



Exploring Television Media: A content analysis on Chile and the United States television media and version of “Modern Family”

Jennifer Villamar*

*Email: jennyv9530@yahoo.com or jennvillamar@yahoo.com

Received on 06/05/2020; revised on 10/29/2020; published on 10/31/2020

Abstract

This paper and abstract will be comprised of the following problem(s) and or topic(s). An analysis of the types of television media systems found in Chile and the United States and how each country’s differentiation in television media and culture is a reflection and adaptation of its television programs. It will be a comparative analysis dealing with Chile and the United States’ different versions and adaptations of the pilot episode for the television show Modern Family.

Keywords: Television media, Modern Family, comparative analysis, qualitative content analysis

Introduction:

Since its debut in 2009 on ABC, *Modern Family* has established itself as a household name. The show, “was filmed in Los Angeles by Levitan Lloyd Productions in association with Twentieth Century Fox Television” around the neighborhoods of “Brentwood, Century City, and Cheviot Hills” (Lowry, 2009; Stracke & Neacsu, 2016). It aired on “September 23, 2009,” with “12.6 million viewers” that day it became an instant sensation (Sideman, 2009)! What is it about the show that makes it such a big hit? The show is relatable to its viewers through its “blended family, multicultural storylines, real life problems, the relationship the cast has, and cross general humor” (Beacom, 2016). Every episode is different and there is rarely a sense of repetitiveness. It’s a breath of fresh air! The actors not only bring the characters to life through the roles they play but also by having that dysfunctional family dynamic, all while providing relevance through a comical atmosphere. It is “less focused on how families interact with the outside world; more centered on how they function internally” (Feiler, 2011).

Originally titled “*My American Family*,” *Modern Family* is a television show that focuses around the family and its members. The show originally “developed out of the idea that all our families are crazy” (Burns, 2014). The family is comprised of Jay (Ed O’Neill) the patriarch; his hot Colombian second wife Gloria (Sofia Vergara), and his stepson Manny (Rico Rodriguez), his two biological children Mitchell (Jesse Tyler Ferguson) and Claire (Julie Bowen) and their own families; Mitchell’s partner Cameron (Eric Stonestreet) and their adopted Vietnamese daughter Lily; Claire’s husband Phil (Ty Burrell) and their children Haley (Sarah Hyland), Alex (Ariel Winter), and Luke (Nolan Gould). However, this is not your typical family but a “modern” family. “Modern,” in the sense that the family dynamic is comprised differently than most “typical” families. That is has a “multicultural” storyline; “a gay couple with an adopted Asian baby,” and “mixed-race May-December married couple” (Hampp, 2011). The show also uses contemporary culture such as through its language; an example being

Phil and how “he is a cool dad who surfs the web and texts LOL, OMG, and WTF (why the face)” (Levitan et al., 2009). Nevertheless, the family’s views and core values are anything but “modern.”

The essence and philosophy of the show is “built around the idea that no problem is too big and it can’t be swept under a rug” that you should not “be afraid of a hug, but make sure you earn it” (Feiler, 2011). Produced by “20th Century Fox in association with Steven Levitan and Picador Productions” along with co-creators/co-executive producers “Steven Levitan and Christopher Lloyd” the show used “single camera documentary style” filming a first of its kind (Hampp, 2011). It also included confessional interviews; an example being Claire telling us about how “she was out of control when she was growing up” (Levitan et al., 2009).

Fast-forward eleven years, “22 Emmy wins,” “82 nominations,” countless awards and today it’s currently on its 11th and final season (*Modern Family*, 2010; Lynch, 2016). Who would have ever guessed that a one pilot episode could be so revolutionary? As a result, the hit sitcom has been adapted in various other countries; the first being Chile (produced in 2013; aired 2015; re-aired 2018), followed by Greece (2014), and Iran (2014). To further explore the television show *Modern Family* in both the United States and Chile, the present study will investigate how both pilot episodes for the original *Modern Family* (U.S.) and its adaptation (Chile) vary and further explore the type of media system in both countries. This study will contribute research on television media and how it differentiates culturally between two countries and the effects it has in the adaptation of the television program.

Research Questions

In the present study we asked the following question:

RQ1: How do television programs, particularly the script; plot and characters, on the hit sitcom *Modern Family* differ in the United States' version and Chile's version?

RQ2: What are some potential explanations for these adaptive variations?

