

COLOMBIA: IN SEARCH OF A NARRATIVE BETWEEN MELODRAMA, BIOGRAPHIES, REPRISSES AND VIOLENCE.

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Introduction

The year 2023 marked a turbulent year for Colombia in terms of public order and a year in which political polarization deepened. The arrival to power for the first time of a progressive government led to the hardening of positions in favor and against the ruler and, in parallel to the first approval of the health reform in the House of Representatives, great expectations were also generated around the regional elections (governors and mayors) of the year. In these elections, opposition parties and parties that distanced themselves from the government party won in the main cities, including Bogotá, Medellín and Barranquilla, which became a factor of analysis that played a leading role in public opinion debates. In this way, 2023 was a year in which, in terms of television, news programs were the protagonists, both with the 3 daily hours of the noon newscast and with the presence of constant news bulletins referring to the elections as well as an unprecedented follow-up to any possible scandal affecting the government, so that the news programs monopolized the agenda of the small screen together with reality shows that continued their trend of dominance in the nation's rating.

In the case of television fiction, the year was characterized by a process of searching for a narrative that could connect with audiences and recover the great ratings in open signal of previous years. However, in view of the growing presence of streaming platforms and the increasingly deeper relationships between national production companies and these systems, an interesting phenomenon occurred: the most watched fictions also became those that occupied the top 10 on Netflix, Amazon or Vix, which became the strategic allies of the large private national television channels. Thus, fiction was presented in a heterogeneous way, mixing reprises, which

continued to mark important audience ratings, continuations of past fictions, as is the case of *Pasión de Gavilanes*, *La Dinastía Indomable*, the proliferation of biographical series such as *Rigo*, *Leandro Díaz* and *Los Medallistas* and the return of melodrama and telenovela, being *Ana de Nadie* the most watched of the year along with two Mexican productions that starred in the ratings of the afternoon slot previously conquered by Turkish productions. Consequently, more than a uniform narrative, what was seen on screen showed the heterogeneity that reflected the condition of the search for a story, which could be a sign of the condition of a nation in a process of change and in permanent tension at a social and political level.

1. The audiovisual context of Colombia in 2023

1.1. La televisión abierta en Colombia

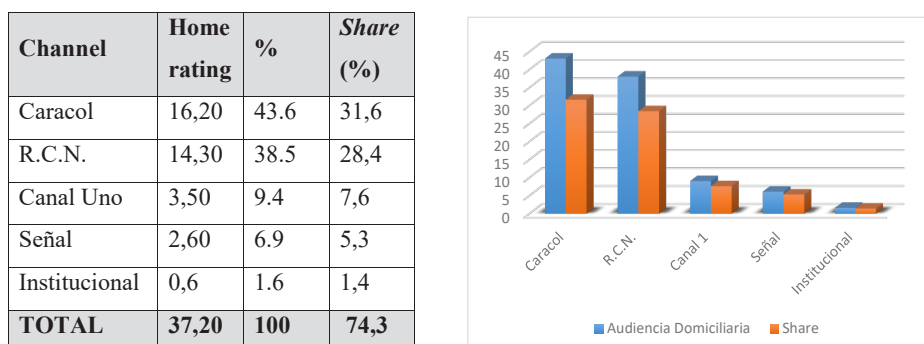
Table 1. National open television channels in Colombia

Private channels (3)	Public channels (2)
Caracol	Señal Colombia
RCN	Canal Institucional
Canal Uno	
TOTAL CHANNELS = 5	

Source: Obitel Colombia

In Colombia, the dominant trend of private channels over public channels at the national level continues. Thus, Caracol and RCN continue to be the two main channels among audience preferences, and although the audience of the private channel Canal Uno and the public channel Señal Colombia has increased slightly, they still show an incipient consumption rate. However, 2023 marked the resurgence of RCN’s prominence, which rebounded in audience, and although it did not dethrone Caracol as the most tuned channel, it did manage to position, at least in terms of fiction, the most watched telenovela and its productions had a greater repercussion at media level in relation to previous years. Finally, given the preponderance of national events, it should be noted that, although fiction played an important role in the national rating, it was the informative and sports programs and especially the reality shows that had the highest audience ratings.

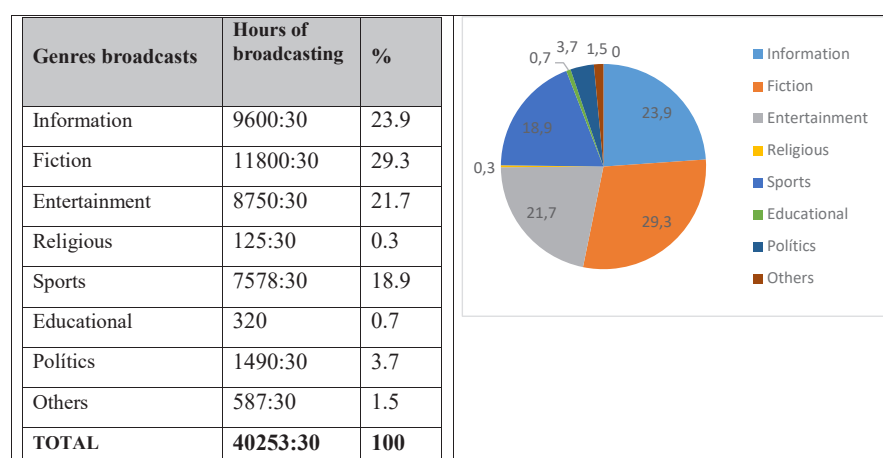
Chart 1. TV share and rating by channel



Source: Kantar Ibope Colombia - Obitel Colombia

In terms of audience, Caracol is once again the dominant channel. However, RCN has managed to gain ground mainly through fiction and the positioning of its productions in this aspect. On the other hand, the strong presence of reality shows, news programs (with emphasis on electoral issues) and sports events (mainly cycling and soccer) contributed to Caracol’s leading role, whose sports broadcasts and news programs remain in first place in terms of audience. Finally, in the case of Canal Uno and the public channels, their ratings continue to be low.

Chart 2: Television genres and hours broadcast by TV programming.



Source: Kantar Ibope Colombia - Obitel Colombia

In terms of genres and hours, the greatest amount of screen time corresponded to fiction, both premieres and reprises, being protagonists in the afternoon, Prime Time (a space shared with Reality Shows and newscasts) and nighttime slots. In second place, news programs were found, given that news programs in Colombia have 4 daily broadcasts, two of which correspond to a space of approximately 3

hours, as well as the constant broadcasting of bulletins during the electoral period and in events such as that of the missing indigenous children in the Amazon. Next comes entertainment, headed by reality shows and humor programs such as Caracol Televisión’s traditional *Sábados Felices*. Next came sports programming, particularly dedicated to cycling and soccer as the main protagonists of these programs.

