

IBERO-AMERICAN OBSERVATORY OF TELEVISION FICTION

OBITEL 2013

Social Memory and Television Fiction in Ibero-American Countries

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COMPARATIVE SYNTHESIS FROM OBITEL COUNTRIES IN 2012

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This first part of the Obitel Yearbook presents a comparative, synthetic panorama of the main data of the monitoring carried out in 2012 about the production and circulation of new released TV fiction shows in the Ibero-American countries this year.

The report deals with 75 broadcast channels, both private and public, with national penetration, based on the 12 countries that constitute the geo-cultural scope of Obitel.¹

Table 1. Obitel countries and examined channels – 2012

Obitel countries	Private channels	Public channels	Broadcaster total
Argentina	América 2, Canal 9, Telefé, El Trece	Televisión Pública	5
Brazil	Globo, Record, SBT, Band, Rede TV!	TV Brasil	6
Chile	UCV TV, Canal 13, Telecanal, Red , Chilevisión, Mega	TVN	7
Colombia	RCN, Caracol, Canal Uno	Señal Colombia, Canal institucional	5
Ecuador	Telemazonas, RTS, Ecuavisa, Canal Uno	ECTV, Gama TV, TC Televisión	7
Spain	Antena3, Tele5, Cuatro, LaSexta	La1, La2	6²

¹ In 2012, Peru joined Obitel.

² Spain has 30 autonomous TV networks, not analyzed in this comparative chapter, which collects only the networks that have national offer in each country. The most significant data on these regional or local networks can be found in the chapter on Spain in this Yearbook.

United States	Azteca America, Estrella TV, MundoFox, Telemundo, UniMás, Univisión, V-me		7
Mexico	Televisa, TV Azteca, Cadena Tres	Once TV, Conaculta	5
Peru	Frecuencia Latina, América Televisión, Panamericana Televisión, ATV, Global TV	TV Perú	6
Portugal	SIC, TVI	RTP1, RTP2	4
Uruguay	Montecarlo TV, Saeta, Tele-doce / La Tele	Televisión Nacional (TNU)	4
Venezuela	Canal I, Globovisión, La Tele, Meridiano, Televen, TV Familia, Vale TV, Venevisión	ANTV, Tves, C.A. Tele Sur, VTV, Vive TV	13
Total	54	21	75

Source: Obitel

From the universe of 75 national broadcast channels in the 12 Obitel countries, the private-owned networks represented 54 (72%), that is, more than twice the public ones, which totaled 21 (28%). The only country that has a balance between private and public networks is **Portugal**. In **Colombia**, **Ecuador** and **Mexico**, the number of public networks is much closer to that of private ones. In other countries, there is a predominance of private networks. The **United States** is the only country in which there are no public channels, in our case, catering to Hispanic demographics.

1. Audiovisual context in Ibero-American countries

Some facts command our attention in the **panorama of communications** in the countries of the Obitel scope. The first of them refers to the scenario of transformation that we have observed in relation to the new ways of consuming TV content. The subject, which was the annual theme of the 2010 Yearbook, has been highlighted in the reports made by the Obitel since then, and still appears as one of the big challenges for companies focused on measuring

ratings according to talks in some countries. New methodologies for audience measurement are sought in a context of encompassing and complex transformations of technologies of production, broadcast and reception of media, giving origin to the so-called communication or media ecosystem.

These transformations have a notable impact in the “arts of doing” and the “arts of saying” (De Certeau, 2007) of the traditional media based on verticality of communication processes. In this context, it was noted in Obitel countries, in 2012, an expressive increase in the use of the Internet, mobile phone and the consolidation of digital media as platforms of information and communication. The dynamics of this movement has as a source the rise in the number of users of social networks and the increase of the offering of TV content for mobile platforms.

The challenge thus placed, as much for academic researchers as for those in companies that measure ratings, is mainly in the search for mechanisms of comprehension of new arts of doing and arts of saying that find their *locus* by excellence in social networks and mobile reception and distribution devices of TV content, characterizing mass self-communication (Castells, 2009). The concern with this search is behind each chapter from countries that are part of the current Yearbook, as well as the summary that we present in this comparison piece.

Another aspect that deserves recognition in the Ibero-American scenario of television in 2012 refers to the policies of communication devoted to increasing the offer of national TV content, as is the case of **Argentina**, **Ecuador** and, mainly, **Brazil**.

Panorama of the ratings

In the scenario of **ratings** in 2012, one can see the attention that **Mexico**, **Brazil** and **Portugal** have given to the employment of mediation techniques to map the movement of audiences that are no longer circumscribed to the content broadcast exclusively by the television platform. This movement, followed by Obitel since 2010,

is marked by multiple possibilities of reception, demanding differentiated methodologies to follow, for instance, the consumption of fiction through mobile devices and Video on Demand (VoD).

In **Mexico**, there is a highlight for the broadcast of fictional content from Televisa on the VoD platform Netflix. In **Argentina**, there was the maintenance of the general rating of broadcast TV with America2 leading in ratings and Telefé in share. In **Brazil**, Globo still leads with a major advantage both in ratings and share of fiction programming. Meanwhile, in **Colombia**, we note an increase of Caracol channel, due to its successful fiction programming, which surpassed RCN in both ratings and share for the first time in a long while. In **Ecuador**, the leading network in ratings and share was Ecuavisa, while TC Televisión led the ratings in fiction programming. In **Spain**, Tele5 led in terms of share. In this country, the duration of TV consumption has reached a new daily record, reaching 46 minutes per spectator. Not only that, but fiction was the leading genre with the most space in the Spanish programming schedule. Televisa kept its leadership in **Mexico**, and in **Portugal** TVI commanded the ratings and share, while SIC gained ground during prime time through the broadcast of Brazilian telenovelas. In **Uruguay**, the network with the highest ratings and share was Teledoce/La Tele, and in **Venezuela** Venevisión kept its leadership, with an expressive 80% of the total audience. In the **United States**, Univision Communications led comfortably the ratings, especially when you add the numbers of the two sister networks (Univisión and Unimás), almost reaching 70%.

Advertising investment

Even in a scenario that is increasingly marked by the competition with digital media, there was a growth in the **advertising investment** in broadcast TV in **Argentina, Brazil, Colombia, Mexico** and **Peru**.

In **Spain** and **Portugal**, the economic crisis was blamed as the main cause on diminishing advertising investment in these two

Iberian countries. In **Argentina**, despite an increase in advertising investment, time dedicated to broadcast TV advertising has fallen. Even in a situation of diminishing investment, in **Portugal**, TV received 75% of all advertising investment. In **Peru**, it reached the 72% mark, while in **Brazil, Ecuador** and **Mexico**, TV has received more than half of the advertising investment.

In **Brazil**, the most important advertisers were those in retail, beauty products, financial institution and beverages. In **Venezuela**, they were food, health, clothing, and, as a highlight, advertising of insurance and security services. In **Spain, Ecuador** and **Venezuela**, among advertisers, the public institutions were of note. When it comes to advertising investment in Internet and social networks, one observes significant growth in **Brazil, Spain, Portugal** and **Uruguay**.

As to television genres, **Colombia** is notable in time slots that broadcast fiction as those who received the most advertising investment, while in **Ecuador**, it was verified that between 2007 and 2011, telenovelas received a third of advertising investment. In **Mexico**, the highlight were the so-called “brand telenovelas”, productions that utilized a model known as “narrative advertising”, a format that presents a certain brand as a narrative element.

Merchandising and social merchandising

The countries of the Obitel area continue to show commercial merchandising, as well as product placement, inserted in the plot of its fiction. The practice is most common in countries such as **Argentina, Brazil, Colombia, Mexico** and **Peru**, and is concentrated in prime time. The most commonly advertised products are home appliances, food and cosmetics. It should be noted that the practice is prohibited in **Venezuela**.

In many countries, fictional narratives present social themes dealt with in an educational manner, the so-called **social merchandising**. In 2012, one of the presented themes was discrimination, used in fiction in **Argentina**, in the miniseries *El paraíso*, *Los pibes del Puente* and *La viuda de Rafael*; in **Brazil**, in the telenovelas

Avenida Brasil and *Aquele beijo*; in **Mexico**, in the series *Kipatla: para tratarnos igual*; and in **Peru**, in the series *Solamente Milagros* (seasons 1 and 2) and in the miniseries *Conversando con la luna*. Bullying was also dealt with in the series *Graduados*, from **Argentina**, and in the soap opera *Malhação* and in the telenovela *Rebelde*, both in **Brazil**. Both countries also presented a common theme of domestic violence against women, in the telenovela *Maltratadas*, from **Argentina**, and the telenovelas *Rebelde* and *Corações feridos*, from **Brazil**, as well as in episodes of the series *Tu decides*, from **Venezuela**.

Fiction in **Brazil** also inserted in their plots subjects like child adoption, in the telenovelas *Salve Jorge* and *Vidas em jogo*, human trafficking in the telenovela *Salve Jorge* and maids' rights in the telenovela *Cheias de charme*. **Mexico** presented the discussion of fighting drug dealing in the series *La teniente* and working conditions of the Red Cross in the series *Paramédicos*.

An important aspect of social merchandising refers to the social-educational actions that strongly affect in social campaigns away from the screen. That happened in **Brazil** with the participation of the actresses from the telenovela *Cheias de charme* in a campaign for maids' rights promoted by the United Nations for Gender Equality and Empowering of Women (ONU Women) and the International Labor Organization (ILO); and the actors of a telenovela from **Colombia** that participated in the "Caminata Solidaridad por Colombia" and the "Carnaval de Barranquilla", humanitarian and social campaigns.

Communication policies

Two facts of **communication policies** gained relevance in the scenario of *Obitel* countries: the implementation of Digital Terrestrial Television (DTT) and the adoption of specific measures in relation to the production and transmission of audiovisual content.

Different stages are observed in the countries analyzed when it comes to the implementation of DTT. **Portugal** celebrated the end

of analogic transmission in April 2012, while **Uruguay** approved, in May of the same year, the regulation for the creation of digital TV in the country. The same happened to **Ecuador**, which had approved, in October 2012, the transition plan for DTT. An in **Colombia**, the implementation of DTT is undergoing, with coverage only for major cities like Bogota and Medellin. As is the case in **Peru**, which has started digital transmissions in 2010 and is still undergoing its implementation, in **Chile**, DTT is in a similar situation, without proper legislation to subsidize it. In the country, there is a debate over the capacity of the advertising market to support the demands of segmentation of digital channels, which are in direct competition with pay TV.

As far as television content production is concerned, there was a common adoption of measures and legislation in all Obitel countries to not only safeguard the broadcast of national content, but also to promote the development or strengthening of their national industry. In **Brazil**, the main changes are a product of Law 12,485/2012, known as the “cable law”, which requires a quota of national fiction in subscription channels. This policy has been causing very important changes in the Brazilian audiovisual scenario and is responsible for the formation of tendencies such as: the increase in the number of independent production companies; migration of cinema and advertising professionals to TV; a proportionality in national and independent channels in packages offered by cable operators; and an increase in resources available for television production. This new production force has allowed the uprising of some productions marked by experimentation in themes and fiction formats. In **Argentina**, the Law of Services and Audiovisual Communication has been in the works since 2009. Not only that, but the Instituto Nacional de Cine y Artes Audiovisuales is still marching forward with the development of the Banco Audiovisual de Contenidos Universales Argentino, which has pushed national audiovisual production from independent companies. Something similar is taking place in **Ecuador**, which plans to accelerate national production of audiovisual

content to adapt to the digital model (through the Plan Maestro de Transición a la Televisión Digital Terrestre en el Ecuador, approved in 2012), since the programming in the country is strongly marked by foreign content.

In **Uruguay**, the creation of the Consulting Committee for the rights of children and adolescents, freedom of expression and media has created debates over the laws of communication. Also, in Peru, the Consejo Consultivo de Radio y Televisión (CONCORTV) has made public hearing across the country that brought to attention subjects such as infancy, gender and equality.

On the other hand, **Venezuela** highlights that the policies of intervention by the government worry journalists, academics and human rights activists, due to the control of information and censorship, which have obscured the violence in the country. In **Mexico**, the popular movement *#YoSoy132* has grown in social networks, denouncing the favoritism that the media has given to then-candidate and current president, Peña Nieto. The movement, composed mainly of university students, also demanded rights regarding the democratization of communications. In **Portugal**, the government presented projects for the concession of public channels of RTP to private sectors in an effort to reduce public spending. In **Colombia**, there was the establishment of a policy of tax reduction with the objective of attracting foreign film production to the country.

As for the broadcast system, there are changes noted mainly in **Chile, Spain** and the **United States**. The television market in **Chile** continues to present changes due to the privatization of networks, the digital transition of TV and the acquisition or fusion between networks. The CHV channel (formerly the University of Chile channel), acquired in 2010 by Turner Broadcasting System, from Time Warner, released an ambitious project that includes the creation of new studios with the intent to produce content for international and national TV. **Spain** suffers changes especially related to the fragmentation of the television system and the economic crisis. In 2012, Tele5 and Cuatro networks underwent a fusion, while Antena3 ab-

sorbed LaSexta. In this crisis situation, even autonomous networks are in risk of privatization. The **United States** undergoes a moment of repositioning of networks, which seek audience among younger viewers. Telefutura is now called UniMás, and the MundoFox channel was created with programming from Colombian RCN.

Public TV

In a general manner, **public TV** channels of Obitel countries are facing difficulties to reach or impact bigger audiences. In **Brazil**, the only public channel, TV Brasil, is having problems with analogic reception within the country, despite having an international channel, TV Brasil-Canal Integración, which broadcasts through satellite to Latin American countries, the United States, Portugal and Africa. Public TVs from **Portugal** and **Spain** suffer from the economic crisis as mentioned earlier, with the possibility of joining the private domain. In **Colombia**, despite the educational value and the culture of its programming, public channels are facing low ratings. **Argentina**, on the other hand, continues to invest on its national public network, which also broadcasts open digital TV channels.

As for fictional content, in **Mexico**, public channels sought to modify stereotypes of natives presented as being submissive and ignorant, while fictionalizing governmental actions of combat against organized crime. In **Ecuador**, the public channel ECTV presented the largest national production, with fictional shows in different formats but also broadcast series from the United States and Japanese and Korean telenovelas. **Venezuela** presented content imported from Japan, South Korea, China, France, Italy and the UK.

The national reach of public channels was largely utilized in **Peru** and **Venezuela** for the placement of commercials from the government and official acts. In **Peru**, the last chapter of the only fiction produced in the year by TV Perú was interrupted for the transmission of the president's speech, which did not allow the airing of the last ten minutes of that chapter.

