international level.

During 2014, in a similar way to América and Latina, ATV network reinforced its show programs and reality game shows, and, in general, all networks programmed less fiction than years before.

1.1 Open TV in Peru

National television networks are the same as mentioned in previous reports, being the only change the name of Latina. They are still broadcasting in simulcast (analog broadcasting and high definition digital signal broadcasting), and there is a series of small television stations that reach local and regional areas trying to adapt to new requirements in order to move to digital broadcasting.

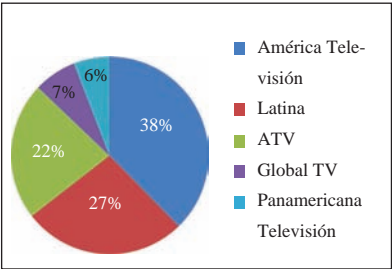
³ Personal interview.

Chart 1. Open TV national networks in Peru

Private networks (5)	Public networks (1)
Latina (2)	TV Perú (7)
América Televisión (4)	
Panamericana Televisión (5)	
ATV (9)	
Global TV (13)	
TOTAL NETWORKS = 6 TOTAL CHANNELS = 6	

Source: Obitel Peru

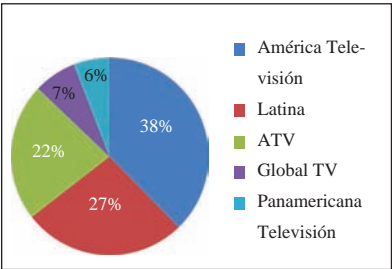
Graph 1. TV audience and share (homes)



Source: Ibope Media Peru

TV network	Home audience	%
América Televisión	8.8	37.13
Latina	6.6	27.85
ATV	5.3	22.36
Global TV	1.7	7.17
Panamericana Televisión	1.3	5.49
TV Perú ⁴	0	0.00
TOTAL	23.7	100

Graph 2. Share (homes) by station



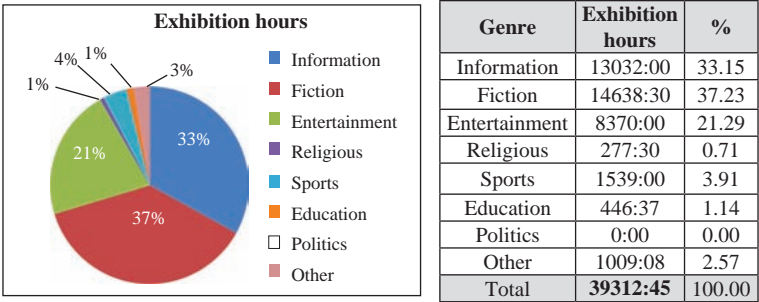
Source:Source: Ibope Media Peru

Total TV sets on – Special (TLE)	Share homes	%
América Televisión	23.2	36.94
Latina	17.5	27.87
ATV	14	22.29
Global TV	4.6	7.32
Panamericana Televisión	3.5	5.57
TV Perú	0	0.00
TOTAL	62.8	100

⁴ TV Perú’s reception is not measured by enterprises as required by the network itself.

The trend showed in 2013 continued in 2014, with América Televisión broadening the audience’s preference and Latina moving down ATV to the third position.⁵

Graph 3. Offer by genre in TV programming



Source: Obitel Peru

TV genre data let us show a setback concerning fiction presence on Peruvian TV screens, with 42% in 2013 and down to 37.23% in 2014. All television networks displayed less fiction than the preceding year, except Global TV, whose 91% of the programs were fiction, mostly from non Ibero-American countries. This general fiction setback is related to the increase of news and entertainment programs (such as the already mentioned reality game shows).

We must point out that in several news programs some sections have been added (with longer duration) where the events of reality game shows, celebrities and other show programs⁶ are reported and much of the information on these programs is presented as “breaking news” within the news program. Thus, the entertainment number does not show the true presence it has had in 2014.

⁵ We must remember that national Network TV Perú required not to be considered in reception measurements some years ago.

⁶ This trend had already been observed on the 2013 yearbook.

1.2. Audience trends in 2014

According to data provided by Ibope Media Peru, Peruvian audience divide their preferences among fictions, news and contest programs. Fiction is watched mainly by less favored segments (reaching up to 60% of the audience, in many cases), while more favored segments (including segment C, according to Ibope's categorization) have more preference by contest and news programs. As seen in previous years, fiction audience (and television audience in general) is mostly female, while the male audience watch more contest and news programs.

1.3. Advertising investments of the year: in TV and fiction

According to information provided by Ibope Media Peru, television investment increased in the last year almost 10% in comparison to the previous year. Radio businesses also increased slightly its participation in advertising, but the rest of the media showed a great fall, being cable networks the ones that show a greater negative difference concerning advertising investment in relation to the previous year (a 12% fall).

1.4. Merchandising and social merchandising

Peruvian television fiction, especially broadcasted by América Televisión, continued to insert advertising within its chapters as observed in previous year. Besides the presence of products as part of the set, the consumption of some products or services by leading actors or showing any sponsor's products at the beginning or ending of the series of commercials has continued, as well as the insertion of scenes in which leading actors perform a kind of commercial spot, talking about the benefits and qualities of a sponsor's brand.

Although some Peruvian fictions generated products for the national market, such as notebooks or lunch bags, their volume was much less than in preceding years when magazines, albums, circus, etc. were offered. This kind of products has been present in contest

programs and reality game shows, which have increased their popularity in recent years.

A decreasing trend concerning social merchandising also continues. This topic as well as the social ones are practically absent in Peruvian fiction, with exception of *Conversando con la Luna*, a fiction broadcasted by TV Perú that has a clear social objective.

1.5. Communication policies

In relation to legal aspects, an outstanding fact was the rescheduling, in September 2014, of the deadline for enterprises to apply for licenses to broadcast digital television. Some analysts consider it to be a postponement of the first⁷ “analog blackout” until 2024. The official reason is that a market penetration of digital television sets has not been sufficient yet and, therefore, even the blackout could leave television stations without viewers. The main objective is to secure digital television sets accessible to audiences in the C and D levels. There was expectation concerning digital television sets sales motivated by the 2014 FIFA World Cup Brazil, but it did not result as expected, maybe because television networks having the broadcasting rights (ATV and Global TV) used their open signal in both versions, analog and digital.

According to the Ministry of Transport and Communications in Peru, only 20% of existing television sets have a digital tuner. Despite the plans and promises from different governments, TV converter boxes have not been imported nor produced in the country as to let an analog television set receive a digital signal.

The date of postponement to ask for transmission licenses voided the 2014 first term deadline and let new license requests open until the end of 2019. This measure produced several claims from the side of enterprises that have accomplished to present their request

⁷ The Master Plan to implement Digital Terrestrial Television in Peru determined four moments for the analog blackout in the country, according to different territories. The first date (2020) considered Lima and 15 cities in the country.

forms before due date and have made enormous investments to buy digital equipment.

The Ministry has already assigned digital licenses to 12 enterprises in Lima and Callao; the September delay means that enterprises in Lima and other cities could have access to digital frequencies until the end of 2019.

By the end of 2014, there are 26 digital television stations using a digital⁸ signal, in 15 frequencies⁹. Besides the six main television networks already seen in previous yearbooks (nationwide broadcasting, used in this research), some television stations that used to broadcast through UHF signal¹⁰ have started to broadcast with the digital signal: Canal 33, Pax TV (two channels in frequency 17), Bethel TV (two channels in frequency 25), and Enlace (two channels in frequency 34). Additionally, there are Capital TV (broadcasts radio programs from Capital radio station), Justicia TV (which belongs to the Peruvian Judicial Power), Arpeggio and ATV Sur, both related to the broadcaster Angel González.

It is interesting to point out that religious television stations are also using a digital signal in a regular basis. According to the Ministry of Transport and Communication website, we can observe that almost 30% of the licenses assigned in UHF are religious television stations (mainly evangelical ones).

1.6. Public TV

For a third consecutive year, the public television network TV Perú produced the fiction *Conversando con la Luna*, a series of stories including social topics told in five chapters programmed from

⁸ However, as we have already pointed out in prior yearbooks, several television networks continue broadcasting a signal which is not high definition in those frequencies.

⁹ In the digital system, the same frequency can be subdivided in four channels with different programming. In the case of TV Perú, for example, it broadcasts in Lima in four channels: 7.1, 7.2, 7.3 and 7.4

¹⁰ Since digital television signal uses radio electric space of UHF, the Peruvian law automatically grants a television channel to all stations broadcasting in UHF. The requirement to obtain a digital frequency was to start digital transmissions until the middle of the year 2014. This date was also extended.

Monday to Friday. The third season's twelve stories were displayed twice a day and they were also alternated with prior season stories, both in the analog signals as well as in two digital signals. The topics in the third season included medical negligence, adolescent parenthood, terrorism, woman's dignity, drug traffic, etc.

As we have already pointed out, TV Perú's reception is not measured by the rating agencies – according to a decision made by the television network –, but the series producers expressed that their own surveys showed that the premiere time (5 p.m.) appeared to have less audience than the replay (11 p.m.), a closer schedule to the Peruvian prime time.

As already mentioned, TV Perú owns four regular television channels with digital signals, and it is starting to widen the coverage with this type of signal in order to reach all the territory. Three out of four television channels share the programming although in different schedules. The last one is dedicated to the news and it shares the programming with the other channels during the news programs. However, a feature still kept in the different TV Perú television channels (analog and digital) is that it continues being used as an open window of the government activities, and the programming can be interrupted at any time in order to broadcast the president or any important government representative's activities.

1.7. Pay TV

The three main cable enterprises (Movistar, Claro and DirecTV) continued controlling the market and their fight to obtain more clients, both in the standard service as well as in the high definition one. Before the 2014 FIFA World Cup Brazil transmission, constant advertising campaigns were seen to intend to catch more clients. According to data provided by Ibope, cable penetration into the Peruvian market exceeded 73%, almost six points more than in 2013.

In relation to cable stations audience, the trend already seen in previous years is maintained. TL Novelas television network continues to be the one with more audience, followed by the chil-

dren television networks Discovery Kids, Disney XD and Cartoon Network. It is interesting to observe that the audience home share of TL Novelas (4%) and Discovery Kids (3.6%) is higher than the share obtained by Panamericana Televisión (3.5%), which continues broadcasting replayed programming from former decades.

1.8. Information and Communication Technology (ICT) trends

The start of operations from Vietnamese Enterprise Viettel Telecom (Bitel) and the changing of Nextel business name to Entel caused a trade war among the mobile telephone companies, contributing with the increase of smartphones in the Peruvian market. At the beginning of 2013, Ipsos-Apoyo enterprise estimated that only 16% of Peruvians had a smartphone. By the end of 2014, it is estimated that around 30% of existing cell phones are smartphones.¹¹ We should also point out the possibility of providing mobile telephone service through 4G band since January 2014, which made it possible to watch videos on cell phones.

According to Ibope, the penetration of computers in the Peruvian homes reached 50.7%, while the internet presence reached 44.7% (5% higher in comparison to 2013). We have to remember that the Peruvian territory is very complex and that there are difficult access areas where there are no roads, telephone service or open television.

Nevertheless, in Peru webseries have been produced in the last years. Four new productions should be noted in 2014 (*Aj Zombies*, *Perfectos Imperfectos*, *Sola por Hoy*, *Tal Como Eres*), as well as the continuation of another one that started in 2013 (*Los Cinéfilos*, which reached its 45th episode at the end of 2014). Most of these webseries are comedies and count on 40 thousand subscribers in average.

From all webseries mentioned, the only one that is not a comedy is *Tal Como Eres*, which tells the life and romantic matters of four female friends. The main couple is played by Jazmín Pinedo

¹¹ Data provided by iab.Perú

and Gino Assereto, participants in the reality game show *Esto es Guerra*. Maricris Rubio (a model who appeared in the reality game show *Titanes*) and Antonio Pavón (who participated in five Peruvian reality game shows in the last years) also play characters in the webseries.

However, the involvement in fiction of these program contestants (especially in webseries) is not new. Between 2012 and 2013, ten episodes of *El 202* were released, which is a webseries starred (and produced) by Julián Zucchi and Yidda Eslava, former contestants of the reality game show *Combate*. Introducing people who have become popular characters as leading actors and actresses in fiction is a common resource if the objective is to obtain an increased number of spectators, whether they have acting skills or not.

In brief, we can say that the spectrum to have access to fiction is widening because of different platform development and access improvement through a variety of means: Digital Terrestrial Television, mobile wideband, cable, satellite signals, etc. However, this does not necessarily mean an increase nor an improvement of national fiction production.

2. Analysis of the year: national and Ibero-American premiere fiction

Despite the crisis we have referred to at the beginning of this report, the number of productions continued within the average of preceding years. The total number of broadcasted fictions shows a decrease of 20% in comparison to the previous year, which is related to the setback in the number of hours of broadcasted fiction this year.

Table 1. Fiction broadcast in 2014
(national and foreign; premieres, reruns and co-productions)

PREMIERE NATIONAL TITLES – 15	PREMIERE CO-PRODUCTIONS – 6
<p>América Televisión – 9 national titles</p> <ol style="list-style-type: none"> 1. <i>Al Fondo hay Sitio</i> 6th season (soap opera) 2. <i>Camino al Triunfo</i> (series) 3. <i>Cholo Powers</i> (miniseries) 4. <i>Ciro, el Ángel del Colca</i> (miniseries) 5. <i>Hotel Otelo</i> (miniseries) 6. <i>Locura de Amor</i> (series) 7. <i>Mi Amor el Wachimán</i> 3 (series) 8. <i>Solamente Milagros</i> 3rd season (series) 9. <i>Solamente Milagros</i> 4th season (series) <p>Latina – 4 national titles</p> <ol style="list-style-type: none"> 10. <i>Comando Alfa</i> (miniseries) 11. <i>Goleadores</i> (miniseries) 12. <i>La Paisana Jacinta</i> (series) 13. <i>Confesiones</i> (series) <p>Panamericana Televisión – 1 national title</p> <ol style="list-style-type: none"> 14. <i>Promoción</i> (miniseries) <p>TV Perú – 1 national title</p> <ol style="list-style-type: none"> 15. <i>Conversando con la Luna</i> 3 (miniseries) 	<p>ATV – 4 co-productions</p> <ol style="list-style-type: none"> 41. <i>El Señor de los Cielos</i> (telenovela – USA, Mexico, Colombia) 42. <i>La Patrona</i> (telenovela – USA, Mexico) 43. <i>Doña Bárbara</i> (telenovela – USA, Colombia) 44. <i>La Impostora</i> (telenovela – USA, Mexico) <p>Global TV – 1 co-production</p> <ol style="list-style-type: none"> 41*. <i>El Señor de los Cielos</i> (telenovela – USA, Mexico, Colombia) 45. <i>El Señor de los Cielos</i> 2 (telenovela – USA, Mexico, Colombia) <p>Panamericana – 1 co-production</p> <ol style="list-style-type: none"> 46. <i>Tierra Indomable</i> (telenovela – Italy, Argentina)
CO-PRODUCTIONS – 0	RERUN TITLES – 27
<p>PREMIERE FOREIGN TITLES – 40</p> <p>América Televisión – 14 foreign titles</p> <ol style="list-style-type: none"> 1. <i>Corazón Indomable</i> (telenovela – Mexico) 2. <i>De que te Quiero, te Quiero</i> (telenovela – Mexico) 3. <i>El Color de la Pasión</i> (telenovela – Mexico) 4. <i>Hasta el Fin del Mundo te Amaré</i> (telenovela – Mexico) 5. <i>La Gata</i> (telenovela – Mexico) 6. <i>La Malquerida</i> (telenovela – Mexico) 7. <i>Libre para Amarte</i> (telenovela – Mexico) 8. <i>Lo que la Vida me Robó</i> (telenovela – Mexico) 9. <i>Por Ella soy Eva</i> (telenovela – Mexico) 10. <i>Porque el Amor Manda</i> (telenovela – 	<p>América Televisión – 2 national titles 8 foreign titles</p> <ol style="list-style-type: none"> 1. <i>Mi Amor el Wachimán</i> (miniseries) 2. <i>Mi Amor el Wachimán</i> 2 (miniseries) 3. <i>Chespirito</i> (series – Mexico) 4. <i>Como Dice el Dicho</i> (series – Mexico) 5. <i>El Chapulín Colorado</i> (series – Mexico) 6. <i>El Chavo del Ocho</i> (series – Mexico) 7. <i>El Privilegio de Amar</i> (telenovela – Mexico) 8. <i>La Madrastra</i> (telenovela – Mexico) 9. <i>La Rosa de Guadalupe</i> (series – Mexico) 10. <i>La Usurpadora</i> (telenovela – Mexico) <p>ATV – 6 foreign titles</p> <ol style="list-style-type: none"> 11. <i>Mujeres Asesinas</i> (series – Argentina) 12. <i>Sangre Fría</i> (miniseries – Argentina) 13. <i>Señora del Destino</i> (telenovela – Brazil) 14. <i>La Vida es Así</i> (miniseries – USA) 15. <i>Cada Quien su Santo</i> (series – Mexico) 16. <i>Lo que Callamos las Mujeres</i> (series – Mexico)

<p>Mexico)</p> <p>11. <i>Por Siempre mi Amor</i> (telenovela – Mexico)</p> <p>12. <i>Que Pobres Tan Ricos</i> (telenovela – Mexico)</p> <p>13. <i>Quiero Amarte</i> (telenovela – Mexico)</p> <p>14. <i>Yo no Creo en los Hombres</i> (telenovela – Mexico)</p> <p>ATV – 12 foreign titles</p> <p>15. <i>Avenida Brazil</i> (telenovela – Brazil)</p> <p>16. <i>Flor do Caribe</i> (telenovela – Brazil)</p> <p>17. <i>Gabriela</i> (telenovela – Brazil)</p> <p>18. <i>La Guerrera</i> (telenovela – Brazil)</p> <p>19. <i>La Vida Sigue</i> (telenovela – Brazil)</p> <p>20. <i>Rastros de Mentiras</i> (telenovela – Brazil)</p> <p>21. <i>Allá te Espero</i> (telenovela – Colombia)</p> <p>22. <i>Sin Retorno</i> (series – Colombia)</p> <p>23. <i>Amarte Así</i> (telenovela – USA)</p> <p>24. <i>En Otra Piel</i> (telenovela – USA)</p> <p>25. <i>Desastre: Reconstruyendo una Vida</i> (series – Mexico)</p> <p>26. <i>Emperatriz</i> (telenovela – Mexico)</p> <p>Latina – 7 foreign titles</p> <p>27. <i>El Rey David</i> (miniseries, Brazil)</p> <p>28. <i>José de Egipto</i> (miniseries, Brazil)</p> <p>29. <i>La Reina Ester</i> (miniseries, Brazil)</p> <p>30. <i>Milagros de Jesús</i> (miniseries, Brazil)</p> <p>31. <i>Sansón y Dalila</i> (miniseries, Brazil)</p> <p>32. <i>Historias de la Virgen Morena</i> (series, USA)</p> <p>33. <i>La Prepago</i> (telenovela, Colombia)</p> <p>Global TV – 4 foreign titles</p> <p>34. <i>Amor Sincero</i> (telenovela – Colombia)</p> <p>35. <i>El Capo 2</i> (series – Colombia)</p> <p>36. <i>Hay alguien ahí</i> (series – Spain)</p> <p>37. <i>Lo que la Gente Cuenta</i> (series – Mexico)</p> <p>Panamericana – 3 foreign titles</p> <p>38. <i>Una Rosa con Amor</i> (telenovela – Brazil)</p> <p>39. <i>Voces Anónimas</i> (docudrama – Uruguay)</p> <p>40. <i>Tu Voz Estéreo</i> (series – Colombia)</p>	<p>Panamericana Televisión – 3 national titles, 1 foreign title</p> <p>17. <i>El Cholo Juanito y Richard Douglas</i> (series)</p> <p>18. <i>Los Pérez Gil</i> (series)</p> <p>19. <i>Detrás del crimen</i> (docudrama)</p> <p>20. <i>Sin tetas no hay paraíso</i> (series – Colombia)</p> <p>TV Perú – 2 national titles</p> <p>21. <i>Conversando con la Luna 1</i> (miniseries)</p> <p>22. <i>Conversando con la Luna 2</i> (miniseries)</p> <p>Global TV – 5 foreign titles</p> <p>23. <i>La Niñera</i> (series – Argentina)</p> <p>24. <i>El Capo</i> (series – Colombia)</p> <p>25. <i>La Mujer en el Espejo</i> (telenovela – Colombia)</p> <p>26. <i>La Ronca de Oro</i> (telenovela, Colombia)</p> <p>27. <i>Una Maid en Manhattan</i> (telenovela, USA)</p> <p>CO-PRODUCTION RERUNS – 5</p> <p>ATV – 3 co-productions</p> <p>28. <i>Decisiones Adultos</i> (series – Colombia, Mexico, USA, Puerto Rico)</p> <p>29. <i>Decisiones Extremas</i> (series – Colombia, USA)</p> <p>30. <i>Decisiones de Mujeres</i> (series – Colombia, USA)</p> <p>Panamericana Televisión – 1 co-production</p> <p>31. <i>María Rosa Búscame una Esposa</i> (telenovela – Peru, Venezuela)</p> <p>Global TV – 1 co-productions</p> <p>32. <i>Pasión de Gavilanes</i> (telenovela – Colombia, USA)</p> <p>TOTAL BROADCASTED TITLES: 93</p>
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* See footnote 12.

Source: Obitel Peru

In the case of national premieres, we must emphasize that Panamericana produced only one national series while ATV, after the poor audience results with *Avenida Peru* in 2013, did not have any national fiction production. América's trend to emit Mexican fiction can be observed and also that Brazilian productions have managed to be broadcasted not only by ATV but also by Latina.

We can also notice a disorganized TV programming in some television stations. An example in the case of *El Señor de los Cielos*, which began in ATV and, after 40 chapters, it continued in Global TV¹² (which belongs to the same television company). Taking off the air a fiction without apparent reason, changing its programming or interrupting it without further explanation has become a common rule in every Peruvian network.

Table 2. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chapters/ Episodes	%	Hours	%
NATIONAL (total)	15	24.6	534	15.6	412:52	16.3
OBITEL COUNTRIES (total)	46	75.4	2900	84.4	2119:07	83.7
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00	0.0
Argentina	1	1.6	25	0.7	18:45	0.7
Brazil	12	19.7	644	18.8	490:07	19.4
Chile	0	0.0	0	0.0	0:00	0.0
Colombia	9	14.8	384	11.2	317:37	12.5
Ecuador	0	0.0	0	0.0	0:00	0.0
Spain	1	1.6	27	0.8	20:15	0.8
USA (Hispanic production)	8	13.1	553	16.1	452:15	17.9
Mexico	20	32.8	1839	53.6	1285:52	50.8
Peru	15	24.6	534.0	15.6	412:52	16.3
Portugal	0	0.0	0	0.0	0:00	0.0
Uruguay	1	1.6	18	0.5	13:30	0.5
Venezuela	0	0.0	0	0.0	0:00	0.0
TOTAL	61*	100.0	3434	100.0	2531:59	100.0

* The number of titles by country is larger than the 61 stated in the total, since the co-productions have been counted only once for each country. See co-production details in Table 3.

Source: Obitel Peru

¹² Although it is mentioned twice, it counts as only one broadcasted fiction. That is the reason of repeated number in Table 1.

Table 3. Premiere co-productions

	Titles	Co-production countries	Production houses	Format
Obitel countries	<i>El Señor de los Cielos</i>	USA, Mexico, Colombia	Telemundo and Caracol Televisión	<i>Telenovela</i>
	<i>La Patrona</i>	USA, Mexico	Telemundo and Argos Comunicación	<i>Telenovela</i>
	<i>Doña Bárbara</i>	USA, Colombia	R.T.I. Televisión, Telemundo and Sony Pictures Televisión	<i>Telenovela</i>
	<i>El Señor de los Cielos 2</i>	USA, Mexico, Colombia	Telemundo and Caracol Televisión	<i>Telenovela</i>
	<i>La Impostora</i>	USA, Mexico	Telemundo	<i>Telenovela</i>
TOTAL CO-PRODUCTION TITLES WITHIN OBITEL COUNTRIES: 5				
Non Obitel countries	-	-	-	-
TOTAL CO-PRODUCTION TITLES WITH NON OBITEL COUNTRIES: 0				
Obitel + non Obitel countries	<i>Tierra Indomable</i>	Italy, Argentina	Rai Fiction and Albatross Entertainment	<i>Telenovela</i>
TOTAL CO-PRODUCTIONS WITH OBITEL + NON OBITEL COUNTRIES: 1				
TOTAL CO-PRODUCTIONS: 6				

Source: Obitel Peru

The number of premiere titles on Peruvian screens continues rising since the last three years, reaching 61 in 2014 (40 and 54 titles in the previous years). There is an evident increase of Mexican and Brazilian productions. The number of Brazilian titles, between two and five in previous years, has become as high as the national titles and their presence on the screen (measured in hours) is higher than the national production. On the other hand, the number of Mexican premiere surpasses the national one and the hours of premiere Mexican production have meant more than half of the total Obitel premiere fiction, something that had not occurred in several years.

Prime time is still the main slot for Peruvian premiere fiction. Despite the changes mentioned in previous pages, more than 76% of premiere was programmed in television prime time, which is more than the year before. For the rest of Obitel fiction, prime time and the afternoon are important slots. We must note that the night percentages answer to fiction broadcasted at 11 p.m.

Table 4. Premiere chapters/episodes and hours by time slot

Time slots	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (6:00-12:00)	30	5.6	22:30	5.4	385	13.3	201:45	9.5	415	12.1	224:15	8.9
Afternoon (12:00-18:00)	73	13.7	57:00	13.8	1042	35.9	816:45	38.5	1115	32.5	873:45	34.5
Prime time (18:00-23:00)	406	76.0	314:37	76.2	1173	40.4	878:15	41.4	1579	46.0	1192:52	47.1
Night (23:00-6:00)	25	4.7	18:45	4.5	300	10.3	222:22	10.5	325	9.5	241:07	9.5
Total	534	100.0	412:52	100.0	2900	100.0	2119:07	100.0	3434	100.0	2531:59	100.0

Source: Obitel Peru

Table 5. Formats of national and Ibero-American fiction

Format	National				Ibero-American			
	Titles	%	C/E	%	H	%	Titles	%
Telenovela	0	0.0	0	0.0	0:00	0.0	33	71.7
Series	7	46.7	154	28.8	126:00	30.5	7	15.2
Miniseries	7	46.7	170	31.8	127:30	30.9	5	10.9
Telefilm	0	0.0	0	0.0	0:00	0.0	0	0.0
Unitario	0	0.0	0	0.0	0:00	0.0	0	0.0
Docudrama	0	0.0	0	0.0	2:15	0.5	1	2.2
Others (soap opera, etc.)	1	6.7	210	39.3	157:07	38.1	0	0.0
Total	15	100.0	534	100.0	412:52	100.0	46	100.0

Source: Obitel Peru

Table 6. Formats of national fiction by time slot

Format	Morn- ing	%	After- noon	%	Prime time	%	Night	%	Total	%
<i>Telenovela</i>	0	0.0	0	00.0	0	0.0	0	0.0	0	0.0
Series	0	0.0	1	50.0	6	50.0	0	0.0	7	46.7
Miniseries	0	0.0	1	50.0	5	41.7	1	100.0	7	46.7
Telefilm	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Docudrama	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Others (soap opera, etc.)	0	0.0	0	0.0	1	8.3	0	0.0	1	6.7
Total	0	0.0	2	100.0	12	100.0	1	100.0	15	100.0

Source: Obitel Peru

Table 7. Time period of national fiction

Time period	Titles	%
Present	14	93.3
Period	1	6.7
Historical	0	0.0
Other	0	0.0
Total	15	100.0

Source: Obitel Peru

In previous reports we have already underlined the importance of the miniseries as a format for Peruvian fiction, which has made the soap opera presence go backwards. The outstanding fact this year is that not even one Peruvian soap opera has been broadcasted in 2014¹³, which had not occurred since the television networks crisis era, at the beginning of the century. However, we must explain that the show *Al Fondo Hay Sitio* had been considered a *telenovela* in previous reports. Last year we presented the considerations showing its transformation into a soap opera and that is how it has been considered in the present report. This was the only long-term project in 2014.

¹³ Three *telenovelas* were produced in 2012 and two in 2013.

Table 8. The ten most watched titles: origin, rating, share

	Titles	Country of original idea or script	Production house	Network	Scriptwriter or author of original idea	Rating	Share
1	<i>Al Fondo Hay Sitio</i>	Peru	América Televisión	América Televisión	Efraín Aguilar, Gigio Aranda	29.1	42.2
2	<i>Corazón Indomable</i>	Mexico	Televisa	América Televisión	Inés Rodena	24.8	35
3	<i>La Gata</i>	Mexico	Televisa	América Televisión	María Antonieta Calú	24.6	36
4	<i>Mi Amor el Wachimán 3</i>	Peru	Del Barrio Producciones	América Televisión	Víctor Falcón	23.1	32.6
5	<i>Locura de Amor</i>	Peru	Del Barrio Producciones	América Televisión	Rita Solf	20.2	33.5
6	<i>Cholo Powers</i>	Peru	Del Barrio Producciones	América Televisión	Víctor Falcón	15.3	23.1
7	<i>Solamente Milagros 3</i>	Peru	América Televisión	América Televisión	Ana Lucía Roeder	14.9	25.3
8	<i>Hotel Oteló</i>	Peru	América Televisión	América Televisión	Efraín Aguilar	13.1	19.2
9	<i>Avenida Brasil</i>	Brazil	Globo	ATV	João Emanuel Carneiro	12.8	18.2
10	<i>La Patrona</i>	Mexico, USA	Telemundo and Argos Comunicación	ATV	José Ignacio Cabrujas, Julio César Mármol	11.9	17.5
Total productions: 10				Foreign scripts: 4			
100%				40%			

Source: Ibope Media Peru – Obitel Peru

Table 9. The ten most watched titles: format, length, time slot¹⁴

	Title	Format	Genre	Number of chap./ep. (in 2014)	Dates of first and last broadcast (in 2014) (*)	Time slot
1	<i>Al Fondo Hay Sitio</i>	Soap opera	Comedy	210	03/03/14 – 12/15/14	Prime time
2	<i>Corazón Indomable</i>	Telenovela	Drama	163	02/04/14 – 09/19/14	Prime time
3	<i>La Gata</i>	Telenovela	Drama	42	11/03/14 – Cont. in 2015	Prime time
4	<i>Mi Amor el Wachimán 3</i>	Series ¹⁴	Comedy	30	09/22/14 – 10/31/14	Prime time

¹⁴ Originally a miniseries – and considered like that in two previous yearbooks –, the fact it reached three seasons, the production in series and the number of chapters have made it possible to consider it as a series this time.

5	<i>Locura de Amor</i>	Series	Comedy	12	12/16/14 – Cont. in 2015	Prime time
6	<i>Cholo Powers</i>	Miniseries	Comedy	15	12/10/13 – 01/24/14	Prime time
7	<i>Solamente Milagros 3</i>	Series	Drama	5	12/23/13 – 01/10/14	Prime time
8	<i>Hotel Otelo</i>	Miniseries	Comedy	6	01/27/14 – 02/03/14	Prime time
9	<i>Avenida Brasil</i>	<i>Telenovela</i>	Drama	104	11/06/13 – 05/30/14	Prime time
10	<i>La Patrona</i>	<i>Telenovela</i>	Drama	135	02/05/14 – 09/01/14	Prime time

Source: Ibope Media Peru – Obitel Peru

América Televisión is still the television network in whose grid most ranked fictions are played. As in previous years, it shares the top ten with ATV, and fictions were broadcasted at prime time. The most noticeable change is that, in 2014, four of the top ten fictions are not Peruvian. Similarly, we must underline a special feature of these top ten and read it with some caution: four of the Peruvian fictions (including *Hotel Otelo*, which was taken off the air by the television network itself because of poor audience) broadcasted few chapters in 2014, maybe because they were the final chapters, since they had started in 2013 (*Solamente Milagros*, *Cholo Powers*), or the first chapters, since they have continued towards 2015 (*Locura de Amor*). This fact can distort the true reception of a product because some chapters could have high reception and influence on results appearing to be more successful than they really are. This was the case of *Ciro, el Angel del Colca*, which reached the top ten in 2013 because it only broadcasted its first ten chapters that year, and the first four chapters were very well accepted. The fall afterwards was so hard that it does not appear in the list of the 350 most watched programs in 2014. This is not exactly the case of *Solamente Milagros* or *Cholo Powers*, which a year before also appeared in the top ten, but it is the case of *Hotel Otelo*, which lost 30% of audience between the first and sixth day of its broadcast. It is reasonable to think that, if the television network had played all the programmed chapters, it would not have appeared in these

charts and there would be only five Peruvian fictions among the most watched ones in 2014.

Table 10. Themes in the ten most watched titles

Title		PREVAILING THEMES	SOCIAL THEMES
1	<i>Al Fondo Hay Sitio</i>	Social climbing, infidelity, family relations, romance	Racism, migration
2	<i>Corazón Indomable</i>	Romance, social differences, revenge	Discrimination, social mobility
3	<i>La Gata</i>	Romance, revenge	Discrimination, poverty
4	<i>Mi Amor el Wachimán 3</i>	Romance, social differences, loyalty, violence	Overcoming, family values
5	<i>Locura de Amor</i>	Romance, work conflict	Family values
6	<i>Cholo Powers</i>	Social differences, love, solidarity	Entrepreneurship, overcoming, team work
7	<i>Solamente Milagros 3</i>	Home, family, religion	Family values, corruption, drugs
8	<i>Hotel Otelo</i>	Work relations, Romance, business	Family values, corruption
9	<i>Avenida Brasil</i>	Marriage of interest, infidelity, revenge, soccer world	Identity of ascending middle class, child abandonment
10	<i>La Patrona</i>	Revenge, effort, love	Discrimination

Source: Ibope Media Peru – Obitel Peru

**Table 11. Audience profile of the ten most watched titles:
gender, age, socioeconomic status**

Titles		Network	Gender %		Age %						Socioeconomic status %		
			Wom-en	Men	3-10	11-17	18-25	26-37	38-49	50+	AB	C	DE
1	<i>Al Fondo Hay Sitio</i>	América Televisión	60.4	39.6	16.4	14.9	12.7	20.8	14.3	20.9	15.2	32.1	52.7
2	<i>Corazón Indomable</i>	América Televisión	61.9	38.1	16.1	15.1	11.7	23.5	14.5	19.0	10.7	29.8	59.5
3	<i>La Gata</i>	América Televisión	61.5	38.5	16.6	15.6	12.1	21.9	13.5	20.2	10.1	28.6	61.4
4	<i>Mi Amor el Wachimán 3</i>	América Televisión	60.5	39.5	18.1	17.1	13.4	22.1	14.0	15.2	13.7	28.6	57.7
5	<i>Locura de Amor</i>	América Televisión	63.6	36.4	18.5	17.5	13.4	20.2	12.1	18.4	10.8	31.3	57.8
6	<i>Cholo Powers</i>	América Televisión	61.6	38.4	16.4	17.4	15.9	21.5	12.8	16.1	12.8	32.3	55.0
7	<i>Solamente Milagros 3</i>	América Televisión	66.7	33.3	16.6	17.5	13.4	19.6	13.7	19.3	11.7	30.1	58.2

8	<i>Hotel Oteño</i>	América Televisión	60.9	39.1	16.9	14.9	16.4	25.2	10.1	16.6	11.1	28.9	60.0
9	<i>Avenida Brasil</i>	ATV	65.5	34.5	9.3	9.8	11.2	19.1	17.6	32.9	20.0	40.7	39.2
10	<i>La Patrona</i>	ATV	64.6	35.4	10.9	11.7	12.2	21.7	16.8	26.7	9.9	35.5	54.6

Source: Ibope Media Peru

The audience data confirm the results of what previous studies had underlined, and also what we have commented before: fiction is mostly seen by women and mainly by adult audiences. The trend observed in prior years with *Al Fondo Hay Sitio* is repeated: it shows the highest percentage of TV viewers in AB sectors, although they appear to be parodied in this fiction. Similarly, it is shown again how Brazilian productions do not have much acceptance in the sectors DE, since they have plots too complicated and too much dialog. On the contrary, this fiction has more reception in the sectors AB among the top ten.

In short, we can state that, despite the existence of some problems in the Peruvian fiction production, it kept the pace in 2014 and had América Televisión as the main Peruvian fiction programmer for another year. However, this pace also indicates the inability of growing, which is, in the long run, a setback of national productions. The absence of Peruvian *telenovelas* and the larger presence of Mexican and Brazilian production show the standstill of national production.

3. Transmedia reception

Peruvian transmedia reception panorama in 2014 largely retains the discretion reviewed in the previous Obitel Yearbook, but with some actions that draw the attention of a possible terrain preparation, what could become the beginning of transmedia strategies exploration from the television production. In Table 8, *Al Fondo Hay Sitio* is the product that tops the list, as has been in the last six years. This América Televisión soap opera has remained unbeaten in its position, so it has been chosen as the fiction to be analyzed. Based on this, the changes in the official internet sites will be men-

tioned and, especially, the creation proposed by online fans will be remarked.

We should note that *Al Fondo Hay Sitio* has kept active and updated its main official spaces: a website (although it is incorporated into and dependent of América Televisión's website), a Facebook page, a Twitter account and a YouTube channel. In all these spaces, the users' participation is essentially reactive, meaning that it appears depending on what the producer publishes (videos, news, pictures, polls) according to the possibilities of these four spaces. The users' action does not go beyond this limit, or at least does not find a way to do it. They find here attractive material, but no place to take a prosumer role. Therefore, the control performed by the broadcaster on its internet territory is clear. However, two actions drew our attention during 2014: the opening and promotion of a Pinterest account and the new redesign of América Televisión's website. In the case of the pictures exchange network, it was actually the TV station that created accounts for its main programs, including *Al Fondo Hay Sitio*. This new space is constantly promoted through links from the channel website, as well as in their profiles on Facebook. Even though Pinterest is joined to all the spaces that provide exclusive material of América Televisión productions, it only shows what the broadcaster uploads. Once more, fans do not appear as picture producers contributing to the picture collection offered.

América's website redesign is another aspect to highlight because, as mentioned in last year's report, in September 2013 the website was relaunched to make it more user-friendly. However, almost a year later, in October 2014, the website gained another design with equal visual importance, but with a sharper space distribution. Apparently, this commitment to a different presentation of their website not so long after its last modification gives the América TVGO application – launched in 2013 – the required possibilities for the promised interaction with its users.

Besides what is offered by the broadcasters, *Al Fondo Hay Sitio*

has also achieved to be the subject of unofficial internet accounts, profiles, users and channels. From all these sites, the Facebook page named “*Al Fondo Hay Sitio – Capítulos*” has been chosen. This is a profile created by fans of this soap opera and it reflects two notable practices: providing links from which the recent episodes can be watched and publication of memes. These two features seem to have contributed to hold the 229,795 followers¹⁵, the second place of fans holders, after the official *Al Fondo Hay Sitio* Facebook page (with 2.5 million fans).

The week chosen for the analysis was between May 26 and June 1 since it was the most active week on the profile. All the ten posts published in this space included a meme, with a higher incidence of these images during the week to take advantage of what happened in each episode recently broadcasted.

	Mon. 26	Tues. 27	Wed. 28	Thu. 29	Fri. 30	Sat. 31	Sun. 1	Total
Posts	1	2	2	2	2	1	0	10
Likes	260	490	541	1055	783	569	0	3698
Comments	21	78	38	270	85	79	0	571
Share	3	45	48	67	108	80	0	351

Source: Obitel Peru

These numbers show that the preferred posts were published on Thursday 29. On that day, there was a particular element in the story: the new videoclip launched by one of the characters, Joel Gonzáles. In previous seasons, this character had also uploaded other *reggaeton* videoclips as mockery. This resource seems to be attractive to the fans of this fiction, which explains the “like” peak achieved, as in the case of comments. But other numbers do not grow as much, especially in how many times the information was shared. In this case, the posts of Friday 30 achieved a further quantitative advantage. However, it should be mentioned that these two

¹⁵ Followers seen from <<https://www.facebook.com/Al.Fondo.Hay.Sitio.Capitulos>>

posts are referred directly to the subject “videoclip”. This may be an interesting indicator for *Al Fondo Hay Sitio*’s production staff, because it suggests that the musical parody attracts these soap opera followers.

Focusing more on memes shown on this Facebook profile, three reasons can be identified for the fan interest. First, the possibility to tag someone in the same meme that supposedly has a similar feature as the one described (see picture a). Secondly, the question regarding any situation or highlighted character of the episode broadcasted (see picture b). Ultimately, any phrase that, although it has not been part of the episode script, has contextual relevance (see picture c).

a)



b)



c)



The comments that users left at different posts have mostly a mocking tone about the action or character described. There are very few who criticize this soap opera in general or the character involved. Even in memes, as image b, the published comments keep a humorous intention. Inevitably, in a fiction production as this soap opera, where comedy prevails, a relaxed atmosphere that goes beyond the daily television reception by its followers is generated. They express themselves and participate, incorporating their opinions in this space in which humor seems to continue regardless of what has happened in the episode. However, here is a similar dynamism as the official *Al Fondo Hay Sitio* Facebook page: these uploaded memes are created by the profile management. It is not said that there is an open space for spontaneity or creation by users. While there is a freedom feeling compared to what broadcasters provide, content control simply continues to exist and is redirected to the responsible staff of this site. They are who propose here and keep others with a reactive attitude to what is being posted on this

profile. The appropriation, production and sharing by the web managers are highlighted, but the real equitable internet site where fans can share on the same terms is still awaited.

We have said before that the changes developed by América Televisión particularly regarding its website redesign could be a sign that helps to take off, even gradually, the transmedia activity in Peru, but this is only concerning fiction. Story expansion in other media or platforms has already been going on quietly in game shows and reality shows. The formats *Calle 7* and *La Voz* in their Peruvian versions had expanded their merely television broadcasting scope and incorporated Internet as part of the experience. In commercial breaks, viewers were able to visit the official website of each of these programs to see what was happening in the set and how the melodrama inherent to these formats did not stop. One or two TV hosts were responsible for showing the viewer what was before unknown to television audiences. The interesting thing about these two cases is that both were broadcasted by Latina¹⁶ network, which, as explained at the beginning, tries to develop a multiplatform broadcasting. Apparently, some networks are already considering the transmedia issue more clearly in their horizons.

4. Highlights of the year

The Peruvian fiction production in recent years shows that, despite some economic and political stability, production instability features that have characterized it since its early years continue. Likewise, it is slowly addressing new technologies and narrative challenges and keeps focusing on products that will easily mean revenues and reduce production costs.

In 2012, Peruvian television showed a new impetus, a commitment to themes and interesting productions and a growing number of new titles. In 2013, a production slowdown, a formula repetition, and new chapters producing with stories that were artificially

¹⁶ See: <<http://www.staffcreativa.pe/blog/el-nuevo-y-cambio-de-imagen-de-frecuencia-latina/>>

lengthened for achieving the previous year success were seen, revealing a dangerous stagnation. This led to program cancellations and project delays, making fiction spaces being replaced by other programs, which have become the great fiction competition: reality game shows. Being these programs more profitable for networks, it is feared that fiction production continues to slowdown in the coming years.

Almost all Peruvian networks are managed as companies where economic results prevail over all other consideration. Rating becomes a central tool in making decisions, beyond other reasons. Looking at the fiction tuning results in recent years, it is seen that, between 2011 and 2013, Peruvian fiction held, at least, the first three places of fiction broadcasted in the country, and even more, leaded the five first places (in 2011 and 2012, four of the five most watched fictions were Peruvian; in 2013 all five were Peruvian). But 2014 shows a change, since only one Peruvian fiction is among the three most viewed fictions (and only six of the ten most tuned). Coldly regarding the numbers, this can be interpreted as Peruvian public beginning to lose the local fiction taste, which seems to be confirmed when comparing Peruvian fiction positions with the previous year: according to data provided by Ibope Media-Peru, the ten most watched premiere Peruvian fictions were distributed among the 100 most watched Peruvian television programs in 2013. By 2014, among the 100 most watched Peruvian television programs, only eight premiere fictions are considered¹⁷; and among the 350 most watched programs, five premiere fictions do not appear, including two of América Televisión, which in previous years had achieved top places.

It might be considered that the audience is not the only thing to be seen when measuring television performance, specifically on fiction. But the truth is that Peruvian fiction seems to be slowly moving away from the new audiences. In Peru, there are fewer young people

¹⁷ The tenth place of premiere Peruvian fiction is 226 in the general rank.

watching TV, and even fewer watching fiction. David Prieto¹⁸, Marketing and Commercialization director of Ibope Media Peru, thinks that Peru continues the culture of watching TV in family, and the new platforms introduction is slow and expensive, what makes him consider that young public still has not left away the audience, as it might do later.

However, teen and young adult public are reducing their preferences for fiction and migrating to game shows, especially those that mix reality with fiction and promote love stories, jealousy and rivalry among its participants. In this way, those programs contestants become characters, which often have shown that what is supposedly their natural actions are actually phrases and reactions from the script marked by the production. Alongside the competition, contestants-characters develop their stories coded as melodrama on camera, telling and representing their anxieties, crushes, disappointments, betrayals, reconciliations and personal dramas in daily chapters. Moreover, all this gets press monitoring, mainly from the own network, which repeats at different times of the day and in different shows (including news) the “scenes lived” by the contestants-characters.

Checking the reality game shows rating¹⁹, it is seen that in 2011 and 2012 none of these programs were among the ten most watched Peruvian television regular programs.²⁰ In 2013, two of these programs were among the top ten and, in 2014, five of the ten most watched programs in Peru were reality game shows.

Peruvian fiction has had to face this phenomenon in 2014, together with its own production and creation inertias, besides the unconsolidated “industry” difficulties, which may not be enough to satisfy a broader demand of the networks themselves.

¹⁸ Personal interview.

¹⁹ Data provided by Ibope Media Peru.

²⁰ “Regular programs” refer to those with a constant schedule on television. Therefore, events of one or few broadcastings are not considered, as a soccer match for world eliminatory or an award ceremony.

Margarita Morales-Macedo²¹ said, when announcing the shares sale of Imizu, that the Peruvian audience is used to watch fiction daily, which makes it more difficult to produce in the country, because fiction broadcasted weekly does not have the same audience as those broadcasted daily.

Therefore, Peruvian fictions have begun to turn repetitive without generating innovation feeling. In this context, it must be mentioned the fact that Latina decided to produce new episodes of *La Paisana Jacinta*²², a low-budget comedy harshly criticized in previous years due to racism, but managed to achieve the seventh place in national fictions in 2014.

Thus, Peruvian fiction must be analyzed next year, mainly because in networks pre-sales only ten fictions have been announced for 2015, which is already a reduction compared to the promises of previous years.

In brief, the best 2014 highlight in Peru was not a fact or specific program, but the national fiction overall situation, which has shown a decline in its audience and found strong competition in reality game shows, which mix reality with stories that were common themes of soap operas.

As we saw in the 2014 Yearbook, production themes and forms have become repetitive, and other reality shows are gaining the positions held by Peruvian fiction in previous years.

5. Theme of the year: gender relations in the television fiction

Gender is a symbolic —unfinished— construction that defines and links fellows socially. As a construction, gender is the product and process of its development, which means that basically holds itself in practice, i.e., in the daily exercise of ourselves to be gendered fellows.

²¹ Co-founder of Imizu, which sold shares to Secuoya, as mentioned at the beginning of this chapter.

²² This program was produced between 1999 and 2002, returned in 2005 and restarted its production in 2014 until it was removed from the air.

Gayle Rubin (1996) was the first one who suggested that what was defined as gender is actually a system, and she called it sex/gender system, because it transforms sexual difference into human activity products. Joan Scott (1996) broadens the importance of gender dimension proposing that this is a historically situated construction, which allows people to visualize gender mandates on a specific place and time. And De Lauretis (1989) aims to understand gender as a social technology because gender is not a bodies property, but the set of effects produced in bodies, behaviors and social relations.

Therefore, gender systems are sets of practices, symbols, representations, social norms and values that societies develop from sexual difference. So, gender identity is the knowledge that assigns meanings to physical differences, but it is also a learning process that responds to socially constructed imaginations through the speeches, and it is from learned patterns and definitions that people interpret their actions and emotions to others and the world. If gender identity is the social construction of sexual difference, then gender identity puts everyone in the social framework, telling who someone is, what someone's place in the world is and how someone relates to others. Thus, speeches about the feminine, masculine and "different" are identity producing agencies.

We know that television fiction is a developing and reproducing space of female, male, trans and various representations, historically situated and with specific directions for each historical time. These representations in television fiction stories are instances that activate cultural meanings and that socially model diverse groups.

In Latin America, the quintessential female model has been the Marian model. In this model, the feminine is associated with virgin values, deep love and respect for the family. It is a model that historically answers to a patriarchal world view and construction. In the case of Peruvian fiction, audiovisual story heroines have mainly been developed under this model, although it should be noted that there have been ruptures and breaks. María from *Simplemente María* (1969) is a heroine who breaks the Marian pattern to set her

own standards for her lost virginity and single motherhood. María does not choose to marry the father of her child, but rather chooses his friend, companion and devoted teacher who was always there to support her. From the Marianism patriarchal pattern, María's virginity will not be symbolically returned.

The female models coexistence is a constant of Peruvian fiction. In recent years we found Marian characters along with many female characters with María Ramos' breaking seal. Entrepreneurs, young women with their own life projects, more empowered female models that distance themselves from the Marian model. Some examples are: Gloria, from *Los de Arriba y los de Abajo* (1994); Dina, from *Dina Paucar, la Lucha por un Sueño* (2005); Natasha, Kerly and Paquita, from *Yo no me Llamo Natacha* (2010); Estrella and Doralisa, from *La Reina de las Carretillas* (2012). This empowered feminine model shows the generic construction complexity itself because it shows the mandates, ruptures, affective and emotional overloads experienced by women. It is important to note that motherhood is still a female achievement space, and fiction protagonists do not escape this mandate. Many of them are mothers and, as such, embody a woman's ability to give and deliver themselves to the care of others.

