

CHILE: 50 YEARS OF THE COUP D'ÉTAT AND MEMORY IN FICTION¹

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Introduction

2023 was the last year of analog television in Chile. Its definitive switch-off, in April 2024, forced all traditional channels to finish implementing the second signals imposed by law, and they opted for informative, cultural and children's programs. The basic programming structures were maintained, with slight decreases in audiences, both in free-to-air and pay TV, as well as in the number of subscribers in the latter. The case of *streaming* is different: although there are no open subscriber figures, the growth in data consumption suggests an increase.

Regarding telenovela production, Mega's dominance is overwhelming. Neither Canal 13 nor TVN tried to compete and Chilevisión's only attempt was a failure. In other formats, TVN did participate, supported by independent production. In *streaming* platforms, the 10 serialized fiction titles mentioned were also exhibited in broadcast television and only two of them in platforms not related to the broadcast television channel that exhibited them.

The year 2023 marked the 50th anniversary of the 1973 coup d'état. The anniversary was widely covered on broadcast television, in different genres and formats and, naturally, also in fiction, so the highlights of the year are dedicated to the 50 years of the coup and its memory.

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1. The Chilean Audiovisual Context in 2023

1.1 Free-to-air television in Chile

Table 1. National free-to-air television channels in Chile

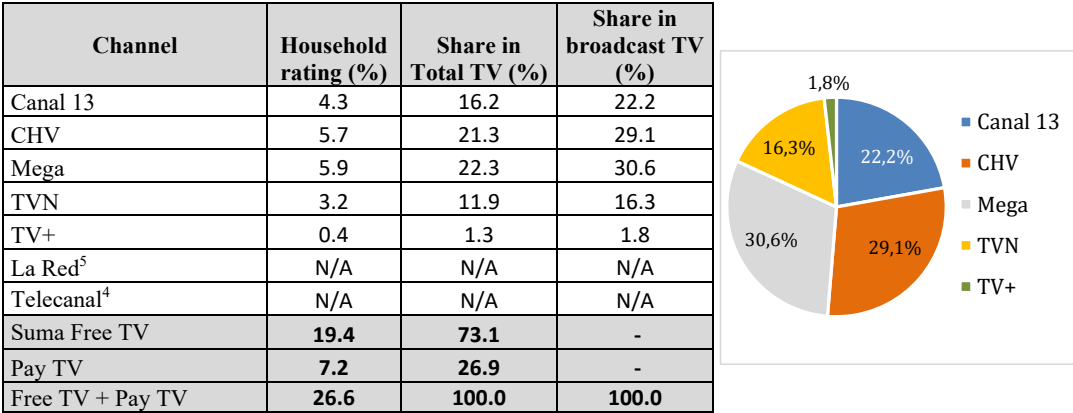
Private channels (6)	Public channels (1)
Canal 13: Luksic Group (Chilean). Chilevisión (CHV): Paramount Global. Mega: Bethia Group (Chilean) La Red: Albavisión Group. Telecanal: Albavisión Group (via third parties) TV+: Media 23 (Chilean, 90%), Pontificia Universidad Católica de Valparaíso (10%).	Televisión Nacional de Chile (TVN), financed by advertising.
Total of channels: 7	

Source: Obitel Chile.

Warner Bros Discovery decided to exercise its exit option from Mega and sold its 27.5% stake to the controlling group Bethia. With this, the presence of foreign ownership in free-to-air television channels is now limited to Paramaount Global, in Chilevisión. This without considering two other channels with a strong uncertainty about their future: La Red and Telecanal, belonging to Albavisión, which not only lost US\$ 12 and US\$ 1.3 million respectively last year, but accumulated losses of US\$ 42 and US\$ 8 million in the last five years. In the other channels the situation is varied, but without calling into question their continuity: Mega earned US\$ 10.4 million, CHV US\$ 1.5 million, Canal 13 lost US\$ 2.7 million, TV+ lost US\$ 0.7 million and TVN lost US\$ 6.6 million, but in this case 63% of these accounting losses are actually the start-up and operating costs of NTV, the new children’s channel operated by TVN. This channel will operate with direct public funding, unlike TVN, which is self-financed by advertising.

A significant structural change took place this year, marking the end of analog television. After successive postponements, the analog switch-off process ended on April 15, 2024. Therefore, during 2023, free-to-air TV channels had to prepare themselves to comply with the minimum of two signals that the law would require as of 2024 in order not to lose the concession. TVN did it with its children’s-cultural signal NTV; Canal 13 inaugurated a news channel, Canal 13 en Vivo; Mega launched Mega 2, a cultural channel; and Chilevisión, whose concession belongs to Universidad de Chile, delegated this second signal to the university, which now operates its own channel.

Figure 1. TV rating and share by station during 2023 ³

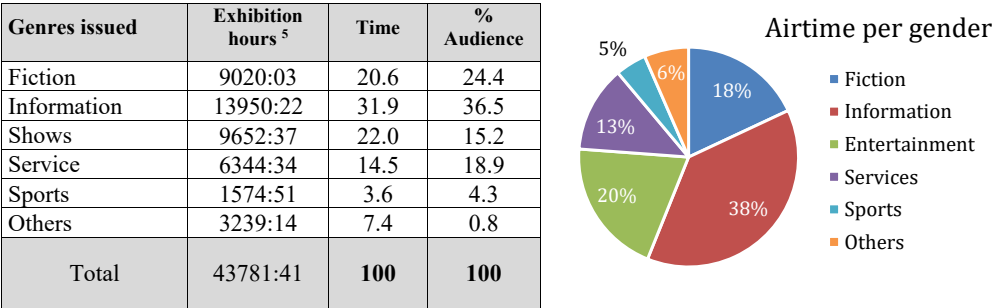


Source: Kantar IBOPE Media Chile - OBITEL Chile.

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The 2022 tie for first place between Mega and Chilevisión this year turned slightly towards Mega, partly due to the failure of Chilevisión to return to the production of national telenovelas for the time slot before the main newscasts. For the third consecutive year, both channels distanced themselves from TVN and Canal 13. These channels suffered their lowest audience levels in 2023, registering their worst and third worst performance since measurements have been made.

Figure 2. Genres and hours of TV programming during 2023



Source: Kantar IBOPE Media Chile - OBITEL Chile.

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Considering the same channels in both years, the distribution of time and audience is very similar between 2022 and 2023. The biggest difference was the 50% increase

³ Graph 1 shows the average audiences for the 24 hours of the day. If we only consider the interval from 7am to 1am, called the *TV day* in the industry, the *rating* of free-to-air TV channels is 18% higher, on average. In the case of pay TV, the increase is 14%.

⁴ Data from Telecanal and La Red are not included in graphs 1 and 2 because they are not being reported by Kantar Ibope Media due to the fact that they no longer subscribe to the measurement system. The last times they were measured, they yielded average audiences of 0.1% and 0.5%, respectively. For the rest of the report, this omission is not relevant since neither of them broadcasts television fiction of Ibero-American origin, except for some sporadic, non-significant exceptions.

⁵This table includes the first signals of national free-to-air television channels, excluding La Red and Telecanal as mentioned in note 4.

in time and audience for sports programs. The reason is that Santiago hosted the 2023 Pan American Games. However, the increase in actual time dedicated to covering the games was greater than 50%, since it also permeated other categories, such as information. There was also an increase in the time devoted to fiction, which reversed a downward trend that had been steadily observed for more than a decade.