Pay TV

Also in relation to pay TV, it can be observed in the Obitel countries diverse situations that go from the growth and expansion of the sector, as it has happened in **Brazil, Colombia, Mexico** and **Uruguay**, all the way to the suspension of some services and the strong growth of taxes as registered in **Spain**.

Colombia, Uruguay and **Brazil** presented a growth in the number of subscribers. In **Brazil**, one should emphasize the important growth in the base of pay TV due to the ascension of the so-called “new C class”, a fact that has been noted in the last two Obitel Yearbooks. Also, there is the strong stimulus in national production due to the “new cable law”, established in 2012.

In **Argentina**, pay TV possesses great penetration, reaching 76% of residencies. **Chile** and **Venezuela** demonstrate the intention of reformulating and/or regulating the sector in the future. In the **United States**, the sector showed little movement, with special attention to the expansion of Univisión. In **Portugal** there were changes in methodologies of measuring audiences, a fact that highlighted the role of cable TV. It is interesting to note that **Peru** registered the presence of informal pay TV companies operating in the country.

Information and communication technologies

It was observed in the Obitel countries, in 2012, the tendency of the increase in the use of Internet and mobile telephony, as well as the consolidation of digital media as platforms of information and communication. Television companies sought to expand the offer of content for **mobile technologies**. Not only that, but users of social networks continued to grow. Facebook has achieved leadership in **Brazil** and **Colombia**. In **Portugal**, the use of Internet has become more intense among students and in higher socials classes, while in **Brazil** the increase in Internet use is due to the growth of the C class, responsible for half the access of Facebook and Twitter.

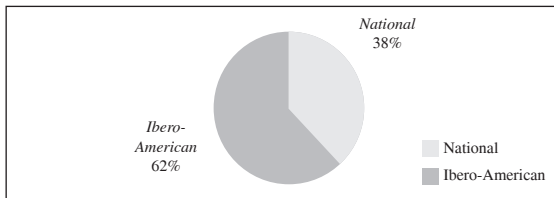
As for **digital technology**, it can be noted in **Mexico**, despite the ongoing digital transition, that a great part of the population does not own the equipment necessary to receive digital content. **Peru**, through América Televisión, has produced digital content via wireless technology for cellphones with a digital tuner and **Brazil** offered its television programming in several mobile screens. In **Argentina** there is a highlight in the production of webseries for cellphones, while in **Spain** there is a notable production of content for iOS (iPhone) and Android platforms. In **Chile** and **Venezuela**, as far as telephony is concerned, the number of cellphones is now higher than the population.

In the Obitel scope, it has been noted that in 2012 the relation between television and Internet has grown closer and it is confirmed by convergence and transmediation processes.

2. Comparison of TV fiction in Ibero-American countries in 2012

In this Obitel section, we offer a synchronic and diachronic comparative panorama of the last four years of observation in the countries members of the network. The results of the analysis of the year reported are underlined for obvious reasons, but a special effort has been made in order to give it a historical dimension so as to have a trend perspective in the development and exchange of production, broadcast and reception of TV fiction in the area.

Table 2. Offer of hours of national and Ibero-American fiction 2009-2012

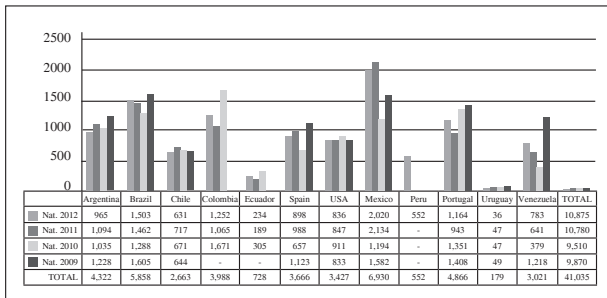


GLOBAL OF- FER OF HOURS	2012		2011		2010		2009		TO- TAL
	Na- tional	Ibero	Na- tional	Ibero	Na- tional	Ibero	Na- tional	Ibero	
	10,875	18,915	10,780	20,220	9,510	20,702	9,690	13,769	
TOTAL	29,790	31,000	30,212	23,459	114,461				

Source: Obitel

The global **national and Ibero-American offer** has decreased with respect of the previous year, although the total national fiction offer increased to a little over 100 hours, partly due to the incorporation of **Peru**, but also because countries such as **Brazil, Ecuador** and **Colombia** increased the number of national fiction hours considerably.

Table 3. Offer of hours of national and Ibero-American fiction per country 2009-2012³



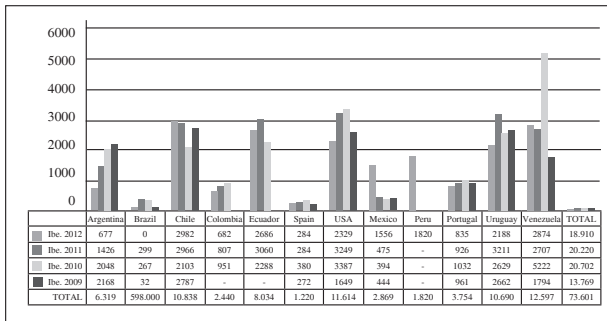
Source: Obitel

The offer of hours of national fiction is the most faithful evidence of the productive capacity of the industries in each country. As it can be observed in Table 3, **Mexico, Brazil and Portugal** form the group of countries with the largest production of national fiction in the past four years, followed by the second group formed by **Argentina, Colombia and Spain**. The third group is composed by the

³ In all the tables an empty space represents the country's absence in that reference year. When 0 appears, it means that that country did not submit any reference data.

United States, Venezuela and Chile, and in fourth place, **Ecuador, Peru and Uruguay**.

The yearly offer of national fiction hours has increased in most countries, which is an indicator of more time of national fiction on the screen, with the exception of **Spain, Chile, the United States and Argentina**, where this number has decreased as compared to the previous year.

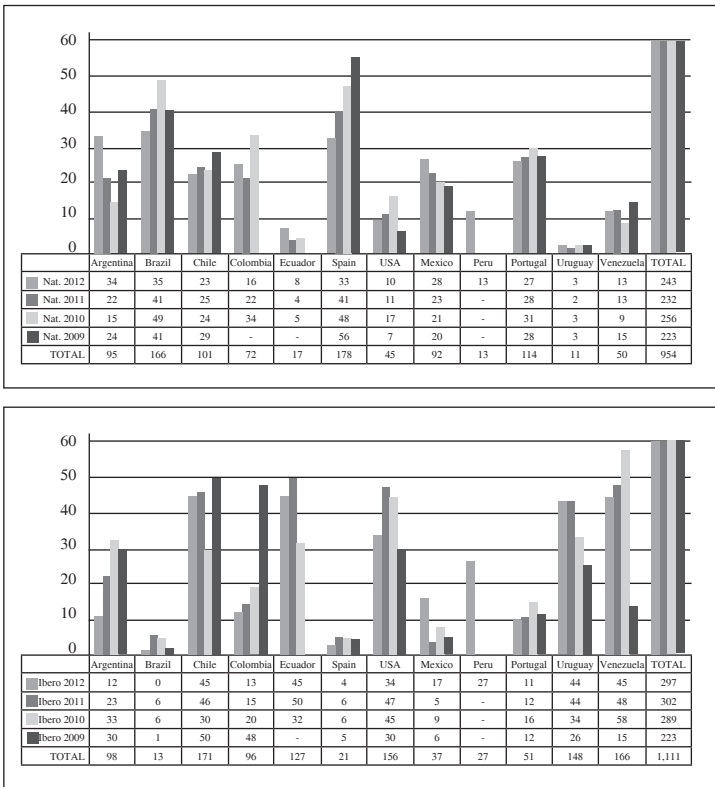


Source: Obitel

The Obitel countries that broadcast the most Ibero-American fictions are **Chile, Ecuador, the United States, Peru, Uruguay and Venezuela**. However, the tendency is not the same in this respect, since whereas **Ecuador, the United States and Uruguay** have decreased the number of hours of Ibero-American fiction, **Chile and Venezuela** have increased the broadcast of this fiction slightly in 2012.

Peru is incorporated to this list of countries that import Ibero-American fiction, since the number of national fiction hours is three times smaller than the number of Ibero-American fiction hours. The case of **Brazil** stands out because in 2012 they did not present any titles of Ibero-American fiction.

Table 4. Offer of national and Ibero-American fiction titles 2009-2012



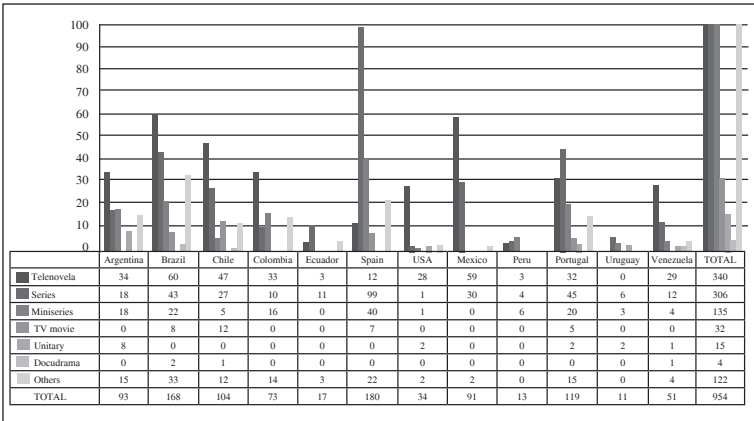
Source: Obitel

With the exception of **Argentina**, **Ecuador** and **Mexico**, which increased the production of titles in their national fiction, and **Venezuela**, which maintained the same number as the previous year, national production of fiction titles diminished in the remaining Obitel countries. The case of **Ecuador** must be pointed out, whose fiction titles increased 50% in the 2011-2012 period. The decrease in national fiction titles in **Portugal** and the **United States** was minimal, whereas in the remaining countries it was up to 25%.

What would be the reasons for such decrease? According to what has been reported in each of the chapters in this Yearbook, some countries like **Portugal** and **Spain** decreased their production due to economic problems that held back fiction production in public channels. In the case of **Brazil**, **Colombia** and **Chile**, the decrease in the number of titles is due to business factors, since some networks that produced fiction did not release any titles in 2012, which, like in the case of **Brazil**, did not mean a decrease in the number of hours of fiction broadcast.

With the exception of **Uruguay**, which maintained on its screens the same number of Ibero-American fictions as the previous year, and **Mexico**, which increased significantly its production in this category, the rest of the Obitel countries decreased their offer of Ibero-American fiction titles. At the same time, **Chile**, **Ecuador**, **Uruguay** and **Venezuela** incorporated more than 40 Ibero-American fiction titles in the program offer.

Table 5. Formats of national fiction and number of titles 2009-2012



Source: Obitel

Table 5, which gives the exact number of fiction titles and formats in the Obitel member countries from 2009 to 2012, evidences the size of the industries in each of these countries; for example, **Spain and Brazil** are leaders in terms of title production, followed by **Chile** and **Portugal**, and the case of **Mexico** stands out in spite of the fact that, although it only has 91 titles, it maintains its export capacity. The same goes for **Argentina** and **Colombia** that maintain their dominance due to their capacity to sell scripts or franchises of their fictions.

In relation to the formats, the telenovela continues to be the queen of fiction, although the series have had a steady growth that threatens to overthrow that dominance, since it is only 40 titles short. The telenovela is still the most important product in countries such as **Brazil** and **Mexico**, which stand out in the number of fictional productions with 60 and 59 national titles. **Chile** has 47 telenovela titles while **Argentina, Colombia, Portugal, the United States** and **Venezuela** are in the range of 30 titles. **Ecuador** and **Peru** only produced 3 titles in this fiction format.

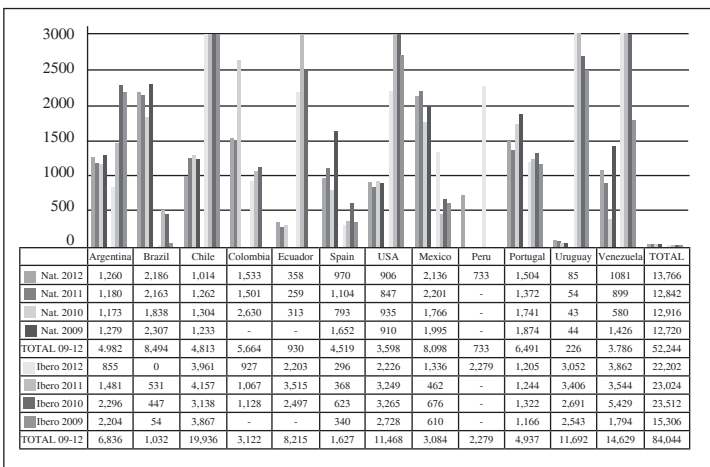
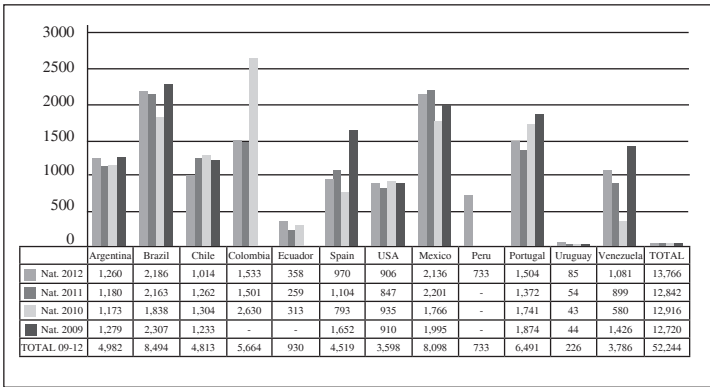
The series format continues to be the highest ranking in **Spain** with almost 100 titles. **Brazil** and **Portugal** follow with 43 and 42 respectively, while **Mexico** takes the fourth place with 30. These data indicate in general a greater production in the Ibero-American fiction series format, although there are Obitel countries such as **Peru** and the **United States** that produced fewer than 5 and **Uruguay** with 6 titles.

An unequal increase among the countries is also noticed in the miniseries format. While **Spain** produced the most miniseries titles with 40, **Brazil, Portugal** and **Colombia** are in the 20-title range in 2012.

In the TV movie format, **Chile** and **Brazil**, with 12 and 8 titles respectively, are the leaders, followed by **Spain**, with 7 titles, and they are almost the only ones producing this type of format. **Argentina** stands out in the unitary format with 8 titles, followed by the **United States** and **Uruguay**, with 2 each, and **Venezuela**, with one

title. The remaining Obitel member countries do not produce this type of format or, as it is the case of **Mexico** that does produce it, but did not release any titles in 2012. As to the docudrama, only **Brazil**, with 2 titles, **Chile** and **Venezuela**, with one each, are represented.