In the patriarchal model with the Marian model, seductive woman and prostitute models appear. The seductress is the woman whose body and sexuality play an important role in their ability to seduce man, exchanging power positions. In the television fiction story, a seductive woman can be a man's curse. The prostitute model is defined by its marginality, marking the moral boundary of the female behavior. In Peruvian television fiction, villains are generally seductive because their charm allows them to obtain the desire object: the story gallant. The prostitute model hardly appears on Peruvian fiction, and, when it does, it is related to evil, which is punished at the end of the story. That is the case of Valentina, from *Por la Sarita* (2007), a mestizo young girl forced to prostitute herself by an ex-boyfriend – a violent pimp. Despite her character

marginality, Valentina – as a victim of power abuse – will face and reconcile with the patriarchal model, having a happy ending.

The coexistence of the Marian model with more empowered and independent models, focusing on the agency, work, personal development and a more active sexuality, not necessarily associated with marriage and motherhood, makes evident the patriarchal system crisis and states that the own feminine identity is in a reconfiguration process. And, although fiction stories make these representations, we cannot deny certain tensions.

Masculinity studies appear due to the need to reflect on the own male fellows construction. In Latin America, masculinity has been associated with two key figures. One is the supplier male fellow figure, *páter familias*, powerful, associated with national hegemonic masculinity models that are defined by their link with power, compliance with social formalities, constitution of the family, discipline and work; a power elite white masculinity, an unreachable ideal. On the other hand, the sexist, violent and authoritarian male fellow figure of *machismo*. Stevens (1977) points out that, in Latin America, there is a “manliness worship”, whose main characteristics are aggression, lack of ability for interpersonal relationships, arrogance and sexual aggression. Historically masculinity, as a practice, is particularly relative, is a production, a construction made in a given historical and cultural context.

Peruvian television fiction has played both figures. The fiction gallants reproduce the hegemonic masculinity ideal, they are characters that fit the model of *páter familias*, good citizens, responsible husbands who hold power positions and social prestige. Raúl, from *Natacha* (1970 and 1994), Nino, from *Nino, las Cosas Simples de la Vida* (1971 and 1996), Mariano, from *Carmín* (1985) and Raúl, from *Paloma* (1988), embody this ideal. The sexist figure of *machismo* has been generally represented in antagonistic characters. In *Los de Arriba y los de Abajo* (1994), the violent, unfaithful, lazy, liar male was characterized in Gaspar Nizama, who constantly abused his superiority over his wife, Doralisa, which rather characterized a sub-

missive, confident and timid mother. Armando, from *Las Vírgenes de la Cumbia* (2006), was a violent man, drug trafficker, playboy and rapper. Cultural significance regarding *machismo* is built suggesting that it is a negative social practice that must be eradicated.

Nowadays, besides these two models, the coexistence of other subaltern masculinities are recognized—workers, mestizo, indigenous—linked to resistance, hybrid spaces and tension. It must be remembered that, nowadays, in many places, men face a cut in their supplier and authority roles.

A case that better represents gender relation with social class and race is Ulises Fiestas, male protagonist from *Los de Arriba y los de Abajo* (1994). Ulises is a fellow that tries to affirm his masculinity in his relationship with the upper class power (“*los de arriba*”) and as the couple of Regina, upper class young lady who takes him as a trophy. However, at the story end, he left that image and sought a more empowered subaltern masculinity.

Some of these masculinities are more egalitarian, more equitable with other genres and other masculinities, more democratic in its relations, associated to, for example, a responsible fatherhood and male emotions expression. Armando and Mágico Sandoval, from *Vírgenes de la Cumbia* (2006), and Fernando, from *Corazón de Fuego* (2011), embody a more egalitarian masculinity. Salvador and Tristán, from *Mi Amor el Wachimán* (2012), characterize a more equitable subaltern masculinity ascension.

Homosexuality, lesbianism, transsexuality, bisexuality, among others, are gender identities that, from heteronormative construction, were rejected and isolated from the system. They are identities that, in many cases, are imagined as simulations and/or deformations of genres recognized by the binary system. According to Halberstam (2008), the ambiguous gender, no matter where, is inevitably transformed into deflection, something less, or a man or woman blurred version. These identities have barely appeared in Peruvian television fiction. Only two characters can be mentioned: Tito, from *Vírgenes de la Cumbia* (2006), and Pandora, from *Por la Sarita*

(2007). Both are gay hairdressers and are among the first ones to move away from gays comic representation and one-dimensional on television to introduce the audience in their lives, their concerns, their dreams. Their stories show discrimination, but also acceptance and coexistence.

Lesbian and trans representations have shyly appeared in the Peruvian television fiction. There is Josi, the transvestite character from *Los de Arriba y los de Abajo* (1994), who bursts the identity crisis of Tomás, the policemen brother of the protagonist, who finally admits that loves a transvestite. More closely is Celeste, a lesbian woman who will kiss Lola, from *La Lola* (2011), probably raising the first “lesbian” kiss in Peruvian fiction.²³ And this year appeared Rene, Francisco’s transsexual sister, in *Comando Alfa* (2014).

In brief, changes and continuities in the feminine and masculine representations are noticed. As well as greater empowerment and diversity of female and male models, this also generates tensions in the system. In relation to gay, its representation, despite being small, has begun to generate empathy and coexistence. Lesbian women and transsexual representations are still very shy. Inter, bi, and other genres are denied and invisible in television fiction representations. This also means its absence from the imaginary and social representations that fiction activates. In Peru, different sexualities, bodies and gender visibility still reproduce—with much emphasis—the mandates of heteronormative patriarchal system.

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²³ *La Lola* is an adaption of an Argentinian soap opera of the same name, produced by Imizu for Latina. The plot explains Lalo Padilla’s crisis when he wakes up in a woman body.

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8

PORTUGAL: AN INDUSTRY SPECIALIZED IN THE LONG-RUNNING FORMAT

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1. Portugal's audiovisual context in 2014

The year 2014 is marked by the transmission of long-running fiction during prime time. The three generalist national TV stations in open broadcast aired, continuously and sequentially, original titles that were grounded in reality and the everyday life of Portuguese people. They reached high ratings and positively contributed to the fiction offering of TV stations.

1.1. Open TV in Portugal

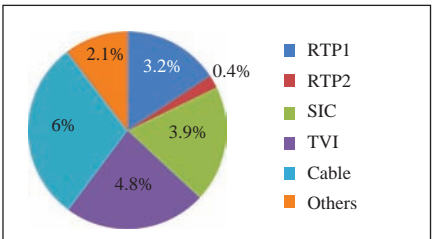
Chart 1. National TV stations operating in open signal in Portugal

PRIVATE CHANNELS (2)	PUBLIC CHANNELS (2)
SIC (Sociedade Independente de Comunicação)	RTP1 (Rádio e Televisão de Portugal)
TVI (Televisão Independente)	RTP2 (Rádio e Televisão de Portugal)
TOTAL CHANNELS: 4	

¹ Translation by João Felix.

² The Portuguese team would like to acknowledge CAE, GfK and Marktest (Dr. Manuel Monteiro and Dr. Pedro Lourenço) for offering and processing the data.

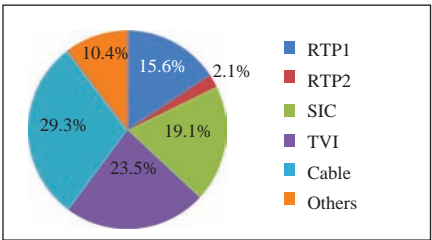
Graph 1. Average rating per channel



Channel	Rating (%)
RTP1	3.2
RTP2	0.4
SIC	3.9
TVI	4.8
Cable	6.0
Others	2.1

Source: CAEM/Mediamonitor MMW/Telereport

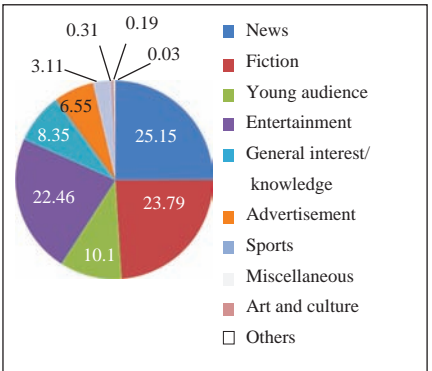
Graph 2. Share per channel



Channel	Share (%)
RTP1	15.6
RTP2	2.1
SIC	19.1
TVI	23.5
Cable	29.3
Others	10.4

Source: CAEM/Mediamonitor MMW/Telereport

Graph 3. Genre TV offering in 2014



Broadcasted genres	Hours of airtime	%
News	7511:53:49	25.15
Fiction	7132:26:02	23.79
Young audience	3016:54:41	10.10
Entertainment	6715:31:51	22.46
General interest/knowledge	2493:11:13	8.35
Advertisement	1956:03:36	6.55
Sports	940:53:21	3.11
Miscellaneous	91:40:43	0.31
Art and culture	58:03:00	0.19
Others	07:57:57	0.03
Total	29870:36:13	100

Source: CAEM/Mediamonitor MMW/Telereport

1.2. Audience trends in 2014

Following previous years, open TV stations made a significant investment in national fiction. The state channel kept the daily broadcast of *Bem-vindos a Beirais*, which ran throughout 2014, and during summer invested in *Água de Mar*, a format for young audiences that aimed to garner fresh viewers for the state station, since it saw its audience as overly aged. This led *Bem-vindos a Beirais* to be pushed to the second slot of prime time. However, the results for *Água de Mar* did not meet the station's expectations and, on September 1, the programming direction made a new change to the line-up, bringing *Bem-vindos a Beirais* back to the main prime time slot for the state station and getting back the rating that it had before changing the line-up. The strategy that the station used in order to remain relevant involved assuming that audience numbers were a critical element and investing in products that the programming direction saw as pursuant to the public service concession contract, while still competing with the private offering. TV critics strongly condemned this strategy assumed by the administration and the programming direction, as it was not different from the offering by the other broadcasters.

A way to reduce costs was to outsource the daytime production, similarly to what had already been done for fiction. Coral Europa produced the morning show *Agora Nós* and Eyeworks was responsible for *Há Tarde*. As for daytime fiction, the TV station maintained its investment in programs from the previous year with the lunchtime *telenovela* *Os Nossos Dias*, produced by SP Televisão, *Bem-vindos a Beirais*, from the same production company, and *Água do Mar*, from Coral Europa. For the weekends, Stopline Filmes produced a series of 26 episodes that closes the three-part contemporary history of Portugal, beginning with *Conta-me Como Foi*, which follows the everyday life of a middle-class family between 1968 and 1974, a year that marks the end of dictatorship. This was followed by *Depois do Adeus*, which is chronologically set between 1974 and 1976 and portrays the process of Portugal exiting its former colonies

and the hardships that families returning from Africa encountered when trying to integrate themselves back into Portuguese society. The third series (*Os Filhos do Rock*) focuses on the early 80s and portrays the youth of the period through the boom of the so called Portuguese Rock movement. The 26 episode series started to run on Sundays at prime time, but the weak ratings due to the direct competition with the entertainment big formats in the private stations led to a change in slot to Saturdays at midnight.

In the private stations, the strategy from previous years remained the same. SIC maintained its investment in Portuguese and Brazilian *telenovelas*. *Sol de Inverno*, which started airing in September of the previous year and had its finale exactly 12 months after its debut, was replaced by *Mar Salgado*, which not only maintained the ratings lead of its predecessor, but it would manage to increase the gap. The lead-in time slot for prime time, which occurs before the news, has been occupied by *telenovelas* produced by Globo, as well as the second prime time slot and late night. At 7 p.m., the productions *Em Família* and *Alto Astral* were aired, which were curiously originally aired at 9 p.m. and 7 p.m., respectively, on Globo. For the first line of the night time programming, *Amor à Vida* and *Império* were aired, while the following slot was attributed to *A Guerreira*—a title that was changed in Portugal from *Salve Jorge*—, *O Rebu* and *Lado a Lado*.

TVI continued with the strategy of airing on its first slot, after the news, the reality show *Casa dos Segredos*, followed by three *telenovelas*: *Belmonte*, an adaptation of the Chilean original *Hijos del Monte*, which began airing in September of the previous year; *O Beijo do Escorpião*, which had its debut on February 2, 2014; and *Mulheres*, an adaptation of the Colombian format *El Último Matrimonio Feliz*, aired in June and continued throughout 2015. The programming strategy for TVI leads to a change in the programming on air each time a new format premieres, thus creating a shift among programs on the first prime time slot. Along with this strategy that aims to bring constant changes to a line-up composed by long-run-

ning fiction, the station has long ago stopped following the chapter hooks and the original episode times, due to an operation of counter-programming that continuously reacts to the line-up of its competition and stretches or shortens its products to fight against the in and out of commercial breaks. The ratings battle led SIC to respond in the same way, abandoning dramatic cohesiveness. This method of managing fiction products obviously hinders the way viewers perceive the works being aired.

TVI's investment in adaptation has intensified, following an international tendency to buy scripts. Casa da Criação was a script producer belonging to Plural and under the same media group that has controlling interest over TVI. This script producer ensured for 12 years a significant portion of the network's *telenovelas* and its closure led to a change in authorship policy, which has yet to be clearly defined.

1.3. Advertisement investments of the year: in TV and in fiction

Investment in advertisement in 2014 saw an increase when compared to previous years, particularly in digital media and pay TV (6.4% of total investment in television). A study by IPG Mediabrands³ pointed towards a western market advertisement gain of around 2.2%, which countered the negative tendency that was being felt since 2007. These projections were accurate for Portugal. The summer months were shown to be important not only for a global recuperation but also on a national level, due to sporting events, such as the Soccer World Cup and the Champions League Final in Lisbon, as well as the summer festivals, such as Rock in Rio Lisboa. The media coverage for the latter events was the investment driving force for many national brands (such as the supermarket chain Continente, which backed, for the first time, the large music festival that was created in Brazil), thus maximizing brand activation, as well as memorization. Data by MediaMonitor/Marktest from December,

³ <<http://www.mbww.com>>

2014⁴ show that the investment in advertisement grew 13.8% and TV held first place, with 73.8% of total investment (36.5% for TVI, 21.1% for SIC and 9.8% for RTP).

Brand exposure in fiction and entertainment programming increased significantly during 2014. The Soft Sponsoring Report (MediaMonitor/Marktest)⁵ shows 414,964 instances of exposure to 2,678 brands, in a total of 821 hours. The channel that generated the most revenue was TVI (98 million euros according to standard rates), establishing itself in the top five programming with the *telenovela Belmonte* (Gallo olive oil, Mimosa milk, among others). The study notes as the main trend for the year the presence of automobile brands, such as Opel in the *telenovela Sol de Inverno* (SIC).

Concurrently to soft sponsoring, there was a development of new advertisement formats, such as video advertising in offering a car prize for five consecutive days to viewers who called in and answered a question about the episode. The question was made live by one of the characters out of the plot of the *telenovela O Beijo do Escorpião*, after the episode aired.

1.4. Merchandising and social merchandising

The investment on merchandising within Portuguese market has always been unimaginative, limited to the release of soundtracks. Nevertheless, sales are even more reduced, since the audience chooses to download the individual tracks from the *telenovelas* and the CD versions do not offer any exclusive content that would make them a more appealing purchase.

Social merchandising has pervaded the content for all of the open signal stations. The recurring topic was same-sex marriage and the right for same-sex couples to adopt, which led Pedro Lopes, the author for *Sol de Inverno*, to win the Arco-íris prize from ILGA association (Lesbian, Gay, Homosexual and Transgender Intervention), along with the representatives in the National Assembly who

⁴ <<http://www.marktest.pt>>

voted in favour of legislation which made co-adoption by same-sex couples possible. In the same year, Rede Ex-aequo association, which is an LGBTI youth association, recognized the productions *Beijo do Escorpião* (TVI) and *Sol de Inverno* (SIC) with a media award for addressing the themes with an inclusive perspective. The state station RTP also portrayed a young gay couple in its lunchtime *telenovela Os Nossos Dias*, but there was some controversy when a gay kiss was partially censored, which caused some complaints by the audience.

After renal disease was addressed in the *telenovela Sol de Inverno*, diabetes was offered a great deal of visibility in the following production by SIC. But the big theme of the year was domestic violence, a theme that was also developed in *Mar Salgado* and in the *telenovela Mulheres*, on TVI. This was accompanied by collaborative actions between the government and private non-profit organizations, which developed awareness campaigns against violence to women in its many guises.

1.5. Communication policies

Apart from issues regarding the privatization of the public television and radio services (as presented in the ensuing section), 2014 is noteworthy for the emergence of new digital editorial projects: *O Observador*, which brings together 15 hefty investors in Portugal and a daily run of the weekly newspaper *Expresso*, which has been a reference newspaper since 1973. Also on the digital sphere, there was a marked increase in content produced by other written press titles, as well as the development of payment policies to access premium content, which was the case for SIC, following international trends.

In April, the three national channels operating in open signal delivered a study to the minister in charge of Media regarding DTT and the use of the unoccupied space in the platform. This study was ordered by the government and was intended to analyze the increase of the TV offer through DTT by creating additional channels and

HD broadcast. This situation is still pending since the shutdown of analogue broadcasting in 2012. Another noteworthy issue to the media was the changes made regarding film laws, in order to ensure financing for this area. Pay TV broadcasters started paying 1.75 euros per year for every subscription, payable to the Audiovisual and Cinema Institute (ICA), which will gradually increase to 2.00 euros, and not the expected 3.50-5.00 euros. This number, which was considered excessive, resulted in a debt on the part of the TV broadcasters, of 11 million euros in 2013.

Finally, in 2014, there was yet another breakthrough on the part of Angolan investment in Portuguese media, namely when the investor António Mosquito acquired 27.5% of the Controlinveste group, which owns the newspapers *Diário de Notícias* and *Jornal de Notícias*, TSF radio and the premium sports channels Sport TV. By December, Controlinveste was rebranded to Global Media Group.

1.6. Public TV

The year 2014 is marked by a change in the structure of the public TV station. During the last three years, RTP was in the brink of being privatized, but the disagreement between PSD/CDS-PP coalition of political parties in government as to the future of the state station led to a third option that resulted in the creation of an Independent General Board (CGI), similar to the model used for British Broadcasting Corporation (BBC), which the British government now plans to extinguish. With the resignation of the minister Miguel Relvas, who personified privatization, another strategy was conceived by the moderate right-wing coalition for the television. Miguel Poiães Maduro, who was nominated as deputy-minister for Regional Development and is in charge of the Media brief, rejected the possibility of privatizing RTP1 and RTP2, or even of dismantling just one of the channels, which were the possible scenarios that the previous minister presented.

In January, Poiães Maduro stated that the purpose of this new organism was to fight the “constant contamination by the political

debate over the company, which limits its own internal management and tutelage”.⁶ Nine months after this statement, the new organism was known, presided by António Feijó, vice-rector of the University of Lisbon. The CGI inherited the administration responsibilities that were previously attributed to the government and had the purpose of ending any suspicion regarding governmental influencing over the state broadcaster.

The relationship between the administration in office and the CGI was tense from the start, which would eventually result in the Council rejecting the strategy outlined by the team led by Alberto da Ponte. The purchase of transmission rights for the Champions League by the state station was an excuse for the CGI to propose the resignation of the administration in December.

The state broadcaster was faced with a reduction of 85 million euros in its yearly budget for the past two years, which led the station’s president to publicly suggest a collective lay-off in order to reduce expenses. This would eventually not happen, but a program for voluntary resignations was drafted and 400 workers accepted the terms for a negotiated resignation.

1.7. Pay TV

Subscriptions for paid TV increased in 2014. Data from Anacom⁷ show an increase of 5.7% when compared to 2013. Also, according to the same source, optical fiber was the main drive behind new subscription, accounted for 18.7% of clients, and ranked third (after cable, with 40.8%, and XDSL, with 22.6%). Between 2013 and 2014, there were marked fluctuations in subscriptions, and Vodafone reported their biggest net increase in subscriptions, even though it placed last in the ranking (NOS holds 44%, followed by MEO, with 42.2%). Access to premium channels as well as using

⁶ *Observador*, December 2, 2014. Available at: <<http://observador.pt/2014/12/01/direitos-da-champions-governo-criticou-o-que-governo-tinha-aprovado-no-contrato-de-concessao-da-rtp/>>

⁷ <<http://www.anacom.pt>>

the functionalities of pay TV services registered significant numbers, which accounted for a lively sector.

1.8 Information and Communication Technology (ICT) trends

The main global players in Information and Communication Technology (ICT) and the major consulting companies sent their results for Portugal in 2014 to the Portuguese Association for Communication Development (APDC)⁸, which is a public non-profit institution and has been playing an important role in the sector. In general, the report from APDC shows that ICT services in Portugal have regained the growth from previous year. Mobility, cloud services, social media and big data were the main areas that contributed for the positive evolution of the ICT sector throughout 2014. However, according to the data presented by the International Data Corporation (IDC), ITs led the sector and were the forerunners for growth, while communication remained in a descending trend.

*IDC Predictions 2014*⁹ stated that IT spending surpassed 3.25 billion euros in 2014, a number that resulted in a 0.9% increase from 2013. After five consecutive years of contraction, IDC predicted a year of growth, despite the communications sector still at a decrease in Portugal.

According to the report by IDC, the digital landscape in Portugal grew more than 50% in 2014, with about 25% of the big organizations developing Big Data projects and over 60% using business analytics tools. In 2014, the mobile market growth was led by smartphones and tablets. Almost 2.5 billion smartphones were sold in the last year in Portugal, a 12% increase from 2013. Tablets increased by 79% in 2013 and already surpassed desktop sales in Portugal, a trend that was sustained in 2014 with tablets increasing by 17% and desktop sales dropping 8%. Smartphone purchases represented

⁸ Associação Portuguesa para o Desenvolvimento e Comunicação. Available at: <<http://www.apdc.pt/>>

⁹ *IDC Predictions 2014*. Available at: <<http://www.idc.com/research/Predictions14/index.jsp?sessionid=56C6BEF0CF9090DCA22718C1ABF9D76A>>

over 50% of all mobile phones sold in 2014. Spending in mobile advertisement has skyrocketed thanks to the growth of mobile websites and applications offer, combined with increasingly “smart” and user-friendly devices that have better video functionalities. Proof of this was RTP’s (Portuguese state channel) investment in a new service called *5i*, which was the first second-screen app in Portugal and allowed viewers to participate in the programs in a truly innovative way. Through this app, it is possible to watch a program on RTP and, at the same time, on a mobile phone or tablet, to open up the app for that program and receive additional information about the episode, vote on the favorite contestant, browse through the information regarding the news segment or send a question that the viewer would like the interviewer to make to the interviewee; that is to say, two simultaneous screens (second screen): the TV where the program is broadcast and the mobile phone or tablet where the viewer can participate.

Regarding the use of social networks, Grupo Marktest showed in its study *Os Portugueses e as redes sociais 2014*¹⁰ that, among social network users, 96% own a Facebook account and 41%, a Google+ account; 27% abandoned a social network in the past year, 26% use a smartphone to access social networks between 1 p.m. and 3 p.m.; 71% follow brands within social networks and 11% consider that following or being a fan of a company or brand within social networks has a lot of influence in the brand buying choices. The data gathered for this study also revealed that Facebook is the best known and most used social network in Portugal, seen among users as “the most reliable”, the one with “better information” and the “preferred” one, the one with “more useful information”, “the most useful” and, therefore, the most “addictive”. It is noteworthy that, while it is still considered the front runner, preference for Facebook has been overshadowed by Instagram and Pinterest, which show a strong growth in the preferences of Portuguese population.

¹⁰ *Os Portugueses e as Redes Sociais*. Available at: <<http://www.marktest.com/wap/a/p/id~134.aspx>>

In 2014, following previous trends, pay TV as a whole garnered better audience numbers than open signal channels. Among these, TVI remained in the first place of the ranking. Of the offered genres, fiction got second place, which shows a trend in the last few years of consolidation of the fictional narrative offer. Regarding this matter, the public service channel made significant strides in assuming ratings as a determining factor and starting to offer long-running fiction during prime time, as well as TVI, which once more began to buy its scripts, after closing Casa da Criação, a writing enterprise with over ten years of existence.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fiction broadcast in 2014
(national and imported; premiere and rerun; co-productions)

<p>PREMIERE NATIONAL TITLES: 16</p> <p>RTP1 – 5 titles <i>Água de Mar</i> (telenovela) <i>Bem-Vindos a Beiraís</i> (long-running series) <i>Mulheres de Abril</i> (miniseries) <i>Os Filhos do Rock</i> (series) <i>Os Nossos Dias</i> (soap opera)</p> <p>SIC – 2 titles <i>Sol de Inverno</i> (telenovela) <i>Sal</i> (series)</p> <p>TVI – 9 titles <i>Bairro</i> (series) <i>Belmonte</i> (telenovela) <i>Destinos Cruzados</i> (telenovela) <i>Doida por Ti</i> (telenovela) <i>Giras e Falidas</i> (sitcom) <i>I Love It</i> (young audience telenovela) <i>Jardins Proibidos</i> (telenovela) <i>Mulheres</i> (telenovela) <i>O Beijo do Escorpião</i> (telenovela)</p> <p>Co-productions: 1 SIC – 1 title (Portugal-Brazil/Globo)</p>	<p><i>O Segredo de Miguel Zuzarte</i> (miniseries) <i>Odisseia</i> (mockumentary) <i>Os Compadres</i> (series) <i>Pai à Força</i> (series) <i>Perdidamente Florbela</i> (miniseries) <i>Sangue do Meu Sangue</i> (miniseries) <i>Sinais de Vida</i> (series) <i>Uma Família Açoriana</i> (series) <i>Vila Faia</i> (telenovela)</p> <p>RTP2 – 15 titles <i>Mistérios de Lisboa</i> (miniseries) <i>A Ferreirinha</i> (series) <i>A Noite do Fim do Mundo</i> (miniseries) <i>Alves dos Reis</i> (series) <i>Maternidade</i> (series) <i>Mulheres de Abril</i> (miniseries) <i>O Processo dos Távora</i> (series) <i>Pai à Força</i> (series) <i>Pedro e Inês</i> (series) <i>República</i> (miniseries) <i>Sinais de Vida</i> (series) <i>Triângulo Jota</i> (young audience series) <i>Uma Família Açoriana</i> (series) <i>Velhos Amigos</i> (series) <i>Voo Directo</i> (series)</p>
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<p><i>Mar Salgado (telenovela)</i></p> <p>PREMIERE IMPORTED TITLES: 9</p> <p>SIC – 9 titles</p> <p><i>Os Aliados (series-Spain)</i> <i>A Guerreira (telenovela-Brazil)</i> <i>Alto Astral (telenovela-Brazil)</i> <i>Amor à Vida (telenovela-Brazil)</i> <i>Em Família (telenovela-Brazil)</i> <i>Império (telenovela-Brazil)</i> <i>Lado a Lado (telenovela-Brazil)</i> <i>O Rebu (telenovela-Brazil)</i> <i>Sangue Bom (telenovela-Brazil)</i></p> <p>RERUN TITLES: 61</p> <p>RTP1 – 24 titles</p> <p><i>Éramos Seis (telenovela-Brazil)</i> <i>A Mãe do Sr. Ministro (sitcom)</i> <i>A Rapariga da Máquina de Filmar (miniseries)</i> <i>As Linhas de Torres (miniseries, co-production)</i> <i>Barcelona, Cidade Neutral (miniseries, co-production)</i> <i>Vermelho Brasil (miniseries, co-production)</i> <i>Amália (miniseries)</i> <i>Cidade Despida (series)</i> <i>Contos de Natal (series)</i> <i>De Mal a Pior (sitcom)</i> <i>Depois do Adeus (series)</i> <i>Hotel 5 Estrelas (sitcom)</i> <i>Liberdade 21 (series)</i> <i>Noite Sangrenta (miniseries)</i></p>	<p>SIC – 9 titles</p> <p><i>Senhora do Destino (telenovela-Brazil)</i> <i>A Família Mata (sitcom)</i> <i>Aqui Não Há Quem Viva (sitcom)</i> <i>Camilo, o Presidente (sitcom)</i> <i>Cenas do Casamento (sitcom)</i> <i>Jura (series)</i> <i>O Crime do Padre Amaro (miniseries)</i> <i>Rosa Fogo (telenovela)</i> <i>Uma Aventura (young audience series)</i></p> <p>TVI – 13 titles</p> <p><i>A Outra (telenovela)</i> <i>Campeões e Detectives (young audience series)</i> <i>Dei-te Quase Tudo (telenovela)</i> <i>Doce Fugitiva (telenovela)</i> <i>Ele é Ela (sitcom)</i> <i>Feitiço de Amor (telenovela)</i> <i>Flor do Mar (telenovela)</i> <i>Inspector Max (series)</i> <i>O Bando dos 4 (young audience series)</i> <i>O Teu Olhar (telenovela)</i> <i>O Último Beijo (telenovela)</i> <i>Olhos nos Olhos (telenovela)</i> <i>Portal do Tempo (young audience series)</i></p> <p>TOTAL PREMIERE TITLES: 26 TOTAL AIRED TITLES: 84</p>
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Source: Obitel Portugal

Table 2. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chapter/episodes	%	Hours	%
NATIONAL (total)	17	65.4	1731	67.1	1274:41:39	66.7
OBITEL COUNTRIES (total)	9	34.6	849	32.9	635:57:51	33.3
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00:00	0.0
Argentina	0	0.0	0	0.0	0:00:00	0.0
Brazil	8	30.8	839	32.5	627:12:36	32.8

Chile	0	0.0	0	0.0	0:00:00	0.0
Colombia	0	0.0	0	0.0	0:00:00	0.0
Ecuador	0	0.0	0	0.0	0:00:00	0.0
Spain	1	3.8	10	0.4	8:45:15	0.5
USA (Hispanic production)	0	0.0	0	0.0	0:00:00	0.0
Mexico	0	0.0	0	0.0	0:00:00	0.0
Peru	0	0.0	0	0.0	0:00:00	0.0
Portugal	17	65.4	1731	67.1	658:05:46	34.4
Uruguay	0	0.0	0	0.0	0:00:00	0.0
Venezuela	0	0.0	0	0.0	0:00:00	0.0
TOTAL	26	100.0	2580	100.0	1910:39:30	100.0

Source: Obitel Portugal. CAEM/Mediamonitor MMW/Telereport

In 2014, 26 premiere fiction titles were offered. This number represents a 54% decrease when compared to 2013, with national production (which includes co-productions) accounting for 17 titles (23 in 2013), and Ibero-American fiction accounting for nine (12 in 2013). National fiction is more prevalent in the commercial channel TVI, followed by the public service channel RTP1 and by SIC, with two national products and a Brazilian co-production.

Similarly to previous years, reprised broadcasts and, moreover, reruns were increased to higher numbers than those of premieres. In 2014, this difference was accentuated due to a reprise/rerun offering of 73% of total broadcasts. The state broadcaster (RTP1 and RTP2) ranked first, with 39 titles, followed by TVI (13 titles) and, lastly, by SIC (9 titles). In general, these products filled the afternoon slot (after lunch) and night time schedule (after midnight), which are periods considered weaker in terms of audience and, therefore, less prone to present new content.

Table 3. Co-productions

	Titles	Co-production countries	Producer	Format
Obitel countries	<i>Mar Salgado</i>	Portugal/Brazil	SIC/SP Televisão/Globo	<i>Telenovela</i>
TOTAL CO-PRODUCTION TITLES WITHIN OBITEL COUNTRIES:: 1				
Non Obitel countries				
TOTAL CO-PRODUCTION TITLES WITH NON OBITEL COUNTRIES: 0				
Obitel + non Obitel countries				
TOTAL CO-PRODUCTION TITLES WITH OBITEL + NON OBITEL COUNTRIES: 1				
TOTAL CO-PRODUCTIONS: 1				

Source: Obitel Portugal. CAEM/Mediamonitor MMW/Telereport

Similarly to 2013, Portuguese and Brazilian co-production was shown on SIC. The partnership between this commercial channel, the TV producer SP Televisão and Globo had already secured a success in ratings with *Laços de Sangue* (2010-2011), followed by *Dancin' Days* (2012-2013). This partnership came together once more to produce *Mar Salgado*, a title that got the first spot in the 2014 top ten, with a 14.8 rating.

Table 4. Chapters/Episodes and hours broadcast by time slot

Time slot	National			Ibero-American			Total		
	C/E	%	H	%	C/E	H	%	C/E	H
Morning (06:00-12:59)	0	0.0	0:00:00	0.0	10	8:45:15	1.4	10	8:45:15
Afternoon (13:00-19:59)	290	16.8	176:06:23	13.8	281	236:09:39	37.1	571	412:16:02
Prime time (20:00-23:59)	1321	76.3	1018:23:03	79.9	361	259:31:10	40.8	1682	1277:54:13
Night (24:00-5:59)	120	6.9	80:12:11	6.3	197	131:31:47	20.7	317	211:43:58
Total	1731	100.0	1274:41:37	100.0	849	635:57:51	100.0	2580	1910:39:28

Source: Obitel Portugal. CAEM/Mediamonitor MMW/Telereport

Table 5. Formats of national and Ibero-American fiction

Time slot	National				Ibero-American			
	Titles	%	C/E	%	H	%	Titles	%
Telenovela	9	52.9	1103	63.7	858:52:21	0.7	8	88.9
Series	4	23.5	111	6.4	83:00:52	0.1	1	11.1
Miniseries	1	5.9	6	0.3	4:34:23	0.0	0	0.0
Long-running series	1	5.9	237	13.7	169:11:27	0.1	0	0.0
Telefilm	0	0.0	0	0.0	0:00:00	0.0	0	0.0
Sitcom	1	5.9	24	1.4	11:05:08	0.0	0	0.0
Soap opera	1	5.9	250	14.4	147:57:28	0.1	0	0.0
Total	17	100.0	1731	100.0	1274:41:39	1.0	9	100.0

Source: Obitel-Portugal. CAEM/Mediamonitor MMW/Telereport

The morning slot is the least watched, with only one title (ten episodes) present and geared towards younger audience. The remaining slots show a pattern in the offer, with prime time in the lead, followed by the afternoon and night, clearly keeping with the everyday lives of the different target audiences.

Telenovelas remain as the biggest offer, both in national titles (nine) and Ibero-American ones (eight), followed by series (four titles) and by other four formats with one title each (miniseries, long-running series, sitcom and soap opera). RTP1 sets itself apart by offering five titles with different formats. If, on one hand, it values diversity and alternative choices, on the other hand, it shows innovation by experimenting with two formats that have had little to no exploration: the long-running series and the soap opera (*Bem-Vindos a Beirais* and *Nossos Dias*, respectively). The titles that premiered in 2013 aired throughout 2014, occupied the prime time and afternoon slots and permanently replaced other television formats and, in the case of the soap opera, other imported formats, such as Brazilian *telenovelas* from Record or Rede Bandeirantes.

Table 6. Formats of national fiction by time slot

Formats	Morn- ing	%	After- noon	%	Prime time	%	Night	%	To- tal	%
Telenovela	0	0.0	0	0.0	8	72.7	1	25.0	9	52.9
Series	0	0.0	1	50.0	1	9.1	2	50.0	4	23.5
Miniseries	0	0.0	0	0.0	1	9.1	0	0.0	1	5.9
Long-running series	0	0.0	0	0.0	1	9.1	0	0.0	1	5.9
Telefilm	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Sitcom	0	0.0	0	0.0	0	0.0	1	25.0	1	5.9
Soap opera	0	0.0	1	50.0	0	0.0	0	0.0	1	5.9
Total	0	0.0	2	100.0	11	100.0	4	100.0	17	100.0

Source: Obitel Portugal. CAEM/Mediamonitor MMW/Telereport

The slot that gathers the greatest number of titles is prime time, followed by the night time. The most important time slot of the day starts, in the three open signal channels, with the news, followed by

fiction, especially *telenovelas* and series across the board. On the two commercial channels, the offer extends for two to three consecutive titles, which last into the night time slot. In the third place is the afternoon slot, with the broadcast of a series dedicated to young audience in TVI (commercial channel) and the soap opera on the public service channel.

Table 7. Time period in which fiction is set

Time period	Titles	%
Present	15	88.2
Period	2	11.8
Historical		0.0
Other		0.0
Total	17	100.0

Source: Obitel-Portugal. CAEM/Mediamonitor MMW/Telereport

Regarding fiction time period, 88% of titles are set in the present and grounded in the everyday lives of the Portuguese people. In 2014, two titles considered period pieces were offered: *Os Filhos do Rock* and *Mulheres de Abril*. The first one focuses on the experiences of young adults in the 80s in Portugal through a social approach. The second one presents, through the memories of several generations of women, women's rights during the 30s up to the present day.

Table 8. The ten most watched titles: origin, rating, share

Ti- tle	Country of origin of the original idea or script		Producer	Chan- nel	Name of scriptwriter or author of original idea	Rat- ing	Share
1	<i>Mar Salgado</i>	Portugal	SP Televisão	SIC	Inês Gomes	14.8	30.6
2	<i>Sol de Inverno</i>	Portugal	SP Televisão	SIC	Pedro Lopes	14	28.6
3	<i>Beijo do Escorpião</i>	Portugal	Plural Entertainment	TVI	António Barreira, João Matos	12.9	27.2

4	<i>Belmonte</i>	Argentina	Plural Entertainment	TVI	Victor Carrasco, Artur Ribeiro	11.5	28.6
5	<i>Jardins Proibidos</i>	Portugal	Plural Entertainment	TVI	José Eduardo Moniz, Manuel Arouca	10.8	26.4
6	<i>Destinos Cruzados</i>	Portugal	Plural Entertainment	TVI	António Barreira	10.4	29.6
7	<i>Mulheres</i>	Colombia	Plural Entertainment	TVI	Raquel Palermo, Eduarda Maia	7.5	25.2
8	<i>Bem-vindos a Beirais</i>	Portugal	SP Televisão	RTP	Collective work	7.5	15.1
9	<i>Sal</i>	Portugal	SIC	SIC	João Quadros, Frederico Pombares	5.9	18.7
10	<i>Doida por Ti</i>	Portugal	Plural Entertainment	TVI	Maria João Mira	5.5	20.0
Total productions: 10				Foreign scripts: 2			
100%				20%			

Source: CAEM/Mediamonitor MMW/Telereport

As previously seen, the overwhelming majority of fiction format is national, which is a trend in the Portuguese market. From the selected top ten, eight are original and two are remakes of Latin American *telenovelas*. *Belmonte*, which is an adaptation of the Argentinean format *Hijos del Monte*, underwent a modernization from the original of 2008-2009. *Mulheres* is an adaptation of the Colombian *telenovela* *El Último Matrimonio Feliz*, which was written by Adriana Suárez and Pedro Miguel Rozo and produced by RCN Televisión.

As we can see in Table 8, there was an ongoing trend from 2013, with SIC leading the ranking, even though TVI still dominates most of the table, with more titles airing in 2014, but losing the lead that it had for over a decade. It is worth noting that RTP consolidated its position in the chart with *Bem-vindos a Beirais* in the eighth position, which is one of the only titles that does not fit the *telenovela* format.

Also relevant is the *telenovela* *Jardins Proibidos* on TVI, which ranked fifth on the top ten and was the first sequel of a Portuguese *telenovela*. It premiered in 2014 and continued an eponymous story that aired in 2000 on the same station.

Table 9. The ten most watched titles: format, length, time slot

	Title	Format	Genre	Number of chap./ ep. (in 2014)	Date of first and last airing (in 2014)	Time slot
1	<i>Mar Salgado</i>	<i>Telenovela</i>	Melodrama	91	09/15/14 – airing	Prime time
2	<i>Sol de Inverno</i>	<i>Telenovela</i>	Melodrama	193	09/16/13 – 09/21/14	Prime time
3	<i>Beijo do Escorpião</i>	<i>Telenovela</i>	Melodrama	195	02/02/14 – 10/04/14	Prime time
4	<i>Belmonte</i>	<i>Telenovela</i>	Melodrama	188	09/23/13 – 09/05/14	Prime time
5	<i>Jardins Proibidos</i>	<i>Telenovela</i>	Melodrama	103	09/08/14 – airing	Prime time
6	<i>Destinos Cruzados</i>	<i>Telenovela</i>	Melodrama	19	01/27/12 – 02/01/14	Prime time
7	<i>Mulheres</i>	<i>Telenovela</i>	Melodrama	161	06/01/14 – airing	Prime time
8	<i>Bem-vindos a Beirais</i>	Long-running series	Family comedy	237	05/13/13 – airing	Prime time
9	<i>Sal</i>	Short series	Comedy	8	08/09/14 – 09/27/14	Prime time
10	<i>Doida por Ti</i>	<i>Telenovela</i>	Romantic comedy	33	10/24/12 – 03/14/2014	Prime time

Source: CAEM/Mediamonitor MMW/Telereport

The majority of titles present in Table 9 show that the melodrama genre is the most used, even though some are considered hybrid. There is a considerable tendency towards comedy as the second most preferred genre for national productions. All were aired during prime time, which shows ubiquity of the fiction format on this time segment. The productions in TVI station continued with the strategy that had already been adopted in the previous year of bumping the *telenovela* that has a longer run forward in the programming, regardless of the ratings reached, thus giving more emphasis on the *telenovela* premiering at the 9:30 p.m. This year, a group of national fictions that extend beyond midnight competes directly with SIC, which adopted the same programming strategy.

Table 10. Themes in the ten most watched titles

Title		Dominant themes	Social themes
1	<i>Mar Salgado</i>	Revenge, love triangle, family relationships, daughter separated at birth, blackmail	Regionalism, emigration and immigration, representation of women's role
2	<i>Sol de Inverno</i>	Revenge, love triangle, family relationships	Same-sex co-adoption, kidney transplant, blended families
3	<i>Beijo do Escorpião</i>	Family relationships, revenge, love triangle	Dysfunctional relationships between family members
4	<i>Belmonte</i>	Revelation of one's true identity, family relationships, love triangle, extra-marital affairs	-
5	<i>Jardins Proibidos</i>	Sequel of a previous <i>telenovela</i> , love affairs, family turmoil, class conflicts	Conflict caused by inheritance (will)
6	<i>Destinos Cruzados</i>	Switched and revealed identities (doppelganger), class conflicts, extra-marital affairs, corruption	Illegal car racing, bipolar disorder
7	<i>Mulheres</i>	Love affairs, labor relations, love gained and lost, mistrust, class conflicts	Gender equality, fight against breast cancer
8	<i>Bem-vindos a Beirais</i>	Revenge, love affairs	Economic crisis, emigration and immigration, delinquency
9	<i>Sal</i>	Love, travel, corruption, oddball	-

Source: Obitel/Portugal

According to what has been the norm for previous years, in 2014, most national productions present in the top ten are *telenovelas* with recurrent themes, recreated in a game of creativity that allows to explore the basic melodramatic conventions in fresh ways, based, for the most part, on revenge stories, love lost and gained, love triangles and family relationships. Last year was also marked by social themes that ground the audiences to the plot. The struggle with cancer and gender equality were two themes that were thoroughly explored in the titles of 2014.

Table 11. Audience profile of the ten most watched titles: gender, age, socioeconomic status

Titles	Channel	Gender		Age group								Socioeconomic status			
		Women	Men	4-14	15-24	25-34	35-44	45-54	55-64	65- 74	75+	A	B	C	D E
1 <i>Mar Salgado</i>	SIC	61.8	38.2	7.0	5.9	10.4	13.5	18.7	16.4	15.5	12.6	4.0	11.2	14.8	39.7 30.3
2 <i>Sol de Inverno</i>	SIC	63.7	36.3	7.5	7.8	11.8	15.7	16.0	15.7	12.4	13.1	4.4	11.9	17.3	36.6 29.8
3 <i>O Beijo do Escorpião</i>	TVI	61.4	38.6	8.0	7.9	8.3	11.7	15.2	17.5	17.6	13.8	1.2	9.0	12.8	45.1 32.0
4 <i>Belmonte</i>	TVI	61.3	38.7	5.9	6.9	8.1	12.6	15.2	18.8	19.2	13.2	1.1	10.6	13.8	44.8 29.7
5 <i>Jardins Proibidos</i>	TVI	61.9	38.1	6.9	8.6	10.2	13.1	15.2	18.0	16.7	11.3	1.0	10.1	11.7	44.4 32.9
6 <i>Destinos Cruzados</i>	TVI	64.0	36.0	6.3	8.3	8.7	14.3	15.0	17.5	18.7	11.3	1.5	8.0	15.2	44.9 30.4
7 <i>Mulheres</i>	TVI	63.1	36.9	7.4	8.6	9.9	13.7	15.4	16.7	16.7	11.6	0.8	9.9	12.3	43.4 33.5
8 <i>Bem-vindos a Beirais</i>	RTP	53.6	46.4	5.6	4.1	4.6	9.5	15.4	17.6	20.3	23.0	1.6	8.2	14.3	44.8 31.1
9 <i>Sal</i>	SIC	55.7	44.3	14.5	9.1	16.4	19.8	15.4	10.6	8.9	5.2	3.1	13.4	18.1	30.1 25.3
10 <i>Doida por Ti</i>	TVI	65.9	34.1	6.4	9.5	9.3	12.8	15.6	15.8	17.3	13.3	0.8	8.8	14.5	44.1 31.9

Source: CAEM/Mediamonitor MMW/Telereport

When identifying the audience profile for the ten most watched titles, there is, in terms of gender, a clear tendency towards the female audience as the biggest viewers of fiction. Still, the numbers are not so far apart from the male percentage – fact that goes against the idea that only women watch *telenovelas*. Additionally, the age groups that watch *telenovelas* the most are the 45-54 and 55-64 segments. Regarding socioeconomic status, the differences vary not only from one fiction to the next but also from one station to the other. There is a concentration of preference within levels A and B for fiction aired by SIC, while C and D gravitate more towards TVI. However, on both stations, the level that watches *telenovelas* the most is D.

The titles on offer in 2014 are, for the most part, in *telenovela* format and melodramatic genre. With a preferential transmission during prime time, the stories are set in the present time and target current topics by following the everyday lives of individuals and groups. Some of these themes may be controversial and are in keeping with national current issues. The ubiquitous titles in the top ten are, for the most part, by the commercial channel TVI (six titles), which is in congruence with the total volume of offer. Notwithstanding, in terms of reception, the titles offered by SIC (three) stand out for reaching the higher classes and the youngest age groups, which shows a clear change in the profile of the typical viewer of Portuguese *telenovelas*.

3. Transmedia reception

The circulation universe for television fiction has been significantly widened in the last few years. Through different platforms, fictional productions and their audiences have developed an increasingly participative relationship by establishing new transmedia interactions.

In this section, we intend to review the transmedia offering by producers and user practices for the *telenovela Jardins Proibidos* (TVI). Facebook was selected as the platform for social analysis,

considering that this social network enables a greater level of interactivity between the producers and fans of the title in question. However, it is necessary to emphasize the existence of a planned course of action between the official page for the *telenovela* on TVI website and its official Facebook page. The analysis comprised the period April 1-7, 2015. During this time, *Jardins Proibidos* aired from Monday to Friday on prime time, almost always at 10:25 p.m., after *telenovela Única Mulher*.

By monitoring the comments feed on Facebook daily, it was possible to note that the number of fans that like the page was 67,441 and the total number of comments on the page was 1,848. In terms of the number of posts published on the wall by the show producers, there were 43 (41 used a photograph to complement the text), which received a total of 5,511 likes from fans. We were also able to note that users published 364 comments and shared the official Facebook content 29 times.

3.1. Transmedia offer for a fiction show in the top ten

Regarding the type of transmedia interaction produced by the creators of *Jardins Proibidos*, this can be seen as the “interactive” kind, since it is possible to interact through Facebook with other show content, download material, watch some videos and have access to exclusive images. However, it is not possible to watch the full episodes in the *telenovela*. There is also a real-time transmedia interaction, which allows the administrators to address the audience during the airing of the *telenovela*. In regards to the type of viewed content, the “multiplatform viewing” stands out, since Facebook was the platform of choice for viewing information that complements the plot (through the use of a direct link associated to all production posts, which refer back to the official website for the *telenovela*), for user interaction in real time with the production and the remaining users, for sharing content posted onto their personal pages and for having access to “extras” on *Jardins Proibidos* official page.

The analysis revealed that, on average, there are seven daily posts by the *telenovela* production. Usually, this content appears as statements, explanations, a sort of summary or preview informing users about what is going to happen in that day's episode in order to increase interest in the upcoming developments or personal stories for the characters ("Simão returns from Las Vegas with an idea: he is going to help children in need of guidance. <<http://goo.gl/ys0PcS>>"); mentioning the possibility to watch the previous episode at a later date ("If you haven't seen yesterday's episode, (re)watch it here: <http://goo.gl/pacvHq>"); offering other questions regarding the plot with accompanying links to the official website for the *telenovela*, where users have access to several sections that allow to "re-watch" episodes, know more about each "Episode", know "Who's who", have access to "Videos", "Photos", "Extras", "Novela" and "The Story is Yours". It is worth mentioning that, as a rule, production posts begin at 3 p.m. every day and information is added every hour, with news or teasers about that night's episode. Posts stop roughly at around 10 p.m., minutes before *Jardins Proibidos* airs. During the *telenovela*, there are no interactions on the part of the content providers, thus freeing users to watch the episode on TV uninterruptedly. There is no competing content with the TV broadcast and the user/viewer's attention is not driven away from the main focus, which is, at this time, the television screen.

3.2. Dominant levels of interactivity

In *Jardins Proibidos*, the dominant level of interactivity corresponds to the "active" type in the sense that it plays an "active role". As can be seen by the selected sample, the user merely responds to a stimulus given by the administrators of the official Facebook page, which is limited by the presets imposed by the provider. In this case, the most common interaction is the "comment", followed by the "criticism" and the "interpretation" regarding the content produced by users.

3.3. Dominant user practices

From the selected sample for the transmedia study of dominant user practices, the dominant level is the active and non-creative interaction. This may be explained by the lack of content created by fans of the *telenovela*, which contributes to the absence of creative prompts by the content providers, who, in turn, limit their posts to the same actions without any room to creatively interact with the official website that enables a more dynamic appropriation on the part of the viewer.