1.2. Pay TV and VOD platforms in Colombia in 2023

According to the Communications Regulation Commission (CRC) in Colombia, subscription television reached a presence of 35.4 households per 100. In addition, it is noted that the number of subscribers has presented a reduction of 0.5% with 6.3 million as of June 2023, compared to June 2022; therefore, a decreasing reception in households is evidenced in the first semester of 2023, taking into account the increase of new households. According to Data Flash (CRC, 2024), by this date, the revenues associated to the subscription television service reached 443 million dollars, evidencing an economic growth of 0.3% compared to the same semester of 2022.

For the first half of 2023, 43.3% of the revenues associated with subscription television service, concerned CLARO, 24.1% to DIRECTV, 17.2% to UNE-EPM, 9.6% to MOVISTAR, 2.0% to ETB, 1.7% to HV TELEVISIÓN, and the remaining 2.8% is contributed by the other operators. It should also be noted that, in the case of cable operators, they also included with subscription services the possibility of affiliating to platforms such as Netflix, Prime Video as part of the package that could be contracted, given the growing interest of users in the country.

Table 2. Pay TV Networks in Colombia

The ten most viewed pay TV channels in Colombia		
Channel	Genre	Origin
ESPN	Sports	USA
WIN sports	Sports	Colombia
Fox Sports 2	Sports	USA
TNT	Fiction	USA
HBO	Fiction	USA
Star Channel	Fiction	USA
AXN	Fiction	USA
Disney Channel	Kids	USA
Cartoon Network	Kids	USA
CNN en Español	Information	USA

Source: Obitel Colombia

In relation to VoD platforms in Colombia in 2023, there will be approximately 28 streaming services. Among the most popular are Netflix (22%), Prime Video (20%), Disney+ (17%), HBOMax, now Max (14%), Star+ (10%), Paramount+ (7%), Apple TV+ (3%), Claro Video (2%) and others (5%). Regarding consumption in general, it is found that 36% of Colombian households have a subscription to some Streaming platform. Netflix with 22% is undoubtedly in the first place of the most watched platforms, due, among others, to the fact that it presents greater economic flexibility and advertising for its acquisition, even allowing the use of several screens with a single profile. In terms of fiction consumption, it should be noted that the productions that were premiered on open signal were also quickly released on platforms, so that there was a kind of redundancy in which, curiously, in cases such as *Rigo*, this production was both in the first places of the rating and in the 10 most watched on the platform on which it was released, in that case, Amazon Prime.

In addition, in Colombia there are platforms belonging to national channels that play an important role and also showcase national production. This is the case of Caracol Play, which offers great flexibility to access its content and allows watching old telenovelas, exclusive web series and other content that are not broadcast on the open signal and that are combined with the programs that are broadcast in the regular programming, being a pay system. On the other hand, RCN does not have a platform as such, but uploads its contents to the channel's website to be watched free of charge, although it does not have such a wide offer as Caracol Play. Finally, RTVC Play, linked to the public media system, is a free alternative, providing a wider space for national and educational programming, as well as different contents and innovative proposals of transmedia type, which can be accessed with the same mechanisms of a pay platform.

1.3 Funding sources of the audiovisual sector

The Ministry of Information Technology and Communications (Min Tic), which seeks to promote, strengthen and help the audiovisual industry, generates several calls seeking this purpose. These calls are "Stories of Change" with an allocation of more than 1 million dollars that will be distributed in 300 audiovisual contents, "Youth that transform" with a budget of 670 thousand dollars that will benefit young people in prioritized areas, and the call "Stories in Series" with incentives to 10 creative industries with 54 thousand dollars.

It is worth mentioning the most ambitious call of the ICT Ministry for 2023 "Abre cámara" (Open camera), which granted 6.4 million dollars to 92 Colombian audiovisual productions, including different animated series, fiction and documentaries with original and innovative stories that will be broadcast on Canal Capital, Canal Trece and other regional channels. The call was organized in 6 categories, which

included audiovisual production companies with resources in excess of US\$3.8 million, micro, small or medium-sized regional audiovisual production companies with resources of US\$1.5 million, Indigenous communities with US\$275 thousand, Black, Afro-descendant, Raizal and Palenquero communities and Rom communities with resources of US\$275 thousand, non-profit television service operators with resources of US\$177 thousand, and community television service operators (peace issues) with US\$172 thousand.

On the other hand, Law 814 of 2003, Law for the Promotion of Cinematographic Activity in Colombia, gives rise to the Film Development Fund (FDC) account and its resources come from a parafiscal contribution, the Film Development Quota, paid by exhibitors, distributors and film producers. For 2023 this FDC offered US\$5.2 million in incentives per competition distributed in 10 categories: fiction, animation, documentary, training, regional and ethnic, circulation, children's short films, preservation of memory, research and minority co-productions.

1.4 Communication policies

Decree 1633 of 2023, issued by the Colombian Ministry of Information Technologies and Communications, regulated the conditions that will facilitate the participation of groups with a differential approach in both public television and community radio. This decree also regulated the process by which such groups may have access to the equipment confiscated by the National Spectrum Agency (ANE).

In relation to the incentives for the year 2023, it should be noted that, through six different programs, a total of 40,000 million Colombian pesos were added to promote proposals from the territories that expose the country as a World Power of Life. Among the most outstanding incentives was the “Abre Cámara” (Open Chamber) program, which financed audiovisual proposals of public and cultural interest. In the same vein, a call was opened to strengthen inclusion in public television, aimed at regional public operators, which received an incentive of 3,500 million Colombian pesos for the creation of 51 inclusive contents.

Another incentive that stood out was “Territorios al Aire”, a call addressed to all community broadcasters in the country, whose purpose was to finance up to 100 sound contents, with a total of 2,942 million Colombian pesos, as well as to provide training through the Ministry of Cultures, Arts and Knowledge. In short, both Decree 1633 and the incentives proposed by the Colombian Ministry of Information Technologies and Communications sought greater participation from the regions, broadening participation and democratizing access to state resources.

1.5 Digital and mobile connectivity infrastructure.

During 2023, the Ministry of Information Technologies and Communications of Colombia, together with the broadcast television operators, designed the National Survey of Open Television in Digital and Analog Technology (2023), which had as purpose, to determine the degree of knowledge, appropriation and use of the broadcast open television signal in digital and analog technology in the 32 departments of the country. This survey included the entire national territory, so that from October 13 to November 13, 2023, a structured questionnaire was applied to 14,005 adults, regardless of gender or socioeconomic status. According to the results of the survey, it is possible to conclude that about 95% of respondents are aware of Digital Terrestrial Television, also allowed to determine that, if the Analog Cessation of Broadcasting is executed, 84% of households would have access to open television.

