

## Constructing an Alternative Modernity: Global Continuities and Local Resistance in Public Argentine Broadcasting during the *Kirchner Years*

During Cristina Fernández de Kirchner's presidency (2007-2015), a widespread discourse emerged that Argentina existed as a country in isolation from the rest of the world, with journalists and intellectuals indicting the country for being removed from global flows of capital, productive and infrastructural models, and strategic diplomatic alliances. The widely disseminated argument, however, dismissed the fact that the Argentine government had in fact built partnerships, albeit with nations of the Global South (especially Brazil, Venezuela, China, and Russia), instead of the traditional Western industrialized centers. Furthermore, these allegations were underscored by the belief that economic and social development can only be achieved in partnerships with the North.

Contrary to these claims, Argentine commercial television had already found its footing in the global market of format export, production and management services. In addition, the publicly-funded Argentine television of the *Kirchner years* – an emblematic project of the government and the focus of this paper – demonstrated a continuity with other global TV systems. While the ethos of the content can be seen as a continuation of non-Western television experiences such as those in Revolutionary Cuba or Socialist Europe, genres, industrial practices and infrastructure reveal similarities with trends in the industrialized North. At the same time, certain popular themes, icons, and national concerns express the local specificities of this television industry and its resistance to global capital and neoliberal hegemony. Through the lens of Dilip Gaonkar's concept of *alternative modernity*, I suggest that given these various transnational influences that inform this public television venture, and Argentina's own specificities, the content broadcasted during the *Kirchner years* visualized the same period's hybridity, with pressure put on Argentina's socio-economic and cultural progress."

### Bio

Joaquin Serpe is a Film and Moving Image Studies PhD student at Concordia University, Montreal. An Audiovisual Designer from the University of Buenos Aires, Joaquin worked in the Argentine public television industry as a sound designer before starting his graduate studies in Canada. For his doctoral project, he is looking at the state-funded televisual content produced by Networks Canal Encuentro and Pakapaka. His research interests include the political economies of media industries, labor practices in cinema and television, and contemporary Latin American and Eastern European cinema.