Therefore, we can conclude that the transmedia reception for *Jardins Proibidos* is focused on a level of participation on Facebook that can be seen more as a response and interaction with the content offered by the page administrators in the social network, through opinions, discussion, review or interpretation. It is not focused on the transformation of content, putting the user into the position of a content provider. Furthermore, there is little creativity and actual content from the narrative fiction that is exclusively intended for this platform. The use of Facebook is merely a reinforcement of the intentions already portrayed on television.

Regarding the content transmitted by the user comments, the vast majority serve to express opinions about the characters, regarding how the story is unfolding, about the upcoming episode or to emphasize the quality of the fiction (both in a good and in a bad way) or the (good/bad) performance of the actors. It is also frequent to comment about a highlight in the episode or a specific episode that was defining to the rest of the story. Usually, these are the most commented posts by fans on this page.

In this particular show, the plot included a choice on the part of the viewers to finish the story. This strategy is evidenced by the tab on the website titled “The Story is Yours”, which, as the name itself states, enables the viewer to actively participate in building the plot. *Jardins Proibidos* challenged the Portuguese audience to participate in a novel way for Portugal, which enabled them to define the future for key characters in the most important moments of this prime time

telenovela. “The Story is Yours” gives viewers the possibility to offer their input as if they were part of the *telenovela*’s writing team. After the voting, everything is set so that the decision made by the audience is shown on TV. Participation would occur by a free telephone call or through the *telenovela*’s website. The prompt shown on the website was as follows: “Raquel, the lawyer, has cancer and is pregnant. In order to survive, she has to undergo aggressive treatments that put the baby’s life at risk. What should Raquel do? What would you do if you were in Raquel’s place?” After the time to participate runs out, the production posts the following statement in order to increase interest on the part of the audience: “Voting has ended. Thank you for participating. Follow the *telenovela* to see the outcome”. This way of interacting was a well-orchestrated strategy on the part of the *telenovela*’s production team who saw a way to increase the audience for *Jardins Proibidos* while, at the same time, managing to involve the show’s viewers in an unprecedented way. They were given a power of choice that was not theirs up to this point – to write the story that they follow on television –, by being placed on the creative level of a content provider and ceasing to play its mere active role in the transmedia interactivity.

The transmedia activity in Portuguese television fiction is far from international trends. Most of these interaction practices are based on creating official pages within the network websites and Facebook pages. Therefore, the “active” level of interactivity is prevalent, as seen in comments and opinions. In 2014, the title under analysis here – *Jardins Proibidos* (TVI) – set itself apart from others by offering viewers the chance for a creative collaboration, by enabling them to choose the course and wrap-up of plots on Facebook.

4. Highlights of the year

The struggle to win viewers during prime time has the *telenovela* as its main weapon and both European and Brazilian Portuguese as its main language. If, initially, Brazilian content (Globo) allowed SIC to reach the top spot, a renewed TVI, from 1999-2000

onwards, began to produce national *telenovelas*, which contributed to a reversal of places in the tables by offering stories that reflected the spaces and experiences of the everyday lives of the Portuguese people. Since then, every channel in open signal has experimented with themes, characters, locations and approaches that enable them to imbue new dynamics to the format with a daily presence on national television for more than 35 years. The expectation is to enable them to cause an impact on the audience and build communities of public. In the last five years, Portuguese television has seen a continued offer of *telenovela* formats, with TVI airing 15 titles, SIC airing five and RTP1 airing only two. The production force for TVI has been challenged by the quality of projects in SIC, as can be seen by the top ten table, by managing not only to offer a differentiated product in technical aesthetic and narrative terms but also to being able to reach different audience from that of the usual *telenovela* viewer (35-45 age group, levels A and B). Therefore, the *telenovela* format and the two titles that are at the top of the list set themselves apart: *Sol de Inverno* and *Mar Salgado* (SIC).

Sol de Inverno, created by Pedro Lopes, premiered on September 16, 2013 with a rating of 18.7%, a number that had been previously surpassed only by *Dancin' Days*, a title by the same author and a remake from Gilberto Braga's *telenovela*. Throughout 12 months and 311 episodes, *Sol de Inverno* was often rated as the most watched *telenovela* and got first place of the Obitel Portugal 2014 top ten. The traditional ingredients for a melodrama (love, revenge, betrayal, etc.), combined with the dichotomy love lost/found, secrets/revelations, were presented to the audience through a character triangle played by two women and a man. Even though this choice was not new, the casting choice for middle-age actors (50 years old) proved to be a differentiated bet and a potentially risky one, since most titles are based around the troubles of young adult couples. This choice soon proved to be crucial for the success of the *telenovela*, as well as the overarching theme of the plot, and managed to have viewers follow a year's worth of broadcasting to watch the unfold.

Promises of revenge by the protagonists, Laura and Sofia, were punctuated by stories in the parallel character groups which, being more than “stuffed narratives” that are commonly used to fill and hold up the main plot, played out as fully formed stories that were equally and sometimes even more interesting than the main plot. This narrative complexity (Mittel, 2012) that appeals to viewers with higher levels of literacy made *Sol de Inverno* an audiovisual narrative on the level of renowned North American series, such as *Revenge* (ABC). On the other hand, as a technical and aesthetic accomplishment, it was comparable to *telenovelas* from Globo. Regardless of a possible aspiration on the part of Portuguese show-runners, matching these two spheres corresponds to public demand, which is made up of increasingly demanding and competent viewers that, as time goes by, are coming back to national television fiction.

In terms of content, and in an attempt to be closer to national concerns, Pedro Lopes offered discussion themes that sparked debate and generated some reflection. Issues like same-sex marriage and same-sex co-adoption, dialysis and kidney transplant, teenage depression or love relationships between people from different generations embodied personal, social and even moral dilemmas and came across not in a sanitized way but naturally, which contributed to accomplish the sociocultural purpose of television fiction.

This new paradigm for the Portuguese *telenovela* was followed by *Mar Salgado*. Created by Inês Gomes and also produced by SIC, SP Televisão and Globo, this *telenovela* premiered on September 15, 2014 and draws inspiration from the poem “Mar Português”, by Fernando Pessoa. It is yet another story with a strong female lead and conquered the top spot in the top ten.

The fast pacing, the A-list cast and the weaving of stories and characters attempt to find and mirror the essence of the Portuguese people by narrating experiences that are close to everyday lives and choosing a real setting, Setúbal’s peninsula. By taking advantage of the uniqueness of the location, namely the fishing activity and the aquatic sports, *Mar Salgado* follows the new commercial strategies,

such as soft sponsoring and brand placement, and brings forward the idea of a sort of geo local placement. This strategy had already been developed by other titles and stations and helps to promote local tourism and imbue the narratives with realism.

Therefore, it seems clear that, in the last five years, a determining path has been treaded towards seeing the *telenovela* as a quality format with a key function in society, as much as other institutions. It breaks away from the notion that mass-produced work erases the essence of the core material and produces standardized work. In addition, professionals seek to find a new designation that internationally will set itself apart from the Latin *telenovela* – which is seen by content distributors as more detached from reality and romantic, or socially more violent in nature, linked to corruption and drug trafficking. This new paradigm would also lead to the construction of a new space within the European market for this long-running format.

5. Theme of the year: gender relations in the television fiction

The television production of fiction is anchored in the *telenovela*. There are several reasons for this, which can be historically explained by the agreement that the state station RTP made with Globo during the mid-70s, giving birth to the prime time *telenovela* trend. At that time, RTP was the only broadcaster in Portugal, and the genre was imposed onto viewers as an updated version of dime novels, tearjerkers and radio theatre, which had become famous in previous decades. Due to financial reasons, *telenovelas* would eventually reign in the listings of private stations that emerged during the 90s. Since then, the state station has been making the effort to present itself as an alternative. The horizontal listing scheme requires a daily product with a strong popular appeal, one that secures ratings and has a reduced cost. The *telenovela* is the fiction format that ensures the best cost/benefit ratio. No other fiction is able to reach as many people, with a particular efficiency in targeting women. This makes the *telenovela*, and the melodrama alike, into a cultural product that is particularly relevant in our society. Television, more than

any other media, has popularized this type of stories, which are often tearjerkers and based on female characters, who are all-suffering at the hands of opportunistic villains. The *telenovela* continues to be a product geared towards women, although the attempts to make it even more cross-sectioned through the introduction of comedy have introduced a growth of the male audience.

Melodrama has always been directed towards a female audience that refused to stop dreaming. The *telenovela* also incorporates these valuable lessons, even though they have not been written down, but passed along from one author to the next as a family legacy. The article by Tomas Elseasser “Tales of sound and fury” approaches the melodramatic theme by exploring the construction of the “normal” and the “natural” by the dominant ideology. The media often impose a consensus that should apply to everyone, defining a social hierarchy, gender or ethnicity. However, the dissonant voices are ever increasing, misfit characters have more airtime, albeit without taking a great deal of risk, since everything is scrutinized according to graphic models and rating studies.

The *telenovela* universe does not purport to be interchangeable with reality. Fiction is a possibility and, as such, it teaches us a valuable life lesson by helping us to reposition ourselves in face of our problems. From a philosophical standpoint, and even though there has been a clear social evolution, particularly in terms of the changes to the role of women in society, a basic desire remains as a guaranteed success for *telenovelas*: the ability to make one day-dream. *Telenovelas* are still fairytales, showing that social barriers can be transposed, that the destitute can become rich, that every person has a soulmate and that love is forever and, on a more contemporary note, that women can be, at the same time, good mothers and accomplished professionals. The producer Ross Hunter, who worked on several films with Douglas Sirk at Universal during the 50s, mentioned in an interview that his work allowed “the average guy a chance to dream of getting out, the average woman a chance to dream of getting her hair done and wearing a pearl necklace. No

kitchen sinks. No violence. No message” (Hunter, in Rodrigues, 2002:33-34). This strategy continues to be, for the most part, followed by television producers, even though the statement that it is closer to reality works more as a sound bite created by marketing campaigns in order to sell the product. One of Hunter’s promotion strategies, which would later be followed by Globo, involved the wardrobe that was used for the films. Hunter explains that “international models were part of the package, and we would stage gorgeous fashion shows for women’s clubs all over the country. The point was this: you cannot buy these clothes, but you can buy a movie ticket to see them again. As a result, those women became fans who turned out to see my pictures whether they were good or bad” (Hunters, in Rodrigues, 2002:34). In Portuguese *telenovelas*, the wardrobe does not go on tour, but it circulates in magazine pages, with an indication of the stores and prices for each dress item, which allows all women to live that dream of a perceived success at an affordable price. In the *telenovela Sol de Inverno*, the leading ladies are business women in the luxury footwear industry and live in a world full of conflict, but always in style.

In the *telenovelas Os Nossos Dias*, *Sol de Inverno*, *Beijo do Escorpião* and *Mulheres*, all the protagonists are female. Men are flawed, weak or corrupted figures, whether they are villains or romantic heroes. The central place in the narrative is always reserved to a great woman, an exemplary moral figure who struggles to remain pure. However, the outlook has been changing, albeit slowly. The hero is no longer the person who turns the other cheek in face of a confrontation, but one who fights back, who reacts, who seeks justice through revenge and, often times, through a questionable moral path. The world changes and the stereotypes for the genre change with it. A close reading of the currently produced works shows that there is much more to the story than what is told on the surface. *Telenovelas* have been transforming into an increasingly blatant criticism of social constraints, with an emphasis this year to homosexuality and domestic violence. The *telenovelas Mulheres* and *Mar*

Salgado perform an active criticism to the traditional family relationships, to the power of men over women, expressing a view that reflects a new generation that no longer accepts the social roles that were attributed to men and women for decades. In the *telenovela* *Mar Salgado*, where the action takes place in a coastal city near Lisbon with a strong fishing-based economy, these two social eras are confronted against each other: men fight to keep their supremacy even though they know they are already beaten. Work in the canned goods factory is still performed by women, but now they are sexy, they are dreamers, they are ambitious and competitive.

The image for women has been clearly changing, assuming an increasingly active role. Family is no longer a space for oppression, and society has stopped being divided between the productive space, the work space and the reproductive space, or the family space, where women are the guardians of domestic harmony and eliminate their desires by sacrificing themselves in name of the greater good that is the family unity. The stories attempt ever more to reconcile the romantic ideal with the image of a modern woman. This impossibility preserves the traditional reverie of pure happiness in a highly technological and globalized world. Although the most recent official data point towards a divorce rate of 70.4%, men and women want to keep believing that eternal love is still possible, even if not lived in the first person, but made actual through someone else who fills the TV screen every night.

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SPAIN: THE INTERNATIONALIZATION OF FICTION

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1. Spain's audiovisual context in 2014

The higher ratings of private TV channels and pay TV, the reorganization of the Spanish radio-wave space and the growth of the advertisement industry are some of the highlights of 2014, a year in which the TV duopoly of the two main media groups (Mediaset España and Atresmedia) was reasserted. Domestic fiction continued its international expansion, while the excellent audience results of stories set in the past ratified their acceptance by the audience.

1.1. Open TV in Spain

The financing problems of public autonomic networks, the expansion of thematic DTT channels and the closure of nine DTT networks to allow space for 4G technology mark the beginning of what looks like a reconfiguration of the atomized Spanish television system¹.

¹ Atresmedia has closed Nitro, Xplora and LaSexta3; Mediaset España closed La Siete and La Nueve; Veo TV (Unidad Editorial) has transferred AXN to pay TV and has closed Marca TV (which stopped airing a few months prior); Net TV (Vocento) has closed two TV-Shop channels which previously hosted MTV and Intereconomía.

Chart 1. Open TV national networks

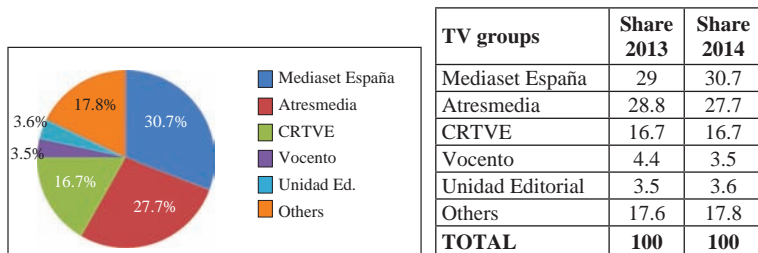
Reach	Public		Private	
	First channel	Second channel	First channel	Second channel
State² (national coverage)	La1	La2	Antena3, Tele5, Cuatro, LaSexta	FDF-T5, Neox, Nova, Clan, Discovery Max, Divinity, Boing, 13 TV, Energy, Disney Channel, Teledeporte, 24H
Autonomic (regional coverage)	TV3 Aragón TV Canal Sur TVCAN CMT ETB1 IB3 Telemadrid TPA TVG Canal Extrem. TV	ETB2 ETB3 La Otra TPA2 TVG2 Super3/33 3/24 7RM	8Madrid 8TV CYLTV La8 V Televisión	

Source: Obitel Spain

Television consumption in 2014 was 239 minutes per viewer/day, setting back the record to 2011 levels, which had been surpassed in 2012 and 2013. The five minutes decrease compared to last year, however, is not significant, as mobile television consumption in computers, smartphones, tablets and videogame systems is progressively increasing.³ Audience distribution by communication groups validates the results in 2013, as Mediaset España (30.7%) and Atresmedia (27.7%) were in the lead, RTVE retained the 16.7% from last year and the two smaller groups, Unidad Editorial (3.6%) and Vocento (3.5%), lost 0.1% and 1.1% respectively.

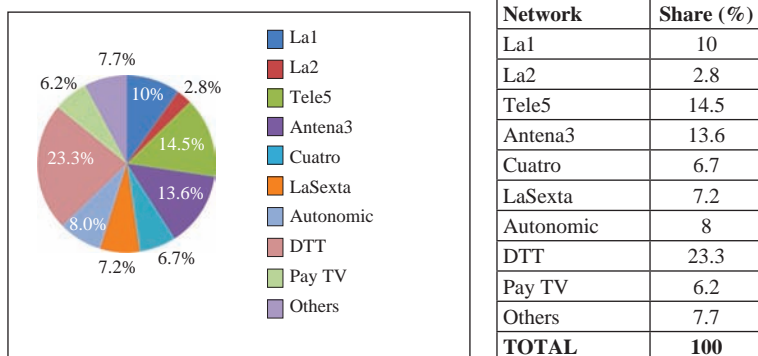
² Translator note: In the Spanish case, “state coverage” refers to networks that reach the whole country while “autonomic coverage” refers to networks with regional coverage of their own Autonomic Communities. Both, autonomic and state networks include public and private ownership.

³ See: <http://es.slideshare.net/Ericsson_ES/ericsson-press-briefing-tv-media-2014-spain-vdef>

Graph 1. Share by communication business group

Source: Barlovento Comunicación/Kantar Media

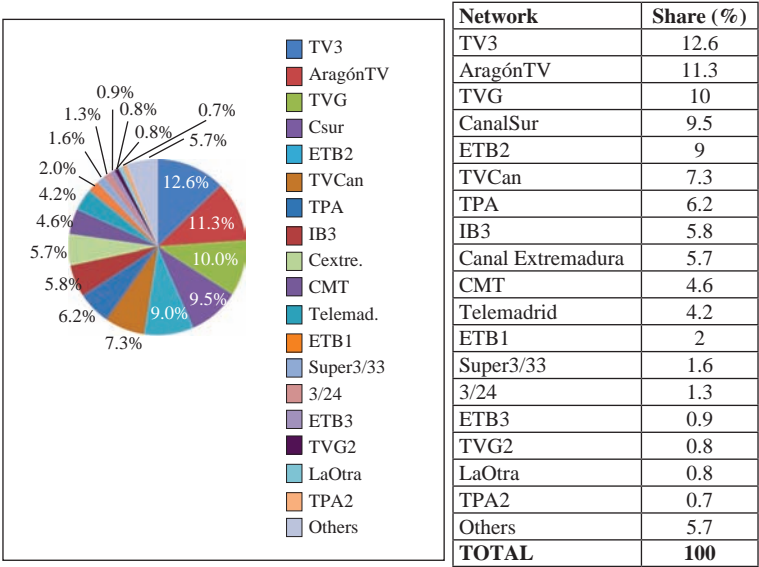
Tele5 is, once again, the most watched network for a third year on a row, with a 14.5% share (13.5% in 2013), followed by Antena3, with 13.6% (13.4% in 2013), and the 10.0% of La1 (10.2% in 2013). For the first time, LaSexta (7.2%) is ahead of Cuatro (6.7%). The declining trend pay TV had been experiencing since 2008 seems to have come to halt (6.2% in 2014 and 5.6% in 2013), maybe due to the reduction in the number of DTT channels (23.3% in 2014 compared to 30.8% in 2013) after the closure of nine networks in May.

Graph 2a. Share by state networks

Source: Barlovento Comunicación/Kantar Media

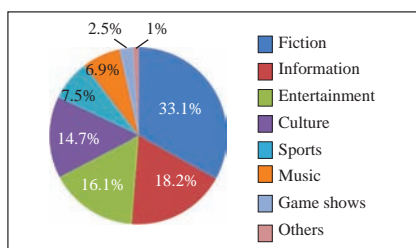
The group of autonomic channels decreased an average of 0.7 points (8% of share compared to 8.7% in 2013). The Catalan network TV3 led the ranking once again (21.6%), followed by Aragon TV (11.3%) and Canal Sur (9.5%).

Graph 2b. Share by autonomic networks



Source: Barlovento Comunicación/Kantar Media

Fiction occupied the largest space in Spanish programming grids (33.1% compared to 19.5 in 2013), a position which last year belonged to entertainment (16.1% in 2014 and 25.3% in 2013) and information (18.2% in 2014 and 21.2% in 2013). The distribution of the other genres has barely changed, with the exception of game shows, which decreased 4.8% (2.5% in 2014), and sports, which increased 5.8% (7.5% in 2014) due to the 2014 FIFA World Cup Brazil.

Graph 3. Offer by genre in TV programming

Genre	%
Fiction	33.1
Information	18.2
Entertainment	16.1
Culture	14.7
Sports	7.5
Music	6.9
Game shows	2.5
Others	1
TOTAL	100

Source: Barlovento Comunicación/Kantar Media

1.2. Audience trends in 2014

In 2014, 82.1% of television was consumed through DTT (82.0% in 2013), 13.8% through cable (13.5% in 2013) and 4.1% through satellite (same percentage as the previous year). Tele5 still is the preferred network by women (17.4% of the total) and it stands out among the 25-44 and over 55 years old viewers. Exceptionally, Antena3 is the open network with more male viewers (13.3%) and stands out among 13-24 and 45-54 years old viewers. Clan, part of RTVE group, still is the favourite among children 4-12, while the Catalan TV3 is the most watched autonomic network in its own region (17.0%).⁴

Out of the 50 most watched broadcasts, 34 were soccer events, 20 of which led the ranking. Fiction is the second genre with more presence in the 2014 ranking, including nine broadcasts of the series *El Príncipe*, the first one on ranked number 21 (6,290,000 viewers and 33.3% share). *Lo Imposible* (Juan Antonio Bayona, 2012), the movie about the tsunami in Thailand, is the only film among the 50 most watched broadcasts, ranked number 24 with 6,117,000 viewers (34.8% share).

⁴ See the annual report Barlovento Comunicación, created from audience data by Kantar Media. Available at: <<http://www.barloventocomunicacion.es/images/publicaciones/analisis-televisivo-2014-Barlovento.pdf>>

1.3. Advertising investments of the year

The decreasing trend in advertising comes to a halt, growing 5% more than in 2013.⁵ Television and internet are the two media with a greater growth, with 9.1% and 5.0% respectively. The total investment of 3,786.6 million euros in advertising represented 48.2% of the total invested in media. TV advertising revenues amount to 1,815.6 million euros (48.2% of total investment in media). Internet is in second place, with 10.3% (386.9 million of euros). The only sectors that have reduced the advertising investment in 2014 are information and telecommunications (3.6% less), travel and tourism (6.9% less), and cleaning (9.4% less).⁶

In 2014, Mediaset and Atresmedia accumulated 86.0% of the advertisement revenue⁷, almost a duopolistic situation since January 1, 2010, when TVE stopped advertisement.⁸ The underside for both groups in this area has been the ending of the “unique pattern” system, which consisted of synchronizing the commercials for all networks within the group, as decided by the National Communications Market Commission (CNMC) in June.

1.4. Merchandising and social merchandising

Books, premieres in movie theatres or festivals, publishing CDs and games are the most common strategies for merchandising used by Spanish TV networks, in addition to the increasing number of transmedia resources aimed to the online promotion of fictions.

⁵ See the annual report Arcemedia. Available at: <www.arcemedia.es>

⁶ See: <<http://www.prnoticias.com/index.php/marketing/1103/20138301-inversion-publicitaria-2014#Red18Zk3gYaWMBio>>

⁷ See Barlovento 2014 report. Available at: <<http://www.barloventocomunicacion.es/>>

⁸ During these four years, TVE has progressively increased indirect advertisement through patronage of cultural and sporting events. In November, the Government ratified the negative of TVE airing advertisement while announcing the increasing promotion of patronage in La1 and La2. Available at: <http://cultura.elpais.com/cultura/2014/11/25/television/1416936810_320911.html> The autonomic public networks have also increased their revenue through patronage, despite the fact they still combine a mixed financing system (public funding and conventional advertisement).

Networks and producers also frequently use the participation of actors in social events.

Books inspired in successful dramas and usually written by the same writers are one of the most popular merchandising strategies implemented by Spanish television fiction (*Isabel*, *Vive Cantando*, *El Secreto del Puente Viejo*, *Galerías Velvet*, *El Príncipe*, etc.). Procedural series usually generate prequels or sequels, such as the successful *Los Misterios de Laura* (La1), whose first novel (*Laura y el Misterio de la Isla de las Gaviotas*), set in a spa in the small island of Cantabria, goes back several years prior to the character solving mysteries on TV. *Los Misterios de Laura* also features an online game that allows users to become Laura Lebre. Historical series circumvent the barriers that separate reality from fiction through publications that set the fictional events in the real world, for example, the travel guide inspired by *Isabel* and written by the historical consultant of the series Teresa Cunillera⁹.

As for music, Mediaset España, Sony Music and RLM signed an agreement in January to launch the group Dreamland, led by the protagonist of the eponymous musical series of Cuatro (Christian Sánchez). In March, Mediaset promoted the release of Dreamland with a flashmob in the centre of Madrid, followed by a party at a nightclub attended by actors and other celebrities.

1.5. Communication policies

The digital dividend continues to be one of the most important issues of communication policies in 2014. In February, the Supreme Court dismissed appeals by different television companies against the closure of networks, determined by a European directive which forced Spain to release the radio spectrum to allow for 4G technology. In March, the government ordered the closure of nine networks, executed on May 6. In July, the Ministry of Industry informed the

⁹ The guide offers a journey through Elizabethan Spain, illustrated with 140 photographs of the places where the sovereign lived, and 50 frames to accompany the detailed information of the third season.

advisory board of the Telecommunications Sector and the Information Society (CATSI) of the new plan for the redevelopment of DTT, which allocated 5.4 multiplex channels to state television (1.5 to TVE) and one multiplex to autonomic television. In December, the government announced that five DTT channels would be up for auction (four in HD and one in standard format).

Another topic of discussion during the last half of 2014 was the need to retune frequencies, which affected, approximately, 12.9 million homes. Complaints from both users and operators eventually led the Council of Ministers to approve a three-month moratorium on the retuning initially decreed for January 1, 2015 and to financially compensate the three mobile operators which should have occupied the frequencies freed by the date originally stipulated.

1.6. Public TV

Financial problems and repeated complaints from Televisión Española (TVE) workers about government interference in public television resulted in the resignation of the director of TVE, Ignacio Corrales, in June and the resignation of the director of Radio Televisión Española (RTVE), Leopoldo González Echenique, in September. The departure of the latter, following the government's refusal to transfer to the public entity 130 million euros to repay its debt to Spain Revenue Agency, ended the growing tension generated by cutting 200 million euros of the budget for the public entity, which in the last three years has experienced losses over 100 million euros.

In October, the government authorized a reduction in the capital of RTVE in more than 387 million euros to compensate for the depreciation of property and thus restore the equity balance of the public media group.

In July, the purchase of cable operator Ono by Vodafone improved the situation of RTVE, as its financing includes a tax on

telecommunication operators and private television.¹⁰ The British mobile phone company, whose annual contribution to RTVE is about 30 million euros, had been exempted from the tax since January 2013, when it stopped providing the services Vodafone TV, Vodafone Internet TV and access to pay channels Canal + and Canal+ League.

Economic problems are also acute in all autonomic networks, which combine the gradual aging of their audience with cuts arising from the crisis. After closing nine private DTT channels in May, the government announced that all autonomic networks would lose one multiplex. That same month, Radio Televisión Valenciana (RTVV) dismissed 1,438 workers half year after closing Canal9, which continues to broadcast two hours a day (from 19:00 to 21:00) in La2 in the disconnection mode for Valencia. In March, Murcia called for the privatization of 7RM, and five media companies (Secuoya, Mediapro, Vértice 360, GTM and Canal 8) brought forward their proposals. The winning project was still unknown at the time of writing this report. In July, Telemadrid, another network with very serious financial problems, granted the management of its broadcast signal to Telefónica for 7.4 million euros paid to Broadcast Services SLU, a subsidiary of the Spanish telecommunications company.

1.7. Private TV

The good health of private television is reflected not only in the audience results but also in the profits obtained as the mergers of Cuatro with Tele5 and Antena3 with LaSexta are consolidated, despite the closure of three Atresmedia DTT networks and two Mediaset España DTT networks. In the first nine months of the year, Mediaset España declared a net profit of 25.2 million euros, 13.9% more than in the same period of 2013. The net profit of Atresmedia amounted to 47.1 million, 66.7% more than in the first nine months

¹⁰ In addition to the parliamentary and sponsorship allowance, telecommunications companies are required to pay to TVE 0.9% of their revenue, open private television stations pay 3%, and pay TV channels pay 1.5%.

of 2013.¹¹ The latter group has strengthened its position in the market for pay TV with Atres Series, an HD channel aimed at the Latino market.

The digital dividend has also affected the pay TV. In January, MTV cancelled the open broadcasts and transferred to Canal+. March was the last month for AXN in pay TV. AXN White HD was incorporated into Canal+ in May, same as Comedy Central HD. LaSexta3 is now part of the paid services of Atresmedia Nubeox¹² while the Catalan group Imagina increased its stake in Atresmedia to 5.5% of the shares. The most important movements on the sector, however, were led by Telefónica. In May, Prisa sold to Telefónica 56% of Distribuidora de Canal Digital (Canal+). As a result, the telecommunications operator gained control of 78% of DCD, and Movistar TV became the second pay TV platform in Spain. As noted above, the acquisition of ONO by Vodafone culminated in July with the launch of an offer that combined telephony and TV viewing, directed to attract the six million homes connected to ONO that are not current customers.

1.8. Information and Communication Technology (ICT) trends

The deployment of mobile TV has been one of the preferred targets of Spanish networks and operators. Spain ranks four in smartphone penetration among developed countries (85%), after Singapore, South Korea and Norway (Deloitte, 2014: 5). In July, Wuaki TV, the leading online viewing service (computer, Smart TV, tablets and consoles), noted the rise of mobile TV consumption, which in the summer months reached 25% (15% for television fiction).¹³ Mediaset launched a mobile phone linked to its female network Divinity, produced by Wiko (the second best-selling brand in France

¹¹ See: <<http://www.efeempresas.com/noticia/resultados-de-las-empresas-del-ibex-35-en-el-tercer-trimestre-de-2014/>>

¹² In February, Atresmedia launched Nubeox Premium, a modality combining VoD with subscription.

¹³ See: <<http://www.marketingdirecto.com/actualidad/digital/el-consumo-de-contenidos-a-traves-de-los-dispositivos-moviles-pega-un-brinco-del-25-en-verano/>>

and Portugal), which has a 4.7 inch screen capable of playing video and high quality images in addition to the programming of the network itself, and an 8 MP camera to record Full HD videos at 1080p.

Open TV networks offered a large number of multiscreen content, led by Antena3 and the Catalan TV3. In this area, pay TV also stands out in 2014. In March, Telefonica Movistar launched Fusion TV, an offer converging the telephony services of this operator with a wide range of television content and allows using smartphones and tablets as second screens for 75 euros per month.

The growing interconnection between television and the internet is highlighted by the fact that 61% of Twitter users interact with the social network while watching TV.¹⁴ Hence, at the end of the year, Kantar Media and Twitter initialled an agreement to create Kantar Twitter TV Ratings. This is the first official measurement of audiences in this social network in Spain, which provides data on the total number of tweets, those points with more comments, the number of users who have read the reviews, how many times a message has been read, etc.

In short, 2014 marks the beginning of what may be the rearrangement of the fragmented Spanish radio spectrum, although the funding problems of public TV remain unsolved. The stability of television consumption, increased advertisement spending and the growth of pay TV channels are also important events in a year in which the mutual understanding between fiction and audience is ratified.

¹⁴ Statement by Carlos Sánchez, global director of Social TV Kantar Media. Available at: <http://cultura.elpais.com/cultura/2014/12/04/television/1417689029_704368.html>. In the Spanish case, this data confirms the conversion of Twitter into the “second TV screen”, as pointed out by Deirdre Bannon, vice president of social media at Nielsen. Available at: <http://cultura.elpais.com/cultura/2012/12/03/television/1354574651_832130.html>

2. Analysis of the year: national and Ibero-American premiere fiction

Last year, national TV channels premiered 32 titles (two more than in 2013) and repeated 18 (27 in 2013), most of which had premiered that same season or the previous one. Once again, the national broadcaster Antena3 is the network with more premieres (11 titles), followed by Tele5 (eight titles) and La1 (seven titles). Reruns of fictions, aimed to expand the experience of the audience with the program (Stengen, 2006) and amortize costs, are a common strategy of Spanish networks. The reruns are usually scheduled on the slots with lower audience ratings and during the summer months, although repeating one or two episodes immediately after a new one is a common practice for comedies in Tele5.

Table 1a. State fiction broadcast in 2014

PREMIERE STATE TITLES – 32 La1 – 7 state titles 1. <i>Águila Roja</i> (series) 2. <i>Cuéntame Cómo Pasó</i> (series) 3. <i>Isabel</i> (series) 4. <i>Los Misterios de Laura</i> (series) 5. <i>Prim, el Asesinato de la Calle del Turco</i> (TV movie) 6. <i>Un Cuento de Navidad</i> (TV movie) 7. <i>Vicente Ferrer</i> (TV movie) Antena3 – 11 state titles 8. <i>Amar es Para Siempre</i> (serial) 9. <i>Bienvenidos al Lolita</i> (series) 10. <i>Con el Culo al Aire</i> (series) 11. <i>Cuéntame un Cuento</i> (series) 12. <i>El Corazón del Océano</i> (series) 13. <i>El Secreto de Puente Viejo</i> (serial) 14. <i>El Tiempo entre Costuras</i> (series) 15. <i>Rescatando a Sara</i> (miniseries) 16. <i>Sin Identidad</i> (series) 17. <i>Velvet</i> (series) 18. <i>Vive Cantando</i> (series) Tele5 – 8 state titles 19. <i>Aída</i> (series) 20. <i>B&B, de Boca en Boca</i> (series) 21. <i>Chiringuito de Pepe</i> (series)	Neox – 1 state title 30. <i>Museo Coconut</i> (series) CO-PRODUCTIONS – 2 Tele5 – 2 titles 31. <i>Anna Karenina</i> (miniseries) (Spain, Italy) 32. <i>Romeo y Julieta</i> (miniseries) (Spain, Italy, Germany) RERUN TITLES – 18 La1 – 4 rerun titles 33. <i>Amar en Tiempos Revueltos</i> (serial) 34. <i>Cuéntame Cómo Pasó</i> (series) 35. <i>La Huella del Crimen</i> (series) 36. <i>Los Misterios de Laura</i> (series) La 2 – 3 rerun titles 37. <i>Amar en Tiempos Revueltos</i> (serial) 38. <i>La Forja de un Rebelde</i> (series) 39. <i>Verano Azul</i> (series) Antena3 – 3 rerun titles 40. <i>Con el Culo al Aire</i> (series) 41. <i>El Corazón del Océano</i> (series) 42. <i>Velvet</i> (series)
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22. <i>El Príncipe</i> (series) 23. <i>El Rey</i> (miniseries) 24. <i>Hermanos</i> (miniseries) 25. <i>La que se Avecina</i> (series) 26. <i>Tierra de Lobos</i> (series) Cuatro – 3 state titles 27. <i>Ciega a Citas</i> (serial) 28. <i>Dreamland</i> (series) 29. <i>Gym Toni</i> (series)	Tele5 – 4 rerun titles 43. <i>Aída</i> (series) 44. <i>Chiringuito de Pepe</i> (series) 45. <i>La que se Avecina</i> (series) 46. <i>B&B, de boca en boca</i> (series) Tele5 – 1 rerun title 47. <i>El Príncipe</i> (series) Cuatro – 3 rerun titles 48. <i>Ciega a citas</i> (serial) 49. <i>Dreamland</i> (series) 50. <i>Gym Tony</i> (series) TOTAL STATE TITLES: 50
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Source: Obitel Spain

In 2014, the autonomic channels premiered 28 titles (25 in 2013) and there were 25 reruns (38 in 2013), combining recent releases and older programs. Unlike other years, TVG is the network with more premieres (ten titles), followed by TV3 (six titles) and ETB (three titles in Basque in ETB1 and two in Spanish in ETB2).

Table 1b. Autonomic fiction broadcast in 2014

PREMIERE AUTONOMIC TITLES – 28 ETB1 – 3 autonomic titles 1. <i>Alizia Amesgaiztoen Lurraldean</i> (miniseries) 2. <i>Goenkale</i> (serial) 3. <i>Heriok Zure Begiak Ditu</i> (miniseries) ETB2 – 2 autonomic titles 4. <i>Aupa Josu</i> (series) 5. <i>Umezurtzak</i> (TV movie) IB3 – 2 autonomic titles 6. <i>Migjorn</i> (series) 7. <i>Ja Ho Val</i> (sketch) TV3 – 6 autonomic titles 8. <i>39+1</i> (series) 9. <i>El Crac</i> (series) 10. <i>Guernika Sota les Bombes</i> (miniseries) 11. <i>KMM</i> (series)	RERUN TITLES – 25 AragónTV – 1 rerun title 29. <i>Bandolera</i> (serial) Canal33 – 1 rerun title 30. <i>La Riera</i> (serial) Canal Extremadura – 2 rerun titles 31. <i>El Bloke</i> (miniseries) 32. <i>Fago</i> (miniseries) CMT – 2 rerun titles 33. <i>Aquí Me Las Den Todas</i> (series) 34. <i>Planta 25</i> (series) ETB1 – 3 rerun titles 35. <i>Bi Eta Bat</i> (series) 36. <i>DBH</i> (sketch) 37. <i>Vaya Semanita</i> (series)
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12. <i>La Riera</i> (serial) 13. <i>L'últim ball de Carmen Amaya</i> (TV movie) TVG – 10 autonomic titles 14. <i>Casa Manola</i> (series) 15. <i>Caseiros</i> (series) 16. <i>Chapa e Pintura</i> (series) 17. <i>Códice</i> (miniseries) 18. <i>Era Visto</i> (sketch) 19. <i>Escoba</i> (sketch) 20. <i>Luci</i> (series) 21. <i>Padre Casares</i> (series) 22. <i>Pazo de Familia</i> (series) 23. <i>Serramoura</i> (series) 7RM – 2 autonomic titles 24. <i>Las Aventuras de Moriana</i> (sketch) 25. <i>Ojopollo Street</i> (sketch) FORTA – 1 autonomic title 26. <i>El Faro</i> (serial) ¹⁵ CO-PRODUCTIONS – 2 ETB2 – 1 title 27. <i>Black Out</i> (TV movie) (Spain, Belgium, France) TV3 – 1 title 28. <i>Descalç Sobre la Terra Vermella</i> (miniseries) (Espanya, Brasil)	ETB1 – 2 rerun titles 38. <i>Euskadi Movie</i> (sketch) 39. <i>Vaya Semanita</i> (series) IB3 – 2 rerun titles 40. <i>Migjorn</i> (series) 41. <i>Mossèn Capellà</i> (series) La Otra – 1 rerun title 42. <i>Cuando Puedas</i> (series) TV3 – 3 rerun titles 43. <i>La Sagrada Família</i> (series) 44. <i>Plats Bruts</i> (series) 45. <i>Temps de silenci</i> (series) TVG – 6 rerun titles 46. <i>A Vida por Diante</i> (series) 47. <i>Era Visto</i> (sketch) 48. <i>Matalobos</i> (series) 49. <i>Padre Casares</i> (series) 50. <i>Pratos Combinados</i> (series) 51. <i>Terra de Miranda</i> (series) TVG2 – 2 rerun titles 52. <i>Galicia Exprés</i> (series) 53. <i>Matalobos</i> (series) TOTAL AUTONOMIC TITLES : 53
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Source: Obitel Spain

In addition to the 32 premiered titles, the Brazilian *telenovela Avenida Brasil* (Cuatro) aired 997 chapters/episodes (986 in 2013), that is 910 hours and 40 minutes of broadcast (966 hours and 5 minutes in 2013).

¹⁵ The serial *El Faro*, premiered in 2013, represents an unprecedented initiative in Spain. It is a co-production of eight TV networks from Forta and is broadcasted simultaneously on all of them.

Table 2a. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chap./ Ep.	%	Hours	%
STATE (total)	32	97.0	914	91.7	827:40	90.9
OBITEL COUNTRIES (total)	1	3.0	83	8.3	83:00	9.1
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00	0.0
Argentina	0	0.0	0	0.0	0:00	0.0
Brazil	1	3.0	83	8.3	83:00	9.1
Chile	0	0.0	0	0.0	0:00	0.0
Colombia	0	0.0	0	0.0	0:00	0.0
Ecuador	0	0.0	0	0.0	0:00	0.0
Spain	32	97.0	914	91.7	827:40	90.9
USA (Hispanic production)	0	0.0	0	0.0	0:00	0.0
Mexico	0	0.0	0	0.0	0:00	0.0
Peru	0	0.0	0	0.0	0:00	0.0
Portugal	0	0.0	0	0.0	0:00	0.0
Uruguay	0	0.0	0	0.0	0:00	0.0
Venezuela	0	0.0	0	0.0	0:00	0.0
TOTAL	33	100.0	997	100.0	910:40:00	100.0

Source: Obitel Spain

The 64 titles premiered by national and autonomic channels include four *telenovelas* (one on TV Canarias and two on TV Extremadura) in addition to *Café Brasil* (Cuatro). The 2,030 chapters/episodes of 2014 (2,112 in 2013) add up to 1,631 hours and 40 minutes (1,726 hours and 21 minutes in 2013).

Table 2b. State and autonomic premiere fiction in 2014: countries of origin

Country	Titles	%	Chap./ Ep.	%	Hours	%
STATE AND AUTONOMIC (total)	60	93.8	1597	78.7	1286:401	78.9
OBITEL COUNTRIES (total)	4	6.3	433	21.5	345:00	21.2
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00	0.0
Argentina	0	0.0	0	0.0	0:00	0.0
Brazil	1	1.6	83	4.1	83:00	5.1
Chile	0	0.0	0	0.0	0:00	0.0
Colombia	0	0.0	0	0.0	0:00	0.0
Ecuador	0	0.0	0	0.0	0:00	0.0
Spain	60	93.8	1597	78.7	1286:4	78.

USA (Hispanic production)	1	1.6	119	5.9	89:00	5.5
Mexico	1	1.6	111	5.5	83:00	5.1
Peru	0	0.0	0	0.0	0:00	0.0
Portugal	0	0.0	0	0.0	0:00	0.0
Uruguay	0	0.0	0	0.0	0:00	0.0
Venezuela	1	1.6	120	6.0	90:00	5.5
TOTAL	64	100.0	2030	100.0	1631:401:00	100,0

Source: Obitel Spain

The four co-productions this year include two TV movies and two miniseries. One of the TV movies was a coproduction with Brazil¹⁶ and the other one with France, while the two miniseries were adaptations of great European classics, co-produced with Italy.

Table 3. Co-productions (state and autonomic)

	Titles	Countries	Producers	Format
Obitel countries	<i>Descalç Sobre la Terra Vermella</i>	Spain, Brazil	TVC, Minoria Absoluta, TVE, Raiz Produções Cinematográficas, TV Brasil	TV movie
TOTAL TITLES CO-PRODUCTION BETWEEN OBITEL COUNTRIES: 1				
Non Obitel countries	<i>Anna Karenina</i>	Spain, Italy	Mediaset España, Lux Vide	Miniseries
	<i>Romeo y Julieta</i>	Spain, Italy, Germany	Mediaset España, Lux Vide	Miniseries
	<i>Black Out</i>	Spain, France, Belgium	Ego Productions, TF1	TV movie
TOTAL TITLES CO-PRODUCTIONS BETWEEN NON-OBITEL COUNTRIES: 3				
Obitel countries + non Obitel	<i>Anna Karenina</i>	Spain, Italy	Mediaset España, Lux Vide	Miniseries
	<i>Romeo y Julieta</i>	Spain, Italy, Germany	Mediaset España, Lux Vide	Miniseries
	<i>Descalç Sobre la Terra Vermella</i>	Spain, Brazil	TVC, Minoria Absoluta, TVE, Raiz Produções Cinematográficas y TV Brasil	TV movie
	<i>Black Out</i>	Spain, France, Belgium	Ego Productions, TF1	TV movie
TOTAL TITLES CO-PRODUCTIONS BETWEEN OBITEL + NON OBITEL: 4				
TOTAL CO-PRODUCTIONS: 4				

Source: Obitel Spain

¹⁶ TVE also participated in the co-production of the TV movie *Descalç sobre la Terra Vermella*, but this title has been assigned to TV3 because, in Spain, it premiered in that network.

Programming of fiction follows the same pattern as last year, without morning emissions and a high proportion of chapters aired in the afternoon, the slot where the serials (70.8% of total Spanish) and *telenovelas* (100% of Latin American fiction) are aired.

The programming pattern for the Spanish total varies slightly due to the autonomic network 7RM, which premiered one sketch on the mornings (2.2%) and one at night time (1.5%).

Table 4a. Chapters/episodes and hours broadcast by state time slot

Time slot	State			Ibero-American			Total		
	C/E	%	H	C/E	%	H	C/E	%	H
Morning (6:00-15:00)	0	0.0	0:00	0	0.0	0:00	0	0.0	0:00
Afternoon (15:00-21:00)	647	70.8	527:35	83	100.0	83:00	730	73.2	610:35
Prime time (21:00-23:00)	259	28.3	292:05	0	0.0	0:00	259	26.0	292:05
Night time (23:00-6:00)	8	0.9	8:00	0	0.0	0:00	8	0.8	8:00
Total	914	100.0	827:40	83	100.0	83:00	997	100.0	910:40

Source: Obitel Spain

Table 4b. Chapters/episodes and hours broadcast by state and autonomic time slot

Time slot	State and autonomic			Ibero-American			Total		
	C/E	%	H	C/E	%	H	C/E	%	H
Morning (6:00-15:00)	35	2.2	2:55	120	27.7	90:00	155	7.7	92:55
Afternoon (15:00-21:00)	987	62.6	741:15	313	72.3	255:00	1300	64.7	996:15
Prime time (21:00-23:00)	552	34.6	527:00	0	0.0	0:00	552	27.2	527:00
Night time (23:00-6:00)	23	1.5	15:30	0	0.0	0:00	23	1.1	15:30
Total	1597	100.0	1286:40	433	100.0	345:00	2030	100.0	1631:40

Source: Obitel Spain

Tabla 5a. Formats of state and Ibero-American fiction

Time slot	State					Ibero-American				
	Titles	%	C/E	%	H	%	Titles	%	C/E	H
Serial	3	9.4	647	70.8	527:35	63.7	1	100.0	83	83:00
Series	20	62.5	244	26.7	268:40	32.5	0	0.0	0	0:00
Miniseries	5	15.6	15	1.6	20:10	2.4	0	0.0	0	0:00
TV movie	3	9.4	3	0.3	5:00	0.6	0	0.0	0	0:00
Unitario	1	3.1	5	0.5	6:15	0.8	0	0.0	0	0:00
Docudrama	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0:00
Sketch	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0:00
Total	32	100.0	914	100.0	827:40	100.0	1	100.0	83	83:00

Source: Obitel Spain

Tabla 5b. Formats of state, autonomic and Ibero-American fiction

Time slot	State and autonomic					Ibero-American				
	Titles	%	C/E	%	H	%	Titles	%	C/E	H
Serial	6	10.2	1.053	66.8	796:15	62.0	4	100.0	433	345:00
Series	32	54.2	392	24.9	406:05	31.6	0	0.0	0	0:00
Miniseries	10	16.9	25	1.6	31:30	2.5	0	0.0	0	0:00
TV movie	6	10.2	6	0.4	9:35	0.7	0	0.0	0	0:00
Unitario	1	1.7	5	0.3	6:15	0.5	0	0.0	0	0:00
Docudrama	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0:00
Sketch	5	8.3	116	7.3	37:00	5.0	0	0.0	0	0:00
Total	60	100.0	1597	100.0	1286:40	60.0	4	100.0	433	345:00

Source: Obitel Spain

Investment in formats is similar to that of 2013, with the exception of the sketches, which this year are not part of the national fiction and whose number has been reduced on the autonomic channels (five in 2014 compared to seven in 2013). On the contrary, there are a greater number of miniseries and TV movies than last year. The series, however, still is the star format of domestic fiction, with 62.5% of the total (56.4% in 2013).

The distribution of formats in different time slots also follow the usual trends of Spanish programming schedules, that is, most of the serials are aired on the afternoon slots while prime time is devoted to the rest of formats. Night time emissions are reserved almost exclusively for prime time programs displaced to the late night due to low audience results.

Tabla 6a. Format of state fiction by time slot

Formats	Morning	%	Afternoon	%	Prime time	%	Night time	%	Total	%
Serial	0	0.0	3	100.0	0	0.0	0	0.0	3	9.4
Series	0	0.0	0	0.0	19	67.9	1	100.0	20	62.5
Miniseries	0	0.0	0	0.0	5	17.9	0	0.0	5	15.6
TV movie	0	0.0	0	0.0	3	10.7	0	0.0	3	9.4
<i>Unitario</i>	0	0.0	0	0.0	1	3.6	0	0.0	1	3.1
Docu-drama	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Others (<i>sketch</i>)	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Total	0	0.0	3	100.0	28	100.0	1	100.0	32	100.0

Source: Obitel Spain

Tabla 6b. Formats of state and autonomic fiction by time slot

Formats	Morning	%	Afternoon	%	Prime time	%	Night time	%	Total	%
Serial	0	0.0	5	100.0	1	2.0	0	0.0	6	10.2
Series	0	0.0	0	0.0	31	60.8	1	50.0	32	54.2
Miniseries	0	0.0	0	0.0	10	19.6	0	0.0	10	16.9
TV movie	0	0.0	0	0.0	6	11.8	0	0.0	6	10.2
<i>Unitario</i>	0	0.0	0	0.0	1	2.0	0	0.0	1	1.7
Docu-drama	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0

Others (sketch)	1	100.0	0	0.0	3	5.8	1	50.0	5	8.3
Total	1	100.0	5	100.0	52	100.0	2	100.0	60	100.0

Source: Obitel Spain

The rise of fiction set in the past that characterized Spanish fiction in 2013 was reasserted in 2014, while historical fiction also increased (five titles compared to one in 2013). The only remarkable difference is that most of the stories are set in the 20th century, with the exception of *El Corazón del Océano* (15th century) and *Águila Roja* (17th century), in addition to the Spanish-Italian co-productions *Anna Karenina* and *Romeo y Julieta*.

Table 7a. Time period in which state fiction is set

Time	Titles	%
Present	17	53.1
Period	11	34.4
Historical	4	12.5
Other	0	0.0
Total	32	100.0

Source: Obitel Spain

Table 7b. Time period in which state and autonomic fiction is set

Time	Titles	%
Present	40	66.7
Period	14	23.3
Historical	5	8.3
Other	1	1.7
Total	60	100.0

Source: Obitel Spain

El Príncipe, the TV sensation of 2014, would have led the annual ranking if Antena3 had not saved the last two chapters of *El Tiempo entre Costuras* to be aired after the Christmas break. *El Príncipe* is the only drama among the seven most watched that is set in the present day. It explores the relationship between Christians and Muslims in the city of Ceuta and addresses the issue of jihadist terrorism.

