

PERU: THE PRESENCE OF PLATFORMS¹

DOI: <https://doi.org/10.7764/obitel.22.E.10>

Authors

Giuliana Cassano² <https://orcid.org/0000-0002-2686-5008>

Guillermo Vásquez Fermi³ <https://orcid.org/0000-0001-6115-3172>

James A. Dettliff⁴ <https://orcid.org/0000-0002-3603-1699>

Research team

Thalía Dancuart, Priscilla Castro, Brunella Bertocchi, Mary Bustinza, María Isabel Ato, Lissi Torres, Kimberli López, Daniella Huamán, Andrea Soplin, Renzo Miranda, César Moncayo, Rodrigo Nava

Introduction

In 2021 Peru continued to deal with the effects of the pandemic and the political and institutional crisis. With Francisco Sagasti assuming the presidency, the country seemed to be heading to relative rest. Sagasti formed a government with professionals who built the necessary bridges to set objectives and achieve urgent goals, where vaccination and holding clean and transparent elections were the main goals.

The victory of rural professor Pedro Castillo to the presidency reopened historical gaps in the country: racism, classism, and struggles for power quotas, uprising of new political actors in the executive and legislative branches, confirming the division of the country that has been experienced since the beginning of the 21st century. Beyond left and right, it can be pointed out that the division is between conservative and progressive groups, corrupt and honest groups, and groups with particular interests -including those of the President himself- who have been seeking to take over the country for their own benefit.

In the electoral context, the media opted in favor of Keiko Fujimori's candidacy, which generated an imbalance in the information treatment, which today has, as a consequence, the high presence of fake news on traditional stations.

¹We thank Kantar Ibope Media for providing us with the audience data used in this research.

² Associate professor at the Pontificia Universidad Católica del Perú.

³ Associate Professor at the Pontificia Universidad Católica del Perú.

⁴ Principal professor at the Pontificia Universidad Católica del Perú.

1. The Audiovisual Context of Peru in 2021

1.1. Open television in Peru

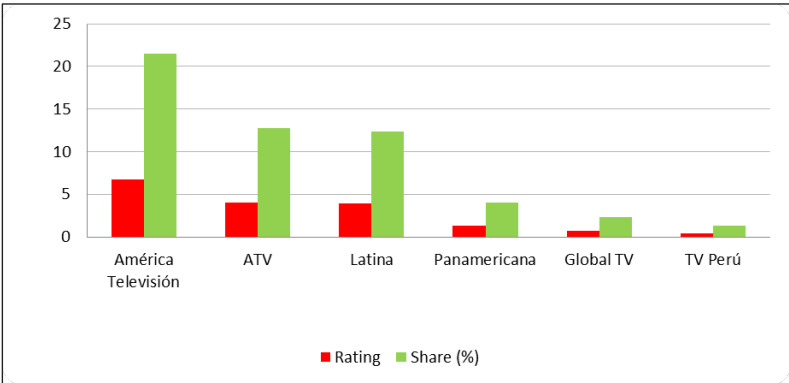
Table 1. National open television networks/stations in Peru

Private Networks/Stations (5)	Public networks/Stations (1)
Latina (Channel 2)	TV Perú (Channel 7)
America Televisión (Channel 4)	
Panamericana Televisión (Channel 5)	
ATV (Channel 9)	
Global TV (Channel 11)	
TOTAL NETWORKS AND STATIONS = 6	

Source: Observatorio Audiovisual Peruano

Graph 1. TV rating and share by station (rating by household).

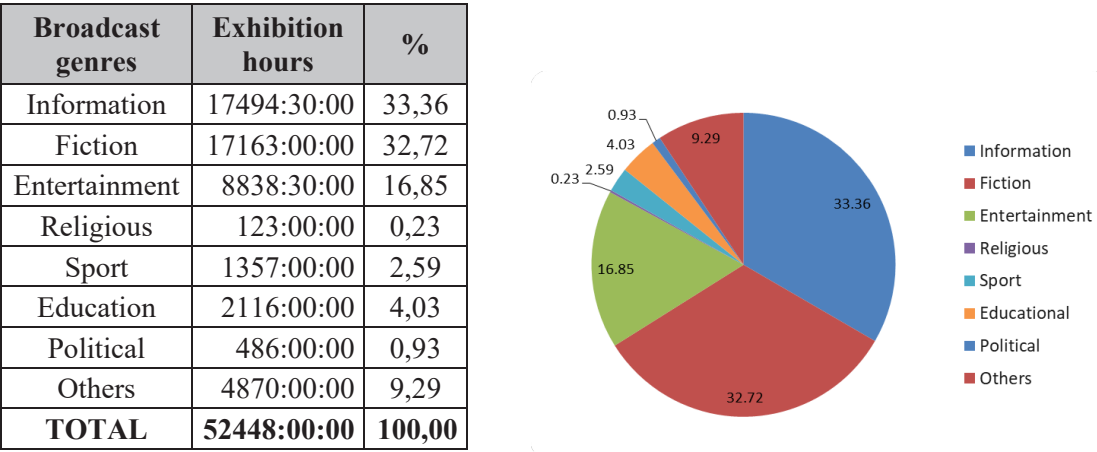
Station	Household Audience	%	Share (%)
America Televisión	6,7	39,41	21,50
ATV	4,0	23,53	12,80
Latina	3,9	22,94	12,40
Panamericana Televisión	1,3	7,65	4,00
Global TV	0,7	4,12	2,30
TV Perú	0,4	2,35	1,30
TOTAL	17	100.00	54.30



Source: Kantar Ibope Media

Note: The share does not add up to 100% because other channels are missing:
The rest of broadcast TV stations and VHS/DVD

Graph 2: Genres and hours broadcast on TV programming



Source: Observatorio Audiovisual Peruano

The composition of the stations has not changed in the last year. The six stations of national reach are the same we have reviewed in previous yearbooks, despite changes in ownership or name. América Televisión (owned by Grupo El Comercio, owner of Canal N cable news station, and most of the written press) continues to lead the broadcast audience, although it continues its decline, which began in 2019. The 6.7 points obtained in 2021 is the lowest in the decade we have been observing it. ATV (owned by the Mexican Ángel González, who also owns the stations Global TV, La Tele, and the news station ATV+) continued the rise it had been showing since 2018 and outperformed Latina -its closest rival- for the first time this decade. These three stations are the most important among the broadcast stations, and their shows dominate the audience’s preferences. Panamericana Televisión, a station that was the leader until the end of the last century, is in a distant fourth place, followed by Global TV and the state-owned station TV Perú. The latter shows a sharp drop in 2021, having barely half the audience achieved in the previous years. The situation regarding simulcasting has not changed, with all these stations broadcasting in analog and digital television signals, but without taking advantage of their potential. In Peru, stations with an analog signal can have up to four digital signals, and only TV Peru uses all of them, with its regular programming on 7.1, mixed programming on 7.2, an information channel on 7.3, and the IPe channel for children and youngsters in 7.4. América Televisión and Panamericana Televisión use two digital signals (in HD and SD) to broadcast the same programming as their analog signal. Latina uses three digital signals (one in HD and two in SD) to broadcast the same programming. The ATV group uses five digital channels to broadcast ATV programming in HD, its news channel ATV+ (in HD and SD), Global, and La Tele. This shows that giving the broadcasting companies more signals does not generate new programming, but the stations broadcast something on them to avoid losing their right to use them.

As for the genres broadcast, news outperforms fiction for the second year in a row, which fiction rising to 32.7%, but is still far from the percentages achieved during the previous decade. The pandemic, but even more so the elections, have kept news in the first place on broadcast TV screens. The significant data is the reduction in the percentage of entertainment shows, an item that had been rising steadily in recent years and that in 2021 shows a substantial decline. The increase in educational shows should also be highlighted, which, although barely exceeding 4% of screen time, are still above the levels shown in previous years, thanks to the use of state television as a source of educational resources that replace face-to-face classes.