Table 6. Offer of national fiction chapters/episodes 2009-2012



Source: Obitel

Brazil and **Mexico** stand out here, with over two thousand national fiction chapters or episodes, followed by **Colombia** and **Portugal**, with more than one thousand five hundred, all of them in

2012. The country that recorded the least production in this category is **Uruguay**, with just 85, followed by **Ecuador**, **Peru** and **Spain** that did not surpass 1,000. However, it must be pointed out that both **Uruguay** and **Ecuador** have had a very significant increase in their national fiction production as compared to the previous year reported, since their increase is around 30%.

In relation to the 2009-2012 period, **Brazil** and **Mexico** maintain a great advantage with respect of the rest of the *Obitel* countries, for they have over 8,000 chapters, while their closest competitors have around four and three thousand episodes.

This year of 2012 was an important year in terms of titles increase in the *Obitel* scope, since there was a growth of almost 1,000 chapters or episodes with respect of 2011. It is significant to think about the translation of the number of chapters or episodes in long or short fiction production and about the cultural valuation and productive capacity demonstrated by a country.

As to Ibero-American fiction chapters and episodes, the majority of the *Obitel* countries decreased their register. **Brazil** stopped broadcasting Ibero-American fiction altogether and **Mexico** and **Venezuela** were the only countries that increased their broadcast of Ibero-American fiction considerably, with more than 1,300 cases. In spite of the cases of these two latter countries, as a whole, there is a decrease of 1,000 chapters with respect of the year 2011.

Likewise, the graph presents those countries that depend on fiction import; for example, **Chile**, **Ecuador**, the **United States**, **Uruguay**, and **Venezuela**. In 2012, **Peru**, in turn, appears to show that tendency, for it was one of the countries that broadcast the most Ibero-American episodes.

Table 7. Co-productions 2009-2012

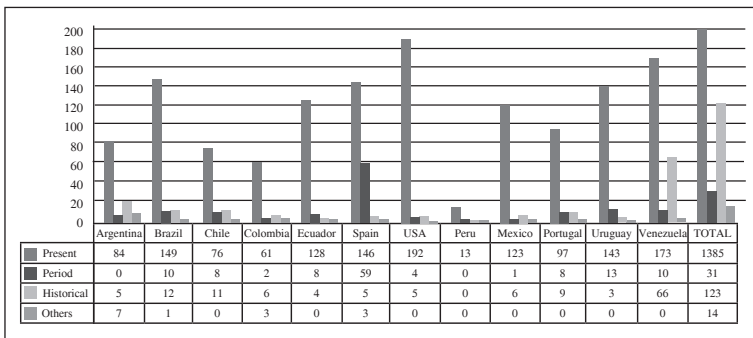
CO-PRODUCTIONS	Argentina	Brazil	Chile	Colombia	Ecuador	Spain	USA	Mexico	Peru	Portugal	Uruguay	Venezuela	TOTAL
2012	0	1	0	0	0	2	3	1	7	2	9	0	25
2011	1	0	0	3	6	0	3	0	-	0	1	2	16
2010	1	3	0	0	0	2	1	1	-	1	3	0	12
2009	3	0	2	-	-	6	0	1	-	0	4	2	18
TOTAL 2009-12	5	4	2	3	6	10	7	3	7	3	17	4	71

Source: Obitel

As to co-productions, **Uruguay** and **Peru** are the ones that made the most in the year; the former stands out with nine and the latter with seven. The **United States** follows them with three, **Spain** and **Portugal** with two each and **Mexico**, which is not making co-productions lately, scores one in 2012. In spite of the few cases of co-production in 2012, it is possible to notice an increase in relation to 2009, which may be due to the Peruvian case, since 18 cases were registered in 2009 and 25 in 2012.

In relation to the 2009-2012 period, **Uruguay** and **Spain** are the countries that use the co-production model the most. The case of the **United States** stands out for it is a country whose fiction industry has grown in terms of this type of process. The case of **Argentina** is characteristic because, although it has made only five co-productions, it remains strong due to the creative structure that it has been known to exploit since 2009.

Table 8. Time in which the fiction is set per title 2009-2012



Source: Obitel

Table 8 shows the **time** in which the fiction is set since 2009 and the numbers presented are totals of that sum. It is possible to observe here that most Ibero-American fiction is set in the present time. This does not necessarily mean that there is no reminiscence of the past, precisely the topic of the year in this 2012 analysis, because the reconstruction of memory is rather portrayed in the way in which we look to the past from the present.

Historical fiction is the second in importance, although the number of titles only represents less than 10% of the titles referring to the present among the Obitel member countries since 2009. Period fiction has 31 titles and that is due to the high production costs associated with its manufacture.

As to the countries, **Spain** is the country exhibiting the most period fiction followed by **Uruguay, Brazil, Ecuador** and **Chile**. However, in the historical fiction category, it is **Venezuela** that stands out with a large number of titles, 66, while **Brazil** presents 12 and **Chile** 11 titles of this type of fiction. Countries like **Mexico, Ecuador, Peru** and **Uruguay** are presented as industries where the present is the main time reference in their fictions, although this does not mean that from there awareness is generated about current issues, as it does happen with **Brazil** or, more recently, with **Argentina** and **Colombia**.

3. The ten most viewed fictions in the year

As it may be observed in the comparative presentation of all the top ten titles in each country, **Brazil** continues to be the one with the most fiction titles placed on this ranking at the Ibero-American level, occupying eight of the first ten spots. The two other titles correspond to two countries: **Chile** in the eighth and **Mexico** in the tenth spot.

If this parameter is expanded to the first 20 titles, the rating supremacy attained by **Brazil** and **México** is combined with the audience levels achieved by countries like **Chile**, which has four titles, **Argentina**, with one title, and, surprisingly, **Uruguay**, which placed a Brazilian telenovela on the 19th spot. All in all, **Brazil** has 11 titles in the first 20 spots, taking into consideration that *Insensato corazón*, broadcast in **Uruguay**, is a Brazilian telenovela that was broadcast in that country.

**Table 9. The ten most viewed titles:
origin, format, rating and share**

	Title	Aud. %	Share %	Format	Channel	Network	Private or public TV	Country of script origin	Country where it was aired
1	<i>Fina estampa</i>	42.12	67.30	Tele-novela	Globo	Globo	Private	Brazil	Brazil
2	<i>Avenida Brasil</i>	41.51	66.50	Tele-novela	Globo	Globo	Private	Brazil	Brazil
3	<i>Cheias de charme</i>	33.92	58.30	Tele-novela	Globo	Globo	Private	Brazil	Brazil
4	<i>Salve Jorge</i>	32.80	56.40	Tele-novela	Globo	Globo	Private	Brazil	Brazil
5	<i>Tapas & beijos</i>	27.83	48.00	Series	Globo	Globo	Private	Brazil	Brazil
6	<i>Aquele beijo</i>	27.49	50.30	Tele-novela	Globo	Globo	Private	Brazil	Brazil
7	<i>A grande família</i>	27.48	48.40	Series	Globo	Globo	Private	Brazil	Brazil
8	<i>Soltera otra vez</i>	26.80	37.00	Tele-novela	Canal 13	Canal 13	Public	Argentina	Chile
9	<i>Amor eterno amor</i>	26.16	49.60	Tele-novela	Globo	Globo	Private	Brazil	Brazil
10	<i>Abismo de pasión</i>	25.83	37.25	Tele-novela	Canal 2	Televisa	Private	Mexico	Mexico
11	<i>Los 80 más que una moda</i>	25.80	37.50	Series	Canal 13	Canal 13 A.Wood	Public	Spain/Chile	Chile
12	<i>Amores verdaderos</i>	25.64	38.96	Tele-novela	Canal 2	Televisa	Private	Argentina	Mexico
13	<i>Doce de mãe</i>	25.60	47.40	TV movie	Globo	Globo	Private	Brazil	Brazil
14	<i>Guerra dos sexos</i>	24.92	48.20	Tele-novela	Globo	Globo	Private	Brazil	Brazil
15	<i>Porque el amor manda</i>	24.15	37.02	Tele-novela	Canal 2	Televisa	Private	Colombia	Mexico
16	<i>Graduados</i>	23.60	33.43	Series	Telefé	Underground Contenidos/ Endemol Argentina/ Telefé	Private	Argentina	Argentina
17	<i>Por ella soy Eva</i>	23.60	35.46	Tele-novela	Canal 2	Televisa	Private	Colombia	Mexico
18	<i>Pobre Rico</i>	20.70	33.70	Tele-novela	TVN	TVN	Public	Chile	Chile
19	<i>Insensato corazón</i>	20.70	32.00	Tele-novela	Teledoce	TV Globo	Private	Brazil	Uruguay
20	<i>Separados</i>	19.50	27.50	Tele-novela	TVN	TVN	Public	Chile	Chile

21	<i>Dulce Amor</i>	19.27	29.78	Tele-novela	Telefé	LC Acción Producciones / Telefé	Private	Argentina	Argentina
22	<i>Herederos de una venganza</i>	19.07	30.17	Tele-novela	El Trece	Pol-ka	Private	Argentina	Argentina
23	<i>La que no podía amar</i>	18.73	29.59	Tele-novela	Univision	Televisa	Private	Mexico	USA
24	<i>Abismo de pasión</i>	18.24	28.3	Tele-novela	Univision	Televisa	Private	Mexico	USA
25	<i>Qué bonito amor</i>	18.24	30.19	Tele-novela	Canal 2	Televisa	Private	Colombia	Mexico
26	<i>El hombre de tu vida</i>	18.16	24.46	Miniseries	Telefé	100 bares	Private	Argentina	Argentina
27	<i>Amores verdaderos</i>	18.16	28.27	Tele-novela	Univision	Televisa	Private	Mexico	USA
28	<i>La dueña</i>	18.12	25.83	Tele-novela	Telefé	Telefé	Private	Argentina	Argentina
29	<i>Amor bravío</i>	17.91	29.56	Tele-novela	Canal 2	Televisa	Private	Mexico	Mexico
30	<i>Peleles</i>	17.30	25.80	Tele-novela	Canal 13	TVN	Public	Chile	Chile
31	<i>Sos mi hombre</i>	17.20	29.00	Tele-novela	Teledoce	Polka	Private	Argentina	Uruguay
32	<i>Un refugio para el amor</i>	16.94	32.21	Tele-novela	Canal 2	Televisa	Private	Venezuela	Mexico
33	<i>La familia peluche</i>	16.87	27.65	Series	Canal 2	Televisa	Private	Mexico	Mexico
34	<i>Al fondo hay sitio (4th season)</i>	16.56	53.82	Tele-novela	América Televisión	América Televisión	Private	Peru	Peru
35	<i>Reserva de Familia</i>	16.30	22.40	Tele-novela	TVN	TVN	Public	Spain	Chile
36	<i>Aquí mando yo</i>	16.30	30.90	Tele-novela	TVN	TVN	Public	Chile	Chile
37	<i>Por ella soy Eva</i>	15.82	25.46	Tele-novela	Univision	Televisa	Private	Mexico	USA
38	<i>La mujer del vendaval</i>	15.76	28.99	Tele-novela	Canal 2	Televisa	Private	Venezuela	Mexico
39	<i>Amor bravío</i>	15.56	25.56	Tele-novela	Univision	Televisa	Private	Mexico	USA
40	<i>Dama y Obrero</i>	15.50	33.00	Tele-novela	TVN	TVN y Alce	Public	Chile	Chile
41	<i>Mi amor el wachimán</i>	15.42	46.11	Miniseries	América Televisión	Del Barrio Producciones	Private	Peru	Peru
42	<i>El Remplazante</i>	15.40	22.50	Series	TVN	Parox	Public	Chile	Chile

43	<i>Sos mi hombre</i>	15.27	21.86	Tele-novela	El Trece	Pol-ka	Private	Argentina	Argentina
44	<i>Dancin' Days</i>	15.10	30.90	Tele-novela	SIC	SIC/ SP Televisão/ TV Globo	Private	Brazil/ Portugal	Portugal
45	<i>Cachito de cielo</i>	15.05	27.56	Tele-novela	Canal 2	Televisa	Private	Mexico	Mexico
46	<i>Mi problema con las mujeres</i>	15.98	26.64	Miniseries	Telefé	13 Mares Producciones & Vincent Entertainment Telefé	Private	Peru	Peru
47	<i>Escobar el patrón del mal.</i>	14.95	38.15	Series	Caracol Televisión	Caracol Televisión	Private	Colombia	Colombia
48	<i>Passione</i>	14.80	29.00	Tele-novela	Teledoce	TV Globo	Private	Brazil	Uruguay
49	<i>El Astro</i>	14.80	25.00	Tele-novela	Teledoce	TV Globo	Private	Brazil	Uruguay
50	<i>Una familia con suerte I</i>	14.78	24.49	Tele-novela	Univision	Televisa	Private	Mexico	USA
51	<i>Mi amor mi amor</i>	14.59	22.44	Tele-novela	Telefé	El árbol Endemol Argentina Telefé	Private	Argentina	Argentina
52	<i>Escrito en las estrellas</i>	14.50	28.00	Tele-novela	Teledoce	TV Globo	Private	Brazil	Uruguay
53	<i>Cuchicheos</i>	14.20	27.50	Tele-novela	Teledoce	TV Globo	Private	Brazil	Uruguay
54	<i>Herederos de una venganza</i>	14.20	24.00	Tele-novela	Teledoce	Pol-ka	Private	Argentina	Uruguay
55	<i>La reina de las carretilas</i>	14.11	43.37	Miniseries	América Televisión	Del Barrio Producciones	Private	Peru	Peru
56	<i>Violeta se fue a los cielos</i>	14.10	19.20	TV movie	CHV	A.Wood	Private	Peru	Chile
57	<i>Fina estampa</i>	14.10	28.00	Tele-novela	Teledoce	TV Globo	Private	Brazil	Uruguay
58	<i>Águila Roja</i>	13.80	29.80	Series	TVE1	Globomedia	Public	Spain	Spain
59	<i>El capo 2</i>	13.70	21.50	Tele-novela	TC	RCN	Private	Colombia	Ecuador
60	<i>Los únicos</i>	13.21	19.55	Comedy	El Trece	Pol-ka	Private	Argentina	Argentina
61	<i>Un refugio para el amor</i>	13.07	22.73	Tele-novela	Univision	Televisa	Private	Mexico	USA