Literature Review

Modern Family "represents many families today as household relationships have become more diverse like those on the show" (Allen, 2012). It captivates "imperfect people fighting their way through one of life's challenges" with the help of their family (Sander, 2014). In 22 minutes, we are introduced to each family and its members whose "conflicts get resolved" followed by a "tidy embrace" (Feiler, 2011). The pilot episode is divided into four parts, which are the introduction of each family (parts 1,2,3) and the final scene (part 4) being the missing pieces that ties it all together. The show proves two things "firstly that these individual families are interesting and worth spending time with, and secondly that when you bring the three families together their individual neuroses are going to become that much more entertaining" (McNutt, 2009).

The pilot emphasizes the general form of the episode and how all the different storylines are intertwined by a "common theme, which aids the synchronized resolution" (Sander, 2014). By the pilot episode conducting interviews about the characters we are given direct emotion and their true feelings about certain things or issues. The placement of these interviews takes place shortly after the event itself, thus allowing us to end the episode on an "interview sequence summarizing what was learned" (Sander, 2014). The pilot is done in a "mockumentary" style in which it "is used to explain the deeper dynamics between the characters" and it "takes the form of a serious documentary in order to satirize its subject" (Kelly, 2014; Stevenson & Lindberg, 2010).

Both "*Modern Family*" and "*Familia Moderna*" (Chile's adaptation) follow this style, which exploits the Pritchett (U.S. version) and Gallo (Chile version) families and "has many of the common family arrangements of modern society" (Allen Jr, 2012). This not only sets the mood and structure for the episode, but it introduces "the visual style of the show: a handheld camera, changing camera angles, the camera also moves a lot both with zooming and panning thus instantly distinguishing the show" (Sander, 2014). It allows the storyline to "progress faster and add pacing as well as exposition and intimacy" (Sander, 2014). This is one of the things that gives the show its uniqueness and a captivating angle.

In 2013, the private television network MEGA purchased the licensing rights for *Modern Family*. MEGA is Chile's first private broadcasting TV Channel and considered the "most watched channel by Chileans, reaching historical rating leadership" (Megamedia Communications, n.d.). Claro once owned MEGA, formerly known as Megavisión, up until 2012 in which it sold for "\$183 million" to Bethia, an investment company for "\$183 million" (Plant & De la Maza, 2016). Soon after, production began filming for *Modern Family*'s first ever adaptation "*Familia Moderna*" that was released on "December 3, 2015" (Rougier et al., 2015). According to Castro, (2015) "the series reached an average of 13.2 points between 00:32 and 01:16 hours...leaving only behind Channel 13 who recorded 13.4. In that same block, Chilevisión reached 8.8 and TVN reached 4.7" (Castro, 2015).

The bar was set high for its adaptation and so were the expectations for the show. However, that does not go without saying it did not run into a couple obstacles. When they finished wrapping up on filming "45 episodes (two seasons shot back-to back)" in 2013 they withheld the television show's release for two years until 2015, apparently due to timing and "overhaul in the management at MEGA" (Fuente, 2014). Originally from the two seasons that were filmed (45 episodes) only 10 episodes were actually broadcasted. After years of withholding the remaining episodes for *Familia Moderna* there was a change in the company that would be broadcasting the series. Although MEGA owned the licensing rights they were able to strike a deal with TV+ who would take over. It was not until May 25, 2018 that the remaining 25 episodes aired (S.A.P., M., 2018).

The next step to adapting *Modern Family* and creating *Familia Moderna* was going to be challenging; starting with the script, plot, and characters. The pilot was filmed at you're not so typical Chilean neighborhood but instead at an exclusive golf country club "Las Birsas de Chicuelo" north of Santiago, Chile (Ulloa, 2013). The writers need to Chileanize the characters, make them relatable and appealing to Chilean society and its viewers. The family is made up of Pepe (Patricio Contreras) who's counterpart is Jay; his hot young new wife Sara (Nidyan Fabregat) also known as Gloria, and his flirt stepson Chito (Ian Morong) or Manny; his two biological children Gustavo (Nicolás Saavedra) who's counterpart is Mitchell, and Paula (Mariana Loyola) who's counterpart is Claire and their own families; Gustavo's partner Fernando (Mario Soto) who's counterpart is Cameron and Gustavo's biological daughter Antonia (Antonella Castillo) also known as Lily; Paula's husband Juan (Álvaro Escobar) who's counterpart is Phil and their children Laura (Valeska Diaz) or Haley, Javiera (Rosita Vial) also known as Alex, and Luca (Luca Yaconi) who plays Luke.