Table 8a. The ten most watched state titles: origin, rating, share

Title		Script origin	Producer company	Channel	Name of scriptwriter or author of the original idea	Viewers	Rating	Share
1	<i>El Tiempo entre Costuras</i>	Spain	Boomerang TV	A3	María Dueñas (novel)	5,275,000	11.9	26.5
2	<i>El Príncipe</i>	Spain	Plano a Plano	T5	C. Benítez, A. Gabilondo (coords.)	5,218,615	11.7	26.9
3	<i>Velvet</i>	Spain	Bambú producciones	A3	R. Campos, G. R. Neira	4,182,833	9.4	21.4
4	<i>La Que se Avecina</i>	Spain	Contubernio	T5	A. Caballero, D. Dorador	4,005,950	9.0	22.5
5	<i>Águila Roja</i>	Spain	Globomedia	La1	P. Nadal, J. María Ruiz Córdoba	3,893,000	8.8	21.0
6	<i>Cuéntame Cómo Pasó</i>	Spain	Grupo Ganga	La1	I. del Moral, E. Ladrón de Guevara	3,784,444	8.5	18.6
7	<i>Chiriguito de Pepe</i>	Spain	Mediaset España	T5	Curro Velázquez	3,627,400	8.2	21.4
8	<i>Sin Identidad</i>	Spain	Diagonal TV	A3	S.Belbel, M. Clemente	3,597,889	8.1	20.1
9	<i>Isabel</i>	Spain	Diagonal TV	La1	J. L.Martín (coord.)	3,142,538	7.1	16.4
10	<i>Vicente Ferrer</i>	Spain	Ganga, TVE, TVC, Vision-aTV	La1	D. Planell, P. Buckley	2,896,000	6.5	15.4
Total productions: 10				Foreign scripts: 0				
100%				0%				

Source: Obitel Spain

The ranking of the 10 most watched autonomic titles consists of seven fictions from the Catalan channel TV3 and three from the Galician TVG. *Descalç Sobre la Terra Vermella*, the miniseries co-produced with Brazil about the missionary bishop Pedro Casaldàliga, leads the ranking.

**Tabla 8b. The ten most watched autonomic titles:
origin, rating, share**

Title		Script origin	Producer company	Channel	Name of scriptwriter or author of the original idea	Viewers	Rating	Share
1	<i>Descalç Sobre la Terra Vermella</i>	Brazil-Spain	TVC, Minoria Abs. TVE, Raiz Produções Cinematográficas, TV Brasil	TV3	M. Bernstein, F. Escribano, M. Jaén	493,000	7.0	7.0
2	<i>El Crac</i>	Spain	Arriska Films, TVC	TV3	J. Joan, H. Claramunt	395,000	5.6	12.7
3	<i>KMM</i>	Spain	Diagonal TV, TVC	TV3	J. Calafi, J. R. Fernández, J. Olivares	324,000	4.6	10.9
4	<i>39+1</i>	Spain	Diagonal TV, TVC	TV3	Sílvia Soler (novel)	300,000	4.2	10.4
5	<i>Guernika Sota les Bombes</i>	Spain	Vértice Films, TVC, Baleuko, Erpin 360	TV3	L. Marías	300,000	4.2	11.3
6	<i>La Riera</i>	Spain	TVC	TV3	D. Plana (coord.)	209,000	3.0	23.6
7	<i>Ser-ramoura</i>	Spain	Voz Audio-visual	TVG	A. Guntín, X. Morais, V. Sierra Ferreiro	179,000	6.7	14.9
8	<i>Pazo de Familia</i>	Spain	Central Telecontenidos	TVG	I. Rubio	172,000	6.5	14.2
9	<i>Casa Manola</i>	Spain	Filmanova	TVG	J. Paz Limia, X. A. Moure Ferreiro	141,000	5.3	12.0
10	<i>L'últim Ball de Carmen Amaya</i>	Spain	Batabat, TVE, TVC	TV3	R. Danès, A. Pérez Fargas	132,000	1.9	1.9
Total productions: 10				Foreign scripts: 0				
100%				0%				

Source: Obitel Spain

For the first time, the nine most viewed titles of national fiction are series. Autonomic fiction, however, follows the traditional pattern of a ranking combining two miniseries and one TV movie with six series and one serial.

**Table 9a. The ten most watched state titles:
format, length, time slot**

Title		Format	Genre	Chap./ Ep. in 2014	First/last broadcast in 2014	Time slot
1	<i>El Tiempo entre Costuras</i>	Series	Drama	2	01/13 to 01/20	Prime time
2	<i>El Príncipe</i>	Series	Police	13	02/04 to 05/06	Prime time
3	<i>Velvet</i>	Series	Drama	24	02/17 to 12/16	Prime time
4	<i>La Que se Avecina</i>	Series	Comedy	20	01/06 to 12/22	Prime time
5	<i>Águila Roja</i>	Series	Adventure	13	09/11 to 12/04	Prime time
6	<i>Cuéntame Cómo Pasó</i>	Series	Dramedy	18	01/16 to 06/05	Prime time
7	<i>Chiringuito de Pepe</i>	Series	Comedy	10	06/09 to 10/06	Prime time
8	<i>Sin Identidad</i>	Series	Drama	9	05/13 to 07/11	Prime time
9	<i>Isabel</i>	Series	Drama	13	09/08 to 12/01	Prime time
10	<i>Vicente Ferrer</i>	TV movie	Drama	1	01/09 to 01/09	Prime time

Source: Obitel Spain

**Table 9b. The ten most watched autonomic titles:
format, length, time slot**

Title		Format	Genre	Chap./ Ep. in 2014	First/last broadcast in 2014	Time slot
1	<i>Descalç Sobre la Terra Vermella</i>	Mini-series	Drama	2	03/24 to 03/25	Prime time
2	<i>El Crac</i>	Series	Comedy	12	09/29 to 12/15	Prime time
3	<i>KMM</i>	Series	Police	13	02/19 to 06/04	Prime time
4	<i>39+1</i>	Series	Dramedy	13	05/12 to 07/28	Prime time
5	<i>Guernika Sota les Bombes</i>	Mini-series	Drama	2	04/26 to 04/26	Prime time
6	<i>La Riera</i>	Serial	Drama	209	01/07 to 12/19	Afternoon

7	<i>Serramoura</i>	Series	Drama	13	10/05 to 12/28	Prime time
8	<i>Pazo de Familia</i>	Series	Drama	6	12/01 to 12/29	Prime time
9	<i>Casa Manola</i>	Series	Comedy	6	10/20 to 11/24	Prime time
10	<i>L'últim Ball de Carmen Amaya</i>	TV movie	Drama	1	06/07 to 06/07	Prime time

Source: Obitel Spain

Love, friendship, family and a good dose of intrigue were the essential elements of Spanish fiction in 2014. In a year in which multiculturalism and religion had a significant presence, all state fictions addressed, to a greater or lesser extent, the issues of social and gender inequalities.

Table 10a. Themes in the ten most watched state titles

Title		Prevailing themes	Social themes
1	<i>El Tiempo entre Costuras</i>	Love, heartbreaking, family, friendship, espionage	Civil War, Francoism, homosexuality, exile, interculturality
2	<i>El Príncipe</i>	Love, friendship, infidelity, family, intrigue	Interculturality, religion, jihadism, genre, arranged marriage
3	<i>Velvet</i>	Love, friendship, infidelity, deception, family	Classism, sexism, job recognition, illness, solitude
4	<i>La Que se Avecina</i>	Family, love, humour, neighbour relations	Social inequalities, crisis, work, social work
5	<i>Águila Roja</i>	Action, conspiracy, intrigue, love, friendship	Inequalities, interculturality, religion, servitude, classism
6	<i>Cuéntame Cómo Pasó</i>	Family, love, friendship, infidelity, death	Psychological problems, marginality, delinquency, transition, illness
7	<i>El Chiringuito de Pepe</i>	Family, love, friendship, gastronomy, tradition	Single-parent families, interculturality, disability, social inequalities, illness
8	<i>Sin Identidad</i>	Family, deception, intrigue, drama, revenge	Stolen children, extortion, mafia, illegal adoptions, Catholic Church
9	<i>Isabel</i>	Family, death, love, politics, history	Religion, interculturality, arranged marriage, politics, colonization
10	<i>Vicente Ferrer</i>	Love, friendship, family, tradition	Poverty, classism, solidarity, religion, political prosecution

Source: Obitel Spain

Autonomic fiction also addressed social inequalities. The larger number of titles from the top ten set in the past, however, tips the scales towards the economic crisis and generational conflicts.

Table 10b. Themes in the ten most watched autonomic titles

Title		Prevailing themes	Social themes
1	<i>Descalç Sobre la Terra Vermella</i>	Friendship, forbidden love, power, confrontation	Religion, evangelization, power struggle, classism, social inequalities
2	<i>El Crac</i>	Entanglements, love, emotional conflicts, friendships, humour	Economic crisis, professional failure, work rivalry, cohabitation
3	<i>KMM</i>	Intrigue, espionage, research, emotional conflicts, family	Economic crisis, work rivalry, adolescence, justice, divorce
4	<i>39+1</i>	Family, friendship, love, humour, work entanglements	Economic crisis, generational conflicts, adolescence, divorce
5	<i>Guernika Sota les Bombes</i>	Love, infidelity, friendship, family, treason	Civil War, politics, genocide, nationalism, journalism
6	<i>La Riera</i>	Love, friendship, deception, intrigue, revenge	Justice, illness, homosexuality, immigration, sexual abuse
7	<i>Serramoura</i>	Ambition, family, police investigation, love, power	Fraud, work problems, delinquency, justice
8	<i>Pazo de Familia</i>	Revenge, love, family, intrigue, business	Social class, journalism, secretaries' rights, illegitimate children, power
9	<i>Casa Manola</i>	Entanglements, family, neighbours, humour, business	European grants, appearances, rural tourism, economic crises
10	<i>L'últim Ball de Carmen Amaya</i>	Flamenco, friendship, confrontation, rivalry, desire	Overcoming poverty, illness, solitude, painkillers dependency

Source: Obitel Spain

To summarize, it should be noted that in 2014 the number of premiered fiction increased while the reruns decreased. The rise of the series, the lengthening of miniseries and the foray into the unitary format (*unitario*) point to a reconfiguration of traditional formats, while the drama continues to gain ground.

3. Transmedia reception

This section explores the reception process of *El Príncipe* (Tele5), the most watched fiction in 2014 and the leader of social audience on Tuesday. The series spreads through three official platforms: the microsite hosted by Tele5, Facebook and Twitter, which require registration. The microsite, the core of the strategy 2.0, offers a wide variety of material (news, photos, videos, contests, merchandising, etc.), while providing content to peripheral resources. The viewer's experience with fiction is extended through different transmedia modalities, for example: the social networks where the administrator promotes audience participation; the broadcasts of *Los Mundos de El Príncipe*, which explores the social and cultural context; the publication of the novel *El Príncipe* (Suma, 2014)¹⁷, etc. During the broadcast of each episode, the production team summoned the audience using the general Twitter account (ElPrincipe_tv) as well as the profiles of the characters on this social network (e.g. agente_morey).

The online community has responded to the webmaster stimuli in different ways, for example, posting comments praising the show, complaining, or asking for more information. Fans' involvement with the narrative universe impels them to build spaces to meet their creative and interpretive needs, while also putting them in touch with other viewers. This is how the Facebook page *El Príncipe – La Serie* originates, a site that has three times the number of members of the official page¹⁸, despite having been created a week after the fiction premiered.¹⁹ Textual productivity (Fiske, 1987) embodies a sense of belonging to a community of viewers who live similar experiences simultaneously, using: reflective *fanpics* (Chavez Ordoñez, 2014) that show empathy towards other users (“fool me

¹⁷ The novel was published six days prior to the first season finale.

¹⁸ On February 1, the unofficial Facebook page had 442,195 members while the official Facebook page had 125,035. Having “La Serie” on the title of the page may have facilitated more precise searches on the social network.

¹⁹ The administrator of *El Príncipe – La Serie* published its first post on February 12.

once shame on you, fool me twice shame on me”); self-promotional *fanpics* aimed at boosting the website (inserting the URL in edited photos of the actors); and *fanpics* intended to highlight the sense of community, for example, being grateful to have reached a certain number of likes or urging the publication of the image (“This person will watch *El Príncipe* tonight, share on your wall if you will, too”). The fans play a key role in promoting symbolic products, while the administrator encourages them by prompting the time remaining until the next broadcast and disseminating images of the episodes, fragments of videos and links to the advances of the next instalment published in the official microsite.

3.1. Internet users' discourse

The sample of discourses about the series on Facebook²⁰ consists of 239 comments, 6.3% (15 posts) of which were published by the administrator and the remaining 93.6% (224 posts) by users; 85.4% (204 posts) of the latter are signed under female nouns or personal names, and 5.0% (12 posts) under male ones, while 3.3% (eight posts) do not provide gender indicators. The three administrator posts published in the wall with photographic album updates accumulate 9,154 likes, 215 comments and 415 shares. They are followed by the first post published by the administrator hours before the broadcast of the final episode, which refers to the community of spectators with an exciting “Today is our day. Tuesday!” (6,301 likes, 97 comments and 171 shares).

Thirteen percent of comments (31 posts) refer to the content of the fiction. Internet users have positive feelings towards *El Príncipe*²¹, claiming that they “love it”, characterizing the series as “mag-nificent” and congratulating their creators. The lack of negative

²⁰ The sample includes all posts and comments published on the day the second, third, fifth, seventh, ninth, eleventh and thirteenth episodes were aired, as well as those included in the post published by the administrator on May 7 after the series finale.

²¹ Measurements of social TV audience by Trend TV confirmed the good reception of *El Príncipe*, which, for example, in its last episode reached 80% of comments with a positive feeling.

judgments is explained by the unofficial nature of the web resource analyzed because, as stated by Gray (2003), the anti-fans²² have their own websites. The expansion of certain storylines (e.g. finding Abdú), the failed escape of the protagonists and the statements made by Álex González announcing a tragic end for Morey disturbed the social audience.

The superficiality of most comments becomes apparent in the posts about actors (23% and 55 posts) and characters (13% and 31 comments). Far from valuing their acting skills or commenting on the construction and/or progression of the characters, Internet users praise the appearance of Rubén Cortada (Faruq Ben Barek), Álex González (Javier Morey) and occasionally Hiba Abouk (Fátima). The para-social relationship (Horton & Wohl, 2006/1956) between actors and viewers is expressed through comments requesting a character to greet them or when the fans externalize their jealousy of intimate scenes between Álex González and Hiba Abouk. Female fans use possessive adjectives to talk about the characters (“My Álex”) or look forward to new episodes, as they “cannot live without seeing Faruq”. The analysis of the discourse reveals the excitement the series provokes (“I am dying to see the episode”) as well as the consumption habits of viewers. The fan, as a subject committed to a narrative universe, expresses his unconditional routine viewing (“I never miss it”) and builds a routine around broadcasts. Users with a limited commitment to the text also regret their inconsistency.

Complaints accounted for 8.8% of the corpus (21 comments). The friendly atmosphere of the Facebook page is somewhat disturbed following an administrator call asking Internet users to take a picture with a headscarf. Various Muslim and Christian Internet users found the initiative disrespectful and they questioned Fátima’s use of the handkerchief without completely covering the hair. The duration of commercial breaks, the lack of punctuality, and the fic-

²² “This is the realm not necessarily of those who are against fandom per se, but of those who strongly dislike a given text or genre, considering it inane, stupid, morally bankrupt and/or aesthetic drivel” (Gray, 2003: 70).

tion having ended are the main reasons for discontent. Complaints about the length of the recaps serve as an element to evaluate the involvement of Internet users with the text. Therefore, while the Facebook manager (a fan) considered that recaps allow for a better following of the series, the least committed viewers highlighted those pragmatic aspects that facilitate a more relaxed reception. In all cases, Internet users request the immediate premiere of the second season.

Finally, it should be noted that capitalization, exclamation, phonetics division and emoticons (smileys, winks, etc.)²³ outweigh the expressive limitations of technologically mediated communication, while helping to strengthen the intensity of communicative exchanges (Baym, 2010; Thomas, 2011). In short, producers are involved with extending the viewing experience across different products. The discourse of Internet users, however, is mostly feminine, positive, superficial and thoughtless.

4. Highlights of the year

The big three state networks (Tele5, Antena3 and La1) have monetized most of their 32 premiere fictions, with an average share exceeding their annual screen quotas: 16.0%, Antena3 (2,745,000 viewers); 15.8%, Tele5 (2,866,000 viewers); and 15.4%, La1 (22,957,000). International sales and the numerous awards received are a good indicator of the good health of national fiction, which offers some interesting innovations.

El Príncipe is the only drama in Tele5, a network that on this occasion leans towards comedies and miniseries. Set in Ceuta, it mixes action, passion and *in crescendo* intrigue with the background of Islamic terrorism, a topic largely unexplored in Spanish fiction. It obtained an average of 5,219,000 million viewers (26.8% share), earning a second and final season. The long-lived comedies *La Que se Avecina* (4,006,000 viewers and 26.5% share) and *Aída*

²³ 5% (12 comments) include emoticons.

(2,826,000 viewers and 14.0% share), supported by two premiere titles *El Chiringuito de Pepe* (3,627,000 viewers and 21.4%) and *B&B, de Boca en Boca* (2,600,000 and 14, 2% share), ratify the success of Tele 5 banking on a genre whose presence has been greatly reduced in recent years (eight comedies in 2014). *El Chiringuito de Pepe* is the story of a chef who tries to overturn a beach bar, starring Santi Millán, while *B&B, de Boca en Boca* is set in a fashion magazine, starring Belén Rueda, one of the most recognized Spanish actresses. The miniseries *El Rey* (2,265,000 viewers and 12.6%) is a new biopic of Juan Carlos I, which this time recreates the life of the monarch between 1948 and 1993.

The two comedies in Antena3, *Bienvenidos al Lolita* (2,635,000 viewers and 13.7%) and *Con el Culo al Aire* (2,417,000 viewers and 13.5% share), set in a cabaret and a campsite, respectively, have also provided good audience results to the network. Its greatest asset, however, still is *Velvet*, a series starring the popular actors Miguel Ángel Silvestre and Paula Echevarría. It is a romantic drama set in a department store in Madrid in the 60s, dotted with both a thematic and aesthetic aspect reminiscent of *Breakfast at Tiffany's* (Blake Edwards, 1963). The series *Sin Identidad* (3,598,000 viewers and 20.1%), which has already been renewed for a second season, explores the theft of babies.

The great assets of the past have recaptured viewers for La1, although they start to show some wear. *Cuéntame Cómo Pasó* (3,784,000 viewers and 18.6% share), the longest series of Spanish fiction with 16 seasons on the air, *Águila Roja* (3,893,000 viewers and 21.0% share) and the final instalment of *Isabel* (3,142,000 viewers and 16.4% share) were once again among the ten most watched programs. *Los Misterios de Laura* (2,455,000 viewers and 12.0% share) is left out of the annual ranking, but has become one of the most international of Spanish fictions and its format has been sold to the United States, Russia, Italy and the Netherlands. The only novelties were: the TV movies *Vicente Ferrer* (2,896,000 viewers and 15.4%), a biopic about the last 30 years of the life of the Spanish aid

worker in India; *Prim, el Asesinato de la Calle del Turco* (2,491,000 viewers and 13.2%), another biopic, about the assault to the progressive liberal politician Juan Prim i Prats in December 1870; and the magical fable for the family *Un Cuento de Navidad* (2,034,000 viewers and 11.0%).

This year, premieres include a foray into the unitary format (*unitario*), virtually non-existent in Spain, and two six-part miniseries, another unusual format in domestic fiction. The unitary format *Cuéntame un Cuento* (2,155,000 viewers and 12.7%) is composed of five stories that reinterpret some world famous folk tales as a thriller, such as *Los Tres Cerditos*, the only episode premiered in 2014.²⁴ Tele5 miniseries *Hermanos* (2,222,000 viewers and 13.5% share) is set in the Madrid of *la movida* during the 80s and tells the story of two brothers in love with the same woman. *El Corazón del Océano* (2,520,000 viewers and 13.2% share) is an adaptation of the novel by Elvira Mínguez about the first expedition of Spanish women to the New World, whose audience results were decreasing with each chapter, despite the success of the novel and the abundance of outdoor settings.

Although this year we cannot properly talk of failures, due in part to the policy of prioritizing quality over quantity, some of the poor audience results precluded the renewal of some premiere titles. This is the case of the Antena3 comedies *Bienvenidos al Lolita* (2,635,000 viewers and 13.7% share) and *Con el Culo al Aire* (2,417,000 viewers and 13.5% share), as well as the musical dramaedy *Vive Cantando* (1,763,000 viewers and 11.0% share). *Tierra de lobos* and *Aida* concluded in Tele5 with spectacular and widely promoted endings. *Aida* (Tele 5), a spinoff of the first Spanish sitcom *Siete Vidas* (Tele5), finished on June 8 with the wedding of Soraya and Chema, after ten years on the air and 237 episodes. *Tierra de Lobos* (2,155,000 viewers and 11.5% share), a somewhat Spanish

²⁴ The other tales are *Blancanieves*, *Caperucita Roja*, *Hansel y Gretel*, and *La Bella y la Bestia* (Snowwhite, Little Red Riding Hood, Hansen and Gretel, and Beauty and the Beast).

western set in the 19th century, ended with the pompous death of one of the Bravo brothers in a showy explosion.

In the international area, it is worth mentioning that the world's entertainment content market Mipcom, held in Cannes in May 2014, confirmed Spain as the fifth largest exporter of formats in the world and the one that sold most comedy formats in the television season 2013-2014 (MIPCOM, 2014). This year, Spanish fiction has also been consolidated in the Latin American market²⁵, resulting in a significant increase of Spanish presence in the last NATPE. Among the bestselling premiere titles in 2014, we find *El Príncipe* (Tele5), *El Chiringuito de Pepe* (Tele5), *Cuéntame un Cuento* (Antena3), *El secreto de Puente Viejo* (Antena3), *La Riera* (TV3), *Bandolera* (Antena3) and *Serramoura* (TVG)²⁶.

Prioritizing quality over quantity in 2014 has been rewarded with excellent audience results for both established titles from previous years and most of the premiere fictions. The police multicultural drama *El Príncipe* (Tele 5) and the romantic drama *Velvet* (Antena3) show the versatility of domestic production, which continues its international expansion.

5. Theme of the year: gender relations in the television fiction

The third golden age of television has not only academically legitimized studies about the medium (May, 2009), but has also revived feminist debates on the representations of women in television (Buonano, 2014). Robert Howard-Williams and Elihu Katz return to the parallels between the feminist advances in the 60s and take-off of television in that decade noted by Joshua Meyrowitz, and bring forward the idea that television could have played a key

²⁵ *La Vanguardia*, January 21, 2015. Available at: <<http://www.lavanguardia.com/television/20150121/54423619637/la-ficcion-espanola-se-consolida-en-el-mercado-latino-americano.html>>

²⁶ Thirty five Spanish companies attended NAPTE in Miami on January 22-25, 2015 (seven more than 2014), 14 of which had their own booth. *Víctor Ros*, premiered in La1 in early 2014, was one of the bestselling titles in NAPTE. See: <<http://www.panoramaaudiovisual.com/2015/01/27/la-produccion-espanola-incrementa-su-presencia-en-natpe/>>

role in the perception of women as a distinct social group (Howard-Williams; Katz, 2013: 10). However, far from being a homogeneous field, the current feminist debate confronts the celebration of the post-feminist woman who turns sexuality into self-assertion, with the assimilation of post-feminism and neoliberalism noted by the most critical authors (Gill, 2007).

The direct relationship between the character importance, physical attractiveness and social class of female characters in Spanish television drama confirms the general trend in the construction of post-feminist prototypes. The absence in 2014 of programs specifically aimed at youth, however, reduced the sexuality themes. Moreover as a result of the high number of stories set in the past, women in domestic fictions moved away from the most celebrated post-feminist prototypes, such as the young hipsters in *Girls* (HBO) or the *Desperate Housewives* (ABC).

In fact, female protagonists in the ten most watched programs constitute a wide array. Their common trait is their positive characterization, beyond generalized physical attractiveness that occasionally borders on sophistication. The Marquise of *Águila Roja* is the only exception, although she occupies a secondary position in relation to Gonzalo, the hero of this adventure series from La1. In fact, in the case of the Marquise and Anne (*Vicente Ferrer*), the lack of friendships is largely determined by the secondary role of both characters. On the contrary, friends play a crucial role in the characterization of the altruism that is usually associated with the protagonists, even though the characteristic entanglements of comedies often question friendships.

Sira (*El Tiempo entre Costuras*) and María (*Sin Identidad*) clearly stand out in their leading roles, above the rest of the characters. One needs to remember, however, that the first fiction is an adaptation of a novel by María Dueñas, while the second is a series of nine chapters structured around a central theme, a very unusual format in Spain. On the final stretch of her biopic, Isabel (*Isabel*), the undeniable protagonist in previous seasons, shares her prominent role with

other characters. In its 16th season, the couple of *Cuéntame Cómo Pasó* (Mercedes and Antonio) also share their leading roles with other members of the cast. Meanwhile, *El Príncipe* and *Velvet* both lean towards a male protagonist. In the first case, because Javier is a key element not only to the love story with the Muslim Fatima, but is also crucial to the police storyline. In the second case, because Alberto is at the apex of an isosceles triangle that confronts the female protagonist, his true love, with the woman he is forced to marry to avoid the company's bankruptcy. A group of characters compound the protagonists of the three comedies included in the annual top ten (*El Chiringuito de Pepe*, *La Que se Avecina* and *Aída*).

Only two female characters are lower class, although Ana (*Velvet*) is about to succeed as a fashion designer at the end of the first season, while Soraya's economic hardship (*Aída*) is derived from her status as a single mother, responsible also for her grandmother and her brother (a former drug addict). Most of the women are between 25 and 35 years old, except for young Anne, who falls in love with missionary Vicente Ferrer in the eponymous series of La1, and the protagonists of *Cuéntame Cómo Pasó* and *Isabel*, who are over 50 years old. Both are exceptional cases, as the physical aging of Mercedes runs parallel to the longevity of a series that has been on the air since 2001 (*Cuéntame Cómo Pasó*), while the aging of Isabel is determined by the characteristics of the biopic. It should be mentioned, however, that both characters are played by much younger actresses. All women are beautiful and slender (in some cases tending to thinness), and half of them are also noted for their sophistication. But, unlike the post-feminist stereotypes, the sex appeal of the rest is synonymous with extravagance (Lucrecia, *Águila Roja*) or the tacky fashion choices of the characters with lower income in comedies, who are eager to wear tight clothing, pronounce necklines and impossible high heels.

Women's in the most popular Spanish fictions have a job, although difficulties in reconciling work and family life are usually relegated to lower class protagonists in comedies. Other female

characters can avoid this conflict due to their family status (unmarried) or their social status (rich). Hence, Mati (*El Chiringuito de Pepe*) can move to a different city following his boss to his new restaurant opening in Costa Blanca without major complications. Also, María (*Sin Identidad*) gives up his bright future as a lawyer to search his roots and those of other babies who, like her, were stolen from their biological parents and sold to their adoptive family. Social mobility was included in two of the most successful stories last year: those of the dressmakers Sira (*El Tiempo entre Costuras*) and Ana (*Velvet*), which make their way into the fashion world with their intelligence and tenacity. As antithetical as they are, two other female characters, Mercedes (*Cuéntame Cómo Pasó*), a self-made woman, and the Marquise (*Águila Roja*), have in common their ability to take responsibility of their respective business and projects.

As shown in Table 10a of this report, family and emotional avatars integrate the dominant themes of most of the stories in Spanish fiction. Family domain is a priority for the five mothers of the sample, although for very different reasons. Isabel (*Isabel*) and Mercedes (*Cuéntame Cómo Pasó*), the two women over 50, are often impelled to solve the problems caused by their children (the imprisonment of Mercedes's youngest son, the madness of the daughter and heiress to Isabel's throne) and may even be responsible for their grandchildren. The Marquise of *Águila Roja* and Soraya (*Aída*) assume parental responsibility being single mothers, although in different ways and for different reasons: the Marquise had an illegitimate son with the King, while Soraya left her abusive husband. Maite (*La Que se Avecina*), who lost custody of her children because of her lack of sense, tries to gain them back.

Generally, family relations for female characters are quite harmonious, with some disagreements that articulate secondary subplots. The only exceptions are the Marquise (*Águila Roja*) and María (*Sin Identidad*), as the son of the first is ashamed of her mother's rampant sexual activity, while María is incapable to assume her status as a stolen and bought baby. Ana's uncle and guardian

(*Velvet*) makes every effort to prevent her relationship with Alberto, the owner of the company where they both work, but eventually ends up accepting the love they profess to each other since they were children. Sira (*El Tiempo entre Costuras*) leaves her mother to go to Morocco with a boyfriend who, in turn, will abandon her and will leave her indebted. Both women will reconcile when Sira evacuates her mother from Madrid during the war and brings her into her home.

In 2014, the emotional sphere occupies a unique place in most of the stories featuring female characters in the top ten, but its narrative relief is uneven. The love story is the centrepiece of different plots that intertwine both in *El Príncipe* and in *Velvet*. The first series is articulated around religious differences while the latter tackles class inequalities. Love is inextricable from the police plot in *El Príncipe*, which tells the relationship between a Spanish secret agent newcomer to the Ceuta district El Príncipe as undercover cop, and a young Muslim woman destined to marry another man. Meanwhile, the topical story of a beautiful woman of humble origins and a rich man turns every episode of *Velvet* in a mere exercise of style. Mati (*El Chiringuito de Pepe*) begins a relationship with his boss at the end of the season; however, social distance here is not as significant, not economically (Ana is a dressmaker and Mati a cook with college education), or socially (*Velvet* is set in the 60s and *El Chiringuito de Pepe* is set in the current day).

Sira's long journey (*El Tiempo entre Costuras*), from being a simple seamstress in Madrid in 1930s that is betrayed by Ramiro to becoming a sophisticated fashion designer who falls in love with Marcus, occupies a much smaller narrative space than her social and professional advancement, or even her work as a spy for the British. This is also the case of the love stories of María (*Sin Identidad*) and Anne (*Vicente Ferrer*), necessary but not substantial ingredients to the search undertaken by María to find her biological family and the reconstruction of the Spanish missionary's life in the eponymous series from La1.

Romantic relationships of the only two married women, Mercedes (*Cuéntame Cómo Pasó*) and Isabel (*Isabel*)²⁷, run by antithetical narrative paths. Thus, the most stable marriage in Spanish fiction (*Cuéntame Cómo Pasó*), which had overcome such adverse circumstances like a drug addicted daughter, bankruptcy, imprisonment or even Mercedes's breast cancer, falls apart due to Antonio's infidelity in 2014, one of the central storylines of this 16th season. The last part of Isabel, however, leaves behind the King's infidelities to focus on the problems of succession posed by the madness of their daughter Juana.

The overrepresentation of sex in the media (Al-Sayed & Gunter, 2012; Kunkel et al., 2005) has played a decisive role in the widespread sexualization of a culture whose stories turn sex into the culmination of a relationship. However, far from the systematic identification of sexual activity with the empowerment by post-feminist heroines, female characters in Spanish fiction typically tend to endorse man's sexual initiative, with the exception of the nymphomaniac Marquise in *Águila Roja* and Mati (*El Chiringuito de Pepe*), determined to conquer his boss in the last episode of the season.

The display of the body, both male and female, but particularly the latter, is usually associated with sex, as it happens in some scenes of the three most watched fictions in 2014 (*El Tiempo entre Costuras*, *El Príncipe* and *Velvet*). The Marquise's addition to sex (*Águila Roja*) or the beach context in *El Chiringuito de Pepe* favours the frequent display of the naked body of both female characters. However, showing María's body when she is raped by the man who has bought her is the educational counterpoint to the widespread sexualization, often gratuitous, of the representations made famous by the cultural industries, which have turned female sexuality into a merchandising object.

In line with international trends, the profile of the heroines in Spanish fiction features a young, beautiful and good woman, whose

²⁷ Maite (*La Que Se Avecina*) only stays married to regain custody of her children but does not live with her husband, Soraya (*Aída*) marries Chema on the final episode of the series.

existence mainly revolves around romantic relationships and family. While all female characters of the ten most watched fictions work, problems of articulation between work and personal life do not usually occupy a prominent space.

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UNITED STATES: THE HISPANIC TELEVISION INDUSTRY IN A CROSSROAD

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1. United States' audiovisual context in 2014

The decrease in audience viewership among the mainstream English-language television networks in the U.S., in 2014, continued to show an irreversible trend. After decades of dynamic growth, English-language cable networks are now losing audiences too, due in part to young people's increased consumption of content in digital and mobile platforms (Friedman, 2015). It is in this context in which the vitality and growth of the Hispanic television industry is in a historic crossroad. While the sustained growth of the Latino population in the U.S. has been the main engine of the Hispanic television growth, in particular when it comes to the Spanish-language networks, it is also true that the Hispanic population is mostly young, 27-year-old average, with an increased use of English as its dominant language. As a consequence, millennials represent a larger segment of the Hispanic population. This age group is the

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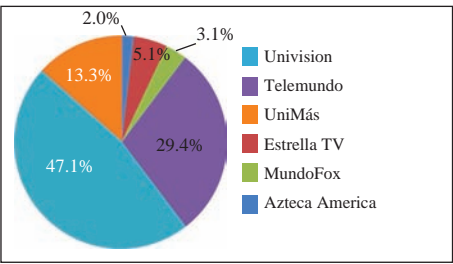
one that more actively and rapidly adopted the use of new technologies and developed new patterns of media consumption through digital and mobile platforms. This comes, in part, as a result of their higher rate in smartphones ownership. Therefore, Spanish-language networks are facing the perspective of a decrease in audiences by a double threat: one by the migration of young people consuming content through digital platforms, and second by the slow but decisive change to English-language content consumption, which can be more culturally and linguistically relevant to this population.

1.1. Hispanic broadcasting television in the United States

Chart 1. Broadcasting Hispanic national networks/channels in U.S.

PRIVATE NETWORKS
Azteca America
EstrellaTV
MundoFox
Telemundo
UniMás
Univision
V-me
TOTAL (7)

Graph 1. Share by broadcaster



Networks	Share %
Univision	47.1
Telemundo	29.4
UniMás	13.3
Estrella TV	5.1
MundoFox	3.1
Azteca America	2.0
TOTAL	100

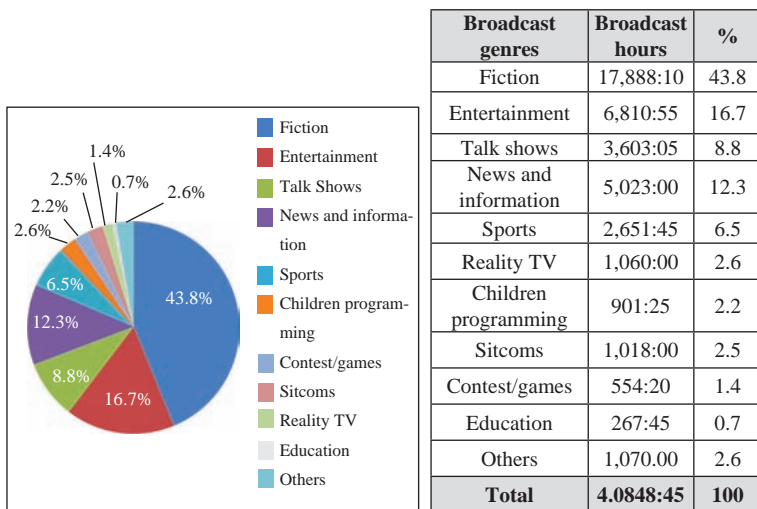
Source: Obitel USA – Nielsen

The national U.S. Spanish broadcasting networks – Univision, Telemundo, EstrellaTV, UniMás, Mundo Fox, and Azteca America

– are the universe for the following analysis. Univision showed a decrease in their audience share, from 49.5% in 2013 to 47.1% in 2014. This tendency was also observed in the case of UniMás, from 13.9% in 2013 to 13.3% in 2014. Univision Communications Inc. as corporation (Univision and UniMás together) decreased its audience share from a total of 63.4% in 2013 to 60.4% in 2014.

In contrast, Telemundo network increased its audience share from 27% in 2013 to 29.4% in 2014. Among the group of the smaller national networks, the same pattern was observed for Estrella TV, which increased slightly in audience share from 4.9% in 2013 to 5.1% in 2014; while MundoFox almost doubled its audience share, from 1.7% in 2013 to 3.1% in 2014. In contrast, Azteca America decreased from 2.8% in 2013 to 2% in 2014. The combined share of the three smaller networks increased from 9.4% in 2013 to 10.1% in 2014 (Nielsen).²

Graph 2. TV genre programming offer



Source: Obitel USA – Nielsen

² Measures of live audiences of 2-99+ from the period 12/31/2013 to 12/29/2014. National People Meter Hispanic - Nielsen.

Fiction remains the most visible genre in the Hispanic television networks lineup, with a 43.8% of the total, which represents almost half of the programming offer. However, in comparison to 2013, this genre has decreased 3%. Last year, it represented the 46.8% from the total programming lineup. It is important to notice that, out of the 43.8% showed in 2014, 29% came from television fiction and 14.8%, from films. In general, those percentages in genres exhibition shows a tendency that is consistent with the one shown in 2013.

1.2. Audience trends in 2014

In 2014, Univision was able to win higher positions against the mainstream English-language television networks specifically in the months of February and July Nielsen sweeps (see the highlights of the year section), while paradoxically the network lost total share in audience numbers the same year.³ In contrast, Telemundo, a property of NBC-Universal, showed an increase of total share and audience numbers in 2104.⁴ Meanwhile, the smaller networks, EstrellaTV, MundoFox, and Azteca America, are engaged in a battle for audiences, albeit with marginal impact in the total Hispanic television market, in which MundoFox showed sustained growth while Estrella TV maintains a stable position.⁵

³ This trend in Univision was reflected by losing the average audience amount, with 1,025 million in 2014, below the 1,145 million in 2013, and the 1,192 million in 2012. UniMás, the second television network from Univision Communications Inc., also showed a decrease in audience average, with 290,000 in 2014 from 316,000 in 2013 and the 330,000 in 2012 (Nielsen Hispanic Persons 2-99+ Live+7 US AA Proj (000s)).

⁴ Telemundo had 629,000 in 2014 from 622,000 in 2013 and 456,000 in 2012 (Nielsen Hispanic Persons 2-99+ Live+7 US AA Proj (000s)).

⁵ Estrella TV maintained its position as the fourth network in audience's preferences, while MundoFox grew in ratings and audience share in 2014. Mundo Fox was launched in August 2012, but it is in 2014 when the network showed its most dramatic growth, with 51,000 average audience, in contrast to the 35,000 in 2013, and the 29,000 in 2012. The climb of MundoFox has moved Azteca America into the sixth position. Azteca America has shown variations, in 2014 the network had 47,000 audience average, below the 58,000 from 2013 and the 49,000 of 2012 (Nielsen Hispanic Persons 2-99+ Live+7 US AA Proj (000s)).

1.3. Advertising investments of the year: in TV and fiction

A report from Kantar Media Strategy points out that, in 2014, television had a 5.5% increase in advertising revenues in relation to 2013. The sector with more growth was Spanish-language television, with an increase of 14.7%, way above the broadcasting and cable English-language networks or any other media in the U.S. (eMarketer, 2015). As a result, the Hispanic television market has become a battlefield of 2.5 billion dollars in advertising revenues (James, 2014). This year, the 2014 FIFA World Cup Brazil had an important impact in the networks income. For this reason, Univision Communications Inc., Telemundo and Azteca America showed a significant increase in advertising revenues in 2014.⁶

1.4. Merchandising and social merchandising

During 2014, Univision launched diverse campaigns to support several social-oriented issues, health, education, and development of children, such as “Too Small to Fail” (Univision Corporativo, 2014). While with a lower profile, Telemundo also launched initiatives related to education (*Aprender es triunfar*), and to the welfare of the Hispanic families in association with Wells Fargo (NBC-UMV, 2014). The Azteca network in the United States, through its Azteca America Foundation, promoted a series of actions in order to approach to the Latino community through social-oriented projects, aimed to children (*El Juguetón*), to young Hispanics with low socio-economic status (musical orchestra), and the promotion of the Latino vote (*AzA Corporativo*). In addition, those networks offered wide news coverage of the political campaigns, as well as to

⁶ Univision had US\$ 2.9 billion in revenues in 2014, above the US\$ 2.6 billion in 2013, what represented an increase of 10.8% (Uni4Q, 2014). In the case of Telemundo, its income is reported within all the revenues from the segment of broadcasting television in NBC-Universal, which grew from US\$7 billion in 2013 to US\$8.5 billion dollars in 2014. While, Azteca in the United States showed accumulated annual quarters increases that represent around Ps.\$ 87 million pesos, which means around a 10% increase in relation to 2013 (TVA, Quarterly Reports, 2014).

Obama's Presidential Decree, to ameliorate the migration status of undocumented Hispanics.

1.5. Communication policies

At the beginning of 2015, the Federal Communication Commission (FCC) finally adopted "net neutrality", establishing the regulations that will govern the way internet providers charge for their services. This ruling invites the understanding of the internet as a primary utility, compatible to water or electricity services, in contrast to pay services such as cable television, which brings enormous consequences.

The debate on "net neutrality" has been led, on one side, by the larger telecommunication companies, who want to impose different service fee on internet usage based on speed and band width; and, on the other side, there has been an alignment of the software companies and the White House, who see in different pricing packages a possible obstacle in offering their content to the general population without any technological restriction. Differentiated fees would create hierarchical stratification of the net based on the different quality of internet services (CNN, 2015). However, the internet providers are preparing a long legal battle for that matter.

1.6. Public TV

In 2007, Vme was launched as a hybrid private/public television network aimed towards the Hispanic audience. Vme was born as a property of a group of investors led by the Baeza Group, and Syncom Funds in association with Thirteen (WNET), a PBS channel that is part of the public national television network. Vme was created with a public-service Spanish-language programming profile with the purpose to fill the space let by the Hispanic private networks. Vme broadcasts signals through the PBS digital sub-channels, as well as with agreements with cable operators. However, the inherent advertising space of an entity associated with the public broadcasting network has limitations. Thus, Vme has gone through

different economic crisis and also changes in corporate structure and ownership.

1.7. Pay TV

The pay TV industry, which for more than half of a century saw a sustained growth, with its apex in 2010 with 87% subscriptions, is witnessing its numbers going down (Frankel, 2014). The decrease in pay television is assumingly the result of a variety of options of available programming content in the new digital media environment and is also associated with the increased cost of pay television in the U.S. Meanwhile, the number of Hispanic pay channels is on the rise; Broadcasting & Cable reported that, in 2014, there was an increase of 12% in the channels aimed to Latinos in the U.S., with an offer of 147 channels above the 131 channels offered in 2013. This growth shows that, from 2005 to 2015, the offer doubled from 75 channels to almost 150 channels (Winslow, 2014).⁷ In this industrial sector, the Hispanic television also grew in English-language channels, where Univision has deployed a strategy of market expansion with the launch of Fusion and El Rey.

1.8. Information and Communication Technology (ICT) trends

In 2014, the most recent Nielsen data show a 17% audience decrease in the U.S. television, a trend that seems unstoppable. In particular, young people from 18-24 years old have come off from watching three hours of television daily in 2013 to only two hours and a half in 2014 (MarketingCharts, 2015). One of the reasons for this decline has been the migration of young people consuming content through digital venues of delivery. Thus, even though there are not accurate numbers, it is possible to affirm that there are approxi

⁷ As example of this exponential growth in the pay television sector, Univision responded with an offer of 16 networks that beside the major broadcasting Univision and UniMás, also offers Galavisión, tlnovelas, Univision Deportes, ForoTV, DePelícula, DePelícula Clásico, BandaMax, and Telehit. In lined with this expansion strategy Univision launched in January 2014 Univision Canada (Univision Canada, 2014).

mately 10 million households known as broadband only, which represent a universe that keeps growing (Arnason, 2015).

In the wake of these trends, the Hispanic television networks have aggressively deployed a series of strategies to capture the attention of the young Hispanic millennial. In particular, the strategy known as “Television Everywhere” offers access to television content through different digital platforms, such as television on demand, institutional websites, different streaming services, social media, and applications, in which the latter are playing a central role in content distribution. Led by UVideos and Telemundo Now, apps are the new audience’s aggregators that can increase loyalty to certain programs, because they offer different venues of interaction with live television through social media using it as a second screen.

Different language, age, and technological dynamics offer challenges, but also offer opportunities to the Hispanic television industry. Univision loses audience in broadcasting networks, but it also deploys an unprecedented penetration strategy with new English-language networks (Fusion and El Rey), and digital platforms UVideos, Flama, in an attempt by the corporation to be prepared for the future. Disney has secured a place in the Hispanic media with its Univision partnership through Fusion network. Telemundo and MundoFox show important audiences gains as well. NBC-Universal consolidates its position within the Hispanic industry through Telemundo, while Twenty Century Fox is pursuing the same goal with MundoFox.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fiction broadcast in 2014 (national and foreign; premieres, reruns and co-productions)

<p>PREMIERE NATIONAL TITLES: 17</p> <p>Azteca America – 2 national titles</p> <ol style="list-style-type: none"> 1. <i>En mi Cuadra Nada Cuadra</i> (telenovela) 2. <i>Violetta</i> (telenovela) <p>Telemundo – 11 national titles</p> <ol style="list-style-type: none"> 3. <i>En Otra Piel</i> (telenovela) 4. <i>La Impostora</i> (telenovela – US-Mexico) 5. <i>Marido en Alquiler</i> (telenovela – US-Brazil) 6. <i>Los Miserables</i> (telenovela – US-Mexico) 7. <i>Reina de Corazones</i> (telenovela) 8. <i>Santa Diabla</i> (telenovela) 9. <i>La Prepago</i> (telenovela – US-Colombia) 10. <i>El Señor de los Cielos 2</i> – (telenovela – US-Mexico) 11. <i>Señora Acero</i> (telenovela – US-Mexico) 12. <i>Tierra de Reyes</i> (telenovela) 13. <i>Camelia la Texana</i> (telenovela – US-Mexico) <p>UniMás – 3 national titles</p> <ol style="list-style-type: none"> 14. <i>La CQ</i> (La Constantino Quijano) (telecomedy) 15. <i>Cosita Linda</i> (telenovela) 16. <i>En la Boca del Lobo</i> (telenovela) 17. <i>Metástasis</i> (series) <p>CO-PRODUCTIONS – 14</p> <p>Azteca America – 1 title</p> <ol style="list-style-type: none"> 1. <i>Los Secretos del Alma</i> (Mexico-Venezuela) <p>Telemundo – 7 titles</p> <ol style="list-style-type: none"> 2. <i>Camelia la Texana</i> (US-Mexico) 3. <i>Los Miserables</i> (US-Mexico) 4. <i>Marido en Alquiler</i> (US-Brazil) 5. <i>La Impostora</i> (US-Mexico) 6. <i>El Señor de los Cielos 2</i> (US- 	<p>UniMás – 2 titles</p> <ol style="list-style-type: none"> 19. <i>El Chivo</i> (telenovela – Mexico-Colombia) 20. <i>La Viuda Negra</i> (telenovela – Mexico-Colombia) <p>Univision – 12 titles</p> <ol style="list-style-type: none"> 21. <i>De que te Quiero te Quiero</i> (telenovela – Mexico) 22. <i>La Gata</i> (telenovela – Mexico) 23. <i>Hasta el Fin del Mundo</i> (telenovela – Mexico) 24. <i>La Malquerida</i> (telenovela – Mexico) 25. <i>Mentir para Vivir</i> (telenovela – Mexico) 26. <i>Mi Corazón es Tuyo</i> (telenovela – Mexico) 27. <i>Mujer de Vendaval</i> (telenovela – Mexico) 28. <i>Por Siempre mi Amor</i> (telenovela – Mexico) 29. <i>Qué Pobres tan Ricos</i> (telenovela – Mexico) 30. <i>Lo que la Vida me Robó</i> (telenovela – Mexico) 31. <i>Quiero Amarte</i> (telenovela – Mexico) 32. <i>La Rosa de Guadalupe</i> (unitario – Mexico) <p>RERUN TITLES: 33</p> <p>Azteca America – 6 titles</p> <ol style="list-style-type: none"> 1. <i>Cada Quien su Santo</i> (unitario – Mexico) 2. <i>Cuando Seas Mía</i> (telenovela – Mexico) 3. <i>Lo Que la Gente Cuenta</i> (unitario – Mexico) 4. <i>La Loba</i> (telenovela – Mexico) 5. <i>Cosas de la Vida</i> (unitario – Mexico) 6. <i>La Vida es Una Canción</i> (unitario – Mexico)
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Colombia)

7. *La Ruta Blanca* (Mexico-Colombia)

8. *Señora Acero* (US-Mexico)

9. *La Prepago* (US-Colombia)

UniMás – 6 titles

10. *La Viuda Negra* (Mexico-Colombia)

11. *El Chivo* (Mexico-Colombia)

12. *La CQ* (US-Mexico-Venezuela)

13. *Cosita Linda* (US-Venezuela)

14. *En la Boca del Lobo* (US-Colombia)

15. *Metástasis* (US-Colombia)

PREMIERE FOREIGN TITLES – 32

Azteca America – 13 titles

1. *El Astro* (telenovela – Brazil)

2. *Las Bravo* (telenovela – Mexico)

3. *Corazón en Condominio* (telenovela – Mexico)

4. *Cuna de Gato* (telenovela – Brazil)

5. *Destino* (telenovela – Mexico)

6. *Prohibido Amar* (telenovela – Mexico)

7. *Secretos del Alma* (telenovela – Mexico-Venezuela)

8. *Siempre Tuya Acapulco* (telenovela – Mexico)

9. *La Teniente* (series – Mexico)

10. *Vidas Robadas* (telenovela – Mexico)

11. *Hombre Tenías que Ser* (telenovela – Mexico)

12. *Lo que Callamos las Mujeres* (unitario – Mexico)

13. *Milagro de los Santos* (unitario – Mexico)

Telemundo – 5 titles

14. *Avenida Brasil* (telenovela – Brazil)

15. *Escrito en las Estrellas* (telenovela – Brazil)

16. *Fina Estampa* (telenovela – Brazil)

17. *La Promesa* (series – Colombia)

18. *La Ruta Blanca* (series – Mexico-Colombia)

Telemundo – 5 titles

7. *Bella Calamidades* (telenovela – Colombia)

8. *El Cartel de los Sapos* (telenovela – Colombia)

9. *India: Historia de Amor* (telenovela – Brazil)

10. *Las Muñecas de la Mafia* (telenovela – Colombia)

11. *Pablo Escobar: El Patrón del Mal* (series – Colombia)

12. *Decisiones* (unitario – US)

UniMás – 9 titles

13. *Fuego en la Sangre* (telenovela – Mexico)

14. *Mujer Casos de la Vida Real* (unitario – Mexico)

15. *Las Muñecas de la Mafia* (telenovela – Colombia)

16. *Pablo Escobar: El Patrón del Mal* (series – Colombia)

17. *El Pantera* (unitario – Mexico)

18. *El Privilegio de Amar* (telenovela – Mexico)

19. *Rebelde* (telenovela – Mexico)

20. *Vías del Amor* (telenovela – Mexico)

21. *Vivan los Niños* (telenovela – Mexico)

Univisión – 10 titles

22. *Alma de Hierro* (telenovela – Mexico)

23. *Amorcito Corazón* (telenovela – Mexico)

24. *Destilando Amor* (telenovela – Mexico)

25. *Familia Con Suerte* (telenovela – Mexico)

26. *Fuerza del Destino* (telenovela – Mexico)

27. *Ni Contigo, ni Sin Ti* (telenovela – Mexico)

28. *Para Volver a Amar* (telenovela – Mexico)

29. *La Que No Podía Amar* (telenovela – Mexico)

30. *Teresa* (telenovela – Mexico)

31. *Historias Delirantes* (unitario – Mexico)

	Estrella TV – 2 titles 32. <i>Historias Delirantes</i> (series – Mexico) 33. <i>Shaka</i> (series – Mexico) TOTAL PREMIERE TITLES: 49 TOTAL TITLES BROADCAST: 82
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Source: Nielsen – Obitel USA⁸

There were 49 new titles released in 2014: 17 were national titles and 32 were imported titles. Even though there were four more titles released in 2014, what represented an increase of 9% in relation to 2013, the trends remained largely stable. There was an increase in the number of titles, with 17 national titles this year, in relation to the 14 titles released in 2013.⁹ Meanwhile, the foreign programming also showed the same trend with 32 new titles that represents only one title more than last year.