62	<i>Lobo</i>	13.00	22.32	Tele-novela	El Trece	Pol-ka	Private	Argentina	Argentina
63	<i>El combo amarillo 3D (3rd season)</i>	13.00	22.20	Series	Ecu-avisa	Ecuavisa	Private	Ecuador	Ecuador
64	<i>Louco Amor</i>	13.00	29.20	Tele-novela	TVI	TVI / Plural Entertainment	Private	Portugal	Portugal
65	<i>El combo amarillo (2nd season)</i>	12.90	21.30	Series	Ecu-avisa	Ecuavisa	Private	Ecuador	Ecuador
66	<i>La mariposa.</i>	12.49	34.78	Series	RCN	Fox Telecolombia	Private	Colombia	Colombia
67	<i>Dulce amor</i>	12.30	20.00	Tele-novela	Montecarlo	L.C. Acción Producciones / Telefé	Private	Argentina	Uruguay
68	<i>El Joe</i>	12.20	17.40	Tele-novela	TC	RCN	Public	Colombia	Ecuador
69	<i>Corazón apasionado</i>	11.90	17.30	Tele-novela	TC	Venevisión Internacional	Public	Venezuela-USA	Ecuador
70	<i>La faraona</i>	11.88	35.13	Miniseries	América Televisión	América Televisión	Private	Peru	Peru
71	<i>Tres Milagros</i>	11.70	16.20	Tele-novela	TC	Teleset / RCN	Public	Colombia	Ecuador
72	<i>La que no podía amar</i>	11.64	35.10	Tele-novela	América Televisión	Televisa	Private	Mexico	Peru
73	<i>El capo II</i>	11.63	35.06	Series	RCN	Fox Telecolombia	Private	Colombia	Colombia
74	<i>Cuéntame cómo pasó</i>	11.40	24.80	Series	TVE1	Grupo Ganga Producciones	Public	Spain	Spain
75	<i>Maltrata-das</i>	11.40	25.00	Unitary	Teledoce	Flor Latina	Private	Argentina	Uruguay
76	<i>Fina estampa</i>	11.30	16.90	Tele-novela	Ecu-avisa	O Globo	Private	Brazil	Ecuador
77	<i>Doce Tentação</i>	11.10	28.30	Tele-novela	TVI	TVI / Plural Entertainment	Private	Portugal	Portugal
78	<i>Casa de Reinas</i>	11.01	32.36	Miniseries	RCN	RCN Televisión	Private	Colombia	Colombia
79	<i>La Mariposa</i>	10.90	15.80	Tele-novela	TC	Fox Telecolombia / RCN	Public	Colombia	Ecuador
80	<i>El man es Germán</i>	10.90	15.50	Tele-novela	TC	RCN	Public	Colombia	Ecuador
81	<i>Corona de lágrimas</i>	10.90	18.53	Tele-novela	Univision	Televisa	Private	Mexico	USA

82	<i>Corazones blindados</i>	10.87	32.80	Series	RCN	Teleset	Private	Colombia	Colombia
83	<i>Rafael Orozco. El ídolo</i>	10.76	32.55	Tele-novela	Caracol TV	Caracol TV	Private	Colombia	Colombia
84	<i>Mi Recinto (13th season)</i>	10.60	16.90	Series	TC	TC	Public	Ecuador	Ecuador
85	<i>¿Dónde carajos está Umaña?</i>	10.35	30.42	Tele-novela	Caracol TV	Caracol TV	Private	Colombia	Colombia
86	<i>Solamente milagros (2nd season)</i>	9.96	35.64	Series	América Televisión	América Televisión	Private	Peru	Peru
87	<i>La que se avecina</i>	9.60	22.70	Series	Tele5	Alba Adriática	Private	Spain	Spain
88	<i>Rosa Fogo</i>	9.60	26.60	Tele-novela	SIC	SIC/SP Televisão	Private	Portugal	Portugal
89	<i>¿Dónde está Elisa?</i>	9.55	32.36	Tele-novela	RCN Televisión	RCN Televisión	Private	Chile	Colombia
90	<i>A mano limpia</i>	9.54	30.95	Series	RCN Televisión	RCN Televisión	Private	Colombia	Colombia
91	<i>Gamarra</i>	9.47	31.38	Miniseries	América Televisión	Del Barrio Producciones	Private	Peru	Peru
92	<i>Remédio Santo</i>	9.40	28.60	Tele-novela	TVI	TVI / Plural Entertainment	Private	Portugal	Portugal
93	<i>Isabel</i>	9.30	19.70	Series	TVE1	DiagonalTV	Public	Spain	Spain
94	<i>La reina del sur</i>	8.90	29.28	Tele-novela	ATV	Telemundo/ RTI	Private	USA	Peru
95	<i>El talismán</i>	8.62	19.79	Tele-novela	Univision	Univisión/ Venevisión	Private	USA	USA
96	<i>Pablo Escobar: El patrón del mal</i>	8.54	8.54	Tele-novela	Telemundo	Caracol TV	Private	Colombia	USA
97	<i>El laberinto</i>	8.40	24.93	Series	Caracol TV	Caracol TV/ Sony Picture Televisión	Private	Colombia	Colombia
98	<i>Doida por Ti</i>	8.40	22.00	Tele-novela	TVI	TVI / Plural Entertainment	Private	Portugal	Portugal
99	<i>Mi gitana</i>	8.20	19.40	Miniseries	Tele5	Producciones Mandarina	Private	Spain	Spain

100	<i>Yo no me llamo Natacha 2</i>	7.99	30.92	Miniseries	América Televisión	Del Barrio Producciones	Private	Peru	Peru
101	<i>Aída</i>	7.60	16.50	Series	Tele5	Globomedia	Private	Spain	Spain
102	<i>Morangos com Açúcar IX: Segue o Teu Sonho</i>	7.60	21.90	Series	TVI	TVI / Plural Entertainment	Private	Portugal	Portugal
103	<i>Con el culo al aire</i>	7.30	17.20	Series	A3	Notro TV	Private	Spain	Spain
104	<i>Fenómenos</i>	7.20	16.60	Series	A3	Aparte Producciones	Private	Spain	Spain
105	<i>Anjo Meu</i>	6.90	28.30	Tele-novela	TVI	TVI / Plural Entertainment	Private	Portugal	Portugal
106	<i>Gran hotel</i>	6.40	14.70	Series	A3	Bambú producciones	Private	Spain	Spain
107	<i>Os Compadres</i>	6.40	19.80	Series	RTP1	RTP1/ Cinecool	Public	Portugal	Portugal
108	<i>Luna. el misterio de Calenda</i>	6.30	15.30	Series	A3	Globomedia	Private	Spain	Spain
109	<i>A Família Mata</i>	6.30	19.10	Series	SIC	SIC/SP Televisão	Private	Spain	Portugal
110	<i>Corazón de fuego</i>	6.23	22.52	Tele-novela	ATV	Grupo ATV	Private	Peru	Peru
111	<i>Mi ex me tiene ganas</i>	5.38	40.17	Tele-novela	Venevisión	Venevisión	Private	Venezuela	Venezuela
112	<i>Flor salvaje</i>	5.12	38.16	Tele-novela	Televen	Radio Televisión Interamericana	Private	USA	Venezuela
113	<i>¡Válgame Dios!</i>	4.64	32.38	Tele-novela	Venevisión	Venevisión	Private	Venezuela	Venezuela
114	<i>La casa de al lado</i>	4.64	39.34	Tele-novela	Televen	Telemundo	Private	Chile	Venezuela
115	<i>La traicionera</i>	4.57	40.32	Tele-novela	Venevisión	FOX Telecolumbia	Private	Argentina	Venezuela
116	<i>Natalia del mar</i>	4.44	30.71	Tele-novela	Venevisión	Venevisión	Private	Venezuela	Venezuela
117	<i>Abismo de pasión</i>	4.06	32.49	Tele-novela	Venevisión	Televisa	Private	Mexico	Venezuela
118	<i>La que no podía amar</i>	3.99	29.54	Tele-novela	Venevisión	Televisa	Private	USA	Venezuela
119	<i>Emperatriz</i>	3.81	34.52	Tele-novela	Venevisión	TV Azteca	Private	Venezuela	Venezuela
120	<i>Retrato de una mujer</i>	3.74	32.94	Tele-novela	Venevisión	FOX Telecolumbia	Private	Colombia	Venezuela

Source: Orbitel

If something stands out in the 120 titles that make up the above table, it is the fact that there occurs an exchange of productions and/or scripts among the Obitel countries, especially for the creation of series and telenovelas, which does not mean that a given telenovela is equally successful in different countries. For example, *Amores verdaderos*, from Televisa's Canal 2, from **Mexico**, which was among the general top ten in its country of origin, only reached the 27th spot when viewed on Univisión, in the **United States**.

As it was already pointed out in the 2012 Yearbook, transnationalization of fiction products, in a way, conveys dynamism to the Ibero-American fiction industry, but at the same time it places each country in a spot, whether because it is a born importer-exporter, as it is the case of **Brazil** and **Mexico** (although in the table results, the latter country confirms that its presence is becoming less and less strong); or because they are efficient in the creation and export of scripts, as it is the case of **Argentina**, **Colombia** and **Spain**, which –in co-production with **Chile**– managed to place *Los 80 más que una moda* as the 11th most viewed fiction in the Obitel countries; or because they are countries that, in spite of their industries' growth, still depend on title import, as it is the case of **Peru**, **Uruguay**, **Venezuela** and the **United States**. **Ecuador** has been distancing itself a little from this sector of countries and, with a basis on the comedy genre, it has had an important upturn in national fiction production.

The same table evidences the almost unilateral business relationship between **Brazil** and **Portugal**, where it seems that language really conditions the exchange, the South American country being the one that provides the European one with the most titles. In the cases of **Mexico** and the **United States**, this type of symbiosis also dominates, although the Latin production that is made in the northern country has begun to expand their business ties with others from the South, such as **Colombia**, **Venezuela** and **Peru**. This, however, has not managed to distance the **United States** from the domination that the company Televisa exerts on its TV industry.

This year the business flow occurring among the so-called smaller nations is worth-noticing, for the **United States, Chile, Venezuela, Uruguay, Peru** and **Ecuador** have started to import and export titles among themselves, which opens up one more space for reflection because this could result into a new panorama in which **Brazil** and **Mexico** (with their productions) or **Argentina** and **Colombia** (with their scripts) are not any longer the only countries with whom this group seeks to make agreements to import fiction.

Table 10. Formats and time slots of the ten most viewed titles

Country	Formats							Time slot			
	Tele-nove-la	Se-ries	Mini-series	TV mo-vie	Uni-tary	Docu-dra-ma	Others	Mor-ning	After-noon	Prime time	Night
Argen-tina	5	0	2	0	0	0	3	0	0	10	0
Brazil	7	2	0	1	0	0	0	0	1	6	3
Chile	7	2	1	0	0	0	0	0	1	9	0
Colom-bia	3	6	1	0	0	0	0	0	0	10	0
Ecuador	7	3	0	0	0	0	0	0	0	10	0
Spain	0	9	1	0	0	0	0	0	0	10	0
USA	10	0	0	0	0	0	0	0	0	9	1
Mexico	9	1	0	0	0	0	0	0	3	7	0
Peru	4	1	5	0	0	0	0	0	0	10	0
Portugal	7	3	0	0	0	0	0	0	1	9	0
Uruguay	9	0	0	0	1	0	0	0	2	6	2
Venezu-ela	10	0	0	0	0	0	0	0	4	3	3
Total	78	27	10	1	1	0	3	0	12	99	9

Source: Obitel

In relation to the 2012 top ten general report of all the Obitel countries and in correlation to the format and the time slot in which they are aired, the most viewed titles correspond to the telenovela format (78 titles) and they are aired in prime time. It is followed by the series with 27 titles, 21 of these were also aired in prime time, which underscores the importance attained by the series not only in terms of production, but also in terms of the acceptance this format

has had among the audience, especially in countries like **Spain**, although countries dedicated to the telenovela format, like **Mexico** and **Brazil**, have incorporated the series format since 2009 to their top ten. Contrariwise, other countries stand out, like the **United States, Uruguay** and **Venezuela**, where the telenovela has a strong presence.

Other formats like miniseries and TV movie have increased the number of titles and they have even reached the top ten in countries like **Argentina, Brazil, Chile** and **Spain**; **Peru** stands out because half of its most viewed titles are miniseries.

In relation to the time slot, it became evident that fiction, irrespective of its format, is the genre that concentrates the most audience and, consequently, it monopolizes the best TV time, the prime time, in which 99 of the 120 national titles broadcast in 2012 were aired. The rest was aired in the morning (12) and in the night time (9).

Table 11. Audience profile of the 10 most viewed titles: gender, age, socioeconomic level⁴

Country	Gender%		Age range %						Socioeconomic level %		
	Women	Men	4 to 12	13 to 18	19 to 24	25 to 34	35 to 44	45+	AB	C	D
Argentina	56.1	43.9	18.3	22.1	21.3	-	22.3	16.0	21.5	49.7	28.8
Brazil	63.7	36.3	8.8	8.7	9.1	33.7	21.3	18.4	33.1	52.0	14.4
Chile	64.0	36.0	8.0	7.0	10.0	15.0	24.0	36.0	36.1	7.2	50.7
Colombia	61.5	38.5	12.7	21.1	17.7	-	22.5	26.2	47.5	32.5	20.0
USA	61.3	38.7	13.5	5.4	8.8	17.7	25.2	29.4	-	-	-
Peru	60.7	39.3	15.8	15.7	14.3	18.5	14.7	21.0	20.9	35.1	44.0
Portugal	61.8	38.2	7.8	7.8	11.3	11.3	12.3	49.5	11.5	57.8	30.7
Uruguay	68.5	31.5	5.4	5.8	7.3	11.2	20.7	40.6	23.1	41.2	35.7
Venezuela	63.1	36.9	-	-	-	-	-	-	23.1	32.5	44.4

Source: Obitel

⁴ It was not possible to compare some countries in this table due to the fact that the information was not made available or because the information available does not correspond to the desired indicators. The countries that were left out are Ecuador, Spain and Mexico. The space in hyphens corresponds to data that were not reported by the Obitel teams.

According to Table 11, it is possible to specify that the average audience of fiction in Ibero-America is a middle-class woman older than 45 years, although this indicator may vary in countries like **Chile**, **Peru** and **Venezuela**, where the people who watch the most fiction belong to the lower class. On the other hand, it is worth of noting that **Colombia**, **Chile** and **Brazil** are the countries in which there is higher fiction audience belonging to higher classes.