With Chile's predominantly conservative society, it was merely impossible to adapt the exact characters of Mitchell and Cameron as well as them adopting a child. Since, (at the time the show was written and filmed) in Chile legislation prohibits same sex couples from adopting children and "gay marriage is illegal" (Fuente, 2014). The Catholic "clergy tends to be less opposed to anti-discrimination statutes than the evangelical clergy" which tells us why they decided to keep the characters in the show and who they represent (the gay's) but not exactly everything they do (Brocchetto, 2017). Instead, what the writers did for the show was that before Gustavo (Mitchell) became a homosexual he had a "brief fling with a woman, who became pregnant" and so he along with his partner Fernando (Cameron) would take care of the child while the "mother goes on an extended trip" (Fuente, 2014). Then there is the character of Gloria "loud, emotional, and voluptuous," which is common in Latin America so instead they made Sara (Gloria's counterpart) a woman of a "lower social class" (Fuente, 2014). Originally, the script for Sara had been written to make her young attractive woman of Arabic descent.

Why should we compare the two versions of *Modern Family*; the United States versus Chile? Both *Modern Family* and *Familia Moderna* shows us "self giving love" that provides "clear testimony to the fact that the same qualities that make a family truly" religious and also "makes it truly human" (Kelly, 2014). We see this through the self-giving love of Jay and Manny, and Pepe who accepts the fact of having a new stepson Chito and welcomes him into the family. As well as Jay and Pepe accepting that their sons Mitchell and Gustavo are gay. Even though both shows have the same name "*Modern Family*" translated "*Familia Moderna*" it does not necessarily mean that they are exactly alike. We see this through the change in characters personalities in *Familia Moderna* such as Juan (Phil's counterpart) acting a bit like a machista and ordering his wife Paula (Claire's counterpart) on how to clean up while Chito (Manny's counterpart) being more of a flirt and joker. Just like the pilot episode both countries are very different from its television media, to its people, and their views, yet it is through this episode that it presents the perfect example between the two of a cross-cultural analysis. Comparing both versions of the pilot we are able to see how they differ between cultural context, the use of language, and customs, whether those are American or Chilean. We also get a better understanding of the format and tone of the episode. In *Familia Moderna*, we see Laura (Haley's counterpart) say "pololo," a Chilean term for "boyfriend," and Chito (Manny's counterpart) playing soccer, a huge sport in Chile. While Sara (Gloria's counterpart) at the soccer game calls the girl in the stands a "cabra" (goat) and that she does not want this "skinny little Russian girl to make her son suffer," which is something typical for Latina mothers who are overprotective to say. By Chile being able to adapt the original version of *Modern Family* it gives them the liberty and opportunity to create a new type of show and personalities for the characters.

The United States' media system is one of the most complex in the world with its media ownership "increasingly concentrated" (Gomez, 2016). It's comprised of the five national English-language broadcasting networks CBS, NBC, ABC, FOX, and CW and five global media giants Comcast/NBCUniversal; Disney/ABC; News Corp/Fox; National Amusements (Viacom, CBS) and Time Warner Inc. These companies

“make up an important amount of the U.S. audiovisual content” and it controls “the historic U.S. audiovisual catalogs” (Gomez, 2016). The role the media plays is important in “educating and entertaining” its viewers (Velliotis, 2009). Through the Federal Communications Commission (FCC), broadcast rules have been enacted in order to maintain “U.S. media policy competition, localism, and diversity of voices” (Velliotis, 2009). It is the U.S. “primary authority for communications law, regulation and technological innovation” (FCC What We Do, 2017). These include restrictions on the “foreign ownership of broadcast stations, limitations on national broadcast television station ownership, and limits on local broadcast television stations ownership” (Gomez, 2016). Depending on the city and the market it has the size of the television station will vary. Keeping in mind a single company can only own two television stations “as long as one of the stations is not among the four highest-ranked stations in the market” (Gomez, 2016). “The influx and proliferation of formats and the reality television boom at the turn of the millennium was a disruptive innovation in networks and cable television programming” that has led to the creation of new programs (Torre, 2017).

Chile’s media is “culminating in a privatized, commercial system centered on television” (Bresnahan, 2003). Before the coup in 1973 its television media was under the political control of the military government, which censored content. Since then the newly democratic country has established itself as a “transnational communication conglomerate” with two main cable providers, “Metropolis Intercom and VTR,” controlling “95% of the national cable market in the country, making it Chile’s most concentrated medium” (Bresnahan, 2003). Chile has 6 TV Networks (with national coverage), which include “Canal 13, Televisión Nacional de Chile (National Television of Chile or TVN), ChileVision, MEGA, Red TV, and TV Chile” (Press, 2010). Each network has a list of the different types of programming it has whether that is “general interest, health, interviews, news, news talk, politics, entertainment, science, or sports” (Press, 2010). Religion also plays a role with Roman Catholic accounting for “66.7%” of the Chilean population” (“The World Factbook,” 2017).