1.2 Pay TV in 2023

The number of households subscribing to pay-TV peaked in 2018, reaching 55% of Chilean households. Since then, it has been falling back to 45% in 2023. That drop in penetration (18%) is greater in terms of audience: in the same period, the pay-TV audience has declined by 53%. Not only are there fewer households with access to pay-TV, but those who do have access are watching less of it than before. It is inevitable to attribute this to the growth of *streaming* as a substitute. Probably one barrier to the decline of pay-TV is that the same operators that offer it are the main providers of broadband internet to households and sell both services bundled together.

Table 2. Pay TV channels in Chile

10 most watched pay TV channels in Chile in 2023			
Channel	Genre	Origin	Rating home ⁶ ⊕
24 Hours	Information	Chile	0.38
Tierra Brava	Live Reality	Chile	0.33
TNT Sport HD	Sports	Chile	0.32
Universal TV	Fiction	Foreign	0.28
AXN	Fiction	Foreign	0.25
TNT Series	Fiction	Foreign	0.24
Cartoon Network	Children's	Foreign	0.22
ESPN	Sports	Chile	0.21
TNT	Fiction and +	Foreign	0.21
Space	Fiction and +	Foreign	0.20

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Source: Kantar IBOPE Media Chile.

Table 2 is similar to that of 2022: eight of the 10 channels back then remain to this day, but all with lower ratings, and 24 Horas leads the list. However, there are significant changes. First, CNN Chile, a pioneer in pay-TV news broadcasting in Chile since 2008, dropped out of the top 10 after ranking second the previous year. This coincided with its move from being directly owned by Warner to being a franchise operated by a local entrepreneur. Another novelty is *Tierra Brava*, as the second most watched channel is dedicated to the continuous transmission of a *reality show*

⁶ Calculated over 24 hours a day.

from Canal 13. It seems to be the return of a genre that dominated Chilean television 15 years ago.

1.3 Sources of financing for the audiovisual sector

The financing of Chilean television is mainly advertising. The State provides competitive funds that are a contribution to the development of quality programs, but while the resources provided by the National Television Council (CNTV) fund were US\$ 5.7 million in 2023, advertising resources amounted to US\$ 285.9 million. Ninety-eight percent of the resources come from advertising and two percent from the CNTV. These proportions have been constant for the last five years. This complete dependence of free-to-air television on advertising investment, including the public channel, makes its evolution worrying, following the same trends as in the rest of the world. Television advertising investment in 2023, measured in dollars, was 80 percent of what it was five years ago and 56 percent of what it was ten years ago.

However, the CNTV's participation in TV financing, which does not pay its basic operation, can be a contribution to the production of quality fiction pieces, when it manages to articulate with international financing through co-productions. An advance in this sense has been that the CNTV will make its rules more flexible, allowing premieres on *streaming* platforms to occur before being broadcast on an open television channel, which facilitates these agreements with platforms to be carried out.

14. Communication policies

After the rejection of the constitutional proposals of the Constitutional Convention (2022) and the Constitutional Council (2023), both with proposals in the field of communications, the spirit of reform in Chile has subsided, at least for a while. However, it is worth highlighting two actions aimed at facing the changes that are taking place.

The government convened a commission, composed of leading academics, to diagnose and propose actions to address the phenomenon of disinformation. The convening of the commission raised suspicions about the government's motivations, but these were overcome by the quality of the diagnosis and the prudence of its recommendations. The recommendations highlight the need for a multidimensional approach, the importance of international collaboration and transparency, and focus on disinformation in social networks, electoral processes, cybersecurity and public health, stressing the importance of media literacy and the strengthening of the media, promoting transparency, the protection of human rights and the protection of the integrity of information and democracy.⁷

⁷ Available at <https://minciencia.gob.cl/areas/comision-contra-la-desinformacion/> (revised 01/04/2024)

A second report, which may have long-term effects, is the “Digital Transformation Strategy: Chile Digital 2035” developed by the Senate’s Transport and Telecommunications Commission, with the collaboration of other institutions. It aims at the digital transformation of Chile, promoting an inclusive and sustainable development in all sectors of society.⁸

1. 5 Digital and mobile connectivity infrastructure

Ookla is a North American company that provides Internet speed measurements used in various indexes, such as the *Digital Quality of Life Index*. According to its measurements, Chile ranks 73rd in the world in mobile connection speed and third in fixed connection speed.⁹ On the other hand, in terms of *infrastructure*, understood as a measure that synthesizes the level of use of the population and the country’s installed capacity to take advantage of the opportunities of information technologies, the *Digital Quality of Life Index* ranks Chile 35th in the world and first in Latin America.¹⁰

Regardless of Chile’s positions in the *rankings*, the Undersecretariat of Telecommunications keeps a historical record of the availability of both fixed and mobile data connections. By December 2023, the number of 3G, 4G and 5G mobile connections, those useful for *streaming* consumption, exceeds the size of the population by 12.¹¹ As for fixed connections, considering only those for residential use, which are the relevant ones for access to audiovisual consumption, they reach 62 of Chilean households.¹² All this indicates that Chile has very good conditions for the consumption of *online* digital content.

⁸ Available at <https://www.cepal.org/es/publicaciones/49067-estrategia-transformacion-digital-chile-digital-2035> (revised 08/06/2024)

⁹ Available at <https://www.speedtest.net/global-index> (revised 12/06/2024)

¹⁰ Available at <https://surfshark.com/dql2023/methodology> (revised 12/06/2024)

¹¹ They exceeded the number of inhabitants in 2018. The excess amount is explained in connections for professional use or used for equipment connections, such as ATMs, card collectors or positioning systems, among others. The connection statistics are available on the Subtel site, at <https://www.subtel.gob.cl/estudios-y-estadisticas/internet/> (revised on 24/05/2024)

¹² Growth averaged 5%, except in the pandemic years, 2020 and 2021, when it grew at 12% per year.

2. Analysis of the Year: National and Ibero-American premiere fiction on free-to-air TV.¹³

TABLE 1. First-run fiction films screened in 2023

UNPUBLISHED NATIONAL TITLES - 10	UNPUBLISHED FOREIGN TITLES - 8
CHV	Canal 13
1. <i>Dime con Quién Andas</i> (telenovela)	1. <i>Gloria Trevi: Ella Soy Yo</i> (series-USA-Hispanic)
Mega	CHV
2. <i>Como la Vida Misma</i> (telenovela)	2. <i>Pantanal</i> (telenovela -Brazil)
3. <i>Generación '98</i> (telenovela)	Mega
4. <i>Hijos del Desierto</i> (telenovela)	3. <i>Corazón de Madre</i> (telenovela-Brazil)
5. <i>Juego de Ilusiones</i> (telenovela)	4. <i>Corran por sus Vidas</i> (telenovela-Brazil)
6. <i>La Ley de Baltazar</i> (telenovela)	5. <i>Éramos Seis</i> (telenovela-Brazil)
TVN	6. <i>Orphans of their Land</i> (telenovela-Brazil)
7. <i>Alma Negral</i> (series)	7. <i>Sol Naciente</i> (telenovela -Brazil)
8. <i>Cecilia la Incomparable</i> (miniseries)	TVN
9. <i>La Sangre del Camaleón</i> (miniseries)	8. <i>Café con Aroma de Mujer</i> (telenovela-USA-Hispanic)
10. <i>La Vida de Nosotras</i> (unitary)	UNPUBLISHED OBITEL CO-PRODUCTIONS - 1
	TVN
	1. <i>Los Mil Días de Allende</i> (miniseries - Obitel co-production)
	TOTAL UNPUBLISHED TITLES: 19

Source: Kantar IBOPE Media Chile - OBITEL Chile.