In relation to the ages, in countries like **Argentina** and **Brazil**, the average age of the audiences is around 34 and 44 years old. **Argentina**, **Colombia** and **Peru** also stand out because they present a similar balance in their audiences' ages, **Argentina** is the country with the largest number of children and young audiences, which is explained by the success enjoyed by its fictions addressed to these age groups. In the rest of the countries, these audiences do not surpass the 10% barrier.

4. Highlights of the year in the Obitel countries

Throughout 2012, fiction production in the Obitel countries has opened space for discussion of social problems that cause unrest among the populace, as we will see in the following country-by-country analysis. The proximity between fiction and reality gains repercussion and calls attention to diverse social issues.

In this sense, the debate that television encourages in society brings to the surface important issues that are not always dealt with in other television programs or even other media. This scenario highlights the social role of fiction as an instance of public debate and of representation of national identity. At the same time, there was a preference for the light form and humoristic tone of daily themes. As to what concerns the working of the television industry, the highlight was for policies for the incentive of production of national content.

Social demands and “à la carte” fiction

Countries such as **Chile**, **Colombia**, **Ecuador** and **Mexico** presented in their programming a strong influence of themes connected to drug dealing and the dependency on illegal substances, combat against drugs, or the youth in the world of drugs, dealing through fiction with problems of daily reality.

“À la carte” fiction, sponsored and developed with political intentions, has once again been a subject of interest in **Mexico**, as it had happened in 2011. Articulated alongside political marketing, drug dealing was the theme of *La teniente*, which dealt with combat against the traffic army, making the military as heroes in that fight. Another case of political marketing was explicit in the reality show *Lo que mis ojos ven y mi corazón siente*, starred by the future first-lady, a famous TV actress in the country. Made available during the electoral campaign on YouTube, the 23 episodes of the program had over one million views and served as an important cornerstone for the campaign of the current president. The show presented, as a fictional narrative, the backstage of the political campaign and the private life of the president candidate, mixing reality and fiction. In Mexico, there was also the closure of the rating-measurement company Ibope AGB and the creation of Nielsen-Ibope.

In 2012, broadcast TV in **Chile** continued to show a drop in audience, a fact that has been ongoing since 2003. There was a preference for themes connected to reality, among which were highlighted: pedophilia, drug dealing, the educational crisis, bullying, precariousness of family relations, social exclusion, and alcohol and chemical dependency rehab. The best example was the series *Solita camino*, dealing with the sexual abuse of minors, produced with public funds, and despite not reaching high ratings, was one of the highlights in the country. As for the form, the series presented slower-paced and introspective narratives, with a reduced number of characters.

In **Ecuador**, transmedia fiction has been gaining space. To prove this, the main highlight was not in a conventional format, but

in the first webnovela, *Resaka*, funded by TC Televisión, which reached high ratings. Geared towards a teen demographic, each time more present in the virtual environment, the webnovela deals with themes related to drug dealing. Also worthy of attention are skits created by the Ecuadorian collective Enchufetv in its YouTube channel, which dealt with daily life with sarcasm and became the most watched program in the country.

In **Colombia**, in 2012, the highlights were four productions that dealt with social problems. The series *Escobar, el patrón del mal*, with the year's highest ratings, *La mariposa*, and *El Capo II*. Drug dealing, illegality and corruption were subjects that caused impact and generated debate among the populace. The fourth show was the police series *Corazones blindados*, which showed policemen and agents fighting organized crime and violence.

Controversial themes that sought to portray society also were the target of productions in Argentina: pornography, psychological problems, sperm donation, the boxing world, romance between people from different classes, family comedy that escapes from traditional molds, and police comedy. Through melodrama they have questioned classical molds of society and family. Examples are: *Graduados*, *La Pelu* and *El donante*, the latter about a sperm donor that finds out, years later, that he has 144 children.

Exclusion, racism, violent and socioeconomic issues were some of the themes present in the fiction *Conversaciones con la luna* from **Peru**. There was the production of the telenovela *La Tyson*, a remake of the successful *Muñeca brava*. The miniseries, which were many (6), had short duration, few episodes and a strong melodramatic charge. Among the themes, the most noteworthy were: biographies, conflicts, fear, achieved dreams, immigrant stories.

The yearly highlight for **Brazil** also involved daily themes, especially referring to the middle class, which grew a lot in the country. The telenovela *Avenida Brasil* has polarized the attention of not only the customary viewers or commentators of telenovelas, but also international communication vehicles that sought to understand

the “phenomenon” of *Avenida Brasil*. The enormous success of the telenovela resulted in uncommon events such as the National Electric System to redimension energy supply to deal with an estimated 5% increase in energy consumption during the broadcast of the last chapter of the show. There were changes and even cancellations of public events scheduled for the same time as the airing of the last chapter. The huge success was credited greatly due to the plot focused on customs and practices of the life of the so-called “new C class” (an innovation in telenovela from Globo), the hybridization of the serial format made by its author, and the characterization of a fortunate cast of actors. The audience of the last chapter reached an 81% share. All the media scenario that was being constructed during its exhibition made *Avenida Brasil* to be considered as a “popular media event”, which, among other things, changes established routing and imprints ritual characteristics that favor the integration of societies (Culdry; Hepp, 2010).

The more laid-back daily issues

Another thematic axis of Ibero-American fiction refers to dealing with lighter and more laid-back issues, sometimes by the use of comedy, typical of sitcoms. Unlike previous themes, other productions aired in 2012 focused in fantasy, romantic relationships and idealized biographies.

Argentina’s attempt to attract the audience is demonstrated through the premieres of *Supertorpe* and *Violetta*, dedicated to children and adolescents, aired in the morning slot. In **Chile**, the most watched production also had lighter and laid-back themes, like the telenovelas *Dama y obrero*, *Pobre rico* and *Soltera otra vez*. The latter mixed the telenovela, sitcom and unitary formats, and inspired the Argentinian telenovela *Ciega a citas*. The romantic comedy *Soltera otra vez* deals with the challenges of modern life of a professional that, alongside three female friends, faces amorous relationship and infidelity problems. The plot was one of the most watched audiovisual products in Chilean television, reaching a 90% share.

Colombia had among its highest rated shows in 2012 lighter productions connected to Caribbean culture, such as the miniseries *Casa de reinas* and the telenovelas *Rafael Orozco, el ídolo* and *¿Dónde carajos está Umaña?*. The telenovela *¿Dónde está Elisa?* and the series *El Laberinto* also depicted adverse situations in a lighthearted manner, in which moral values come out on top at the end. The series *A mano limpia* escapes the sociocultural stereotypes, portraying the union of social classes that overcome professional and economic differences.

Comedy is also the strong point in **Ecuador**, where, for the second year running, telenovelas did not make the top ten. Humor has been the most used form of fiction to reach audiences, with sarcasm and irreverence in its plots, be it over television or Internet.

In **Spain** and **Venezuela** there were strong fantasy themes in 2012 fiction. In **Venezuela** some fiction showed a strong link with mythical and religious themes, such as *Traición y perdón*. In **Spain**, the network that ran the most self-produced titles in 2012, Antena3, aired fiction shows that dealt with paranormal phenomena, werewolves, and adventure. The other network of note is Tele5, with eight shows in 2012. Tele5's highest rated fiction shows were *La que se avencina* and *Aída*, which deal with love, family, and friendship.

The audiovisual production scenario and the audience

In some countries, the year's highlights do not refer solely to fiction content, but also changes in the audiovisual market, the transnationalization, and audience behavior. That was the case in **Spain**, where the fiction production market finds itself in a process of transnationalization, with the sale of shows and formats for several countries. Among the highlights is *Águila roja*, which had over six million watchers in the country and was sold to twenty countries, followed by *Cuéntame como pasó*, another long-lasting success, with over five million watchers.

In the **United States**, the focus in 2012 was not on the productions themselves, but on the reorganization of the Hispanic

television industry in the country through new alliances between networks. Hispanic production frustrated the outlook for 2012. The prime time telenovela *El talismán*, a Univisión co-production with Venezuelan Venevisión, did not reach expectations. More than five million spectators on its premiere were not enough to avoid the shortened duration or the change to an afternoon slot. Other than that, the most dealt subjects by Hispanic media were the Olympics and the presidential election.

In **Peru**, the telenovela *Al fondo hay sitio* received international attention, and its fourth season reached the 800 chapter mark, which reached the highest audience at 50 points, which is uncommon for the country. This work of fiction has been sold to five countries.

One of the rating highlights in **Portugal** was the remake of the Brazilian telenovela *Dancin' days*, co-produced with Globo. Especially notable was the product placement action that took place within the work. Brazilian telenovelas also had good ratings with the rerun of *Páginas da vida* and the premiere of *Avenida Brasil*. It is also worth noting that the leading fiction channel, TVI, had as a highlight the airing of 26 TV movies from the *Filmes TVI* project.

In **Uruguay** the production of the first national sitcom and literary adaptations were the highlights in 2012, with the unitary *Somos* and the series *Bienes gananciales*, which mixed fiction and reality. The productions with international financing or co-productions were strategic for the country. In **Venezuela**, there was public financing for fiction programming, where programming had been decreasing since 2010.

Public incentive and encouraging independent production

Government incentive programs in Ibero-American countries have increased the number of national productions and offered more security to developers to work in new formats, narrative and aesthetic styles, besides encouraging independent production or small production studios. The main forms of incentive were fund-gathering assistance, sponsoring or financing of fiction works.

In **Portugal**, 2012 production has undergone several changes such as decrease in titles per channel, characteristics of fiction works and supply and demand, opening space for new forms of production of fiction content in the country. The production of public channel RTP has been maintained from the previous year, despite the economic crisis. Dealing with diversified themes was employed as a strategy to reach different audiences. By joining information and fiction, RTP produced a series of 12 TV movies, *Grandes histórias: toda gente conta*. Another fact highlighted in Portuguese public television was the partnership with universities for the production of the series *Contos de Natal*, connecting market and academia. Format innovations also happened in Argentina, in fiction works with government financing, which presented new formats, styles and genres, expanding the territory for new production companies and increasing competition for audience. Meanwhile, in **Uruguay**, aesthetic innovation happened due to lack of resources. TNU, the country's public channel, demanded *REC: una serie casera*, marking its return to productions in broadcast television. In the series, a young man creates his own video with aesthetics and style that, reflecting the title, refers to lack of means for a more elaborate production.

In **Venezuela**, the highlights can be grouped in four types: 1) nationalization of fiction; 2) fictional production from communal spaces; 3) serial fiction linked to mythical and religious aspects; and 4) public financing for audiovisual production. Public funding financed the telenovela *Teresa en tres estaciones* that portrays the life of Venezuelan women. Some series also counted on that financing, among them: *Barrio sur*; *Hotel de locura*; *Nos vemos en el espejo*; *La residencia*; *El diario de Bucaramanga*.

And in **Chile**, the highlight was the series *Solita camino*, also produced with public investment. Even without reaching good ratings due to competition with one of the top ten, “*El reemplazante*”, the work of fiction was a watermark all across the country for dealing with themes such as pedophilia, bullying, fear and power with

a foundation in a plot regarding the world of teenagers, with a deep emotional charge.

5. TV fiction and transmedia reception: interaction through networks⁵

Ever since *Obitel* decided to incorporate transmedia reception in its analysis in 2009, we have reported how what started as a marginal practice, encouraged by the use of the Internet, but not valued enough precisely for its transmedia potential, has become a key element for the interconnections that are established from the fiction, both with other screens and with the new habits that their audiences are generating. These habits range from recognizing its widened consumption (Orozco Gomez, 2011) to their even more constant interactivity actions (Lopes, 2009).

This reflects a strong, profound sociocultural change that, however, still has not generalized in the type of media-audiences interaction, since it is still possible to observe a transit movement of media audiences to users/content producers.

Year after year, the TV fiction fans –in the 12 countries members of *Obitel*– have been giving out signs that indicate little by little that the emotiveness that moves them in the social networks (Facebook, Twitter, YouTube, etc.) to talk about their favorite fictions is leading them to generate another type of contents that are beginning to surpass mere compilation practices (editing videos of the crucial moments in their telenovelas, for example, the romance between the main characters) to place themselves in the creation of another type of storytelling. Though they are still far from the transmedia storytelling that is at present developed with movies and series, especially those from the United States, this is a first step for the audiences to end up appropriating the Ibero-American telenovelas and series from the production.

⁵ We are thankful for the special support given by Darwin Franco, from *Obitel* Mexico, on this section analysis.

Likewise, we have illustrated how the TV industries from the 12 Obitel countries are making multiple efforts to mutate to what Scolari (2008) calls “hyper-television”, which implies simulating or emulating the interactive interfaces that are offered by the Internet at present. In a species of “Tvmorphosis” (Orozco Gomez, 2012), television has been looking for ways to interact further with their audiences and to generate, from that relationship, multiple receptions that would use it as the main referent of the new media practices. That is why, as it was explained at the beginning of this section, transmedia reception has become an important link between fiction and its audiences.

Transmedia reception in the Obitel countries

For the 2013 Yearbook, the analysis of transmedia reception underwent some changes in its methodology, since, unlike the previous years, in the present year the analysis did not center on presenting all the transmedia offer of the top ten in each of the Obitel countries, but on that fiction selected among the favorite fictions, whether due to the importance of the fiction title itself or because a title resulted into an interesting case because of its specifically deployed transmedia proposal.

In any of the cases, the analysis concentrated on the way in which the audiences interacted with their fiction, whether through the social networks or the official websites of the series or telenovelas selected. The center of attention focused on the analysis of the comments, opinions and practices the audiences made there, but also on the ways of appropriation and on the productions that might have been generated in this respect.

Chart 1. The 12 titles selected and their transmedia offer

Country	Title	Format	Top ten	Transmedia offer
Argentina	<i>Graduados</i>	Series	1 st place	Official website Facebook page Twitter
Brazil	<i>Avenida Brasil</i>	Telenovela	2 nd place	Official website Facebook page BrazilNovela Twitter Blog Oioioi Store Out of Home media
Chile	<i>Soltera otra vez</i>	Telenovela	1 st place	Official website Facebook Twitter YouTube
Colombia	<i>Escobar, el patrón del mal</i>	Dramatized	1 st place	Facebook Official website Twitter YouTube
Ecuador	<i>Enchufetv</i>	Web-comedy	No	Official website Facebook Twitter YouTube
Spain	<i>El barco</i>	Series	No	Official website Facebook Twitter
USA	<i>El talismán</i>	Telenovela	9 th place	Official website Facebook Twitter YouTube
Mexico	<i>Te presento a Valentín</i>	Webnovela	No	Official website Facebook Twitter
Peru	<i>Al fondo hay sitio</i>	Telenovela	1 st place	Official website Facebook Twitter YouTube
Portugal	<i>Dancin' Days.</i>	Telenovela	1 st place	Official website Facebook page
Uruguay	<i>REC. Una serie casera</i>	Series	No	Official website Facebook Facebook
Venezuela	<i>Flor salvaje</i>	Telenovela	2 nd place	Official website Facebook

Source: Obitel

One of the first elements to be underlined in the transmedia offer of the 12 titles selected by the Obitel countries is how strong the social networks became as base platforms for the transmedia processes of the Ibero-American fiction. In 2011, the official website was the central node in this process; however, now a year later, that importance is shared by sites like Facebook, Twitter and, to a lesser degree, YouTube, which are now sites from which the Ibero-American fictions seek to expand networks to interact with their audiences beyond the TV set. Many titles in Chart 1 established strategies (based on promotions and on video-chats with the main characters) that consisted in contests that made the audiences use their different transmedia offers to solve on them the questions or activities that would have them participate in the chats with their favorite characters/actors.

