

Does Watching Women Work, Work?

The Effect of Entertainment Media on Female Labor Outcomes*

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Abstract

This paper provides causal evidence that entertainment media can be a powerful tool for closing gender gaps. To quantify the content of these influential narratives, I first develop a novel Female Empowerment Index (FEI) using generative AI. I apply this measure to the culturally significant context of Latin American telenovelas and exploit an instrumental variable strategy in Mexico based on TV signal strength to identify a causal effect. I find that exposure during adolescence to narratives with a higher FEI score significantly boosts women's subsequent labor force participation. The effect is meaningful: exposure to one additional high-FEI telenovela increases participation by 0.7 percentage points, a 2% increase relative to the sample's average participation rate. The study's key insight, however, is that how these stories are told is paramount. The positive effect on closing the gender gap is driven exclusively by portrayals of women in non-traditional careers and narratives that frame empowerment with joy and anger. The findings establish mass media is a potential engine for gender parity.

JEL Clasification: D91, J16, J22, L82, Z13

Keywords: Media, Gender Gap, Social Norms, Latin America, Mass Media, Generative AI, Telenovelas

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1 Introduction

Over the past century, women have made remarkable progress in closing labor market gender gaps. Yet, a small but persistent gap in wages and participation remains. To explain this stubborn gap, a growing body of economic research highlights the powerful role of culture and gender norms as part of the puzzle (Bertrand, 2020; Olivetti, Pan and Petrongolo, 2024). At its core, culture is transmitted through shared narratives that shape beliefs and expectations, whether through direct experiences within one's community or exposure to new ideas. A particularly influential vehicle for shaping these shared narratives on a mass scale is entertainment media, yet its role as a conduit for gender norms has received less attention from economists. Unlike traditional media, entertainment primarily seeks to engage audiences by creating an emotional connection. Through this process, it can be influential in defining women's roles in society, thereby affecting their labor market outcomes.

This study investigates the cultural power of these narratives and asks: how does exposure to empowerment narratives affect women's labor force participation? As seen in the evolution of Disney princesses, narratives have shifted toward empowerment. Telenovelas—melodramatic television shows produced and broadcast in Latin America—provide a natural case to study similar dynamics. These television shows occupy a central role in Latin American culture, making them a particularly relevant context for studying the impact of media exposure on economic outcomes (Lopez, 2002; Pastina, Rego and Straubhaar, 2003; Antezana *et al.*, 2022).

This paper develops a novel measure of female empowerment in telenovelas, constructed from a new dataset of approximately 2,000 shows aired in Mexico, Brazil, and Chile from 1960 to 2024. The dataset compiles key metadata for each telenovela—such as airtime, broadcast dates, episode count, and genre—along with detailed plot synopses. To quantify empowerment, I apply a generative AI model to these synopses. The model evaluates each plot against a modified version of the Bechdel-Wallace test (Appel and Gnambs, 2023), which I augment with two questions concerning the employment status of female characters. To ensure reliability, I validated the model's performance against my own categorization and found a strong fit across the FEI distribution and high accuracy on individual questions.

I begin by documenting a strong positive correlation between telenovela exposure during adolescence, a critical period for the formation of gender norms, and women's later-life labor market outcomes across several census waves in Latin America (Gerbner *et al.*, 2002; Ellemers, 2018). Because individual viewership is unobserved, the estimates show an intent-to-treat (ITT) effect: the impact of having access to telenovela content during one's teenage years regardless of actual viewing. This exercise, however, suffers from potential reverse causality. Countries with more progressive gender attitudes might simply demand and produce more telenovelas featuring empowered female characters. To establish a causal link, my empirical strategy focuses on Mexico, where granular data allows for an instrumental variable strategy that leverages geographic variation in television signal reception. These telenovelas have historically been broadcast over free-to-access radio waves. Due to the physical properties of these waves, individuals living far from a broadcasting tower are less likely to receive a clear signal, creating natural variation in media exposure for a given network of broadcasting towers. However, any changes in the network introduced could threaten the exclusion restriction, as it can capture broader development trends. To account for this, I introduce spatial \times time fixed effects and show that the instrument is uncorrelated with the penetration of public services, which serve as proxies for housing infrastructure development.

To implement my empirical strategy, I combine three datasets: (i) individual-level labor market microdata from the Bank of Mexico (2010–2020); (ii) a panel of telenovela broadcasts with their geographic coverage over time; and (iii) predicted television signal loss maps as an instrument. I find that women exposed to higher levels of FEI during their teenage years are more likely to participate

in the labor force as adults. Specifically, an additional telenovela with an FEI score of 5 increases the labor participation probability by 0.7 percentage points (comparable to a 2% effect size), based on region and cohort fixed effects and an instrumental variable approach.¹ Younger women are more affected by telenovela exposure, with the effect being stronger for women aged 25 to 35 compared to those aged 36-60. Across different education attainment groups, exposure to FEI during teenage years is most pronounced in those with at most an elementary or high school degree. In addition, I find a negligible effect on women with a university degree, suggesting that more informed individuals might be less influenced by media portrayals. Within individuals with children and without children, I find similar effect sizes. Beyond labor force participation, I find that FEI exposure has limited impact on other labor market outcomes, but affects family and educational choices. However, there are negligible effects on wages or the likelihood of entering male-dominated occupations and industries. I also find that exposure to FEI during teenage years increases the number of years of education completed, as well as the likelihood of finishing a university degree. Lastly, my estimates suggest that increased exposure to FEI decreases fertility with limited impact on the likelihood of cohabitation, marriage, and motherhood.

The results reveal that the way female empowerment is portrayed is more important than its mere presence. Emotional context, for instance, appears to be a key channel. Portrayals of empowerment tinged with joy or anger act as a powerful motivator, strongly boosting female labor market participation. In contrast, stories where empowerment is linked to sadness or fear seem to serve as a cautionary tale, correlating with a lower probability of participation. This same nuance extends to the character's profession. Seeing women thrive in non-traditional female careers (e.g., doctor or lawyer) predicts a higher likelihood of viewers entering male-dominated fields themselves. Yet, when empowerment is shown within traditional female jobs (e.g., nurse or teacher), the effect on career choice disappears or even reverses.

This paper provides causal evidence that entertainment media is not merely a reflection of culture, but an active ingredient in its formation. The findings demonstrate that the narratives embedded in popular telenovelas translate into tangible changes in women's economic lives, showing that changing gender norms is not just about changing laws and policies, but about changing the stories we tell.

Literature Review This work contributes to the literature that analyzes the role of media in shaping individuals' social attitudes and behavior. Mass media (e.g., news, entertainment, and social media) play a central role in shaping economic perceptions (Soroka, 2014). Pioneering studies have focused on media bias in newspapers and radio and its impact on political outcomes (Besley and Burgess, 2002; Strömberg, 2004; Arceneaux and Johnson, 2013; Drago, Nannicini and Sobbrio, 2014; Gentzkow, Shapiro and Stone, 2015; Martin and Yurukoglu, 2017; Ash and Hansen, 2023). Recently, researchers have explored the effects of television news on various social and political behaviors, such as voter turnout and teenage education outcomes (Gentzkow, 2006; Gentzkow and Shapiro, 2008).