Regarding digital and mobile connectivity infrastructure, during 2023, after an auction process, 5G technologies entered Colombia, which will be operated by the following companies: Claro, Wom, Movistar, Tigo and Telecall, the latter being based in Brazil, will start operating by the end of 2024; it should be noted that, given the Obligations to Do, these operators will have to supply the connectivity needs of 1. 191 schools in the country, and they must also expand 4G coverage in 34 primary and secondary roads in the country, which in exact terms means 700 kilometers of connectivity. Also noteworthy is the alliance between the MinTic and Internexa, a wholesale fiber optic operator that brought internet to 384,000 homes in strata 1, 2 and 3 in 36 municipalities in the country with an investment of 270,588 million Colombian pesos. Similarly, the “Connectivity Communities” program trained around 1,819 people in 31 of Colombia’s 32 departments.

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

Table 1. Premiere fictions exhibited in 2023

<p>UNRELEASED NATIONAL TITLES – 7</p> <p>Canal Caracol - 3</p> <ol style="list-style-type: none"> 1. <i>Romina Poderosa</i> (Serie) 2. <i>Ventino: El Precio de la Gloria</i> (Serie) 3. <i>Los Medallistas</i> (Serie) <p>Canal RCN – 4</p> <ol style="list-style-type: none"> 4. <i>Leandro Díaz</i> (Serie) 5. <i>Ana de Nadie</i> (Telenovela) 6. <i>Rigo</i> (Serie) 7. <i>Tía Alison</i> (Telenovela) 	<p>COPRODUCTIONS – 1</p> <ol style="list-style-type: none"> 1. <i>Pasión de Gavilanes. La Dinastía Indomable.</i> (Serie) <p>UNRELEASED FOREIGN TITLES – 3</p> <p>Canal Caracol – 3</p> <ol style="list-style-type: none"> 1. <i>El Amor Invencible</i> (Telenovela-México) 2. <i>La Madrastra</i> (Serie – México) 3. <i>Cabo</i> (Telenovela – México) <p>TOTAL UNRELEASED TITLES: 11</p>
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Source: Obitel Colombia

TABLE 1b. Reruns Exhibition in 2023

<p>NATIONAL RERUNS – 7</p> <p>Canal Caracol – 3</p> <ol style="list-style-type: none"> 1. <i>Escobar, el Patrón del Mal</i> (Serie) 2. <i>La Gloria de Lucho</i> (Serie) 3. <i>Los Briceño</i> (Serie) <p>Canal RCN – 4</p> <ol style="list-style-type: none"> 4. <i>A Corazón Abierto</i> (Telenovela) 5. <i>Lady, la Vendedora de Rosas</i> (Telenovela) 6. <i>La Ley del Corazón</i> (Telenovela) 7. <i>Correo de Inocentes</i> (Serie) 	<p>FOREIGN RERUNS – 1</p> <p>Canal RCN – 1</p> <ol style="list-style-type: none"> 1. <i>La Rosa De Guadalupe</i> (Serie, México) <p>TOTAL RERUNS: 8</p>
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Source: Obitel Colombia

In 2024, only 7 national original productions were presented, with a greater number of reprinted titles, thus maintaining the tendency to continue with reprises as an important presence on television.

**Table 2 Formats of national premiere fiction in 2023
and its evolution in the five-year period..**

Formats	Titles						Hours					
	2019	2020	2021	2022	2023	TOTAL	2019	2020	2021	2022	2023	TOTAL
Telenovela	4	4	7	2	4	20	270:00	270:00	472:30	54:30	248:50	1067:50
Series	7	4	2	5	7	26	472:30	270:00	202:30	260:30	315:40	1521:10
Miniseries	0	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00	0:00
Telefilm	0	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00	0:00
Unitario	0	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00	0:00
Docudrama	0	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00	0:00
Otros	0	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00	0:00
TOTAL	11	8	9	7	11	46	742:30	540:00	675:00	315:00	564:30	2589:00

Source: Kantar IBOPE Colombia - OBITEL Colombia

In terms of formats, it is interesting that although the preponderance of series continues, the telenovela once again has an important position, both in the most watched fiction, *Ana de Nadie*, and in the productions that achieved the highest audience in the afternoon slot.

Table 3. Premiere fiction exhibited in 2023: countries of origin

Country	Titles	%	Hours	%
NATIONAL (total)	7	63,63	358:30	63,51
OBITEL COUNTRIES (total)	3	27,27	153:20	27,22
Argentina	0	0,0	0:00	0,0
Brasil	0	0,0	0:00	0,0
Chile	0	0,0	0:00	0,0
Colombia	7	63,63	358:30	63,51
Ecuador	0	0,0	0:00	0,0
España	0	0,0	0:00	0,0
EE.UU. Hispano	0	0,0	0:00	0,0
México	3	27,27	153:20	27,22
Portugal	0	0,0	0:00	0,0
Uruguay	0	0,0	0:00	0,0
Venezuela	0	0,0	0:00	0,0
COPRODUCTIONS (Totales)	1	9,1	52:40	9,27
Nacional Coproductions	0	0,0	0:00	0,0
Obitel Countries Coproductions	1	0,0	52:40	9,27
TOTAL	11	100,0	564:30	100,0

Source: Kantar IBOPE Colombia - OBITEL Colombia

At the national level, the year presented a greater preponderance of national production, as is customary. However, the entry, even in terms of being the most watched productions, of telenovelas originating in Mexico stands out, as well as the importance of co-production in terms of the national premiere offer.

Table 4. Formats of national and Latin American fiction exhibited in 2023

Format	Titles				Hours			
	Nationals	%	Obitel	%	Nationals	%	Obitel	%
Telenovela	2	28,58	2	50%	140:30	39,11	108:20	52,75
Serie	5	71,42	2	50%	218:00	60,89	97:40	47,25
Miniserie	0	0,0	0	0,0	0:00	0,0	0:00	0,0
Telefilm	0	0,0	0	0,0	0:00	0,0	0:00	0,0
Unitario	0	0,0	0	0,0	0:00	0,0	0:00	0,0
Docudrama	0	0,0	0	0,0	0:00	0,0	0:00	0,0
Otros	0	0,0	0	0,0	0:00	0,0	0:00	0,0
Total	7	100,0	4	100,0	358:30	100,0	206:00	100,0

Source: Kantar IBOPE Colombia - OBITEL Colombia

In terms of formats, the dominant trend of series is again evident, although the way in which telenovelas manage to cover almost 30% of the titles stands out. Therefore, it is possible to make visible the condition of tension between formats that characterizes national production, in which, although there seems to be an inclination towards series, it should be noted that there is a certain narrative ambiguity between the structural condition of the series story and the close relationship with the narrative conditions of the telenovela.