Its conservative views have reflected onto television networks MEGA and the Catholic channel (UCTV) which boycotted the “Ministry of Health campaigns for AIDS prevention because they disagree with the use of condoms” (Noam & Godoy, 2016). Due to certain laws in the country “ownership concentration in this sector has been prevented by law” allowing a broadcaster to only “operate one television channel in the same geographic area” (Noam & Godoy, 2016). Meanwhile, the Consejo Nacional de Televisión de Chile or CNTV (National Television Council) focuses on ensuring the “proper functioning of television through institutional policies that tend to guide, stimulate and regulate the activity of the actors involved in television” and with the “technological and socio-cultural changes, in a context of increasing internationalization” (Acerra del Consejo Nacional de Televisión, 2020). Those laws are drawn from Chile’s Subsecretaría de Telecomunicaciones or SUBTEL which is an “agency under the Ministry of Transport and Telecommunications” who’s main function is to “propose national policies on telecommunications” (SUBTEL, 2018). This agency makes certain that these “public and private companies are in accordance with government guidelines such as compliance with the laws, regulations and standards” (SUBTEL, 2018).

Methodology

In a country where the media is highly centralized and still conservative views dominate the television media, the type of television programs being broadcasted has changed. Through which laws have been enacted to limit its control. This not only concerns society but also influences the way they view certain things. Aside from examining Chile’s media and the differences between Chile’s media ownership, production, and media concentration with that of the United States, this study will conduct a qualitative content analysis on the television program *Modern Family*’s pilot episodes for both the United States and Chile.

The present study compared two television episodes. It is centered on the textual analysis methodology and the cultural proximity theory. The textual analysis methodology specifically focused on the qualitative,

which it describes the “content, structure, and functions of the messages contained in texts” (Frey & Kreps, 1999). It is also important to consider the types of texts that are being analyzed; this will allow us to better understand them. This is seen through the images of the (families and spouses), the use of dialect (English/Spanish), and issues being dealt with (common themes) found in the pilot episode for *Modern Family* and *Familia Moderna*.

For the U.S. version of “*Modern Family*” we see through the use of images and roles how each couple and spouse are different. Jay is a laid back, “easygoing dad” while Gloria is loud, independent, and fearless; Claire is a “psycho control freak” while Phil is a goofy, clumsy, “tech-savvy,” “cool dad” (so he thinks); then we have Mitchell who is “buttoned up” whereas Cameron is more of a housewife (Hampp, 2011). While in Chile’s “*Familia Moderna*” we see the characters’ personalities and appearance relatively the same with the exception of Juan (Phil’s counterpart) who is a goofball but also machista. There is also the use of dialect going from English to Spanish and vice versa. In Gloria’s case having an accent and yelling at the soccer game in English then saying “a la derecha” (to the right) in Spanish. In “*Familia Moderna*,” Paula (Claire’s counterpart) says “okay” instead of saying “esta bien.” The issues that are being dealt with have common themes in the pilot and how they learn something new in every episode. A new lesson. In the pilot, Jay realizes that even though the family is from different worlds (whether they are gay, from a different culture, ethnicity, or the way they were raised), they somehow fit together and that love is what binds them through fair or stormy weather. In Chile’s version of *Modern Family*, we see the use of images and roles, which differentiates each of the couples and spouses. Pepe, begins by thanking each one of his family members for being so loving, grateful, marvelous, and most importantly he accepts them all as his family.

Using both the episodes, the present study centers on the cultural proximity theory, which explains, “most television programs in most genres will be locally produced and adapted rather than imported” (La Pastina & Straubhaar, 2005). That being said, “television production is growing within Latin America and other regions of the world at both the national and regional levels” (Elasmár, 2014). In many cases, the difference between the two episodes depends on the country, its society or culture, and its type of media ownership. Therefore, this study will use cultural proximity theory as its basis by identifying cultural elements from the language, “dress, ethnic types, gestures, body language, definitions of humor, ideas about story pacing, music traditions, religion” within the pilot episode’s content, and the positive or negative images or scenes that are found within the episodes (La Pastina & Straubhaar, 2005).