Since Mega shook the industry in 2014, first by snatching from TVN almost its entire fiction production area, then by bursting in the first quarter with the first Turkish production broadcast in Latin America, *Las Mil y Una Noches*, and finally, by starting to broadcast in the fourth quarter *Pituca sin Lucas*, its first telenovela of this new era, Mega has been progressively transforming itself into an almost monopolistic player.

Since the early 1980s and for more than 30 years, TVN and Canal 13, which were a duopoly in Chilean telenovelas, in 2023, for the first time, neither produced any telenovela. The case of TVN is more significant: at the beginning of 2024, it sold to Mega the scripts of its most emblematic telenovelas of the golden age of Chilean telenovelas: *La Fiera* (1999), *Amores de Mercado* (2001) and *El Señor de la Querencia* (2008), which, in practice, is a declaration of renunciation to participate again in that industry.

The other actor among the four main channels is CHV, which after its purchase by Paramount Global had an unpromising start in its return to telenovela production,

¹³ In this report, the programming of La Red is no longer reported, as was the case of Telecanal in previous years. For the purposes of Chilean fiction production it is irrelevant, because they have never produced it, but La Red does broadcast low-cost Ibero-American productions. La Red has incurred losses of more than US\$40 million in the last five years and has been excluded, for non-payment, from the programming measurement and registration systems.

which it had abandoned in 2020. *Dime con Quién Andas*, had a good start in *prime* time with 16 points of home *rating*, but in the second episode it dropped by half and by the ninth it was already at four points. After that, it was moved to nighttime.

TABLE 1b. Exhibit of securities replaced during 2023

NATIONAL SECURITIES SPARE PARTS - 21	FOREIGN SECURITIES SPARE PARTS - 12
Canal 13	Canal 13
1. <i>Los 80: Más que una Moda</i> (series)	1. <i>Yo Soy Betty, La Fea</i> (telenovela-Colombia)
CHV	2. <i>Doña Bárbara</i> (telenovela-Mexico)
2. <i>Cesante</i> (unitary)	CHV
Mega	3. <i>Justicia</i> (miniseries-Brazil)
3. <i>Amar Profundo</i> (telenovela)	Mega
4. <i>Casa de Muñecos</i> (telenovela)	4. <i>Aguanta Corazón</i> (telenovela -Brazil)
5. <i>Casado con Hijos</i> (sitcom)	5. <i>Corazón de Madret</i> (telenovela-Brazil)
TVN	6. <i>Dulce Ambición</i> (telenovela-Brazil)
6. <i>Celeste</i> (series)	TVN
7. <i>Cuentos Chilenos</i> (telefilm)	7. <i>El Clon</i> (telenovela-Brazil)
8. <i>El Cuento del Tío</i> (unitary)	8. <i>Terra Nostra</i> (telenovela -Brazil)
9. <i>El Día Menos Pensado</i> (docudrama)	9. <i>Celia, la Serie</i> (telenovela-Colombia)
10. <i>En Terapia</i> (series)	10. <i>Enigma</i> (unitary-Spain)
11. <i>Iorana</i> (telenovela)	11. <i>Raphael</i> (miniseries-Spain)
12. <i>La Gabriela</i> (telefilm)	12. <i>Hasta que te Conocí</i> (miniseries-Mexico)
13. <i>La Vida es una Lotería</i> (unitary)	OBITEL COPRODUCTIONS ANSWERS - 2
14. <i>Mea Culpa</i> (docudrama)	Canal 13
15. <i>Mea Culpa Clásicos</i> (docudrama)	1. <i>Pasión de Gavilanes</i> (telenovela - Obitel co-production)
16. <i>Mea Culpa: El Regreso</i> (docudrama)	CHV
17. <i>Nuestros Cuentos Chilenos</i> (telefilm)	2. <i>Inés del Alma Mía</i> (miniseries - Obitel co-production)
18. <i>Teresa de los Andes</i> (miniseries)	
19. <i>Una Historia Necesaria</i> (series)	
TV+	
20. <i>Los Años Dorados</i> (sitcom)	
21. <i>Los Venegas</i> (sitcom)	
	TOTAL UNPUBLISHED TITLES: 35

Source: Kantar IBOPE Media Chile - OBITEL Chile

Although they occupy secondary schedules compared to premiere fiction, reruns have a significant role in programming. In 2023, there was 17% more time dedicated to Ibero-American reruns than to premiere fiction and the premiere/fiction ratio is similar in the different channels to the one they had in 2022. However, the differences between channels are notorious. TVN again makes intensive use of them, taking advantage of the size of its catalog of successful productions, even rerunning *Teresa de los Andes*, a miniseries premiered in 1989. Canal 13, which has a catalog as large as TVN’s, made practically no use of it. In 2023 it only rebroadcast one series, *Los 80*, decreasing the already limited use of this resource in 2022, when it had rebroadcast two telenovelas.

TABLE 2. Formats of national premiere fiction and their evolution during the five-year period.

Format	Titles						Hours					
	2019	2020	2021	2022	2023	Total	2019	2020	2021	2022	2023	Total
Telenovela	11	5	7	7	6	36	682:30	224:55	545:00	457:00	470:50	2380:15
Series	4	6	2	2	1	15	61:00	44:35	20:50	19:55	11:25	157:45
Miniseries	1	1	3	0	3	8	3:00	4:30	10:45	0:00	11:45	30:00
Telefilm	1	0	0	0	0	1	0:55	0:00	0:00	0:00	0:00	0:55
Unitaries	0	0	0	0	1	1	0:00	0:00	0:00	0:00	2:30	2:30
Docudrama	0	0	1	0	0	1	0:00	0:00	10:05	0:00	0:00	10:05
Others	0	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00	0:00
Total	17	12	13	9	11	62	747:25	274:00	586:40	476:55	496:30	2581:30

Source: Kantar IBOPE Media Chile - OBITEL Chile

As in 2022, 2023 shows a marked concentration of national fiction in telenovela, reaching 95 in both years. By its nature, telenovela generates more broadcast hours than other formats, but it contrasts with the 72 it reached 10 years ago and the 66 of 15 years ago.

TABLE 3. Ibero-American premiere fiction exhibited in Chile in 2023: countries of origin

Country	Titles		Hours	
NATIONAL (total)	11	57.9	496:30	51.2
OBITEL COUNTRIES (total)	8	42.1	473:30	48.8
Argentina	0	0.0	0:00	0.0
Brazil	6	31.6	442:10	45.6
Chile	10	52.6	491:50	50.7
Colombia	0	0.0	0:00	0.0
Ecuador	0	0.0	0:00	0.0
Spain	0	0.0	0:00	0.0
U.S. Hispanic	2	10.5	31:20	3.2
Mexico	0	0.0	0:00	0.0
Peru	0	0.0	0:00	0.0
Portugal	0	0.0	0:00	0.0
Uruguay	0	0.0	0:00	0.0
Venezuela	0	0.0	0:00	0.0
COPRODUCCIONS (Totals)	1	5.3	4:40	0.5
National Co-Productions	1	5.3	4:40	0.5
Co-Productions Obitel Countries	0	0.0	0:00	0.0
TOTAL	19	100.0	970:00	100.0

Source: Kantar IBOPE Media Chile - OBITEL Chile

When comparing table 3 with that of the previous year, the most significant fact is the disappearance of Mexico, which accounted for 23 of the hours. Twenty percent

of this is due to the fact that it was effectively displaced by Turkish fiction, but the remaining 80 percent is explained by the fact that the table does not include La Red, as is explained in the note 12. Although its audiences, when measured, were marginal, they contributed hours of programming.