1.2. Pay TV and VoD platforms in Peru in 2021

Table 2. Pay television stations in Peru

10 most watched pay TV stations in Peru			
Station	Genre	Origin	Home rating
Cartoon Network	Children	USA	0,7
Canal N	Information	Peru	0,7
Discovery Kids	Children	USA	0,7
TLnovelas	Fiction	Mexico	0,4
Disney Jr.	Children	USA	0,4
ESPN	Sports	USA	0,3
Star Channel	Fiction	USA	0,3
TNT	Fiction	USA	0,3
Universal TV	Fiction	USA	0,3
Disney XD	Children	USA	0,3

Source: Observatorio Audiovisual Peruano and Kantar Ibope Media

Children’s stations continue to be the most popular on pay television in Peru, although the advance of the national news station Canal N, which ranks second, stands out. Something notable is the presence of TLnovelas, which despite not having been in Movistar’s offer (market leader, with a 61% share) ⁵, continues to appear

⁵ <https://punku.osiptel.gob.pe/#>

among the 10 most-watched cable stations in the country. Although most pay stations broadcast television fiction, none broadcast Peruvian fiction.

Table 3. VoD in Peru

Top Active VoD Platforms in 2021
América TVGO
Latina Play
ATV Play
TV Perú App
DirecTV
Movistar Play (Telefónica)
Movistar Gol (Telefónica)
Claro Video
Prime Video (Amazon)
Disney+
Star+ (Disney)
Netflix (WarnerMedia)
Paramount+
Instagram TV
Pluto TV
ViX (Televisa Univision)
TOTAL: 17

Source: Observatorio Audiovisual Peruano

This list shows the growing interest in having platforms to deliver programming to audiences, especially the youngest. The platforms of broadcasting stations (their YouTube pages are not included here) are repositories of their programming, both of what is on the air and of previous programs. Few offer any differential element, such as products that are only accessible on the platform and have not been broadcast through their station.

Of the international platforms, in 2021 those already observed in the previous yearbook continue, but Star + and Paramount + were incorporated. In some cases, cable operators allowed access to the platforms when customers were subscribed to an additional package, as was the case with the subscription to HBO or Fox and ESPN.

By 2022, Movistar announced the name change of its platform to Movistar TV, although without significant changes to its services. At the beginning of that year, the ViX platform also entered the market, a merger of Blim TV, Univision Now, and Prende TV, offering a comprehensive free catalog of Latin *telenovelas*, series, and movies.

1.3 Independent production companies of television fiction

As we saw in previous yearbooks, independent production companies depend on their relationship with broadcasting stations, which are generally the primary source of financing for their projects (see more in the next section). Del Barrio and Pro TV continued to be the most active and important fiction production companies, thanks to their relationship with América Televisión, the station through which they broadcast their products. However, two companies appeared with fictional products that Latina broadcasted. *Los Otros Libertadores* was an 8-episode miniseries co-produced by Ningún Creativo, Pelicano Films and Latina Televisión, with international involvement. A few weeks later, the same station premiered *Llauca*, a 10-episode fiction produced by Espíritu and GV Producciones in 2019, whose premiere was delayed due to the pandemic. We will talk about both fictions in item 5.

1.4. Sources of financing for the audiovisual sector

The primary source of financing for this sector is the advertising system of television stations, which finance the production of fiction that will later be broadcast on their stations. That is why many independent production companies, despite not belonging to television stations, are usually linked to a station that will be their leading financier.

Product placement is a way to attract advertisers and has been incorporated for a long time. Another way that has become more common is not only sponsors investing in the production of some fiction but also creating small advertising spots with the characters of the fiction at the start or end of the advertising slot. We have discussed this point in the 2013, 2014, and 2016 yearbooks.

From the State, financing for television products is null -beyond the fact that the State-owned station has financed some series broadcasted by them. Instead, the support is given exclusively to film, with contests to finance productions, financing of projects, post-production, experimental cinema, films produced in regions outside the capital, distribution financing, and feature films in native languages.

After trying to gain resources through payment apps, the television stations have been modifying their offers. América TVGO, the longest-running Peruvian paid platform in the country, announced that as of March 2022, it would once again offer a free access version as it was until 2016. However, it offers its subscribers ads-free programming and some preferential access. We will expand on this in item 3.1.

Regarding advertising financing, 2021 meant a 23% increase in investment by resuming many economic activities canceled by the pandemic. Although the amount of investment in television rose considerably compared to 2020, its 41% share of the advertising budget is the lowest in the last five years. Internet investment continued to rise, achieving a 33% share of the advertising budget, while cable reached a 3.1% share, continuing its notorious decrease in recent years.

1.5. communication policies

Regulations on telecommunications and especially on television during 2021, were framed in two central facts: the continuation of the pandemic situation in the country, and the change of government. Concerning the first, some regulations were generated in the first part of the year that facilitated payments for the use of the electromagnetic spectrum, allowed greater ease in operating authorizations, or modified some UHF service frequencies in certain regions. We must remember that according to the current law in Peru, any station operating on a UHF frequency automatically has the right to have a digital terrestrial broadcast station, which uses the same UHF band.

The new government (called by prominent businessmen and media owners a “communist” government, and therefore a threat to their freedoms) was in constant confrontation with the factual powers of the country and the legislative attempts to overthrow the President. An initiative by the ruling party to be able to regulate content in emergencies -let us remember that during the pandemic private stations initially refused to give up hours for remote education- did not prosper as it was accused of being an attempt against freedom of the press. On the contrary, part of civil society stressed that rather than making changes to the law, what it indicates should be respected and that there should be greater severity with the codes of ethics, which are little respected by the media.

1.6. Digital and mobile connectivity infrastructure

The years of mandatory confinement increased connectivity to the internet and the consumption of programs through that option. In the second quarter of 2021, it was reported that 52.5% of Peruvian households had an internet connection -an increase of 10.9% in one year- and that 87% of the population accesses it through a mobile phone. Interestingly, among the 20 topics most searched by Peruvians in 2021 on the internet are two Ibero-American fictions: *La Rosa de Guadalupe* and *El Chavo del Ocho*.

2. Analysis of the Year: National and Ibero-American Premiere Fiction on Open TV

TABLE 1. Premiere fictions exhibited in 2021
(national, foreign from Obitel countries, and co-productions)

PREMIERE NATIONAL TITLES - 8 Latina – Channel 2 1. <i>Llauca</i> (miniseries) 2. <i>Los Otros Libertadores</i> (series) América Televisión – Channel 4 3. <i>De Vuelta al Barrio</i> (Soap Opera) 4. <i>Dos Hermanas</i> (telenovela) 5. <i>Junta de Vecinos</i> (telenovela) 6. <i>Luz de Luna</i> (telenovela) 7. <i>Princesas</i> (telenovela) 8. <i>Yo Perdí el Corazón</i> (miniseries) CO-PRODUCTIONS - 0	PREMIERE FOREIGN TITLES - 26 Latina – Channel 2 1. <i>Jesus</i> (series-Brazil) 2. <i>Amanda</i> (telenovela-Chile) 3. <i>La Reina del Sur</i> (telenovela-USA-Hispanic) 4. <i>Yo Soy Betty la Fea</i> (telenovela-USA-Hispanic) America Television – Channel 4 5. <i>La Rosa de Guadalupe</i> (series-Mexico) 6. <i>Los Milagros de la Rosa</i> (series-Mexico) 7. <i>Como Tú No Hay 2</i> (telenovela-Mexico) 8. <i>Fuego Ardiente</i> (telenovela-Mexico) 9. <i>La Desalmada</i> (telenovela-Mexico) 10. <i>¿Qué Pasa a mi Familia?</i> (telenovela-Mexico) 11. <i>Quererlo Todo</i> (telenovela-Mexico) 12. <i>Vencer el Desamor</i> (telenovela-Mexico) Panamericana Televisión – Channel 5 13. <i>Enfermeras. 1st Season</i> (series-Colombia) 14. <i>Enfermeras. 2nd Season</i> (series-Colombia) 15. <i>Están entre Nosotros</i> (series-Mexico) 16. <i>Un Día para Vivir</i> (series-Mexico) 17. <i>Esmeralda</i> (telenovela-Brazil) 18. <i>El Fantasma de Elena</i> (telenovela-USA-Hispanic) 19. <i>Operación Pacífico</i> (telenovela-USA-Hispanic) 20. <i>Tanto Amor</i> (telenovela-Mexico) 21. <i>Prófugas del Destino</i> (telenovela-Mexico) ATV – Channel 9 22. <i>Cañaveral de Pasiones</i> (telenovela-Mexico) Global TV – Channel 13 23. <i>El Barco</i> (series-Spain) 24. <i>Gran Hotel</i> (series-Spain) 25. <i>Velvet</i> (series-Spain) 26. <i>Esperanza, El Destino del Amor</i> (telenovela-Chile) CO-PRODUCTIONS - 1 Panamericana Television – Channel 5 27. <i>Marido en Alquiler</i> (telenovela-Brazil/USA-Hispanic) TOTAL UNPUBLISHED TITLES OBITEL - 27
---	--