Justifications

Based on the literature review, it can be noted there was a greater amount of sources available for the U.S. version of *Modern Family*; this meant the original pilot of *Modern Family* had far more articles to go through and to collect information from. However, for Chile I found myself quite often than not lacking information. This is likely because a majority of the articles were not available to me here in the states. Another important factor was the language barrier with the articles being in Spanish. Perhaps the biggest hindrance to my studies was the inconsistency in information regarding the network acquisitions of *Familia Moderna*. I hypothesized that the lack of articles and information for Chile’s version of *Familia Moderna* is a direct correlation with the consistent network changes in terms of acquisitions, programs the network produced and aired, the withholding of *Familia Moderna* and the significant gap between when the show was filmed and aired. This made it challenging to understand why, the show even though it was fully filmed and ready to air was instead put on hold.

By studying the pilot episode for *Modern Family* (U.S.) and its adaptation *Familia Moderna* (Chile). We are able to see how they differ between cultural context, the use of language and customs whether those are American or Chilean. It’s important to emphasize this and how television programs are a reflection of the networks that create them, as well as the type of media systems within the country. The need for an analysis on the television media between the U.S. and Chile and the

television show *Modern Family* along with its adaptation is an indication of the effects of television show adaptations. How these adaptations either will be successful and a hit or unsuccessful and a bust.

Findings

A side-by-side comparison for both “*Modern Family*” and its adaptation “*Familia Moderna*” pilot episode was done. It can be noted that both story lines are kept for the most part the similar with the exception of a couple changes in the plot, characters, transitions, and language here and there. Within the pilot episode each character, along with their significant other, is interviewed in their home after the events have already occurred yet there is a differences between the U.S. version and Chile version of the character interviews. In the U.S. pilot, we see all the interviews being done inside each of the families homes (Jay’s, Claire’s, and Mitchell’s) where they share a couch. Yet, at Mitchell and Cameron’s home interview they do not share a couch but instead sit in separate chairs. While, in the Chilean version all the interviews are held outside each of the families homes (Pepe’s, Paula’s, and Gustavo’s) on a couch in the backyard.

By the camera allowing us to enter the household, we are able to get a sense of what the characters are like (their personalities) as well as witness some of the changes in their lives. Such as Jay and Gloria [the newly weds] who’s home is now roaming with bright and vibrant colors, a clear indication of Gloria’s touch. Claire and Phil’s home filled with portraits of their children. Then, Mitchell and Cameron’s over the top nursery for their daughter, an obvious design of Cameron’s flamboyant personality. While, in the Chilean version we do not get a glimpse of Pepe’s house just simply the exterior. However, in Paula and Juan’s house we do see pictures of their children in the house. Yet, in Gustavo and Fernando’s house we only see the living room and kitchen.

We also see a difference in pilots and how much technology has changed since the original U.S. one aired in 2009 compared to the Chilean one in 2013. Phil is distracted playing a game on his phone while Haley is texting on her sidekick. Whereas, Juan is playing a game on his iPad and Laura is texting (WhatsApp) on her touch screen phone. At the soccer game Manny misses the play by being distracted and waving at a girl while, Chito makes the goal and dedicates a kiss to the girl in the stands. When a younger man comes over and introduces himself to Gloria then says, “oh this must be your dad.” Jay corrects him and says he’s her husband and he can not get up off the chair he’s sitting on. In Pepe’s case the same thing happens only that when he corrects him by saying he’s Sara’s husband he actually gets up off the chair. In the Chilean pilot we find out how Pepe and Sara met at a car show where Pepe imported car parts and Sara was dancing. Pepe took one look at Sara and was instantly hypnotized, whereas in the original pilot we know nothing of how Jay and Gloria met.

Instead of Mitchell and Cameron bringing back Lily from Vietnam on the plane, their counterparts Gustavo and Fernando welcome Antonia, Gustavo’s biological daughter (with heat of the moment hook up Teresa), to their home. The characters also tell us how they met; Gustavo was taking a theater class in college and Fernando was his professor. In another scene, Luke accidentally shoots Alex with a small BB gun, so as punishment Phil has to shoot Luke. The family then looks at the calendar, decides what time best works to shoot Luke. Phil in the process shoots Luke, Dylan (Haley’s boyfriend), and himself. While in the Chilean version they do not converse about a time to shoot Luca and instead Juan shoots, Luca, Gato (Laura’s boyfriend), Paula, and himself. Another thing is that the gun is relatively bigger compared to the BB gun in the original pilot.