Table 2. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chapters/ episodes	%	Hours	%
NATIONAL (total)	17	34.7	1,110	30.9	1,142:20	30.0
OBITEL COUNTRIES (total)	32	65.3	2,484	69.1	2,667:35	70.0
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00	0.0
Argentina	0	0.0	0	0.0	0:00	0.0
Brazil	5	10.2	341	9.5	481:50	12.7
Chile	0	0.0	0	0.0	0:00	0.0

⁸ Nielsen data do not include MundoFox programming. This has an important impact in the quantity of imported titles released in 2014, in particular because of the absence of the Colombian, Mexican and Brazilian programs, and the inclusion of Turkish *telenovelas* that premiered on the network.

⁹ The increase in the programming in the Hispanic networks was in relation to the content produced by US conglomerates through its production houses across the region. This is in part the result of the forces realignment that represented the launch of the television network MundoFox, a property of Twenty Century Fox and Radio Cadena Nacional Colombia (RCN); but also because of the migration of the producers such as FoxTelecolombia and TeleMexico (also subsidiary of Fox).

Colombia	4	8.2	178	4.9	202:20	5.3
Ecuador	0	0.0	0	0.0	0:00	0.0
Spain	0	0.0	0	0.0	0:00	0.0
USA (Hispanic production)	17	34.7	1,110	30.9	1,142:20	30.0
Mexico	23	46.9	1,965	54.7	1,983:25	52.0
Peru	0	0.0	0	0.0	0:00	0.0
Portugal	0	0.0	0	0.0	0:00	0.0
Uruguay	0	0.0	0	0.0	0:00	0.0
Venezuela	0	0.0	0	0.0	0:00	0.0
TOTAL	49	100	3,594	100	3,809:55	100

Source: Obitel USA – Nielsen¹⁰

In relation to the origin of titles, Mexico keeps its place as the main programming provider for the U.S. Hispanic market, with 23 titles, representing 47% of the total titles and 1,983 hours, that is, 52% of the total hours that premiered in 2014. The national titles cemented their position as the second programming source, followed by Brazil, with five titles, and Colombia, with four.¹¹

¹⁰ In the case of programs such as *La Rosa de Guadalupe*, *Lo que Callamos las Mujeres*, or *A Cada Quien su Santo*, in which due to programming strategies their daily broadcast combines new episodes but also reprises, therefore the numbers on episodes and hours counted rather reflects the yearly average of the production of these programs. Mostly known through personal communication with producers or programming executives from the networks.

¹¹ It is important to consider, on the one hand, Colombia is in fact the third most important source of programming for the Hispanic television, but that does not get reflected by not having the data from MundoFox for these tables. Furthermore, much of the content produced in Colombia is also listed under the national category due to the fact that many are co-productions, or content manufactured by U.S. productions houses in Colombia or by request from U.S. television networks. It is important to point out that MundoFox included programming from Turkey, following a trend of penetration of content of that country across the region.

Table 3. Co-productions¹²

	Titles	Countries co-productions	Productions houses	Format
Obitel countries	<i>La Viuda Negra</i>	Mexico-Colombia	Televisa – RTI	<i>Telenovela</i>
	<i>El Chivo</i>	Mexico-Colombia	Televisa – RTI	<i>Telenovela</i>
	<i>La Ruta Blanca</i>	Mexico-Colombia	Caracol TV – Cadena Tres	Series
	<i>Los Secretos del Alma</i>	Mexico-Venezuela	TV Azteca – Venevisión	<i>Telenovela</i>
	<i>Camelia la Texana</i>	US-Mexico	Campanario Entertainment – Argos	<i>Telenovela</i>
	<i>Los Miserables</i>	US-Mexico	Telemundo – Argos	<i>Telenovela</i>
	<i>Marido en Alquiler</i>	US-Brazil	Telemundo – Globo	<i>Telenovela</i>
	<i>La Impostora</i>	US-Mexico	Telemundo – Argos	<i>Telenovela</i>
	<i>El Señor de los Cielos 2</i>	US-Mexico	Telemundo – Argos	Series
	<i>La CQ (La Constantino Quijano)</i>	US-Mexico- Venezuela	Cartoon Network Latin America – Televisa – RCTV	<i>Unitario</i>
	<i>Cosita Linda</i>	US-Venezuela	Univision – Venevisión	<i>Telenovela</i>
	<i>En la Boca del Lobo</i>	US-Colombia	Sony – Teleset	<i>Telenovela</i>
	<i>Metástasis</i>	US-Colombia	Sony – Teleset	Series
	<i>La Prepago</i>	US-Colombia	Sony – Teleset	<i>Telenovela</i>
	<i>Señora Acero</i>	US-Mexico	Telemundo – Argos	<i>Telenovela</i>
TOTAL CO-PRODUCTION TITLES WITHIN OBITEL COUNTRIES: 15				
Non Obitel countries				
TOTAL CO-PRODUCTION TITLES WITH NON OBITEL COUNTRIES: 0				
Obitel + non Obitel countries				
TOTAL CO-PRODUCTION TITLES WITH OBITEL + NON OBITEL COUNTRIES: 14				
CO-PRODUCTIONS GENERAL TOTAL: 15				

Source: Obitel USA – Nielsen

¹² Defining the relation of two television entities as a co-production has its risks and limits. In strict legal terms, there are in fact very few programs that can be categorized as co-productions; however, under this limitations, it would be a mistake not to show that these programs are the result of many different collaborations, joint ventures, or customized productions that underscores the huge interdependency among different production entities across the region with the Miami Hispanic industries or with large U.S. media conglomerates.

This table shows how, out of the 17 national titles, at least 11 were a result of some kind of production partnership with corporations from the region. This signifies that 65% of the national productions were done in collaboration with Latin American entities, where Colombia and Mexico play a central role. Meanwhile, out of the 32 imported titles, only four are registered as co-productions, which represents only 12.5% of the total.

Following the trends from past years, the networks did not premiere fictional titles in late time slot (23:00–2:00). Prime time continues to be the most important time slot for fictional release, with 71.8% of the total episodes and 67.8% of the total hours. These numbers are only a slightly higher percentage in comparison with 2013, when episodes represented 67.1% in episodes and 65.5% in hours. Meanwhile, the early time slot in 2014 represented 19.2% of the episodes and 22.2% of the hours, showing a decrease from 31.6% in episodes and 32.7% in hours from 2013. The early morning time slot presented the most important changes by climbing to 9% in episodes and 10% in hours of premiere, in contrast to the corresponding 1.3% and 1.8% from 2013.

Table 4. Chapters/episodes and hours broadcast by time slot

Time slots	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (6:00-12:00)	91	8.2	123:30	10.8	232	9.3	258:30	9.7	323	9.0	382:00	10.0
Afternoon (12:00- 19:00)	215	19.4	220:10	19.3	475	19.1	625:20	23.4	690	19.2	845:35	22.2
Prime time (19:00-23:00)	804	72.4	798:40	69.9	1,777	71.6	1,783:45	66.9	2,581	71.8	2,582:20	67.8
Night (23:00-6:00)	0	0.0	0:00	0.0	0	0.0	0:00	0.0	0	0.0	0:00	0.0
TOTAL	1,110	100	1,142:20	100	2,484	100	2,667:35	100	3,594	100	3,809:55	100

Source: Obitel USA – Nielsen

Table 5. Formats of national and Ibero-American fiction

Format	National					Ibero-American						
	Titles	%	C/E	%	Hours	%	Titles	%	C/E	%	Hours	%
Telenovela	14	82.3	932	84.0	952:10	83.3	26	81.2	2,190	88.2	2,351:30	88.2
Series	2	11.8	127	11.4	126:40	11.1	3	9.4	62	2.5	83:25	3.1
Miniseries	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0%	0:00	0.0
Telefilm	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0%	0:00	0.0
Unitario	1	5.9	51	4.6	63:30	5.6	3	9.4	232	9.3%	232:40	8.7
Docudrama	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0	0:00	0.0
Others (soap opera, etc.)	0	0.0	0	0.0	0:00	0.0	0	0.0	0	0.0	0:00	0.0
TOTAL	17	100	1,110	100	1,142:20	100	32	100	2,484	100	2,667:35	100%

Source: Obitel USA – Nielsen

Table 6. Formats of national fiction by time slot

Format	Morn- ing	%	After- noon	%	Prime time	%	Night	%	To- tal	%
<i>Telenovela</i>	1	50.0	3	100	10	83.3	0	0.0	14	82.4
Series	0	0.0	0	0.0	2	16.7	0	0.0	2	11.6
Miniseries	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Telefilm	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Unitario</i>	1	50.0	0	0.0	0	0.0	0	0.0	1	5.9
Docudrama	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Others (soap opera, etc.)	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
TOTAL	2	100%	3	100%	12	100%	0	0	17	100%

Source: Obitel USA – Nielsen

In relation to fictional formats, *telenovelas* remained overwhelmingly as the category with more titles produced in 2014, with 84% of the total national episodes released and 88.2% of the total Ibero-American episodes released, followed by the *unitario* format, leaving series in the third position. In contrast, even though series were smaller in quantity, they occupied predominantly prime time slots due to their high production values and their capacity to appeal to younger and male audiences.

Table 7. Time period in which fiction is set

Time	Titles	%
Present	16	94.1
Period	1	5.9
Historical	0	0
Other	0	0
TOTAL	17	100.0

Table 8. The ten most watched titles: origin, rating, share¹³

Titles		Country of origin of idea or script	Production houses	Channel	Scriptwriter or author of original idea	Rating	Share
1	<i>Lo Que la Vida Me Robó</i>	Mexico	Televisa	Univision	Caridad Bravo Adams	16.5	26.6
2	<i>Mi Corazón es Tuyo</i>	Spain	Televisa	Univision	José Luis Acosta, Carlos Asorey	15.0	26.0
3	<i>Hasta el Fin del Mundo</i>	Argentina	Televisa	Univision	Quique Estevez, Marcelo Nacci	13.3	22.0
4	<i>Qué Pobres tan Ricos</i>	Colombia	Televisa	Univision	Adriana Lorenzón, Juan Manuel Cáceres	13.1	22.0
5	<i>Por Siempre mi Amor</i>	Argentina	Televisa	Univision	Abel Santa Cruz	11.6	19.0
6	<i>La Gata</i>	Venezuela	Televisa	Univision	Inés Rodena	10.2	19.0
7	<i>El Señor de los Cielos 2</i>	USA, Mexico	Telemundo Argos	Telemundo	Luis Zelkowicz, Mariano Calasso	10.0	17.0
8	<i>La Malquerida</i>	Spain	Televisa	Univision	Jacinto Benavente	9.7	17.0
9	<i>Señora Acero</i>	USA	Telemundo Argos	Telemundo	Roberto Stopello	9.1	16.0
10	<i>De que te Quiero te Quiero</i>	Venezuela	Televisa	Univision	Valentina Párraga	8.9	17.0 ¹³
Total production: 10				Foreign scripts: 8			
100%				80%			

Source: Obitel USA – Nielsen

The year's most watched productions remained dominated by Univision's prime time due to its programming agreement with Televisa Mexico. It is interesting to point out that most of the ideas

¹³ Launched in March 2014 in the 7 p.m. time slot, but, by May, *De que te Quiero te Quiero* was scheduled also in the 8 p.m. slot in a two-hour daily broadcast; as a result, the numbers reflect the average of its different performance in the 7 p.m. and 8 p.m. time slots (Source: Nielsen).

for these titles come from abroad, in particular Argentina, Spain, Colombia, and Mexico. Meanwhile, Telemundo was able to place two of its original productions among the most watched of the year: *El Señor de los Cielos* and *Señora Acero*. Telemundo had not placed an original production in the top ten since *La Reina del Sur* in 2011.

Table 9. The ten most watched titles: format, length, time slot

	Title	Format	Genre	Number of chap./ ep. (in 2014)	Dates of the first and last broadcast (in 2014)		Time slot
1	<i>Lo Que la Vida Me Robó</i>	<i>Telenovela</i>	Fiction	162	12/30/2013	08/15/2014	Prime time
2	<i>Mi Corazón es Tuyo</i>	<i>Telenovela</i>	Fiction	114	07/21/2014	12/26/2014 (cont.)	Prime time
3	<i>Hasta el Fin del Mundo</i>	<i>Telenovela</i>	Fiction	93	08/18/2014	12/26/2014 (cont.)	Prime time
4	<i>Qué Pobres tan Ricos</i>	<i>Telenovela</i>	Fiction	164	07/09/2014	08/24/2014	Prime time
5	<i>Por Siempre mi Amor</i>	<i>Telenovela</i>	Fiction	92	12/30/2013	05/09/2014	Prime time
6	<i>La Gata</i>	<i>Telenovela</i>	Fiction	84	09/01/2014	12/26/2014 (cont.)	Prime time
7	<i>El Señor de los Cielos 2</i>	<i>Telenovela</i>	Fiction	86	05/23/2014	09/22/2014	Prime time
8	<i>La Malquerida</i>	<i>Telenovela</i>	Fiction	88	08/25/2014	12/26/2014 (cont.)	Prime time
9	<i>Señora Acero</i>	<i>Telenovela</i>	Fiction	64	09/23/2014	12/26/2014 (cont.)	Prime time
10	<i>De que te Quiero te Quiero</i>	<i>Telenovela</i>	Fiction	167	03/10/2014	08/29/2014	Prime time

(*) (cont.): the fiction continues in the next year

Source: Obitel USA – Nielsen

The success of the narconovelas *El Señor de los Cielos 2* and *Señora Acero*, both scheduled at 10 p.m., has reinforced the idea of Telemundo defining this time slot as the reserved space for its original productions labeled as “Super Series”. In 2015, a third season of *El Señor de los Cielos* was released and there are plans for the production of the second season of *Señora Acero*.

Table 10. Themes in the ten most watched titles (*)

Title		DOMINANT THEMES (up to five most important themes)	SOCIAL THEMES (up to five most important themes)
1	<i>Lo Que la Vida me Robó</i>	Love, hidden identity, crime resolution, revenge	Poverty, water pollution, class difference, orphanhood
2	<i>Mi Corazón es Tuyo</i>	Love, deception, double life, orphanhood	Organized crime, new family structures
3	<i>Hasta el Fin del Mundo</i>	Love, treason, unloyalty, deception	Social class difference
4	<i>Qué Pobres tan Ricos</i>	Family union, love, loyalty, security, alcoholism	Poverty, homosexual identity, class attitude, social differences
5	<i>Por Siempre mi Amor</i>	Love, family conflict, fraud	Public health, insecurity, family unity
6	<i>La Gata</i>	Love, revenge, deception, friendship	Orphanhood, class differences, crime
7	<i>El Señor de los Cielos 2</i>	Revenge, family, crime, loyalty	Organized crime, police and governmental corruption, traffic,
8	<i>La Malquerida</i>	Family relationships, treason, infidelity	Incest, bigamy, social class differences
9	<i>Señora Acero</i>	Crime, women empowerment, friendship, loyalty, survival	Organized crime, police and governmental corruption, traffic, money laundry
10	<i>De que te Quiero te Quiero</i>	Love, romance, loyalty, solidarity	Social inequality, environmental consciousness

Source: Obitel USA – Nielsen

Table 11. Audience profile of the ten most watched titles: gender, age, socioeconomic status

Titles		Channel	Gender %		Age group %					
			Wom-en	Men	2 to 11	12 to 17	18 to 24	25 to 34	35 to 49	50+
1	<i>Lo Que la Vida me Robo</i>	Univision	65.4	34.6	13.7	6.5	7.6	16.5	27.1	28.6
2	<i>Mi Corazón es Tuyo</i>	Univision	65.6	34.4	16.3	8.1	8.3	16.0	25.5	25.8
3	<i>Hasta el Fin del Mundo</i>	Univision	61.5	38.5	14.2	6.7	7.6	15.4	26.7	29.4
4	<i>Qué Pobres tan Ricos</i>	Univision	61.6	38.4	12.9	6.0	7.8	18.0	28.6	26.6

5	<i>Por Siempre mi Amor</i>	Univision	66.7	33.3	14.4	6.0	6.8	15.5	25.0	32.3
6	<i>La Gata</i>	Univision	65.4	34.6	15.0	6.7	6.8	14.6	24.8	31.9
7	<i>El Señor de los Cielos 2</i>	Telemundo	54.0	46.0	8.8	5.2	9.4	20.0	33.0	23.6
8	<i>La Malquerida</i>	Univision	65.0	35.0	11.1	5.5	7.5	14.2	26.9	34.8
9	<i>Señora Acero</i>	Telemundo	57.3	42.7	9.6	4.9	7.8	19.9	32.5	25.3
10	<i>De que te Quiero te Quiero</i>	Univision	65.8	34.2	14.0	12.6	6.6	16.1	26.0	31.6

Source: Obitel USA – Nielsen

The ten most watched fictions were *telenovelas* and their demographic profile was predominantly female, making up two thirds of all the audiences. In relation to age, the larger audience concentration was shown in the 35 to 49 and in the 50 + demo. Nevertheless, when it comes to *narconovelas*, the audience composition varies considerably. *El Señor de los Cielos 2* and *Señora Acero* had an audience composition of just over half of them being female and less than half of a male audience. Also, these *narconovelas* show that their larger audience comes from the 18-49 year old viewers.

In general, 2014 showed similar trends to the ones in 2013. The number of new releases showed the same tendencies, and the slight variation is due to the inclusion of fictional programming produced by U.S. conglomerates in Latin America. Likewise, the origin of the new releases follows the same trend with Mexico, Colombia, and Brazil as the main sources of imported programming. The U.S. Hispanic productions cemented their position both in numbers and success of their titles with audience. The different strategies of collaboration between the U.S. networks with Latin American corporations keep their key role in the vitality of the U.S. Hispanic television production.

3. Transmedia reception

According to recent news, Telemundo network has recently completed filming and premiered, on April 21, 2015, the third sea-

son of *El Señor de los Cielos*. It is the first time producing a third season of a fiction program in the network's history (NBC-UMV, 2015). This section will be taking a close look at the finale week (from Monday, September 15, to Monday, September 22) of *El Señor de los Cielos 2* that premiered on Monday, May 26, 2014 and ended on Monday, September 22, 2014. The strategy of creating a second season, taking a general market approach, was to test the market to see if this would be something that would stick, and it did. It brought in the third highest rating in the networks history – behind *La Reina del Sur* and the first season of *El Señor de los Cielos*. It averaged 1.39 million viewers in adults 18-49, only 3% more than the first season (Bibel, 2014).

Bridging the first and second seasons of *El Señor de los Cielos*, Telemundo created a “Secret Chapter”, which was released on Friday, May 23, 2014, before the premiere on Monday, May 26 (NBC-UVM, 2014). Audiences were allowed to access the exclusive content through the streaming of the “Secret Chapter” via their mobile devices. In addition to this chapter, Telemundo also aired a drug cartel inspired news series, at 7 p.m., called *En la Sombra del Narco*, followed by a recap of the first season. This transmedia experience set the audience up for an entertaining viewership experience connecting fiction with the real Mexican cartels activities; both within television and digital platforms.

El Señor de los Cielos official Facebook page, created and monitored by Telemundo network, has 2,392,467 likes and 152,041 people currently talking about it (Facebook.com/likes, April 2015). This Facebook page has been active since February 2013 before the premiere of the first season of *El Señor de los Cielos*. Thus, the accumulation of fans has continued to increase every year. Unfortunately, there is no way of knowing how many fans the page accumulated each separate year (Facebook.com/likes, April 2015). During the finale week (September 15, 2014 through September 22, 2014 – 8 days), Telemundo posted and shared a total of 49 posts on their Facebook page. The chart below gives an account of how the

amount of likes and shares varied from day-to-day, depending on the amount of updates posted to the wall:¹⁴

	Number of updates per day	Likes	Shares
15-Sep	1	13,619	87
16-Sep	1	16,063	187
17-Sep	4	86,446	932
18-Sep	4	135,804	959
19-Sep	3	64,184	800
20-Sep	1	9,429	158
21-Sep	8	173,117	3,686
22-Sep	25	629,662	14,715 ¹⁴

All of the wall posts had additional links with a photo directing audiences to Telemundo.com (Facebook.com/timeline). Additionally, every post used a variety of hashtags ranging from character names (i.e., #XimenaLetran, ex-wife of protagonist #AurelioCasillas) or #AvanceEspecial, if promotions were being ran within another show during the weekend to attract viewership to other shows (i.e., Reality show *Yo Soy El Artista* on Telemundo Primetime Sunday). Lastly, although fans are not able to add their own updates/posts to the Facebook wall, they are able to tag themselves within the posts.

Similar to Facebook, *El Señor de los Cielos* joined Twitter in May 2012. Today the account has sent 1,678 tweets, follows 66 different people/accounts, has 84,000 followers, and has favorited 35 different tweets. Although Twitter does not compare to the amount of traffic that is reflected on Facebook, it did average around the same amount of tweets as Facebook posts within the finale week: Facebook had a total of 47 post/updates and Twitter had a total of 44 tweets. Within the finale week, @SrDeLosCielos tweeted/re-tweeted a total of 2,832 tweets, and out of those tweets, they garnered a total of 4,397 favorited tweets. One interesting and notable thing

¹⁴ Facebook no longer details at the top of a post the amount of comments per post. One must add manually.

that happens within Twitter that does not happen within Facebook is the celebrity tweet process. In the case of *El Señor de los Cielos*, one of the retweeted tweets was from actress Carmen Villalobos (Twitter.com/@SrDeLosCielos). She tweeted the following “que bien!!! Un Adelanto del final!!!! Así que todos a sintonizar esta noche #Yo-SoyElArtista... [Link to Instagram].” After her tweet was sent, @SrDeLosCielos retweeted it within their own account. In this particular case, Carmen Villalobos, an actress within *El Señor de Los Cielos*, was cross promoting Telemundo’s reality show #YSEA, while also urging her fans and *El Señor de los Cielos* fans to catch an exclusive preview of the finale.

Fan-based creations and interactions within social media platforms

The memes continue to take over Facebook updates/posts whether they are on the official Facebook page or a user generated page for fans alike. Most memes are reflective of characters as displayed below. Some are against certain characters while others are glorifying their favorite characters. All of them voice an opinion regarding the way they would like the story to end.



Twitter is most influential with celebrity tweets endorsing or celebrating their favorite programs. Twitter users feel a close proximity to their celebrities therefore retweeting the celebrity’s tweet to their audience. As for YouTube.com, the Telemundo account reflects comments from recent days indicating that audiences are watching YouTube videos and catching up on episodes due to the launch of the upcoming third season of *El Señor de los Cielos*. As with previous years, YouTube users continue to be the

most creative of fans. They create and publish their own version of the opening credits, sometimes switching the music from the original themed song. They also compile their favorite scenes creating video collages with their own spin on background music and photos.

Within Instagram, the official network account was created right after the second season of *El Señor de los Cielos* was announced. Out of the 45 posts currently reflected on the account, 43 were related to the second season. There are currently 13.3K followers on that account. Also on Instagram, there are accounts created by fans, and one in particular sells *El Señor de los Cielos* t-shirts with images of the cast for US\$ 75 each.

The U.S. team has explored the activity of Telemundo with their additional season production strategy, particularly with *El Señor de los Cielos*, along with exploring the level of interaction happening within the different transmedia platforms used to express fanism. The “Secret Chapter” as the bridge between first and second seasons, reflecting privileged audience information, proved to be a huge success for Telemundo.com. In conclusion, the connections within the different digital platforms continue to display the use of hashtags, links, and memes as the common thread unifying the network with the audience.

4. Highlights of the year

The most important television event in 2014 was the FIFA World Cup Brazil. This soccer tournament triggered record numbers in audience viewership for the network Univision. The match between the Netherlands and Mexico had an average of 10.4 million spectators and became the televised show with more audience in the history of the Hispanic television in the United States (AP, June 2014). While, the final match between Argentina and Germany became the most watched final in the World Cup history of the USA, with 9.2 million spectators on Univision. For a second consecutive year, Univision reached the audience first place in the Nielsen sweeps, in the adults

18-49 year old demo, regardless of language during the month of July in 2014. This was due in part to the good performance of Univision primetime *telenovela* *Lo Que la Vida me Robó*, which in its final episode reached an audience of 6.3 million spectators.

Moreover, Telemundo showed historic developments in terms of audience share, due to the success of its *telenovelas* *Señora Acero* and *El Señor de los Cielos 2*. For this matter, Telemundo has deployed a programming and production strategy based on the notion of Super Series. The purpose is to satisfy a demand for innovative, short and high quality dramas (De Pablos, 2015). Furthermore, this production attracted an important number of male audience, as well as being treated as seasons, what has generated expectations and increased a following of audience. *El Señor de los Cielos* had the distinction of winning the Emmy International Award as an American production with a language different than English.

For the Hispanic television networks, the use of social media has become one of the best ways to generate audiences' expectations and interactions when it comes to live television. Univision reported that the 15th Latin Grammy Award Ceremony reached almost 10 million telespectators and became a trending topic on Twitter, generating 33 million visits to the webpage, from which 80% came from mobile devices. Similar results were seen in *Los Premios Juventud*, which attracted 8.8 million telespectators, and the final of *Nuestra Belleza Latina*, with an audience of 5.8 million telespectators, in which social media and mobile devices were the main engine of participation (Kondolojy, 2014). Meanwhile, for Telemundo, *Los Premios Tu Mundo* registered 4.1 million telespectators, with 1.5 million Twitter impressions through the broadcasting of the event, while the premiere of *Yo Soy El Artista* reached 3.3 million telespectators, due partially to an aggressive social media campaign, with the hashtag “#YSEA” in Twitter. Also, the final broadcast of *La Voz Kids* reached 2.6 million spectators and became a trending topic in Twitter. This season produced 5.2 million Twitter impressions (NBC-UMV, 2014).

In 2014, the FIFA World Cup Brazil had an important impact by attracting male as well as female audiences to the networks. *Telenovelas* keep dominating prime time and they were key in positioning Univision in the first place in audiences' preferences in July 2014, above ABC, CBS, NBC and Fox. However, Telemundo's strategy of scheduling Super Series in prime time, with a shorter format, dynamism, emulating the "fictional seasons" of the mainstream U.S. television, shows the shift that the network is doing towards a younger and male audience. The use of social media and the distribution of content through digital as well as mobile platforms is the most important trend of the industry. In particular, the use of applications has become the Trojan Horse to reach younger audience that mostly consumes content and interacts through smartphones.

5. Theme of the year: gender relations in the television fiction

For the theme of the year, the authors decided to analyze the television fiction product that obtained the highest ratings in the U.S. during 2014. Table 8 includes the list of the top ten programs with the highest ratings among U.S. audience. From that table, the authors selected the most popular title for gender analysis. The Mexican *telenovela* *Lo Que la Vida me Robó* obtained a rating of 16.5 and a share of 26.6%. This *telenovela* was produced by Televisa (Mexico) consisting of 162 episodes that were broadcast by Univision on prime time from December 30, 2013 to August 15, 2014.

Lo Que la Vida me Robó had a great impact among U.S. viewers, integrated by 65% female and 35% male. These results established a clear tendency that this *telenovela* was very much liked by women audience. As a result of this special connection with Latino women, the authors were led to reflect on which female model was the one that more strongly identified with several age groups of American audiences, despite the generational differences, which, in some cases, had an age difference of more than 25 years among them. This data encouraged the authors to reflect on the gender content presented in the *telenovela*. The research question, examining

the *telenovela*'s main protagonist, Montserrat Mendoza de Almonte, that guides this investigation is: Which female model was presented in the *telenovela* *Lo Que la Vida me Robó*?

Mexican Caridad Bravo Adams (1908-1990) wrote the original screenplay for this love story between one women and two men, which has been produced for the small screen three times. The first time it was produced as *Bodas de Odio* (1983), a period *telenovela* taking place in the early 1900s. The second time that this screenplay was produced for television occurred 20 years later, in 2003, with the *telenovela* *Amor Real*, produced by Carla Estrada. Like its predecessor, *Bodas de Odio*, this was a period *telenovela*, taking place in the mid-19th century, during the revolutionary era. This *telenovela* registered the largest audience during this year. In 2003, ten years after the production of *Amor Real*, for the third consecutive time, Televisa decided to produce Caridad Bravo Adams's screenplay with the *telenovela* *Lo Que la Vida me Robó*. In the next section, the authors will analyze the type of female portrayed in this *telenovela*. The observations about the main character, Monserrat, were guided by the following categories: physical descriptions, labor relations, family relations, and love relations.

Which female model was portrayed in the *telenovela* *Lo Que la Vida me Robó*?

Montserrat Mendoza de Almonte (Angelique Boyer) is a young aristocrat of approximately 19 years old, with white skin, blond hair, clear eyes, thin, and very attractive. Monserrat is single and does not work; she lives with her parents surrounded by luxuries. The sophisticated young woman spends her day thinking about her boyfriend, the lieutenant José Luis Álvarez (Luis Roberto Guzmán), and wishing that he formalizes their love relationship by asking her father for her hand in marriage. Monserrat is a virgin and wishes to be united in matrimony with Álvarez, who is attending Naval School. The young woman likes to spend her free time taking walks on the beach because she lives by the coast in the city of Agua Azul. She is a very

religious person and attends mass services, including confession, regularly, and also participates in multiple activities related to the Catholic Church. In regards to her educational level, Monserrat finished only her high school education, but has no desire to continue on to the university.

The admiral Lauro Mendoza (Rogelio Guerra) is Monserrat's father; he adores her, keeps her happy, and wishes that she marries for love. The admiral is going through a difficult economic situation. The ranch is no longer producing the same profits as in previous years; therefore, he is seriously considering the idea of mortgaging his home in order to overcome his financial situation. Those economic problems have affected his health. Graciela (Daniela Castro) is Monserrat's mother, who is constantly pressuring her daughter to marry a rich man of a well-known family. Her mother has decided that the only way to overcome their critical economic situation is by marrying her daughter to a man of good economic standing, who can support them during this difficult time. Three years earlier, when Monserrat was 16 years old, her mother made her accept an engagement ring that Sebastián de Icaza had offered her before departing overseas to study for his master's degree.

Nadia Argüelles de Medina (Alejandra García) is Monserrat's best friend; she just married Pedro Medina, a man that treats her badly, but she does everything to hide it from her friends. Montserrat is of a weak character, with no personal initiative; she has always done what her mother asks her to do. In terms of love, Graciela, who possesses a dominant and manipulative personality, wishes for her daughter to marry Sebastián, who is in London, England, studying in graduate school. After three years, upon his arrival to Mexico, Sebastián finds out that his beloved Montserrat is in love with another man, and breaks off the engagement. However, Montserrat keeps secret her romance with Álvarez out of fear that her family will not accept him because he is poor and his family has no prestige. The moment that her brother Demetrio, who is her mother's favorite child, discovers her love relationship, he immediately tells their

mother about it and together they come up with a plan to separate them based on intrigues and lies. Graciela agrees to sell her daughter to the rancher Alejandro Almonte (Sebastián Rulli) in exchange for him paying off the family financial debt and returning their home ownership papers. This arrangement has as a condition that Montserrat cannot find out about. Nevertheless, Montserrat does not agree to date Alejandro. After several months, Montserrat discovers that she is in love with Alejandro and that her affection for Álvarez has passed.

In this *telenovela*, the symbolic social construction of norms and values portrayed by the leading female character, Montserrat, follows the Mariano model of Mexican women. Evelyn Stevens (Pescatello, 1977) defines the Marianismo model as the one that embraces superior female morality, associated with the Catholic Church, especially attached to the purity of the Virgin Mary. That is to say, the protagonist practices a passive role as wife, homemaker, and mother in front of men. Furthermore, Monserrat portrays to viewers the idea that marriage is a way to get out of poverty.

At the same time, the *telenovela* suggests that, for women, education is not important, but rather to be beautiful because it is their principal tool for getting out of poverty. Likewise, this young, aristocratic woman reinforces the stereotype of the white female with blond hair that does not correspond to the Latin American reality. Nevertheless, this stereotype does resemble the American reality because Latinos come in all colors and there are some Hispanics with those physical characteristics. The two previous *telenovelas*—*Bodas de Odio* and *Amor Real*—were period productions that took place during a time when women did not work or had access to education. On the contrary, the newest version of *Lo Que la Vida me Robó* takes place in the present time. Nevertheless, the fiction production continues to present a model of the female that is outdated because nowadays many women have access to education and work.

In this examination, it was determined that the first person to disrespect Montserrat is her own mother because, to her, she is only

merchandise for sale. Graciela minimizes her daughter's existence to that of a sexual object, without the ability to make such fundamental decisions as marriage.

The *telenovela* is portraying a woman incapable of being responsible for her own life because everyone around her makes decisions for her. She lives in a world where all she has to do is cry and suffer for her bad luck, finding comfort in religion by praying daily, attending mass services, frequently going to confession, and obeying the priest when he says that in life one must make sacrifices that will eventually be rewarded. The protagonist's main responsibility is to be a mother because it is the only goal in the intimacy of marriage. To be a mother gives the protagonist a celestial position in which there is no room to think about sexual pleasure because this is only available to women who are not saints, who are lost in life and removed from God's blessings.

It is interesting to observe that Marianismo as a female model was preferred among US Hispanic viewers because, in this country, women have more opportunities to be independent and to provide for themselves. Females have access to a university education, well-remunerated employment, and to falling in love with the man of their choosing and not the husband that their families arrange. Nevertheless, audience identified with a female model that is considered outdated, to so name it, and which does not correspond with the reality that is lived in this country. Definitively, this phenomenon invites to make audience reception studies in order to understand the Latin women perspective and what makes the Mariana female model in *telenovelas* so appealing to them.

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11

URUGUAY: A WISHFUL LAW. BETWEEN RULES AND PRODUCTION

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1. Uruguay's audiovisual context in 2014

The lack of TV fiction own production and the commitment to elaborate local products of various entertainment formats constitute the most distinctive features of open television in 2014, a year in which the channels have a certain homogeneity in their strategies regarding domestic outputs. Government communication policies, particularly when referring to legislation and incentives, have stressed the need for producing Uruguayan television fiction: 2014 was the year in which the Law on Audiovisual Communication Services was passed, establishing the requirement that every TV channel should release two hours of national television fiction and cinema per week; paradoxically, it was the year in which there was a total absence of production. It seems to be an asymmetry between the communication policies set forth and the production decisions of the actors involved in commercial and public television network. Furthermore, digital television channels that promised to include national fiction in their projects are not working.

However, audiovisual production in Uruguay has not been idle: filming of television series and foreign movies employing Uruguayan audiovisual producers were made; some TV series publicly

funded were filmed. Concerning national cinema, 14 movies were released in the year, and half of them are fictions.

1.1. Open television in Uruguay

The composition of the Uruguayan open television remained the same as in previous years. Despite announcements of installing new channels from the allocation of digital television signals in 2013, during 2014 these initiatives failed to materialize and the system continued to consist of three private channels and a public network.

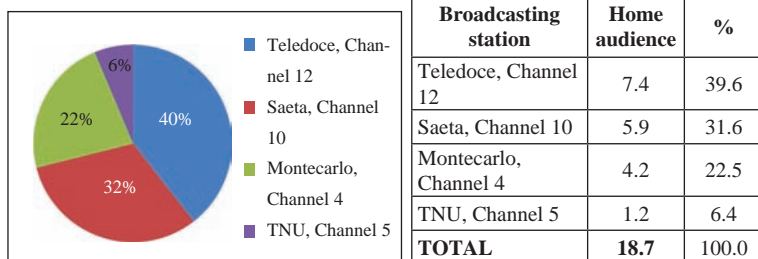
Chart 1. National broadcast TV chains/channels in Uruguay

PRIVATE CHAINS/ CHANNELS (3)	PUBLIC CHAINS/ CHANNELS (1)
Montecarlo TV, Channel 4	TNU, Channel 5
Saeta TV, Channel 10	
Teledoce, Channel 12	
TOTAL CHANNELS = 4	

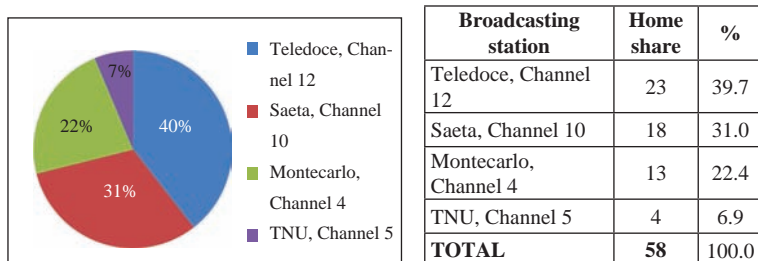
1.2. Audience trends in 2014¹

Rating and share data confirm the downward trend of open television audience that has been seen over the last years. While in 2013 a rating of 22.4% and a share of 61% were recorded, in 2014 the audience fall several points: 18.7% and 58% of rating and share, respectively. While this decline affected all channels’ audience, Tel- edoce leads the drop.

¹ This chapter was produced from data provided by Ibope Media Uruguay to whom we thank for the contribution, especially the collaboration of Carolina Arigón and Valentina Cal. Ibope measurements are made on a universe of 1,198,541 individuals and 470,687 homes.

Graph 1. TV audience per broadcasting station

Source: Obitel Uruguay on Ibope Media data

Graph 2. Share per broadcasting station

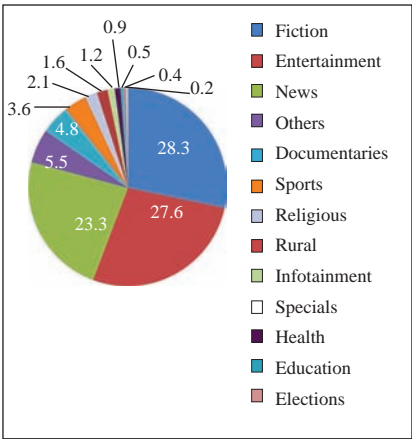
Source: Obitel Uruguay on Ibope Media data

In relation to the total supply of programming during 2014, of all kinds and origins, the Ibero-American television fiction occupied the first place in the audience preferences. So, *Avenida Brasil* (Brazil), *Rastros de Mentiras* (Brazil) and *Guapas* (Argentina) were placed in the top three, well above television fictions from other countries, including successful American series, such as *CSI*. Programs ranked fourth in preference were newscasts, especially those of Teledoce and Saeta Channel 10, with a rating of 16.8% and 14.8%, respectively. Another choice of the audience was entertainment. This is the genre that prevailed among the most watched programs²: of the top ten, five fall into this category, four Uruguayan and one foreign.

² The criterion chosen to build this ranking was taking into account the programs of more than ten emissions.

These trends must be understood in the context of the programming offer, according to Graph 3. In this sense, it can be seen some concordance between the audience data and the offer volume: the highest percentages of air time corresponded to fiction (28.3%), entertainment (27.6 %) and news (23.3%).

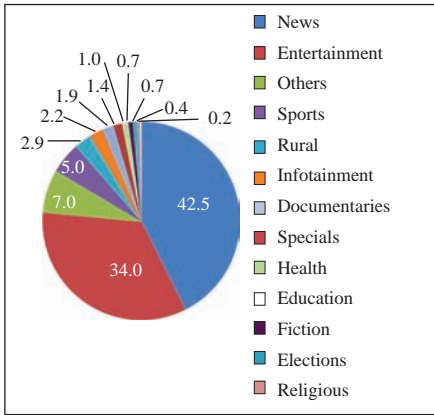
Graph 3. Genre offer in TV schedule



Genres transmitted	Exhibit hours	%
Fiction	8939:08	28.3
Entertainment	8722:48	27.6
News	7353:30	23.3
Others	1740:23	5.5
Documentaries	1505:14	4.8
Sports	1148:44	3.6
Religious	660:12	2.1
Rural	507:13	1.6
Infotainment	375:17	1.2
Specials	299:14	0.9
Health	168:12	0.5
Education	124:44	0.4
Elections	76:00	0.2
Total	31620:39	100.0

Source: Obitel Uruguay on Ibope Media data

National production offer in the programming per genre



Genres transmitted	Exhibit hours	%
News	7341:25	42.5
Entertainment	5860:26:00	34.0
Others	1211:29	7.0
Sports	870:50	5.0
Rural	507:39	2.9
Infotainment	375:17	2.2
Documentaries	331:08	1.9
Specials	248:00	1.4
Health	168:12	1.0

Education	123:16	0.7
Fiction	121:35	0.7
Elections	76:00	0.4
Religion	30:44	0.2
TOTAL	17266:01	100.0

Source: Obitel Uruguay on Ibope Media data

Overall it is observed an increase in the number of hours devoted to domestic production: from 13,720 hours 03 minutes in 2013 to 17,266 hours 01 minute in 2014, which means that this year, in terms of percentage of domestic production, it constituted 55% of the total broadcasted hours. The analysis of domestic production offered by genre reveals that news and entertainment are the predominant: they constitute 76% of the time taken. This dominance has been recorded in prior years, but in 2014 there was an increase in their screen rates: while in 2013 news and entertainment occupied 39.5% and 29.5% respectively, in 2014 they covered 42.5% and 33.9% of total broadcasted hours. It also increased the volume of hours devoted to sports (200 hours more than the previous year).

The explanation for some of these variations can be found in two particular circumstances that marked the rhythm of 2014: it was an election year, which expanded the duration of newscasts and news programs, in addition to the hours spent on transmissions of election days and television chains (76 hours are recorded in this category); it was FIFA World Cup year, which also explained the growth of sports. On the contrary, the increase in the hours devoted to entertainment is explained by the commitment of the TV channels to produce and set programming in this genre to the detriment of other options. Consequently, a small percentage of domestic fiction is recorded, while the largest producer in recent years, Saeta Channel 10, changed its production and programming strategy, abandoning own-production fictions. None of the commercial channels broadcasted national fiction. The public channel, TNU, issued 121 hours 35 minutes (0.7%) of Uruguayan films and repetitions.

1.3. Advertising investments of the year: in TV and fiction

The precise economic data on the advertising investment in 2014 was difficult to assess and it was not possible to obtain exact figures in money terms. However, according to the time devoted to advertising, we try here an approach to the TV fiction investment.

Advertising in the Ibero-American fiction during 2014 reached 1,367,603 seconds in television while fiction of other origins got 1,343,253 seconds.³ To rate this almost parity in advertising scheduled time between the two, it is important to note that the number of seconds of advertising investment in the Ibero-American TV fiction is centered on a smaller number of titles and hours of emission than in the case of fiction of other origins.

1.4. Merchandising and social merchandising

The analysis of advertising data at our disposal⁴ reveals that, in the Ibero-American TV fiction offered during 2014, there were a wide range of goods, mainly cosmetics and beauty products, government ads, food, cleaning, mobile, games (lottery, casino), tele-sales, loans and credit cards. The traditional category of cosmetics and aesthetics in general totaled 241,687 seconds. The most relevant findings relate to the number of seconds devoted to promote access to loans (75,468), plus the time scheduled by credit and saving cooperative unions and credit cards (over 14,200 seconds that are in line to encourage debt), as well as the volume of seconds for state advertising and public companies, which hovered over 71,876 seconds. A surprising fact is that in an election year only 140 seconds corresponded to advertising a candidate during the broadcast of Ibero-American fiction. This could lead to the conclusion that there was little electoral propaganda. However, the presence of government advertising softens this statement as it publicizes the action of the ruling party.

³ Source: Ibope Media Uruguay, data from Monitor Evolution, version 3.3.5.

⁴ Source: Ibope Media Uruguay, *idem*.

1.5. Communication policies

During 2014 another chapter about the discussion and adoption of the Law on Audiovisual Communication Services (*Ley de Servicios de Comunicación Audiovisual*, hereinafter *LSCA*) was hold. While we have registered in the previous Yearbooks different instances of debate, it is necessary to remember that this is a story that dates back at least to 2010, when the Technical Advisory Committee (*Comité Técnico Consultivo*, hereinafter *CTC*) began working, convened by the Executive Branch to generate a report on the law project elaboration. In December of that year, the work of the CTC was over. The draft text was known two years later, in 2013, when it became the subject of public debate, although it was only in December that entered the Parliament, got partial approval in Deputies only with the votes of the ruling party and went to the Senate in order to be treated in 2014.

Year 2014 was marked by general election⁵ and the *LSCA* got into the campaign. Some political actors of the ruling party, *Frente Amplio*, showed the inconvenience of passing the law before the election. Even though it was within the scope of the Senate since March, it was after the first round in which *Frente Amplio* won a majority that its candidate Tabaré Vázquez said that the adoption of the law could not be postponed: that is, the rule should be approved during the government of José Mujica. On December 29, 2014 the law was passed with the votes of the ruling party, however, the regulation would be in charge of Vázquez's administration.

At the end of the year, the controversy was exacerbated and it was announced that the presentation of several constitutional challenges were being considered by the Supreme Court of Justice. Once president Tabaré Vázquez took office in March 2015, it has been stated that implementation of the law regulations would not occur while the Law Court does not pass a verdict on the unconstitutional

⁵ In June, internal political party elections were held. The first round of the general election was at the end of October and the second one, at the end of November.

ity of the norm. It is estimated that the process could be extended during much of 2015.

The passed law contained 202 articles, leaving outside of its sphere of influence written and Internet media. In the finally adopted text, the requirement of 60% of national production for television channels was maintained as well as the fiction quotas: each channel, public or private, must offer at least two hours a week to premiere national television fiction and cinema between 7 p.m. and 11 p.m.⁶ The law foresees the funding of the “Fund for Audiovisual Promotion” with the payment of the licenses for the use of signals. The fund was created within same law.

The discussion of the law was polarized around two positions: for some it is a law that tends to control the content and promotes self-censorship; for others it is democratizing and provides greater guarantees. One of the most important aspects of the criticism refers to the amount of control bodies and to their dependence on the Executive branch.⁷ Among the control bodies are the Council of Audiovisual Communication (CCA), the Regulatory Unit of Communication Services (Ursec) and the Institute of Human Rights, along with an Honorary Advisory Committee of Audiovisual Communication Services (Chasca) with non-binding advice. The Council of Audiovisual Communication is composed of five members: its chairman, which will be appointed by the Executive, and the remaining four, which will be appointed with the approval of 2/3 of the General Assembly. However, if this number is not achieved, they will be designated with the approval of a simple majority, which may eventually

⁶ Article 60, Law 19,307. It also indicates that 30% of domestic production will have to be conducted by independent producers and one producer cannot concentrate more than 40% in the same station.

⁷ See Title VI, Institutional Design. There the competences of the Executive, the Ministry of Industry, Energy and Mining (MIEM), the Regulatory Unit of Communication Services (URSEC), the Council of Audiovisual Communication (CCA), the Honorary Advisory Committee of Audiovisual Communication Services (CHASCA), the Institute of Human Rights and the Ombudsman are defined. In the competences description, it is observed some repetition.

be voted by the political party that has the majority. The other two bodies are in the orbit of the Executive.

Another critical aspect in the debate referred to the confrontation between those who saw the law as a consecration of cultural rights and those who, although recognized inclusive aspects as the rights of accessibility⁸, observed that it contained other provisions that could enable interference in media content. This objection argued that some items had wording that could limit freedom of expression and promote self-censorship.⁹

Actions for unconstitutionality issues that are currently underway refer to these and other aspects including the provisions regarding free electoral propaganda. In this issue, the objections are twofold: firstly, the way of distribution of the free time propaganda tends to reproduce the dominance of the main political parties¹⁰; and secondly, as they established standards that are linked to the elections, these items needed special majorities for approval, which did not happen.