In this respect, *Avenida Brasil* is one of the best examples of the above, since this Globo title managed an unheard of connection with its audiences via Twitter, for in its last few broadcasts the *hashtag* #*AvenidaBrasil* ranked as one of the most repeated on a worldwide level, which means that the interaction at the moment of the broadcast of the telenovela was also occurring in parallel through the social networks.

This phenomenon, although to a lesser degree, is something that is beginning to occur in all the Obitel countries; however, the case of **Brazil** was significant because it confirms Globo's bet to generate not only a multi-platform strategy, but also an interactivity that unfolds in real time with their telenovela fans through platforms like YouTube.

It must be pointed out that three of the 12 countries analyzed products created on or exclusively for the Internet, which is a second step for Ibero-American fiction that up to 2011 had transferred its productions to the Web, but few efforts had been made to produce fiction that would be broadcast solely online.

Ecuador, in a format similar to the videoblogs, selected the webcomedy *Enchufetv*. This proposal makes two-to-five-minute-

long microfictions that are uploaded to the Touché Films YouTube channel. They have over 2 million subscribers in their site and their videos have been played over 250 million times. This number of followers is transferred to their profiles on social networks and it is a veritable bet on interactivity, but not on transmedia.

Another novelty element for 2012 was the emergence of the webnovelas; countries like **Mexico** and **Ecuador** released two telenovelas for their exclusive broadcast on the Internet. *Te presento a Valentín* was the first proposal by Televisa to explore the expansion of its telenovelas on the Internet; in turn, *Resaka*, sponsored and financed by TC Televisión, was an experimental proposal by the Instituto Superior de Estudios de Televisión, ITV, based on Guayaquil, which was later adopted by the Ecuadorian TV network.

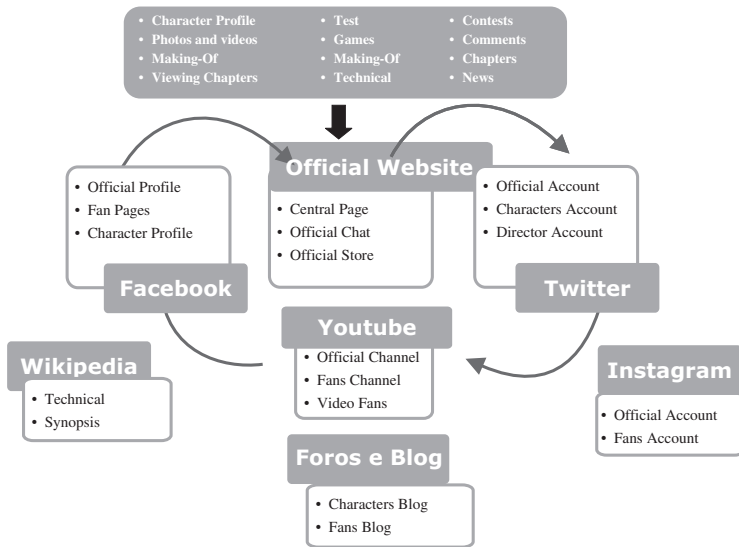
Te presento a Valentín, a production created for its exclusive broadcast on the Internet and for its distribution through mobile devices throughout **Mexico** and in parts of the **United States**, attempted to establish a new interactivity with the Mexican audiences; however, its penetration was poor because, beyond the love advice it gave on Twitter, it never promoted actual audience participation. The effect remained just in the viewing. The same thing happened with *Resaka*, which has not managed to achieve a strong penetration, as did *Enchufetv* in **Ecuador** itself.

Spain, with *El Barco*, explored the transmission of “twittersodes” that complemented the TV fiction plots by means of the tweets that the characters (not the actors) posted in real time on Twitter, no doubt an innovative model within the *Obitel* scope where those connections are made from the production, but not directly from what a fictional character may feel or think.

Argentina, for example, did conduct a direct questioning of its fans on Twitter or Facebook, but it did not do so through its characters, but through questions that fans could answer about what would happen or not with some of the characters of *Graduados*, the fiction selected. Nevertheless, little is known about what was done with that information that the series generated with over 250,000 tweets

posted by its followers. Maybe in this example and the one about **Spain**, it would be convenient to ask ourselves, what is the use of these comments for production? Could they become raw material to change the plots or the characters or even the storytelling itself?

Figure 1. Summary of the transmedia offer of the 12 titles selected in 2012



Source: Obitel

As it had already been explained, in the 12 titles selected, the use of Facebook, Twitter, or YouTube help promote the interactions with the audiences, since it initially offers them more channels to watch and learn about the fiction, but it also indicates the greater interest of the producers or the TV networks in multiplatform strategies, as it had been occurring in 2011.

However, the audiences themselves and the fans are the ones who have generated the expansion of the storytelling, creating profiles, accounts, or #hashtags where their tastes or interactions are widened, but also they have been capable of creating –outside these spaces– forums and blogs where they do not only talk about what

they would or would not like to see, but also they have found a way to deviate the controls that the official sites or YouTube itself, at the request of the TV networks, have been generating to protect the copyrights.

In response, the fans have created these other sites where they themselves record the telenovelas with their cell phones and upload them so that other people can enjoy them without restrictions. In general terms, there is little interactivity with the audiences, for a mercantile sense still prevails in the transmedia offers and there are but a few cases that invite the audiences to create or be an active part of the productions.

Uruguay with the series *REC*, is a peculiar case, because from its Facebook profile, the production invited anybody interested to participate as an extra, publishing the day and time of the locations where shooting would occur.

The TV networks' skepticism and indecision, as **Venezuela** exposes, is one of the main problems concerning the transmedia offers that may be found among the *Obitel* members. In the case of this country and the selected title *Flor s alvaje*, this "impasse" occurs because what was offered on the official website and on its social network profiles still hesitated between the idea of being truly interactive (the production used a game to measure how much the audience knew about the telenovela), or using these Internet sites to facilitate viewing and exclusive materials such as "behind the cameras".

In addition, there were other offers, like in **Portugal**, with the "Facebook Hour", a space where the actors/characters of *Dancin' Days* talked with the users about their lives and what would or would not happen with the character that they were playing. In these cases, just like it happened in **Colombia** with *Escobar, el patrón del mal*, priority is given to the viewing accompanied by some interactivity actions, as the abovementioned video-chat.

In relation to the Colombian fiction that portrayed the life of drug trafficker Pablo Escobar, the opportunity to attain a greater in-

teraction was wasted, because, since it dealt with a “high-profile historical event”, the production did not assess the conflicting feelings that it generated among the fans, who were divided in their comments posted on the social networks into “the activities performed by the drug lord and the character portrayed in the series”. Perhaps that would have been a good opportunity to make a transmedia proposal inviting the audiences to generate alternative endings in the fashion of fan-fiction.

In **Peru**, with the telenovela *Al fondo hay sitio*, the transmedia offer suffers from the same shortcomings, because the audiences’ involvement is not fully used, whether because interaction from the websites is difficult or because the official page does not make it easy for fiction to interact with its social networks.

This step, as we had already announced, has not been fully achieved, because as it is established in the chapter about the **United States**, the TV networks see the fans with an exclusively mercantile interest, which avoids recognizing or rather makes it difficult to acknowledge that through their media practices and multiple receptions the fans are “the best ambassadors of their contents”, since they share or retweet their contents for free. That is, fans expand promotion and that is healthy, as it happened with *El talismán*, the telenovela that managed good Internet traffic due to the promotion that the fans (not so much the production) made on the social networks, generating a constant impact because they kept the phenomenon “talking about this” going all the time.

This capacity of bringing back and forth media contents through the social networks had caused the fictions or even some characters to transcend the limits of fiction and to be regarded as opinion leaders in reality. In **Chile**, Argentine telenovela *Soltera otra vez*, starring the character Cristina Moreno, became a media reference as well as a reference in matters of the heart, since from her Facebook profile as well as in the columns written by this character in some Chilean media, she advised the Chilean public giving them tips on how to get the “ideal man”.

No doubt, skepticism and indecision on the part of the TV networks in general prevented the transmedia reception from following new paths in 2012, although in particular there are efforts made by large and small TV stations not only to have their fictions played on the Internet, but also to have them start from it to generate a true transmediation supported by the interaction and interactivity with its audiences.

Interaction, the opening up of the industry

Since 2011, *Obitel* has been reporting how the Ibero-American audiences gradually began to generate a bigger commitment to their fictions, which was observed in interactivity processes. However, this emerging phenomenon has been meeting some limits in the offers and real possibilities of interaction offered from the TV networks, in addition to the limits derived of the competences that the audiences are developing from their interactions with the so-called new technologies.

The step we glimpsed, which went from the transmedia offer supported on marketing strategies and promotion of contents to the real incorporation of the fans' practices on the Internet, is something that does not seem to have been achieved in 2012 yet. Interactivity and interaction are two phases under construction in the *Obitel* scope.

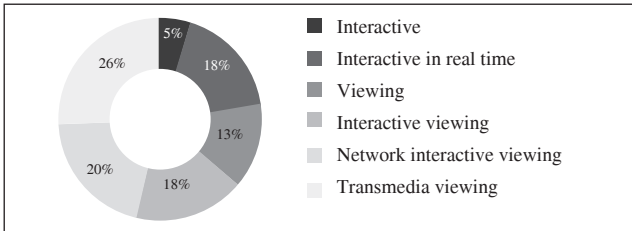
In the methodology used by *Obitel* to measure precisely said **interaction**, common criteria were proposed to make a more homogeneous classification among the 12 countries that are now part of this Yearbook. The classification has been guided by the *Obitel* methodological protocol and it is made up of the following categories:

- **Interactive:** it is possible to interact with respect of the fiction's content, but the chapters cannot be watched.
- **Interactive in real time:** it questions the audiences during the fiction's transmission.
- **Viewing:** it is possible to watch the chapters, but comments cannot be posted.

- **Interactive viewing:** comments can be posted and it is possible to interact with other people who visit the site.
- **Network interactive viewing:** it is possible to watch the fiction, post comments and redirect all the contents of the site to the users' social networks.
- **Transmedia viewing:** exclusive products for viewing on the web as well as interaction dynamics with the fiction are offered on the site.

Among the 12 titles selected by the Obitel countries, 39 items were obtained in relation to the types of media interaction that were offered by the producers in the selected titles.

Graph 1. Types of interaction proposed by the producers in the titles selected



Source: Obitel

Unlike 2011, here other interaction levels stand out as proposed from the industry, which are closer to processes of greater dynamism among the fictions and their audiences. In this year, 26% concentrated on the transmedia viewing, which presupposes that in most titles' sites exclusive products for web viewing as well as interaction dynamics with the fiction are offered, a fact that in countries like **Mexico** and **Ecuador** went even further with the establishment of webnovelas or in **Spain** with the creation of "tweetsodes".

The network interactive viewing (20%), the interactive viewing in real time (18%), and the interactive viewing (18%) continue with this change of vision from the production of fiction. This in-

crease with respect of the previous year responds to the use of social networks as a means to question –in real time– the audiences about what they are watching on their screens and also why they (according to data disclosed in all of the Obitel countries) have increased the time they dedicate to the social networks. In this point, it is worth noticing that said interactivity is more incisive in countries like **Spain, Brazil, Argentina, the United States and Mexico**, where the levels of connectivity are greater.

The interactive and viewing proposals were left behind, although they prevailed years ago and dominated the transmedia strategies offered from the production and the TV networks, which presupposes that the transmediation and transmediality process between the TV and the Internet in Ibero-America is a phenomenon that, though slowly, has been making progress year after year.

Interactivity, what the audiences have achieved and what the producers permit

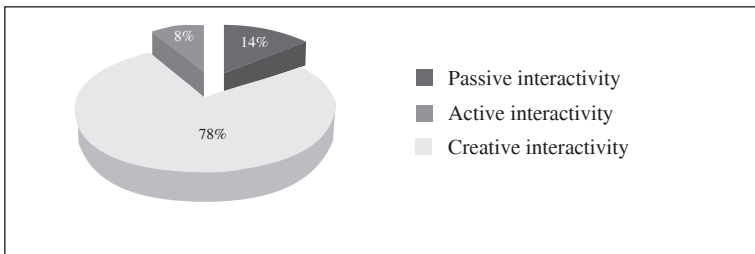
The results in relation to interaction presuppose an opening up of the fiction producers with respect of the ways in which they can become involved with their audiences, but also the ways in which the latter (outside the official proposals) are operating to become involved and to appropriate of their cultural products.

This step or migration, however, is a cultural process that does not develop in the same way in all the Obitel countries. To make an approximation to how the process of interactivity occurs, the following categories were established in the methodological protocol to analyze interactivity.

- **Passive interactivity:** when the user consumes the contents without feedback. Interaction is barely reactive as to the content.
- **Active interactivity:** the user responds to a stimulus given just within the conditions offered by the broadcaster, for example, participation in some survey. Interaction is propositive or critical as to the content.

- **Creative interactivity:** the user becomes the producer of contents, creating something new from that which they were given. Stimulated by the original producer of the contents to issue some response, the web user produces, transposing his condition as receiver and attaining the level of producer. (Lopes et al., 2009).

Graph 2. Levels of interactivity proposed by the producers in the titles selected



Source: Obitel

The increase that active interactivity had this year is remarkable here. Taking into account that now the analysis was conducted in just 12 titles and not with all those referred to in the top ten, 78% of the interactivity between fictions and fans in 2012 were active, which implied the audiences' response to the multiple stimuli that the producers offered this year. Polls, surveys, games, dynamics to obtain prizes, chats and video-chats, in addition to participating commenting or giving "likes" to the chapters, were some examples of this practice.