In contrast to traditional media, entertainment media offers a fictionalized but emotionally engaging representation of social reality. Entertainment media can influence political attitudes by immersing viewers in these fictional worlds and creating emotional connections that shape beliefs and opinions (Green, Brock and Kaufman, 2004; Holbrook and Hill, 2005; Morgan and Shanahan, 2010). Economists have shown the effects of entertainment media on the acceptance of domestic violence (Jensen and Oster, 2009), teenage pregnancy (Kearney and Levine, 2015), children's educational

¹To put the magnitude in perspective, this 0.7 percentage point increase corresponds to a 2% increase from the average female labor force participation rate in Mexico during the sample period. From another perspective, adding 4 telenovelas with a full FEI score achieves the same effect as moving from a high-sexism to a low-sexism U.S. state (Charles, Guryan and Pan, 2022).

outcomes (Kearney and Levine, 2019), poverty reduction (Ferrara, 2016), HIV attitudes (Banerjee, La Ferrara and Orozco-Olvera, 2019), and approval for domestic violence (Banerjee, Ferrara and Orozco, 2019).

Telenovelas offer a unique perspective because of their role in Latin American culture (Lopez, 2002; Green, Brock and Kaufman, 2004; Antezana *et al.*, 2022; 2023). Researchers have focused on the effects of telenovelas on demographic changes and support for minorities. For instance, La Ferrara, Chong and Duryea (2012) and Chong and La Ferrara (2009) show how the entrance of Rede Globo, which essentially introduced telenovelas to viewers in Brazil, decreased fertility and increased divorce filings, respectively. Moreover, Gulesci, Lombardi and Ramos (2024) provides evidence suggesting that exposure to characters from the LGBTIQ+ community in telenovelas reduces the support for said community in Latin American countries. This paper makes two main contributions to this strand of the literature. Unlike prior work, I go beyond measuring exposure to telenovelas, and instead analyze which content characteristics drive the effects. This study also shows positive causal long-term effects of telenovelas on female labor market participation.

The mechanisms linking media to economic behavior often overlap with the broader literature on gender norms and labor market inequality. (Bertrand, 2020) suggests that gender stereotypes play a crucial role in shaping these disparities (Fernández, Fogli and Olivetti, 2004; Alesina, Giuliano and Nunn, 2013; Olivetti, Pan and Petrongolo, 2024). For example, Fernández (2013) argues that gender norms transmitted from mothers to daughters can explain a significant portion of the rise in female labor market participation in the US after the 1950s. Another channel is the introduction of female role models. For instance, Porter and Serra (2020) finds that exposing students to female role models in economics classrooms substantially increases women's likelihood of majoring in the field. These studies underscore the importance of visible role models for changing career expectations, but most examine direct, institutional exposure (for example, in schools or politics). This paper contributes in two ways. First, it develops a new measure of gender empowerment in telenovelas and shows that this measure helps explain variation in women's labor market participation. Second, it highlights the power of indirect role models—fictional women in mass entertainment—as an underexplored but scalable mechanism for shifting gender norms and economic behavior.

Economists have primarily used language as a proxy for culture, grounded in a theory of group identity (Esteban and Ray, 1994; Guiso, Sapienza and Zingales, 2006). This approach views language as a primary carrier of a group's heritage and norms, positing that languages and other cultural traits co-evolve from common ancestral roots. Consequently, the structural distance between languages can serve as a quantifiable proxy for broader, unobservable cultural divergence. This linguistic gap creates tangible economic friction, raising barriers to interaction and trust that can impede trade and migration (Duclos, Esteban and Ray, 2004; Michalopoulos, 2012; Desmet, Ortúñoz-Ortín and Wacziarg, 2017). Recent advances have turned to natural language processing and machine learning to analyze large volumes of text and media content at scale to extract cultural themes and sentiments (Michalopoulos and Xue, 2021; Apel, Blix Grimaldi and Hull, 2022; Haese, 2025; Clayton *et al.*, 2025). There are two papers in this literature that closely relate to this paper. Lippmann and Montalbo (2025) looks at short summaries of advertisements in the Nielsen Ratings Data to extract how women are represented. Michalopoulos and Rauh (2024) uses LLMs to categorize folklore tales with gender prevalence. This paper builds on previous work and uses a question-based approach to measure a dimension of gender norms: women's empowerment in relation to work. In addition, it also tests that this type of framework could be applied to other media content like telenovelas and potentially explore images, video, and other formats beyond text.

A large body of psychological and economic research supports the impressionable years hypothesis, which posits that adolescence is a critical period for value formation, with long-lasting consequences. Giuliano and Spilimbergo (2009) finds that experiencing recessions during adoles-

cence leads to more pessimistic economic beliefs and lower trust in institutions that persist into adulthood. Similarly, Malmendier and Nagel (2011) documents that macroeconomic experiences in youth shape financial risk preferences for life. The paper complements this literature by showing that entertainment media can also be a source of belief formation and have long-lasting effects on economic behavior.

2 Measuring Female Empowerment

Latin American telenovelas are popular melodramatic television shows, transmitted through open broadcast channels. They typically display complicated love stories and interpersonal conflicts, often set against a backdrop of social issues and cultural norms. They occupy a central role in Latin American culture, making them a particularly relevant context for studying the impact of media exposure on economic outcomes (Lopez, 2002; Pastina, Rego and Straubhaar, 2003; Antezana *et al.*, 2022). They are often widely viewed by all ages, with Chilean teenagers even preferring them over streaming platforms like Netflix (Antezana *et al.*, 2023). Telenovelas are primarily transmitted through broadcasting towers, reaching a wide audience across urban and rural areas over time. This makes them an ideal setting to test whether exposure to empowerment narratives affects women's economic behavior.

2.1 Telenovela Data

Data on telenovelas was collected using various online sources tailored to each country. From each source, I gathered the written synopsis, the airtime, first episode and last episode dates, the number of episodes, the broadcasting channel, and the genre of the show (e.g., comedy, drama, or melodrama). Additionally, I extracted ratings for each telenovela from the IMDb website, indicating how well-received each telenovela was by its audience. Telenovelas aired in Chile were gathered from [chilenovelas](#), a Wiki-like page, which provides comprehensive lists of most telenovelas aired in the country from 1967 to 2024. Similar information for Brazilian telenovelas was sourced from [teledramaturgia](#). For other Latin American countries, lists of telenovelas are available on Wikipedia and users' IMDb lists. These synopses should be self-contained descriptions of each telenovela's plot and themes, including most of the information needed to identify and extract characteristics of the most important characters and their interactions. Each synopsis was translated into English using OpenAI's gpt-4o-mini model, which provides good quality translation from Spanish to English and performs reasonably well translating from Portuguese to English (Sanz-Valdivieso and López-Arroyo, 2023; Törnberg, 2023).²

The data does not necessarily contain the entire population of TV shows that aired in each country. First, a telenovela in the data is "a TV series, produced locally and broadcast on a local channel for a general audience in open TV via radio waves or satellite". Following the definition, the dataset excludes documentaries, investigative miniseries, or even reality TV shows produced locally. The dataset also excludes imported telenovelas. Most imported telenovelas tend to be adapted for the local audience. The most notable example is Mexico's hit *Rebelde* (2004), which was adapted from *Rebelde Way* in Argentina aired in 2002. Other examples are Colombia's popular sensation *Yo soy Betty, la fea* (1999), which was adapted in Mexico as *La fea más bella* (2006) with less success. Second, the data may not include less popular or older telenovelas, as these shows are less likely to have dedicated fan bases or an online presence during the collection period.³

²There are other alternatives like DeepL and Google Translate that come at a higher cost. See Hidalgo-Ternero (2020) for a discussion on the Spanish to English translation of these two alternatives.