With reference to digital television, in May 2013 there was the call for signal assignments. After a complex process, finally in October of the same year it was defined that, in addition to the companies already operating in open television, two private channels would be added: Giro and VTV.¹¹ The situation in 2014 set a scenario for transition and uncertainty. The private channels that were already operating in the analog broadcast television (Channels 4, 10 and 12) emitted on trial mode since early 2014¹², with the Regulatory Unit of Communication Services (Ursec) permission. Public channels of air

⁸ Articles 35, 36 and 37.

⁹ That would be the case of articles 28 and 32. In addition, it would give the Executive branch the power to indicate an event as of general interest, which is obliged to be transmitted.

¹⁰ Articles 142-43.

¹¹ The details of the allocation of digital television were outlined in the chapter on Uruguay Obitel Yearbook 2014. See: Sánchez Vilela, R.: "Uruguay: stop-and-go national fiction", p. 445.

¹² See: <<http://www.elobservador.com.uy/noticia/277252/nuevos-canales-digitales-analizan-postergar-el-inicio-de-salida-al-aire/>>

and cable, TNU and TV Ciudad, respectively, also performed test emissions that year.

The two new channels, Giro and VTV, which should have started broadcasting in October 2014, have requested two extensions, the last of which ends in September 2015. The reasons given by the new channels are that they have not got the technological equipment needed and, for the emission, they depend on hiring the service of state-owned telecommunications company (Antel). Besides, they also referred to financial and market problems. While the operation of the National System of Digital Terrestrial Television was announced in September 2014, the implementation was not complete in early 2015. However, the Ministry of Industry, Energy and Mining (Miem) insisted on November 21, 2015 as the date for the switch-off.¹³

As for strategies to promote audiovisual¹⁴ production, in recent years the State has implemented different funds to support films, telefilms and both documentary and fiction television series. TV projects are in different stages of completion or looking for other financing so the impact of these funds on national television is not yet perceived.

1.6. Public TV

The year 2014 ended with national election result confirming a third Frente Amplio government period and the passing of the Audiovisual Services Law, which contains provisions affecting public television: on the one hand, institutional change with the creation of the Public National Radio Television System, and on the other hand the imposition of national production and television fiction. This will be one of the most important challenges. While TNU has in-

¹³ See: <<http://www.infoycor.org.uy/2015/01/demoras-del-gobierno-postergan-inicio-de-emisiones-de-tv-digital/>>

¹⁴ The most relevant support funds were: Promotion Fund and Fona, promoted by Icau; Montevideo Socio Audiovisual, of the Office of Locations of the Municipality of Montevideo; DocTV, especially oriented to documentary; and Cultural Incentive Fund (FI), offered by the Ministry of Education and Culture.

creased the amount of TV fiction in recent years, most are imported productions. The end of a government period determined the change in the authorities of TNU, opening a timeout around the course that the channel will take.

Another relevant change announced during 2014 was the process of passage of public cable channel TV Ciudad to open channel. In this direction, it conducted test transmissions in the digital system and announced that its stage as an open channel was going to start in March 2015.

1.7. Pay TV

Pay TV has grown in recent years at a rate of 9% per year. Users all over the country came to 685,591 in June 2014¹⁵, which meant a penetration of 59% of households across the country.

The company with the largest market share in the country is Direct TV, with 21%, while in Montevideo it reaches 16%. The 41% of pay TV services are concentrated on Montevideo, where Direct TV reaches 16% while Cablevision, 22%, ahead of TCC (20%), Nuevo Siglo (18%) and Montecable (17%).

Direct TV was the operator that grew most in 2014: 18% in the first half-year term, while other operators grew less than 5%. However, after the new law was passed, the number of potential subscribers is limited to 25% of households with pay TV in the country. For this reason, Direct TV appealed to achieve the declaration of unconstitutionality of that provision.

As in previous years, the scheduling in national subscription channels is mainly composed of news and general interest programs.

¹⁵ Reports are semi-annual and only information from the first half of 2014 is available. Source: Reports of the Regulatory Unit of Communication Services (Ursec). Available at: <<https://www.ursec.gub.uy/inicio/transparencia/informacion-estadistica-y-de-mercado/telecomunicaciones/>>

1.8. Information and Communication Technology (ICT) trends

The expansion of ICTs among the Uruguayan population continues. For our study objective, it is particularly significant the extent of internet penetration, while it also implies a change in the ways of audiovisual consumption. Therefore, we will here present some data that may help to explain the reduced values of rating and share of broadcast television, as well as the characteristics of the composition of its audience.

According to data from the last census of the National Statistics Institute (INE) of 2011, the number of fixed broadband services reached 795,804¹⁶, representing 70% of all occupied dwellings across the country. The growth is evident taken as base data from June 2013, when there were 651,797 connections. Moreover, the total mobile services were 5,358,325, about 90,000 more than on the same date in 2013. Of those, only 27% had no access to the web.

According to *El Perfil del Internauta Uruguayo 2014*¹⁷, the result of the annual survey conducted by Radar Group, 75% of Uruguayans use internet and 60% of them are connected through mobile devices. The penetration of home computers in the last year reached 99% in the highest socioeconomic level, 86% at the middle level and 59% at the lowest level (which increased nine points over the previous year while, in the high and medium levels, it increased one point). Of the total number of computers in 2014, 28% corresponded to the Ceibal Plan, a percentage that has been declining in the last three years while growing the overlapping with other equipments.¹⁸

For Obitel's purposes, it is relevant to record the penetration by age and socioeconomic status to compare these data with trends in

¹⁶ See: <https://www.ursec.gub.uy/wps/wcm/connect/e047b78045dd7f878527c56d575befd1/Informe+telecomunicaciones+junio+2014.pdf?MOD=AJPERES&CONVERT_TO=url&CACHEID=e047b78045dd7f878527c56d575befd1>

¹⁷ For internet data penetration and usage, we have relied on this report produced annually by Radar Group. Available at: <<http://www.gruporadar.com.uy>>

¹⁸ The Ceibal Plan (Basic Computer Educational Connectivity for Online Learning) is a digital inclusion program One Laptop Per Child that was implemented in Uruguay in 2007 and managed full coverage of primary education and later expanded to secondary. The data source is Radar Group's survey.

the composition of the TV fiction audience. Internet penetration has grown in the 20+ age group. The age ranges with most noticeable growth are: 50-65 years old (55% in 2013 to 61% in 2014) and 65+ years old (25% in 2013 to 33% in 2014). Taking into consideration the socioeconomic status, internet covers 94% of the upper class, 74% of the middle class and 51% of the low class. However, there is almost no difference in scope between men and women: 73% and 74% respectively.

Among the most important uses of the internet are Facebook, searching for information, and YouTube. A 40% of them use the internet to download movies, and 12%, for watching television. Regarding specific uses of YouTube, it is important to mention the increase of watching movies: while in 2013 the use reached 13%, in 2014 it reached 47%. Also relevant was the increase of Netflix users to 13%.

A sustained growth of time spent on the internet was also found: an average of 12.5 hours per user. Social networks are for many users the gateway to the internet, especially Facebook, but in 2014 an expansion of the use of Whatsapp was noticed (41%).

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fictions exhibited in 2014

<p>PREMIERE NATIONAL TITLES – 0</p> <p>CO-PRODUCTIONS – 2 Montecarlo TV, Channel 4 – 1 title 1. <i>5 Viudas</i> (telenovela – Colombia and USA) Teledoce, Channel 12 – 1 title 2. <i>Violetta</i> (telenovela – Argentina and USA)</p> <p>PREMIERE IMPORTED TITLES – 37 Montecarlo TV, Channel 4 – 15 3. <i>Aliados</i> (series – Argentina) 4. <i>Corazón Valiente</i> (telenovela – USA) 5. <i>Corona de Lágrimas</i> (telenovela – Mexico)</p>	<p>Saeta, Canal 10 – 1 23. <i>Mi Problema con las Mujeres</i> (telenovela – Argentina)</p> <p>Teledoce, Channel 12 – 14 24. <i>Avenida Brasil</i> (telenovela – Brazil) 25. <i>Corazón Indomable</i> (telenovela – Mexico) 26. <i>Encantadoras</i> (telenovela – Brazil) 27. <i>Farsantes</i> (telenovela – Argentina) 28. <i>Flor del Caribe</i> (telenovela – Brazil) 29. <i>Gabriela</i> (telenovela – Brazil) 30. <i>Guapas</i> (series – Argentina) 31. <i>La Gata</i> (telenovela – Mexico)</p>
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6. <i>Dama y Obrero</i> (telenovela – USA) 7. <i>La Patrona</i> (telenovela – USA) 8. <i>La que No Podía Amar</i> (telenovela – Mexico) 9. <i>Lo que la Vida me Robó</i> (telenovela – Mexico) 10. <i>Los Vecinos en Guerra</i> (telenovela – Argentina) 11. <i>Pulseras Rojas</i> (series – Spain) 12. <i>Santa Diabla</i> (telenovela – USA) 13. <i>Somos Familia</i> (telenovela – Argentina) 14. <i>Sres. Papis</i> (telenovela – Argentina) 15. <i>Taxi Amores Cruzados</i> (telenovela – Argentina) 16. <i>Tres Caínes</i> (telenovela – Colombia) 17. <i>Viudas e Hijos del Rock and Roll</i> (telenovela – Argentina) TNU, Channel 5 – 5 18. <i>Amar en Tiempos Revueltos</i> (series – Spain) 19. <i>Cuéntame</i> (series – Spain) 20. <i>Gran Reserva</i> (series – Spain) 21. <i>Hispania</i> (series – Spain) 22. <i>Isabel</i> (series – Spain)	32. <i>La Guerrera</i> (telenovela – Brazil) 33. <i>Mis Amigos de Siempre</i> (telenovela – Argentina) 34. <i>Quererte Bien</i> (unitario – Argentina) 35. <i>Rastros de Mentiras</i> (telenovela – Brazil) 36. <i>Solamente Vos</i> (telenovela – Argentina) 37. <i>Un Refugio para el Amor</i> (telenovela – Mexico) RERUN: 5 Montecarlo TV, Channel 4 – 2 titles 38. <i>Casados con Hijos</i> (series – Argentina) 39. <i>Floricienta</i> (telenovela – Argentina) TNU, Channel 5 – 2 national titles 40. <i>REC</i> (miniseries – Uruguay) 41. <i>El NitrTV</i> (short – Uruguay) Saeta, Canal 10 – 1 42. <i>La Niñera</i> (series – Argentina) TOTAL PREMIERE TITLES: 37 TOTAL EXHIBIT TITLES: 42
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Source: Obitel Uruguay

Table 2. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chapters/ Episodes	%	Hours	%
NATIONAL (total)	0	0	0	0	0	0
OBITEL COUNTRIES (total)	37	100.0	2810	100.0	2962:50	100.0
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00	0.0
Argentina	13	34.2	672	23.8	665:50	22.4
Brazil	6	15.8	447	15.9	465:30	15.7
Chile	0	0.0	0	0.0	0:00	0.0
Colombia	2	5.3	131	4.6	120:40	4.1
Ecuador	0	0.0	825	29.3	0:00	0.0
Spain	6	15.8		0.0	889:30	30.0

United States (Hispanic production)	4	10.5	234	8.3	268:30	9.0
Mexico	6	15.8	501	17.8	552:50	18.6
Peru	0	0.0	0	0.0	0:00	0.0
Portugal	0	0.0	0	0.0	0:00	0.0
Uruguay	0	0.0	0	0.0	0:00	0.0
Venezuela	0	0.0	0	0.0	0:00	0.0
TOTAL	37	100.0	2810	100.0	2962:50	100.0

Source: Obitel Uruguay on Uruguay Ibope Media data¹⁹

Table 3. Co-productions

	Titles	Co-production countries	Producers	Format
Obitel Countries	<i>5 Viudas</i>	Colombia – USA	Caracol – TV Sony	<i>Telenovela</i>
	<i>Violetta</i>	Argentina – USA	Pol-ka – Disney Latino	<i>Telenovela</i>
TOTAL TITLES OF CO-PRODUCTIONS WITHIN OBITEL COUNTRIES: 2				
Non Obitel countries				
TOTAL TITLES OF CO-PRODUCTIONS WITH NON OBITEL COUNTRIES: 0				
Obitel + non Obitel countries				
TOTAL TITLES OF CO-PRODUCTIONS WITH OBITEL + NON OBITEL COUNTRIES: 0				
TOTAL OF CO-PRODUCTIONS: 2				

Source: Obitel Uruguay

Open television offered a total of 42 Ibero-American TV fiction titles, 37 of which were premieres. Hours occupied by releases accounted for 33% of total time devoted to fiction of every origin and genre. The volume of hours devoted to the issue (2962:50) was higher than in previous year (1,984 hours for 35 titles). However, in the past two years, there has been a downward trend in the supply of Ibero-American fiction when compared with 2011 and 2012, when these premieres reached 46 and 47 titles respectively. These

¹⁹ The sum of hours includes commercials.

years also recorded the largest increase of national fiction in the last decade and a half.

Argentina, Brazil and Mexico remained as predominant suppliers. However it should be noted the growth in the number of titles from Spain, mainly broadcasted by the public channel TNU, of five productions of that origin. In 2014, domestic fiction production was nonexistent, repeating what had happened in 2008.

Table 4. Chapters/Episodes and hours emitted per time slot

Time slot	National			Ibero-American			Total		
	C/E	%	H	C/E	%	H	C/E	%	H
Morning (6:00 - 12:00)	0	0.0	0:00	0	0.0	0:00	0	0.0	0:00
Afternoon (12:00 - 19:00)	0	0.0	0:00	1421	50.9	1533:20	1431	50.9	1533:15
Prime time (19:00 - 22:00)	0	0.0	0:00	760	27.0	793:30	760	27.0	793:30
Night (22:00 - 6:00)	0	0.0	0:00	619	22.0	636:00	619	22.0	636:00
Total	0	0.0	0:00	2810	100.0	2962:50	2810	100.0	2962:50

Source: Orbitel Uruguay on Uruguay Ibope Media data

Table 5. Formats of national and Ibero-American fiction

Time slot	National					Ibero-American				
	Titles	%	C/E	H	%	Titles	%	C/E	H	%
Telenovelas	0	0.0	0	0:00	0.0	28	75.7	1921	2004:00	67.6
Series	0	0.0	0	0:00	0.0	8	21.6	888	957:55	32.3
Miniseries	0	0.0	0	0:00	0.0	0	0.0	0	0:00	0.0
Telefilm	0	0.0	0	0:00	0.0	0	0.0	0	0:00	0.0
Unitario	0	0.0	0	0:00	0.0	1	2.7	1	0:55	0.0
Docudrama	0	0.0	0	0:00	0.0	0	0.0	0	0:00	0.0
Others	0	0.0	0	0:00	0.0	0	0.0	0	0:00	0.0
Total	0	0.0	0	0:00	0.0	37	100.0	2810	2962:50	100.0

Source: Orbitel Uruguay on Uruguay Ibope Media data

Table 6. Formats of national fiction per time slot

Formats	Morning	%	After-noon	%	Prime time	%	Night	%	Total	%
<i>Telenovelas</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Series</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Miniseries</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Telefilm</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Docudrama</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Others (soap opera, etc.)</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Total	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0

Source: Obitel Uruguay on Uruguay Ibope Media data

Table 7. Time of fiction

Time	Titles	%
Present	31	84.2
Period	3	7.9
Historical	3	7.9
Other	0	0.0
Total	37	100.0

Source: Obitel Uruguay

Regarding fiction broadcasting per time slot, 51.7% of the premiere hours were broadcasted in the afternoon, 26.8%, in prime time and 21.5%, at night. The predominant genre was the *telenovela*, with 28 titles, which occupied 67.6% of total screen dedicated to fiction. Most of them are stories that take place in present time, although the historical fictions and period pieces maintain their presence.

Table 8. The ten most viewed titles: origin, rating, share

Title		Country of origin of the original idea/script	Production house	Channel	Scriptwriter or author of the original idea	Rating	Share
1	<i>Rastros de Mentiras</i>	Brazil	Globo	Teledoce	Walcy Carrasco	19.6	35
2	<i>Avenida Brasil</i>	Brazil	Globo	Teledoce	José Manuel Carneiro	19.6	31

3	<i>Guapas</i>	Argentina	Pol-ka	Teledoce	Original idea: Adrián Suar. Script: Calderone-Aguirre	16.8	28
4	<i>Sola-mente Vos</i>	Argentina	Pol-ka	Teledoce	Original idea: Adrián Suar Script: Marta Betoldi, Daniel Cúparo, Lily Ann Martin, Mario Segade	14.5	25
5	<i>Mis Amigos de Siempre</i>	Argentina	Pol-ka	Teledoce	Original idea: Adrián Suar Script: Jorge Maestros and Claudio Laceli	13.9	22
6	<i>La Guerrera</i>	Brazil	Globo	Teledoce	Gloria Pérez	13.0	23
7	<i>Flor del Caribe</i>	Brazil	Globo	Teledoce	Walter Negrão	12.7	23
8	<i>Un Refugio para el Amor</i>	Mexico	Televisa	Teledoce	Delia Fiallo Adaptation: Giordina Tinoco and Nora Alemán	11.7	25
9	<i>Encantadoras</i>	Brazil	Globo	Teledoce	Felipe Miguez and Izabel de Oliveira	10.7	23
10	<i>Far-santes</i>	Argentina	Pol-ka	Teledoce	Original idea: Adrián Suar, Mario Segade and Carolina Aguirre	8.9	30
Total productions: 10				Foreign scripts: 10			
100%				100%			

Source: Obitel Uruguay on Uruguay Ibope Media data

The ten titles most viewed in 2014 were broadcasted by a single channel: Teledoce. The composition of the ranking of preferences reiterates the predominance of fiction from Brazil—with five titles—and Argentina—with four—as well as two production houses, Globo and Pol-ka. This homogeneity is only disturbed by the presence of a Mexican Televisa title. As in the past three years, the first place is again occupied by a Brazilian fiction, *Rastros de Mentiras*, and the second, which led the ranking in 2013, *Avenida Brasil*.

Table 9. The ten most viewed titles: format, duration, time slot

	Title	Format	Genre	Number of chap./ ep.(in 2014)	Dates of the first and last transmission (in 2014) (*)	Time slot
1	<i>Rastros de Mentiras</i>	<i>Telenovela</i>	Melodrama	86	07/28/14-12/30/14 *	Prime time
2	<i>Avenida Brasil</i>	<i>Telenovela</i>	Melodrama	74	01/02/14-05/29/14	Night
3	<i>Guapas</i>	Series	Comedy	46	10/06/14-12/30/14*	Night
4	<i>Solamente Vos</i>	<i>Telenovela</i>	Comedy Romance	80	01/01/14-04/25/14	Prime time
5	<i>Mis Amigos de Siempre</i>	<i>Telenovela</i>	Comedy Romance Detective	96	04/ 28/14-10/02/14	Night
6	<i>La Guerrera</i>	<i>Telenovela</i>	Drama Detective	140	01/13/14-08/01/14	Prime time
7	<i>Flor del Caribe</i>	<i>Telenovela</i>	Romance	108	08/04/14-12/31/14*	Prime time
8	<i>Un Refugio para el Amor</i>	<i>Telenovela</i>	Romance	83	01/01/14-04/25/14	Afternoon
9	<i>Encantadoras</i>	<i>Telenovela</i>	Comedy Romance	8	01/01/14-01/10/14	Prime time
10	<i>Farsantes</i>	<i>Telenovela</i>	Drama	72	01/02/14-06/06/14	Night

* The fiction continues in 2015.

Source: Obitel Uruguay on Ibope Media data

Table 10. Themes in the ten most viewed titles (*)

	Title	PREVAILING THEMES	SOCIAL THEMES
1	<i>Rastros de Mentiras</i>	Ambition, revenge, secret in the family and relationships.	Homosexuality and paternity, solidarity belly, adoption, autism and inclusion, cancer, love in the elderly.
2	<i>Avenida Brasil</i>	Disclosure of identities, love and revenge.	Neglect and child abuse. Social advancement and cultural differences.
3	<i>Guapas</i>	Friendship, relationships, love triangle.	Anger and treatment, alcoholism, domestic violence.
4	<i>Solamente Vos</i>	Family relationships, love triangle, infidelity, betrayal, revenge.	New family compositions, parent-child relationships, redefining roles, homosexuality.
5	<i>Mis Amigos de Siempre</i>	Friendship, love triangle, fraud, police intrigue.	Corruption, addictions.

6	<i>La Guerrera</i>	Destruction of a criminal network, love relationships, search for identity.	Sexual exploitation and trafficking, intercultural and conflict
7	<i>Flor del Caribe</i>	Love triangle, ambition and revenge, criminal network.	Labor exploitation, aftermath of the Nazi persecution of Jews, adoption.
8	<i>Un Refugio para el Amor</i>	Love, revenge, secrecy and disclosure of identity, love triangle.	Harassment.
9	<i>Encantadoras</i>	Popular music, rivalry.	Rights of domestic workers, social promotion through the show, fame
10	<i>Farsantes</i>	Love, crime, revenge, love triangle.	Homosexuality, euthanasia, alcoholism, corruption.

Source: Obitel Uruguay

Table 11. Audience profile of the ten most viewed titles: gender, age, socioeconomic status

Titles		Channel	Gender %		Age %						Socioeconomic status %					
			Women	Men	4-11	12-17	18-24	25-34	35-49	50-59	60+	A+A-	M+	M-	B+B-	
1	<i>Rastros de Mentiras</i>	Teledoce	70.5	29.6	3.5	3.3	6.8	12.7	19.3	16.6	37.8	14.2	19.3	19.1	21.0	26.5
2	<i>Avenida Brasil</i>	Teledoce	68.2	31.8	39	5.7	6.3	15.2	20.2	13.6	35.0	19.2	18.6	13.9	21.7	26.7
3	<i>Guapas</i>	Teledoce	71.7	28.3	3.5	4.7	9.2	16.8	24.1	16.5	25.3	13.5	22.8	15.3	19.3	29.2
4	<i>Solamente Vos</i>	Teledoce	67.6	32.4	5.9	5.4	5.5	14.4	18.2	15.5	35.1	15.1	23.5	13.0	27.2	21.3
5	<i>Mis Amigos de Siempre</i>	Teledoce	64.2	35.8	5.0	5.5	9.4	18.7	21.0	15.9	24.4	16.4	17.2	18.4	25.4	22.6
6	<i>La Guerrera</i>	Teledoce	72.8	27.2	4.7	4.8	4.8	11.0	14.6	13.1	46.9	6.9	22.7	8.5	31.2	30.7
7	<i>Flor del Caribe</i>	Teledoce	72.0	28.0	3.6	4.3	5.8	8.4	16.6	12.5	48.8	9.0	19.4	15.5	24.0	32.2
8	<i>Un Refugio para el Amor</i>	Teledoce	72.4	27.6	4.9	5.1	5.5	11.1	13.1	12.2	48.2	6.3	22.8	8.4	29.2	33.3
9	<i>Encantadoras</i>	Teledoce	71.0	29.0	4.6	5.5	2.8	11.2	13.0	12.3	50.7	8.4	18.7	8.0	27.7	37.1
10	<i>Farsantes</i>	Teledoce	64.2	35.8	3.7	7.4	9.4	17.0	21.6	11.9	29.1	18.0	17.9	13.2	17.8	33.2

Source: Obitel Uruguay on Ibope Media data

The audience composition of the top ten reiterates the trends in previous years. The predominance of female audience is noted: between 72% and 64% of the audience is composed of women. Men reach higher percentages in fictions that occupied late hours, as in the case of *Farsantes*, in which they are 35.8% of the audience. As for the age profile, the audience is mostly made up of people over 60 years old and the age group 35-49 registers again a slight increase in their percentage in relation to other ranks. Socioeconomic analysis reveals that the highest percentage of the audience is located in the middle low and low levels.

The age ranges corresponding to children and those between 18 and 34 years old have a lean presence at the most viewed titles, but, even in older sectors, the percentages have decreased. These trends and the progressive decline of open television audience in recent years must be understood in the context of the increase in internet penetration as set out in section 1.8 of this chapter, as well as the transformation of consumption habits. In this respect, some surveys provide relevant data: the most important internet usage increase was recorded in the population over 60 years old.²⁰ Another survey carried out by university students indicates that 50% do not watch television or watch an hour a day at the most, while to internet they devote four hours a day, mainly social networks and watching or downloading films and series.²¹

3. Transmedia reception

To study the transmedia reception, we selected *Rastros de Mentiras*, a Brazilian *telenovela* that occupied the first place in 2014, issued by Teledoce, the channel that also received the highest percentage of audience. In principle, transmedia strategies proposed by the issuer will be analyzed and then we will study the Facebook page created for this *telenovela* by a Uruguayan fan.

²⁰ Radar Group, *idem*.

²¹ Radar Group, *Perfil del estudiante universitario 2014*. Available at: <http://prouniversitarios.com/Encuesta_Perfil_del_Estudiante_Universitario_2014.pdf>

On Teledoce's website some changes are observed regarding the treatment of the main transmedia premiere *telenovela* programming, which is in general a Brazilian *telenovela*. In previous years, the transmedia strategy was reduced to a trailer, a brief scene that stayed long time available on the website and photos of the main actors accompanied by a text description of the character. For *Rastros de Mentiras*, although there is no great display of resources, the strategy is different: there are available chapters issued during the week, even though this replacement is the only sign of activity and update of the site because, unlike previous years, viewers cannot leave comments or suggestions there. The viewing is the main activity, but the chapters may be watched for a limited time span, no more than one week (the date is indicated below the posted video). Sometimes these videos are uploaded to Teledoce's official Twitter and Facebook accounts, where it is possible for the audience to exchange views.

Furthermore, in the channel's social networks, some trailer for what will happen in the chapter of the day or special videos where the actors invite the audience to see the novel are included, but they were sporadic contents throughout the year and there the audience made comments which could be grouped around two themes: anger because the channel changed the fiction schedule—an accusation of doing “always the same”—and praises to the *telenovela*. Other times, a collaborative event took place, when a spectator uploaded a link which redirected to a Facebook page with a summary of the *telenovela*.

The transmedia activity of the audience on this *telenovela* was studied in a Uruguayan Facebook page²² since the beginning of the broadcast. Here are some quantitative data on the activity of the page: number of fans: 5,626; 234 posts; more than 7,000 likes; more than 30 shares; and 500 comments.

²² Available at: <<https://www.facebook.com/rastrosdementirasuy/info>>

The involvement of fans on the page results in the posting of photos from other sites that are shared on the page with a legend that the administrator used to locate the audience at the time of the *telenovela* (“The kiss all the country talked about”, “The son of Paloma and Bruno was born”, etc.). In addition, the site offers the opportunity to see some of the chapters, posting a link that redirects to a Chilean blog²³ in which the episode is available.

A special feature of this Facebook page is that the administrator (which is only one) invites his followers to become fan of other sites dedicated to different Brazilian *telenovelas*, which might indicate that these other pages are also managed by the same person. Thus, we see comments encouraging fans of *Rastros de Mentiras* to follow the pages of *Laberintos del Corazón* and *Preciosa Perla*, accompanied by the posting of the sites in question, or any trailer of Teledoce with information about date and time of issuance of these other *telenovelas*. On the other side, it also shows an interest in disseminating photos and information of the miniseries *El Canto de la Sirena*, of which a link of the last chapter is shared.

On January 7, 2015 the fan page administrator announced that he was no longer going to continue with the page. He received 258 likes and 27 comments, most of them congratulating on the work done and thanking by the information provided. As seen in the image below, participatory culture that fans show tends to be directly addressed to the administrator rather than to collaboration. The administrator of the site proves to be very active, answering questions or providing information. At given situations, he expressed just to be a spectator, with no responsibility for technical issues that prevent viewers from watching the chapters, or if they are cut (“It’s not my fault, I only share chapters”, “Claim on Channel 13²⁴, this is just a Facebook page, thank you”).

²³ Available at: <<http://rastrosdementir.blogspot.com>>

²⁴ The Facebook page had a link to the Chilean Channel 13, which offered the episodes.



Followers reviews on the page refer to the beauty of the actors (“cute”, “beautiful”, “fully divine”), and, regarding photos showing a particular scene, they express judgments about the characters or refer to what the audience felt (“it happened because ...”, “I laughed so much with her dancing”, “I knew he was not bad and was going to change, he just needed a chance”).

4. Highlights of the year

In the view of national fiction production, the highlight of the year was Saeta Channel 10 change of strategy of programming and production, which since 2009 had been the channel that most bet on continued development of national television fiction. Of the 13 titles released between 2009 and 2013, seven were Saeta’s productions, which reached a year issue of two own productions. It was a change that had already been noted in 2013, when it offered the co-production *Historias de Diván*, the only national fiction of the year and that, in fact, had been produced in 2012. A projected second edition of the *unitario Somos* was put on hold. We emphasize these aspects because the absence of national TV fiction in 2014 is directly linked to the withdrawal of Saeta.

Saeta’s production strategy was oriented towards entertainment programs: competitions in the form of game or quiz and several variants of talk show segments, including humor. To this type

of programs that were already being produced (*Salven el Millón*, *Yo y Tres Más*, *Lo Sabe, no lo Sabe*) was added *Escape Perfecto*, presented as the main novelty in 2014 schedule. It added a strong presence of imported productions, such as *Ahora Caigo*, which was aired almost daily. The overall programming strategy was to cover the entertainment screen time and concentrate TV fiction on American series (*Bones*, *CSI*, *El Mentalista*, for example).

Due to the new legislative framework that establishes the requirement for 60% of national production in programming for each channel and within the inclusion of two hours a week of television fiction or film premiere, it is useful to have specific data to see how close broadcast television has been to meet these requirements in the same year that the new law was enacted. In the case of Teledoce, 53% of broadcast hours corresponded to national production, privileging genres like entertainment, which accounted for 34.6% of the total hours of domestic production, and news, which constituted 32.4% of it. In Montecarlo Channel 4 domestic production occupied 50.5% of total airtime. Predominant genres were news, with 49.6%, and entertainment, with 39.2%. Saeta Channel 10 devoted 54.7% of its screen to national productions, with priority for entertainment, with 38.4%, and news, with 31.1%. In the public broadcaster TNU Channel 5, domestic production occupies 58.9%: 55.6% for news, 26% for entertainment and 2.2% for fiction.

These data revealed that none of the channels reached the percentage of domestic production required—although they are not far to do so—and none meets fiction television quotas according to the legislation. However, domestic production on broadcast television tends to be standardized by concentrating almost exclusively on news and entertainment, both in the case of independent producers working for television, or products made by the channels. Even in the public channel, entertainment occupies the second highest percentage of hours devoted to Uruguayan productions. The most promoted local productions of Teledoce and Saeta were respectively *Yo me Llamo* (a contest in which participants imitate

famous singers) and *Escape Perfecto* (a competition that combines questions and tests). The only channel that programmed national fiction was TNU, by issuing films and some repetition of television fiction.

As a counterpart of this, it is necessary to include other significant fiction events in the year. One of them is the realization of foreign fictions on national locations and with national producers. Such is the case of *El Hipnotizador*, an HBO series based on a comic book of the Argentinian author Pablo de Santis, whose shooting was done in Montevideo with Uruguayan producer Oriental Films and Argentinian, Brazilian and Uruguayan actors. This producer is developing a service department (Oriental Features) of production and development of feature films and television series, running some co-productions with Brazil. Another example of this type of involvement in foreign production was shooting the Brazilian film *A Floresta que se Move*, a film by Vinicius Coimbra, co-produced by Globo Films and EH Films, and that was filmed largely in Uruguay with Uruguayan technicians and a local producer, Salado Films.

At the same time, some public funds to promote audiovisual production supported television fiction²⁵ projects that are in different stages of implementation, but have not been issued yet. Among the television series projects are: *Los Misterios de Rolo y sus Amigos*, series of thirteen episodes produced by OzMedia, emerging from a side character of *Laboratorio en Casa* and focused on children; *Paleodetectives*, nine educational chapters, directed by Leonardo Lagos; and police series *Vicente*, produced by Antídoto Films.

Finally, in 2014 the development of internet TV channels started, mainly journalistic, as it is the case of Observador TV. Vera TV has also been expanded, a product developed by Antel (the state-owned telecommunications company, which concentrates on local internet and has the largest market share of mobile phones) that allows access to content from national and international channels and began

²⁵ SOLOMITA, Mariangel. Nuevas historias: cine y televisión por venir. *El País*, May 10, 2014. Available at: <<http://www.elpais.com.uy/sabado-show/nuevas-historias.html>>

producing its own programs. At least two other projects of online television channels are underway, PopTV and another one linked to the daily *El País*. This opens potential development of internet television whose significance and impact must be weighed in relation to the data of internet penetration that we have exposed previously.

To sum up, while legislative policies and the offering of public funds to support the domestic producing industry required the creation of national fiction, it disappeared from open television and those who produced it retract. However, there seems to be an audiovisual development that appears to take other roads that leave more questions than answers regarding TV fiction and open television.

5. Theme of the year: gender relations in the television fiction

On the topic set for this year, two theoretical perspectives converge. On the one hand, the social representations, understood as the way we learn the different dimensions of social experience in everyday life, that is to say, a form of knowledge, a naturalized understanding which integrates what we call common sense.²⁶ On the other hand, the gender perspective, understood as a cultural development, relates to the meanings configured around a difference. These meanings, historically situated and socially constructed originally from biological differences between sexes, are reproduced and become everyday practices, operate as experience organizers, promote and censor behavior, discipline bodies.

The concept of social representation is useful to understand such configurations of meanings since it explains both permanence and change: figurative scheme or core, consisting of the set of basic attributes that make up an image of the fringe of a life, in our case of gender identities, tends to consolidate into repeated speeches, but also undergoes transformations to the requirement in order to incorporate new practices and give a place in the organization of senses.

²⁶ According to Moscovici (1979), social representation has both a symbolic and a practical dimension: it turns reality intelligible, allows the exchanges in everyday life, its function is the development of behaviors and communication between individuals.

Social representations are a source of production of stereotypes—the attributes that make up a stereotype correspond to the central core of a social representation—, but admit nuances, while the stereotype does not: the reduction to a few features and the hyperbole tendency make stereotype a generalizing and rigid scheme applied to a social group that is so often caricatured. Television fiction often works with stereotypes, but sometimes it approaches more complex dynamics of representations in transit or in conflict.

As Moscovici (1979) says, social representations are almost tangible entities. They circulate, intersect and crystallize constantly in our everyday world through a word, a gesture, an encounter. Most of the narrow social relationships of the objects produced or consumed, of the exchanged communications are infused with them., We know that they correspond, on the one hand, to the symbolic substance that comes into its development and, on the other, to the practice that produces the substance. TV fiction is part of this network of circulation and production of senses and perhaps like no other contains the most visible and available discursive repertoire regarding gender representations.

In Uruguay, national TV fiction production had an intermittent and brief history. In return, Uruguayan audiences have arranged a symbolic repertoire of representations of different gender and nuanced, provided by the long consumed Ibero-American TV fiction. It is in this context that gender representations present in national fictions must be located—theme which we propose to analyze here. In the last 15 years, there were 22 television fiction titles, from *telenovelas* to *unitarios*. Of that short and fragmented history, we will analyze two fictions: *Las Novias de Travolta* and *Porque te Quiero Así*. Both made up the top ten in their respective years of release and are illustrative of the type of gender representations contained in Uruguayan fictions over the past years.

Las Novias de Travolta was the first Uruguayan television drama that entered the top ten in 2009.²⁷ However, this is not the main reason for the choice for this analysis, but because gender is at the center of its narrative structure. Four female characters—Cris, Gabi, Estela and Lucía—deploy different configurations of meanings about femininity, masculinity and lesbianism. In addition, this fiction is explicitly presented as a narrative genre. Thus, in the promotional trailer, the voice announced: “the story of four friends, each of them like someone you know [...] they lived most of their lives as they were taught to, but they know something more [...]”. The construction of each of these characters represents different searches and ways of living their gender identity appealing to identification and recognition.

One of the structural aspects of gender representation in this fiction is the passing of time. The nostalgic look about youth is presented in the title, which refers to the friendship forged in adolescence, and the soundtrack of disco, specifically the *Saturday Night Fever*. But Gabi’s birthday is an instance in which the significance of the passing time manifests. Its significance is directly linked to the body and the mandates regarding the imposed standards of female beauty: keeping youth translates into having a firm and slim body. The dialogue of the characters reveals both the strength of the imperative of maintaining a young body as well as the confrontation of that plan. So, Cris dismisses Gabi’s efforts to keep her body in line with diet and diuretics and uses the phrase “youth is in the mind”. Gabi’s strong response more than reaffirming the mandate of the female body could be seen as a post-feminist irony²⁸: “Tell your

²⁷ In a year in which there were two other national fictions in programming, *Las novias de Travolta* ranked tenth in the top ten in 2009, with a rating of 13.8% and 23.9% share. See *Obitel Yearbook 2010*. Miniseries of 13 chapters, issued by Teledoce between September and December at night, on Sunday. It is an adaptation of a play by Andrés Tulipano who also wrote the screenplay for the television version. Studio: High Point to Teledoce. Direction: Viviana Guadarrama. Cast: Roxana Blanco, Alejandra Wolff, Jenny Galván and Andrea Davidovics. After the television broadcast, the play returned to the theater with performances in Chile, Argentina, Mexico and Spain.

²⁸ See: McROBBIE, Angela (2004). Post-feminism and popular culture. *Feminist Media Studies*, v. 4, n. 3.

mind that has to be attentive, because at any time your ass drops”. On the one hand, Gabi is a woman with professional development, independent and resolute, yet feels threatened by time and sees its limits with realistic rawness.

We focus on another scene that illustrates the perceptions of the female body, so naturalized that a woman discriminates another woman for being overweight. This is the scene in which Gabi, account director of an advertising agency, has to choose a woman for a commercial for diet desserts and rejects an applicant, who asks for explanations: “Because you’re fat, baby. That is why”, answers Gabi, as if it were an indisputable and common sense argument, what she confirms with her gestures. The performative gender theory holds that the repetition of actions, language, gestures is what constitutes both the persistence of gender identities and their transformations. In this respect, dialogue and gestures of this scene reveal the naturalized conceptions, not only about the body but also about other dimensions. The discriminated lady, rather than discussing Gabi’s argument, uses the authority of his father: “the factory owner is my dad”. Gabi’s sight is a gesture of acceptance, in the way she looks up from a position of physical and verbal submission, “You look a little fat, but... you’re so cute”.

From the title, the four women are set in the patriarchal mandate for femininity: they are brides. However, these four stories are in tension with the traditional heterosexual marriage. Three of them are divorced, and the other is not resigned to the course of her marriage. They are self-employed women with initiative, with a self-perceived identity, different from that of their mothers’ generation. However, the family mandate burdens in at least two of the characters: Cris studied medicine to please family expectations, Estela deals with her father business. While in all, having a partner is valid ideal of success and/or happiness.

The gender system formed in this series is also a representation of masculinity. The way the narration is organized about the role of four women left men in a second stage and, in some cases, they are

in a relationship of dependency: it is women who guide. Men do not listen, do not sustain everyday life, on the contrary, women are containing and rescuing.

Another gender representation is embodied in the character Lucía, the lesbian friend, which returns from exile in Sweden to where she fled with her parents during the dictatorship. Lucía does not have any outward sign that would betray her lesbianism, but the character is built on some features that highlight the difference: her appearance and her youthful way of dressing, more informal but not masculine. She is a photographer and shoots images of the city that reveal her artistic sensibility; she comes from another world, the first world, from Sweden, where she lived for more than two decades. The features from which gender difference is set on this representation of lesbianism integrate the idea of “the other”, “the weird” until it dilutes in “normality”, while it becomes legitimized.

This representation of homosexuality is in line with what some studies have suggested as a subtopic within the narrative of heterosexuality. That is, homosexuality is accepted, it is not associated with laughable or criminal caricature as television fiction used to do, but acceptance is the integration to a heteronormative model: a couple, a family and children. This type of representation often goes hand in hand with a “narrative of revelation”. The concept refers to the moment when gay characters in fiction have no obvious signs and it reveals as the story develops, and as part of the conclusion of the plot (Colling, 2008). In order to have revelation, there should be a secret or at least ignorance. In *Las Novias de Travolta*, Lucía’s lesbianism remains hidden from the other characters and the audience in very small sections of the narrative. Even though, the revelation occurs and quickly Lucía is linked with her mate, integrating the heteronormative project of family and reproduction.

This approach is akin to the movements that adopt a posture of assimilation, in other words, those who promote the idea that homosexuals are equal to heterosexuals and this is stated in a repetition of the heterosexual model: love, marriage, family. In contrast, queer

studies claim the rarity and point to the violation of the rule to bring it into evidence (Gamson, 2002).

Another is the range of representations that *Porque te Quiero Así* proposes: a fiction of 2010, which took second place in the top ten and represents the boost of fiction production Saeta Channel 10 had between 2009 and 2013, as well as a bet for the integration of national and international resources.

The story and the spaces in which this fiction is developed allow the deployment of gender representations related to work, neighborhood and home. There male and female models reproduce some features of the traditional patriarchal conception of gender, in coexistence and tension with gestures and actions that suggest the idea of fairness.

The serial revolves around two central characters, Susana and Lito, their agreements and disagreements. Susana returns from Spain to see her father and to get her ex-husband, Washington, to sign the divorce papers. Her decision to live in Spain is linked both to get away from Washington as well as from her feelings for Lito, a widowed carpenter, father of two children and with whom she had a furtive relationship after discovering her husband's infidelity. The football club in the neighborhood, The Olympic, is the meeting point of all the characters. Susana's father is the president of the club, and her ex-husband develops his mafia skills to deceive old and gullible Don Omar.

One of the core elements of the representation of masculinity in this series is the connection between men and football. Much of the storyline revolves around the problems of the club and football team, center of the neighborhood: a man's world where women are generally in a subordinate role, although there are two narrative situations representative of the transgression of those roles. One is that of Rosario, Lito's daughter, presented as an assistant of the club doctor: it causes surprise that a woman occupies that role in a soccer team and the prevalence of their professional status is emphasized above that of woman. However, simultaneously the possibility of

a relationship between the woman and the doctor is suggested, as if just such a link could be developed in this area. Therefore, the significance of gender equity in the work of Rosario's soccer team could have diluted in a traditional model: what matters is the development of feelings (love and jealousy) that her presence will trigger. The other narrative situation of interest for this subject is when Susana applies for the presidency of the club. The character wins the election in front of two male candidates (Lito and Washington). Some comments of the characters reveal the stereotypical perception against the idea of a woman chairing the club. So Lito's friends react with alarm and say "she will turn the club into a shopping".

The description might suggest that Susana shows a breakdown of the traditional representation and conquers a place of equality. But these actions are placed in a narrative scheme that ends up reinforcing a representation of the reproductive kind of patriarchal precepts: she wins the election, but her involvement with the club is part of her obedience to her father's wishes. Susana also falls into the trap of an indictment of electoral fraud, so she does not reach the position and becomes a victim who needs to be rescued. In addition, the character moves by the relationship with men (father, husband, lover) and barely referred to her working life, a job waiting in Spain. The season begins with the arrival of Susana to Montevideo and ends with her return to Spain, but these movements are not signs of autonomy and professional development, it does mean she comes and goes driven by the need to move away from two love relationships.

Overall, a subaltern place is reproduced in areas characterized as masculine. It is the case of football, but also the *murga* that appears in several scenes with male predominance (there is only one female member). Instead, the female is constrained to the development of affective and loving relationships.

As for the representation of masculinity in this series, it consists of a central core of distributed traits between the characters: men occupy places of leadership and decision making; they are

linked to the technical and physical skills (woodshop, soccer); in terms of romantic relationships, they take the initiative. However, the character of Lito represents a more nuanced masculinity: devoted father who took care of raising children, serving the domestic, but complemented by Pochi, the neighbor who is in love with him and acts as a domestic and emotional support. But men's domestic performance depends on female intervention.

Transvestism is also introduced in the narrative of this fiction. It is presented as an artistic practice and the exercise is linked with homosexuality. It is also a hidden, shameful practice that, when noticed, implies social sanction, something the character actually would suffer. Santiago is the doctor of the football club and cross-dresses to act at a night show. The character carries a narrative of revelation, but that does not imply the assumption of a gay identity. He is heterosexual, but adopts transvestism as an artistic vocation.

The humorous tone in which the story develops makes use of exaggeration of some features of the characters and situations that sometimes lean towards stereotyping representations of gender, even though this fiction shows ambiguities and tensions in the social representations of gender homogeneity and, instead of opposing, reveals coexistence.

Without pretending to exhaust the subject, both cases represent the spectrum of representations that the national fiction has offered during its most productive continuity and better audience. Some aspects of the fictions mentioned here could be understood from the concept of double entanglement, according to Angela McRobbie (2004), which refers to the coexistence of neoconservative values regarding gender, sexuality and family life concerning liberalization processes about the choice and diversity of household, sex and kinship (McRobbie, 2004). Without going to the extreme paradigm that the author observed in products of popular culture, such as *Bridget Jones's Diary*, in both cases this entanglement of opposing interpellations is noted.

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VENEZUELA: *TELENOVELA* TURNED RED*Authors:*

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1. Venezuela's audiovisual context in 2014

The year 2014 began with an event that plunged Venezuelan *telenovelas* into mourning. On January 6, Monica Spear was murdered together with her husband. A robbery attempt was the crime motive. The place, the area of El Cambur (Carabobo State), in the northern-central region of the country. The death of this star, who had taken part in *telenovelas* such as *El Desprecio* (2006), *Mi Prima Ciela* (2007), *Calle Luna, Calle Sol* (2009), *La Mujer Perfecta* (2010), *Flor Salvaje* (2011) and *Pasión Prohibida* (2012), marked the Venezuelan public opinion. According to the Venezuelan Observatory of Violence (Observatorio Venezolano de la Violencia, OVV), in 2014, at least 24,980 people died violently. On a recurring basis, the topic was underestimated by high government officials who once again blamed the media for promoting culture of violence. However, Spear's death reaffirmed the severity of the situation and

¹ Special thanks to the company AGB Nielsen Media Research for their selfless collaboration in the development of this research, particularly Mrs. Alejandra Cuttone and Jesús Blanco for their valuable contributions. We wish to highlight that this work is part of the Group Project *Venezuela frame by frame. Audiovisual Landscape of a Decade 2002-2012*, Code: PG-07-8766-2013-1, financed by the Council of Scientific and Humanistic Development (Consejo de Desarrollo Científico y Humanístico, CDCH) of Universidad Central de Venezuela (UCV), under the responsibility of Prof. Morella Alvarado Miquilena.

lack of public policies and actions aimed at citizen safety in the country.²

1.1 Open TV in Venezuela

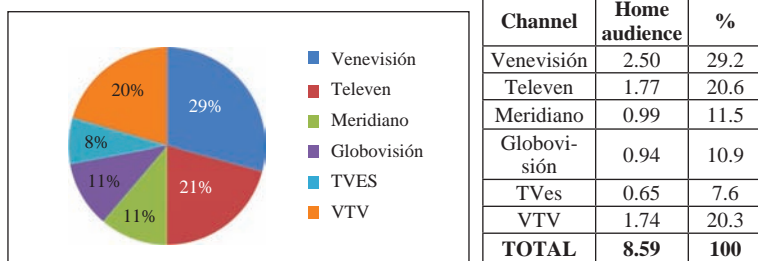
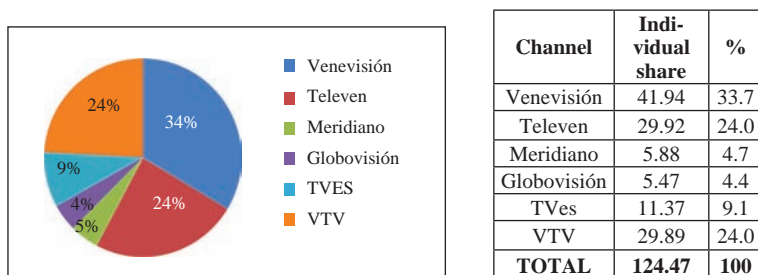
Chart 1. Open TV national stations

PRIVATE STATIONS/ CHANNELS (8)	PUBLIC STATIONS/CHANNELS (7)
Canal I	ANTV Fundación Televisora de La Asamblea Nacional de Venezuela
Globovisión	Ávila TV
La Tele	Colombeia. La televisora educativa de Venezuela
Meridiano Televisión	TeleSur La Nueva Televisión del Sur C.A.
Televen	TVes. Fundación Televisora Venezolana de Televisión
TV Familia	Vive TV Visión Venezuela
Vale TV	VTV Compañía Anónima Venezolana de Televisión
Venevisión	
TOTAL STATIONS = 0	
TOTAL CHANNELS = 15	

Source: Obitel Venezuela

Out of all the private TV stations, only two (Venevisión and Televen) have the state licenses to broadcast through TDA (open digital television) technology. Canal I, Globovisión, TV Familia and Vale TV have nationwide coverage through subscription TV services, but do not have coverage in open signal throughout the entire country. The international channel Telesur has satellite coverage in the entire American continent and partial coverage in Europe, Asia and Africa.

² The murder of the actress and her husband, the number of deaths in violent events in 2013 (24,763) and the insecurity that affected public university premises in the country were the seeds that gave rise to a group of student and citizen protests that took place from February to June 2014.

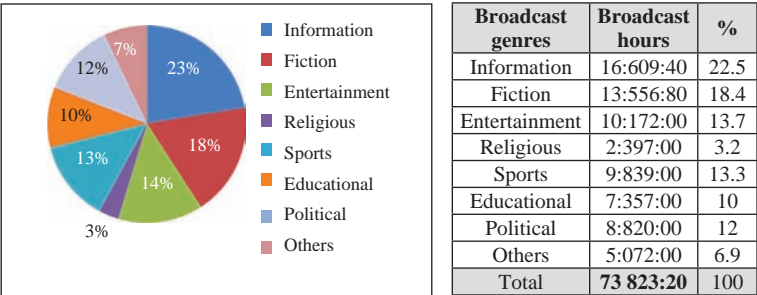
Graph 1. TV audience by channel³**Graph 2. Share per channel⁴**

Although Chart 1 reflects the existence of 15 channels, in graphs 1 and 2, only six are taken into account for three reasons: the two big channels that air fiction series the most (Televen and Venevisión) are taken into account; two state channels were chosen (TVes and VTV); two thematic channels were included, which are Meridiano TV, specialized in sports, and Globovisión, specialized in information. Those are the channels that have available information.

