

CHILE: RERUNS, STREAMING AND SLOW MOTION RECOVERY¹

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Introduction

If 2020 was the year when everything came to a standstill, 2021 was the beginning of the return to something akin to normal, but maybe not normal as before. This transformative event is not only due to the slow retreat of Covid-19 pandemic, but also to the political process that has captured the attention of Chileans since the end of 2019.

In this context, the presence of national premiere television fiction grew, not so much in terms of number of titles as in amount of hours produced, although it did not approach the results of pre-pandemic years. Ibero-American fiction receded and was replaced, in part, by national fiction, what represents a novelty compared to previous years, and also by Turkey fiction, what is no longer new. In general, open television channels experimented an economic relief owing to the recovery of the advertising investment that was significant compared to previous year, but modest contrasted to the long term downward trend.

In this slightly optimistic scenario, the production intended (or shared) to streaming platforms seems to offer a renewal space for models, turns and themes that, although still represents a small volume, it grows steadily with quality productions suggesting that this will be the way for television fiction renovation.

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1. The Audiovisual Context of Chile in 20221.

1.1 Open television in Chile.

Table 1: National open television channels in Chile

Private channels (6)	Public channels (1)
Canal 13: Grupo Luksic (chileno). Chilevisión: Paramount Global. Mega: Grupo Bethia (chileno), Discovery Communications (27.5%) La Red: Grupo Albavisión. Telecanal: Belons to Inversiones Alfa Tres, (related to Albavisión). TV+: Media 23 (chileno, 90%), P. Universidad Católica de Valparaíso (10%).	TVN, just with advertising financing
Total channels: 7	

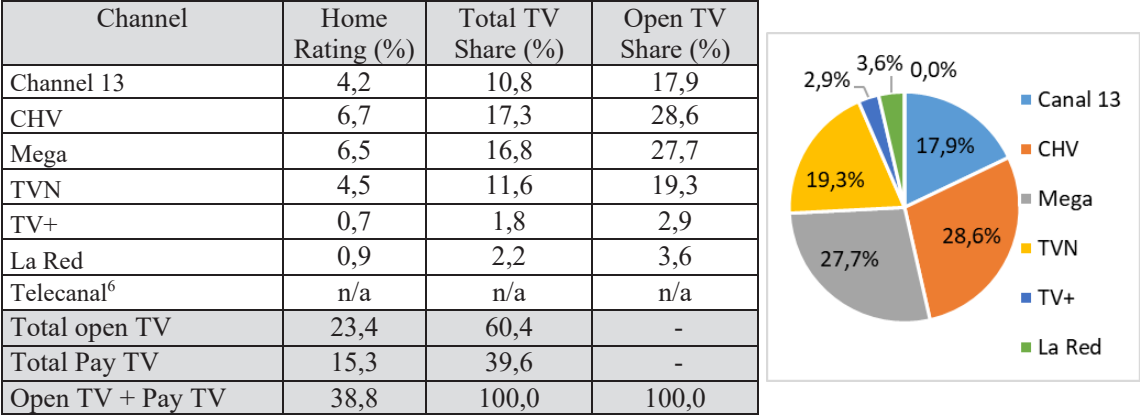
Source: Obitel Chile

2021 represented an economic relief for open television: advertising revenues increased nominally by 34% compared to 2020. This fact coupled with the restructuring processes undertaken after years of poor performance allowed profits to be made for the first time after seven years of losses³. Obviously, results varied among the different channels. At one end is CHV, that after eight consecutive years of losses, achieved profits for US\$41 million, and they represent almost 70% of the industry profits in 2021. Nevertheless, these profits were received by other stakeholders since Viacom CBS sold CVH to Paramount Global. A different case is La Red that lost US\$ 14 million in 2021, being the only channel that experienced losses⁴.

³ Information on revenues and profits is available on the website of the Commission for Financial Market at <https://www.cmfcchile.cl/portal/principal/613/w3-search.php?keywords=concesionarias%20de%20TV> and about advertisement investment at the web site of Media Agencies Association <https://aam.cl/informes-inversion-aam/>

⁴ At the average exchange rate of 2021

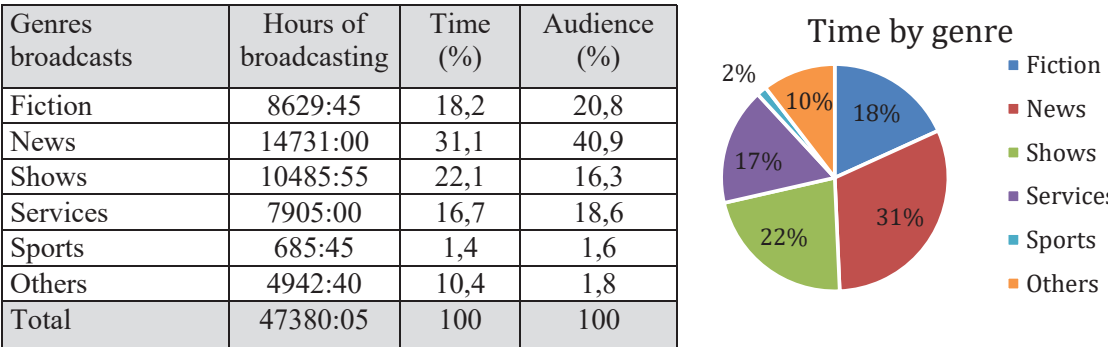
Chart 1. TV share and rating by channel in 2021 ⁵



Source: Kantar IBOPE Media Chile – OBITEL Chile

Even though, Mega was the general audience leader since 2014, when it impacted the audience with Turkey fiction, from 2018 its rating started to decrease progressively until 2021 when it was displaced from first place by CHV, which during the same period was the second in the ranking but kept growing revenues. Meanwhile, TVN, which from 2014 was in the fourth place, in 2021 managed to displace Channel 13 from the third, despite having decreased its general audience by 3%, due to the 20% contraction experienced by Channel 13 that caused a fall from 5,2 to 4,2 point in the home rating.

Chart 2. Television genres and hours broadcast by TV programming in 2021.



Fuente: Kantar IBOPE Media Chile – OBITEL Chile

A long-term look shows that fiction has been decreasing its presence in Chilean open television. Ten year before it represented 37% of television air time and five

⁵ Home rating measured 24 hours a day, regardless of channel transmission times.

⁶ Since 2019, Telecanal audience is not being measured.

years later 34%, but the most marked drop in the period was between 2020 and 2021when it decreased in 6%, falling from 24,2% to 18,2%. During these ten years, news contents increased their participation from 20,6% to 31,1%. These changes have been intensified since 2019owing to the political and social upheaval the coun-try has experienced. From an audience point of view, fiction decline has been less intense since it has kept its prime time.