³An alternative approach to collecting these data would be to use digitized TV guides from each country. For example, a comprehensive database is publicly available through the *Television Factbook* for the U.S. However, to my knowledge, no similar digitization efforts exist for the LATAM region.

Table 1: Telenovela Data Description

	mean	sd	min	max
Drama (%)	34.39			
Air time	16:38	07:09	10:00	23:15
N of episodes	129	76	1	1018
Synopsis word count	1719	1681	17	20784
IMDB Rating	6.95	1.12	1.80	9.40

Notes: This table provides descriptive statistics for all collected telenovelas between 1960-present in Chile, Mexico, and Brazil. TV ratings refer to Nielsen ratings, which measure the percentage of households that, on average, tuned in to watch the show throughout its entire run. IMDb ratings represent user ratings for each telenovela, as listed on the [IMDB website](#).

A total of 1855 telenovelas were gathered for Chile, Brazil, Mexico, Colombia, Panama, and Argentina, with around 90% concentrated in Chile, Brazil, and Mexico.⁴ Table 1 shows some descriptive statistics for all the telenovelas in my sample. Around 35% of telenovelas are dramas or melodramas, 20% are comedies, and the rest are a mix of comedy and drama. On average, a telenovela airs around 16:38 in the afternoon, consists of 129 episodes, and has an IMDb user rating of around 7 out of 10. The word count for each synopsis varies significantly, with a mean of around 2,000 words, but with some telenovelas having as few as 66 words and others exceeding 10,000 words.

2.1.1 Female Empowerment Index

While exposure to TV and telenovelas may influence gender norms and labor market outcomes, it is important to consider the specific content of these shows. Not all telenovelas are the same; the type of content, particularly the presence of empowered female characters, may play a key role in shaping viewers' gender norms.

In order to systematically assess how telenovelas portray female empowerment, I introduce the Female Empowerment Index (FEI) using recent advances in generative AI models (e.g., ChatGPT, Gemini, Deepseek) on structured telenovela summaries. The synopsis of each telenovela should contain important information on whether there are important female characters in the story, their roles, how they interact with other characters, and importantly if they are employed or not. Generative AI models have shown remarkable capabilities in categorizing text into groups not present in their training data (Wang, Pang and Lin, 2023).⁵ Therefore, I can apply these tools to read through the telenovela synopsis and extract the relevant information about female characters and their degree of empowerment. Other researchers within the fields of social sciences, psychology, and economics have similarly employed them in different contexts with demonstrated reliability and even outperforming human experts in some cases (Törnberg, 2023; Rathje *et al.*, 2024; Michalopoulos and Rauh, 2024).⁶

I use Google's Gemini 2.0-flash API to identify several characteristics of female characters in telenovelas. First, I ask the model to do the Bechdel-Wallace test (Appel and Gnambs, 2023). This test was developed in 1985 by Alison Bechdel and Liz Wallace to measure the representation of female characters in films and other media. The test consists of answering three questions:

⁴Chile, Brazil, and Mexico are the primary focus of the analysis because they have the most comprehensive and accessible online databases of telenovelas. In contrast, data for other countries is more limited and less systematically available.

⁵Text generative AI models, such as OpenAI's gpts, are based on Large Language Models (LLMs) which are probabilistic models trying to predict $P(\text{word}|\text{previous word})$ and create the most likely sentences given some previous words, sentences, or prompts. For a brief overview of these models I recommend 3Blue1Brown's YouTube video "[Large Language Models explained briefly](#)", Welch Labs YouTube video [The moment I stopped understanding AI](#) and for a more detailed explanation to read Chapter 1.3 and 1.10 of (Jurafsky and Martin, 2024).

⁶For instance, Michalopoulos and Rauh (2024) utilized OpenAI's gpt-3.5-turbo to classify film synopses into those with risk-taking attitudes and those with more traditional gender roles.

Box 1: FEI prompt

You are a helpful research assistant. Read carefully the provided telenovelas summaries and identify the following:

- fem_1: if there are more than 2 female main characters in the show
- fem_2: if these female characters talk to each other
- fem_3: if these female characters talk about something other than men
- fem_4: if there is a female character with a job. Please also specify what job she has, if she does not have a job or if there are no female main characters please put 'na'.
- fem_5: if the protagonist is a female and working a job. Please also specify what job she has, if she does not have a job or there is a male protagonist please put 'na'.

Provide a confidence level where 50 (uncertain) and 100 (perfectly certain) for fem_1 to fem_7. Please show your overall reasoning step by step of the categorization.

- (Q1) Are there at least two female characters with names?
- (Q2) Do these characters talk to each other?
- (Q3) Do they talk about something other than men?

I then augment the Bechdel-Wallace test with two additional questions regarding work:

- (Q4) Does a female secondary character work?
- (Q5) Does the female protagonist work?

Box 1 shows the prompt used to measure the FEI.⁷ The model processes the instruction prompt along with the translated synopses, and outputs an answer for each question, a confidence score (ranging from 50 to 100), and a step-by-step explanation of its reasoning or chain-of-thought for each question. I repeat this exercise five times for each telenovela to ensure robustness and reliability of the results.⁸

To illustrate how these questions are designed to capture empowered female characters, I use Gabriela Suárez from *La Patrona* as an example.⁹ Gabriela is a single mother working in a male-dominated gold mine, where, in the first five minutes of episode 1, she is harassed by colleagues and immediately fights back against the abuse as shown by Figure 1. This would answer true to Q5 since the female protagonist has a job, and in fact is in a male-dominated field. In addition, this telenovela also showcases the strong and feared female antagonist, Antonia Guerra, who kills her husband to gain control over the family business. Both female characters show empowered women, in two distinct ways: Gabriela through her resilience and fight against oppression, and Antonia through her ruthless ambition and strategic manipulation. With this information, we know that there are more than 2 female characters (Q1 = true) and Antonia has a job as a business owner (Q4 = true). Gabriela then fights for control of the mine with Antonia, suggesting that they talk to each other (Q2 = true) about the mine and not men (Q3 = true).

The Female Empowerment Index (FEI) is then the sum of the most agreed answers for each question out of the five trials. For each question, if the model predicts true with over a confidence threshold δ in at least three out of five trials, the response is set to true; otherwise, it is set to false.¹⁰ For example, for Q3 in *La Patrona*, the model predicts true with confidence scores of 80, 90, 85, 70, and 95 across five trials. Since four out of five scores exceed the $\delta = 75$ threshold, the final response for Q3 is set to true. In contrast, for Q3 in *Rebelde* (2024), the model predicts true with confidence scores of 60, 80, and 55 in three trials, and false in the other two. Here, only one true prediction exceeds

⁷Note that this is a zero-shot classification prompt: the model was not specifically trained to answer these questions, nor was it provided with any example answers. The model must rely solely on its general knowledge and the instructions in the prompt.