³ The data corresponds to the average rating per channel from Monday to Sunday, for the January-September 2014 period, processed by Obitel Venezuela team. Source: AGB, quoted by Iman Comunicaciones, available at: <http://www.slideshare.net/ImanComunicaciones?utm_campaign=profiletracking&utm_medium=sssite&utm_source=ssslideview>

⁴ The data corresponds to the average share per channel from Monday to Sunday, for the January-September 2014 period. Source: AGB, quoted by Iman Comunicaciones, available at: <http://www.slideshare.net/ImanComunicaciones?utm_campaign=profiletracking&utm_medium=sssite&utm_source=ssslideview>

Graph 3. Offer by genre in TV programming



Source: Obitel Venezuela

As in previous years, most of the programming grid is taken up by the informative genre in its different formats, such as morning, afternoon and evening newscasts, special broadcasts and opinion programs. The data presented corresponds to four weeks of the year, one per each quarter of the year.⁵ Fiction, in its serial version or not (including films), is in second place in open TV programming in Venezuela. In serial fiction, some series produced in the United States are included, which have been on the screen for several years and in several seasons, but they are not taken into account in this work because they are not Hispanic productions. In the case of public TV stations, there are three types of formats: films, news and opinion programs, and sports programs. The second ones, in most cases, are used as windows for the promotion of government action and presentation of biased information. The latter are also relevant in private channels thanks to the *Professional Venezuelan Baseball League*, which is broadcast at least five months a year, also for including the Caribbean Baseball Series, as well as the broadcast of the *2014 FIFA World Cup Brazil*.

⁵ Specifically during the following weeks: 1.: January 20 to 27; 2.: April 21 to 28; 3.: July 21 to 27; and 4.: October 20 to 27.

1.2. Audience trends in 2014

As in previous years, serial fiction has a feminine audience and preferably among women above 50 years old. The explanations for this behavior are multifactorial: one is that it has to do with it being a generation which has created that habit, culturally speaking; another is that it is explained by the longer amount of time spent at home, because our intuition indicates the audience could be homemakers. The habit of watching serial fiction and particularly *telenovelas* also occurs among men. Another interesting factor we have noticed through direct observation is that many work and leisure spots place TV monitors for the public, which, although is it not well measured, reveals how viewing is transferred to other places. To illustrate the audience's behavior, in what refers to genres and formats, we have found that the first ten places reached by some channels during the first and third week of December 2014 had the following results, based on measuring in homes. In the case of Canal I, audience's preference was focused on entertainment programs (4h13min), information and opinion programs (3h21min), and one *telenovela* (57min). Meridiano TV (thematic channel aimed at sports) broadcast four sports games (11h35min), five information and opinion programs (3h30min) and one entertainment program (35min). Televen broadcast five *telenovelas* (6h28min), three entertainment programs (3h), one series (1h03min), and one information and opinion program (59min).

1.3. Advertising investments of the year: in TV and in fiction

The number of advertisers during the broadcast of the top ten TV fiction was 392, for a total amount of 14,493,095,613 BsF (Bolívar Fuerte, the national currency). It is comparatively a bit less than the investment made by the National Government in higher education in 2013—23,900,000,000 BsF—, amount that increased 50% with respect to the year 2015. That comparison is dramatic, for it reveals the disproportion between investment in advertising and the poor allocation of resources to part of the education sector, even

though it is said that, in Venezuela, 21st century socialism is the economic model. Despite the high increase of resources, universities only received a third of the resources they requested. Taking into account the first 50 advertisers, the invested amount is 10,282,492,820 BsF. The amounts are classified in the following areas: foods and beverages (3,314,938,606 BsF), private banks (416,919,674 BsF), electronic commerce (204,438,099 BsF), cosmetics (1,692,909,244 BsF), technological development (391,145,765 BsF), online education (271,385,333 BsF), pharmaceutical industry (697,345,453 BsF), hardware stores (164,663,402 BsF), national government (157,536,652 BsF), toys (732,331,945 BsF), insurance companies (1,553,082,433 BsF), department stores (127,655,179 BsF), telecommunications (730,919,186 BsF) and clothing and shoes (577,553,794 BsF). As in previous years, it is notorious that the greatest advertising investment is made in food and beverages, cosmetics, insurance, the pharmaceutical industry and the telecommunications sector. Although it invests in advertising spots, a great deal of the national government's TV quota is obtained for free, due to the existing legislation.

1.4. Merchandising and social merchandising

During 2014, the provisions of the Law of Social Responsibility in Radio, Television and Electronic Media (hereinafter LRSRTV-ME, 2011), which forbid direct merchandising, remained in force. However, television stations incorporated social merchandising spaces in their programming offer. Venevisión, Televen and Canal I were the main TV stations that aired fiction contents and were also the ones that carried out campaigns promoting values, environmental care and social responsibility, as in previous years. Venevisión aired the campaign *Somos lo que Queremos*, presenting personal improvement cases in which the members of the channel's staff took part as stars or presenters. Some of the spots involved children and were aired in the schedule devoted to children's audience. The channel included in its news program *Noticiero Venevisión* the cam-

paigns *El Buen Venezolano*, *Al Acoso Escolar*, *Sácalo del Juego* and *Al Natural es Mejor*. Televen aired its campaign *Haz el Cambio y Ponte a Valer*, aimed at promoting values for peaceful coexistence, such as respect, humbleness and solidarity. In their grid, they air the following programs: *Se Ha Dicho* (legal advice and recommendations for conflict resolution) and *La Vida es Hoy* (recommendations for growth and human development). The National Government spread, through the national radio and TV network, a series of “micros” called *Soy Consciente*, *Consumo Eficiente* to promote the rational use of electric energy.

1.5. Communication policies

The validity of the LRSRTV-ME (2011), which, as well as restrictions regarding sexual and violent content and the prohibition of cigarette, alcohol and illegal drugs advertising, also contemplates sanctions for contents that could cause unrest, alter public order or disobey legitimately constituted authority (article 27). These restrictions affect the content of fiction programs that are produced in the country and force editing of imported contents, encompassing news, sports, and entertainment programs. For example, during the broadcast of live sports activities, some TV stations silenced the ambient sound to avoid airing screams and slogans against the national government.

On February 13, 2014, in the *Gaceta Oficial de la República Bolivariana de Venezuela* (GORBV) n. 40.355, the Internal Regulations of the Strategic Center for the Security and Protection of the Country (Centro Estratégico de Seguridad y Protección de la Patria, CESPPA) was published. That office is ascribed to the Ministry of the Popular Power for the Office of the Presidency and Follow up of the Government Management, institution that is endowed with the authority to declare information of public interest as reserved or of limited broadcast. The regulations establish the follow up of information posted on the internet or that circulates through technological devices. The aim is to “neutralize” data that, according

to the CESPPA, encourages unrest or destabilization plans against the nation.⁶ The set of regulations takes as a subject of suspicion any content that at their discretion could be classified as unsettling. Its approval coincided with the beginning of student and civilian protests present during the first semester of that year. Restrictions for the spreading of violent contents in the LRSRTV-ME (2011) were not enough for the government's National Telecommunications Commission (Comisión Nacional de Telecomunicaciones, Conatel). From the Social Responsibility Office, Conatel warned about possible sanctions based on the LRSRTV-ME. The media that spread information about the protests would be accused of affecting the country's stability and would therefore be sanctioned. Amid the protests, the arrest of dozens of journalists, cameramen, graphic reporters and citizens who were recording the events were registered, as well as those who were helping protesters or who were considered to be "conspiring against the government".⁷ On February 12, day of Youth, when one of the biggest protests with the largest

⁶ Article 11. "The purpose of the Direction of Social Investigations is to develop actions to follow in order to know the compliance with orders, indications, precisions and requirements handed out by the Presidency in the aim to raise the knowledge of the operating situations through Security, Defense, Intelligence, Internal Order, Ministry of Foreign Affairs bodies, as well as to verify information generated by the analysis carried out by other direction of CESPPA (Centro Estratégico de Seguridad y Protección a la Patria), through a field research; aiming to *neutralize and defeat the unstabilizing plans against the Nation*" (our italics).

⁷ Between August 22 and October 15, 2014, seven citizens were arrested under the offence of computerized fraud, creating panic and unrest in the community, public incitement, violent outrage, aggression to a public officer, hacking of public officers' accounts and broadcast of violent images. They posted messages on Twitter (Inés Margarita González Árraga, Ginette Hernández Marcano, Lessi Marcano, Leonel Sánchez Camero, Víctor Ugas, Abraham David Muñoz, Daniely Benítez). Also, several people under investigation for giving their opinion, expressing, spreading and protesting for their rights in the country were arrested and harassed: Ángel Sarmiento (doctor), Eduardo Garmentia (businessman), Alexis Romero (Indian leader), Guillermo López (engineer), Marcelo Crovato (lawyer), Hernan Lugo Galiacia and Sofia Nadder (journalists), Juan Manuel Mendoza (university professor), José Luis Hernández (union member), Humberto Prado (lawyer), Ricardo Manuel Ferreira (Portuguese worker) and Francesca Commissari (Italian photographer). Numerous students and other citizens were also arrested amidst the protests, many thanks to denouncements by the so called "Cooperating Patriots", namely, intelligence agents attached to the security forces of the State.

affluence of young people took place, president Nicolás Maduro ordered to take the Colombian subscription channel NTN24 off the air and block the access to its webpage. The reason was that it caused unrest among the population by covering the multitudinous protest. It ended in violence, with three people killed by gunshots to their heads.⁸ The censorship measure continued until the end of 2014. This action had a harmful effect on other TV stations, which incurred into the omission of contents. Facing the silence of national TV stations, some international networks such as NTN24 and CNN became informative alternatives, and so did social networks and TV via streaming, used by some citizens to broadcast live contents. On May 20th, 2014, Conatel issued the Technical Regulation on Audiovisual Production Services, published in the GORBV n. 40,415. In its article number 15, it forces companies that offer subscription TV services (cable and satellite) to include for free in their programming offer all the TV stations “in which the State has participation or interest”. This implies an advantage for communication media managed from the national government.

1.6. Public TV

During 2014, the Bolivarian Communication and Information System (Sistema Bolivariano de Comunicación e Información, SIB-CI), attached to the Ministry of Communication and Information (MinCI), which groups all means of communications managed by the national government financed with public funds, continued in vigor. During February 2014, Villa del Cine Foundation—the state producing company—, attached to the Ministry of Popular Power for Culture, began to be managed by the MinCI.⁹ In that period, there was a growth in public TV channels in relation to private TV stations. During 2014, 14 state TV channels were recorded nation-

⁸ Bassil Da Costa (student, 24 years old), Juan Montoya (leader of collective support groups of the revolution, 53 years old), Roberto Redman (student, 28 years old).

⁹ The argument: “cinema and audiovisual media focus on the development of citizenship, promotion of democratic society values and social development of the nation” (AVN, 2014).

wide, local, international, open TV, subscription TV and Digital Terrestrial Television (DTT), namely: VTV, TVes, Vive TV, Telesur, ANTV, ÁvilaTV, ColombeiaTV, TV ConCiencia, 123 TV, TV-FANB, ZUM TV, PDVSA TV, SIBCI HD, Alba TV.¹⁰ DTT started in the country in the year 2013, however, its scope is still limited and it is mostly used in urban zones. Those media worked with propagandistic political criteria, with contents focused on: promotion of the deceased Hugo Rafael Chávez Frías's political project; disrepute and damage to the honorability and reputation of opposition political leaders, public opinion leaders, academics and journalists; recurring official addresses by the president of the Republic, of free and mandatory broadcasts by the national radio and television network, including private TV stations. During 2014, there were 101 aired speeches, which lasted 215 hours, 41 minutes and 35 seconds (Monitoreo Ciudadano, 2014).

1.7. Pay TV

In 2014, subscription TV reached a penetration of 63.64%, equivalent to 64 out of 100 homes (Conatel, 2015a), with an increase of 6% in relation to 2013. Some regulations force pay TV companies to include in their offer for free all the TV stations in which the State has participation and interest. To this we must add the inclusion of spots related with the government's administration and criminalization of the protest. This was established in the Technical Regulation on National Audiovisual Production Services and Other Audiovisual Production Services. The censorship measure that left the Colombian channel NTN24 out of the air and the threat of similar sanctions against CNN were intimidation actions which derived in greater government controls over pay TV. As a result of

¹⁰ To the list of channels that operate under DTT signal, curiously Russia Today is added, a propaganda type channel, serving the Russian government, which operates from the US. It is located on channel 23, subchannel 06, with SD (standard) signal and a resolution of 4:3, 480i. It is worth noting TVs action in the National Circuit of Community Stations, many of which have grants and are equipped by the State. On February 2014, 38 community TV stations were counted.

all the pressure on open and subscription TV in the country, several initiatives of content broadcast on the internet emerged: Ver TV, El Venezolano TV, Ahoravisión, DTV and Global Visión, among others. The platform Vivo Play Net, an application for phones, tablets, TV sets and computers, offers a programming aimed at Latin America through a subscription system, which, aside from information, incorporated entertainment and fiction content, such as Ibero-American *telenovelas*.

1.8. Information and Communication Technology (ICT) trends

According to the statistics of Conatel, in 2014 internet in Venezuela had a penetration of 60.33%, which implies a 17% increase in relation to 2013. Out of every 100 inhabitants, 60 enjoy the service, for a total of 3,693,310 subscribers and 15,960,691 users; 64.05% (2,402,168) subscribers belong to the residential category; 27.54% (1,017,163) used the mobile internet modality; and 7.41% (273,979) are nonresidential (Conatel, 2015a). As in the previous years, internet speed in 2014 was the slowest in South America, with an average of 2.04 megabytes according to calculations made by the research team, stemming from monthly indicators from the *Internet World Stats*.¹¹ It is important to highlight that the months with the lowest speed correspond to those when there were more political conflicts; thus, during February, March and April, the connection was recorded at 1.85, 1.79 and 1.84 megabytes per second. Precisely in that period, internet became the informative reference in the country, since traditional means of communication suffered a marked obscurity regarding the information they broadcast, as a response to self-censorship patterns. In February, there was a partial blockage in the social network Twitter that prevented seeing the photographs posted there. There were recurrent blockages to the application Zello, which allows the use of mobile phones as radio communicators, and also repeated interruptions to the broadband

¹¹ See: <<http://www.internetworldstats.com/south.htm>>

internet service offered by the state company *Compañía Anónima Nacional de Teléfonos de Venezuela* (CANTV), service provider for more than 80% of users. The most emblematic case was registered in the State of Táchira, located in the southwest region of the country, bordering Colombia, which was one of the regions where the protests were more intense. There, the internet access failure lasted 30 hours.

Mobile telephone had a 106.15% penetration, which corresponds to 32,019,086 subscribers and 106 lines for every 100 inhabitants (Conatel, 2015a). Although there are still more mobile phone lines than inhabitants in the country, no growth was recorded in the sector with respect to 2013. This is due to existing difficulties in the country for importing devices, because of the exchange control system, in force since 2003, which prevents the free circulation of foreign currencies in the country. As a consequence, for many citizens it was not possible to purchase more modern mobile devices when the ones they had were damaged or stolen.

General inflation, which sent the prices of devices rocketing, contributed to this problem.¹² In spite of this, according to Conatel, by the end of 2014 in Venezuela, there were 11,265,902 internet subscribers through smartphones (Conatel, 2015b). Regarding open digital television (TDA), available in Venezuela since February 2013, under the standard of Japanese Digital Television named Integrated Services Digital Broadcasting – Terrestrial (ISDB-T), its penetration has been slow. By the end of 2014, only 22 cities in the country had access to this, among them Caracas. The amount of users who have received decoders is 599,298, which is equivalent to approximately 1.9% of national population.

¹² By April 14, 2014, a Samsung Galaxy S5 Android 16mp-Wifi-Freed mobile phone, offered through the sales portal *mercadolibre.com*, costs 104,999.99 BsF, which is equivalent in Venezuela to 18.67 minimum salaries, calculated at 5,622.48 BsF per month. While in Mexico that device, offered through the same portal (*mercadolibre.com.mx*), costs 7,299.00 MX, which is equivalent to 3.4 minimum salaries, calculated at 2,103 MX per month. It is impossible to estimate the cost in dollars because there are five different types of exchange rates. They fluctuate between 6.30 BsF per dollar (preferential dollar), 196.92 BsF per dollar (SIMADI dollar) and 287.11 BsF per dollar (black market dollar).

In general, government interventions are increasingly stronger regarding communications, particularly television. The media machinery in the service of the government generates a great deal of propagandistic information that exceeds information on national events. Communicational opacity and self-censorship are the result of regulations and coercion mechanisms. In a country convulsed by protests, production of TV fiction decreased significantly.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fiction broadcast in 2014
(national and foreign; premieres, reruns and co-productions)

<p>PREMIERE NATIONAL TITLES – 4</p> <p>Venevisión – 2 national titles</p> <ol style="list-style-type: none"> 1. <i>Corazón Esmeralda</i> (Telenovela) 2. <i>De todas maneras Rosa</i> (Telenovela) <p>Televen – 2 national titles</p> <ol style="list-style-type: none"> 3. <i>Escándalos</i> (Unitarios) 4. <i>El sueño de Leo</i> (Miniseries for children) <p>CO-PRODUCTIONS – 5</p> <p>Televen – 4 titles</p> <ol style="list-style-type: none"> 5. <i>Dulce Amargo</i> (Telenovela – Venezuela/Mexico) 6. <i>La CQ</i> (Series – Venezuela/Mexico) 7. <i>La Virgen de la Calle</i> (Telenovela – Venezuela/Mexico) 8. <i>Nora</i> (Telenovela – Venezuela/Mexico) <p>Venevisión – 1 title</p> <ol style="list-style-type: none"> 9. <i>Cosita Linda</i> (telenovela – Venezuela/EUA) <p>PREMIERE FOREIGN TITLES – 26</p> <p>Venevisión – 5 titles</p> <ol style="list-style-type: none"> 10. <i>La Ronca de Oro</i> (Telenovela – Colombia) 11. <i>Lo que la Vida me Robó</i> (Telenovela – Mexico) 	<p>RERUN TITLES – 34</p> <p>Venevisión – 15 titles</p> <ol style="list-style-type: none"> 1. <i>Acorralada</i> (Telenovela – USA) 2. <i>Amor Sincero</i> (Telenovela – Colombia) 3. <i>El Chapulín Colorado</i> (Series – Mexico) 4. <i>El Chavo</i> (Series – Mexico) 5. <i>En Nombre del Amor</i> (Telenovela – Mexico) 6. <i>Historias Clasificadas</i> (Unitarios – Colombia) 7. <i>La Rosa de Guadalupe</i> (Docudrama – Mexico) 8. <i>La Viuda Joven</i> (Telenovela – Venezuela) 9. <i>Mentir Para Vivir</i> (Telenovela – Mexico) 10. <i>NPS</i> (Youth series – Venezuela) 11. <i>Por Siempre mi Amor</i> (Telenovela – Mexico) 12. <i>Qué Clase de Amor</i> (Youth telenovela – Venezuela) 13. <i>Quién Éres Tú?</i> (telenovela – Colombia) 14. <i>Rafael Orozco, el Ídolo</i> (Telenovela – Colombia) 15. <i>Somos Tu y Yo</i> (Youth series – Venezuela) <p>TVes – 6 titles</p> <ol style="list-style-type: none"> 16. <i>Amores de Barrio Adentro</i> (Telenovela – Venezuela) 17. <i>Hotel De Locura</i> (Telenovela –
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<p>12. <i>Mi Corazón es Tuyo</i> (Telenovela – Spain)</p> <p>13. <i>Soy tu Dueña</i> (Telenovela-Mexico)</p> <p>TVes – 2 titles</p> <p>14. <i>Lado a Lado</i> (Telenovela – Brazil)</p> <p>15. <i>Porque el Amor Manda</i> (Telenovela – Colombia)</p> <p>Televen – 16 titles</p> <p>16. <i>11-11: En mi Cuadra Nada Cuadra</i> (Youth series – USA)</p> <p>17. <i>Avenida Brasil</i> (Telenovela – Brazil)</p> <p>18. <i>Dama y Obrero</i> (Telenovela – USA)</p> <p>19. <i>Divino Niño</i> (Unitarios – Colombia)</p> <p>20. <i>Gabriela</i> (Telenovela – Brazil)</p> <p>21. <i>La Impostora</i> (Telenovela – Chile)</p> <p>22. <i>La Mujer del Vendaval</i> (Telenovela – Mexico)</p> <p>23. <i>La Selección</i> (Telenovela – Colombia)</p> <p>24. <i>La Tormenta</i> (Telenovela – Colombia)</p> <p>25. <i>Las Vegas</i> (Telenovela – Chile)</p> <p>26. <i>Marido en Alquiler</i> (Telenovela – USA)</p> <p>27. <i>Para Volver a Amar</i> (Telenovela – Colombia)</p> <p>28. <i>Santa Diabla</i> (Telenovela – USA)</p> <p>La Tele – 2 titles</p> <p>29. <i>Nuevo Rico Nuevo Pobre</i> (Telenovela – Colombia)</p> <p>30. <i>Señora del Destino</i> (Telenovela – Brazil)</p> <p>Canal I – 5 titles</p> <p>31. <i>El Cholito</i> (Telenovela – Ecuador)</p> <p>32. <i>El Secreto de Toño Palomino</i> (Telenovela – Argentina)</p> <p>33. <i>Infieles Anónimos</i> (Telenovela – Colombia)</p> <p>34. <i>La Bella Ceci y El Imprudente</i> (Telenovela – Colombia)</p> <p>35. <i>Yo no te Pido la Luna</i> (Telenovela – Colombia)</p>	<p>Venezuela)</p> <p>18. <i>India, una Historia de Amor</i> (Telenovela – Brazil)</p> <p>19. <i>La Dueña</i> (Telenovela – Venezuela)</p> <p>20. <i>Teresa en Tres Estaciones</i> (Telenovela – Venezuela)</p> <p>21. <i>Voltea Pa' que te Enamores</i> (Telenovela – Venezuela)</p> <p>Televen – 6 titles</p> <p>22. <i>Gato Tuerto</i> (Telenovela – Venezuela)</p> <p>23. <i>Guayoyo Express</i> (Telenovela – Venezuela)</p> <p>24. <i>Historias de la Virgen Morena</i> (Series – Mexico)</p> <p>25. <i>Las Santísimas</i> (Telenovela – Colombia)</p> <p>26. <i>Mi Prima Ciela</i> (Telenovela – Venezuela)</p> <p>27. <i>Mis Tres Hermanas</i> (Telenovela – Venezuela)</p> <p>La Tele – 5 titles</p> <p>28. <i>A Cada Quien su Santo</i> (Series – Mexico)</p> <p>29. <i>El Clon</i> (Telenovela – Brazil)</p> <p>30. <i>María María</i> (Telenovela – Venezuela)</p> <p>31. <i>Romeo y Julieta</i> (Telenovela – Argentina)</p> <p>32. <i>Terra Nostra</i> (Telenovela – Brazil)</p> <p>Canal I – 2 titles</p> <p>33. <i>La Diva</i> (Telenovela – Colombia)</p> <p>34. <i>Zona Rosa</i> (Telenovela – Colombia)</p> <p>TOTAL PREMIERE TITLES: 35</p> <p>TOTAL TITLES BROADCAST: 69</p>
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Source: Obitel Venezuela

Table 1 highlights how serial fiction aired on open TV in Venezuela remains thanks to the purchase of broadcasting rights of productions generated in the Obitel and other contexts. For the first

time in five years, we see that the amount of new fiction is equal to that of revivals: 35 and 34 respectively. In the case of premiere titles, the highest percentage (25.64%, ten titles) corresponds to Colombia, while in reruns Venezuela holds the leading position with 14 titles (35.85%). This being so, we are facing a screen that recycles itself with their own productions, some of which are more than 30 years old, as is the case with *La Dueña* (1984). The pattern of including Korean series, or “Doramas”, still remains. This tendency is also present in online viewing.¹³ It is also worth noting the inclusion of Rumania and Israel with fiction premieres and, especially, productions from Argentina, Chile, Ecuador and Spain, as well as packaged fiction from English speaking US, such as *Rookie Blue*, *Grachi*, *Smallville*, *Flipper*, *Crime Scene New York*, *Crime Scene Miami*, *Crime Scene Las Vegas* and *Law and Order*.

Table 2. Premiere fiction in 2014: countries of origin

Country	Titles	%	Chapters/ Episodes	%	Hours	%
NATIONAL (total)	9	25.7	502	25.0	314.45	25.0
OBITEL COUNTRIES (total)	26	74.3	1510	75.0	942.4	75.0
NON OBITEL COUNTRIES (total)	0	0.0	0	0.0	0:00	0.0
Argentina	1	2.9	15	0.7	11:25	0.0
Brazil	4	11.4	178	8.8	147:35	0.5
Chile	2	5.7	81	4.0	61:00	0.2
Colombia	10	28.6	810	40.3	617:20	2.0
Ecuador	1	2.9	11	0.5	8:25	0.0
Spain	1	2.9	67	3.3	50:25	0.2
USA (Hispanic production)	4	11.4	240	11.9	227:20	0.8

¹³ Titles coming from both countries are: *Apuéstale a la Vida* (Musical youth series – Rumania) and *Split: Entre Dos Mundos* (Youth series – Israel). Among the debuting Doramas are: *Sorpresas del Destino* (Telenovela – South Korea) and *Como Aman los Hombres* (Series – South Korea). Reruns: *Una Joya en el Palacio* (Telenovela – South Korea), *Otoño en mi Corazón* (Telenovela – South Korea), *La Reina de las Esposas* (Telenovela – South Korea), *Sonata de Invierno* (Telenovela – Corea del Sur), *Mi Adorable Sam Soom* (Telenovela – Corea del Sur).

Mexico	3	8.6	175	8.7	135:00	0.4
Peru	0	0.0	0	0.0	00:00	0.0
Portugal	0	0.0	0	0.0	00:00	0.0
Uruguay	0	0.0	0	0.0	00:00	0.0
Venezuela	9	25.7	502	25.0	314:25	25.0
TOTAL	35	100.0	2012	100.0	1257:25	100.0

Source: Obitel Venezuela

Table 2 shows that there were nine national premiere titles, which means an increase with respect to 2013, when there were only three premiere titles. However, that increase was relative because it is due to Venezuela's participation as co-producer together with Mexico and the USA. Although Venevisión appears to have two premieres, it actually only produced one, because *De Todas Maneras Rosa* is a 2013 premiere whose airing ended on January 17, 2014. In this case, Televen aired two national productions: one under the figure of PNI¹⁴ and another as a private production. The first, *El Sueño de Leo*, is a fiction series made with rod puppets, aimed at the children's audience aged three to five. The original idea is made up of 13 episodes highlighting values, friendship and love. The series was produced and written by Sonia González, founder of Teatro Naku, in 2013 and was aired a year later. Afterwards, it was produced as a series of stories and a theater show. The second, *Escándalos*, was planned as *unitarios*, but only one episode was launched on August 13, 2014. It was made in HD format.

¹⁴ Independent National Producer (Productor Nacional Independiente, PNI) certified by the MinCi and which, in most cases, implies access to public funds.

Table 3. Co-productions

Co-productions	Titles	Co-production countries	Producers	Format
Obitel countries	<i>Cosita Linda</i>	USA/Venezuela	Univision Studios, Venevisión International	<i>Telenovela</i>
	<i>Dulce Amargo</i>	Mexico/Venezuela	CadenaTres, Televen	<i>Telenovela</i>
	<i>La CQ</i>	Mexico/Venezuela	Televisa Internacional, Cartoon Network Latinoamérica, RCTV	Sitcom
	<i>La Virgen de la Calle</i>	Mexico / Venezuela	RTI Producciones, Televisa, RCTV	<i>Telenovela</i>
	<i>Nora</i>	Mexico / Venezuela	CadenaTres, Televen	<i>Telenovela</i>
TOTAL TITLES OF CO-PRODUCTIONS WITHIN OBITEL COUNTRIES: 5				
Non Obitel countries				
TOTAL TITLES OF CO-PRODUCTIONS WITH NON OBITEL COUNTRIES : 0				
Obitel + non Obitel countries				
TOTAL TITLES OF CO-PRODUCTIONS WITH OBITEL + NON OBITEL COUNTRIES: 0				
TOTAL OF CO-PRODUCTIONS: 5				

Source: Obitel Venezuela

Amidst the economic crisis that Venezuela is going through, co-productions are an ideal strategy to reactivate fiction production. In the case of Televen, alliances made with Mexican producing companies have been significant for production and with the US network Televen for broadcasting. Televen, which for years did not have its own fiction programs, launched *La Virgen de la Calle* and *Nora*, produced in alliance with Mexico, and revived *Dulce Amargo*, co-production also in alliance with that country. Likewise, it broadcast the sitcom *La CQ*, a co-production between Mexico and Venezuela in alliance with Cartoon Network Latinoamérica, which had as recording set in the country the studios that belong to RCTV. Meanwhile, Venevisión, through its sister company Venevisión Internacional, with headquarters in Miami and in alliance with Univisión Studios, carried out the co-production of *Cosita Linda*, story

with an original Venezuelan script. However, in general terms, data reveals that the main fiction providers in Venezuela are Colombia, the United States and Mexico.

As Table 4 reveals, the schedule that is privileged for national fiction is night time, followed by the afternoon. This implies an important variation in relation to the year 2013, when broadcast of national fiction was focused on prime time. Among other factors, this change is due to the small number of national titles produced in the country. That is why successful foreign productions are aired in prime time in their countries of origin. The obligation to broadcast at least one hour of national fiction and programming oriented towards children and teenagers in the afternoon is also determining. That is why youth series take up an important part of this time slot. The precepts of the law, which in other years were partially complied with, were respected more rigorously during 2014. In 2013 and in previous years, TV stations broadcast fiction programs uninterruptedly from 7 p.m. to 10 p.m. Now in the 10 p.m. schedule, they air their newscasts and continue broadcasting fiction at 11 p.m. and sometimes until 1 a.m. That is what happened with Venevisión and Televisión, the two main private TV stations in the country that have national coverage, which gather the highest audience records.

Table 4. Chapters/Episodes and hours broadcast by time slot

Time slot	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (6:00-12:00)	23	4.6	9:00	2.9	30	2.0	22:3	2.4	53	2.6	31:3	2.5
Afternoon (12:00-19:00)	192	38.2	112:45	36.0	451	29.9	338:45	35.9	643	32.0	450:8	35.9
Prime time (19:00-22:00)	1	0.2	1	0.3	371	24.6	280:55	29.8	372	18.5	281:5	22.4
Night (22:00-6:00)	286	57.0	192	61.1	658	43.6	301:1	32.0	944	46.9	493:1	39.2
Total	502	100.0	314:35	100.3	1510	100.0	942:4	100.0	2012	100.0	1257	100.0

Source: Obitel Venezuela

Table 5. Formats of national and Ibero-American fiction

Time slot	National					Ibero-American						
	Titles	%	C/E	%	H	%	Titles	%	C/E	%	H	%
Telenovela	6	66.7	400	90.9	292:45	26.66	24	92.3	1410	93.4	858:00:00	91.1
Series	1	11.1	16	3.6	12:00	24.0	1	3.8	52	3.4	46:30:00	4.9
Miniseries	1	11.1	23	5.2	9:00	7.5	0	0.0	0	0.0	0:00:00	0.0
Telefilm	0	0.0	0	0.0	00:00	0.0	0	0.0	0	0.0	0:00:00	0.0
Unitario	1	11.1	1	0.2	00:45	0.2	1	3.8	41	2.7	37:30:00	4.0
Docudrama	0	0.0	0	0.0	00:00	0.0	0	0.0	7	0.5	0:00:00	0.0
Others (soap opera, etc.)	0	0.0	0	0.0	00:00	0.0	0	0.0		0.0	0:00:00	0.0
Total	9	100.0	440	100.0	314:45:00	58.4	26	100.0	1510	100.0	942:00:00	100.0

Source: Obitel Venezuela

Table 5 shows how *telenovela* is the type of national fiction program that has more presence in TV programming in the country, followed by youth series. Regarding Ibero-American fiction, the most aired formats are *telenovela*, series and *unitarios*. In the case of *unitarios*, the programs aired on Venezuelan TV in 2014 were: *Escándalos* (Venezuela), whose content stems from real life stories; *Historias Clasificadas* (Colombia), based on family dramas and comedies under the metaphor of classified ads; *A Cada Quien su Santo* (Mexico) and *Divino Niño* (Colombia), which talk about stories of faith, whose main plots are miracles the main characters receive.

Table 6. Formats of national fiction by time slot

Format	Morn- ing	%	After- noon	%	Prime time	%	Night	%	To- tal	%
<i>Telenovela</i>	0	0.0	2	50.0	0	0.0	4	100.0	6	66.7
<i>Series</i>	0	0.0	1	25.0	0	0.0	0	0.0	1	11.1
<i>Miniseries</i>	1	100.0	0	0.0	0	0.0	0	0.0	1	11.1
<i>Telefilm</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Unitario</i>	0	0.0	0	0.0	1	100.0	0	0.0	1	11.1
<i>Docudrama</i>	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
<i>Others</i> (soap ope- ra, etc.)	0	0.0	1	25.0	0	0.0	0	0.0	0	0.0
Total	1	100.0	4	100.0	1	100.0	4	100.0	9	100.0

Source: Obitel Venezuela

According to what was observed in Table 4, during the past year the concentration of the schedule during which fiction is aired shifted, and it is now mainly in the afternoon, followed by prime time and night. The demands of LRSRTV-ME (2011) regarding the need to broadcast at least one hour of national production in the afternoons and the obligation to air contents aimed at children and teenagers in the afternoons were partially complied with in previous years. However, in 2014, the regulatory authority, Conatel, strengthened its monitoring mechanisms for the enforcement of this law, which might have influenced TV stations to review their programming to comply with the obligation and avoid possible sanctions.

Table 7. Time period in which fiction is set

Time period	Titles	%
Present	33	94.1
Period	2	5.7
Historical	0	0.0
Other	2	9.9
Total	35	100.0

Source: Obitel Venezuela

In the fiction program offer on Venezuelan, the dominant trend prevailed, which was production centered in the current times. Only two period production programs were broadcast: *Lado a Lado* (1903-1910) and *Terra Nostra* (end of the 19th century and beginning of the 20th century), both from Brazil. Two other Colombian productions, *La Ronca de Oro* (1950-1970) and *Rafael Orozco, el Ídolo* (1975-1992), were placed in the category “others” because both have a common element, they are biographic, or biopic, of renowned Colombian singers from the mid-20th century.

Table 8. The ten most watched titles: origin, rating, share

	Title	Country of origin of the original idea/script	Production house	Channel	Scriptwriter or author of the original idea	Rating %	Share %
1	<i>La Ronca de Oro</i>	Colombia	CMO Producciones for Caracol Televisión	Venevisión	Juan Andrés Granados	4.64	22.81
2	<i>Mentir para Vivir</i>	Mexico	Televisa	Venevisión	María Zarattini, Dan	4.37	27.12
3	<i>Amor Sincero</i>	Colombia	Vista producciones for RCN Televisión	Venevisión	Fabiola Carrillo	4.36	20.60
4	<i>Lo que la Vida me Robó</i>	Mexico	Televisa	Venevisión	Rosa Salazar	4.25	20.96
5	<i>Mi Corazón es Tuyo</i>	Mexico	Televisa	Venevisión	Alejandro Pohlenz, Marcia del Río, Ricardo Tejada	4.24	19.91

6	<i>Corazón Esmeralda</i>	Venezuela	Venevisión	Venevisión	Vivel Nouel, Zarett Romero (adaptation)	4.22	21.14
7	<i>Marido en Alquiler</i>	USA	Telemundo	Televen	Aguinaldo Silva, Perla Farías (adaptation)	3.93	18.18
8	<i>De Todas Maneras Rosa</i>	Venezuela	Venevisión	Venevisión	Carlos Pérez	3.86	1.47
9	<i>Rafael Orozco, el Ídolo</i>	Colombia	Caracol Televisión	Venevisión	Arleth Castillo	3.69	18.67
10	<i>Voltea pa' que te Enamores</i>	Venezuela	Venevisión	Venevisión	Mónica Montañez	3.60	24.22
Total productions: 10				Foreign scripts: 8			
100%				80%			

Source: Obitel Venezuela based on data provided by AGB Nielsen Venezuela

As in 2013, the first place in the top ten was reached by a Colombian production, under the format called biopic, and Venevisión remains the broadcasting leader. Facing such a shortage of premiere national production, foreign scripts are becoming the creation alternative, in which Colombia and Mexico are the most prolific.

Table 9. The ten most watched titles: format, length, time slot

Title		Format	Genre	Number of chap./ ep. (in 2014)	Date of first and last broadcast (in 2014)	Time slot
1	<i>La Ronca de Oro</i>	<i>Telenovela</i>	Biopic	52	04/01/14 - 08/13/14	Prime time
2	<i>Mentir para Vivir</i>	<i>Telenovela</i>	Drama	6	01/13/14 - 01/18/14	Afternoon
3	<i>Amor Sincero</i>	<i>Telenovela</i>	Biopic	25	01/22/14 - 03/01/14	Prime time
4	<i>Lo que la Vida me Robó</i>	<i>Telenovela</i>	Drama	22	10/01/14 - 12/31/14	Prime time
5	<i>Mi Corazón es Tuyo</i>	<i>Telenovela</i>	Comedy, romance	68	08/14/14 - 12/29/2014	Prime time
6	<i>Corazón Esmeralda</i>	<i>Telenovela</i>	Drama	101	03/03/14 - 10/02/2014	Prime time
7	<i>Marido en Alquiler</i>	<i>Telenovela</i>	Drama, romance	48	01/06/14 - 03/01/2014	Prime time

8	<i>De Todas Mane- ras Rosa</i>	<i>Telenovela</i>	Drama	4	06/25/13 - 01/18/2014	Prime time
9	<i>Rafael Orozco, el ídolo</i>	<i>Telenovela</i>	Biopic	25	01/16/14 - 02/28/2014	Prime time
10	<i>Voltea pa' que te Enamores</i>	<i>Telenovela</i>	Dramedy	128	01/21/14 - 12/30/2014	Afternoon

Source: Obitel Venezuela based on data provided by AGB Nielsen Venezuela

It is notorious that two of the fiction programs which reached top ten debuted in 2013, namely *Mentir para Vivir* (Mexico) and *Voltea pa' que te Enamores* (Venezuela). It is explained through the fact that its last episode was aired, which usually contributes to increase number of viewers. Likewise, another of the top ten was a revival that also reached top ten during 2013, *Rafael Orozco, el Ídolo*, a Colombian biopic.

Table 10. Themes in the ten most watched titles

Title		DOMINANT THEMES (up to five most important themes)	SOCIAL THEMES (up to five most important themes)
1	<i>La Ronca de Oro</i>	Love, confrontations, conservative values regarding family, family-society duality, suffering and humiliation.	Criticism of male chauvinism, ascending popular social classes, promotion of popular music (ranchera), personality enhancement (biopic)
2	<i>Mentir para Vivir</i>	Corruption, identity change, homicide, cheating, betrayal.	Forced migration, solidarity, affective mother-daughter bond, promotion of the local landscape.
3	<i>Amor Sincero</i>	Love, infidelity, disappointment, betrayal.	Domestic violence, self-improvement, affective mother-daughter bond, promotion of local culture, personality enhancement (biopic).
4	<i>Lo que la Vida me Robó</i>	Intrigue, love triangles, ambition, hampered love.	Social ascent, social prejudice, social class differences.
5	<i>Mi Corazón es Tuyo</i>	Love, infidelity, cheating, forgiveness.	Human trafficking, stigmatized corporal activity (pole dance), love-moral duality.
6	<i>Corazón Esmeralda</i>	Love, lies, failed marriages, inheritance.	Environment protection, addiction to work, criticism of the capitalist development model.
7	<i>Marido en Alquiler</i>	Hampered love, cheating, intra-family conflicts.	Single mother, gender vindication, elderly love.

8	<i>De Todas Maneras Rosa</i>	Love at first sight, cheating, behavior disorders.	Social incapability, social mobility, sexual diversity, distinction between social classes.
9	<i>Rafael Orozco, el Ídolo</i>	Idols' lives, love, betrayal, envy.	Promotion of local culture and identity, social mobility, personality enhancement (biopic)
10	<i>Voltea pa'que te Enamores</i>	Several contemporary love stories: realistic love, impossible love, complicated love, old love about to expire and new love.	Promotion of informal economy as decent work, single motherhood, wish to improve, distinction between social classes, encouraging higher education (architecture)

Source: Obitel Venezuela

**Table 11. Audience profile of the ten most watched titles:
gender, age, socioeconomic status**

Title		Chan- nel	Gender %		Age group %						Socioeconomic status %		
			Wom- en	Men	4-11	12-17	18-24	25-34	35-49	50+	AB	C	DE
1	<i>La Ronca de Oro</i>	Venevisión	3.66	5.51	3.30	4.51	3.48	3.15	3.86	7.37	1.12	2.64	5.30
2	<i>Mentir para Vivir</i>	Venevisión	5.03	3.55	3.05	3.73	3.54	3.31	3.83	7.09	2.33	2.28	5.11
3	<i>Amor Sincero</i>	Venevisión	5.06	3.50	4.98	3.05	3.26	3.34	4.38	7.27	1.41	1.98	5.06
4	<i>Lo que la Vida me Robó</i>	Venevisión	5.24	3.14	2.96	3.27	3.73	2.57	4.64	6.43	1.74	2.34	4.86
5	<i>Mi Corazón es Tuyo</i>	Venevisión	5.27	3.10	2.80	4.44	3.34	2.49	4.72	6.42	1.69	2.48	4.71
6	<i>Corazón Esmeralda</i>	Venevisión	5.06	3.34	3.20	4.09	3.23	2.40	3.97	6.63	1.45	2.28	4.81
7	<i>Marido en Alquiler</i>	Televen	4.74	2.82	1.89	2.72	3.25	2.24	4.39	6.58	1.42	1.77	4.58
8	<i>De Todas Maneras Rosa</i>	Venevisión	4.54	3.05	2.83	2.57	2.57	3.02	3.93	6.28	1.17	1.52	4.50
9	<i>Rafael Orozco, el Ídolo</i>	Venevisión	4.06	3.25	2.74	2.70	2.75	3.09	3.30	6.85	1.13	1.42	2.89
10	<i>Voltea pa'que te Enamores</i>	Venevisión	4.38	2.72	2.88	3.32	2.97	2.46	3.71	5.29	0.86	2.20	4.32

Source: AGB Nielsen Venezuela

3. Transmedia reception

Transmedia strategies between means of communication in Venezuela did not present significant changes in 2014. Aside from

TVes and Canal I webpage image refreshments and outdateding of La Tele's webpage, the strategy continued to be inviting audiences to interact through internet social media. Twitter was once again the great star of the year regarding promotion on the screens, and Instagram rose in fame, although not in penetration.¹⁵ In general, the audience's participation was limited to comments. As an example, Venevisión's digital offer with its *telenovela Corazón Esmeralda* was chosen. This represented the most complete transmedia offer (as opposed to other channels, Venevisión has a department exclusively for the production of web content). Audiences only posted value judgements on the scenes and the general development of the plot. They never proposed nor created any type of content; although, of course, they were never invited to do so, nor from the screens nor from the digital platforms. Comments on Facebook, such as "lovely story that has a lot of stories [sic]" and "I didn't like the wedding and when the father carried the baby, pleaaaaaaase, for God's sake, a dead person carrying a baby", are the most common types; and the same happens on Twitter and Instagram. Another element that can be highlighted regards to the comments on the social media Facebook referring to the request to unblock episodes on YouTube for other countries. In the web portal for *Corazón Esmeralda*¹⁶, all 139 episodes of the plot were posted, although not in a periodic manner, as well as pictures of the characters with their respective descriptions. Also, videos with environmental messages related with the conservation topic of the *telenovela* were posted. Some of them were produced by the pro-biodiversity international organization *The Nature Conservancy*, with which the channel made an alliance. These messages were pro-environmental awareness, with information about pollution around the entire planet. The "environmental tips" given by the same actors of the *telenovela* were another type of

¹⁵ According to the MinCI, Twitter is the most used social network by Venezuelans. Available at: <<http://www.mcti.gob.ve/actualidad/noticias/twitter-es-la-red-social-mas-usada-por-los-venezolanos>>

¹⁶ Available at: <<http://venevision.com/corazonesmeralda>>

video available on the production's website, which takes us back to the idea of social merchandising.

Likewise, the website contained the tab "exclusive web", in which internet users could see: photoshoots: testimonials of the actors commenting on their characters, with supporting shots from their photo sessions; promotions: web reproduction of the same promotions of the *telenovela* that were aired on TV, such as debut, change of phase, etc.; bloopers: exclusive interviews of the actors for the web on their opinions about the shootings and the unfolding of the plot; behind cameras: stories told by the same actors on the unfolding of the plot, with supporting shots from the filming of the production and, during the final episodes, videos with actors' comments on what it represented for their careers to have worked on the *telenovela*; confessionary: in which the characters talk outside the plot, to digital audiences, about what they thought of the rest of the characters and asked the internet users for their comments, opinions, and "help" on what to do to solve certain situations; stars' dressing rooms: videos in which a journalist entered the actors' dressing rooms to interview them, while they searched in their closets, purses, toilette cases, etc.; videochats: made for actors to respond live questions from the audience. The videochats were promoted on social media and, generally, they took place between 8 and 9 p.m., before the *telenovela* began. All the videos published in the *telenovela*'s website were housed on the YouTube channel "Venevisionnovelas". There, the channel posts episodes of its dramatic series (current and old ones) and reached 42 thousand subscriptions. In this channel, in the video sections of the webpage, the audience's comments were scarce. Out of the last seven episodes of the story (broadcast on screen from September 23 to 30), the most reproduced video was number 133, with 42,174 views. The most commented (15 times) was number 135, with people asking why episode 136 had not been uploaded to the web. In fact, it was not available until October 2, two days after the last episode.

The biggest participation was in the Facebook group “Corazón Esmeralda”, which achieved, in total, 40,000 “likes”. In the last week the *telenovela* was aired (from September 23 to 30), 14 posts were made on this Facebook page, which obtained 2,411 “likes”, they were shared 54 times and commented on 623 occasions. From those 14 publications, eight invited to participate, four were videos with environmental messages, one had a video behind the camera, and another showed an ad for the final episode. Precisely, the posts that encourage participation with questions, such as “Who do you think died, Marcelo Egaña or Federica Pérez? #CorazónEsmeralda”, were the ones that generated most interaction. That post, for example, accompanied by a photograph, was the one that got more comments: 185 users who mostly made comments on the post with the name of the character they thought had died. The most shared post (54 times) also encouraged participation by asking: “Juan Andrés and Beatriz got married in a lovely wedding surrounded by nature, next to their loved ones. What do you think?”. That same question, posted with a picture of the stars, was also the one that had the most “likes”: 385. This way, it becomes clear that audience is motivated to interact when asked to. This is confirmed in the fact that in the six remaining posts (behind cameras, environmental video, and promotion of the final episode) where no question was asked, participation was reduced. The post that generated the least interaction was the one with an ecological video, which only had environmental information: it obtained 17 likes, one comment (criticism to the TV channel) and was shared on one occasion.

On Twitter, there was less interaction. Although the account @VVEsmeralda (official, verified) reached 206,000 followers, it had a Klout score of 47, that is, it was not an influential account and did not generate participation (retweets and comments).¹⁷ Since it was created on November 11, 2010, it posted 15,000 tweets, and

¹⁷ An account considered “influential” is one that generates constant interaction with its followers. “Influential” accounts have a Klout index above 60. Source: <<http://kloutspain.com/que-es-klout/>>

25 tweets were marked as favorite (all positive comments made by the followers). In the last week the *telenovela* was aired, @VVEsmeralda tweeted 169 times and retweeted 74, most of them from the audience, who thought positively about the production. The hashtag #CorazónEsmeralda was the one used the most in those 169 posts from the last week. From September 23 to 30, only 23 tweets with that hashtag were generated by other Twitter users.¹⁸ This might be due to the fact that the request for participation in that network was lower, compared to Facebook: out of the 169 posts, only 15 were questions for the audience. And the tweet that generated the highest number of answers was the one thanking the audience for watching after the last episode was aired: 30 comments (in an account that had more than 200,000 followers, it should be noted). Most of the tweets were ads and comments during the airing of the episodes and pictures with invitations to visit contents on the webpage.

Finally, the official account on Instagram @venevision shared contents on *Corazón Esmeralda*. As opposed to what they did on other social media, the TV channel did not create other Instagram accounts for each dramatic production. From the channel's account, pictures of the *telenovelas* are shared. This account reached 165,000 followers and has made nearly 1,200 posts. In the last week the *telenovela* was aired, @venevision was virtually static: it just published one picture on September 26 and one on 27, both about *Miss Venezuela* pageant, and then on September 29 and 30 it made six posts to announce the end of *Corazón Esmeralda*. Those posts obtained a total of 2,690 "likes" and 365 comments, most of which were value judgements on the outcome and requests for repetitions of the entire *telenovela*.

¹⁸ Determined through search with the tool Topsy: <<http://topsy.com/s?q=%23coraz%C3%B3nesmeralda&type=tweet&offset=90&mintime=1411432211&maxtime=1412037025>>

4. Highlights of the year

In this section, three specific elements regarding fiction will be pointed out: programming, contents and censorship. Regarding programming, an aspect that stands out is that many of the episodes of the aired *telenovelas* are repeated throughout the day on the same channels, which allows them to cover all the spaces in the programming. In other cases, they use weekend slots to present summaries and/or repetitions of episodes. This phenomenon is seen in some of the smallest TV stations that have nationwide coverage and do not have their own fiction productions, such as La Tele, Canal I and TVes. To this we must add the fact that some productions offered as series broadcast unique episodes, without offering the audience any type of explanation. As for contents, we see that throughout 2014 a transmedia project was created, the webseries *Bleep*, conceived as a comedy to be spread on the social network YouTube. Three aspects are noteworthy: betting on humor and its variants, as a formula that works well with the Venezuelan audience; creating situations in which absurd and surreal traits prevail; and using the aesthetic canons of advertising. This weekly broadcast project was financed by the telecommunications corporation Digitel C.A. Regarding censorship, the channel La Tele closed on September 30, after the Sixth Court of First Instance of the Criminal Judicial Circuit of Caracas intervened it on May 9. As for its owner, Fernando Fraiz Trapote, there is an asset seizure by the state. Since its closing date, the channel retransmits old programs and contents of the State of Venezuela.