The second significant warning is what the table omits: Turkish fiction, which accounts for 57% of the screen time, while Chilean and Ibero-American fiction share the remaining 43%, almost equally. Regarding the audience, the displacement of Ibero-American fiction deepens. It only reaches 8 of the audience, while Chilean fiction reaches 49 and Turkish fiction the remaining 43.¹⁴

TABLE 4. Formats of national and Ibero-American fiction exhibited in 2023

Format	Titles				Hours			
	National	%	Rest Obitel	%	National	%	Rest Obitel	%
Telenovela	6	54.5	7	87.5	470:50	94.8	471:00	99.5
Series	1	9.1	1	12.5	11:25	2.3	2:30	0.5
Miniseries	3	27.3	0	0.0	11:45	2.4	0:00	0.0
Telefilm	0	0.0	0	0.0	0:00	0.0	0:00	0.0
Unitaries	1	9.1	0	0.0	2:30	0.5	0:00	0.0
Docudrama	0	0.0	0	0.0	0:00	0.0	0:00	0.0
Others	0	0.0	0	0.0	0:00	0.0	0:00	0.0
Total	11	100	8	100	496:30	100	473:30	100

Source: Kantar IBOPE Media Chile - OBITEL Chile

The omission of La Red in this table makes the panorama ~~it shows~~ less complete, but paradoxically, more honest. With programs such as *La Rosa de Guadalupe*, 150 hours of unitarios were added, showing diversity in what was imported from Ibero-America, but invisible diversity that averaged 0.8 household *rating*. The fact is that, except for anecdotal exceptions, what is seen in Chile of premiere Ibero-American television fiction are only telenovelas, mainly Brazilian.

¹⁴ References to Turkish participation are related to premiere fiction. When including reruns, the participation of Chile and Ibero-America increases.

TABLE 5: 10 Most watched titles in 2023

Title		Channel	Production Company (Country)	Format/genre	No. of cap/ep in 2023	Time zone	Rating	Share
1	<i>La Ley de Baltazar</i>	Mega	Mega/Chilefilms (CL)	Telenovela /Drama	88	<i>Prime time</i>	17.2	28.5
2	<i>Como la Vida Misma</i>	Mega	Mega/Mazal (CL)	Telenovela/Romantic Comedy	162	<i>Prime time</i>	15.0	22.6
3	<i>Generación 98</i>	Mega	Mega/Chilefilms (CL)	Telenovela /Drama	117	<i>Prime time</i>	14.7	23.0
4	<i>Hijos del Desierto</i>	Mega	Mega/Mazal (CL)	Telenovela /Drama	89	<i>Prime time</i>	12.7	21.1
5	<i>Juego de Ilusiones</i>	Mega	Mega/Mazal (CL)	Telenovela / Melodrama	245	Afternoon	12.5	26.1
6	<i>Gloria Trevi: Ellas Soy Yo</i>	Canal 13	TelevisaUnivision (MX)	Series/ Biopics	4	<i>Nocturno</i>	8.4	19.2
7	<i>Alma Negra</i>	TVN	TVN/Bicycle Thief (CL)	Series/ True crime	9	<i>Prime time</i>	6.3	11.5
8	<i>Cecilia la Incomparable</i>	TVN	Hugo Miller Productions (CL)	Miniseries/ Biopics	2	Prime time	5.8	9.6
9	<i>Huérfanos de su Tierra</i>	Mega	Rede Globo (BR)	Telenovela / Drama	48	<i>Afternoon</i>	5.5	13.2
10	<i>Los Mil Días de Allende</i>	TVN	Parox (CL) + Others	Miniseries/ Drama	4	Prime time	5.1	8.5
Total domestic productions: 8				Original foreign scripts: 2				
80				20				

Source: Kantar IBOPE Media Chile - OBITEL Chile

Unlike 2022, dominated by Mega, the *Top 10* of 2023 gives space to titles broadcast by other channels, both of national and foreign origin, although only in formats other than telenovela. It should be noted that all the *Top 10* of national origin were produced externally, either by order or as independent production. Two of these production companies, Mazal and Chilefilms, have ALREADY consolidated as the main telenovela developers in Chile. Turkish television fiction is a direct competitor of Ibero-American fiction, it should be considered that, if included in Table 5, four Turkish telenovelas would enter the list.

TABLE 5b: 10 Most watched national titles in 2023

Title		Channel	Production Company (Country)	Format/genre	No. of cap/ep in 2023	Time zone	Rating	Share
1	<i>La Ley de Baltazar</i>	Mega	Mega/Chilefilms (CL)	Telenovela /Drama	88	Prime time	17.2	28.5
2	<i>Como la Vida Misma</i>	Mega	Mega/Mazal (CL)	Telenovela/Romantic Comedy	162	Prime time	15.0	22.6
3	<i>Generación 98</i>	Mega	Mega/Chilefilms (CL)	Telenovela /Drama	117	Prime time	14.7	23.0
4	<i>Hijos del Desierto</i>	Mega	Mega/Mazal (CL)	Telenovela /Drama	89	Prime time	12.7	21.1
5	<i>Juego de Ilusiones</i>	Mega	Mega/Mazal (CL)	Telenovela / Melodrama	245	Afternoon	12.5	26.1
7	<i>Alma Negra</i>	TVN	TVN/Bicycle Thief (CL)	Series/True Crime	9	Prime time	6.3	11.5
8	<i>Cecilia la Incomparable</i>	TVN	Hugo Miller Productions (CL)	Miniseries/Biopics	2	Prime time	5.8	9.6
10	<i>Los Mil Días de Allende</i>	TVN	Parox (CL) + Others	Miniseries/Drama	4	Prime time	5.1	8.5
11	<i>La Vida de Nosotras</i>	TVN	TVN/BTF Media (CL)	Unitarians/True Crime	4	Prime time	4.6	7.9
13	<i>La Sangre del Camaleón</i>	TVN	Collective Intelligence (CL)	Miniseries/Drama	4	Prime time	3.9	6.9
				Original foreign scripts: 0				
				0				

Source: Kantar IBOPE Media Chile - OBITEL Chile

Table 5b shows the 10 most watched national fictions, out of a total of 11. The one excluded is *Dime con Quién Andas*, from CHV, which was removed from *Prime* due to its dismal ratings.

Ten years ago, this table was unnecessary because the 10 most watched had always been national. An additional fact that shows the decline in the consumption of telenovelas in Chile: the last one in the Top 10 of 2013 was *Dama y Obrero* with 14.4 rating. That result would put it in fourth place this year.