1.2 Pay TV and VOD platforms in Chile in 2021

Table 2. Chilean Pay TV Networks in 2021

The ten most viewed pay TV channels in Chile			
Channel	Genre	Origen	Home Rating
24 Horas	News	Chile	0,63
Star Channel	Fiction	Foreigner	0,50
Cartoon Network	Kids	Foreigner	0,46
CNN Chile	News	Chile	0,38
TNT Series	Fiction	Foreigner	0,35
Discovery Kids	Kids	Foreigner	0,34
Discovery H&H	News	Foreigner	0,31
TNT Sport HD	Sports	Chile	0,30
AXN	Fiction	Foreigner	0,30
Cartoonito	Kids	Foreigner	0,28

Source: Kantar IBOPE Media Chile

The list of most viewed Pay TV channels during 2021shown in table 2does not display any significant change regarding 2020. In fact, the three fist channels are the same, except for Fox Channel that changed its name to Star Channel. Nevertheless, there is an inconspicuous difference, and it probably responds to the growth of streaming platforms: the average audience of the ten most viewed channels decreased by more than 20%. The VOD platforms HBO Max and Star+, shown in table 3, plus Paramount+ broke into the market in mid-2021 and have presented a very fast growth.

Table 3: VOD platforms in Chile

Main VOD active platforms in 2021
Five most popular platforms Netflix, Prime Video, Disney +, HBO Max, Star + y Estadio TNT Sports ⁷
VOD from cable operators: 13Now, TVN Play, Mega Go
Other popular platforms: Apple TV, Onda Media, CNTV Play, Pluto TV, Cineteca Nacional

Source: for the five most popular platforms, study *Measured interest in SVOD service on JustWatch in Chile* Q4 2021; for the rest, OBITEL Chile

1.3 Independent TV fiction production companies

Companies from the Association of Film and Television Producers and from the Association of Independent Producers are approximately 40, and there are some more relevant companies that are not part of these associations. However, the number of those companies with a significant presence on open television and streaming platforms is much smaller. The most important companies that produce *telenovelas* or series on order are: AGTV that this year just produced one telenovela for Channel 13, although it had a best performance in previous years; Chilefilms, which managed to place two productions in the Top 10 and had an important television activity different from fiction; and DDRio that made four productions for Mega, all of them part of the Top 10. But the company with the highest visibility is Fábula due to its cinema activity, it already has an Oscar for the best foreign movie and several nominations from different titles and categories, but also for its high standard level of its productions for streaming, in fact, in 2022 it will release four series in different platforms.

1.4 Funding sources of the audiovisual sector

Advertising investment is the main content creation source of funding in Chilean audiovisual industry and, specially, for open television. As mentioned in section 1.1, in 2021 those resources grew by 34% compared to 2020 reaching US\$ 319 million. However, from a long-term perspective, it is a different story. The growth of advertising investment in online sites as Google or Facebook, inter alias, has been at the expense of traditional media, in particular open television. In Chile, television share as recipients of advertising investment has gone from representing 44% in 2011 to 28% in 2021⁸. At the same time, the average audience of open television channels, measured as home rating, has fallen from 29,5 to 23,4 points during the

⁷ Estadio TNT Sports (former CDF Estadio) is not included in JustWatch measure. It is added to the list as a very popular platform to watch the local football league, among other sports content.
⁸ The comparison is only approximate. The 2011 corresponds to the Association of Advertising Agencies and the 2021 to the Association of Media Agencies. None available for both years

same period⁹. In other words, open television in 2021 represented 79% of the audience and 59% of the investment achieved in 2011.

In addition, the main state support for open television comes from the National Council on Television (CNTV) public tender that in 2021, in its different categories, added up to US\$ 6 million. Although this is a much lower amount compared to advertising resources, some of the most prominent titles have relied on these funds. One of the Top 10 in 2021, *No nos Quieren Ver*, was benefited by approximately US\$900 thousand from the CNTV competition in 2018.

1.5 Communication policies

In recent decades, Chile media system has been subjected to few regulations and it has been characterized by few public media institutions conceived with a limited scope of action, such as the Senate channel or the Chamber of Deputies channel, as well as by a national channel of a very general nature, TVN, whose financing and operating logic are the same as a private television channel. Formally, the scenario remains the same. However, the creation of public media with state financing seems to be part of both the approach of the new administration that took office in March 2022 and the ongoing constituent process. An example of this new imprint is the statements of the new CNTV president who, when taking office, declared herself critical of the prevailing market logic in media, that would go against the right to communication or against pluralism (Cornejo y Caro, 2022).

As a preview of the above mentioned, although it is the result of processes still in progress, it is important to highlight the creation of nTV channel. This is an educational and cultural programming channel, aimed at children and adolescents, operated by TVN on one of its digital frequencies, but with direct state funding and with no advertising. Also, two universities that in the past were parts of open television are trying to offer cultural signals in the digital spectrum. These are the cases of the University of Chile and the Pontifical Catholic University of Valparaíso that have reached the second and third signals of Chilevisión and TV+, respectively.

1.6 Digital and mobile connectivity infrastructure

Quarantine periods beginning in 2020 meant a greater need for household connectivity for educational, labor and entertainment reasons, adding this way pressure to an earlier trend. The National Television Survey 2021, from CNTV, indicated that most present devices in households measured were smartphones (90%), Smart TV (74%) and laptops (61%) (Cifuentes Fuentes, 2021). This resulted in a 13% increase in fixed residential internet connections in 2020, that already had been growing at 5% or 6% in previous years. In 2021 these connections experienced a leap in growth

9. Telecanal's audience is excluded since the measurement of Kantar Ibope Media Chile is not available for 2021, but in its last measurement in 2018, it was 0.13 points.

of 12%. This improvement in connectivity also implied a qualitative advance, since fiber optic connections represented the largest growth, accounting for 57% of fixed connections. The advance in connectivity has implied that 60% of households enjoy some type of internet connection (Subtel, 2022a).

Regarding the mobile connection, the number of registered mobile users with internet access is higher than the population size since 2018 and its current penetration rate is 115%. Residential users (not companies) represent between 72% and 87% of this group. On the other hand, regular access to internet by mobile devices tends to be more prevalent in contract customers than in those with prepaid plans. 2021 ended with 84% of fixed contract connections, including both residential and commercial users (Subtel, 2022a).