⁸Generative AI models are stochastic by nature (Chann, 2023), meaning that the models can give you a different output from the same input prompt. Thus, I opted to produce the results 5 times and then get an agreement between the different responses.

⁹A rough English translation of *La Patrona* is *The Female Boss*.

¹⁰The threshold $\delta = 75$ was chosen as the one to minimize a combination of MSE and maximize the precision measurement with the validation sample.

Figure 1: Female Empowerment Displayed in *La Patrona*



Notes: This is a frame extracted from the first 10 minutes of episode one of the telenovela *La Patrona* (2013) showing Gabriela Suárez, the main character, fighting back against her harassers with a small pickaxe in hand.

the threshold, while the rest are either below 75 or are `false`. After filtering the `true` answers with the threshold, only one `true` remains and four responses are `false`, so the most agreed answer is set to `false`.

The telenovela *La Patrona* scored an expected FEI of 5. In contrast, the telenovela *Rebelde* (2024) scores an FEI of 0. It narrates the story of a new group of aspiring musicians with scarce resources at the Elite Way School who must contend with a secret wealthy society while pursuing their musical dreams. The group is described to have only one female character mentioned in the synopsis (Q1 = `false`), does not seem to talk to other female characters (Q2 = Q3 = `false`), and does not have a job (Q4 = `false`), and is not the protagonist (Q5 = `false`).

Figure 2 shows the average FEI time trends for Latin America from the 1960s to 2024. Telenovelas show an initial increase in FEI from the 1960s to the 1980s, followed by a steady level until the 2010s. After the 2010s, there is a marked decrease in the FEI in Latin America. The question with the biggest drop during these years was (Q1) are there more than 2 female characters mentioned in the synopsis? Where in 2010 the average answer to this question was around 90% of telenovelas with a notable drop to almost 40% in 2023. One potential explanation for this trend could be the rise of streaming platforms, which have become increasingly popular in the 2010s. In response, telenovelas may have shifted their focus to more traditional themes, such as romance and family, rather than empowerment. Another potential explanation for this trend could be the start of the #Metoo Movement in the online space, where women started to share their experiences of abuse and harassment online. The movement started in social media around 2006 on Myspace and then spread to Twitter and Facebook, with the hashtag #Metoo gaining momentum worldwide and sparking several protests in 2017. This might suggest that female empowerment in LATAM was a political topic, and producers of telenovelas might have dialed down the representation of women to avoid political associations or controversial topics.¹¹

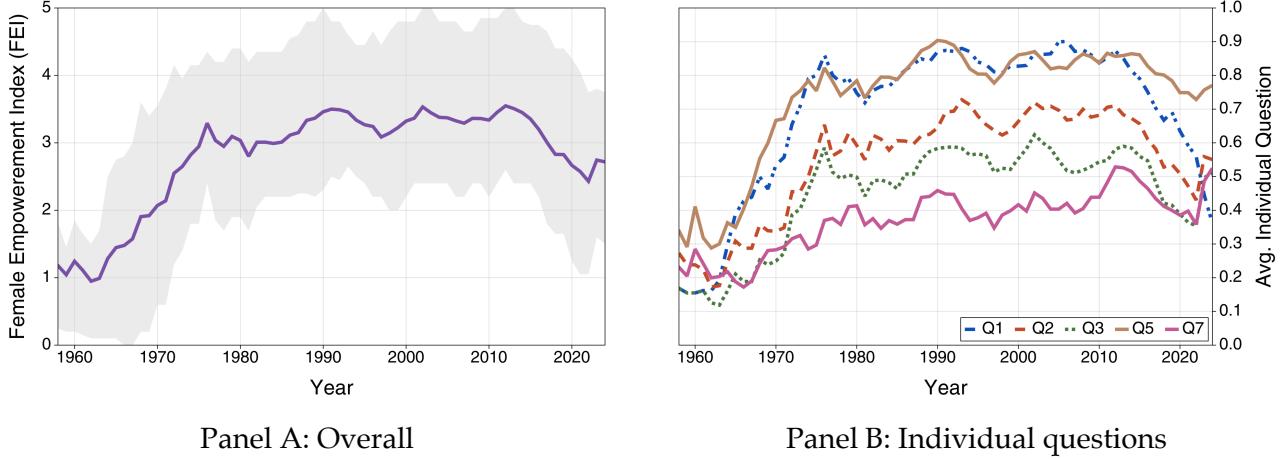
2.1.2 Model Validation

To assess the model's ability to identify FEI questions, I compared its predictions to my own manual categorization of 240 telenovelas from Chile and Brazil.¹² I chose four commonly used measures in the Machine Learning literature: precision, recall, accuracy, and f-score (Jurafsky and Martin, 2024).

¹¹This backlash reaction has some precedent in the literature. Gulesci, Lombardi and Ramos (2024) finds that exposure to LGBTQ+ characters in telenovelas decreased support for the LGBTQ+ community in Latin America.

¹²There is ongoing debate about the best benchmark for model validation. My approach uses my own contextual understanding of telenovelas and their summaries, but I do not claim to be a telenovela expert. An alternative, as in (Michalopoulos and Xue, 2021), is to ask a general audience to assess the classifications and use their consensus as a benchmark. Another option, used by (Törnberg, 2023), is to rely on expert evaluations to validate the model.

Figure 2: FEI trends in LATAM



Notes: Panel A displays the smoothed 5-year moving average FEI score of all telenovelas aired each year, while the grey bands indicate yearly interquartile range for the LATAM sample. Panel B displays the smoothed average per question of the FEI.

Let tp be the number of true positives, where a true positive happens when both the model and my categorization predict the FEI question label. In addition, let tn , fp , fn , be the true negative, false positive, and false negative respectively. As an illustration, a false positive (fp) is when the model predicts a false answer to a particular question, while I label that question as true for a single telenovela. The formal definition of each metric is presented below.

$$\text{accuracy} = \frac{tp + tn}{tp + tn + fp + fn}$$

$$\text{precision} = \frac{tp}{tp + fp}$$

$$\text{recall} = \frac{tp}{tp + fn}$$

$$F1 = 2 \times \frac{\text{precision} * \text{recall}}{\text{precision} + \text{recall}}$$

Accuracy measures the overall proportion of correct predictions, but it may be misleading if one class (FEI question or not) dominates. Precision evaluates the quality of positive predictions, indicating how many telenovelas classified as having an FEI question are correct, which is important to minimize false positives. Recall assesses the model's ability to identify all telenovelas with FEI questions, reflecting its sensitivity to true positives. The F1 score balances precision and recall, providing a single metric to evaluate the model's effectiveness, particularly when both false positives and false negatives matter or the classes are imbalanced. For this study, precision is the most relevant measure of model performance, as any false positive (misclassifying an FEI answer as true when it should be false) could bias the estimation of exposure to empowerment-themed content.