TABLE 6: 10 Most watched titles in 2023

Title		Channel	Sex		GSE			
			Women	Men	ABC1	C2	C3	D
1	<i>La Ley de Baltazar</i>	Mega	67	33	8	19	32	42
2	<i>Como la Vida Misma</i>	Mega	68	32	8	18	38	36
3	<i>Generación 98</i>	Mega	66	34	10	19	35	36
4	<i>Hijos del Desierto</i>	Mega	64	36	8	18	34	41
5	<i>Juego de Ilusiones</i>	Mega	69	31	8	16	26	50
6	<i>Gloria Trevi: Ellas Soy Yo</i>	Canal 13	65	35	6	17	29	48
7	<i>Alma Negra</i>	TVN	63	37	11	17	27	45
8	<i>Cecilia la Incomparable</i>	TVN	64	36	8	12	29	51
9	<i>Huérfanos de su Tierra</i>	Mega	66	34	7	14	32	47
10	<i>Los Mil Días de Allende</i>	TVN	53	47	15	28	21	37

Title		Age						
		04 - 12	13-17	18-24	25-34	35-49	50-64	65-+
1	<i>La Ley de Baltazar</i>	3	3	5	12	24	26	27
2	<i>Como la Vida Misma</i>	5	3	5	14	25	26	22
3	<i>Generación 98</i>	3	3	5	13	24	26	25
4	<i>Hijos del Desierto</i>	3	3	6	11	24	28	27
5	<i>Juego de Ilusiones</i>	4	2	4	10	20	25	35
6	<i>Gloria Trevi: Ellas Soy Yo</i>	5	1	6	13	28	24	22
7	<i>Alma Negra</i>	2	4	3	12	21	26	33
8	<i>Cecilia la Incomparable</i>	1	1	2	9	11	20	56
9	<i>Huérfanos de su Tierra</i>	3	2	6	10	20	24	35
10	<i>Los Mil Días de Allende</i>	1	1	0	16	22	26	34

Source: Kantar IBOPE Media Chile - OBITEL Chile

The audience profiles of the *Top 10* productions follow the usual pattern, with two exceptions. One is *Cecilia la Incomparable*, which shows a high proportion of audiences over 65. The explanation lies in its content. It is a *biopic* of a singer, a youth idol of the 60s and early 70s, so the proximity is natural. The other is *Los Mil Días de Allende*, released close to the commemoration of the 1973 military coup, which explains a political or historical motivation to watch it, hence its audience is less female than usual, with a higher proportion of higher socioeconomic groups and older.

3. VoD 2023 Monitoring

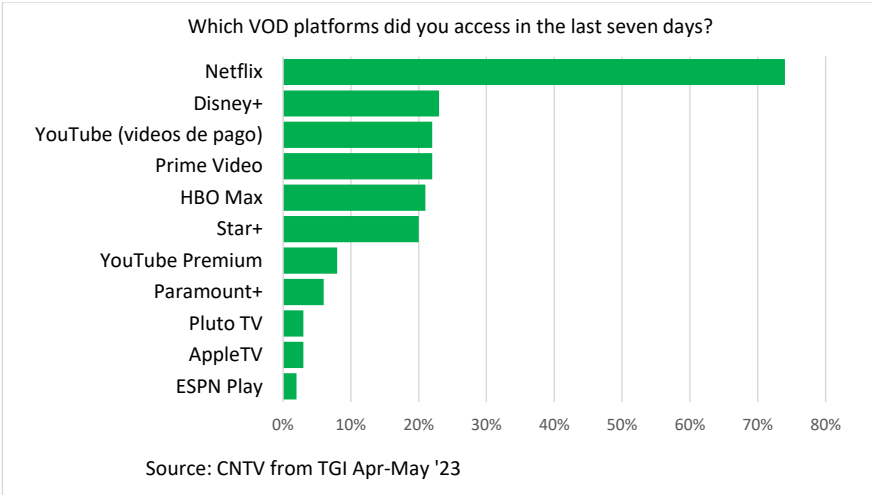
3.1. VoD Platforms Market

None of the main *streaming* companies report their subscriber figures in Chile, which makes it necessary to resort to estimates made by other companies, with methodologies and criteria that are often not comparable. A common source is JustWatch, which places Netflix with a 21-market share, followed closely by Prime

Video, with 20.¹⁵ However, despite its popularity, this study does not measure the number of users but offers a measure of interest in these services. Its numbers are very different from those of other sources that do attempt to estimate numbers of users or preferences among options. Among these is FlixPatrol, which estimates the number of Netflix users in Chile at 1.5 million (2024) and the number of Prime Video users at 300,000 (2022). Unfortunately, these estimates of the number of users are not available for other platforms or for all years.

In a different approach, the National Television Council (CNTV) published in February 2024 an estimate of the population’s access levels to different types of media, based on the TGI (Target Group Index) study by Kantar Ibope Media Chile. According to this source, the question “What platforms did you access in the last seven days?”:

Figure 3. Persons accessing the main international VoD platforms



Netflix dominates in the top spot, followed by a virtual tie between: Disney+, YouTube, Prime Video, HBO Max and Star+. They also show that a high percentage of the population declares having accessed these platforms, either as a direct or indirect user. On the other hand, despite the intense promotion that Pluto TV has had in CHV (as well as from Paramount Global), executives of this channel comment that it has been very far from reaching its user goals in Chile.

Without direct information on the evolution of *video on demand* consumption, one option is to resort to indirect measures, such as Internet data traffic. The *2024 Global Internet Phenomena Report*, prepared by Sandvine,¹⁶ shows that *video on demand* accounts for 57% of download data traffic among the different countries in the Americas, where the dominant applications in this traffic are YouTube (14), Prime Video (11) and Netflix (11).¹⁷

¹⁵ JustWatch Streaming Charts Chile (Q42023)
¹⁶ The full report can be downloaded from https://www.sandvine.com/hubfs/Sandvine_Redesign_2019/Downloads/2024/GIPR/GIPR%202024.pdf.
¹⁷ In the case of Europe, the volume of downstream traffic explained by VoD would be 63% and the main applications YouTube (15%), Netflix (15%) and DAZN (7%).

On the other hand, the Undersecretariat of Telecommunications regularly reports the data traffic carried in Chile by fixed and mobile networks.¹⁸ In recent years, the increase in the volume of downstream data, presumably driven by *streaming on demand*, has had an almost linear growth, increasing by an average of 5.3 million TB per year. This implies a decreasing, but still very high, rate of over 20 per year, more than 10 times the growth of economic activity. None of this suggests that *on-demand streaming* consumption is near its peak.

3.2. Supply of local VoD platforms in 2023

The offer of VoD services in Chile is as wide as in any country with free access to the web. However, the list of popular platforms is limited, as shown in Figure 3, all of them being international. The CNTV report also includes national VoD platforms, but they are not identified as they did not exceed 1 reach.

Focusing attention only on national VoD platforms, regardless of their degree of popularity, 2023 shows little change from the previous year. At least in that part of the offer that is visible, since the reduction in costs means that many organizations are now able to make their own content libraries available to the public.

A relevant actor in the supply of VoD platforms is the State. Its offer is dispersed among its different services, where it is worth mentioning:

- CNTV Play: The National Television Council, the agency in charge of regulating television. It also plays a role in fostering and promoting the quality and diversity of content by providing competitive funds. All productions that have received funding from the CNTV must be available on this platform, which can only be accessed from Chile.

- Children's CNTV: In addition to the works that have benefited from its competitive fund, CNTV also makes available to the community through this platform and national television channels an offer of educational content for children.