2. Analysis of the Year: Chilean and Ibero-American premier fiction 2021

TABLA 1. Table 1. Premiere fictions exhibited in 2021

UNRELEASED NATIONAL TITLES - 12	UNRELEASED FOREIGN TITLES - 10
Channel 13	Channel 13
1. <i>La Torre de Mabel</i> (<i>telenovela</i>)	1. <i>Narcos</i> (series-Colombia)
2. <i>Los Carcamales</i> (series)	2. <i>La Usurpadora</i> (series-Mexico)
Mega	3. <i>Rubí</i> (series-Mexico)
3. <i>100 Días para Enamorarse</i> (<i>telenovela</i>)	4. <i>Si nos Dejan</i> (<i>telenovela</i> -Mexico)
4. <i>Amar Profundo</i> (<i>telenovela</i>)	Mega
5. <i>Demente</i> (<i>telenovela</i>)	5. <i>Dulce Ambición</i> (<i>telenovela</i> -Brazil)
6. <i>Edificio Corona</i> (<i>telenovela</i>)	6. <i>Rock Story</i> (<i>telenovela</i> -Brazil)
7. <i>Isabel</i> (miniserie)	TVN
8. <i>No nos Quieren Ver</i> (series)	7. <i>Génesis</i> (<i>telenovela</i> -Brazil)
9. <i>Pobre Novio</i> (<i>telenovela</i>)	TV+
10. <i>Verdades Ocultas</i> (<i>telenovela</i>)	8. <i>Hernán</i> (series-Mexico)
TVN	La Red
11. <i>62 Historias de un Mundial</i> (mini-series)	9. <i>Como Dice el Dicho</i> (series-Mexico)
12. <i>Mea Culpa</i> (docudrama)	10. <i>La Rosa de Guadalupe</i> (unitary-Mexico)
	COPRODUCTIONS - 1
	CHV
	1. <i>Inés del Alma Mía</i> (mini-series-Chile/Spain)
	TOTAL UNRELEASED TITLES: 23

Source: Kantar IBOPE Media Chile – OBITEL Chile

The comparison between the national premiere fiction exhibited in 2021 (Table 1) and that exhibited in 2011 (Obitel 2012) illustrates well the transformations experienced by Chilean open television in the last decade. Some of these changes are due to the same phenomenon observed elsewhere, where audiences, innovation investment, production growth and producers, as referred to in section 1.3, have been gradually captured by the growth of streaming platforms.

But changes visible to the public are found in content offer and fiction key players. Since the early 1980s, national television fiction had been dominated almost exclusively by two channels: Channel 13 and Chile National Television (TVN). In 2011, Channel 13 already accumulated years of poor results and its own fiction offer was a reflection of the crisis it was going through: two *telenovelas* and one series (both in 2011 Top 10). As a consequence, Channel 13 was replaced as the sector leader by Chilevision, at that time just purchased by Time Warner with the intention of rising fiction production. That year, Chilevision produced three *telenovelas* and two telefilms (three of them in the Top 10). Despite these changes, TVN remained as the dominant player. At that time, its studios produced two series, one sitcom, one telefilm, and seven *telenovelas* (five of these products were in the Top 10). As a second player in fiction production emerged Mega, which had lower production standards than its competitors. That same year, Mega, that never in its history had managed to have a profitable operation, was sold to the owners of the Chilean retail group, Falabella.

In 2021, ten year later, Channel 13 already seems to be resigned to his fourth place in general audience. It just managed to produce one *telenovela* and one series, and despite this poor result no mention was made to the word crisis (none of them in the Top 10). Regarding Time Warner's project for Chilevisión, it failed and the station was sold to Viacom CBS, now Paramount Global. And even though this channel led the general audience for the first time since 2011, during 2021 it did not produce any fiction titles exclusively for open television, but it did release an ambitious co-production in which it had participated two years earlier, *Inés del Alma Mía*, and which had been released in 2020 on Prime Video and RTVE in Spain.

TVN performance was not better. In 2021 just premiered two titles of its own: *62 Historias de un Mundial*, an eight-chapter miniseries, and the late 14th season of *Mea Culpa* (it was part of the Top 10) consisting in a successful docudrama of eight chapters whose 13 previous seasons had been screened between 1993 and 2009.

On the contrary, Mega, after having been the beachhead of Turkish irruption in Latin America fiction market, has been dominated the fiction business for the last six years, almost always with eight or more titles in the Top 10 (own or Brazilian). In 2021, it exhibited eight titles from his own production: six *telenovelas*, one series and one miniseries, all of them included in the Top 10, and added a title bought from Globo to the ranking.

TABLE 1b. Reruns Exhibition in 2021

NATIONAL RERUNS - 24	TV+
Channel 13	22. <i>Familia Moderna</i> (series)
1. <i>Adrenalina</i> (<i>telenovela</i>)	23. <i>Infieles</i> (serie)
2. <i>Brujas</i> (<i>telenovela</i>)	24. <i>Los Años Dorados</i> (sitcom)
3. <i>Los 80: más que una moda</i> (series)	
4. <i>Machos</i> (<i>telenovela</i>)	FOREIGN RERUNS - 10
5. <i>Pacto de Sangre</i> (<i>telenovela</i>)	TVN
6. <i>Soltera otra vez</i> (<i>telenovela</i>)	1. <i>Moisés los 10 Mandamientos</i> (<i>telenovela</i> -Brazil)
Mega	2. <i>Hasta que te Conocí</i> (min-iseries-Mexico)
7. <i>Isla Paraíso</i> (<i>telenovela</i>)	TV+
8. <i>Martín El Hombre y la Leyenda</i> (miniserie)	3. <i>Tierra de Reyes</i> (<i>telenovela</i> -USA-Hispanic)
9. <i>Papá a la Deriva</i> (<i>telenovela</i>)	La Red
10. <i>Pobre Gallo</i> (<i>telenovela</i>)	4. <i>Águila Roja</i> (series-Spain)
11. <i>Señores Papis</i> (<i>telenovela</i>)	Telecanal
12. <i>Te Doy la Vida</i> (<i>telenovela</i>)	5. <i>Impostores</i> (series-Argentina)
13. <i>Tranquilo Papá</i> (<i>telenovela</i>)	6. <i>Comando Elite</i> (series-Colombia)
TVN	7. <i>Séptima Puerta</i> (unitarios-Colombia)
14. <i>Amores de Mercado</i> (<i>telenovela</i>)	8. <i>Sin Retorno</i> (serie-Colombia)
15. <i>Cuentos Chilenos</i> (unitarios)	9. <i>Grachi</i> (<i>telenovela</i> - USA-Hispanic)
16. <i>Dama y Obrero</i> (<i>telenovela</i>)	10. <i>Chespirito</i> (sitcom-Mexico)
17. <i>El Circo de las Montini</i> (<i>telenovela</i>)	
18. <i>El Día Menos Pensado</i> (docudrama)	
19. <i>La Fiera</i> (<i>telenovela</i>)	
20. <i>Nuestros Cuentos Chilenos</i> (unitary)	
	TOTAL RERUNS: 34
21. <i>Romané</i> (<i>telenovela</i>)	

Source: Kantar IBOPE Media Chile – OBITEL Chile

In relation to reruns, as shown in Table 1b, the global picture changes significantly. With the exception of two titles programmed by TVN, Ibero-American reruns are present only on channels of marginal audiences. Channels with a strong tradition of fiction production turned to their own catalogue in a way similar to 2020, to a degree that had never been seen before the start of the Covid 19 pandemic.

Resorting to reruns changed the relative strengths. From the second half of 2014, Mega created his drama area by hiring more than 50 professionals from the same area in TVN, and began to have a successful fiction production. But its production history is brief. TVN and Channel 13 have 40 years of tradition and turned to it. As part of the reruns list, TVN even went back until 1999 to bring *La Fiera* to the present, a very successful *telenovela* developed with a standard of production and a level and cast size that would be at present impossible for Chilean television to finance with only local resources. Channel 13 did something similar, replenishing successful titles of the last 25 years, the oldest of which was *Adrenalina*, a teenager *telenovela* first issued in 1996, the first written by Juan Pablo Illanes and that made him known as a screenwriter.

