

## Editorial N° 42

The end of the 2010-2020 decade will be remembered for the fluctuation between unprecedented expectations and growing uncertainties. Worldwide, the pandemic has brought about drastic changes to daily life, as well as in political and economic action in different countries. Society as a whole requires citizens to coordinate their time and space at an ever-increasing rate and in multiple latitudes around the globe. Although technology available in recent years gave us the ability to hold virtual meetings from anywhere in the world, they have now become an essential tool. Software like Zoom and Google Meet have become part of the daily vocabulary of millions of people and are considered allies for coping with the pandemic and confinement. Likewise, webinars on platforms like Facebook Live and Instagram address highly diverse topics of public and cultural interest. These online platforms have not only made it possible to maintain work productivity and the flow of economic activity at pre-pandemic levels, but have also allowed us to stay connected with family and friends.

In Chile, the phenomenon of *zoomization* has happened simultaneously with the constituent process triggered by the October 2019 social crisis. During 2020, we Chileans have attended and participated in a deliberative scenario that directly and radically questions the political and cultural inheritance imposed on us since September 11, 1973, and carefully cultivated by post-1990 democratic administrations.

The year 2020 was also a year that reviewed and analyzed the political project of the Unidad Popular, marking the 50th anniversary of the rise of Salvador Allende as President of Chile in 1970. In half a century, we have been witnesses to the most important political, social, and cultural transformations of the country's republican history: from the "Chilean way to socialism" to the star student of neoliberalism worldwide. These *polar opposites* created a paradoxical society: on the one hand, an optimist in the face of economic development regardless of the consequences, and on the other characterized by general discontent caused by severe social inequality, individualism and the indignity of daily life. While the first was as fruitful as a mirage in the decades of the 1990s and 2000s, the second rose up in protest during the decade left behind.

Thanks to the constant resistance and protesting of students, workers, feminists, indigenous movements and sexual dissidents railing against the white-male and Santiago-centered social sphere, the social upheaval it created – not without debate, critique and suspicion— led to an unprecedented plebiscite in Chilean history. On October 25 of this year, Chileans voted by a large majority to give way, via a constituent convention —of equal representation, including indigenous peoples— to a deliberative process seeking to write a new magna carta. In the face of this new, uncertain and challenging scenario, we require evidence, new ideas and voices, a body of intellectual research and multiple varied sources of knowledge to feed this social corpus in search of a "new way to coexist".

This new issue of *Comunicación y Medios* desires to contribute along these lines and do so using different areas of analysis. The Miscellaneous Section begins with the article "Distances and affinities between doramas and local fictions according to Chilean screenwriters: the melodrama in Switched", by Daniela Grassau, Constanza Mujica and Alejandro Bruna. Using the series Switched as a case study, the article analyzes the reasons behind the success of Asian doramas in Latin America from an interpretative-professional perspective. Based on semi-structured interviews of Chilean soap-opera scriptwriters, this study describes how the "telenovela" genre is rebuilt in the image of cultural Asiatic idiosyncrasy, employing narrative and audiovisual elements attractive to young-adolescent audiences.

The second article analyzes the discourses of digital media communicators on media pluralism in Chile. In their research, Nicolás del Valle and Fernando Carreño state that Chilean journalists understand media pluralism to mean mediatic diversity and consider their own medium to be pluralist. However, the interviewees themselves see the media system in its entirety as limited in terms of pluralism due to media commercialization and the power money has over editorial lines. This article is precisely meant to address the issue and leads us to think that the media in Chile can be described as diverse but concentrated in terms of ownership.

The work "Presidential metaphors during the 2019 Chilean social outbreak", by Amanda Valenzuela and Ricardo Cartes, is a contribution to rethinking

the country in which we (will) live. The research delves into the metaphors used by the President of Chile, Sebastián Piñera, in his speeches given between October 18 and 25, 2019, the days immediately following what is known as the social uprising. Based on a new and well documented methodology, it reveals the mechanisms via which rhetoric metaphors sought to protect what “had been built” throughout Chile’s history, such as in the case of the famous “war against a powerful enemy” —referring to the protesters at the height of the revolt. The results of this study shed light on the constitutional path currently underway.