- Ondamedia: The role of promotion that the CNTV plays for television, with respect to film, is assumed by the Ministry of Culture, Arts and Heritage. Similarly, all works that have received funding from this ministry are available on this platform. In addition to facilitating free access for the population, it is a mechanism for transferring resources to creators. With limits to the amounts and other safeguards, each time a film is seen by a person, a payment is generated to its creators.

- TVN Play offers a large part of its historical catalog of fiction productions and other genres. It is also an access channel to its different signals: the main TVN signal, the children's channel nTV, TVN 3 and the international signal TVN Chile.

- TV Senado, in addition to providing access to floor and committee sessions, offers journalistic programs on legislative activity and the Congress of the Future conferences.¹⁹

- Cineteca Nacional: It is the organization in charge of promoting, preserving and conserving the country's cinematography and audiovisual heritage. In addition to its

¹⁸ The series reported by the Undersecretariat can be consulted at the institutional site: <https://www.subtel.gob.cl/estudios-y-estadisticas/internet/>.

¹⁹ The Chamber of Deputies also has a platform, but it is limited to the recording of floor sessions.

work with physical materials, it offers a VoD access service to some of the materials it preserves.²⁰

- USACH Heritage Archive: This archive of the Universidad de Santiago, in its audiovisual area, preserves historical materials of the Universidad Técnica del Estado, of which the Universidad de Santiago is the continuator.

In the private university sphere, the UC Film Archive of the Pontificia Universidad Católica de Chile has a similar vocation to that of the University of Santiago, in its historical dimension, but which has continued to grow until today. Apart from Estadio TNT Sports Chile, where its subscribers can follow the local soccer tournament and related content, the main private offer of VoD services comes from the free-to-air television channels themselves and pay TV operators.

In the case of the former, Canal 13's 13Now and Mega's Mega Go stand out. The former is a free service, and the latter is a paid service. CHV does not have its own application, but is part of the free service Pluto TV, of Paramount Global, the owner of the television signal. Similarly, pay TV operators offer *streaming* services, both live and VoD, which can be free, rental or purchase. The operators that offer platforms are Movistar Play, Entel Go, DirecTV Go. In the case of VTR+ and Claro Video, it is likely that they will converge to a single platform after the merger of the companies.

In 2020, a new Chilean platform was launched, focused on Latin American content, with the ambition of expanding first to Argentina and then to the rest of the continent, including the U.S. Its novelty was its advertising funding. To date, it is still operating in Chile, Argentina and Colombia. It even secured a new round of financing for US\$700,000 in 2023 and would have had advertising sales of US\$135,000 in 2022, in addition to more than 350,000 active users. However, its presence in the media and social networks is minimal.²¹

3.3. VoD analysis in 2023: national premiere fiction and co-productions.

2023 was a year in which the major international *streaming* platforms did not display the expression "Original Production" when premiering Chilean series. Neither were works by the larger Chilean independent production companies that usually work with those companies seen on Netflix or Prime Video. Both companies had given signals that they would reduce their production in Chile and that it would be limited to films. Of the 10 Chilean series released in 2023, eight were shown on platforms related to the TV channels that showed them.

²⁰ The film library's online exhibition does not include all of its materials, but it does maintain a somewhat hostile online catalog, available at this address, neither user-friendly nor easy to find: <https://cinetecanacional-bd.cl/acervo/8320ba399a46a571140bea0780b119917d74a0fc/ffb3a13e1b09dcd4663930b3b118ae5f992221b5/index.php?mp=hom&mh=>.

²¹ <https://ecosistemastartup.com/blog/actualidad/riivi-recauda-us700-mil-a-traves-de-broota-que-inversionistas-apostaron-por-esta-plataforma/> (accessed on 20-05-2024)

Table 7 shows five titles shown in both Mega Go and Mega, which is the owner, where, in addition to its own fiction contents, other contents and live signals are also shown. With *Dime con Quién Andas* the situation is similar, but here the open television channel was Chilevisión and the *streaming* platform Paramount+, both owned by Paramount Global. The case of TVN is slightly different. *Alma Negra* and *La Sangre del Camaleón* are two series shown by TVN and produced through independent production companies that are available on the TVN Play platform (free). However, they were also published on YouTube, thus eliminating any possibility of them being commercialized at a later date.

The other two cases are independent productions that are shown on an open television channel and a *streaming* platform. *Los Mil Días de Allende* was produced as part of the commemoration of the 50th anniversary of the 1973 coup d'état and is a Chilean-Spanish co-production. It was shown by TVN and is hosted on the RTVE Play platform but cannot be viewed from Chile. *Bravura Plateada* appeared in Table 1 as *Cecilia la Incomparable*. It is the same miniseries, independently produced, that received the first name for its exhibition in Prime Video, while the second was used for TVN in open television.

**TABLE 7. Domestic titles and premiere co-productions
exhibited in 2023 on VoD systems**

NATIONAL PREMIERE TITLES	PREMIERE CO-PRODUCTIONS
Mega Go (5) 01. <i>La Ley de Baltazar</i> (telenovela) 02. <i>Como la Vida Misma</i> (telenovela) 03. <i>Generación 98</i> (telenovela) 04. <i>Hijos del Desierto</i> (telenovela) 05. <i>Juego de Ilusiones</i> (telenovela) Paramount+ (1) 06. <i>Dime con Quién Andas</i> (telenovela) Prime Video (1) 07. <i>Bravura Plateada</i> (miniseries) TVN Play (2) 08. <i>La Sangre del Camaleón</i> (miniseries) 09. <i>Alma Negra</i> (miniseries)	RTVE Play (1) 01. <i>Los Mil Días de Allende</i> (miniseries - Chile, Spain)

Source: Obitel Chile

4. Interactivity and audience participation

The preferred application in terms of interaction with audiences was Instagram and again Mega leads in number of followers, with more than 3 million in both official accounts, while TVN (1.3 million), Chilevisión (1.1 million) and Canal 13 (1.4 million).

Mega's consistency in interactivity with its audience is manifested in the fact that these are not isolated actions: they respond to an evident objective that the television audience is linked to the stories, beyond the screen, beyond the broadcasting schedule and in people's daily lives. The design of interactions in other audiovisual content display screens led Mega to be present with content specially created for Instagram, TikTok, YouTube, its own website and its *streaming* platform, MegaGo. In them, it identified the points of contact with its audience, so as to link its products in the daily journey of its audience through the platforms. At these points of contact, it developed initiatives that can be grouped into three types: calls to action from the audience, advertising transmedia and transmedia in social networks.

The first corresponds to actions that appeal directly to the audience, inviting them to take a position on the content, to share it, to watch it on another platform (on MegaGo, for example), or to like it. In this category we can also consider the use of the *#hashtag* in the broadcast of live telenovelas (free-to-air TV, pay TV and live signal on the web), to guide the audience's gaze regarding what happens in the broadcast episode and cause them to stay watching the episode waiting for the announced promise to be fulfilled, through phrases such as *#lavenganzade...*, or *#Baltazarsedeclara...* The *#hashtag* was just used to remind the audience what telenovela they were watching.

This year we see that transmedia advertising was even more present, probably due to the results obtained the previous year. In fact, the brands that advertised were recognized and relevant. This type of media action corresponds to audiovisual advertising pieces whose story takes advantage of the characters, scenarios and even part of the plot of the telenovela to advertise a product. It is not a *placement* in the telenovela, but a separate audiovisual product, and therefore corresponds to a transmedia one.