Table 2: Model Performance Validation

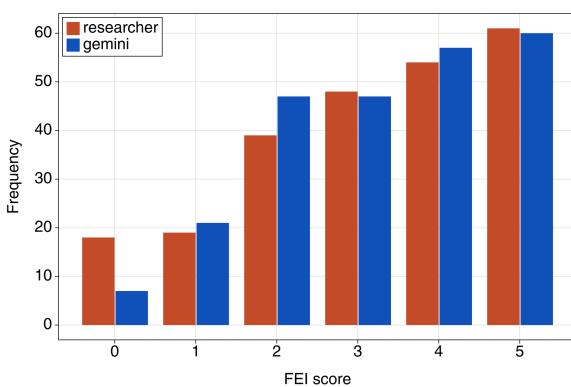
		acc.	preci.	recall	F1
Bechdel-Wallace Test					
more than 2 female chars? (Q1)		0.954	0.967	0.981	0.974
do they talk to each other? (Q2)		0.816	0.944	0.812	0.873
do they talk about something other than men? (Q3)		0.640	0.703	0.520	0.598
Working Female Character					
does any female char. work? (Q4)		0.695	0.679	0.980	0.802
does the female protagonist work? (Q5)		0.782	0.696	0.772	0.732
FEI sum					
		0.777	0.798	0.813	0.796

Notes: FEI sum refers to the average performance of all questions for each metric.

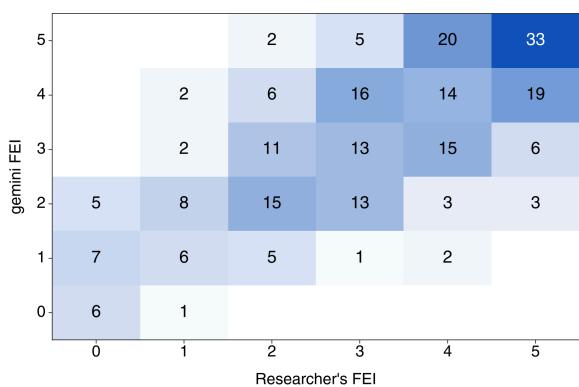
The model shows good performance across all questions. Table 2 shows the model performance per question, with an average precision of 0.80, accuracy of 0.77, recall of 0.81, and f-score of 0.80. The model performs particularly well identifying if there are more than two female characters and if they talk to each other with precision higher than .95. However, the model’s performance drops when identifying if the characters work or if they talk about something other than men. For comparison, Gonzalez (2025) shows that the best model to predict whether a telenovela contains social class conflict or not has around a 0.75 accuracy, 0.82 precision, 0.48 recall, and 0.60 f-score using the same model in a similar exercise with 239 telenovelas. Another comparison can be made with Michalopoulos and Rauh (2024), who report that the gpt-3.5-turbo model achieves an average accuracy of 0.67 when identifying characteristics (e.g., violent, submissive, intelligent, naive, etc.) of female and male characters in movies.

The correlation between the two FEI scores is approximately 0.71, indicating a strong positive relationship between the model’s predictions and my manual classifications. Panel A of Figure 3 shows that the distribution of FEI scores produced by the gemini model closely resembles that of the researcher’s manual scores. Panel B presents the contingency matrix, where each cell indicates the number of telenovelas assigned a particular FEI score by both the model and myself. Notably, the model tends to overestimate FEI scores: it classifies more telenovelas with a score of 2 than I do, and fewer with a score of 0. This suggests that while the model generally aligns well with manual classification, it is somewhat more likely to assign moderate empowerment scores.

Figure 3: Researcher’s FEI vs gemini FEI



Panel A: Distribution Difference



Panel B: Contingency Matrix

Notes: The researcher FEI score corresponds to the sum of the researcher’s manual categorization of 239 telenovelas from Chile and Brazil to the same questions the model was exposed.

2.1.3 Sources of Measurement Error

There are at least 3 sources of measurement error in the FEI. First, the FEI is not predicted perfectly: the model tends to overestimate the empowerment of female characters relative to my own manual categorization, potentially leading to upward bias in FEI assignment. This overestimation may stem from the model's tendency to provide more agreeable or socially desirable responses, a feature common to commercial generative AI models. While the `gemini` API does not record chat context, reducing some risks of context contamination, the prompt was also designed without examples to ensure the model does not anchor its responses based on prior interactions. Table XX compares `gemini`'s performance to other commercial (e.g., `gpt-4o` or `claude-3-5`) and non-commercial (e.g., `deepseek-8b` or `phi-4`) models and finds similar patterns across all models.

Second, there are substantial differences in synopsis length across telenovelas. While the average synopsis is around 2,000 words, some are under 100 words, offering only a brief plot overview and potentially omitting nuanced depictions of female empowerment. These shorter synopses are likely to focus on early episodes and may miss character development, potentially resulting in a lower FEI assignment than warranted. Two synopses exceed 10,000 words, encompassing detailed multi-season descriptions. To partially tackle this problem I removed both extremely short and long synopses from the sample. Taken together, these sources of error do not point to a consistent direction of bias. The resulting combination of these errors is unlikely to be normally distributed, and thus attenuation bias is unlikely. Finally, it is possible for a telenovela to receive a high FEI score (e.g., 5) without genuinely representing female empowerment, as the index does not capture the emotional or narrative context of empowerment. In Section 5.3 I tackle this specific concern and explore if the emotional attachment to characters influences the FEI effects.

3 Aggregate Analysis

In this section, I present a framework to explain how the Female Empowerment Index (FEI) may influence labor market participation by shifting gender norms. As a motivating example, I use census data from the Integrated Public Use Microdata Series (IPUMS) to document the relation between FEI exposure during adolescence and labor market outcomes in my Latin American sample. I then turn to the World Value Survey (WVS), which measures gender attitudes across Latin American countries, to show the link between FEI exposure and gender norms.

Conceptual Framework This study focuses on cumulative FEI exposure during the teenage years (ages 13–18). The psychology and media literature suggest that long-term, cumulative exposure to media, rather than single instances, shapes individuals' perceptions and behaviors. In particular, Cultivation Theory posits that repeated engagement with specific content in any media (e.g., newspapers, television, or movies) is fundamental to forming an individual's worldview (Gerbner and Gross, 1976; Gerbner *et al.*, 2002). Thus, I focus on the sum of the FEI across telenovelas as a measure of this cumulative exposure to empowering narratives and characters depicted in telenovelas. A higher FEI sum indicates a media environment where empowered female characters are consistently visible, helping to normalize female agency. This repeated exposure can shape viewers' beliefs about what is possible and desirable for women in society. The timing of the exposure is also important. Research indicates that gender norms typically form between ages 13 and 18, with relatively little change occurring in later years (Ellemers, 2018). Exposure to empowering female characters during this formative period can have lasting effects, shaping individuals' career aspirations and choices well into adulthood when labor market decisions are made.

TeenFEI and labor market participation To document the relation between TeenFEI and labor market outcomes at the country level, I start by making a simplifying assumption: all individuals within a country are potentially exposed to the same telenovelas. This assumption is quite strong, since some telenovelas may not be broadcast in some regions of the country. However, it allows for

a comparison of women across different countries and survey years. The results should therefore be interpreted with caution and are intended to facilitate cross-country comparisons rather than provide causal estimates. At the end of this section, I will turn my attention to Mexico, where I can exploit within-country variation in telenovela exposure and deal with potential confounding factors.