The Miscellaneous Section closes with “The photographic representation of the circle of gender violence in Salta, Argentina”, by Diana Deharbe. Based on the analysis of the photographic essay by Argentine photojournalist Gastón Iñiguez, titled *Siete Vidas. Sobrevivir a la violencia machista* (Seven Lives. Surviving male chauvinist violence - 2018), the author reflects on the visual forms in which gender violence is represented. By way of semio-pragmatic analysis, the article analyzes a series of photographs —created based on the stories of 7 women from Salta, one of the cities with the highest rates of gender violence in Argentina— depicting the multiple facets and consequences of gender violence not only in the city of Chile’s neighboring country, but throughout Latin America.

This new issue of *Comunicación y Medios* is a salute to guest editors of the issue’s monograph, Doctor María Paz Peirano, from Universidad de Chile, and Doctor Aída Vallejo, from Universidad del País Vasco. The special “Film Festivals in Latin America: histories and new perspectives” called for the submission of recent articles on film festivals in Latin America that showed the diversity of local experiences, reflecting on their role in the exhibition and circulation of films and weighing their impact on the building of local audiences, and in the construction of national and regional cinematographic fields. The call for papers was met with submissions from colleagues in Belgium, Colombia, Chile, Argentina and Spain and is a significant contribution to the historic and contemporary study of the role film festivals play in Latin America, the phenomena and processes that occur in local and regional circuits, and their link to more consolidated international circuits.

The articles published in the monograph “Film Festivals in Latin America: histories and new perspectives” examine these competitions in terms of cultural objects and artefacts, as spaces of encounter, circulation and consolidation; and as well as the known benchmark events and hubs in film production circuits in particular, and cultural industries in general from their many diverse aspects. Theoretically, the articles discuss the issues in the international film circuit and the mechanisms via which Latin American festivals are included in these cultural and artistic superhighways. From a historical perspective, organizers rebuilt the 1959 and 1960 surveillance strategies of the Mar del Plata International Film Festival. Based on a perspective on the administration and registration in regional circuit festivals, FICValdivia is analyzed together with its position in contemporary Chilean film, as well as the management of film festivals in Bogotá and the case of AcampaDOC International Documentary Film Festival of Panama. In addition, under the wing of contemporary discussion, virtual reality, augmented and immersive film festivals are studied in Latin America.

The documents section of Issue No. 42 includes the article “Mimetic Homage: The Cordon of Dreams” by Humanities Distinguished Professor Emerita from Ohio State University, Ileana Rodríguez. In the text, professor Rodríguez analyzes —using poetic language and based psychoanalytical and deconstructive theory — the newly-premiered documentary by Patricio Guzmán *La cordillera de los sueños* (2020). This document is a great contribution to analyzing historic memory, as well as a sensitive reflection that aids in imagining a new Chile in today’s context.

Lastly, this new issue includes three book reviews that contribute to contemplation on the new forms of the chronicle in journalism, the changes in cultural consumption and the processes of childhood in contemporary society: “The Age of Chronicles” (2019) by Marcela Aguilar, reviewed by Ximena Póo; “Mutations in Cultural Consumerism in the XXI Century. Technology, Space and Experience” by Rosario Radakovich and Ana Elisa Wortman, written by Matías Javier Romani; and “We Are Not Children. Problematic Representations of Childhood” by Catalina Donoso and reviewed by Lorena Herrera.

The year 2020 was characterized by *radical adaptation* based on confinement and technological mediation in multiple arenas of social life: at work, in familial relationships, intimacy, forms of sociability, access to culture and arts, in the uses of communication media, etcetera. As we mentioned at the beginning of this editorial, this year will be remembered for the oscillation between the expectations of normalcy and the uncertainties of tomorrow. It will also be remembered as a “turning point” between the norms and forms of daily life in the XX century and the day-to-day practices mediated by digital and virtual devices —characterized by artificial intelligence and algorithms— of the XXI century. Although this scenario took place worldwide, in the case of Chile it is still more par-

ticular: 2021 will not only open the door to a new decade, but also to a deliberative moment that will give way to a democratic, participative, and diverse constitution, forging the foundation of a new Chile. At least that is what is expected.

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