TABLE 2. Premiere national fiction and its evolution in the five-year period

Year	Titles	Episodes	Hours
2017	20	1521	930:35
2018	17	1216	722:00
2019	17	1334	747:27
2020	12	504	274:00
2021	13	830	586:40

Table 2 shows the evolution, in terms of volume, of national premiere offer in the last five years. It can be appreciated that the rise of Mega, mentioned in previous paragraphs, fails to compensate for the regression observed in other channels. The parsimony of this process is distorted by the crisis caused by the pandemic in 2020 and 2021, but it is much clearer if we consider that the number of titles observed a decade earlier, in 2011, was much higher, 25, as they were in previous years.

TABLE 3. Premiere national fiction formats and its evolution in the five-year period

Format	Titles					Hours				
	2017	2018	2019	2020	2021	2017	2018	2019	2020	2021
Telenovela	12	11	11	5	7	581:50	615:10	682:30	224:55	545:00
Series	2	3	4	6	2	16:00	13:55	61:00	44:35	20:50
Mini-series	2	2	1	1	3	11:30	8:15	3:00	4:30	10:45
Sitcom	0	1	0	0	0	0:00	0:00	0:00	0:00	0:00
Unitary	3	0	0	0	0	171:35	84:40	0:00	0:00	0:00
Docudrama	1	0	0	0	1	149:40	0:00	0:00	0:00	10:05
Others	0	0	1	0	0	0:00	0:00	0:55	0:00	0:00

Another perceptible drift is that Chilean television fiction tends to concentrate on three formats: *telenovela*, series and miniseries. A reissued docudrama after 12 years off screens is the only exception in 2021. This contrasts with the panorama observed in 2011 and previous years, where a greater diversity of fiction formats could be observed in Chilean open television, such as unitary, telefilms, sitcoms and docu-dramas.

TABLE 4. Premiere fiction exhibited in 2021: countries of origin

Country	Titles	%	Hours	%
NATIONAL (total)	13	57	586:40	45
OBITELCOUNTRIES (total)	10	43	719:30	55
Argentina	0	0	0:00	0
Brazil	3	13	146:05	11
Chile	12	52	582:45	45
Colombia	1	4	43:50	3
Ecuador	0	0	0:00	0
Spain	0	0	0:00	0
USA Hispanic	0	0	0:00	0
Mexico	6	26	529:35	41
Peru	0	0	0:00	0
Portugal	0	0	0:00	0
Uruguay	0	0	0:00	0
Venezuela	0	0	0:00	0
COPRODUCTIONS (total)	1	4	3:55	0
National Coproductions	1	4	3:55	0
Obitel Countries Coproductions	0	0	0:00	0
TOTAL	23	100	1306:10	100

Source: Kantar IBOPE Media Chile – OBITEL Chile

Table 4 shows the countries of origin and the volume of Ibero-American television fiction presented on Chilean open television during 2021. A warning is necessary. Although Turkish fiction has lost visibility as an object of discussion since its appearance in 2014, this is far from meaning a loss of relevance. It already seems to be a permanent, stable and very significant player. During 2021 ten Turkish titles were exhibited, totaling 763 hours. This is equal to the number of Ibero-American premiere titles, not counting Chile, and represents 5% more of screen time, distributed among the four greater audience channels, and broadcast during the afternoons, prime time and night time. On the other hand, considering that a decade ago, in 2011, the amount of exhibition hours of Ibero-American fiction more than doubled the current, it is clear that Turkish fiction is a substitute that has displaced this regional fiction from its former place on Chilean screens.

Table 4 also shows that Ibero-American fiction just came from three countries: Mexico, Brazil and Colombia. In 2020, Spanish and US Hispanic titles were also observed. As you go back to previous years, you are more likely to find titles from other origins. Along with the reduction of Ibero-American fiction participation on Chilean television screens, there has been a greater concentration in few countries, particularly in Mexico and Brazil. Brazilian case, although this country continues

to have a significant presence, its participation has decreased since Globo broke its decades-long alliance with Canal 13 to move it to Mega.

TABLA 5. Chilean and Ibero-American fiction formats exhibited in 2021

Format	Titles				Hours			
	National	%	Obitel Area	%	National	%	Obitel Area	%
Telenovela	7	54	4	40	545:00	92,9	229:10	31,9
Series	2	15	5	50	20:50	3,55	335:35	46,6
Miniseries	3	23	0	0	10:45	1,83	0:00	0
Telefilm	0	0	0	0	0:00	0	0:00	0
Unitary	0	0	1	10	0:00	0	154:45	21,5
Docudrama	1	7,7	0	0	10:05	1,72	0:00	0
Others	0	0	0	0	0:00	0	0:00	0
Total	13	100	10	100	586:40	100	719:30	100

Source: Kantar IBOPE Media Chile - OBITEL Chile

Table 5 records an unprecedented event since the first edition of this Obitel year-book in 2007: the broadcast time of Ibero-American series, not including Chile, surpassed that of *telenovelas*. The series reached its highest point (336 hours) and the *telenovelas* the lowest (229 hours). This should be read in conjunction with what has been said about Turkish fiction: both data suggest that the substitution effect of Turkish fiction has fallen mainly on *telenovelas*.

Regarding the formats, Table 5 shows that Ibero-American fiction also convergence towards series and *telenovela* at the expense of other formats. The counterexample is at the same time a confirmation of its uniqueness. 21% of Ibero-American hours correspond to unitary, but it refers to a single title, *La Rosa de Guadalupe*, which averages a home rating point, in a channel that goes through severe economic problems because of its entire programming has similar results.

TABLE 6: The ten top titles in 2021

Title		Channel	Producer company	Format/ genre	No. of chap/ep in 2020	Time slot	Rating	Share
1	<i>Pobre Novio</i>	Mega	Mega+ChileFilms (CL)	<i>Telenovela/ Comedy</i>	83	Prime time	17,0	26,9
2	<i>Edificio Corona</i>	Mega	Mega + DDRío (CL)	<i>Telenovela/ Comedy</i>	125	Prime time	16,3	24,1
3	<i>Amar Profundo</i>	Mega	Mega + DDRío (CL)	<i>Telenovela/ Drama- Comedy</i>	22	Prime time	16,3	25,4
4	<i>Mea Culpa El Regreso</i>	TVN	TVN + Dupla (CL)	<i>Docudrama/ Suspense</i>	8	Prime time	13,5	21,8
5	<i>Verdades Ocultas</i>	Mega	Chilefilms (CL)	<i>Telenovela/ Drama</i>	261	Afternoon	13,3	26,1
6	<i>Demente</i>	Mega	Mega + DDRío (CL)	<i>Telenovela/ Drama</i>	144	Prime time	13,2	20,4
7	<i>100 Días para Enamorarse</i>	Mega	Mega + DDRío (CL)	<i>Telenovela/ Comedy</i>	48	Prime time	12,5	20,0
8	<i>No nos Quieren Ver</i>	Mega	Mega + AltiroSapiens (CL)	Series/ Drama	8	Night	11,0	19,9
9	<i>Isabel</i>	Mega	Mega (CL)	Min-iseries/ Drama	3	Prime time	10,2	17,9
10	<i>Dulce Ambición</i>	Mega	Globo (BR)	<i>Telenovela/ Melodrama</i>	93	Afternoon	9,5	19,9
Total national productions: 9				Foreign Original Scripts:2				
90%				20%				