5. Theme of the year: gender relations in the television fiction

In the 2014 *telenovelas* in Venezuela, the gender representations were the traditional ones, establishing sexual hierarchies and power distributions in which women were in disadvantage. The stereotype of the poor woman who, through establishing a relationship with a man in power, climbs socially was a pattern in many plots aired throughout the year. However, there was a variation in that traditional representation of women: although her ascent occurred

partly due to a man's contribution, her entrepreneurial spirit, challenging the *status quo*, and her great hopes, helped that happen. And together with this, there was a defeat of certain prejudices (mainly dependence and passiveness) associated with femininity. The examples of the stars of the last three national titles confirm this: Juana Pérez, from *La Virgen de la Calle*, Nora Acevedo, from *Nora*, and Beatriz Elena Beltrán, from *Corazón Esmeralda* are three characters that have in common being entrepreneurial, having strong character, being bold and desire for self-improvement, to what we must add her social ascent mediated by a man. To develop this section, only the leading character of the Mexican-Venezuelan co-production *La Virgen de la Calle* is taken as an example, whose plot takes place in the present. This production was chosen because, aside from the main characters, other characters develop gender patterns that are worth highlighting. Besides, *La Virgen de la Calle* was a remake of the successful Venezuelan *telenovela* *Juana la Virgen* (by Perla Farías, RCTV, 2002), remembered at the beginning of 2015 in the country thanks to the success of the US remake *Jane the Virgin*.¹⁹

This dramatic production depicts women with aspirations, willing to be better—a warrior—as well as a lady who falls within the description of the “Marian” model: the virgin girl, who, without ever having had sex, gets pregnant. At the beginning, many see her as the reincarnation of the Virgin Mary, although later the character acquires the mother model when she discovers she has been the victim of an accidental artificial insemination: she must take care of herself, not live her young life hastily because she has to take care of the baby she is expecting. Juana Pérez, the character that is being described, is a girl not more than 20 years old. She represents the average young girl: not very tall, thin and with Latino features. The exhibition of her body is not central in the *telenovela*, there is no reference to sexuality in her presence. Juana is a simple girl who comes from the mid-low social class. Her life unfolds in a slum in

¹⁹ Gina Rodríguez, star of the *telenovela*, won the Golden Globo for best TV series actress and, due to its success, the network The CW will make a second season.

the city, where she has leadership duties, both where she lives and in her school. Juana interacts with the high classes thanks to her job as a photographer for a magazine, owned by the male lead role: Mauricio Vega, a professional, more than 30 years old, attractive, presented as a high class empowered man. At the beginning of the *telenovela*, the contrast between the hard-working woman and the empowered man is clear: while Juana and her family must wake up very early to begin their activities, using a worn-out motorcycle as means of transportation, the male main character can wake up later and still arrive at his own company early enough in his comfortable luxury car.

Juana is single, she lives with her mother, grandmother, uncle and brother, who see her as the engine of the home. Juana dreams of studying abroad and gets a scholarship to go to college in the United States. Her relation with her environment is good, although occasionally there are conflicts between her mother, Ana Maria, and her grandmother, Azucena. The reason is the dissimilar concepts they have about femininity and women's role. The grandmother, a homemaker, more conservative, believes in the superiority of the male gender, and therefore is a defender of the notion that women must be demure and submissive. That is why Juana, her virgin granddaughter, is dignified. However, when she finds out about her pregnancy, she reproaches her. After, she changes her attitude when she finds out it is not the result of coitus. For Juana's grandmother, a woman's place is at home and her duty is to serve man. This topic generates arguments in the family place, arguments in which Juana herself steps in against that, stating that basketball, for example, is not just for men. Juana loves and plays that sport.

At the beginning of the plot, the place to which Juana goes the most is her school, especially the halls and the sports field. However, later in the story, that frequency changes and she goes more to her workplace: the magazine *La Verdad*, property of Mauricio. That world in Juana's life does not play a significant role in the plot, although many of the situations that unfold in the *telenovela* take

place in and about the magazine. What matters in *La Virgen de la Calle* is the love relationship between the main characters, which came up in that work dynamics and is interfered by characters like David, a young journalist in the magazine, who is closer in age to Juana. He has a sophisticated style and is middle-high class, and he marries Juana in the middle of the story.

The sexual feminine condition plays a lead role, because Juana's virginity is known by all in her home and school. This draws the attention of characters like Willy, a young man who is a wrong-doer, famous in the slum for being the first man in the sexual life of several girls, who also get pregnant. Juana will be his goal, although she will be defended by her uncle and her brothers, depicted as manly masculine types, with toned bodies that are exhibited as synonym of strength. For several characters in the plot, women must save their virginity until marriage, idea with which Juana herself does not agree very much. In spite of Willy's pretensions, and the fact that he is aggressive with her, this idea fades into the background in the *telenovela*, as Mauricio and Juana start having a love affair. Willy's pretensions fade even more when David enters the sentimental triangle. David is a young man who increasingly develops a lead role. He fights with Mauricio over Juana's love when she is pregnant with Mauricio's child. When she is already married with David, Juana and Mauricio have a conflicting relationship. They love each other. She justifies her marriage with David with the topic of age and because he is single. Nevertheless, in the outcome of the story, they both get divorced and Juana and Mauricio end up together. There is never a sexual scene between them. Juana, throughout the entire story, starts having a sexual relationship with David, not Mauricio who is her baby's father.

In general, *La Virgen de la Calle* depicts something that is seemingly a social rule: men have the power. That was expressed both through their corporeality as well as through their behavior, the way they express their love and their location in the social structure. His body is revealed through his muscles, which are exhibited

through his shirtless torso, in his struggles with others to maintain leadership and control from strength, in the fact of having sexual relations with several women without being criticized, like the mechanic Manolo the womanizer does (Juana's uncle), who is lucky to have lines of women clients eager to have him fix their "overheated engines", as they explicitly say in the first episode. Men have the economic power, shown by Mauricio Vega, the main character, and by Rogelio Rivas, a powerful and not at all ethical magnate.

For their part, women's roles, aside from the one Juana depicts—in spite of her perseverance and eagerness to improve—, find in *La Virgen de la Calle* a pattern that represents some femininities: they depend on men's decisions and on masculine power. Juana's case is an example of this: on one hand, she defends her virginity, which must not be lost and that is defended, in the beginning, by her uncle and her brother; on the other, social ascent is produced when she establishes relations with David and Mauricio, two men. This model of femininity is strengthened by Azucena, the conservative grandmother, for whom a woman's role must be secondary in social life. In fact, Ana María, Juana's mother, is strongly criticized by Azucena, because she leads a life that does not appropriately obey traditional moral rules and mainly because she has a romantic affair with a married man. Azucena is, throughout the plot, a sort of continuous voice of Ana María consciousness. For her part, Ana María is presented as a woman who suffers due to her married boyfriend's unfulfilled promises. He is also much older than her.

Other gender patterns developed in *La Virgen de la Calle* are in Mauricio's circle (the main characters). Even though he is presented as the rich, affluent, professional who fights powerful magnates, he represents at times a model of unconventional masculinity. Before undergoing chemotherapy treatments, which left him infertile, he took samples of semen to a bank in a clinic. His goal: to have a child, because for him paternity is important. He is a proper man, good and defender of the truth. "I am the daughter of an honorable man and will be the wife of an honorable man. Am I not happy?", tells him

Carlota, his girlfriend at the beginning of the plot, in a scene after having sex. She also highlights Mauricio's sexual abilities, which—she says it clearly on several occasions—is something important for her in a man. However, this leads to the fact that the suggested model of non-traditional masculinity fits into one of the patriarchal principles that reinforce not only reproduction but also good sexual performance. Carlota is therefore presented in a role of a transgressor, because she expresses her sexual desire straightforwardly.

Since pregnancy is a main topic in *La Virgen de la Calle*, gender patterns regarding fertilization also play an important role in the plot. An almost invisible message present in the *telenovela* is that, when giving birth, a woman is giving the man a child. The woman is satisfied when seeing that the gentleman is happy for having managed to have a child. Precisely, the fact that Juana gets pregnant through accidental artificial fertilization and that Mauricio is infertile make the topic of fertility play a main role in the gender reproduction carried out in this *telenovela*. Thus, for example, Carlota, Mauricio's girlfriend, shows in several scenes her dissatisfaction for not being able to give him a child. She (attractive, vain, middle-upper class) is also infertile. For her, the relationship between the two of them would be perfect if she could give Mauricio the child he wants. In this sense, although they are both infertile, for her the problem is hers. Mauricio's infertility becomes a secondary issue: in the end, he will be able to have a child of his own, with his fertile semen obtained before her chemotherapy treatments. She will not be able to. Hence, the dominant male continues to have the power.

To summarize, it is worth emphasizing that gender patterns represented in *La Virgen de la Calle* are very well engraved in society: the man in command and women in a secondary role; the man that must possess woman—from sexuality—and a man who also has enviable economic resources. This is all proven, for example, with several comments by followers of the *telenovela* on social net-

works, specifically in a Facebook group²⁰ belonging to fans of the *telenovela*, where the odd internet users suggest that Mauricio, in the end, is sexually weak because he always fought for the love of a woman who never had sexual relations with him. Another commenter states that, for that same reason, Juana is a woman with low moral.

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²⁰ Available at: <<https://www.facebook.com/Virgendelacalle>>

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TOP TEN TV FICTION

OBITEL COUNTRIES

ARGENTINA

1. *Avenida Brasil*

Production: Globo

Direction: Ricardo Waddington,
Amora Mautner, José Luiz Villamarim

Script: João Emanuel Carneiro

Cast: Débora Falabella, Cauã
Reymond, Murilo Benício, Adriana
Esteves, Marcello Novaes, Vera
Holtz

2. *Viuda e Hijos del Rock & Roll*

Production: Underground Contenidos, Telefe, Endemol

Direction: Miguel Colom, Mariano
Ardanaz, Javier Pérez, Diego Sánchez

Script: Ernesto Korovsky, Silvina
Frejdkes, Alejandro Quesada

Cast: Damian Desanto, Paola Barrientos, Celeste Cid, Julieta Ortega, Juan Minujin

3. *Guapas*

Production: Pol-ka

Direction: Daniel Barone, Lucas Gil

Script: Leandro Calderone, Carolina Aguirre

Cast: Mercedes Morán, Carla
Peterson, Florencia Bertotti, Isabel
Macedo, Araceli González

4. *Camino al Amor*

Production: LCA Producciones

Direction: Hugo Alejandro Moser,
Mauro Scandolari

Script: Quique Estevanez, Marta
Betoldi, Gastón Cerana, Leonardo
Azamor, Teresa Donato, Vicky
Crespo

Cast: Sebastián Estevanez, Mariano
Martínez, Carina Zampini, Juan
Darthés, María Eugenia Suárez

5. *Los Vecinos en Guerra*

Production: Underground Contenidos, Telefe and Endemol

Direction: Miguel Colom

Script: Ernesto Korovsky, Silvina
Frejdkes, Alejandro Quesada

Cast: Diego Torres, Eleonora Wexler, Mike Amigorena, Mónica Antonópulos, Marco Antonio Capone

6. *Señores Papis*

Production: Telefe

Direction: Gustavo Luppi, Omar
Aiello, Pablo Vásquez

Script: Cecilia Guerty, Pablo Junovich

Cast: Luciano Castro, Joaquín
Furriel, Luciano Cpáceres, Peto
Menahem, Gloria Carrá

7. *Somos Familia*

Production: Telefe

Direction: Hugo Alejandro Moser,
Mauro Scandolari

Script: Marcela Guerty, Cecilia

Guerty, Pamela Rementeria

Cast: Gustavo Bremúdez, Ana María Orozco, Fabian Vena, Natalia Lobo, Betina O'Donnell

8. *Pulseras Rojas*

Production: Castelao Producciones, Televisió de Catalunya

Direction: Pau Freixas, Oriol Ferrer

Script: Albert Espinosa

Cast: Alex Monner, Igor Szpakowski, Joana Villapuig, Mikel Iglesias, Marc Balaguer

9. *Noche & Día*

Production: Pol-ka

Direction: Rodolfo Antúnez, Jorge Nisco

Script: Marcos Osorio Vidal, Willy Van Broock

Cast: Facundo Arana, Romina Gaetani, Gabriel Corrado, Eleonora Wexler, Florencia Raggi

10. *Mis Amigos de Siempre*

Production: Pol-ka

Direction: Rodolfo Antúnez, Sebastián Pivotto

Script: Jorge Maestro, Claudio Lacelli

Cast: Nicolás Cabré, Gonzalo Heredia, Nicolás Vázquez, Agustina Cherri, Calu Rivero

BRAZIL

1. *Amor à Vida*

Production: Globo

Direction: Mauro Mendonça Filho

Script: Walcyr Carrasco

Cast: Mateus Solano, Antônio Fagundes, Susana Vieira, Paolla Oliveira, Malvino Salvador

2. *Império*

Production: Globo

Direction: Rogério Gomes, Pedro Vasconcelos, André Felipe Binder

Script: Aguinaldo Silva

Cast: Alexandre Nero, Lília Cabral, Caio Blat, Leandra Leal, Drica Moraes, Marjorie Estiano, José Mayer, Paulo Betti

3. *Em Família*

Production: Globo

Direction: Jayme Monjardim, Leonardo Nogueira

Script: Manoel Carlos

Cast: Julia Lemmertz, Bruna Marquezine, Giovanna Antonelli, Gabriel Braga Nunes, Humberto Martins, Tainá Müller

4. *Amores Roubados*

Production: Globo

Direction: José Luiz Villamarim

Script: George Moura

Cast: Cauã Reymond, Ísis Valverde, Murilo Benício, Patrícia Pillar, Dira Paes, Cássia Kis Magro

5. *O Tempo e o Vento*

Production: Globo, Nexus Cinema e Vídeo, Panda Filmes and Globo Filmes

Direction: Jayme Monjardim

Script: Leticia Wierchowski, Tabajara Ruas

Cast: Fernanda Montenegro, Thiago Lacerda, Marjorie Estiano, José de Abreu, Cléo Pires

6. *Alto Astral*

Production: Globo

Direction: Jorge Fernando, Fred

Mayrink

Script: Daniel Ortiz

Cast: Cláudia Raia, Thiago Lacerda, Nathália Dill, Sérgio Guizé, Christiane Torloni, Edson Celulari

7. *Tapas & Beijos* (4th season)

Production: Globo

Direction: Maurício Farias, Daniela Braga, Clara Kutner

Script: Cláudio Paiva

Cast: Fernanda Torres, Andréa Beltrão, Fábio Assunção, Vladimir Brichta, Daniel Boaventura

8. *Além do Horizonte*

Production: Globo

Direction: Gustavo Fernandez

Script: Carlos Gregório, Marcos Bernstein

Cast: Alexandre Borges, Flávia Alessandra, Thiago Rodrigues, Juliana Paiva, Rodrigo Simas, Antonio Calloni, Carolina Ferraz

9. *A Grande Família* (14th season)

Production: Globo

Direction: Luis Felipe Sá

Script: Oduvaldo Vianna Filho, Armando Costa

Cast: Marco Nanini, Marieta Severo, Pedro Cardoso, Lúcio Mauro Filho, Guta Stresser

10. *Geração Brasil*

Production: Globo

Direction: Denise Saraceni, Maria de Médicis, Natália Grimberg

Script: Filipe Miguez, Izabel de Oliveira

Cast: Murilo Benício, Taís Araújo,

Cláudia Abreu, Lázaro Ramos, Isabelle Drummond, Humberto Carrão

CHILE

1. *Pituca sin Lucas*

Production: Mega (Patricio López)

Direction: Patricio González, Pablo Aedo, Felipe Arratia, Mauricio Lucero

Script: Rodrigo Bastidas, Elena Muñoz, Alejandra Saavedra, Hugo Castillo, Milena Bastidas

Cast: Paola Volpato, Álvaro Rudolphy, Ingrid Cruz, Mauricio Pesutic, Mariana Di Girólamo, Augusto Shuster, María de los Ángeles García, Monserrat Ballarín, Sofía Bennet, Gabriela Hernández

2. *Los 80 Más que una Moda* (7th season)

Production: Canal 13 (Alberto Gesswein, Patricio Pereira), Andrés Wood Producciones

Direction: Rodrigo Bazaes

Script: Rodrigo Cuevas

Cast: Daniel Muñoz, Tamara Acosta, Loreto Aravena, Katty Kowaleczko, Daniel Alcaíno

3. *Vuelve Temprano*

Production: TVN (Marcelo Martínez)

Direction: Víctor Huerta, Rodrigo Meneses

Script: Daniella Castagno, Alejandro Bruna, Raúl Gutiérrez, Paula Parra, Felipe Rojas

Cast: Amparo Noguera, Francisco Reyes, Franciso Melo, Matías Oviedo, Santiago Tupper, Marcelo

Alonso, Patricia Rivadeneira, Andrés Velasco, Viviana Rodríguez

4. *El Niño Rojo*

Production: Ideas El Asombro Ltda., Carina Puffe

Direction: Ricardo Larraín

Script: Ricardo Larraín

Cast: Daniel Kiblsky, Francisco Ibarra, Ignacio Plaggés, Fernandicia, Ana Burgos, Álvaro Espinoza, Gabriela Arancibia, Carlos Morales, Aníbal Reina

5. *El Amor lo Manejo Yo*

Production: TVN (Juan Carlos Asencio, Francisco Cortés)

Direction: Christian Maringer

Script: Benito Escobar, Florencia Martínez, Camilo Brodsky, Mónica Domínguez

Cast: María Elena Swett, Jorge Zabaleta, María Gracías Omegna, Diego Muñoz, Luz Valdivieso

6. *Somos los Carmona*

Production: TVN (Daniela Demicheli)

Direction: María Eugenia Rencoret

Script: Carlos Oporto, David Bustos, Jaime Morales

Cast: Alvaro Rudolphy, Carolina Arregui, Fernando Larraín, Ingrid Cruz

7. *Soltera Otra Vez 2*

Production: Canal 13 (Herval Abreu)

Direction: Herval Abreu

Script: Marcelo Castañón

Cast: Paz Bascuñán, Cristián Arriagada, Pablo Macaya

8. *Socias*

Production: TVN (Patricio López, Yanara Salfate)

Direction: María Eugenia Rencoret

Script: Rodrigo Bastidas, Josefina Fernández, Hugo Morales, Juan Pablo Olave, Elena Muñoz, Francisca Bernardi

Cast: María Elena Swett, Gonzalo Valenzuela, Elisa Zulueta, Paola Volpato, Mauricio Pesutic

9. *La Canción de tu Vida*

Production: TVN (Rony Goldschmied), Ivercine

Direction: Cristóbal Valderrama, Rodrigo Sepúlveda

Script: Enrique Videla, Octavio Crespo, Luis López, Daniel Castro, Felipe Castillo

Cast: Sergio Hernández, Camila Hirane, Alejandro Tejo, Daniela Ramírez, Néstor Cantillana, Diego Ruiz, Álvaro Viguera, Celine Raymond, Blanca Lewin, César Sepúlveda, Tiago Correa, Manuela Martelli, Francisco Celhay, Francisco Gormaz, Elisa Zulueta, Jorge Becker, Fernando Kliche, Catalina Guerra, Lorena Prieto

10. *El Regreso*

Production: TVN (Daniela Demicheli)

Direction: Nicolás Alemparte

Script: María José Galleguillos, Arnaldo Madrid, Hugo Morales, Pablo

Riquelme, Priscilla Rodríguez
Cast: Alejandra Fosalba, Iván Álvarez, María José Illanes, Felipe Contreras, Mónica Carrasco, Tere-sita Reyes

COLOMBIA

1. *La Ronca de Oro*

Production: CMO Producciones, Caracol Televisión
Direction: Klych López, Liliana Bocanegra
Script: Gerardo Pinzón, Andrés Guzmán, Janneth Pacheco, Manuel Cubas, Sandra Motato, Margarita Londoño, Juan Andrés Granados
Cast: Ana María Estupiñán, Majida Issa, Diego Cadavid, Viviana Serna, Leonardo Acosta

2. *Niche*

Production: Caracol Televisión
Direction: Luis Orjuela Cortés, Anselmo Calvo Villamizar
Script: Arlet Castillo
Cast: Jair Romero, Abril Schreiber, Helga Díaz, Luis Fernando Salas, Fernando Solórzano

3. *La Selección II*

Production: Caracol Televisión
Direction: Luis Alberto Restrepo
Script: César A. Betancour
Cast: Omar Murillo, John Alex Castillo, Edgar Vittorino, Antonio Jiménez, Rafael Santos Díaz

4. *Mentiras Perfectas*

Production: Caracol Televisión, Warner Bros Entertainment, Teleamazonas (co-production)

Direction: Andrés Marroquín, María Cecilia Vásquez
Script: Dell Chandler, Hank Chilton, Brad Falchuck, Ryan Murphy, Claudia Fernanda Sánchez
Cast: Carolina Gómez, Emmanuel Esparza, Michel Brown, Javier Ramírez

5. *El Capo*

Production: Fox Telecolombia
Direction: Ricardo Gabrielli R., Lilo Vilaplana
Script: Gustavo Bolívar, Alberto González
Cast: Marlon Moreno, Brayan Moreno, Katherine Vélez, Marcela Mar, Elkin Díaz

6. *Fugitivos*

Production: CMO Producciones and Caracol Televisión
Direction: Klych López, Liliana Bocanegra, Camilo Vega
Script: Juan A. Granados, Claudia Sánchez, Said Chamie
Cast: Taliana Vargas, Emmanuel Esparza, Endry Cardeño, Cristian Tappan, José Narváez

7. *Comando Elite*

Production: Dramax, RCN Televisión
Direction: Jorge Alí Triana, Rodrigo Triana
Script: Verónica Triana, Pedro Miguel Roza, Leopoldo Vanegas, Fabio Rubiano, Cecilia Percy
Cast: Salvador del Solar, Diana Hoyos, Claudio Cataño, Laura Londoño, Julieth Restrepo

8. *La Viuda Negra*

Production: RTI Producciones,
Caracol Televisión

Direction: Alejandro Lozano, Wil-
liam González Zafra, Carlos Cock

Script: Yesmer Uribe

Cast: Ana Serradilla, Julián Román,
Katherine Porto, Ramiro Meneses,
Juan Pablo Gamboa

9. *Alias el Mexicano*

Production: Fox Telecolombia S.A.

Direction: Diego Mejía, Mónica
Botero

Script: Mauricio Navas

Cast: Juan Sebastián Calero, Caro-
lina Gaitán, Rafael Novoa, Xilena
Aycardi, Flora Martínez

10. *La Suegra*

Production: Caracol Televisión,
Sony Pictures Television (co-pro-
duction)

Direction: Chemo Calvo

Script: Ana Fernanda Martínez

Cast: Jackeline Arenal, Andrés
Parra, Isabel Cristina Estrada, Cris-
tian Tappan, Danilo Santos

ECUADOR

1. *Avenida Brasil*

Production: Globo

Direction: Ricardo Waddington,
Amora Mautner, José Luiz Villa-
marim

Script: João Emanuel Carneiro

Cast: Débora Falabella, Cauã
Reymond, Murilo Benício, Adriana
Esteves, Marcello Novaes, Vera
Holtz

2. *Tres Familias*

Production: Ecuavisa

Direction: Marcos Espín

Script: Eddie González, Alfredo
Piguave

Cast: Erika Vélez, Christian
Maquilón, Diego Sportorno, Mar-
cela Ruete, Martín Calle, Cecilia
Cascante

3. *Rastros de Mentiras*

Production: Globo

Direction: Marcelo Travesso, Mar-
co Rodrigo, André Felipe Binder,
André Barros

Script: Walcy Carrasco; colabora-
tors: Daisy Chaves, Eliane Garcia,
Daniel Berlinsky, Marcio Haiduck

Cast: Paolla Oliveira, Malvino
Salvador, Mateus Solano, Vanessa
Giácomo, Juliano Cazarré

4. *Santa Diabla*

Production: Telemundo

Direction: Luis Manzo, Ricardo
Schwarz, Arturo Manuitt, Miguel
Varoni

Script: José Ignacio Valenzuela

Cast: Gaby Espino, Carlos Ponce,
Aaron Díaz

5. *Insensato Corazón*

Production: Globo

Direction: Dennis Carvalho, Viní-
cius Coimbra

Script: Gilberto Braga, Ricardo
Linhares

Cast: Gabriel Braga Nunes, Paolla
Oliveira, Eriberto Leão

6. *En Otra Piel*

Production: Telemundo

Direction: Juan Marcos Blanco

Script: Laura Sosa, Eduardo Macías

Cast: María Elisa Camargo, David Chocarro, Laura Flores

7. *Cuento Encantado*

Production: Globo

Direction: Ricardo Waddington, Amora Mautner

Script: Duca Rachid, Thelma Guedes

Cast: Cauã Reymond, Bianca Bin, Bruno Gagliasso

8. *Combo Amarillo*

Production: Ecuavisa

Direction: Cristian Cortez, Miguel Calero

Script: Miguel Calero, Cecil Estacio

Cast: José Northia, Ma. Mercedes Pacheco, Ma. Fernanda Ríos, Jonathan Estrada, Ricardo González

9. *Dama y Obrero*

Production: Telemundo

Direction: Vicente Albarracín, Jaime Segura

Script: José Ignacio Valenzuela, Sandra Velasco

Cast: Ana Layevska, José Luis Reséndez, Fabián Ríos, Felicia Mercado, Sofía Lama

10. *Así Pasa*

Production: Ecuavisa

Direction: Catrina Tala

Script: Maluly Oliva, Jorge Luis Pérez, Ricardo Velasteguí

Cast: Efarín Ruales, Carolina

Piechestein, Claudia Campusano, Vicente Romero, Tania Sala

SPAIN

1. *El Tiempo Entre Costuras*

Production: Boomerang TV

Direction: Ignacio Mercero, Iñaki Peñañiel, Norberto López Amado

Script: María Dueñas (original idea), Susana López Rubio, Alberto Grondona, Carlos Montero

Cast: Adriana Ugarte, Peter Vives, Tristán Ulloa, Elvira Mínguez, Hannah New

2. *El Príncipe*

Production: Plano a Plano

Direction: Norberto López Amado, José Ramos Paíno, Iñaki Mercero, Javier Quintas

Script: Aitor Gabilondo, César Benítez (creators and coordinators), Verónica Fernández, Carlos López, Joan Barbero

Cast: José Coronado, Hiba Abouk, Álex González, Rubén Cortada, Samy Khalil, Stany Coppet

3. *Velvet*

Production: Bambú Producciones

Direction: Carlos Sedes

Script: Ramón Campos, Gema R. Neira (creators and coordinators)

Cast: Paula Echevarría, Miguel Ángel Silvestre, Amaia Salamanca, Maxi Iglesias, Manuela Velasco, Natalia Millán

4. *La Que se Avecina*

Production: Contubernio

Direction: Laura Caballero, Alberto Caballero

Script: Laura Caballero, Alberto Caballero, Daniel Deorador, Sergio Mitjans

Cast: María Adánez, Fernando Tejero, Jordi Sánchez, Vanesa Romero, Macarena Gómez, Nathalie Seseña

5. *Águila Roja*

Production: Globomedia

Direction: Daniel Écija, Ernesto Pozuelo, Carmen Ortiz, Pilar Nadal (creators)

Script: Carmen O. Carbonero (coordinator)

Cast: David Janer, Francis Lorenzo, Carles Francino, Manuela Velasco, Javier Gutiérrez, Mónica Cruz

6. *Cuéntame Cómo Pasó*

Production: Grupo Ganga

Direction: Miguel Ángel Bernardeau (creator), Agustín Crespi, Antonio Cano, Ramón Fernández, Azucena Rodríguez, Gracia Quejeta

Script: Ignacio del Moral, Eduardo Ladrón de Guevara (coordinator)

Cast: Imanol Arias, Ana Duato, Ricardo Gómez, María Galiana, Juan Echanove, Pablo Rivero

7. *Chiringuito de Pepe*

Production: Mediaset España

Direction: Curro Velázquez (creator), Jesús del Cerro, Jesús Colmenar, Carlos Therón

Script: Emilio Díez, Jorge Antonio Lara, Alba Lucío, Jorge Márquez, Esther Morales

Cast: Santi Millán, Jesús Bonilla,

Blanca Portillo, El Langui, Begoña Maestre, Dafne Fernández

8. *Sin Identidad*

Production: Diagonal TV

Direction: Joan Noguera

Script: Sergi Belbel, Cristina Clemente, Manuel Ríos San Martín

Cast: Megan Montaner, Tito Valverde, Mar Regueras, Eloy Azorín, Lydia Bosch, Antonio Hortelano

9. *Isabel*

Production: Diagonal TV

Direction: Jordi Frades

Script: José Luis Martín, Laura Sarmiento, Nacho Pérez de la Paz, Pau Siero, Daniel Martín Sáez de Parayuelo

Cast: Michelle Jenner, Rodolfo Sancho, Alicia Borrachero, Úrsula Corberó, Eusebio Poncela, Fernando Guillén Cuervo

10. *Vicente Ferrer*

Production: Ganga, TVE, TVC, VisionaTV

Direction: Agustín Crespi

Script: Patrick Buckley, David Planell

Cast: Imanol Arias, Aida Folch, Josep Maria Pou, Carles Canut, Alba Flores, Jaskaran Brady

UNITED STATES

1. *Lo Que la Vida me Robó*

Production: Televisa, Angeli Nesma

Direction: Sergio Cataño, Claudio Reyes Rubio

Script: Caridad Bravo Adams, Rosa

Salazar, Fermín Zungia

Cast: Angelique Boyer, Sebastián Rulli, Daniela Castro, Luis Roberto Guzmán, Sergio Sendel

2. *Mi Corazón es Tuyo*

Production: Televisa; Juan Osorio

Direction: Jorge Fons, Lili Garza, Aurelio Ávila

Script: Ana García Obregón, Alejandro Pohlenz, Marcia del Río, Pablo Ferrer

Cast: Silvia Navarro, Jorge Salinas, Mayrín Villanueva

3. *Hasta el Fin del Mundo*

Production: Televisa, Nicandro Díaz González

Direction: Ricardo de la Parra, Martha Luna

Script: Enrique Estevanez, Kary Fajer

Cast: Marjorie de Sousa, Pedro Fernández, David Zepeda, María Rojo, Leticia Perdigón

4. *Qué Pobres tan Ricos*

Production: Televisa, Rosy Ocampo

Direction: Benjamín Cann, Rodrigo Hernández

Script: Adriana Lorenzón, Juan Manuel Cáceres, Pedro Armando Rodríguez, Alejandra Romero, Humberto Robles

Cast: Zuria Vega, Jaime Camil, Mark Tacher, Sivlia Pasquel, Arturo Peniche, Ingrid Martz, Manuel “Flaco” Ibañez

5. *Por Siempre mi Amor*

Production: Televisa, Ignacio Sada Madero

Direction: Jorge Edgar Ramírez, Ana Lorena Pérez-Ríos

Script: Abel Santa Cruz, Eric Vonn, Nora Alemán, Denisse Pfeiffer,

Gabriela Ortigoza, Alberto Aridjis

Cast: Susana González, Guy Ecker, Thelma Madrigal, Pablo Lyle, Dominika Paleta, Héctor Suárez Gomís, Ana Martin

6. *La Gata*

Production: Televisa, Nathalie Lartilleux

Direction: Víctor Fouilloux, Víctor Rodríguez

Script: Inés Rodena, Carmen Daniels, María Antonieta Gutiérrez, Dolores Ortega, Carlos Romero

Cast: Maite Perroni, Daniel Arenas, Erika Buenfil, Jorge Poza, Mónica Sánchez, Laura Zapata

7. *El Señor de los Cielos 2*

Production: Telemundo, Argos Comunicación, Joshua Mintz, Marcela Mejía, Martha Godoy

Direction: Danny Gavidia, Walter Doehner, José Luis García Agraz, Carlos Villegas

Script: Luis Zolkowicz, Juan Manuel Andrade, Mariano Calasso, Jorge Cervantes, Iris Dubs, Andrés López, Carmina Narro, Guillermo Ríos, Laura Sosa

Cast: Rafael Amaya, Ximena Herrera, Robinson Díaz, Fernanda Castillo, Mauricio Ochmann, Raúl Méndez, Carmen Villalobos, Marlene Favela

8. *La Malquerida*

Production: Televisa, José Alberto Castro

Direction: Salvador Garcini, Juan Carlos Muñoz

Script: Jacinto Benavente, Ximena Suárez

Cast: Victoria Ruffo, Ariadne Díaz, Christian Meier, África Zavala, Arturo Peniche

9. *Señora Acero*

Production: Telemundo and Argos Comunicación

Direction: Miguel Varoni, Walter Doehner, Jaime Segura, Danny Gavidia

Script: Roberto Stopello, Sergio Mendoza, Indira Páez, José Vicente Spataro

Cast: Blanca Soto, Andrés Palacios, Litzy, Rebecca Jones, José Luis Reséndez, Lincoln Palomeque

10. *De que te Quiero te Quiero*

Production: Televisa, Lucero Suárez

Direction: Claudia Elisa Aguilar, Armando Quiñonez

Script: Valentina Párraga, Edwin Valencia, Carmen Sepúlveda, Luis Reynoso, Pilar Pedroza

Cast: Livia Brito, Juan Diego Covarrubias, Esmeralda Pimentel, Cynthia Klitbo, Marcelo Córdoba

MEXICO

1. *Mi Corazón es Tuyo*

Production: Juan Osorio

Direction: Salvador Garcini

Script: Ana García Obregón

Cast: Silvia Navarro, Jorge Salinas, Mayrín Villanueva

2. *Hasta el Fin del Mundo*

Production: Nicandro Díaz

Direction: Martha Luna

Script: Quique Estevanez

Cast: Marjorie de Sousa, David Zepeda, Diego Olivera, Claudia Álvarez

3. *La Sombra del Pasado*

Production: Mapat López

Direction: José Elias Moreno

Script: José Cuauhtémoc Blanco

Cast: Michelle Renaud, Pablo Lyle, Alexis Ayala, Alejandra Barros

4. *La Gata*

Production: Nathalie Lartilleux

Direction: Claudio Reyes

Script: Inés Rodena

Cast: Maite Perroni, Daniel Arenas, Laura Zapata, Juan Verduzco

5. *La Malquerida*

Production: José Alberto Castro

Direction: Salvador Garcini

Script: Ximena Suárez

Cast: Victoria Ruffo, Ariadne Díaz, Christian Meier

6. *El Color de la Pasión*

Production: Roberto Gómez Fernández

Direction: Claudia Aguilar

Script: José Cuauhtémoc Blanco

Cast: Esmeralda Pimentel, Erick Elias, Claudia Ramírez

7. *Yo no Creo en los Hombres*

Production: Giselle González

Direction: Eric Morales

Script: Caridad Bravo Adams

Cast: Adriana Louvier, Gabriel Soto, Flavio Medina, Rosa María Bianchi

8. *Muchacha Italiana Viene a Casarse*

Production: Pedro Damián

Direction: Pedro Damián

Script: Delia González

Cast: Livia Brito, José Ron, Nailea Norvind, Mike Biaggio

9. *Avenida Brasil*

Production: Flávio Nascimento

Direction: Ricardo Waddington, Amora Mautner, José Luiz Villamarim

Script: João Emanuel Carneiro

Cast: Débora Falabella, Cauã Reymond, Murilo Benício, Adriana Esteves, Marcello Novaes, Vera Holtz

10. *Por Siempre Tuya Acapulco*

Production: Rita Fusaro

Direction: Eduardo Ripari

Script: Alberto Gómez

Cast: Melissa Barrera, Daniel Elbittar, Cecilia Ponce, Aura Cristina Geithner

PERU

1. *Al Fondo Hay Sitio* (6th season)

Production: América Televisión and Efraín Aguilar

Direction: Jorge Tapia, Toño Vega

Script: Gigio Aranda

Cast: Gustavo Bueno, Sergio

Galliani, Magdyl Ugaz, Andrés

Wiese, Adolfo Chuiman, Yvonne

Frayssinet, Karina Calmet, Mónica

Sánchez, Erick Elera, Nataniel

Sánchez, Mayra Couto, Regina Al-

cover, Areliz Benel, Gianella Neyra,

Bruno Odar, Laszlo Kovacs, Tatiana

Astengo, Christian Thorsen, Luis

Ángel Pinasco, Orlando Fundichely,

César Ritter, Mónica Torres, Mela-

nia Urbina, Joaquín Escobar

2. *Mi Amor el Wachimán* (3rd season)

Production: Del Barrio Producciones, Michelle Alexander

Direction: Francisco Álvarez

Script: Víctor Falcón, Eduardo Adrianzén

Cast: Christian Domínguez, María

Grazia Gamarra, Nikko Ponce,

Camila Zavala, André Silva, Juan

Carlos Rey de Castro, Stephanie

Orué, Katerina D'onofrio, Manuel

Soriano, Jossety Hurtado

3. *Locura de Amor*

Production: Del Barrio Producciones, Michelle Alexander

Direction: Francisco Álvarez

Script: Rita Solf

Cast: Andrea Luna, Fernando

Luque, Diego Val, Daniela Ca-

maiora, Carolina Cano, Sofía Rocha,

Nicolás Galindo, Rodrigo Sánchez

Patiño, Junior Silva

4. *Cholo Powers*

Production: Del Barrio Producciones, Michelle Alexander

Direction: Francisco Álvarez

Script: Claudia Sacha, Eduardo Adrianzen

Cast: Christian Domínguez, André Silva, Nikko Ponce, Emanuel Soriano, Gino Pesaressi

5. *Solamente Milagros* (3rd season)

Production: América Televisión, César Arana Díaz

Direction: Augusto Tamayo, Dino García, Frank Pérez-Garland, and others

Script: Luis del Prado, Rosa Gutiérrez Mongrut, Analucía Roeder, and others

Cast: Milene Vásquez, Rebeca Escribens, Fabricio Aguilar, Diego Lombardi, Pietro Sibile

6. *Hotel Oteló*

Production: América Televisión, Efraín Aguilar

Direction: Winston Aguilar, Jano Burmester

Script: Gigio Aranda

Cast: Daniela Sarfati, Lucho Cáceres, Diego Bertie, Connie Chaparro, Andrea Luna, Andrés Vílchez, Sandro Monzante, Guillermo Luna, Kathiuska Cueva, Pablo Saldarriaga

7. *La Paisana Jacinta*

Production: Jorge Benavides

Direction: Jorge Benavides

Script: Jorge Benavides (original idea), Otoniel Díaz, Hugo Tasayco

Cast: Jorge Benavides, Carlos Vílchez, Mariella Zanetti, Daysi Ontaneda

8. *Solamente Milagros* (4th season)

Production: América Televisión, César Arana Díaz

Direction: Jorge Tapia, Augusto Tamayo

Script: Luis del Prado, Rosa Gutiérrez

Cast: Jesús Aranda, Francoise Macedo, Julio Caveró, Jesús Alzamora, Vania Accinelli, Luciana Blomberg, Jeffrey Fuster

9. *Comando Alfa*

Production: Imizu Producciones

Direction: Luis Barrios

Script: Enrique Moncloa

Cast: Karina Jordán, Lucho Cáceres, Miguel Iza, Oscar López Arias, Stephanie Orúe, Vanessa Saba

10. *Confesiones*

Production: Susana Bamonde

Direction: Caridad Delgado

Script: Nena Bravo, Jimena Ortiz de Zevallos, Claudia Sacha

Cast: Camucha Negrete (host)

PORTUGAL

1. *Mar Salgado*

Production: SIC, SP Televisão, Globo

Direction: Patrícia Sequeira

Script: Inês Gomes

Cast: Margarida Vilanova, Ricardo Pereira, Joana Santos, José Fidalgo, Custódia Gallego, António Capelo

2. *Sol de Inverno*

Production: SP Televisão

Direction: Patrícia Sequeira

Script: Pedro Lopes

Cast: Maria João Luís, Rita Blanco, Rogério Samora, Inês Castel-Branco, Ângelo Rodrigues

3. *O Beijo do Escorpião*

Production: Plural Entertainment

Direction: Hugo de Sousa

Script: António Barreira, João Matos

Cast: Sara Matos, Dalila Carmo, Pedro Lima, Pedro Teixeira, Nuno Homem de Sá

4. *Belmonte*

Production: Plural Entertainment

Direction: António Borges Correia

Script: Artur Ribeiro, Victor Carrasco

Cast: Filipe Duarte, Graziella Schmitt, João Catararé, Marco D'Almeida, Diogo Amaral, Lourenço Ortigão

5. *Jardins Proibidos*

Production: Plural Entertainment

Direction: Jorge Cardoso

Script: Manuel Arouca, José Eduardo Moniz

Cast: Vera Kolodzig, Pedro Granger, Rita Salema, Lurdes Norberto, Luís Alberto

6. *Destinos Cruzados*

Production: Plural Entertainment

Direction: António Borges Correia

Script: António Barreira

Cast: Alexandra Lencastre, Virgílio Castelo, Nuno Homem de Sá, Rita Pereira, Rodrigo Menezes

7. *Mulheres*

Production: Plural Entertainment

Direction: Jorge Queiroga

Script: Raquel Palermo, Eduardo Maia

Cast: Sofia Alves, Fernanda Serano, Jessica Athayde, Maria Rueff, Susana Arrais

8. *Bem-Vindos a Beirais*

Production: SP Televisão

Direction: Bruno José, Manuel Rebelo

Script: collective work

Cast: Pepê Rapazote, Oceana Basílio, Lúcia Moniz, Sandra Santos, Carla Chambel

9. *Sal*

Production: Lobby Productions

Direction: César Mourão

Script: João Quadros, Frederico Pombares

Cast: Rui Unas, César Mourão, Salvador Martinha, João Manzarra

10. *Doida por Ti*

Production: Plural Entertainment

Direction: Hugo de Sousa

Script: Maria João Mira, André Ramalho

Cast: Sara Matos, João Catararé, Vera Kolodzig, Afonso Pimentel, António Capelo, Rita Ribeiro

URUGUAY

1. *Rastros de Mentiras*

Production: Globo

Direction: Marcelo Travesso, Marco Rodrigo, André Felipe Binder, André Barros

Script: Walcyr Carrasco; colaboradores: Daisy Chaves, Eliane Garcia, Daniel Berlinsky, Marcio Haiduck
Cast: Paolla Oliveira, Malvino Salvador, Mateus Solano, Susana Vieira, Antônio Fagundes, Vanessa Giacomio, Eliane Giardini, José Wilker, Elizabeth Savalla, Tatá Werneck, Juliano Cazarré, Bárbara Paz

2. *Avenida Brasil*

Production: Globo

Direction: Ricardo Waddington, Amora Mautner, José Luiz Villamarim

Script: João Emanuel Carneiro

Cast: Débora Falabella, Cauã Reymond, Murilo Benício, Adriana Esteves, Marcello Novaes, Vera Holtz

3. *Guapas*

Production: Pol-ka

Direction: Daniel Barone, Lucas Gil

Script: Leandro Calderone, Carolina Aguirre

Cast: Mercedes Morán, Carla Peterson, Florencia Bertotti, Isabel Macedo, Araceli González, Dady Brieva, Mike Amigorena

4. *Solamente Vos*

Production: Pol-ka

Direction: Rodolfo Antúnez, Claudio Ferrari

Script: Adrián Suar, Natalia Oreiro, Lali Espósito, Muriel Santa Ana, Juan Minujín, Claudia Fontán, Arturo Puig, Ana María Picchio

5. *Mis Amigos de Siempre*

Production: Pol-ka

Direction: Rodolfo Antúnez, Sebastián Pivotto

Script: Jorge Maestro, Claudio Lacelli

Cast: Nicolás Cabré, Gonzalo Heredia, Nicolás Vázquez, Calu Rivero, Agustina Cherri, Emilia Attias, Osvaldo Laport

6. *La Guerrera*

Production: Globo

Direction: Marcos Schechtman, Fred Mayrink

Script: Glória Perez

Cast: Nanda Costa, Rodrigo Lombardi, Giovanna Antonelli, Cláudia Raia, Totia Meireles, Vera Fischer, Dira Paes, Flávia Alessandra, Carolina Dieckmann

7. *Flor del Caribe*

Production: Globo

Direction: Jayme Monjardim, Leonardo Nogueira

Script: Walther Negrão

Cast: Grazi Massafera, Henri Castelli, Igor Rickli, Juca de Oliveira, Sérgio Mamberti, Jean Pierre Noher, Angela Vieira

8. *Un Refugio Para el Amor*

Production: Ignacio Sada Madero for Televisa

Script: Georgina Tinoco, Nora Alemán

Direction: Eduardo Said

Cast: Zuria Vega, Gabriel Soto, Laura Flores, Jessica Coch, Humberto Elizondo

9. Encantadoras

Production: Globo

Direction: Denise Saraceni

Script: Filipe Miguez, Izabel de Oliveira

Cast: Taís Araújo, Leandra Leal, Isabelle Drummond, Cláudia Abreu, Ricardo Tozzi

10. Farsantes

Production: Pol-ka

Direction: Daniel Barone, Jorge Bechara

Script: Mario Segade, Carolina Aguirre

Cast: Julio Chávez, Griselda Siciliani, Facundo Arana, Benjamín Vicuña, Alfredo Casero

VENEZUELA

1. La Ronca de Oro

Production: Clara María Ochoa Domínguez

Direction: Klych López, Liliana Bocanegra

Script: Gerardo Pinzón, Andrés Guzmán, Janneth Pacheco, Manuel

Cubas, Sandra Motato, Margarita Londoño, Juan Andrés Granados

Cast: Ana María Estupiñán, Majida Issa, Diego Cadavid, Leonardo Acosta

2. Mentir Para Vivir

Production: Televisa

Direction: Benjamín Cann, Rodrigo Zaunbos

Script: María Zarattini, Claudia Velazco

Cast: Mayrín Villanueva, David Zepeda, Diego Olivera, Altair Jarabo

3. Amor Sincero

Production: Vista Producciones for RCN Televisión

Direction: Rodrigo Triana

Script: Andrés Salgado, Natalia Ospina

Cast: Marcela Benjumea, Carlos Manuel Vesga, Maureen Belky Ramírez Cardona (Marbelle)

4. Lo Que la Vida me Robó

Production: Televisa

Direction: Sergio Cataño, Claudio Reyes Rubio

Script: Rosa Salazar, Fermín Zungia

Cast: Daniela Castro, Angelique Boyer, Sebastián Rulli, Luis Roberto Guzmán, Sergio Sendel

5. Mi Corazón es Tuyo

Production: Televisa

Direction: Jorge Fons, Lili Garza, Aurelio Ávila, Mauricio Manzano

Script: Philips Hans, Alejandro Pohlenz, Marcia del Río, Ricardo Tejada

Cast: Silvia Navarro, Jorge Salinas, Mayrín Villanueva, Adrián Uribe, René Casados

6. Corazón Esmeralda

Production: Venevisión

Direction: José Luis Zuleta

Script: Zarett Romero (adaptation)

Cast: Irene Esser, Luis Gerónimo Abreu, Jorge Reyes, Mimi Lazo, Juliet Lima

7. Marido en Alquiler

Production: Telemundo

Direction: Claudio Callao, Nicolás DiBlasi

Script: Aguinaldo Silva, Perla Farías, Iralyn Valera, Basilio Álvarez

Cast: Sonya Smith, Juan Soler, Maritza Rodríguez, Miguel Varoni

8. *De Todas Maneras Rosa*

Production: Venevisión

Direction: Yuri Delgado

Script: Carlos Pérez

Cast: Marisa Román, Ricardo Álamo, Norkys Batista, Luciano D'Alessandro

9. *Rafael Orozco, el Ídolo*

Production: Caracol Televisión

Direction: Andrés Marroquín, Unai Amuchastegui

Script: Arleth Castillo

Cast: Alejandro Palacio, Taliana Vargas, Mario Espitia, Maritza Rodríguez

10. *Voltea pa' Que te Enamores*

Production: Venevisión

Direction: Claudio Callao

Script: Mauricio Barreto, Andrés Huerta

Cast: Anasol, Ricardo Vélez, Angela Vergara, Juan Pablo Shuk, María Cristina Pimiento

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OBITEL 2015

Gender Relations in Television Fiction

In this 2015, when Obitel completes its tenth anniversary, we can say that into the Ibero-American communication studies it has consolidated as an international research network on TV fiction, in particular, and on television studies, in general. It carries out analysis about quantitative, qualitative and comparative data, which bring out similarities, specificities, adaptations and appropriations occurring in the national television fiction produced and aired in the region. It is, therefore, an intercultural project that allows, through a set of cultural indicators, to identify and interpret the representations these countries make of themselves and of others in the television narratives, through which people build and rebuild daily their cultural identity.

The Obitel consists of 12 national research groups performing systematic monitoring, always during the year, of the fiction programs produced and exhibited by open television channels in their respective countries. The results of this monitoring are presented through the peculiarities and trends of the TV fiction in each country and in a comparative chapter that provides a synthesis of these results. It is necessary to note the improvement over these ten years of a *unified methodological protocol* adopted by all Obitel research teams gathering mixed techniques and procedures, conventions and concepts. All this research work is to provide the researchers and practitioners of communication with both synchronic and diachronic view of the complex transformations that are affecting television, specifically in the Ibero-American context.

As usual, Obitel elects a theme of the year, which, for this 2015 Yearbook, is “gender relations in television fiction”. The aim is to analyze the continuities and the changes both in the approach to and in the gender representation in the TV fictions of each country. The main goal is to observe how fictions represent and incorporate in their plots the intense changes that have undergone sexuality and affection in our societies. The analysis addresses the construction of characters and the heteronormative and homonormative relationships, as well as the various nuances with which the feminine and the masculine are represented nowadays in TV fiction.