Nevertheless, this is still an emerging level of interactivity in general; perhaps, it is more intense or generalized in some countries than in others. The step towards "creativity" (8%), the category in which the audiences become content producers, creating something new from what they were given, is something practically inexistent in the Obitel countries, where passive interactivity (14%), the mere reaction to what is watched, is even greater. This fact allows us to

observe that, even though the producers offer new ways, participation and creation of contents (in general) is not a media practice among the audiences/users in the 12 participating countries.

However, it is necessary to mention that active interactivity, the dominant one in the fictions selected, must be explained from what each fiction in particular allows the audiences to do from their official sites or profiles on the social networks, since not all the productions were fully open to participate directly with the audiences; in each of the *Obitel* countries these nuances are perceived, on one hand, by watching the producers' offer and, on the other, by analyzing the audiences' prevailing practices, which –in effect– are active commenting and exchanging about what they watch, but not producing unreleased contents of their own. The following chart illustrates the levels of interaction and interactivity, as well as the practices that prevailed among the audiences in relation to each title.

Chart 3. The 12 titles selected, transmedia offer, types of interaction, levels of interactivity and the users' prevailing practices

Country	Title	Transmedia offer	Trans-media interaction types	Levels of inter-activity	Users' prevailing practices
Argentina	<i>Graduados</i>	Official website	Trans-media viewing	Active	Comment Interpretation Remix Parody Recommendation Imitation Celebration Critique Collection Storage Sharing Discussion
		Facebook	Interactive in real time		
		Twitter	Interactive in real time		

Brazil	<i>Avenida Brasil</i>	Official website	Network interactive viewing	Active	Interpretation Sharing Playfulness Recommendation
		Facebook page	Trans-media viewing	Creative	Interpretation Comment Sharing Recommendation Discussion Celebration Playfulness Collection Review Parody Remix
		BrazilNovela	Trans-media viewing	Creative	Interpretation Comment Sharing Recommendation Discussion Celebration Playfulness Collection Review Parody Remix
		Twitter	Viewing Interactive in real time	Active	Interpretation Comment Sharing Discussion
		Blog Oioioi	Interactive viewing	Active	Consumption Recommendation
		Store Out of Home media	Viewing	Passive	Interpretation
		Chile	<i>Soltera otra vez</i>	Official website	Trans-media viewing
Facebook	Network interactive viewing			Active	
Twitter	Viewing Interactive in real time			Active	
YouTube	Interactive viewing			Active	

Colombia	<i>Escobar, el patrón del mal</i>	Facebook	Interactive viewing	Active	Comment Interpretation Recommendation Celebration Review Collection Sharing Extension Debate Interpellation
		Official website	Network interactive viewing	Active	
		Twitter	Interactive viewing	Active	
		YouTube	Interactive in real time	Active	
Ecuador	<i>Enchufetv</i>	Official website	Viewing	Passive	Comment Interpretation Remix Parody Recommendation Imitation Celebration Critique Collection Storage Sharing Discussion
		Facebook	Trans-media viewing	Active	
		Twitter	Viewing Interactive in real time	Active	
		YouTube	Network interactive viewing		
Spain	<i>El barco</i>	Official website	Trans-media viewing	Active	History Interpreters Reviews Humor Current issues Audiences
		Facebook	Interactive	Active	
		Twitter	Interactive in real time	Active	
United States	<i>El talismán</i>	Official website	Viewing	Passive	Comment Interpretation Remix Parody Recommendation Imitation Celebration Critique Collection Sharing Discussion
		Facebook	Trans-media viewing	Active	
		Twitter	Interactive in real time	Active	
		YouTube	Trans-media viewing	Active	
Mexico	<i>Te presento a Valentín</i>	Official website	Viewing	Passive	Comment Discussion Recommendation Imitation
		Facebook	Network interactive viewing Trans-media viewing	Active Active	
		Twitter	Network interactive viewing	Passive/ Active	

Peru	<i>Al fondo hay sitio</i>	Official website	Trans-media viewing	Active	Comment Interpretation Recommendation Parody Critique Discuss
		Facebook	Network interactive viewing	Active	
		Twitter	Interactive	Active	
		YouTube	Network interactive viewing	Active	
Portugal	<i>Dancin' Days</i>	Official website Facebook	Trans-media viewing	Active	Comment Celebration Recommendation Sharing Interpretation Review Collection Storage Discussion
Uruguay	<i>REC. Una serie casera</i>	Official website	Interactive viewing	Active	Comment Celebration
		Facebook	Interactive in real time	Passive	
		Facebook Group	Interactive	Active	
Venezuela	<i>Flor salvaje</i>	Official website	Trans-media viewing	Active	Comment News Special announcements on the telenovela Reviews Polls Recommendation
		Facebook	Interactive viewing	Active	

Source: Obitel

In relation to the users' prevailing practices, the activity that stood out the most in the 12 fictions selected was "comment", followed by "sharing" and "discussion". These three activities, facilitated by the interface of the websites where said titles were posted, express that the users are willing to interact with their series and telenovelas, but the poor offer on the part of the producers or the lack of capabilities prevent them from doing other activities like "remix", "parody" or "imitation". Although this type of activity is

performed in countries like **Argentina, Brazil, Ecuador, United States** or **Mexico**, their reference includes reactive rather than proactive activities, since the majority of the fiction fans that log in on the sites that offer series or telenovelas almost exclusively do so to watch their episodes and, from time to time, comment something about them, as it happens in **Chile, Colombia, Spain, Portugal, Peru, Uruguay** and **Venezuela**.

All in all, observing what is offered and what the audiences do in the 12 titles selected, it is clear that transmedia reception will be a reality, at least in the *Obitel* scope, not only when the fiction producers attach more importance to the comments they receive on a daily basis from their audiences, but also when the audiences recognize their capacity as agents and they begin to explore new ways of interacting with their fictions, and, why not, when they become aware of their capacity as content creators and become able to generate their own channels to produce fiction, as it happened in **Ecuador**.

6. Topic of the year: social memory and television fiction in Ibero-American countries

The choice of inter-relation between television fiction and social memory as topic of the 2012 *Obitel* Yearbook had the objective to reveal new aspects of the importance of television fiction for the *Obitel* countries, as well as bring light in the manner by which television fiction participates in the construction of social memories and cultural identities of these nations.

The trajectory of these inter-relations in each of the countries reveals a great deal about the social practices, the discourses and their uses that are produced around television fiction. This task has turned out to be complex not only due to the social importance of television fiction in Ibero-American countries, but also due to the different perspectives that were opened by studies regarding social memory related to the media.

The starting point was to take television fiction as a “place of memory” (*lieu de mémoire*, Nora, 1989) and document of a time and

understand it as narrative of construction, maintenance and discussion of social memory, that is, as “communicative resource” (Lopes, 2009) of construction of identity.

The inter-relation of social memory and television fiction was observed in the Obitel countries in several ways: (1) by genre of historical fiction that seeks to portray the past in a fictional form; (2) as historical archive in which fiction is transformed; (3) by the workings of the plots, by the use of self-referential discourse, remembering themselves; (4) through resources like remakes and reruns. These means of (re)construction of a discourse about the past served to reveal aspects and uses related to the fiction genre and, in special, to melodrama as a “cultural matrix” (Martín-Barbero, 2001).

“Television memory” was also taken as part of “media memory” (Neiger et al., 2011). In the permanent use of collective memory in public forms of rituals and ceremonies, television operates as an agent of this memory by recovering, through narratives, the memory of happenings. This results in an attempt to comprehend how television fiction and, in special, the telenovela, considered as a “narrative of the nation” (Lopes, 2004), produce meanings and feelings of belonging and identity that anchor social memory.

It is in this dialog between past and present that the fiction genre acts as cultural mediation that allows memory to act selectively bringing the past to the present, reassigning meaning, showing new sides and forgetting others. This movement of updating the past is highlighted by Ricoeur (2004). To him, while memory works bringing the past to the present, history makes the opposite path. Even if history is a critical instance regarding the past, and memory presents the tendency to interpret it from both categories and viewpoints of the present, there is interdependency between both. Memory is more than a fundamental source, it is the very source of History, circulating its interpretations. In this way, it is a complex and conflicting relation between two forms of representation and interpretation of the past.

The reconstruction of the past, according to Meyers (2007), presents three main aspects: (1) the process of selecting some events and not others that are omitted; (2) the question of authority of who presents the narrative; and (3) the consideration of implicit moral judgment for the recovery of memory and institutionalization of process of what will make it into social memory or not. Referring more directly to television, Edgerton (2001) argues that it is a means through which people can learn history. In this way, we can consider “television as a historian”.

Television is a powerful instrument to narrate the past and influence the way of thinking of the public, especially through the telenovela, which is considered a cultural phenomenon in Latin America. The telenovela, as a popular genre, creates a public space to share a nation’s experiences and discussions (Lopes, 2009). According to Porto (2011), representation of telenovelas tends to draw a parallel between social and political realities. In this way, themes acquire importance and start to influence audiences, since, as observed by Lopez (1995), living the nation through the telenovela is a concrete possibility.

Television fiction analyses made by countries in this Yearbook show telenovela narratives as agents of reconstitution of the past that constructs collective memories. According to Jelin (2002, p. 22), “the collective of memories is the entanglement of traditions and individual memories, in dialogue with each other, in a constant state of flux”. Sturken (1997) points that, unlike photographic or cinematographic images, memories do not remain static over time – they are reformulated and reconfigured, disappear or are rewritten.

We speak, then, of television memory as part of media memory and television as a historian. According to Edgerton (2001), television acts as historian and must be seen as means through which great audiences can know histories and figures of the past, and be captivated by them. Memories are part of an archive that is both personal and collective, and, as such, are portrayed and reproduced by the media with the intent of making them eternal. In this way, the

media generates new means of modeling memory and form an inevitable part of everyday life. So we get a mix of “places of memory” (Nora, 1989), “collective memory” (Halbwachs, 2006) worked by institutions, and the individual memory of the “reminder/narrator” (Benjamin, 1986).

And now, we seek to find, based on the principle of interculturality that rules the Obitel, some path trailed by countries, and it is important to note that the detailing of each of the analyses here summarized can be found on the chapter of each of the countries in this book.

Television fiction and memory themes

The greatest highlight of the theme of the year in the 2012 Obitel Yearbook was present in the historical television fiction as a means of archiving nationality and/or questioning official history as was done in **Chile, Colombia, Ecuador, Portugal, Mexico and Uruguay**. However, in many countries, the construction of social memory and of shared knowledge of the past remains through the hegemonic vision of history. The works of fiction that follow this trend were highlighted by **Spain, Peru and Portugal**. The construction of a historical memory, which exalts happenings, reconstructs characters and localizes references to explain current phenomena, is the way through which fiction works in **Chile, Peru, Mexico and Venezuela** to try to reach a true portrait of current social memory. It deals with ways of narrating, comprehending, constructing and reconstructing national identity, be it by evoking historical facts circumscribed to a determined historical period, be it by evoking and counterpointing facts of a distant past with those of a more recent past. These forms are directly related to the production of meanings of nostalgia in a time constantly considered more organized and happier.

Argentina tackles the construction of social memory through television by highlighting fiction’s capacity to elucidate events from the past, discussing the memories produced by television fiction and

its role in the construction of this past. It also figures into the debate the distinction between memory generated by the media and these memories that depend on an aesthetic, political or historical discourse, and that go beyond the media itself. In the memories generated by Argentinian television, there are three sides being presented. The first of them refers to reiteration of generic molds of popular culture in which characters and theatrical skits are recovered with a mythical atmosphere, with disregard to temporality, as is the case of the series *Yo soy porteño* (1962 to 1966 and 1976 to 1982). The second is composed by memorable media cases in which police news reports or thrillers serve as a backdrop for fictional plots. That is the case of the telenovela *Vidas robadas* (Telefé, 2008), which deals with traffic and missing persons. And the third aspect refers to the cases of media remembering itself, with the use of biographic data of known people who gained recognition by doing fiction. That is the case of the telenovela *La dueña* (Telefé, 2012), in which the private life of actress Mirtha Legrand presents some points in common with the life of the character she played and, in that way, reality and life are interwoven.

The reconstruction of the most recent political period of **Argentina** is connected, in general, to government initiatives. The manner in which historical events are demonstrated in fiction works allows for the display of different forms through which State and society construct collective identity. The historical reconstructions connected to the traumatic period of dictatorship show the forced disappearance of common people, as in *Televisión por la identidad* (Telefé, 2007). In this reconstruction, we find two viewpoints: that of defenders of the dictatorship and that of its victims, which was the case of the miniseries *Volver a nacer* (Televisión Pública, 2012). This question acquires relevance not only due to the impact from a social point of view, but also because it is directly related to the loss and recovery of national identity. In this way, the past cannot be thought of as a closed world any longer.

Brazil has as its starting point the analysis of fiction aired since 2006, the year of beginning of Obitel activity, until 2012. In methodological terms, when analyzing the relationship between television fiction and memory, this country is highlighted by the capacity and authority of television to operate as an agent of collective memory by three aspects. Two of those are related to the medium itself as a system of production: TV remembers fiction in reruns and remakes; TV remembers the past in historical and period narratives; and the third is related to the production of meaning of memory that is anchored in the reappropriation of telenovelas by a samba school in a parade during Rio de Janeiro's carnival.

The reruns, remakes, miniseries and telenovelas work as memory devices of television fiction. Since 1980, Globo has aired the program *Vale a pena ver de novo*, which reruns telenovelas from the network. In 2010, Globo launched the subscription channel Canal Viva, with programming constituted of old show reruns, considered TV classics and that have achieved success, appearing among the most viewed channels of pay TV. This audience translates many of the processes of remembrance, memory and history in the lives of its viewers. Other channels like SBT and Record also rerun telenovelas and miniseries in their programming. The remakes allow to viewers the production of new meaning to previously seen stories that are being retold. They also work as a way to rescue "media memory" made of previously experienced sensations for people who knew the original story and compared it with the remake, debating on social networks with people who had not seen the original and watch the remake as a new work. It is not only about recovering emotions, sensations of the first viewing, but also the construction of new meanings that are processed by the constant relation of present and past. In 2012, Globo produced two remakes of telenovelas: *Gabriela*, a runaway hit from 1975, and *Guerra dos Sexos*, from 1984.