Source: Kantar IBOPE Media Chile – OBITEL Chile

A notorious fact in Table 10 is the predominance of Mega, not only in domestic productions, but also in the only foreign title included in the Top 10 of the most watched television fictions during 2021. The only exception to this supremacy is a late new season of *Mea Culpa* after 12 years off TVN screen. Although they were only eight new episodes, the programming of this docudrama included 90 broad-casts, between reruns of new episodes and reruns of past seasons.

As noted, Turkish fiction occupies a significant space in airtime, even greater than Ibero-American, but without achieving the audience levels it had reached in previous years, when, if it had been included, two or three Turkish *telenovelas* would have integrated the Top 10. This year, only one, *Fuerza de Mujer* (TVN), would have entered and placed eighth, displacing the only non-Chilean *telenovela* from the Table.

Finally, it is necessary to draw attention to something that can only be appreciated by having in view the time series: the Top 10 audience levels. The title that tops the ranking, *Pobre Novio*, with 17 home rating points, since this yearbook is published and until 2019, would never have surpassed the fifth place, as most viewed fiction usually tended to be around 25 points, but 2021 television fiction results in general were lower. In 2019 it recorded a historical low of 22 points; in 2020 it fell to 19 and in 2021 to 17 points. The same happens if you look at the Top 10 as a whole: if five years earlier they averaged 17 points, in 2021 they were around 13. But this is not about a general decline in television, it is about the Top 10 decreasing their share. If five years ago they averaged 30 points, in 2021 they averaged 22. This means that people preference for television fiction has decreased

Since nine of the ten titles are Chilean, the Table 4A dedicated to the Top 10 of national titles will be omitted. The only additional title to include would be the miniseries *Inés del Alma mía*, co-produced with RTVE, which was shown on open television in September 2021, although it had already been shown in 2020 in Spain and on Prime Video.

TABLE 7. Audience profiles of the top ten titles:
sex, age, socio-economical levels

Titles		Channel	Sex %		Socioeconomic level %			
			Women	Men	ABC1	C2	C3	D
1	<i>Pobre Novio</i>	Mega	62	38	8	17	31	44
2	<i>Edificio Corona</i>	Mega	62	38	8	18	33	41
3	<i>Amar Profundo</i>	Mega	60	40	8	18	33	41
4	<i>Mea Culpa El Regreso</i>	TVN	59	41	7	15	26	52
5	<i>Verdades Ocultas</i>	Mega	66	34	7	17	25	51
6	<i>Demente</i>	Mega	57	43	8	19	32	42
7	<i>100 Días para Enamorarse</i>	Mega	57	43	9	18	27	46
8	<i>No nos Quieren Ver</i>	Mega	56	44	7	21	30	42
9	<i>Isabel</i>	Mega	63	37	12	23	32	34
10	<i>Dulce Ambición</i>	Mega	65	35	7	17	27	50

Title		Age %						
		04 - 12	13-17	18-24	25-34	35-49	50-64	65-+
1	<i>Pobre Novio</i>	6	4	5	16	25	25	19
2	<i>Edificio Corona</i>	6	4	7	18	27	21	16
3	<i>Amar Profundo</i>	4	5	5	17	25	25	19
4	<i>Mea Culpa El Regreso</i>	4	2	5	17	21	23	28
5	<i>Verdades Ocultas</i>	4	3	5	15	21	23	29
6	<i>Demente</i>	4	4	8	17	29	24	14
7	<i>100 Días para Enamorarse</i>	6	4	8	20	28	20	13
8	<i>No nos Quieren Ver</i>	3	3	5	17	27	25	20
9	<i>Isabel</i>	4	4	6	19	27	18	21
10	<i>Dulce Ambición</i>	4	3	5	16	19	25	28

Source: Kantar IBOPE Media Chile, OBITEL Chile

Although the 2021 Top 10 audience profiles do not deviate significantly from its main features: predominant of female audiences, socioeconomic group D and older age people, there are some change trends to which it is interesting to pay attention. The clearest trend is that the Top 10 audience has been attenuating its markedly feminine trait. If five years ago 68% of its audience were women, in 2021 it dropped to 61%. Middle age groups are now less representative of Top 10 audience, and socio-economic group D has also decreased its share in the last five years falling from 49 % to 44 %.

Finally, the third observed trend is more specific and less clear to interpret, but very marked. Young people, aged 18 to 24, has been systematically decreasing its share in the first show on the Top 10 list. This means that the participation of those young people who are in their higher education stage have fallen gradual but systematically from 12% to 5%. If you measure similarly the whole Top 10 list, a fall can also be observed, but smaller and less regular.

3. Monitoring VOD 2021

3.1. VOD platform market

2020 marked a break in online video consumption habits, because the mobility restrictions, imposed by the pandemic, intensified the use of videos as an alternative to face to face classes, business meetings, entertainment or just to get some company. Precisely this growth in 2020, in which telecommunications companies had to strengthen their infrastructure to meet increased demand, sets a floor that already incorporates the uses of online video due to the pandemic.

Although specific data about growth in streaming consumption times in Chile during 2021 is unavailable, the growth in data traffic offers us an indirect measure. Overall, the Subsecretariat of Telecommunications reports an increase of 35% in data traffic for all types of content between 2020 and 2021. Regarding streaming, the company Entel, which has a 36% share in mobile internet and 9% in fixed internet traffic in Chile, estimates that between 2020 and 2021 streaming data traffic grew by 81% (Subtel, 22a) ¹⁰.

The absolute number of users varies greatly among different sources, and perhaps it is due to the flexibility of the concept used to define users. Netflix initiated a user debugging process to prevent accounts from being shared between different domiciles. For the sole purpose of estimating subscribers, the British company Comparitech compared Netflix revenue declared in different countries with the rates charged in each of them. Based on this data, it estimated that in 2021 Chile Netflix would have had a figure close to one million subscribers¹¹. This figure gives a narrower interpretation than other sources focused on the relative participation of each platforms.