Source: Observatorio Audiovisual Peruano

Despite the decline of the COVID-19 pandemic towards the second half of 2021, the Peruvian fiction premieres panorama shows again its lowest figures in the last five years, with only eight premiere titles. This figure is worrying since it includes television shows whose broadcast began in 2020 and remained on air until 2021: *Dos Hermanas*, *Princesas*, and *Yo Perdí el Corazón*, all of them from América Televisión, the most important station in national fiction premieres in Peru, and the only station that has continued to broadcast Peruvian fiction without pause for the last 16 years.

What stands out is, as anticipated in the previous section, Latina’s commitment to return to fiction after a few years and with two opposite premieres in terms of content, style, and time: *Llauca* and *Los Otros Libertadores*. In this sense, the variety in the fiction offer will always be welcomed to the extent that it encourages competition in a limited market dominated by América Televisión and its allied production companies: América Producciones, Del Barrio Producciones or ProTV.

As for the fictions of Obitel countries broadcasted in Peru, the retraction we stressed is also evident since only 27 titles were broadcasted in 2021, a drop of 25% compared to 2020 when we were at the peak of the health emergency. Another fact that corroborates this panorama of reduction is that the number of reruns from Obitel countries was 50 titles, almost half of what we have usually had in the last five years.

A factor that may have also contributed to this fall is the dedication of screen time at the local level to political issues as it was an election year. Like any change of command, it brought a panorama of uncertainty, that was evident in the investment in television projects.

**TABLE 2. National fiction premiere in 2021
and its evolution in the five-year period.**

Year	Titles	Episodes	Hours
2017	12	568	553:00
2018	12	642	620:30
2019	8	560	559:30
2020	11	444	442:00
2021	8	535	535:00

Source: Observatorio Audiovisual Peruano

This table makes clear some contrasts and alternations. First of all, we see a steady drop in premiered titles in this time frame. We have already indicated that some figures include fictions that began in the previous year. Year 2020 was a particular case, since América Televisión was the only station to show premieres. To achieve

that number, it recovered some fictions made a few years ago that had not been aired or were broadcasted only on its América TVGO platform. Despite the high number of titles, the number of episodes and hours was the lowest in the entire table. This is explained by interruptions in the exhibition in the context of the pandemic and by the limited number of episodes of some fiction.

Beyond the specific case of 2020, the downward trend in episodes and hours envisioned in 2019 became more critical in 2021. This is verified with the titles released and the fewer episodes and hours accounted for this year. With 2021 being an election year, the audience’s interest shifted towards politics, but one might wonder if this panorama is also conditioned by the more significant presence of streaming platforms, primarily achieved during the pandemic.

TABLE 3. Formats of premiere national fiction in 2021 and its evolution in the five-year period.

Format	Titles					Hours				
	2017	2018	2019	2020	2021	2017	2018	2019	2020	2021
<i>Telenovela</i>	8	8	5	7	4	508:00	416:00	331:30	345:00	269:30
<i>Series</i>	3	2	1	1	0	43:30	3:30	14:00	20:00	0:00
<i>Miniseries</i>	1	1	1	2	3	1:30	6:00	34:00	9:00	24:00
<i>Sitcom</i>	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00
<i>Unitary</i>	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00
<i>Docudrama</i>	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00
<i>Others (Soap operas)</i>	0	1	1	1	1	0:00	195:00	180:00	68:00	241:30

Source: Observatorio Audiovisual Peruano

Two important points stand out from this table. First is Peruvian television’s progressive decrease in telenovelas and the series’ disappearance in 2021. On the other hand, miniseries keep growing, which is explained considering the degree of investment that formats with a more significant number of episodes require. It has not been unusual in some of our national productions that, after their premiere, the total number of original episodes must be reedited to speed up their completion due to low audience levels. Or, on the other hand, simply cancel their broadcasting for the same reason. Our television industry is also very fluctuating, particularly in times of economic and political uncertainty. Therefore, miniseries become the preferred bet for stations to deal with times of crisis.

The second aspect has to do with Soap Operas, which we have identified in Peru as a consolidated format in recent years. In addition, it is a format that América

Televisión has opted for, managing to be associated with this station and with their best audience ratings. Although in 2017 it does not appear as an option in this table, it is only because it was the first Season of *De Vuelta al Barrio*, and there was no guarantee that it would remain on the air for several other seasons, a situation that did happen until 2021.

TABLE 4. Premiere fiction in 2021: countries of origin

Country	Titles	%	Hours	%
NATIONAL (total)	8	23,0	535:00	27,0
OBITEL COUNTRIES (total)	27	77,0	1442:30	73,0
Argentina	0	0,0	0:00	0,0
Brazil	2	6,0	141:30	7,0
Chile	2	6,0	89:00	5,0
Colombia	2	6,0	112:00	6,0
Ecuador	0	0,0	0:00	0,0
Spain	3	9,0	89:00	5,0
US Hispanic	4	11,0	182:00	9,0
Mexico	13	37,0	780:00	39,0
Peru	8	23,0	535:00	27,0
Portugal	0	0,0	0:00	0,0
Uruguay	0	0,0	0:00	0,0
Venezuela	0	0,0	0:00	0,0
CO-PRODUCTIONS (Total)	1	3,0	49:00	2,0
National co-productions	0	0,0	0:00	0,0
Co-productions Countries Obitel	1	3,0	49:00	2,0
TOTAL	35	100,0	1977:30	100,0

Source: Observatorio Audiovisual Peruano

In this context of retraction of Obitel premiere titles for the year 2021, we can appreciate the detail of it in this table. Compared to 2020, the most notable fall has been that of Mexico since it broadcasted only 13 fictions of the 17 that were on screen the previous year. Another drop in the same period was that of Colombia, which went from having five fictions to only two premieres. Unlike these cases, Spain gained

presence by tripling its number of titles on Peruvian television this year. The rest of the countries have maintained their national screen share or have varied by one unit since 2020.

If we look at the number of hours and their respective percentage, we can see this difference with the titles broadcasted. Although Mexico reduced the number of the latter, it remains the leader regarding the percentage of hours broadcasted, followed by Peru. The case of Spain and Colombia also illustrates this difference. Although the first increased to three titles, its percentage of hours broadcast is still lower than that of Colombia, which had only two titles in 2021.