For labor participation data, I turn to the IPUMS census data for Mexico, Brazil, and Chile—countries with individual-level data on labor participation.¹³ These three countries have the highest GDP in the region and show a good cultural mix with two Spanish-speaking countries at opposite ends of the region and a Portuguese-speaking country in the middle. In addition, these three countries have the highest quality telenovela data extracted from online sources. For each country, I use all available census waves and select all women in the sample. For each individual, I compute their TeenFEI as the total FEI exposure from all telenovelas aired during their teenage years (ages 13–18) in their country. I estimate the following model:

$$Y_{i,C,w} = \alpha + \beta \text{TeenFEI}_{i,C,w} + \delta_{C,w} + \varepsilon_{i,C,w}$$

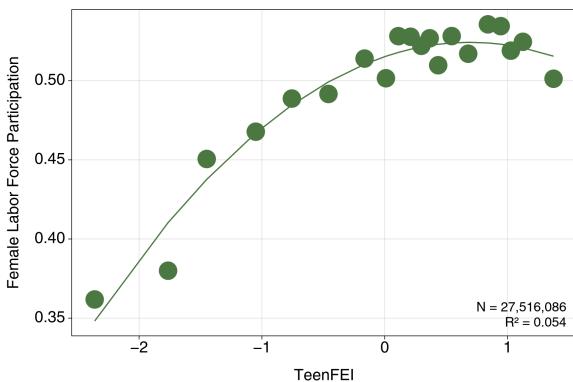
where $Y_{i,C,w}$ is an outcome variable for a working-age woman i living in country C surveyed in wave w . $\text{TeenFEI}_{i,C,w}$ is a variable of the FEI sum of telenovelas that individual i was exposed to during their teenage years (ages 13–18) in country C and wave w . To make the interpretation of the coefficients easier, I divide the $\text{TeenFEI}_{i,C,w}$ by 5 (the maximum score of a single telenovela); this will ensure that β can be interpreted as the effect of adding a single telenovela with a FEI score of 5 during the teenage years. Lastly, $\delta_{C,w}$ captures country \times wave fixed effects.

There is a strong non-linear positive correlation between TeenFEI and female labor market participation. Panel A of Figure 4 shows the binscatter plot of the z-score of TeenFEI on female labor market participation. It shows a strong positive correlation, with individuals exposed to higher levels of TeenFEI having higher labor force participation. It also shows that the relationship might not be perfectly linear, with some evidence of diminishing returns at higher levels of TeenFEI.

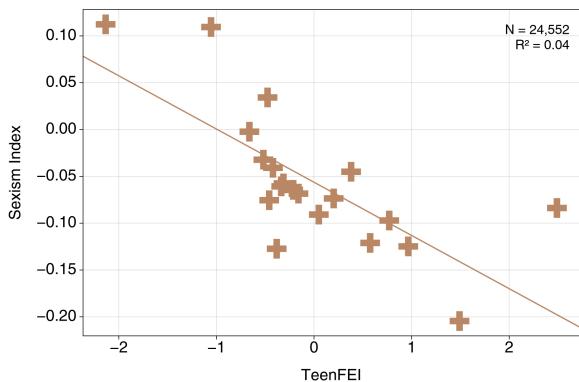
TeenFEI and attitudes towards women I use data from the World Values Survey (WVS), which surveys countries worldwide and measures attitudes toward government, society, minorities, and related topics. As a proxy for individuals' attitudes toward working women, I create the sexism index

Figure 4: Aggregate Relation of TeenFEI in LATAM

Panel A: Labor Participation on IPUMS



Panel B: Gender Attitudes in WVS



Notes: Both Panels show the binscatter plot of the individuals' outcomes using country \times wave fixed effects. TeenFEI is defined as the cumulative exposure to the FEI during the teenage years (13–18 years old) aired in their country for each individual. Panel A uses census data from IPUMS to measure labor force participation. The Sexism Index on Panel B is the average aggregation of WVS questions to measure gender attitudes. These questions include (i) should women be prioritized for jobs? (ii) Do women make better leaders than men? (iii) Are women better at running the economy? (iv) Is it important for women to have university education? (v) Should women work outside of the house?

¹³The available censuses from IPUMS International are: Chile (1970, 1982, 1992, 2002, 2017), Mexico (1970, 1990, 2000, 2010, 2020), and Brazil (1970, 1980, 1991, 2000, 2010).

that takes the average response to the following questions: (i) should women be prioritized for jobs? (ii) Do women make better leaders than men? (iii) Are women better at running the economy? (iv) Is it important for women to have university education? (v) Should women work outside of the house? A higher value of the index indicates more sexist attitudes or decreased approval for women in positions of power.

Estimating the model using the sexism index as the outcome, I find a strong negative relation between TeenFEI and this sexism. Panel B in Figure 4 shows the individual binscatter plot of TeenFEI on the sexism index. This strong correlation suggests that individuals exposed to higher levels of TeenFEI during their teenage years tend to hold less sexist attitudes. Combined with the previous result, it presents suggestive evidence that exposure to telenovelas has a positive impact on both attitudes towards women and labor market participation.

There are two important caveats of the model. First, I do not observe what telenovelas each individual has watched. Therefore, the coefficient β captures an “intent-to-treat” effect. The coefficient of interest measures the impact of having access to telenovela content during adolescence on labor force participation, regardless of whether individuals actually watched the programs. It captures the direct effect of being exposed by watching or indirectly exposed through discussions within their location, network, or family at some point during their teenage years. Discussion of telenovelas or community groups watching telenovelas is a common phenomenon in Latin America and thus this indirect channel is plausible (Lopez, 2002; Antezana *et al.*, 2023).

The second caveat is that this cross-country model suffers from reverse causality. Even with country \times wave fixed effects, there is no clear way to disentangle the direction of the relationship between TeenFEI and the outcome. For example, if there is a positive relation between TeenFEI and labor force participation, it could suggest that either telenovela producers are more likely to create content that resonates with women who are already inclined to support gender equality and work, or that exposure to such content actively shapes viewers’ attitudes. To address this issue, I will focus on Mexico, where I can use variation in physical signal loss from broadcasting towers as an instrumental variable for TeenFEI exposure. This strategy, discussed in detail in Section 4, helps to isolate the causal effect of TeenFEI by leveraging exogenous differences in access to telenovela broadcasts through space.

4 Empirical Strategy

I exploit geographic variation in television signal strength as an instrument for exposure to telenovelas in Mexico. Mexico provides a particularly advantageous setting for this analysis due to the availability of excellent public records of government concessions to commercial channels, dating back to the 1940s. These historical archives contain detailed information about broadcasting tower locations and characteristics, making it possible to trace which television channels transmitted through specific broadcasting stations over time. Crucially, this unique historical data allows for the construction of an instrumental variable, following a methodology relatively common in the literature, designed to address endogeneity concerns such as reverse causality. Therefore, the identifying assumption is that the signal loss for each county is determined solely by the geographic network of broadcasting stations and the topography of the land, not local gender norms.