When Mitchell tells the family & Jay that he adopted a baby girl, everyone becomes accepting and even Jay realizes that we are all still trying to figure out life. Pepe on the other hand tells Gustavo what is he going to tell the little girl? He also tells Gustavo that he is glad that we all make mistakes but he can fix this one by getting back together with Teresa and straightening up once and for all. Gustavo then tells Pepe that what he says is very ugly and what he is asking him to do would be the equivalent of him leaving Sara for someone younger. He then comes to terms with this and realizes that this is his family.

There were some limitations to this study. The *Familia Moderna* pilot was difficult to find considering a Chilean company owns the rights.

When I was able to find it and analyze the pilot episode frame by frame it was not long after that they removed it. Anything pertaining to the *Familia Moderna* pilot episode from pictures, to character information could not even be found on the official network website. The number of sources were limited in Chile especially with the huge gap in between filming a change in television network. There was a language barrier with certain words pertaining specially to Chile or “Chileanized” therefore, making it difficult to understand what it is that the characters were referring to during certain scenes.

When researching, it constantly led to dead ends. There was no information about how much the television network acquired the rights for *Familia Moderna*, nor the viewership data such as ratings for the pilot episode when it aired. The information I was able to gather often lacked substance about the pilot episode and the general public’s opinions about the adaptation of *Modern Family* in Chile. The few opinions I was able to find mentioned that they “tried to hard” to make it appealing to Chilean society. Others said that they preferred the original *Modern Family*.

Conclusion and Discussion

The television show *Modern Family* though it is modern in the sense of the era it was produced in along with characters, the techniques used for filming, the overall outlook but the representation of it tells us otherwise. In other words, it may have a “modern family” dynamic but it also has a traditional white upper class family with “committed couples, good jobs, stay at home moms/parents, children, and houses with (literal) white picket fence” (Sander, 2014). However, what you see on *Modern Family* is not your typical American family setting. First off the family is predominately white with the exception of three characters. That being said not all families in America are white; some might be Hispanic, Black, or Asian. Next, how is it possible that the Pritchett family can afford a home like that especially in Los Angeles? Taking into consideration just how expensive the real estate market is in California and that even an upper class family might not be able to afford it. Also, how are people able to relate to the show and their every day lives? They may not live in an expensive house or have the ideal family who communicates perfectly, but it’s the idea that everyone’s family is a bit crazy and some of the characters traits we relate to on a personal level and very day life.

Throughout this analysis I was able to notice how successful the two shows were in each country. In the U.S. the show was a huge success due to its appeal to the U.S. society and culture. From its traditional family values, themes, relatable characters, how they communicated, and the type of environment that the show was presented in. Here in the U.S., we live in a country where people (some not all) now are more accepting and open minded to remarrying, interracial couples, gay couples, and adoption. This may not be everyone but it certainly is the norm now. *Modern Family* “helped American viewers gain a better understanding of gay couples” (Lloyd, 2015). We see Mitchell and Cameron, a homosexual couple, most importantly as parents who care and are concerned for their adopted daughter Lily. They feel as though people look at them differently for being gay and raising a daughter together, yet had it not been for them, she would have grown up in an orphanage. It shows society that “love knows no gender or race” and this gay couple may not be so different after all.

Whereas in Chile, the television media is a clear reflection of the country being conservative which is why the show was not as successful here and ended after merely two seasons. The Chilean adaptation of *Modern Family* had to be rewritten and adapted so that it would be acceptable for Chilean society, what it considered a “modern family” to be, and how they could relate to these characters and themes. They not only had to make it relatable to the traditional Chilean family but also to the small community of Chilean gays. They simply adapted those fictional characters that best represent its [Chilean] society as a whole or to a certain extent (Chile’s gay population). The pilot taught Chilean viewers how to approach their children being gay and how they should come to terms with it.

The Chilean adaptation of the show made changes in accordance to its society by keeping it safe. It would have been interesting to see Sara an American, which would have been ironic, and funny since she would still be the odd one out except this time it would be with a Chilean family. The

network allowed its viewers to leave comments on their thoughts after the airing for the pilot. Overall, the comments were more negative than positive. Ranging from complete disappointment, a good adaptation that captures Chilean reality, to the show never being as successful or good as the original. It can also be noted that MEGA has taken a chance by stepping out of its comfort zone and taking on a project like this that has a dynamic storyline and characters. This shows us that they are willing to do programs like this that go against the country's typical media standard and religion.