TABLE 5. Formats of national and Ibero-American fiction in 2021

Format	Titles				Hours			
	Nationals	%	Obitel area	%	Nationals	%	Obitel area	%
<i>Telenovela</i>	4	50,0	17	63,0	269:30	50,4	1035:30	71,8
<i>Series</i>	0	0,0	10	37,0	0:00	0,0	407:00	28,2
<i>Miniseries</i>	3	37,5	0	0,0	24:00	4,5	0:00	0,0
<i>Sitcom</i>	0	0,0	0	0,0	0:00	0,0	0:00	0,0
<i>Unitary</i>	0	0,0	0	0,0	0:00	0,0	0:00	0,0
<i>Docudrama</i>	0	0,0	0	0,0	0:00	0,0	0:00	0,0
<i>Others</i>	1	12,5	0	0,0	241:00	45,1	0:00	0,0
Total	8	100,0	27	100,0	534:30	100,0	1442:30	100,0

Source: Observatorio Audiovisual Peruano

The *telenovela* remains the most frequent format among national and Obitel country premieres for another year. In Peru, miniseries is the format that begun to gain ground, almost matching its figures to those of the *telenovela*. In contrast, the series format has been discarded, as explained above. In this case, we cannot fail to mention the presence in 2021 of the Soap Opera format within the Others category, which is still in force and will still be on the Peruvian television horizon with the premiere of a new season of *Al Fondo Hay Sitio* in 2022. It even exceeds the number of hours broadcasted by miniseries, despite the difference in number of titles between these two formats.

For Obitel countries' fiction, the distribution is much clearer with the dominance of the *telenovela* followed by the series as the preferred formats. This trend had remained that way for three years when miniseries were left aside, while the opposite happened in Peru.

TABLE 6: 10 Most watched titles in 2021

Title		Station	Producer (Country)	Format/ genre	No. of chap./ ep. in 2021	Time slot	Rating	Share
1	<i>Luz de Luna*</i>	América Televisión	Del Barrio Producciones (Peru)	<i>Telenovela</i> / Drama	121	Prime time	20,5	33,5
2	<i>Princesas*</i>	América Televisión	ProTV Producciones (Peru)	<i>Telenovela</i> / Drama	40**	Prime time	19,0	29,9
3	<i>De Vuelta al Barrio*</i>	América Televisión	América Televisión (Peru)	Soap opera / Comedy	241**	Prime time	18,3	29,5
4	<i>Dos Hermanas*</i>	América Televisión	Del Barrio Producciones (Peru)	<i>Telenovela</i> / Drama	94**	Prime time	17,4	28,3
5	<i>Junta de Vecinos**</i>	América Televisión	ProTV Producciones (Peru)	<i>Telenovela</i> / Comedy	15	Prime time	15,5	27,9
6	<i>La Rosa de Guadalupe</i>	América Televisión	Televisa (México)	Series / Drama	29	Prime time	15,3	11,3
7	<i>Jesús</i>	Latina	RecordTV (Brazil)	Series / Drama	75**	Prime time	7,8	13,6
8	<i>La Desalmada</i>	América Televisión	Televisa (Mexico)	<i>Telenovela</i> / Drama	64	After- noon	6,4	18,5
9	<i>Quererlo Todo</i>	América Televisión	Televisa (Mexico)	<i>Telenovela</i> / Drama	97	After- noon	6,1	16,0
10	<i>Vencer el Desamor</i>	América Televisión	Televisa (Mexico)	<i>Telenovela</i> / Drama	94	After- noon	5,9	N/D
Total national productions: 5				Foreign Original Scripts:5				

Source: Observatorio Audiovisual Peruano and Kantar IBOPE Media

(*): Indicates national production, (**): Its broadcast began in 2020 or continued in 2021.

A constant factor observed for a decade and that persists in this 2021 is the preference for Peruvian fiction over foreign ones. Although the presence of the former in this top ten has been reduced compared to previous years - let us remember that only eight Peruvian fictions have been broadcasted in this last year -they occupy the first five places in this table. Another aspect to highlight in this table is that along América Televisión, there is a presence of another Peruvian station, Latina. Although these are the leading broadcasters in our country, in general, this list tends to be dominated by América Televisión. One last aspect related to the presence of Latina is the return after three years of Brazil to this top ten with one title, with a religious theme and produced by RecordTV. This means a displacement of Globo’s soap operas, which hasn’t placed a single telenovela in the Peruvian top 10 since 2015.

TABLE 6a: The 8 most watched national titles in 2021

Title		Station	Producer (Country)	Format/ genre	No. of chap./ ep. in 2021	Time slot	Rating	Share
1	<i>Luz de Luna</i>	América Televisión	Del Barrio Producciones (Peru)	<i>Telenovela</i> / Drama	121	Prime time	20,5	33,5
2	<i>Princesas</i>	América Televisión	ProTV Producciones (Peru)	<i>Telenovela</i> / Drama	40*	Prime time	19,0	29,9
3	<i>De Vuelta al Barrio</i>	América Televisión	América Televisión (Peru)	Soap opera / Comedy	241*	Prime time	18,3	29,5
4	<i>Dos Hermanas</i>	América Televisión	Del Barrio Producciones (Peru)	<i>Telenovela</i> / Drama	94*	Prime time	17,4	28,3
5	<i>Junta de Vecinos</i>	América Televisión	ProTV Producciones (Peru)	<i>Telenovela</i> / Comedy	15	Prime time	15,5	27,9
6	<i>Los Otros Libertadores</i>	Latina	Ningún Creativo, Pelícano Films and Latina Televisión (Peru)	Miniseries / Drama	8	Prime time	5,8	11,3
7	<i>Llauca</i>	Latina	GV Producciones and Espíritu (Peru)	Series / Police	15	Night	3,0	7,7
8	<i>Yo Perdí el Corazón</i>	América Televisión	Tercer Ojo Producciones (Peru)	Miniseries / Drama	1*	Night	N/D	N/D
Total national productions: 8				Foreign original scripts: 0				

Source: Observatorio Audiovisual Peruano and Kantar IBOPE Media
(*): Its emission began in 2020 and continued in 2021.

With only eight Peruvian fiction premieres for 2021, the first five places are repeated for the previous table, and the two fictions that we mentioned from Latina, *Llauca*, and *Los Otros Libertadores* are added. Since they will be discussed later, the information that this table reveals are the rating and share obtained. Although these are modest figures compared to those reached by the vast majority of America Television fictions, it must be considered that, since last year, Latina has fallen to third place in favor of ATV. Indisputably, other issues are linked to programming policies, as will be addressed in item 5.

TABLE 7: Audience profile of the 10 most watched titles:
gender, age, socioeconomic status

			Gender %		SES%		
Title		Station	Men	Women	AB	C	DE
1	<i>Luz de Luna</i>	América Televisión	39,5	60,5	16,4	38,4	45,3
2	<i>Princesas</i>	América Televisión	37,3	62,7	15,1	45,7	39,3
3	<i>De Vuelta al Barrio</i>	América Televisión	39,6	60,4	15,4	39,3	45,3
4	<i>Dos Hermanas</i>	América Televisión	39,4	60,6	14,0	42,2	43,7
5	<i>Junta de Vecinos</i>	América Televisión	39,0	61,0	16,1	38,6	45,4
6	<i>La Rosa de Guadalupe</i>	América Televisión	35,0	65,0	15,4	40,8	43,8
7	<i>Jesús</i>	Latina	44,2	55,8	38,0	42,6	19,4
8	<i>La Desalmada</i>	América Televisión	37,9	62,1	18,7	32,7	48,6
9	<i>Quererlo Todo</i>	América Televisión	36,7	63,3	16,1	40,1	43,8
10	<i>Vencer el Desamor</i>	América Televisión	N/D	N/D	N/D	N/D	N/D