TABLE 5: 10 Most watched titles in 2023

	Title	Channel	Producer	Format / genre	No. de cap/ep in 2023	Time Zone	Rating	Share
1	<i>Ana de Nadie</i> *	RCN	RCN (COL)	Telenovela/Drama	93	Prime Time	9,41	22,33
2	<i>Pasión de Gavilanes. La Dinastía Indomable</i>	Caracol	Telemundo (USA) / CMO (COL)	Serie / Drama	72	Prime Time	9,18	21,34
3	<i>Rigo</i> *	RCN	RCN (COL)	Serie / Biográfico	50	Prime Time	8,55	18,45
4	<i>Romina Poderosa</i> *	Caracol	Caracol (COL)	Serie / Drama	65	Prime Time	7,87	15,43
5	<i>Leandro Díaz</i> *	RCN	RCN (COL)	Serie / Biográfico	19**	Prime Time	6,95	12,57
6	<i>Tía Alison</i> *	RCN	RCN (COL)	Telenovela / Drama	63	Prime Time	6,41	12,46
7	<i>Ventino; El Precio de la Gloria</i> *	Caracol	Caracol (COL)	Serie / Biográfico	60	Prime Time	4,92	8,62
8	<i>Cabo</i>	Caracol	Televisa (MX)	Telenovela / Drama	85	Tarde	4,35	8,49
9	<i>Los Medallistas</i> *	Caracol	Caracol (COL)	Serie / Biográfico	64	Prime Time	4,08	8,35
10	<i>El Amor Invencible</i>	Caracol	Televisa (MX)	Telenovela / Drama	60	Tarde	4,05	8,16
Total of national productions: 7				Original foreign scripts: 3				
70%				30%				

Source: Kantar IBOPE Colombia – OBITEL Colombia

(*): National production, (**): Starts in 2022 and continue in 2023.

In the case of the most watched titles, the way in which telenovela and RCN once again take the first place in the case of the most watched fiction stands out. *Ana de Nadie*, in this sense, evidences an interesting condition of the nation's narratives, which refers to a growing inclination to the melodrama scheme and the conditions that led the telenovela to be the protagonist for decades in national production. Added to this is the higher presence of productions of this channel rivaling the first places of audience. However, it is necessary to highlight that, although they are not in the top, because they do not correspond to premieres, the importance of 3 reprises that surpassed the last places in the ranking cannot be discarded: *Los Briceño* 7.14; *A Corazón Abierto* 5.03 and *Escobar el Patrón del Mal* 4.98 and, likewise, the case of the Turkish fiction *Yusuf*, which scored 5.07.

TABLE 5a: 10 Most watched national titles in 2023

	Title	Channel	Producer	Format /genre	No. de cap/ep (en 2023)	Time Zone	Rating	Share
1	<i>Ana de Nadie</i>	RCN	RCN (COL)	Telenovela/Drama	93	Prime Time	9,41	22,33
2	<i>Pasión de Gavilanes. La Dinastía Indomable</i>	Caracol	Telemundo (USA) / CMO (COL)	Serie / Drama	72	Prime Time	9,18	21,34
3	<i>Rigo</i>	RCN	RCN (COL)	Serie / Biográfico	50	Prime Time	8,55	18,45
4	<i>Romina Poderosa</i>	Caracol	Caracol (COL)	Serie / Drama	65	Prime Time	7,87	15,43
5	<i>Leandro Díaz</i>	RCN	RCN (COL)	Serie / Biográfico	19*	Prime Time	6,95	12,57
6	<i>Tía Alison</i>	RCN	RCN (COL)	Serie / Drama	63	Prime Time	6,41	12,46
7	<i>Ventino: El Precio de la Gloria</i>	Caracol	Caracol (COL)	Serie / Biográfico	60	Prime Time	4,92	8,62
8	<i>Los Medallistas</i>	Caracol	Caracol (COL)	Serie / Biográfico	64	Prime Time	4,08	8,35
Total of national productions: 7				Original foreign scripts: 1				

Source: Kantar IBOPE Colombia – OBITEL Colombia

(*): Starts in 2022 and continue in 2023.

In the case of national production, including a co-production, the way in which dramas and biographies become the fundamental genres on screen stands out. This is directly related to the transformations of narratives in terms of a constant search for new cultural matrices that emerge in the light of a changing society and that is counted between the small screen and the multiple screens of digital platforms, since 60% of these titles also circulated through streaming services being equally protagonists at the audience level.

**TABLE 6: Audience profile of the top 10 most watched titles:
gender, age, socioeconomic status**

Titles	Channel	Sex %		Socioeconomic Status %				
		Women	Men	ABC1	C2	C3	D	
1	<i>Ana de Nadie</i>	RCN	54	46	30	30	25	15
2	<i>Pasión de Gavilanes. La Dinastía Indomable</i>	Caracol	56	44	35	30	25	10
3	<i>Rigo</i>	RCN	50	50	30	30	20	20
4	<i>Romina Poderosa</i>	Caracol	56	44	52	28	11	9
5	<i>Leandro Díaz</i>	RCN	52	48	30	25	25	20
6	<i>Tía Alison</i>	RCN	80	20	50	25	15	10
7	<i>Ventino: El Precio de la Gloria</i>	Caracol	62	38	56	25	14	5
8	<i>Cabo</i>	Caracol	85	15	35	25	25	15
9	<i>Los Medallistas</i>	Caracol	70	30	55	28	13	4
10	<i>El Amor Invencible</i>	Caracol	85	15	35	30	25	10

Title	Channel	Age (%)						
		04 - 12	13-17	18-24	25-34	35-49	50-64	
1	<i>Ana de Nadie</i>	RCN	2	5	14	25	34	20
2	<i>Pasión de Gavilanes. La Dinastía Indomable</i>	Caracol	2	3	5	18	36	36
3	<i>Rigo</i>	RCN	10	10	20	20	20	20
4	<i>Romina Poderosa</i>	Caracol	2	4	18	31	28	17
5	<i>Leandro Díaz</i>	RCN	2	3	5	28	33	29
6	<i>Tía Alison</i>	RCN	1	2	3	26	37	32
7	<i>Ventino: El Precio de la Gloria</i>	Caracol	1	2	4	16	45	32
8	<i>Cabo</i>	Caracol	1	3	3	18	30	45

Source: Kantar IBOPE Colombia - OBITEL Colombia

In terms of socioeconomic status, it is interesting to find a fundamental issue that is linked to the clear differentiation between the Prime Time slot and the one corresponding to the afternoon, where it is fundamental that, given the heterogeneity of the first case, highlighting the almost uniform audience of *Rigo*, it contrasts with the homogeneity of the second corresponding to the fictions *Cabo* and *El Amor Invencible*, where the majority of the female representation is between 50 and 70 years old, which is directly related to the positioning of the telenovela format and the melodramatic structure close to the 80s and 90s, as it happened at the time with Turkish fictions and the structuring of their narratives.