Regarding the third group of actions, transmedia in social networks, the official accounts of Mega's *telenovelas* on Instagram and TikTok present short videos that include: selections of relevant moments of some chapter of the telenovela; short videos of synchronized dance and music in recognizable scenarios of the telenovela (such as the inmates of El Faro prison in *Juego de ilusiones*); real-life allusions to actions of the characters in the telenovela (for example, dramatization of social rejection in everyday instances that the interpreter of a character who has committed some ethically reprehensible action may suffer); memes; behind the scenes, among many other categories of short videos. The main purposes of this type of content are humorous and the extension of dramatic moments beyond the broadcast. In this sense, Mega's differentiation with respect to user-generated content, also available on social networks, is that it takes advantage of the actors' downtime in production to record short videos in vertical format, mainly humorous (between scenes, waiting in wardrobe or arriving at the studios).



Figure 1: Image of the video interview with one of the protagonists of Mega's Generación 98.



Figure 2: Image of one of the transmedia reels in social networks of Mega's telenovela Juego de Ilusiones, with details of the audience's comments on the character who had died in the story.



Figure 3: Use of social networks for audience calls to action for Mega's telenovela Juego de Ilusiones. The use of the two Instagram accounts of the medial brand stands out: @mega.tv and @teleseries_mega.



Figure 4: Use of social networks to appeal to the audience, through the selection of significant scenes from Mega's telenovela Como la vida misma. Audience interaction is observed on one side, showing an emotional engagement of people with the story (triggered, yes, by the use of emoticons by @mega_tv and @teleseries_mega, which in itself is a call to action or call to action to comment).



Figure 5: Image of an interview of one of the characters of Mega’s telenovelas. Consistency in the format is observed: conversation on a sofa, with the telenovela posters in the background and relaxed atmosphere, with text that calls the audience to action: “What is Alana’s past? Big secrets...”



Figure 6: Image of short video (shorts) published on Mega’s official YouTube account, of trans-media advertising with characters from the telenovela Como la vida misma. The video was originally published on Mega’s official Instagram account.

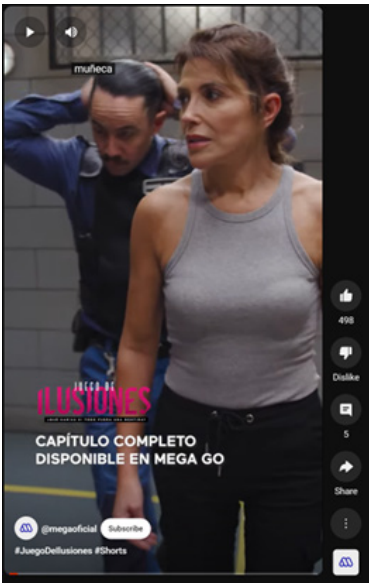


Figure 7: Short video showing a selection of the telenovela Juego de Ilusiones with call to action to access the full chapter on Mega’s streaming platform Mega Go. Example of the station’s cross media strategy.

Source: @megaoficial accounts on YouTube, @mega_tv and @teleseries_mega on Instagram (revised 6/17/2024).

5. Highlights of the year: 50 years of the coup and memory in fiction

September 11, 2023, marked the 50th anniversary of the coup d’état in Chile. The Chilean media began covering this milestone long before the anniversary, both nationally and in the audiovisual arena, with documentaries, series and films. However, while the media in Chile focused on connecting the commemoration of the 50th anniversary of the coup d’état with current news events, avoiding delving into wounds and issues of the past that remain in the collective memory, fictions explored in detail various historical facts, especially two new fictions aired in 2023 on the subject: *Los Mil Días de Allende* and *La Sangre del Camaleón*.

In recent years, fiction (television series in this case) has stood out for contributing to programming with the dramatization of the country’s history, joining real

events and characters that boosted the construction of television narratives (Mateos-Pérez & Ochoa, 2018). These types of productions connect emotionally with viewers and illustrate events in a dynamic and captivating way, complementing other formats that address such events and leaving images that, over time, become part of more complex discourses (Antezana, 2015). Fiction, consequently, has facilitated learning, reflection and understanding “of the social constructions made by collective communities” (Chamorro, 2014, p. 145), questioning those representations considered rational and objective (Baer, 1999).

The four-episode miniseries, *La Sangre del Camaleón*, is inspired by the book *Camaleón: Doble Vida de un Agente Comunista*, by Javier Rebolledo. The series loosely adapts the book, presenting Mario Lara, a successful businessman who owns a chain of appliance stores and has relationships with high-ranking members of the Pinochet regime while, at the same time, he is a communist militant who uses his privileged position to support the armed resistance against the dictatorship. The miniseries *Los Mil Días de Allende* follows the life of Chilean President Salvador Allende from the time he took office on September 4, 1970, until his death on September 11, 1973.

Los Mil Días de Allende begins with the problems Allende faced in assuming the presidency as he was not directly elected, but only the candidate with a narrow first majority.²² The series shows the campaign of terror carried out by the extreme right, including the assassination of General René Schneider, which culminates with the Congress proclaiming Allende as president of Chile. It also delves into the various measures Allende implemented, such as the nationalization of copper, and historical events during his government, such as the visit of Fidel Castro, the constitutional accusation filed against the Minister of the Interior, José Tohá, the truckers’ strike in October 1972 and Allende’s last speech before his death.

La Sangre del Camaleón highlights significant episodes that occurred during the dictatorship: a failed arms shipment from Cuba in 1986 for the armed wing of the Communist Party; contextual situations of the everyday life of the dictatorship: curfew, surveillance, intimidation, torture and political assassinations, financial scandals, corruption, manipulation of the press, among others, as well as the representation of some sinister characters related to the regime’s security apparatus. Through archive images, two emblematic moments are shown: the failed attempt against Pinochet and the visit of Pope John Paul II. Thus, fiction in Chile delves into the history of dictatorship and democracy, contributing to the collective memory in a year of particular historical and social relevance.

²² He obtained 36.2% against 34.9% for the second and 27.8% for the third. Current legislation indicated that it was up to the congress to decide in the absence of an absolute majority.

6. Theme of the year: New melodramatic narratives in the Chilean soap opera

The Chilean telenovela has experienced changes in its narrative in the last year, particularly in what Mega has programmed in the 8 p.m. time slot. Although the classic anchor to the traditional melodrama is still present as the predominant matrix in Chilean productions, a review of the content proposal of the last telenovelas premiered in 2023 by that channel, shows that this type of content seems to be in a process of transformation. The approach of these productions, and its successor in 2024 (*Al Sur del Corazón*) emerges as a space for experimentation and evolution, where stories are developed in plots that do not necessarily require great antagonists to keep the audience's interest, reflecting a more complex and diverse society. The elimination of stereotypes, the use and disuse of certain narrative resources and the innovative handling of time and emerging themes presented in the 20-hour telenovela are indicators of an industry in constant evolution, which seeks to resonate with the experiences and emotions of its audience.

6.1 Blurring of the antagonist

One of the most interesting changes in the narrative of recent Chilean telenovelas at 8 p.m. is the blurring of traditional stereotypes of the telenovela anchored in melodrama. We find productions in which the driving force of the action, the antagonist, understood as a villain who opposes the achievement of the protagonists' goals, seems to have disappeared or at least blurred.