4.1 TV Broadcasting in Mexico

The regulatory framework for Mexican television was established with the Ley Federal de Radio y Televisión (Federal Law of Radio and Television), enacted in January 1960. This foundational legislation declared radio and television as means of public interest and created a dual system of licenses: concessions and permits. Commercial stations, which were authorized to broadcast advertising, operated under concessions. In this context, a concession is a legal authorization granted by

the government to a private entity, allowing it to broadcast content to the public at a certain frequency (i.e., TV channel) in a particular set of stations. In contrast, permits were granted to non-profit entities, explicitly prohibiting them from commercial use of frequencies. This system allowed for the joint administration and operation of frequencies by concessionaires, as seen with the formation of Telesistema Mexicano in 1955, which, while legally maintaining separate concessions, effectively created a de facto monopoly. For private broadcasters, this framework often provided advantages such as facilities for expansion, tax benefits, and discretionary allocation of concessions.

Specifically, commercial concessions for open television channels are granted exclusively to individuals of Mexican nationality and are typically awarded through public tenders where interested parties must meet various requirements, including an advance payment to the Federal Institute of Telecommunications (IFT). These concessions are valid for a period of up to 20 years and can be renewed for equal durations, with rare cases of closure or revocation. For instance, a concession granted to a Televisa subsidiary in 1994 for 62 channels had a validity of 16 years, with terms subject to review every five years. This system allows commercial entities, such as channels from Televisa, TV Azteca, and Grupo Imagen, to be primarily financed by selling advertising time and to accumulate profits while broadcasting to the open public.

Today, the Mexican open broadcast television industry is highly concentrated, with Televisa and Televisión Azteca dominating, collectively holding an estimated 95% of television concessions and commanding approximately 90% of the audience in Mexico City (Pareja Sánchez, 2010). Televisa's main channels include Las Estrellas, Canal 5, and NU9VE. Grupo Azteca operates Azteca Uno, Azteca 7, ADN 40, and a+. Grupo Imagen, with Imagen Televisión, has emerged as a third, albeit smaller, player. This concentration is underpinned by strong, historical political ties, exemplified by President Miguel Alemán's early involvement and Televisa's explicit loyalty to the ruling party, often providing favorable coverage in exchange for expansion facilities and tax advantages. In addition, television is massive, with over 90% of Mexicans owning a television set and regularly watching it since the 2000s (INEGI, 2022).

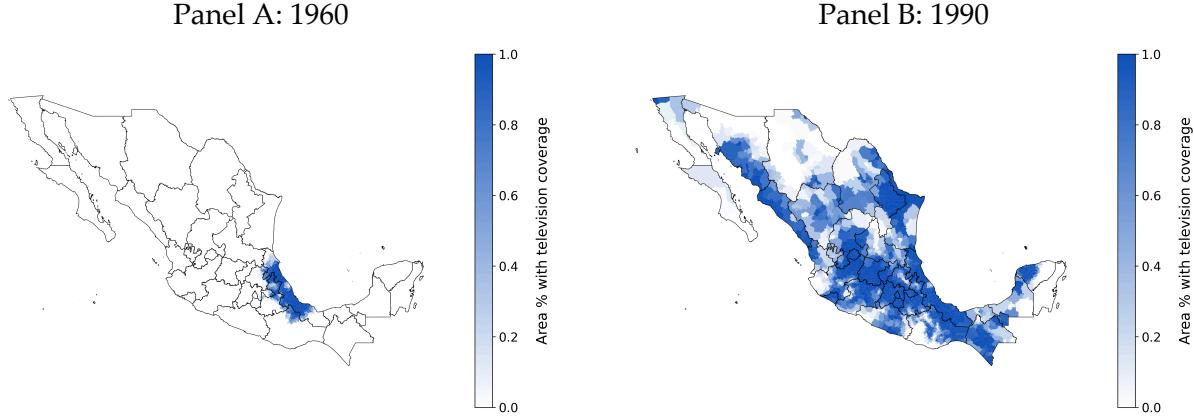
4.1.1 Broadcasting Data

To construct the historical dataset of broadcasting stations in Mexico, I collected data from three sources. The Mexican National Institute of Statistics (INE) provides data on the coverage area of each television station for 2020–2025.¹⁴ These data include basic details for each station, such as the geographic coordinates (latitude and longitude), a polygon representing the coverage area, and information on the coverage provided by auxiliary signal repeaters.

The [Public Concession Registry \(RPC\)](#) from the Federal Institute of Telecommunications (IFT) keeps public documents about concession rights for each station dating back to the 1940s. These documents state the rights owner, the frequency on which they can transmit (or channel number), the characteristics of the station at the time of the concession (e.g., power, antenna height, etc.), which populations they are targeting, and in some cases the degrees in which they are allowed to broadcast. The report [La televisión de la Nueva Generación](#) contains a table of the concessions historical records from 2004-2019. I use this table as a starting point and expand it with the public legal records to expand the coverage of the table to 1950-2025. The last step of the process is to match owners of stations/concessions with their channels. This information is contained in the [Wikipedia list](#) that lists every station and which channel names broadcast there. Then I corroborated with a random selection of stations that the matches were correct by checking the owner groups with the concession records, channel numbers, station, and location of each station. I then aggregate the broadcasting data at the municipalidad level in Mexico, which is similar to a county in the USA. These counties

¹⁴The INE started this initiative around 2015, where versions of the same website are available on Internet Archive's Wayback Machine but without access to the shapefiles.

Figure 5: Television Coverage Overtime



Notes: These maps show the percentage of the area covered by television broadcasting. The boundaries of the states, not counties, are shown in black lines.

are typically defined as high-density population centers and range from small urban centers to large rural regions, with significant variation in their areas.¹⁵

Figure 5 illustrates the expansion of television coverage in Mexico. Panel A depicts the limited broadcast area in 1960, when the first major stations were constructed near the east of Mexico City and began expanding to the coast. Panel B shows the much broader coverage achieved by 1990. The expansion of television coverage in Mexico was driven primarily by the construction of new stations and the installation of auxiliary transmitters, rather than by upgrades to existing infrastructure. The first commercial television channels outside the east coast appeared in 1963, marked by the launch of Canal 5 and the establishment of new broadcasting stations in other regions. In preparation for hosting the 1968 Olympic Games and the FIFA World Cup, Grupo Televisa undertook a major expansion of its broadcasting network to support both domestic and international transmission.