3. VoD 2023 Monitoring

3.1 VoD platforms market in 2023

In 2023, the VoD platform market presented an expanding panorama with a total of approximately 28 platforms, including offers linked to national public or private channels, the most important being Caracol Play and RTVC Play, complemented by cable operators' systems, as is the case of Claro Video, the large platforms with the largest market share, with Netflix, Prime Video and Disney + being the main ones, as well as the presence of other players such as HBOMax, nowadays Max, Star+, Paramount+, Vix, Apple+ and offers focused on more specific audiences such as Crunchyroll, dedicated to anime, Digitalia Film Library, specialized in independent films or Win+ dedicated to sports. This panorama also highlights a production logic in which the existing agreements between private channels and streaming services are evident, which allows a fiction to be seen in several services and has allowed the production of exclusive productions for VoD services and at the same time the possibility of having a short period of time with premieres in open signal and on platforms, which has expanded the scope of national production and facilitated the realization of co-productions, as was the case of *Pasión de Gavilanes. La Dinastía Indomable*.

3.2 Local VoD platform offer in 2023 (national, regional within the country)

The offer of VoD platforms in the country has been on a constant upward trend, in which although the privilege of having the largest number of subscribers is maintained mainly by Netflix and Amazon Prime, the number of platforms has been multiplying exponentially, including specialized content dedicated to both traditional fiction (film and television) and anime, with specialized audience segmentations. This preponderant role of VoD in the country has led to the generation of different distribution agreements mainly between private channels and streaming services, so that productions that appear on the small screen are also broadcast on Netflix, Prime Video and more recently Vix. In addition to this panorama, there are VoD systems such as Caracol Play and the constant struggle of RTVC Play as a public media system that offers free content with an emphasis on cultural themes, as well as making room for narrative experimentation and the use of new technologies in production. In terms of consumption, in Colombia, as indicated above, Netflix is the dominant service with 22% of streaming market share, compared to 20% by Prime Video.

3.3. VoD analysis in 2023: national premiere fiction and coproductions

In the national production of fiction content, there is evidence of a growth in the presence of productions on the platforms both in the case of reprises and premieres. In this sense, it is observed that there is an increase in the publication of audiovisual contents on streaming platforms after their premiere on open signal, almost always within a few days of each other. This has allowed that, as in the case of national channels, in the case of streaming there is a notorious presence of premieres and reruns in the top 10 most watched week after week, with fictions such as *Pasión de Gavilanes*, *Yo Soy Betty, la Fea*, in the case of reruns, and *Pasión de Gavilanes*, *La Dinastía Indomable* (co-production), *Ana de Nadie*, *Rigo* and *Romina Poderosa*, in the case of premieres.

In this panorama, fictions destined exclusively for streaming services were also premiered, as is the case of *La Primera Vez*, *La Influencer*, *Pálpito II*, *Manes* and *El Club de los Graves*, which shows a marked interest in the production of content for these digital spaces. In this space, RTVC Play, from the Colombian public media system, stands out again, continuing with its narrative experimentation and approach to new formats, this time mixing fiction with interactive experiences in the series *Gestas del Tiempo III*, thus becoming a pioneering scenario in terms of the search for new ways of narrating and constructing fictions. Finally, the collaboration between national channels and platform distribution systems has allowed several fictions to be consumed in different digital platforms, which generates the provision of a certain convergence between media around contents produced at a fictional level.

**TABLA 7. National fiction and co-productions screened
in 2023 on VoD systems**

PREMIERE NATIONAL TITLES	COPRODUCTIONS
<p>Netflix – N° national titles 5</p> <ol style="list-style-type: none"> 1. <i>Romina Poderosa</i> (serie) 2. <i>Palpito II</i> (serie) 3. <i>La Primera Vez</i> (serie) 4. <i>La Influencer</i> (serie) 5. <i>Ventino. El Precio de la Gloria</i> (serie) <p>Prime Video - N° national titles 4</p> <ol style="list-style-type: none"> 1. <i>Rigo</i> (serie) 2. <i>Los Billis</i> (serie) 3. <i>Manes</i> (serie) 4. <i>Tia Alison</i> (telenovela) <p>VIX - N° national titles 1</p> <ol style="list-style-type: none"> 1. <i>Ana de Nadie</i> (telenovela) <p>Disney + - N° national titles 1</p> <ol style="list-style-type: none"> 1. <i>El club de los Graves</i> (telenovela) <p>RTVC Play– N° national titles 1</p> <ol style="list-style-type: none"> 1. <i>Las Gestas del Tiempo III</i> (serie/experiencia interactiva) 	<p>Netflix– N° titles 1</p> <ol style="list-style-type: none"> 1. <i>Pasión de Gavilanes. La Dinastia Indomable</i> (serie – USA - Colombia)
Total: 12	Total: 1

Source: Obitel Colombia

3.4 VoD narrative features in 2023

At the narrative level, it should be noted that the productions that circulated at the premiere level in VoD maintain a close relationship with the narrative proposals that were present in the open signal, not only because they were the same productions in 50% of the cases, but also because the proposals were marked by a deep relationship with the daily lives of Colombians, either in the Source offered by the story of the sports hero in the case of *Rigo* or by the memory of a musical group as in the case of *Ventino. El precio de la gloria*. Thus, biographical stories, as in broadcast television, became the protagonists of VoD, without leaving aside the importance of melodramatic structures that were present in *Ana de Nadie* and in the second season of *Pasión de Gavilanes*. To this was added, in the case of productions created as exclusive content for platforms, the look at the current conditions of men in the case of *Manes*, of the new media figures in *La Influencer* or that customary mix between the everyday universe and the world of violence in *Los Billis*, which is inspired by a group of young people who became an upper class gang in the Bogotá of the 80s. In this context, in which the narratives of the platforms are linked to the underworld

of crime, the story of *Romina Poderosa* also appears, in which the difficulty encountered in the relationship with a convulsed environment such as the one that characterizes the nation in some of its territories is once again thematized.

However, during this panorama that represents the search for a story that also characterized the dynamics of narrative in television fiction in Colombia, the efforts made in the case of RTVC Play and the public media system for innovation and the possibility of merging genres and conditions for structuring the ways of telling a story stand out once again. Thus, in 2023, *Las Gestas del Tiempo*, in its third season, is offered as a hybrid production based on the combination of fiction with elements of reality and documentary to generate an interactive series proposal in which narrative forms are intertwined in which the fourth wall is broken and direct dialogues are established with the viewer, being the frame of reference the historical event known as the Bogotazo. In this way, as has happened with transmedia or interactive television proposals made in previous years, Colombian public television is concerned with exploring the various conditions that could be worked in digital spaces and, against the current of the narratives of the platforms that increasingly narrow the border between the telenovela and the series, are concerned with finding new ways to build fictions and narratives, now with a greater emphasis on interactivity and hybridization.