Title		Station	3 to 10	11 to 17	18 to 25	26 to 37	38 to 49	50 to 99
1	<i>Luz de Luna</i>	América Televisión	13,4	12,8	10,3	19,2	19,3	25,0
2	<i>Princesas</i>	América Televisión	12,9	14,3	12,5	21,4	16,9	22,1
3	<i>De Vuelta al Barrio</i>	América Televisión	14,3	14,4	11,4	20,3	17,7	21,9
4	<i>Dos Hermanas</i>	América Televisión	13,2	13,7	10,9	21,1	16,8	24,3
5	<i>Junta de Vecinos</i>	América Televisión	14,0	14,0	9,6	19,5	18,6	24,3
6	<i>La Rosa de Guadalupe</i>	América Televisión	13,4	14,9	11,7	15,4	16,0	28,6
7	<i>Jesús</i>	Latina	6,3	7,1	9,5	11,9	20,6	44,6
8	<i>La Desalmada</i>	América Televisión	12,3	14,5	11,9	22,4	16,5	22,3
9	<i>Quererlo Todo</i>	América Televisión	11,7	15,9	12,4	22,4	15,4	22,1
10	<i>Vencer el Desamor</i>	América Televisión	N/D	N/D	N/D	N/D	N/D	N/D

Source: Observatorio Audiovisual Peruano and Kantar IBOPE Media

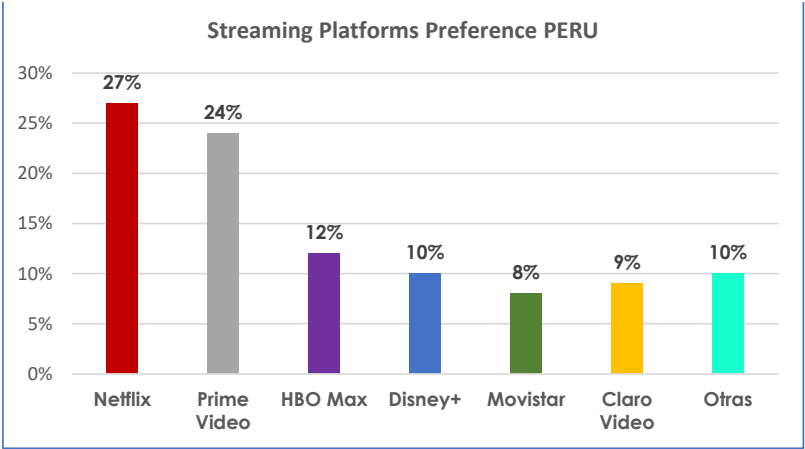
Regarding these last tables, we stress another constant in the Peruvian television audience composition: fiction content is more interesting to a female audience and a C and DE socioeconomic level. A case that goes against this trend is *Jesús*, since the male audience was closer to the female audience numbers, with interest also moving to sectors AB. Interestingly, the only Brazilian production in this table causes this rethinking in the public’s preference, unlike the more stable figures of the rest of the fictions shown here.

The primary audience of the top ten fictions has a preponderance of those between 26-37 and 50-99 years of age. Here the percentage of the 38-49 years range rises in favor of *Jesús*, which is explained by larger concern for elements of the Christian faith for a more believing and wider audience.

3. VoD monitoring

As mentioned in point 1.2, various platforms are available in the country, whereas the global platforms are all paid. In August 2021, Star+ joined the total offer in the Peruvian market, with a package linked to Disney+, a company that entered Latin America in November 2020. In the Peruvian case, the Disney+ App added up to nearly 1,800,000 downloads between October 2020 and February 2021⁶.

Netflix continues to be the most prominent digital platform in Peru. According to JustWatch, at the beginning of 2021, the preferences of Peruvian audiences were organized as follows:



Source: JustWatch.com- Measured interest in SVoD services in Peru from 04/01- 12.31.2020

Elaboration: Observatorio Audiovisual Peruano.

In 2020, six out of ten Peruvians with internet access said they had begun to watch more paid streaming content on sites like Netflix, which adds to the consumption of other technologies. And the percentage of households in Metropolitan Lima with access to the Netflix platform has been growing systematically in recent years, doubling the number of subscribers in the last two years of the pandemic⁷. According to the study on *Market, consumption, and diversity in video transmission services in Latin America*, published by Sherlock Communications⁸, 83% of Peruvians surveyed stated that 2020 was the year they subscribed to their first video-on-demand service (SVoD), and 22% of Peruvians say they have four or more different streaming services. This speaks of a little explored reality because according to INEI and ENAHO reports⁹ for the second quarter of 2021, only 52% of Peruvian households have an

⁶ <https://es.statista.com/grafico/23686/countries-with-more-descargas-de-la-app-de-disney/>

⁷ <https://elcomercio.pe/economia/dia-1/netflix-streaming-mas-de-la-mitad-de-los-peruanos-cancelaria-su-subcripcion-si-es-que-sube-de-precio- hbo-max-prime-video-movistar-play-clear-video-disney-star-news/>

⁸STREAMING_CONSUMPTION_REPORT_ENG_compressed.pdf

⁹ <https://www.gob.pe/institucion/inei/noticias/534806-el-52-5-de-los-hogares-del-pais-tiene-conexion-a-internet-en-el-trimestre-abril- may-june-this-year>

internet connection, whereas Metropolitan Lima, the capital, reaches 68% access.

A characteristic of Peruvian audiences that a study of *Sherlock Communications* on SVoD platforms reveals is that the crucial factor in contracting an SVoD service is to access the premiere of series and movies. Other factors are access to series in national languages¹⁰, old seasons of popular series, and the presence of easy-to-navigate interfaces¹¹. These factors are directly related to the 46% of users who indicate they feel tired of traditional television content.

Finally, concerning the competition between the different streaming platforms, we find that Netflix is by far the platform that Peruvians would choose over the others.



Source: El Comercio newspaper, March 15, 2022

3.1. VoD systems market

The local offer is América TVGO, Latina.pe, ATV Play and TV Perú App. Most local platforms are free and work with their own resources and advertising incorporated into the digital offer. América TVGO is the only paid platform. However, in early March 2022 announced that part of its content would be free.

Today América TVGO is consolidated as mixed, with content with different availabilities. Some content is released 48 hours after broadcasted and can be accessed for free, albeit with the presence of advertisements. América TVGO will maintain exclusive content in the paid SVoD modality, and this modality will continue to maintain all its benefits: premiere episodes first on the platform, exclusive availability without advertising, multi-platform, technical support, and online meet&greet with the artists of América Televisión.

¹⁰ In 2020 films recorded in the Quechua and Aymara languages reached the Movistar Play - *Retablo* - and Netflix - *Wiñaypacha* platforms.
¹¹ <https://peru21.pe/cheka/tecnologia/mas-de-la-half-of-the-peruvian-users-of-streaming-platforms-cancel-their-services-if-they-suben-los-precios-streaming-platform-peru-latin-america-news/>

In the case of Latina.pe, what it offers its audiences is diverse: *Telenovelas*, Entertainment, News, Sports, and Digital Programs¹². Concerning fiction, its offer is Turkish *telenovelas* via streaming. They currently have five Turkish titles¹³ and one Telemundo title¹⁴. In the Entertainment category, the bet is higher. One can access the past broadcasts of all the shows on the platform and can participate directly with a vote in the contest shows. Concerning digital shows, we find *Generación R*, an environmental-themed show, *E-Commerce nights* dedicated to online businesses, and *Súper Familia*, focused on parenting tips and family dynamics. In all three cases, they are exclusive shows of the App, of the consultation type. Finally, Latina.pe offers a vote throughout the week to choose the movie of the weekend, sponsored by Coca-Cola.

On the platforms of ATV Play and TV Peru App, both operate only as digital repositories of their broadcast content.

3.2. Analysis of VoD in 2021

The offer of national titles in 2021 on digital platforms increased. In the case of local platforms, we have five national fiction titles; and in the case of global companies, eight titles.¹⁵

TABLE 8a. National fictions and co-productions
broadcast in 2021 in national VoD systems.

América TVGO	Latina.pe
<i>Bicentenario (*)</i> <i>Luz de Luna</i> <i>De Vuelta al Barrio</i> <i>Dos Hermanas</i> <i>Los Milagros de la Rosa Perú</i>	<i>Los Otros Libertadores</i>

Source: Observatorio Audiovisual Peruano.
(*) Documentary show

In the case of the Latina.pe platform, it published the premiere content of their broadcast one hour after its aired on the station. In America TVGO, this platform does publish -for its subscribers- the content exclusively one day before the broadcast premiere, which contributes to the configuration of a platform that seeks an exclusive experience for its subscribers.