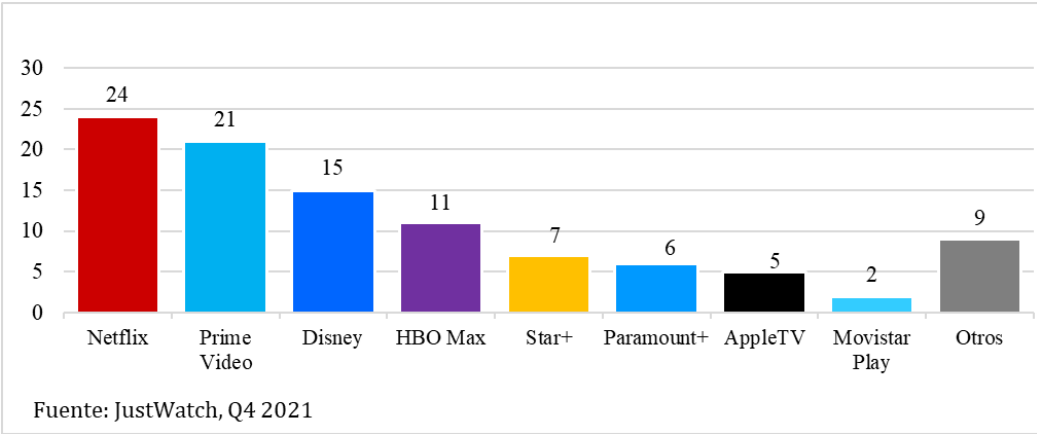
The JustWatch streaming guide service provides an estimate of the main international platforms from 2021 last quarter¹².

¹⁰ Entel press release. https://entel.modyocdn.com/uploads/b2a43ec3-b88c-434f-8324-133fdb8ed-fb2/original/COM_Las_aplicaciones_de_delivery_son_las_que_ma_s_crecieron_durante_2021.pdf

¹¹ See <https://www.comparitech.com/tv-streaming/netflix-subscribers/> (accessed on 30/05/2022)

¹² See <https://marketing4ecommerce.cl/netflix-primevideo-y-disney-los-servicios-de-streaming-con-mas-usuarios-en-chile/> (accessed on 30/05/2022)

Chart 3. Participation of major international platforms



An interesting thing about JustWatch as a source is that it keeps track of different platforms use on a monthly basis. According to its estimates, main platforms shares would have suffered a fall during the second half of 2021, coinciding with the launches of HBO max, Paramaount+ and Star+ in Chile.

3.2. VOD analysis in 2020: national and Ibero-American fiction premiere

International VOD platforms are the most used in Chile. However, this does not exclude the existence of local VOD services of a different nature. The list is not exhaustive because there are multiple institutions, for example, universities which have audiovisual patrimonies at the service of the community that, in terms of size and significance, should be mentioned.

A first group consists of VOD services associated with some Pay TV operator. These include Movistar Play, VTR+ (Liberty Latin America), Claro Video (América Móvil), Entel Go (Matte Group), and DirecTV Go (Vrio Corp). Usually some contents are available on pay channel without cost to subscribers, but others need to be purchased or rented. In addition, some pay channels also offer access to some international platforms contents.

Although main open television channels have VOD services as a free form of access to titles already broadcast, they do not create, at least not in a regular and significant way, exclusive content for these platforms, nor do they use them to anticipate programs that will be broadcasted by their main signal. These platforms are 13Now (Channel 13), TVN Play and Mega Go. Unlike these channels, Chilevisión uses Pluto TV’s platform, belonging to Paramount, which recently acquired the television station.

In a different category, Estadio TNT Sports Chile, although it is not a local platform, is the only way to have access, by subscription, to national professional football tournaments, live or VOD.

Finally, the main State VOD services are Onda Media, for cinema, and CNTV Play for television. Offering a more curatorial and limited proposal, the National Cinematheque, whose main strength is in the face-to-face screenings, offers paid exhibitions of selected audiovisual pieces. Onda Media, which belongs to the Ministry of Cultures, offers free access to Chilean cinema, and pays a fee for each broadcast to the cinematographic works holders. Its operating model includes monthly viewing limits for each user and for each work. Finally, CNTV Play, belonging to the National Television Council, allows free access via VOD to all works that have been financed with the competitive funds delivered each year.

3.3. 2021 VOD Analysis: national premiere fiction and co-productions

Chilean serial fiction premiere is still incipient in streaming platforms, but some of the most interesting productions of recent time are found in these platforms. This year Mega has explored working models that can be promising. The case of *telenovela Pobre Novio* (referred to in section 6, theme of the year) is especially interesting because, while it was still under production, it was broadcast in parallel on Mega’s open television signal and on HBO Max

The other two productions mentioned in table 8 are *Isabel*, a miniseries based on the life of the novelist Isabel Allende and broadcast by Prime Video, and on HBO Max *No Nos Quieren Ver*, a series set in the harsh reality of child protection centers. Both series were financed by competitive funds from the National Television Council, which requires that all works have to be shown on an open television channel.

TABLE 8. Premiere national titles and premiere co-productions on VOD in 2021

PREMIERE NATIONAL TITLES	PREMIERE COPRODUCTIONS
Prime Video (1) 01. <i>Isabel</i> (miniseries) HBO Max (2) 02. <i>No nos quieren ver</i> (series) 03. <i>Pobre Novio</i> (telenovela)	

Source: Obitel Chile

4. Audience’s Interactivity and Participation

The digital irruption occurred 20 years ago brought, along with the so-called “new media”, the promise of an interactivity through the TV channel itself, without resorting to parallel means such as letters, calls or SMS, and without serving as an immediate and automatic way for traditional media. Despite this, those open television channels in Chile producing fiction have simply used interactivity to accumulate audiences, limiting it to a form of promoting their production.

In addition to each channel websites, social networks appear as the main audience loyalty tool. TV channels' Twitter and Instagram accounts or those open for some specific shows can be used to this end. Unfortunately, the main suggestions done by television channels for their audience through social networks are to select the content, view it, approve it and share it, but these are options already part of social network structural design. The content does not propose another user action involving a greater participation, such as questions or proposals that call for a greater interaction. There is no dialogue with the audience taking advantage of the digital channels available thanks to the high penetr

In times when vertical broadcast is no longer a model, both streaming and free-to-air television insist on using internet as a showcase that has a large no-touch sign. Options are limited to rating or commenting, and it's not always easy to share. In the case of national fiction, there are no spaces for fandom, which is present in other audiovisual fiction products, particularly animated series aimed at adolescent and youth audiences. *Amphibia*, *The Owl House*, *Gravity Falls*, and even *The Simpsons*, to name a few, generate a torrent of creativity among their followers that often is incorporated into their plots through intertext or other strategies such as transmedia. Likewise, products derived from the same fiction programming are created to encourage audience participation and interactivity on internet, as it was the case of *Otra semana en Cartoon*, by the Uruguayan Oscar Ferrando Trenchi, who between 2015 and 2021 collected scenes from a group of titles issued by Cartoon Network and put together a narrative proposal with an alternative plot aimed at the same audience of those programs.