While in productions that follow a classic archetypal melodramatic matrix, the antagonist is still presented in a clear and concrete figure, as in *Juego de Ilusiones* (3 pm) or in the nightly productions *Hijos del Desierto* and *Generación 98* (both aired after 10 pm), in the afternoon telenovela *Como la Vida Misma* -as well as in the recently premiered *Al Sur del Corazón*- this changes radically: conflicts and obstacles arise from life's own circumstances, eliminating the villain per se, which increases the verisimilitude of the stories while posing important narrative challenges.

This trend was glimpsed in the telenovela *La Ley de Baltazar*, which finished airing at the beginning of May 2023, and which told the story of a widowed, friendly and outgoing man, owner of a ranch in southern Chile who, after suffering a heart attack, must face the decisions of his children, with whom he does not have the best relationship. In this production, along with the rebirth of a love story from his youth, the protagonist must particularly confront one of his sons, who feels deep resentment towards him for forcing him to deny his homosexuality. Although this character -along with two others- plays the role of antagonist until the end, the development of the plot presents nuances that partially blur the archetype, although it is still closer to a traditional melodramatic narrative.

The fundamental change appears in *Como la Vida Misma*, which, from its title, sets out a proposal that shows that the life of a middle-class family can put the characters

in multiple situations that stress them, but not necessarily in a negative way. With the hook of two protagonists close to fifty, attractive, divorced, with children, who meet through a dating app, this telenovela has been extended for more than 250 episodes. The main characters got married in episode 42 and that event, which traditionally marks the end of a traditional romantic story, only becomes one more event in their lives that gives rise to new obstacles that they must face every day.

When talking about obstacles, it is not that the characters face implausible situations that constantly put their happiness in suspense, nor that, in turn, they do not experience periods of stability. On the contrary, the careful script work evidences an effort to present the audience with plausible events that become the driving force of the action. The villains are not part of the plot itself, they do not have a specific name and surname, but the protagonists themselves -both the main characters and the outstanding range of supporting roles- have so many nuances that, despite being all “good” subjects in the traditional sense (with good intentions, with no desire to harm others), they perform actions that become the driving force of the action. Even characters that in the first episodes seemed to play such a role (the ex-husband and ex-wife of the respective protagonists), as time goes by, rebuild their relationships and become agents of support for their previous counterparts.

Thus, the goal of the plot disappears. There is no great obstacle to overcome or ultimate goal to reach, but rather -if desired- the story could continue indefinitely. This also allows for a more realistic melodramatic construction and characters that evolve with more depth, with greater nuances and more complex dilemmas, moving away from classic clichés such as the buffoon. The characters are no longer simply good or bad but have virtues and flaws that reflect human complexity. This evolution allows for a recovery of links with classic melodramas and other genres, incorporating elements from foreign comedies, such as American ones, to enrich the narratives.

This also means a loss of protagonism of the nuclear romantic story. With the disappearance of the great goal of “being together” as the ultimate goal of the narrative, the romantic love of a single couple as the main thread of the telenovela also disappears. However, the way in which the story is structured does not make this a deficiency, as it extends the focus of the narrative to a series of very interesting secondary stories. Without being a choral story, adolescent love, love in old age, love between people of the same sex emerge as diverse manifestations that become relevant at different moments of the story.

Sustaining a melodrama without a clear antagonist for more than 250 episodes is a challenge, but also an innovation. The modern narrative of Chilean telenovelas, as seen in *Como la Vida Misma*, is based on the premise that life’s natural obstacles are enough to move the story along. This allows for a continuous exploration of the characters and their lives, avoiding the need to conclude the plot abruptly, which affects the temporality of the story and the themes that are developed.

6.2 Emerging themes and temporality

The inclusion of diverse relationships, such as gay couples, marks a milestone in Chilean narratives, which in 2023 has reached a stage of maturity. From appearing as secondary characters, often in roles close to the archetype of the buffoon, or without visible romantic interests on screen, last year homosexual relationships appeared on the open screen as a core part of the plot. *La Ley del Baltazar* presents the story of “Mariano”, a man who has had to hide his homosexuality due to his family’s rejection, who married a woman and had a child and lives a double life. This is a character who, from a more tragic approach, must face the death, due to a car accident, of the man who had been his secret partner for five years. The plot highlights the still existing rejection of homosexuality in certain sectors of Chilean society, the fear, denial and difficulties to publicly recognize sexual orientation, as well as the process of personal and family acceptance that culminates with the end of this character and his new partner.

Como la Vida Misma takes the storyline of “Joselo” and “Thiago” a step further in the process of narrating the stories of same-sex characters. Joselo, the protagonist’s son, is a young university student, responsible, a good brother, a model son, who at the beginning of the telenovela develops a relationship with a foreign exchange student. As the chapters go by, he discovers feelings for a university classmate, Thiago, and the story turns towards a process of self-discovery and recognition on the part of the character. Probably a novelty of the development of this story is the naturalness with which it is inserted into the plot. The relationship between the characters is presented in such a way that their emotions and difficulties are the most important, relegating sexual orientation to the background. This approach allows the love stories to be universal and accessible to all viewers.

Another emerging theme to highlight is the incorporation of stories about love in old age and the difficulties inherent to this stage. The protagonist of *La Ley de Baltazar* was a man of retirement age (in Chile, around 65 years old), who feels young and with a great desire to live and, after suffering a heart attack, decides to recover a youthful love.

Como la Vida Misma, on the other hand, tells the story of “Malú” and “Armando” -the protagonist’s mother and the father of the protagonist’s ex-husband, respectively- who fall in love, move in together and consolidate as a strong, stable and happy couple. However, they must face Armando’s Alzheimer’s as an obstacle that, while separating them, because he gradually forgets her, strengthens them and demonstrates the strength and fortitude involved in facing such a situation. Although the theme of Alzheimer’s is not new in Chilean telenovelas (*Matriarcas* and *Casa de Muñecos*), it emerges again as an obstacle in life that hinders but does not destroy a love story.

Bullying on social networks, the leaking of compromising images, and other risks that teenagers face today also appear as important elements of the narrative, which are intertwined with more classic obstacles, such as the parents' rejection of the romantic interest of one of the protagonist's daughters or her pregnancy.

The treatment of time in telenovelas, as a narrative resource, has allowed the development of these themes. The stories now approach time in a more flexible way, allowing important events, such as the aforementioned teenage pregnancy or the progression of Alzheimer's disease, to develop with greater depth and nuance. This enriches the narrative and allows for a more multidimensional exploration of themes, which are addressed with unprecedented depth. In this way, a day in fiction can translate into a week's worth of chapters, just over 30 minutes long. While this may give the audience the feeling that much more time has passed between one event and the next, it gives the scriptwriters the possibility of developing more elaborate dialogues and making the characters more complex, enriching the story.

Chilean telenovelas have also returned, after many years, to using the geographical and social landscape in a more integrated way. Productions such as *La Ley de Baltazar* (and now, *Al Sur del Corazón*) and some predecessors such as *Isla Paraíso*, are set in specific places in Chile, building a reality that is both idealized and representative. This not only benefits the narrative, but also the locations represented, creating a stronger bond with the audience. The exteriors recover their strength and provide the story with an audiovisual element deeply valued by the audience.

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