¹² It is the term used by the platform for exclusive programs of the platform itself

¹³ *Medcedir*, *Forbidden Fruit*, *He is my son*, *Mother*, and *Dr. Miracle*.

¹⁴ *The end of paradise*

¹⁵ Some of the titles are published simultaneously on national and global platforms.

Bicentenario is a documentary-type cultural show that is part of the national Bicentennial celebrations in 2021. The show’s objective is to make Peruvians know whose work is central to current life. The second title to highlight is *Los Otros Libertadores*, an effort by Ningún Creativo and Pelicano Films to tell the story of a group of women and men who took part in the independence struggle. All these names are part of the national history of the country. As we can see in these cases, the theme of the Bicentennial has been present on local platforms.

**TABLE 8b. National fictions and co-productions
exhibited in 2021 in global VoD systems**

Netflix	Movistar Play
<i>El Último Bastión</i>	<i>Papá Youtuber</i> <i>Papá en Cuarentena</i> <i>Historias Virales (Season 2)</i> <i>Raúl con Soledad</i> <i>¿Es... Cupido?</i> <i>Aislados</i> <i>Llauca</i>

Source: Observatorio Audiovisual Peruano

El Último Bastión is the first television series in the Netflix catalog¹⁶. This series originally premiered on the state-owned station TV Perú and is set in the years before the declaration of national independence and accompanies the Robles family and their circle of friends, and a group of puppeteers who tour the city, who reveal us the details of the independence process in the capital of the Viceroyalty: Lima.

Finally, two entries to global platforms stand out in 2022. The feature film *Lina de Lima* to Prime Video platform is a film that was released simultaneously in national cinemas. The film, directed by María Paz González tells the story of Lina -a migrant woman in Chile- who, after working for ten years and raising her son alone and from in the distance, decides to start thinking about herself, her desires, her sexuality, and her dreams. The second entry is *Manco Cápac* to Movistar Play platform. The film, shot entirely in Puno -a southern Andean region of the country- directed by Henry Vallejo, tells the story of Elisban seeking his place in the world and an honest job amid loneliness and lack of opportunities for young people in rural areas far from the centers of power.

¹⁶Netflix already had several national movie titles. Among them *Canción sin nombre* by Melina León, *La hora final* by Eduardo Mendoza de Echave, *Retablo* by Álvaro Delgado-Aparicio and *Locos de amor 2* by Frank Pérez Garland. In addition to several documentaries.

4. Interactivity and audience participation

Our fiction television market continues to be modest in terms of the challenge of betting on interactivity spaces with its audiences on networks or through applications. The exception are productions with significant rating numbers such as *Al Fondo Hay Sitio* at its moment, or more recently fictions from the social networks of Del Barrio Producciones. That is why a fiction made not for broadcast television but for streaming, such as *Historias Virales*, stands out. This production was released in 2020 through the YouTube channel Diario El Comercio Videos and almost simultaneously on its own website historiasvirales.pe. Season 2 premiered at the beginning of 2021, and in addition to the two platforms mentioned, it was also available in Movistar Play catalog along with its season 1, continuing the original plot and characters and developing its story on isolation due to pandemic.

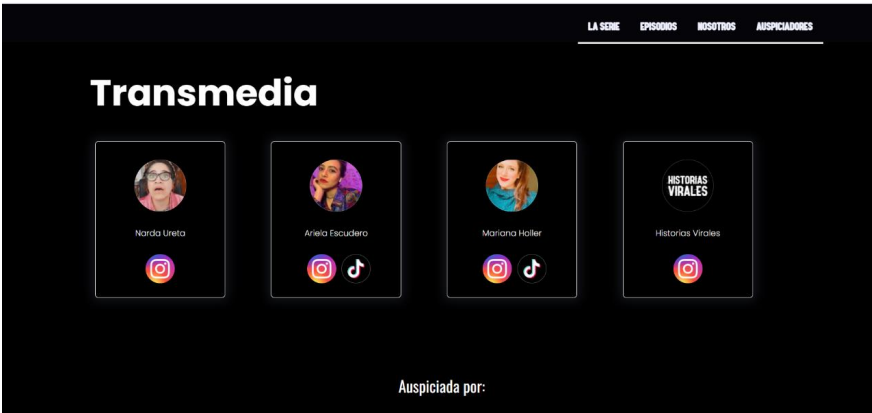
We find this bet interesting, because, despite not having the coverage of broadcasting television or the budgets or logistics of the fictions being released in this medium, *Historias Virales* aimed from different fronts to create a space for interaction with their audiences. The first important strategy is the inclusion as a media partner to El Comercio¹⁷, the main newspaper in Peru. This has allowed, for example, that paid subscribers of this paper to have the possibility of watching the chapters one day before the rest of the audience, offering this media an additional product to its clients for the fee they pay. In addition, by weekly adding each of the episodes to their YouTube channel, they allowed this series to be found on a platform with more than half a million subscribers, and the producers of this series did not have to start creating their own channel from scratch. Through this channel, live and exclusive interviews with producers and actors were also offered to promote the series. And El Comercio created different notes referring to this series, both in its main edition and in its weekly supplements.

¹⁷ This newspaper belongs to Grupo El Comercio, which, as already indicated, is the leading media conglomerate in Peru and which covers not only the written press but also television stations, including América Televisión. (<https://grupoelcomercio.com.pe/>)



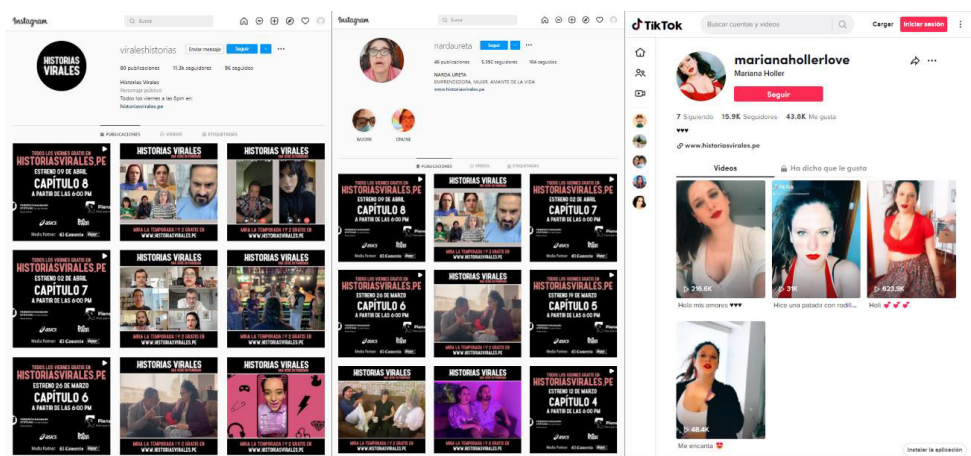
Source: El Comercio website ¹⁸, Facebook Somos Magazine ¹⁹,
YouTube Diario El Comercio Videos²⁰

But the most remarkable thing about this case comes from the side of the proposal of its own web page where we not only find information about the series itself, the episodes of both seasons, the cast, directors, and sponsors, but also a section specifically labeled as “Transmedia.” In this section, Instagram and TikTok profiles of some of the characters and of the series itself have been created to expand their presence on social media, and their audience can have more significant engagement, not only by visiting those profiles but also by leaving their likes and comments.