4. Interactivity and audience participation in digital environments.

For the analysis of interactivity, we have taken as a reference one of the most watched fictions of the year and with greater homogeneity in its audience, *Rigo*, a series that, in the words of its director Juan Carlos Mazo, sought once again to turn an audiovisual production into a family plan in front of the screen, for which a campaign was launched and circulated in social networks and newspapers. In TikTok, the protagonist and some of the actors could be seen inviting families to watch it. Thus, under the title: “el elenco de Rigo ya empezó grabaciones...” a video was uploaded to YouTube by the RCN channel, which reached 51k views and 2.1k likes. This strategy was reinforced in print media such as Pulzo, El Tiempo and El Colombiano, where publications were published prior to the launch and during the stages of the series, as a way of monitoring its impact on audiences.

This notion of experience and the media replication of the fiction was such that it even reached to be measured in other spaces. Thus, for example, the worldwide petition platform change.ORG registered a petition made by a viewer on December 2, 2023 under the title: “¡Salvemos RIGO en diciembre! ¡No saquen la serie del aire!” to Canal RCN, which argued that: “RIGO no es simplemente una serie, es un fenómeno cultural que ha dejado una impresión imborrable en los corazones de

los espectadores” which, although it did not reach the goal of 100 participants, did manage to show the importance of the fiction for the audiences. The petition arose because RCN makes changes in programming during the holiday season due to the transmissions and contents of the season, but some viewers wanted to continue watching the transmission of the series. However, the petition did not reach the impact also because of the presence in platforms, specifically in Amazon Prime and because, due to the date in which it was presented, there was still a good percentage of people who wanted a break to continue in the following year with the faithful appointment to watch the fiction on the small screen.

The idea of Rigo as an experience was also composed based on the musical setting of the series. Thus, the official song called “El hijo de Urrao” achieved 1.8 million views on the Youtube platform, in a video that was uploaded by an unofficial account, while the official version on Spotify reached 1.1 million views. It is a guasca, a popular musical genre from the department of Antioquia and the Eje Cafetero. Its lyrics contain simple humor, which is incorporated into a television medium. It is also important to mention that there is even a complete playlist of the telenovela uploaded by the television channel with popular songs from the region, which contributes to the construction of identity and production of meaning that exalts regional customs and essence. On the other hand, a remarkable reaction to the fiction has been visible in the Google reviews section. Thus, to date, 248 ratings have been registered under the search “Rigo television series”, obtaining a weighted score of 4.8. There are comments such as: “La verdad no soy de ver novelas ni nada por el estilo, pero después de escuchar tanto de esta, decidí verla y que sorpresa tan agradable me he llevado”. Similarly, the Google Trends tool shows that the highest search period by users was in December 2023, including international participations.

As for networks such as Facebook, the fan page “Rigo la serie. Historia de un gran ciclista” has 48 thousand followers and 17 thousand likes. The hashtag #rigo counts on Facebook with 88 thousand posts and 9.4mil followers, on Instagram with 66.4 thousand posts between posts and reels, mainly surveys and fragments of the telenovela; on Tiktok there are 2.1 thousand posts. It is also common to use the audios of the official playlist incorporating the series in everyday life. The critical TV blog page currently has 8 publications dedicated to Rigo, in which the content varies between predictions prior to the premiere and criticisms from a filmic perspective.

In the social network X there are memes with the hashtag #rigo, as well as direct opinions of agreement or disagreement with the way the characters act: “SOFIA ES MUY INSOPORTABLE ...” expresses a user; details of the audiovisual posted by followers, “Qué multiverso tan chimba... jajaja, Evaristo Rendón y Hugo Lombardi xD” ; video shorts with comments like: “Y si #Rigo dura para siempre? Jajaja”; relative expressions about moments: “LE LLEGO LA JUSTICIA DIVINA A EVARISTO RENDÓN”; emotive expressions: “¿Qué escena más hermosa, ver a Rigo y su mamá

disfrutando de los frutos del ciclismo? #Rigo”; viewers’ sadness at the ending: “Ya no volveremos a escuchar”, “que pena con usted, siempre tan pispa y dedi parada #rigo”, which are some of the numerous participations of the users. In this way it is possible to point out that the notion of experience was built from the interaction between the series on screen, its music and a direct relationship with the feeling and folklore of the region, without leaving aside the presence and charisma of the person on which it is based, so that the emotional factor played a definitive role in terms of the construction of processes of interactivity and appropriation of the series by the audiences.

5. Highlights of the year

In 2023 it is necessary to point out that the highlight of the year was precisely the return of a relevant place to telenovelas and in particular the way in which the boundary between its narrative conditions and those of the series became more blurred. This became visible, first of all, in the way in which the top 10 of the year was headed by *Ana de Nadie*, a telenovela that gathers the elements of a narrative composed of different acts and a central emphasis on melodramatic aspects associated with the story of Ana, who, upon discovering her husband’s infidelity after 25 years of marriage, decides to leave him and give herself to experiment, recalling aspects of the 1993 telenovela *Señora Isabel*, in such a way that, in her actions, the power of eroticism in an older woman becomes visible. Thus, the narrative not only retakes the path of a production of more than 30 years ago (resembling a remake), but also allows the updating of the story to become a door of relationship with the audiences, who found in the offer of the year an important heterogeneity in terms of themes and possibilities, but, in the end, a set of relationships between them, The audiences found in the year’s offer an important heterogeneity in terms of themes and possibilities, but, in the end, a set of relationships with the daily life of the nation’s inhabitants, both in the anonymity of a telenovela figure and in the public life of a sports figure.

This was the case of *Rigo*, a series that captured the public’s attention at the end of the year and became one of the most watched on broadcast and part of the top 10 on Prime Video. However, beyond its top place or the concept of experience linked to its production, what is interesting lies in the Source of its narrative: Rigoberto Urán, one of the most important cyclists in the country, Olympic medalist and protagonist in the great European tours. His biographical series not only connects with the charisma that has made him a beloved figure in the country (which would explain the even distribution of audience among socioeconomic conditions and ages) but also, in terms of structure, it is located in a kind of gray area between telenovela

and series, both for its duration in chapters and for the melodramatic matrix that is superimposed on the life story of the sportsman born in Urrao. Something similar happens with *Leandro Díaz*, which also integrates the fame of the singer represented with that of its main actor, Silvestre Dangond, but which has a story structure that at times assumes the logic of the series with its chaining and fast pace, but at other times approaches the telenovela and its pauses, always in pursuit of an open structure and multiple converging stories.