In the last year, Instagram rose from the third to the second place as the most used social network in Chile (Newman, 2022) when it went from 60% to 64% between 2020 and 2021. Facebook still remains at the top with 75%, but dropped four points from 2020. Media noticed this upward trend and took advantage of the image predominance offered by Instagram to show its content, something that benefits television channels that have their own production and have the rights to display images of their products. However, the strategy followed by all the players is diverse and sometimes erratic, especially when accounts are created and subsequently have no follow-up or share little content. Table 9 shows social networks accounts from open television channels and from those platforms with specific accounts in Chile.

TABLE 9. Chilean platforms and Instagram accounts

Media	Account	Number of followers (June 2022)
Channel 13	@canal13.cl	1,2 millions
	@rectv13	49 thousand
	@canal_13c	102 thousand
	@13now.cl	7 thousand
Chilevisión	@chilevision	1 millions
Mega	@meganoticiascl	2,9 millions
	@mega.tv	2,2 millions
	@teleseries_mega	549 thousand
	@mega_tv_series (Mega Go)	10,3 thousand
Ondamedia	@ondamedia.cl	60,4 thousand
CNTVPlay	@cntvplay.cl	367
	@cntvinfantil	17 thousand
Netflix	@netflixchile	211 thousand
HBO Max	@hbomax_chile	63

Fuente: Obitel Chile

5. Highlights of the year

Chilean serial fiction available on platforms has tended to be a “second life” streaming. Titles such as *Los 80*, *Brujas* (2005), *Papi Ricky* (2007), *Preciosas* (2016), *Primera Dama* (2010) and *Chipe Libre* (2014) were already part of different platforms, particularly of Prime Video’s catalog, and the series *El Reemplazante* was previously showed on Netflix. However, these were titles, mostly *telenovelas*, first shown on open television and then followed the Chilean streaming format consisting in watching the programs first on the website of the channel that broadcasts them and, later, on their VOD platforms, such as Mega.cl, 13NOW or TVN Play (Neira, Clares-Gavilán & Sánchez-Navarro, 2021).

In the last two years, fiction series have begun to be produced and exhibited with streaming services in mind. Some have had a simultaneous premiere on open television and streaming platforms (two series and one *telenovela* that will be discussed in detail in the next section) and others only on platforms (two series). This new way of conceiving audiovisual production has led to an internationalization of Chilean television on two levels: the strengthening of international co-production and the exploration of new themes aimed at audiences, if not global, at least transnational.

Isabel (2021), the bio-series about the life of Chilean writer Isabel Allende, was produced by Mega and broadcast simultaneously on Prime Video. This had already started in 2020 with *Dignidad*, the fictional series based on sexual abuses and tortures occurred in the German enclave in Chile, Colonia Dignidad. It was a joint production of Mega Media, Inercine & Wood (Chile) and Story House Pictures (Germany) and was also broadcast simultaneously on open television, Prime Video and Joyn (German streaming service).

La Jauría (2020 and 2022), produced by Fábula (Chile), Fremantle (England), Kapow (Argentina), was released exclusively on Prime Video. The story, which premiered its second season in 2022, focuses on sexual attacks against women coordinated via internet, and portrays the demands of feminist movements and the dilemmas of police and justice institutions regarding these crimes.

42 días en la oscuridad (2022) was also produced by Fábula and premiered exclusively on Netflix. It uses fiction to narrate the true case of the disappearance and murder of an upper-class woman from southern Chile.

Interest in less local topics and treatment modalities is visible in all these cases. *Isabel* and *Dignidad* refer to people, places and real events of public resonance in several countries. Isabel Allende is the Spanish-speaking writer who has sold most books in history, and Colonia Dignidad, which involved Chileans and Germans, is a case in which elements of Nazism, pedophilia, military dictatorship, psychological domination and torture converge.

La Jauría and *42 días en la oscuridad* refer to a genre of suspense, featured by narrative arcs focused on police and on the search for those responsible for crime. The second case is particularly interesting, because a local police case allows global viewers interested in this genre to have access to *true crime* content.

6. Theme of the Year: Transformations in TV Seriality

The 2021 consolidated a change that had been brewing years ago in Chile, not only in terms of content dimensions for streaming platforms, but also in Chilean *telenovelas* structure, both at the narrative and format levels. Two of the most watched programs (see Table 6) in Chile during 2021, *#PobreNovio* and *Verdades*, both *telenovelas*, are good examples of this change.

#PobreNovio, released in August 2021, is especially relevant since its use in streaming as a “second life” product represented a break. This *telenovela* is not only seen through the channel’s platforms (open and pay TV and on SVOD and in HD), but for the first time it is broadcast simultaneously on a more globally massive streaming platform, HBO Max. The agreement between Mega and HBO Max involves a simultaneous premiere, and the chapters could remain on HBO platform without commercial breaks. Each entire chapter is also available on YouTube, however, it is only members subscribed to the Mega channel that have access to it, as well as to those who enter the channel’s platform, Mega.cl.

#PobreNovio, which continues through 2022, is among the most watched titles on HBO, both in Chile and in Colombia, after *Euforia* (Medina, 2022). Now, this new way of presenting the viewing has affected the structure and the program narrative, because, although *#PobreNovio* is presented as a *telenovela* for Chilean audience, its format is a hybridization that responds to neo-television changes (Gordillo Álvarez, 2004). Unlike Telemundo and its premium series (Piñón, 2019), Chile is working on

even a best conceived content, characterized by serial narrative (Buonnano, 2003) anchored in melodrama, but far from the specific tropes of *telenovela* (Fuenzalida, Corro & Mujica, 2009).

This narrative strategy meets the needs of regular *telenovela* consumers while delivering a story with a seriality that responds to series format. Series, in their origin, consist in unit chapters solving the proposed problem in each episode (López-Gutiérrez & Nicolás-Gavilán, 2015). Nevertheless

The phenomenon of TV series has been transformed and we find today hybrid forms, for example series in which the main issue of the episode can be solved but which leave open multiple storylines for the following. We also find situation comedies that are far from remaining comical and become dramatic (...) Jaime Barroso (cited by Guerrero, 2010) refers to genres as “the large groups in which programs can be classified on the basis of their thematic content or the target audience”. (...) Another important point related to the general aspects is the identification data of the series in question. All of them are written by teams of writers and often directed by more than one person. (López-Gutiérrez & Nicolás-Gavilán, 2015, p. 26).

#PobreNovio responds to the above statement, and it is closer to the current definition of what a series is: chapters are not completely unitary, they leave open multiple storylines that dissolve themselves in front of a major conflict, diluting the love story. In *#PobreNovio*, Pamela (Francisca Walker) leaves Santiago (Etienne Bobenrieth) along at the altar and changes him for an older man, Arturo (Héctor Noguera). However, this event is nothing more than an anecdote to give way to various entanglements, because Santiago, after becoming viral on social networks, is contacted by a publicist, Eduardo (Diego Muñoz), to “raffle” him as boyfriend, being Alicia (Luz Valdivieso) the winner who supposedly gets pregnant. At the same time, Santiago begins to fall in love with Francisca (Montserrat Ballarín), Eduardo’s girlfriend and also Arturo’s daughter. The *telenovela* separates itself from the central love story promised (the triangle of Pamela-Santiago-Francisca), which, although prevails as a cohesive part of fiction and a significant number of chapters (25, 50, 75, etc.) are dedicated to it, is far from being the main story. Regarding the narrative milestones, in terms of problems, situations and events, the secondary plots are those that grow during each chapter, falling into an Arthurian narrative (Pérez & Garín, 2013), presenting a perennial intermediate, infinite characters and simultaneous adventures that are expanded and often privileged over the love story that defines the *telenovela* (Aprea & Martínez, 1996, López-Pumarejo, 1987; Mazziotti, 2006).