Meanwhile, the U.S. media had already begun breaking barriers both in television program and film style. The producer and director for *Familia Moderna* hoped the show could be relatable across Latin America since it was in Spanish. However, this could not be possible since it failed to regard and recognize the notable differences throughout the Latin America countries (Ecuador, Colombia, Peru, Bolivia, Brazil, Paraguay, Argentina), and the dialect, media, and culture in the show. It was also hard to understand what they were saying or talking about since they had a heavy Chilean accent. That even if you speak Spanish it is still difficult to comprehend what is being said considering words are Chileanized.

"Family is family. Whether it is the one you start out with, the one you end up with, or the family you gain along the way" (*Modern Family*, 2010). The show's success is a clear reflection of its awards, season's renewals, and future adaptations in other countries. The findings of this study on *Modern Family* have set the foundation for a broader study on how television media, its media ownership, concentration, and most importantly the type of country and the society it has [whether that be conservative or not] which affects what is being written, produced, and televised.

References

- Acerra del Consejo Nacional de Televisión. (n.d.). Retrieved February 20, 2020, from <https://www.cntv.cl/acerra-de-cntv>
- Allen Jr., J. R. (2012). Estate Planning for the Modern Family. *Journal Of Financial Service Professionals*, 66(5), 40-46.
- Beacom, N. (2016, July 5). Why I Can Relate To The Show "Modern Family". Retrieved December 13, 2019, from <https://www.theodysseyonline.com/why-can-relate-the-show-modern-family>
- Bresnahan, R. (2003). The Media and the Neoliberal Transition in Chile. *Latin American Perspectives*, 30(6), 39-68. doi:10.1177/0095399703256257
- Brocchetto, M. (2017, March 03). Being gay in Latin America: Legal but deadly. Retrieved February 06, 2020, from <http://www.cnn.com/2017/02/26/americas/lgbt-rights-in-the-americas/index.html>
- Burns, A. (2014, August 27). Why 'Modern Family' — The Most Formulaic Show On TV — Is An Emmys Favorite. Retrieved February 05, 2020, from <http://uproxx.com/tv/why-modern-family-the-most-formulaic-show-on-tv-is-emmys-favorite/>
- Castro, J. (2015, December 07). Las críticas que surgieron ante el debut de "Familia Moderna". December 13, 2019, from <http://www.fotech.cl/las-criticas-que-surgieron-ante-el-debut-de-familia-moderna/2015/12/04/>
- Elasmar, M. G. (2014). *The Impact of International Television A Paradigm Shift*. FCC What We Do. (2017, July 10). Retrieved February 20, 2020, from <https://www.fcc.gov/about-fcc/what-we-do>
- Feiler, B. (2011, January 22). What 'Modern Family' Says About Modern Families. Retrieved December 13, 2019, from <http://www.nytimes.com/2011/01/23/fashion/23THISLIFE.html>
- Frey, L. R., Botan, C. H., & Kreps, G. L. (1999). *Investigating Communication: an Introduction to Research Methods* [2nd Edition]. Pearson. Retrieved December 11, 2019, from http://mason.gmu.edu/~afinn/html/teaching/courses/f03_comm250/fbk_chapters/09.pdf
- Fuente, A. M. (2014, June 13). Chile's Version of 'Modern Family' Facing Unique Set of Obstacles. Retrieved March 13, 2020, from <http://variety.com/2014/tv/global/chiles-version-of-modern-family-facing-unique-set-of-obstacles-1201217834/>
- Gomez, R. (2016). Latino Television in the United States and Latin America: Addressing Networks, Dynamics, and Alliances. *International Journal Of Communication (Online)*, 2811.
- Hamp, A. (2011, April 18). Why Viewers and Marketers Are Loving 'Modern Family'. *AdAge*. Retrieved March 13, 2020, from <http://adage.com/article/media/viewers-marketers-loving-modern-family/227027/>
- Kelly, C. (2014). The Anonymous Theology of Modern Family. *Journal Of Religion And Popular Culture*, (3), 338.
- La Pastina, A. C., & Straubhaar, J. D. (2005). MULTIPLE PROXIMITIES BETWEEN TELEVISION GENRES AND AUDIENCES The Schism between Telenovelas' Global Distribution and Local Consumption. *GAZETTE: THE INTERNATIONAL JOURNAL FOR COMMUNICATION STUDIES*, 67(3), 271-288. Retrieved from https://moody.utexas.edu/sites/default/files/straubhaar_4.pdf