Within this framework, it is worth noting the presence of three more telenovelas in the top 10 of 2023 premiere fictions, two of them in the afternoon slot: *El Amor Invencible* and *Cabo*, which occupied the space traditionally destined to Turkish productions but which retaken that connection with the classic melodrama and the interwoven structure that recalls the great stories of the 80s. These are a couple of productions that connect with those stormy stories of love and intrigue, dramas that dialogue with the audiences that grew up with productions in which, in a fairy tale fashion, the story of an impossible love was told with characters located in opposites and contraries. On the other hand, in the case of *Tía Alison*, the third telenovela of the four that occupied spaces in the top 10, it is necessary to point out that the same case happens with *Rigo*, since the border between its condition of telenovela with the narrative schemes of a series is not entirely clear and although it is a self-concluding production, it could well give for a new season as it happens with the fiction dedicated to the cyclist from Antioquia. Thus, in these productions it becomes visible that the telenovela structure begins to position itself again and to explore those conditions of hybridization with the series format, making it difficult to distinguish beyond the denominations, because just as in *Rigo*, classified as a series and structured in seasons, there are elements of telenovela, in *Tía Alison*, there are elements of seriality and own conditions of the telenovela production, being even something in common the duration of an average of 60 chapters for each production.

As for the other most watched productions, it is necessary to take into consideration that *Romina Poderosa*, *Ventino*, *El Precio de la Gloria* and *Los Medallistas* are more clearly placed in the structure of a series, but only the first of them managed to stand out in the rating, since, if reprises and even Turkish productions are taken into account, both *Ventino: El Precio de la Gloria* and *Los Medallistas* would not be part of the most watched fictions of the year. This paradoxical condition has a narrative explanation: *Romina Poderosa* maintained, faithful to the series format, an agile rhythm, with a strong relationship with violence and music, something that has been a constant of identification with the audience, while the other two productions were lost between the biography of a musical band and a group of Olympic medal winners in Colombia and the little knowledge of the public about these figures, without leaving aside a less dynamic narrative than the one deployed in the case of Romina's story and her search for justice before the murder of her twin sister.

6. The theme of the year: What is happening with narratives in Ibero-American fiction?

The narrative panorama of television fiction productions offers a disturbing heterogeneity. Beyond the uniformity that characterized a certain dominance of melodrama and episodic structure, multiple and with a certain link to fairy tales in other decades in national fiction and its telenovelas focused on the love stories between the humble woman and the kindly millionaire man, or the experimentation towards the daily life of scenarios such as haciendas, coffee plantations or offices, which allowed the appearance of characters such as Gaviota, Betty or Soledad Ahumada, female protagonists that change the paradigm of the character in Colombian soap operas such as *Café, con Aroma de Mujer*, *Yo soy Betty la fea* and *La Potra Zaina*, the narratives of recent years present a diversity that dialogues directly with the heterogeneity of social conditions typical of a time of contradictions and multiplicities such as the present. In this way, the narratives on the small screen and also on the horizon of the platforms are concerned with the creation of stories in which, although it is still clear that, as Bruner (1986) points out, “the object of narrative is the vicissitudes of human intentions” (p.27), these contingencies have changed and, in parallel, a set of resources and interactions appear that go beyond the local sphere and build different scenarios for action and its transposition in the story. Thus, in recent years, protagonists have emerged, from protagonists who carry the classic melodrama as part of their existence in stories of overcoming and suffering to the overexploitation of central figures in the field of crime and drug trafficking, both real and fictional, without leaving aside the rebound of the narrativized lives of musical, sports or historical icons of national life.

This transition towards a heterogeneous narrative is also a process that is combined with the presence of ways of constructing the narrative that intersect with the panorama that is marked by the development of digitalization processes and the emergence of new technologies in which it is not only possible to conceive different narratives that go through issues such as transmedia or the hybridization of formats and the exploration of interactivity, but also the direct relationship with the construction of new visions of the world, in a global perspective, with references that combine universality and the local color of the regional. Thus, if it is understood that, in contemporary societies, precisely “in the platforms things happen beyond algorithms” (Scolari, 2022, p.96), what emerges is a panorama in which connectivity has driven new figures and forms of the social and, alongside the transition from the heroic to the ironic (Martin Barbero, 2005), what becomes visible is also a set of conditions in which subjects relate to screens, languages and ways of organizing reality that go beyond the limits of the territories enclosed by physical space. Although this condition has led, at the technical level of storytelling, to the emergence of processes such as transmedia narrative or

interactive exploration, which in Colombia finds its greatest representative in the public media system RTVC in cases such as *Paciente, El Inquisidor* and, in 2023, *Las Gestas del Tiempo*, it is clear that it has generated other figures in terms of characters and the configuration of chronotopies in the structures of the stories. Thus, in fictions such as *La Influencer*, the protagonists are those new roles born with technologies and the subjects that appear in productions such as *Manes*, in which conditions of deconstruction of what the masculine implies arise in accordance with a different era.

Now, it is necessary to take into consideration that these conditions of storytelling have also led to the question of whether there is a kind of stagnation in the Source of the stories presented on screen, due in some way to the overexploitation of topics and narrative resources, as well as the presence of reprises, remakes and biopics as central forms of the story that occupies the programming both on the small screen and on platforms. In the Colombian case, since the pandemic, reruns have become part of the media landscape and productions such as *Yo soy Betty la fea* have become a recurring actor in terms of the configuration of the schedules, whether on broadcast or streaming services. Thus, in the last year, as well as in the five-year period, the characters that were successful decades ago have been gradually appearing and once again have that prominence that allows them to position themselves among the most watched fictions because of nostalgia. Thus, along with an exploration of memory, the stories of the past become both a way out of the lack of productions, as it happened in pandemia, and a formula to connect with audiences that begin to recreate themselves in the past.

Something similar happens with remakes and continuations, although the guarantee of occupying representative positions in terms of ratings is not entirely guaranteed. In the structure of the remake as a narrative format, the aim is to retell the story by updating it, which may represent a resounding failure, as it happened with the new version of *Café, con aroma de mujer*, or a guaranteed success, as it happens in 2023, with *Ana de Nadie*, which is conceived as an update of *Señora Isabel*.

And the question does not lie in the temporal distances between the original fiction and its remake, but rather in the way in which it manages to retell the vicissitudes that were captured narratively and transmit them in a new time. The continuations, on the other hand, obviate this updating of the story and are better placed to tell what has happened afterwards, combining the nostalgic resource of the narration of yesterday with the conditions of the present, addressing the question of what has happened to? and that, in the case of Colombia, is represented in *Pasión de Gavilanes*. *La Dinastía Indomable* and the future projection of a new installment of *Yo Soy Betty la Fea* and *Pedro El Escamoso*. In these cases, the bet is as risky as the remake, but there is the possibility of creating new stories and conditions.