This change is due, in part, to the fact that it is a product designed for streaming and it does not respond to the logic of Chilean television’s programming. Although it is presented as a prime time *telenovela* (20:00-21:00 hours) does not respect the time stipulated by the Chilean television industry, delivering chapters that last no more than 30 minutes and have a fragmented narrative. Currently,

both the division into block of each chapter and the disconnection between the intrigue and the typical *telenovela* progressive structure are evident (Valenzuela, 2012). It seems like *#PobreNovio*, in order to comply with the structure of virtual platform (Morazzo, 2018), respond to the concept of “seasons”, whose virtual cuts are delimited and love conflicts resurface: in chapter 25, Pamela asks Arturo to marry her; in chapter 50, Santiago is raffled to Alicia; in chapter 75, Francisca and Santiago have an important break that distances them, giving a space for Alicia to confess her love and then she kisses Santiago in chapter 80; etc. This seems to be the logical continuation of Chilean telenovela transformation, since the analysis of *Verdades Ocultas*, which is framed in the ongoing research “Formation of citizen audiences: Adolescents and *telenovelas* in times of intolerance” (ANID/FONDECYT regular 1200108), allows to elucidate these structural changes, where a new narrative and structural paradigm of this type of fictions is glimpsed.

Verdades Ocultas, released on July 24, 2017, hooked the Chilean audience with the long-suffering story of the Verdugo sisters, separated by their own mother, who sold the youngest of them due to the economic hardship in which they lived. Initially rooted in the love story of two separated sisters who fall in love with the same man, and anchored in structural concepts of classical melodrama (Cabrujas, 2015; Valenzuela, 2012), its success involved an unexpected extension, being to date the longest Chilean telenovela in history - despite the fact that in it little remains of telenovela: over the years, the love triad slowly ceased to be the central focus, becoming a melodramatic hybrid with tinges of suspense and thriller. This show can be watched today in Amazon Prime (León, 2022).

This transformation led to important and substantial narrative changes, in structural and seriality terms, moving away from the model of classic daytime *telenovela* (Martín-Barbero, 2002; Mazziotti, 1996, 2009) and approaching the American soap opera (Allen, 1995; Harrington, 2016; Matelski, 1999). However, *Verdades Ocultas* today not only moves away from the tropes of the classic *telenovela*, but it has disrupted the seriality inherent to its format (Martín-Barbero & Muñoz, 1992; Valenzuela, 2012): it is divided into seasons (see Table 10) and its focus falls on intrigues, mystery and suspense/thriller, and not in the original love story. The plot is now about the emergence of a big evil or great villain that goes in crescendo, making several characters disappears; first Agustina as Amelia, then Leonardo, alias the Saint, then Eliana, then the same Rocío, and finally, the son of Eliana, Matthew. Currently, the only constant in *Verdades Ocultas* is the main location, Pasaje Esperanza, referring to great soap operas such as *Coronation Street* or *General Hospital* that today also mimic the serial format.

TABLE 10. Chronology of *Verdades Ocultas*

Seasons	Focus
Season 1 168 episodes (1-168) from 24/7/2017 to 1/3/2018	Laura, a single mother of two girls, makes the hardest decision of her life by selling one of her daughters so she can feed the other. Fate will put her back in front of the daughter she sold, and Laura will have to pay a high price for the decision she made 20 years ago. Meanwhile, the sisters, Rocío and Agustina, will face each other for the love of the same man, Tomás, unaware of the bond that binds them.
Season 2 114 episodes (169-282) from 22/3/2018 to 9/8/2018	Agustina has killed her biological father in defense of her mother. Fleeing from justice, she has been forced to fake her own death, separating herself from the man she loves, from her son, her mother and her sister. After a plastic surgery, she comes back with a new identity, now she is Amelia, and this way she hides from Leonardo's obsession, and will seek to mend the past and recover her son, Tomasito.
Season 3 165 episodes (283-447) from 30/8/2018 to 25/4/2019	Thomas, after divorcing Rocío, because she discovered him being unfaithful, marries Amelia looking for a quieter life, but deep down he is falling more and more into Agustina's game, who seeks, using her false identity, to be the legal mother of Tomasito to finally flee the country with him and Ricardo. However, this could be frustrated by Leonardo, who continues to do his best to reach Agustina whom he hates now. Leonardo ends up killing Laura, after revealing his revenge plan.
Season 4 168 episodes (448-615) from 26/4/2019 to 30/12/2019	The apparent death of Tomasito has changed everyone's lives. No one knows that the evil Eliana discovered that Tomasito was adopted by her ex-lover, who calls him Cristóbal. Agustina has lost her mind, Tomás has been convicted for murdering Leonardo and Rocío has chosen to leave the pain behind and give his son Benjamín a prosperous future with Rafael, even if the little one is actually Tomás' son, a secret he has sworn to keep. Agustina, for her part, has begun her healing process, yearning one day to be who she was but she still tormented by nightmares in which she sees her son still alive.
Season 5 188 episodes (616-804) Part 1 From 31/12/2019 to 8/5/2020 Part 2 from 19/10/2020 to 1/3/2021	Agustina and Rocío are closer than ever. After risking her life to save Rocío, hopes of becoming a family are increasingly possible for Agustina, especially when they start a war, united against the perverse Eliana. Rocío has been separated from her son Benjamín, who lives happily with his father and his beloved aunt Eliana. Rocío will join Leonardo to recover her son, without imagining the cost she will have to pay for her alliance with her sister Agustina's greatest enemy.
Season 6 152 episodes (805-957) from 2/3/2021 to 1/10/2021	After 25 years, Rocío returns to Chile to approach her son Benjamín under the name of Ana, escaping from Spain after the death of Leonardo, with whom she had a daughter, Martina. Rocío plans to take revenge on her sister Agustina and Tomás, as she feels she was punished too much for her mistake of allying with Leonardo to imprison Eliana. Rocío did not expect Martina to come to Chile to uncover truths from the past, reliving Eliana's hatred, who was released from prison and seeks to approach her son Mateo.
Season 7 ? (958-?) 4/10/2021 to ?	After the death of Eliana, murdered by Cristóbal, Mateo begins a vendetta against him, murdering Cristóbal's grandmother, María Luisa, and running over Martina. Their murders are the start of a series of misdeeds that will lead Rocío to investigate who is behind all the deaths.

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