Source: Viral Stories Web retrieved on 04-13-2021²¹

¹⁸ <https://elcomercio.pe/historias-virales-serie-en-pandemia/?ref=ecr>
¹⁹ <https://m.facebook.com/somoselcomercio/photos/a.202089956507389/3653405211375829/?type=3&source=54>
²⁰ <https://www.youtube.com/watch?v=Fn9GJZaxFr4>
²¹ <https://web.archive.org/web/20210511050936/https://www.historiasvirales.pe/>



Source: Instagram Viral ²²Stories , Instagram Narda Ureta ²³, TikTok Mariana Holler²⁴

Although it is not about profiles with a significant activity, they are a not usual way of offering this experience to an audience attracted by these virtual spaces and being able to capture their interest beyond simply offering them the complete episodes as a repository. Fictional characters break out of their portrayed universe and co-exist with real users in the social media space. The content of the profiles created for these characters combines publications by themselves and promotions and previews of the beginning of the Season or each chapter. They even launch hashtags such as #asturiasimport -the name of a company within *Viral Stories*- to further expand this fiction's scope and maintain the interest of audiences who have become followers in this field.

The last element of this entire system is the support provided by the company Movistar from its YouTube channel and its Facebook profile, announcing the arrival of the two seasons of the series on its platform. Here also becomes important for *Viral Stories* all the number of users subscribed to these spaces to continue promoting massively. All this along with the visibility Movistar Play can provide this Peruvian fiction by integrating it as part of its catalog for our country.

In a television market where explicit expansion strategies do not often complement fictions, the *Viral Stories* attempt makes a difference.

5. Highlights of the Year

What stood out regarding Peruvian fiction in 2021 was its return to Latina, a company that had not broadcast national premiere fiction since 2018. As we have said in previous yearbooks, América Televisión is the only station that constantly bets on national fiction. The other broadcast stations had very few premiere national fictions in the last decade, with little continuity and audience. The last national fic-

²² <https://www.instagram.com/viraleshistorias/>

²³ <https://www.instagram.com/nardaureta/>

²⁴ <https://www.tiktok.com/@marianahollerlove>

tion broadcast on TV Perú was in 2019, while on Panamericana Televisión it was in 2017, and on ATV it was in 2013. For this reason, the presence of two premiere national fictions in Latina was striking, also for the strategies used for its production and broadcast.

Llauca was a 10-episode miniseries, produced by Espiritu and GV Producciones, and broadcasted every day at 11 p.m. The miniseries was directed by Jorge Carmona, who in the first decade of this century produced and directed several very successful series (*Misterio*, *Lobos de Mar*, *La Gran Sangre*), broadcasted in Latina. This project (recorded in 2019 but delayed in its premiere due to the pandemic) meant Carmona's return to miniseries and to Latina. The product has the characteristic stamp of the director, as it focuses on marginal characters and situations involved in a context of violence (the fiction was shot in the "barracones" of the port of Callao, one of the places with the highest crime in the country), and with popular and internally conflicted characters. The director's visual style (handheld camera, use of wide angle, close shots, night scenes) was also present, linking *Llauca* with the fictions he made in the first decade of this century.

Another striking element was that one of the production companies was GV Producciones, a company owned by TV host Gisela Valcárcel, which since 2008 has produced several game shows and entertainment shows, buying formats from Endemol or Televisa. Although these shows have been broadcast on different stations, the relationship between Valcárcel and her company has been almost exclusive with América Televisión since 2012. The fact that her company ventured into the production of fiction and that Latina was the broadcasting company was unexpected. The distribution formula was also different, as Movistar Play came to mediate, where each day's episodes were available as VoD one hour after their premiere on the broadcast station.

Just a few weeks before the premiere of *Llauca*, Latina premiered another miniseries called *Los Otros Libertadores*. This 8-chapter historical miniseries was weekly broadcasted on Sundays and recounted the events of different precursors of the independence of Peru, which in 2021 celebrated its Bicentennial, as we have previously indicated. The fiction exploited the natural settings of the country, as well as the old colonial buildings and the locations with the colonial and Inca architecture of certain towns in Peru, to generate an art direction and a visually striking staging.

For *Los Otros Libertadores*, the Colombian Luis Guillermo Camacho, Content Manager of Latina, hired an international team to carry out the project. The director was the Colombian Agustín Restrepo, and the general production was in the hands of the also Colombian Andrés Santamaría, who was related to RTI, and today is part of Sony Pictures Television. For his part, the screenwriting was in charge of the Spanish Diego de León. Production began just before the mandatory confinement due to the pandemic, and its premiere was delayed until the second half of 2021.

Unlike what happened with *Llauca*, the historical miniseries was not available in the repositories of the platforms of the cable companies that broadcast its episodes, but it was left in the repository of the TV station itself, where the complete chapters can be accessed free of charge.

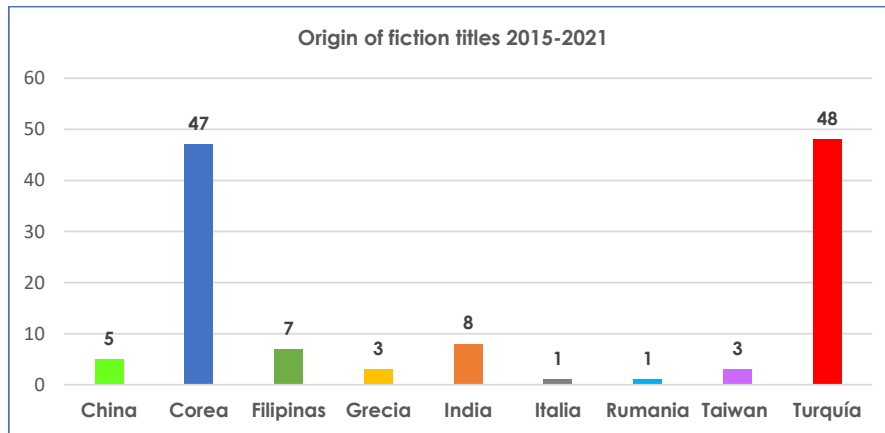
Neither of the two bets achieved significant audiences, something that has happened with the latest fiction productions in Latina. The proposals were quite different, with different strategies and objectives, but the station seems to keep losing focus on what audiences expect from national fiction. It is pretty evident that *Los Otros Libertadores* focuses on the international market due to the production effort, the foreign talents that were hired, and the subject matter that may be of interest to Latin America. Let's not forget that *El Último Bastión*, another Peruvian miniseries set in the time of independence, was sold to Netflix and has been available in its catalog since 2021. However, its weekly broadcast goes against a routine that we have already pointed out in previous yearbooks: the Peruvian audience has become used to consuming fiction daily, meaning that the products that are broadcasted weekly fail to capture vast audiences. Despite this, the existence of an interest in producing at international levels is important, thinking of foreign markets and with less local themes.

For its part, *Llauca* achieved even less audience, despite being broadcasted daily. The 11 p.m. time slot -motivated to a certain extent by its content- may have been a factor against it since the audience for Peruvian fiction has been positioned in the 7 to 10 p.m. slot for years. Another point is that, although it is true that the director and his productions had a group of faithful followers for many years, audiences have changed, and they do not necessarily like what was offered more than a decade ago.

These experiences, where *Los Otros Libertadores* achieved the 233rd position in the annual audience, while *Llauca* was not even among the top 300 audience positions, show an unskillful view of Latina concerning the audience compared to its game shows, since they continue to appeal to the audience as if time has not passed. We can't forget that the last fiction produced and broadcasted by Latina was *Torbellino, 20 years later*, trying to recover the success of the original production by end of the last century without recognizing the existing changes in society and its audiences. The experience of 2021 only makes one fear that, like previous fiascos in the production of Latina, it will mean the halt of new projects until a few years have gone by.

6. Transformations in television seriality and its impact on Ibero-American television fiction formats in streaming times

The transformations that we can observe in Peruvian television are not related to aspects of format, such as the type of seriality or changes in the narrative structures of the products, but rather to dynamics of displacement in the origin of fiction titles, as we see in the following chart:



Source and elaboration: Observatorio Audiovisual Peruano

Several of these changes also answer to the Turkish productions, which started to be broadcast in 2015, as has been stated in previous national chapters²⁵.