This situation of adaptations, continuations and reprises is similar to what is happening in the audiovisual panorama in the global cinematographic field, which has led to speculation in relation to a possible lack of ideas or the prerogative of profitability over the risk involved in narrative experimentation in the field of fiction. However, what is perhaps found is that the narratives are again saying something about the subjects and, in the case of Colombia, this is dynamically linked to a historical-cultural condition in which a deep exploration of identities in tension becomes visible, which configures a set of cultural matrices in which inhabits a richness proper to the diversity of notions and anchors proper to a globalized, hyper-cultural world (Lipovetsky, 2011; Han, 2019), in which storytelling perhaps reflects the disturbing condition of everyday life and, amidst the oceans of information of networks and platforms, the possibility that storytelling still has to build spaces for communication, because, if “stories, by fostering the capacity for empathy, create bonds between people. They generate a community” (Han, 2023, p. 16), what we see on screen, however simple or repetitive it may be, ends up becoming what allows subjects to talk, converse, discuss and build in common.

This becomes more latent in the other narrative figures that appear in the heterogeneity of stories in Colombian television fiction and that encompass the protagonists of biographies and the ever-present narratives of violence. For some years now, it has been usual to see sportsmen, singers and heroes of the national history as protagonists of everyday conversations. The soccer players recreated in *La Selección*, Diomedes Díaz, narrated in *Diomedez*, *El Cacique de la Junta*, Policarpa Salavarrieta, reimagined in *La Pola* and more recently figures such as Arelys Henao, incarnated in *Arelys Henao: Canto para no Llorar*, add to what also materializes in 2023 with Rigoberto Uran and his story made series in *Rigo* and which refers to making the public character a close subject, whose existence becomes the central focus of what is told on screen through a narrative pact of the plausible, since none of the narratives has a documentary intention, but rather a reinterpretative power protected by the melodrama as an omnipresent figure in the stories. This centrality of the characters associated with people who star in different dimensions of national public life, while facilitating the possibility of the narratives to lead to the one who, in the configuration of actions and figures, “by narrativizing the aim of true life, gives it the recognizable features of beloved or respected characters” (Ricoeur, 2006, p. 169), given that love and respect is something that is held by the public, they also present a possibility of connection and identification with the audiences that is largely based on the level of recognition of the figure on screen, since, just as *Rigo* achieved first places in ratings, the same did not happen with productions such as *Los Medallistas* or *Ventino. El Precio de la Gloria*, which, although they reconstructed the lives of sportsmen and singers, did not achieve the audience’s identification.

However, not only the known character of the figures on screen is a decisive factor in the construction of the relationship between narratives and audiences. The way in which the stories are constructed is also a fundamental element and in this, the ever-present theme of violence plays a role as important as the one found in melodrama or humor as resources of the stories to enhance the relationship with the audiences. Thus, while in *Rigo*, the protagonist's self-confidence and personality reinforce his on-screen presentation, in productions such as *Romina Poderosa*, it is the environment of crime added to an agile and startling narration that leads to greater consumption. A question in which, beyond the resource of action, what appears is precisely that close link between the ways in which violence is re-created and told on the screen, which was central in the productions of the overexploitation of drug trafficking and which also made presence in recent years in the reprises that, for the year 2023 have their greatest representative in productions such as *Escobar, el Patrón del Mal*, whose audience was even higher than that of the last seats in the top 10 of the premiere fictions. In this, beyond the perhaps moral look in relation to the way in which the lives of drug traffickers and organized crime have been represented on the screens in productions of yesteryear such as *El Capo*, *El Cartel de los Sapos* or *Las Muñecas de la Mafia*, what is important is to see that, as in the case of *Romina Poderosa* and somehow also seen in recent years in aspects of the story of productions such as *La Reina del Flow*, violence becomes one more component of the vicissitudes and daily life of Colombians, which make catharsis in the narration and, besides being one more resource of the story, it also offers an interesting look at a polyphonic cultural matrix composed of both the humor and warmth of the athlete represented on screen, and the melodramatic struggle of the person who seeks the future and the violence lurking in every corner of a country of contrasts and tensions like Colombia.

To conclude, it is also necessary to point out the way in which the panorama of narratives offered two interesting conditions to complement that heterogeneity typical of a panorama in which multiplicity evidences the search for ways of narrating among diverse referents and conditions: the presence of classic melodrama in the television consumption of the afternoon slots and the experimentation in public television of other ways of narrating. Thus, if, as Jesús Martín Barbero (2005) points out, "cultural communication in the 'information age' names above all experimentation, that is to say, the experience of appropriation and intervention" (p. 34), In the Colombian case, these experiences go through the search for narration between melodramas, biographies, reprises, remakes, humor, continuations and violence, as well as the nostalgia embodied in the presence of classic stories, the stormy love stories between good and bad and, at the same time, the emergence of proposals that narrate in another way, with audience participation, hybridizations in formats and breaking the fourth wall. This is visible in the presence of productions in the afternoon slot, in

the last years of Turkish telenovelas, with structures similar to those of the productions of the 80's and that, with the presence of narratives such as *Cabo* and *El Amor Invencible*, put back on screen those stories with which the attention of a portion of the audience is triggered, which revives, as with the reprises, that narrative rhythm ready to melodrama. In contrast, on the other side, the intervention in proposals such as the aforementioned *Las Gestas del Tiempo*, which can not only be fiction, but also use multiple resources and integrate the viewer as part of the story.

Narrative in Colombia is, to this extent, in a process of search among the heterogeneity of a panorama in which there are multiple ways of telling stories and diverse resources that coexist between reprise and novelty, experimentation and nostalgia, the life story of the famous character and the daily narration of the subject of the melodrama. A diverse condition of narration in which one experiences and speaks of a nation that is also in search of itself, of those new cultural matrices that are no longer monological or univocal, but that evidence the intertwining of the global and the local, the analog and the digital, humor and violence, anguish and hope. In short, narratives that make visible a nation that is told with diverse voices and references, with nostalgia but also with illusion, with an awareness of the relationship with the conflict but also with sports and musical glory, without leaving aside those daily lives and vicissitudes that make the character on screen a representation of the Colombian who faces life day by day with those exquisite mixtures between enthusiasm, restlessness and above all, enthusiasm, restlessness and above all, the Colombian who faces life day by day with those exquisite mixtures between enthusiasm, restlessness and above all, the Colombian who faces life day by day with that exquisite mixture of enthusiasm and restlessness. In short, narratives that make visible a nation that is told with diverse voices and references, with nostalgia but also with illusion, with an awareness of the relationship with the conflict but also with sports and musical glory, without neglecting those daily lives and vicissitudes that make the character on screen a representation of the Colombian who faces life day by day with those exquisite mixtures between self-confidence, enthusiasm, restlessness and, above all, the gaze set on a future that is built day by day in a sea of uncertainties, conflicts and polyphonies such as those that populate the multi-screen ecosystems in which the complex diversity of his story is told, which is at the same time the story of a world in expansion, search and experimentation typical of the so-called information age.

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