Also of note were narratives that remembered historical aspects of Brazilian society, showing that the relation of media with history is built from the central role that television plays in cur-

rent days. We notice the memory of historical facts in miniseries that tackle historical, social and political themes of the country. For instance, the military regime with *JK* (Globo, 2006) and *Amor e Revolução* (SBT, 2011), biblical times with *A história de Ester, Rei Davi* and *Sansão e Dalila* (Record, 2011), and period biographies with *Maysa – Quando fala o coração* (Globo, 2009) and *Dalva e Herivelto* (Globo, 2010). Telenovelas also offered historical themes, be it fictional or real, like *Cordel Encantado* (Globo, 2011), which took place in early 20th century in a fictional town, and *Lado a Lado* (Globo, 2012), with a detailed reconstitution of the city of Rio de Janeiro in the early 20th century. In this way, the memory of the past is brought to current perception of the present through television fiction portrayal.

Brazil also noted that the recovery of the past of telenovela has surpassed conventional media (other screens, magazines, books etc.) and was a theme for the 2013 carnival in Rio de Janeiro. Grêmio Recreativo Escola de Samba São Clemente has a parade on the Sambodromo (specific place for the parade) with its version of the history of telenovela in Brazil. In symbolic terms, there was the conjunction of two of the main matrixes of Brazilian culture, carnival and telenovela. There was the parade of themes, scenes, characters and plots that marked the memory of audiences through 54 telenovelas, all Globo productions, picked through polling made on the Internet by the samba school itself. This resulted in a retelling, from the aesthetics of carnival, of five decades (1960-2012) with emphasis on the 70s and 80s, through samba theme, music, dance, choreography and allegories. One can say that the two media events –telenovela and carnival– have in tandem narrated a “popular history of television”, activating mechanisms of memory and recognition in millions of viewers that watched the parade.

Chile highlighted the productions of historical fiction of the country especially through TV movies and documentaries. The themes explored were: biography of Chilean personalities from the first 100 years of the nation, the daily routine and military and politi-

cal life of these subjects; the Pacific War; and the history of Chile since its discovery by Spain until the celebration of 100 years of the Republic. The country classifies in three categories its fictional production related to memory in the last three years: (1) historical fictions that relate past facts from the country's distant past; (2) the period fictions that narrate the dictatorial past; and (3) the fictions that portray more recent social memory.

Chile's distant past is portrayed through groundbreaking happenings for the nation, from the point of view of monumental history (representation of historical facts that founded the nation), recovering episodes of crises and conflicts. Within this category are works of fiction like *Héroes*, *Epopéya*, *Paz* and *Algo habrán hecho*. The memory of the most recent dictatorial period is presented in period fictions, without the presence of real characters of fact, like in *Los 80* and *Los archivos del cardenal*. Both series dealt with human rights' violations, defending the importance of testimonial as denunciation of that time. Finally, contemporary memory is represented by the work of fiction *El reemplazante*, aired in 2012. It takes place in a school in a poor neighborhood, and it suggests new ways to relate to the past from a memory that has not yet become history, involving the student movement. All these works of fiction listed were financed by the Consejo Nacional de Televisión.

Colombia also emphasizes the fact that television has, through the years, portrayed the periods of discovery, conquest and independence, with aesthetic realism, mixing fiction and reality. These works of fiction invited spectators to question their beliefs about the country's history. The country also highlights the relation between social memory and history from a brief recap of how the past was recreated by television and which were their ideological and political reasons to do so.

In **Colombia**, historical fictions showed history from processes and social, church, government or popular confrontations. However, some portrayed historical facts in a different way than that of history books, like *La Independencia*; *La vida y obra de Bolívar*;

Los pecados de Inés de Hinojosa; and *La Pola*. It also highlights a controversy to the manner in which the producer of the shows interprets historical facts, since such a person could privilege visions of happenings according to the point of view of sponsors. This raises the debate on the social and political commitment that television must have through the debate regarding democracy, social inclusion and cultural diversity. This brings examples like *La Saga*; *Negocio de familia*; *La historia de Tita*; and *Amar y temer*.

In the 1990s, telenovela in **Colombia** attains notable relevance by regional and national representation, amplifying its influence to a global level of promotion of the country's image. With this, telenovela has intensified the debate regarding the meaning of "national" and the role of culture according to historical past and present. A great challenge for the production of television fiction is the treatment of the political and social conflict, which marks and determines the historical and current development of each country. Fiction becomes a symbol of construction of reality, shared representations, and development of social memory.

The **United States** highlight the reality of Mexico, transformed by the drug dealers in anxiety and loss of hope for Mexican citizens. It emphasizes how the social disheartening has taken place due to the situation of violence and brutality that the presence of drug traffic has brought to the country, influencing the culture and modifying values and traditions from old times by a new type of organized crime, in which money replaces old values. This point of view is used to discuss the themes of telenovelas that portray the life of drug dealers in a subgenre christened "narconovelas", which have been garnering great success in Hispanic television, as was the case of *La reina del sur*, aired during the previous year by Telemundo.

The **United States** also remember the intrinsic relation between telenovela and social reality, since fiction becomes a dramatized reflection of social reality and the latter influences the themes of plots that are aired in Hispanic television. In this context, there is a discussion on how the reconstruction of the past of popular culture

is influenced by the values presented in works of fiction. Television, as the most powerful instrument to narrate the past, creates a public space in which the experience of a nation is taken by the theme of drug dealing, imposing a new system that decharacterizes the traditional melodrama and opens way for the representation of naked reality of Latin America and the United States. A criticism is made to the themes presented by Telemundo, especially considering the great success of *La reina del sur* and the continuous use of the theme in future productions. Considering the immense success of the theme of drug dealing, the programs bring glamour to the life of drug dealers and, in a way, give a veneer of innocence to these illegal activities. In their defense, the network argues that it is only offering to viewers what they want.

Spain has witnessed in the last few years an increase in period pieces, in a clear recovery of historical memory. In 2012, the economic crisis has affected the production rhythm, especially in public networks. However, the crisis itself has introduced important innovations in the sense of constructing and reconstructing images of historical culture and its emblematic periods such as the High Middle Ages and reign of its Catholic kings. The four works of fiction classified as historical (*Toledo*; *Isabel*; *Concepción Arenal*; and *La conspiración*) mix “past” and “pastime” (Silverstone, 1999, p. 132), that is, raising Buonanno’s (2012, p. 200) questioning, according to Ricoeur’s affirmation, that it is necessary to think of the own distinction between past and history.

When it comes to the production of period fiction, Spain made its debut with *Cuéntame cómo pasó* (2001), the “ground zero” of a reflection that splits works that take place in a past by “before” and “after” the democratic transition. The country’s fiction travels through historical periods and phases that, by being portrayed, transform themselves in tools of comprehension, construction and reconstruction of their identities. Thus, one can see Roman conquest in *Hispania, la leyenda* (2010) and in *Imperium* (2012), while *Toledo* (2012) and *Isabel* (2012) dealt with the construction of the

kingdom of Spain, mixing reality and fiction. The baroque Spain is portrayed in *Águila Roja*, a series airing for four years, taking place in the 17th century. The 1920s are portrayed in *La memoria del agua* and, mainly, in *Gran hotel*, a careful visual recreation of Spanish aristocracy of the time. The notably costly and long-lasting *Cuéntame cómo pasó* takes place in the transitional period at the end of the 1970s and is on its 13th season, reflecting an illuminist policy.

The social memory in Spanish fiction had as a notable example *Amar en tiempos revueltos*, aired between 2005 and 2012 and that, in 2013, will return in a new phase as *Amar es para siempre*. As a period piece, this is an example of the educational character that fiction can reach, dealing with social issues happening between 1936 and 1956, with a great deal of archival footage. *Amar en tiempos revueltos* also resulted in spinoffs in the form of TV movies and three telenovelas, and also being sold to several Latin American countries and the United States.

Ecuador highlights the relation between memory and audiovisual in two ways: fiction offers elements to remember and serves as a source of memory archives. Despite television production that deals with past elements and stories being in short supply, the country highlights three moments of fiction related to social memory. The first refers to the first experiences, in the 1960s to the 1980s, with the series *Narcisa de Jesús* (1961) and *El Cristo de nuestras angustias* (1967) and the telenovela *La casa de los Lírios* (1974). These fictions have worked the memory in a more conservative manner with the intent of recovering Ecuadorian traditions and religious customs. The second moment happens in the 1990s, with the encounter of literature and television fiction. The time was the height of fiction related to elements of social memory, seeking to recover the memory from literary works of national authors. Seven works express this function, all by Ecuavisa: *Cumandá*; *Los sangurimas*; *A la Costa*; *El Chulla Romero y Flores*; *7 lunas, 7 serpientes*; *El cojo Navarrete*; and *Polvo y Ceniza*. The third and last noteworthy moment in fiction is the 21st century, which could be called a moment

on non-memory, since there is little fiction that recovers the social memory. Two titles can be mentioned: *Sé que vienen a matarme* (2007) and *Olmedo, el castigo de la grandeza* (2009).

Ecuador highlights the importance of public television as an opportunity for social memory, since it does not suffer from the same market pressure that private television does. The public channel focuses on journalistic shows and documentaries, but in 2012 national producers were summoned to promote fiction, maybe configuring the chance to create fiction with focus on social memory.

In the case of **Peru**, fiction regarding the past is the result of adaptation of literary works with popular elements. Among the works highlighted until the 1980s are: *Tradiciones peruanas* (1959), teleplay that presents a set of traditions that pass forward the historical past since the colony until the young republic, considered a major piece in the construction of nationality; *Matalaché* (1964), regarding an interracial affair during the age of slavery; and *Nuestros héroes de la guerra del Pacífico* (1979), during the centennial of the war against Chile and the military government in Peru. The 1980s portray a tension in fiction between looking at a recent past and interpreting a remote past. This tension between the two pasts is found in the works of fiction *Gamboa* (1983), which recreates actual files from Peru's investigative police, *Bajo tu piel* (1986), and *Malahierba* (1987), with social themes such as medical negligence and drug dealing.

However, it is in the miniseries that one finds the best link between television fiction and memory in **Peru**, especially in the late 1980s and early 1990s. The miniseries of the time imagine a past with historical characters and reports and emblematic experiences, like the war between natives and the Spanish, class conflicts, and narratives based on real characters from the country's history. In 1994, a landmark for the country's identity in fiction was the tele-novela *Los de arriba y los de abajo*, which has portrayed **Peru** as a culturally diversified country, unlike the hegemonic depiction from previous works.

Portugal highlighted productions that remember important moments in the country's sociopolitical history. Themes such as the fall of the monarchy, the first republic, and family and social life of the New State were turned into fiction. Portuguese production that can be considered historical, with plots taking place in past periods and/or regarding real themes and people, totaled 35 titles, from which 40% take place in the recent past (between 1930 and 1970), 26% are adaptations of works from canonical authors from the 19th century and 20% take place in the first two decades of the 20th century (the First Republic and subsequent government instability). In 2012 two historical titles were identified, *Perdidamente Florbela* and *Barcelona, cidade neutral* (TRP1), and one period piece, *Anjo meu* (TVI). Comparing channels, one can notice that the public channel bets in this kind of content (27 titles) while private channel does so irregularly.

In a constant negotiation between past and present, television fiction from **Mexico** reconstructs the past from two narrative axes: rural life and the golden years of Mexican cinema. The networks, in part with the support of local governments, have emphasized the rural setting where typical family dramas from the country's national identity in the 1940s have taken place. The works of fiction clearly show the transition from the rural setting, the infinite source of typical landscapes, themes and stories, like in *Amor bravío* and *Abismo de pasión* from Televisa and *Los Rey* and *La mujer* from TV Azteca, and the current urban setting, with themes relating to drug dealing, abortion and homosexuality, emphasizing the drama of national identity. With great visibility towards ranch music and in costume design, fiction has brought to the present a period environment to reassign meaning to the current life of the country. The rescue of rural patrimony, that of the rancher, was almost omnipresent in telenovelas from 2012. The constant visuals and sounds show the return to this element, such as rancher clothes and mariachi music. Both elements were central in Mexican cinema throughout the 20th century and had their meanings constantly reassigned by the cultural industry (especially television).

We could say that the telenovelas inhabit a sort of “different time” related to pre-revolutionary **Mexico**. Toussaint (2013) distinguishes a past in which riches were firmly anchored to farmland, and extends this movement from telenovela all the way to 2013, with examples such as *Corazón indomable*; *Amores verdaderos*; and *La mujer del vendaval*, all from Televisa.

Uruguay tackles the theme of the year by discussing social memory and television fiction based on the relation between fiction and reality, incorporating the complex relation between memory and history. We chose a few imported television fictional works with a historical basis such as *Pablo Escobar, el patrón del mal*; *Cuéntame*; *Graduados*; and *Contámela en colores*. Such works of fiction are discussed considering the Aristotelian assumption of the limit between truth and plausibility in the formation of social memory and, thus, accepting that the relevant element in fiction is verisimilitude, in other words, that it is not true, but seems to be. In this way, fiction, through plausibility, allows viewers to experience other subjectivities through the characters and, in this way, increase their symbolic repertoire as well as shape collective memories. In this sense, television fiction can be considered a part of the process of construction of collective memory for society.

Social memory, or the narrative of the past, presents two sides when one observes television fiction from **Venezuela**. On one side, there is recent memory, connected to the sociopolitical situation of the country represented by the telenovelas *Barrio Sur* and *Teresa en tres estaciones*, and, on the other side, there is the historical memory with the role of praising and exalting happenings and characters from the past with the intent to comprehend current phenomena. This content are originated in the so called “cultural telenovela”, with examples like: *Por estas calles* (1992); *Amores de fin de siglo* (1995); *Ciudad bendita* (2006); and *Amores de barrio adentro* (2004). Other content related to social memory is based on political happenings like *Estefanía* (1979); *Gómez I* (1980); *Gómez II* (1981); and *La dueña* (1984); and / or based on important historical

epochs as *Pobre negro* (1976); *Sangre azul* (1979); and *Guerreras y centauros* (2012-2013). It is also possible to note a type of cultural memory that appears in fictional content related to important times of the history of the country and that deal with themes such as heroism, ethnic issues and independence movements. In 2012, Venezuelan television fiction has resorted to a romantic view of the past with grandiloquent narratives of fight and struggle for power.

Final considerations

Within the new contemporary cultural and communicative scenario, the *Obitel* Yearbook yearly theme has allowed us to notice that we live through an explosion of memory, a harkening to the past, partly marked by the archiving phenomenon. Fiction is the creator of a shared repertoire and was understood by the 12 countries as a place where memory can be exercised, as a place where representations and imaginaries regarding the way of life of a period are guarded for posterior reappropriation. It is, thus, simultaneously, memory, archive and identity, a complex *locus* of identity construction and reconstruction, a place where is gathered the narrative capacity of fictional television narrative to connect temporal dimensions of present, past and future, (re)creating collective memory within the nation.

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