In Peru, K-Dramas have had a constant presence since the beginning of the 21st century, adding to the presence of Japanese fiction productions that began in the 1960's, as pointed out by the Peruvian researcher James Dettleff (2018) ²⁶:

Asian products have been part of Latin American culture for decades. TV cartoons from Japan — *animés* —are part of the regular schedule since the mid 60's when *Astroboy* was first broadcasted. It was followed by *Street Racer* (*Meteoro*, in Latin America), *Knights of the Zodiac*, *Dragon Ball*, *Mazinger Z*, *Rurouni Kenshin*, only to name a few that followed in the next decades. Martial arts films and video games from Asia also flooded the world, as did the comic books, known as *manga*. These products were mainly targeted at the male audience, but a few products—such as *Candy Candy*, *Sakura Card-captors*, and some *shojo manga* —were aimed at the female audience. (Dettleff, 2018)

The Japanese presence had a significant milestone with the broadcast of the soap opera *Oshin* between 1991 and 1993 on TV Perú. This production tells the life story of Oshin Tanokura in the historical context of Japan throughout much of the 20th century (1900 to 1983).

²⁵ Chapters that can be reviewed:

Peru: the return of the soap opera. G. Cassano, J. Dettleff & G. Vasquez. Obitel 2016 (Re)invention of Genres and Formats of Television Fiction. Guillermo Orozco and Immacolata Vassal of Lopes. Suline. Porto Alegre. 2016. In: <https://investigacion.pucp.edu.pe/grupos/oap/publicacion/anuario-obi-tel-2016/>

Also the Peru chapter : *less titles, more reprises*. G. Cassano, J. Dettleff & G. Vasquez. Obitel 2017 A decade of television fiction in Ibero-America. Guillermo Orozco and Immacolata Vassal of Lopes. Suline. Porto Alegre. 2017. <https://investigacion.pucp.edu.pe/grupos/oap/publicacion/anuario-obi-tel-2017/>

²⁶<https://revista.drclas.harvard.edu/k-dramas-flow-into-latin-america/>

The Korean wave called Hallyu -which means wave or flow- implies a phenomenon that includes music, K-Dramas, and movies from South Korea. This wave has an important niche audience in Peru, to which agreements from the Peruvian and Korean States contributed. In this sense, Dettleff (2018) points out:

In Peru, the Korean embassy wanted to promote the country's image in the context of the 2002 Soccer World Cup and offered *k-dramas* to the national public broadcast station, TV Peru. Since there was no money to pay for the products, the embassy offered them for free if the station would also broadcast promotional videos of Korea. Since then, *k-dramas* continued to be shown in the country: until 2010 by TV Peru, then by Panamericana —a private broadcasting company—and since 2016 also by Willax, a small TV station that is trying to increase its share of the Peruvian television market. (Dettleff, 2018)

This continuity of the Korean presence on broadcast television in our country explains the commitment to increase the number of premiere Korean titles on broadcast screens in the face of changes and transformations in current television as an industry and cultural dynamic.

Likewise, the presence of *telenovelas* from India, the Philippines, Greece, and Romania speaks to us of different commercial strategies of Peruvian broadcasting stations looking for cheaper productions, which also dialogue with audience expectations in terms of melodramatic preferences.

Let us remember that Bollywood productions have a niche audience in Peru, which was consolidated in the 60s and 70s of the 20th century with the strong distribution of Indian film productions. The Indian cinematographic distribution had two exclusive movie theaters in the city of Lima for the projection of its films - City Hall and Metropolitan. Both consolidated audiences in the traditional districts of the working class and the migrant population in the capital. Over time, these productions began to form part of the cultural capital of the new generations, and today these audiences also mobilize other cultural industries in India, such as music, fashion, dance, and food. Today those audiences have a platform with thousands of hours of series and movies from India at <https://zeemundo.com/>. Regarding this launch, PRODU announced that throughout Latin America, “the platform will allow access to the Zee Mundo live signal, with seven days of catch up and VOD programming, exclusive movies, monthly premieres, access from any device, access up to two screens in HD” (PRODU, 2018) ²⁷.

The chapter *Peru: the return of the telenovela* (Dettleff, Cassano & Vásquez, 2016), stresses how the arrival of Turkish *telenovelas* to the national broadcast station screens generated transformations in our national television production, such as the return to the production of soap operas and the founding model of the heroic

²⁷ In 2020, the platform entered Movistar's cable offer, but for 2021 its commitment has been exclusively for the digital platform.

mother²⁸ and/or artemis²⁹. In *Digital transformation Turkish melodramas on Peruvian television* (2021), the Peruvian researcher Giuliana Cassano points out that:

For the 2015-2019 period, the Turkish fiction audiovisual industry became the second provider of fiction content on Peruvian screens, displacing Brazil, Colombia, and the Latin United States. It also surpasses co-productions imported by commercial broadcasting networks. Mexico is the only country that maintains its dominant presence in the Peruvian market, a presence sustained by the cultural proximity and the historical proximity of shared fates. Turkish fictions *Sila, captive of love (Sila)*, *One thousand and one nights (Binbir Gece)*, *Fatmagul (Fatmagul)*, and *Elif (Elif)* were on the top 10 most viewed titles in their premiere years on Peruvian screens, surpassing Brazilian and Mexican premieres. (Cassano, 2021, p. 120)

Turkish researcher B. Yesil (2015) states that the significance of the processes of transnationalization of Turkish audiovisual productions is closely related to the very flows of the television medium –the melodramatic cultural proximity of its stories, the know-how of the Turkish industry culture, and the dynamics of the television industry at a global level.

Jenkins (2008) points out that media convergence is the flow of content on different platforms that demands cooperation between the different cultural industries but also means transformations in the behavior of audiences, which is becoming increasingly migratory. Thus, media convergence makes a cultural change viable in the audiences since they make connections between the different media.

For the Peruvian case, this migratory consumption must be understood in the sense of confluences, connections that are not mutually exclusive, since national audiences consume in various media simultaneously. In this sense, the most significant transformation would be understanding the overlapping of consumption, almost as if the different offers - the different industries - and the diversity of audiences became dynamic and interchangeable pieces that connect with stories that show similar cultural proximity. In the current process of transformation and reinvention of the television medium, based on its different technological developments -broadcast, narrowcast, and digital platforms-, audiences and their particular forms of confluence are open to all the television possibilities within their reach in this new ecological configuration of the television medium.

²⁸ Norma Füller coins this category to refer to a model of femininity. *Dilemmas of femininity. Middle-class women in Peru*. PUCP Publishing Fund. 1998

²⁹ Giuliana Cassano coins this category to refer to a 21st-century model of femininity in Peruvian fiction. The text can be reviewed at: <http://hdl.handle.net/20.500.12404/15742>

Bibliography

- Cassano, G. (2021). *Digital transformation: Turkish melodramas on Peruvian television*. In: Transnationalization of Turkish Television Series, edited by Ozlem Arda, Pinar Aslan, and Constanza Mujica. Istanbul University. DOI: 10.26650/B/SS18.2021.004.007
- Dettleff, J. (2018). *K-dramas Flow into Latin America. A Look at Korea's Cultural Products*. Harvard Review of Latin America. Fall 2018. Volume XVIII, Number 1. In: <https://revista.drclas.harvard.edu/k-dramas-flow-into-latin-america/>
- PRODU (2018). *Zee Mundo launches its Zee Mundo Play app throughout Latin America*. At: <https://www.produ.com/noticias/zee-mundo-lanza-su-app-zee-mundo-play-en-toda--latinoamerica>.
- Sherlock Communications (2021). *Market, consumption, and diversity in video streaming services in Latin America*. LATAM streaming consumption report.
- Yesil, B. (2015). Transnationalization of the Turkish dramas: exploring the convergence of local and global market imperatives. *Global Media and Communication*, 11 (1), 43-60.