- Levitan, S., & Lloyd, C. (Writers), & Winer, J. (Director). (2009, September 23). Pilot [Television series episode]. In *Modern Family*. Los Angeles, CA: ABC.
- Lloyd, C. (2015). 'Modern Family' enables change by first serving comedy. *Variety*, (15), 96.
- Lowry, B. (2009, September 20). Modern Family. Retrieved February 02, 2017, from <http://variety.com/2009/tv/reviews/modern-family-1200476044/>
- Lynch, J. (2016, September 14). These are the 10 most award-winning TV shows of all time. Retrieved February 05, 2019, from <http://www.businessinsider.com/tv-shows-most-emmys-2016-9/#10-modern-family--22-wins-and-77-nominations-1>
- Megamedia Communications. (n.d.). Retrieved February 20, 2020, from <http://www.bethia.cl/english/#mega>
- McNutt, M. (2009, September 23). Series Premiere: Modern Family – "Pilot". Retrieved February 04, 2020, from <https://cultural-learnings.com/2009/09/23/series-premiere-modern-family-pilot/>
- Modern Family. (2010, January 01). Retrieved March 13, 2020, from <https://www.emmys.com/shows/modern-family>
- Noam, E. M., & Godoy E., S. (2016). Media Ownership and Concentration in Chile. *Who Owns the Worlds Media? Media Concentration and Ownership around the world*, Ch 21, 641-673. doi:10.1093/acprof:oso/9780199987238.003.0001
- Plant, I., & De la Maza, M. (2016, June 1). Grupo Discovery adquiere el 27,5% de Mega en cerca de \$ 40 mil millones. Retrieved February 05, 2020, from <http://www.latercera.com/noticia/grupo-discovery-adquiere-el-275-de-mega-en-cerca-de-40-mil-millones/>
- Press, W. T. (2010). *Chile Media, Internet & Telecommunications Complete Profile : This All-Inclusive Profile Includes All Three of Our Communications Reports*. Petaluma : World Trade Press, 2010.
- Rougier, D. (Director), & Gijón, R., Badilla, F., & Croxatto, L. (Writers). (2015, December 3). Pilot [Television series episode]. In *Familia Moderna*. Santiago , Chile: MEGA.
- Sander, J. (2014). New Style in Sitcom : exploring genre terms of contemporary American comedy TV series through their utilization of documentary style.
- S.A.P., M. (2018, May 25). Director de "Familia Moderna" y el reestreno de la serie en TV: "Es más contingente ahora que hace cuatro años". Retrieved January 26, 2020, from <https://www.emol.com/noticias/Espectaculos/2018/05/25/907221/Director-de-Familia-Moderna-se-refiere-al-reestreno-de-la-serie-en-TV-abierta-Es-mas-contingente-ahora-que-hace-cuatro-anos.html>
- Sideman, R. (2009, September 24). Wednesday's Broadcasts Finals: Modern Family down a tenth, Cougar Town up a tenth with adults 18-49. Retrieved November 13, 2019, from <https://web.archive.org/web/20090928072206/http://tvbythenumbers.com/2009/09/24/wednesday-broadcast-finals-modern-family-down-a-tenth-cougar-town-up-a-tenth-with-adults-18-49/28330>
- Stevenson, A., & Lindberg, C. A. (2010). *The New Oxford American Dictionary* (3rd ed.). New York: Oxford University Press.
- Stracke, K., & Neacsu, N. A. (2016, April 28). Stalking in Los Angeles: Houses from Modern Family. Retrieved December 06, 2019, from <http://brandsandfilms.com/2013/10/stalking-in-los-angeles-houses-from-modern-family/>
- SUBTEL Quien Somos? (2018, June 23). Retrieved February 20, 2020, from <https://www.subtel.gob.cl/quienes-somos/>
- The World Factbook: CHILE. (2017, November 06). Retrieved November 13, 2019, from <https://www.cia.gov/library/publications/the-world-factbook/geos/ci.html>
- Torre, P. (2017). Television formats and the United States: New developments in production and distribution. *International Journal Of Digital Television*, 8(1), 117-141. doi:10.1386/jdtv.8.1.117_1
- Ulloa, G. (2013, April 22). Así luce el elenco de la versión chilena de "Modern Family". Retrieved December 04, 2019, from <http://www.biobiochile.cl/noticias/2013/04/22/asi-luce-el-elenco-de-la-version-chilena-de-modern-family.shtml>
- Velliotis, H. F. (2009). *Media ownership*. New York : Nova Science, ©2009.