4.2 Labor Data

The labor market data comes from Mexico's Central Bank EconLab's [Local Labor Markets micro data](#) (Aldeco *et al.*, 2024). These data combine both the National Survey of Occupation and Employment (ENOE) and the Census surveys in 1990, 2000, 2010, 2015, 2020 to generate a repeated cross-section.¹⁶ It contains individual, household, and aggregated variables at the Local Labor Markets (LocallM), as groups of geographic units that share a labor force and job opportunities. Unlike the Metropolitan Statistical Areas (MSAs) defined by the US Census Bureau, these LocallMs cover the entire geography of Mexico. An average LocallM is a group of around 3 counties, and some of the larger ones may encompass more than 10 counties. The individual data has detailed information on location, demographics, education, labor market participation, occupation, industry, and commuting information. I use the 2010, 2015, and 2020 surveys to capture the current labor market decisions of Mexican women who were exposed to telenovelas during their teenage years. Having the most recent surveys allows me to exploit most of the cohort variation in the exposure to telenovelas.¹⁷

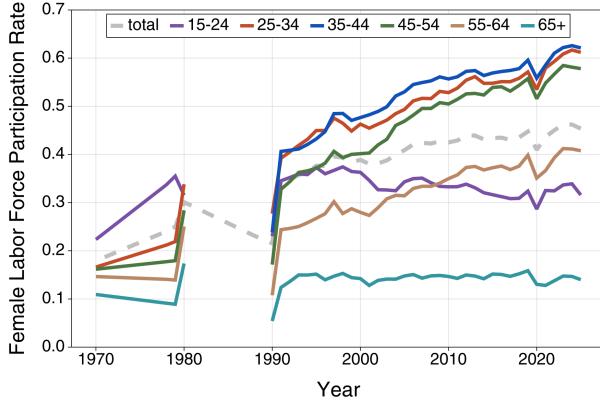
Figure 6 in Panel A shows the female labor market participation rate trends in Mexico across different age groups over time. Mexico's female labor force participation rate has gradually increased

¹⁵An average county in Baja California is around 23 times the size of an average county in Mexico City. At the same time, the state of Baja California is only divided into three counties with a larger total area, while Mexico City is divided into 6 counties.

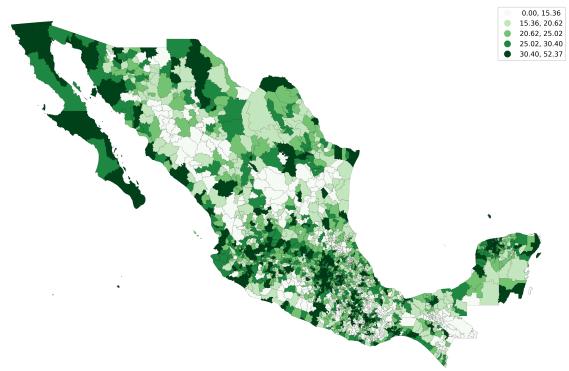
¹⁶While some individuals may appear in multiple census years, the identification variable is only unique within each survey, so individuals cannot be tracked across waves.

¹⁷The 2020 labor market data reflect the impact of COVID-19 as a significant shock, which may affect cohorts differently. This issue is discussed in more detail in Section 5.

Figure 6: Mexico's Labor Market



Panel A: Time series



Panel B: Across counties in 2020

Notes: Panel A shows the labor market participation rate in Mexico using ILOStats estimates for 1960-2024 for both men and women. Panel B shows the female labor market participation across counties in 2020 using the Bank of Mexico EconLab dataset for 2020.

since the 1990s, stabilizing at around 41% from the 2000s onward. However, female labor force participation has seen a significant rise across all working age groups (25-64 years), with the younger cohorts reaching even close to 60% participation in 2023. In contrast, age groups 15-24 and 65+ have even experienced a decrease since their 1995 levels. Despite Mexico's significant progress in female labor force participation, it is still well below the average OECD country, with a female labor force participation rate of 53% in 2020 according to the ILO estimates. Panel B shows the spatial variation of female labor market participation in 2020 across counties in Mexico. It shows that the major concentrations of working women are near populated cities (e.g., Mexico City, Guadalajara, and Monterrey) and some parts of the north near the border with the USA in Baja California.

The labor data in Mexico comes from the ENOE surveys, which primarily capture formal employment and may not fully account for informal labor market activities. This limitation is particularly relevant when studying female labor market participation in Mexico, as many women are employed in informal sectors such as domestic work or cleaning services (Rodríguez-Oreggia, 2007). As a result, the reported female labor force participation rates may underestimate the true extent of women's economic activity, especially in roles that are traditionally held by women but not formally recognized by labor market surveys.

4.3 Identification

To test the effect of the FEI sum exposure during teenage years on women's labor force participation, one might run the following naive regression:

$$Y_{i,l,w} = \alpha + \beta \text{TeenFEI}_{i,l,w} + \varepsilon_{i,l,w}$$

$Y_{i,l,w}$ is a labor market outcome of interest for individual i in LocalLM l surveyed on census wave w . $\text{TeenFEI}_{i,l,w}$ measures the FEI sum of telenovelas that individual i was exposed during their teenage years (ages 13–18). Where an individual i is exposed to a telenovela released in year t if she was between 13 and 18 years old in that year, and the TV channel covers more than 30% of the county given the broadcasting data. To make the interpretation of the coefficients easier, I divide the $\text{TeenFEI}_{i,l,w}$ by 5 (the maximum score of a single telenovela), this will ensure that β can be interpreted as the effect on adding a single telenovela with a FEI score of 5 during the teenage years. $\text{TeenFEI}_{i,l,w}$ is designed to vary both between and within counties. The variation between counties is straightforward: an individual residing in an area served by multiple telenovela channels is likely exposed to more content than someone in an area with only one. However, the measure is more nuanced than a simple channel count, as it also accounts for the specific shows being broadcast. Since

each channel has a unique programming slate, two counties with an equal number of channels can still have different $\text{TeenFEI}_{i,l,w}$ values based on the distinct set of telenovelas available. This measure also captures changes over time within the same county, reflecting the fact that evolving channel availability exposes individuals from different cohorts to different media environments during their formative teenage years.

Similar to Section 3 specification, the coefficient β captures an “intent-to-treat” effect because I do not observe what telenovelas each individual watched in their teenage years.¹⁸ The coefficient of interest measure the impact of having access to telenovela content during adolescence on labor force participation, regardless of whether individuals actually watched the programs. It captures the direct effect of being exposed by watching or indirectly exposed through discussions within their location, network, or family at some point during their teenage years. Discussion of telenovelas or community groups watching telenovelas are a common phenomenon in Latin America and thus this indirect channel is plausible (Lopez, 2002; Antezana *et al.*, 2023).

To illustrate how does $\text{TeenFEI}_{i,l,w}$ changes across cohorts, we can look at Table 3. This table shows some descriptive statistics for each women’s birth cohort for the 2020 wave. TV and telenovela penetration increases substantially over time. Women born in the 1930s had very limited access to television during their teenage years with an average of 16% of individuals lived within a county that had TV coverage. In fact, women born after 1970 had complete access to any TV channel or a telenovela channel by the time they were a teenager. Younger cohorts within working-age have experience the highest levels of $\text{TeenFEI}_{i,l,w}$, as an average women in the 1960 cohort is exposed to around 20 telenovelas with full FEI score, while an average women from the 1990 cohort has a $\text{TeenFEI}_{i,l,w}$ of 60. The 1970 and 1980 cohorts, which have the highest labor market participation, coinciding with the highest levels of $\text{TeenFEI}_{i,l,w}$ for the 1980’s cohort.

There is significant $\text{TeenFEI}_{i,l}$ variation across counties and time periods. Figure 7 show the spatial distribution changes of the FEI across Mexico from 1960s to 1980s. Focusing on Panel A, I observe that the FEI is higher along the east coast of Mexico, particularly near the capital, Mexico City. There are significant differences in the FEI across regions, mainly due to the presence of different

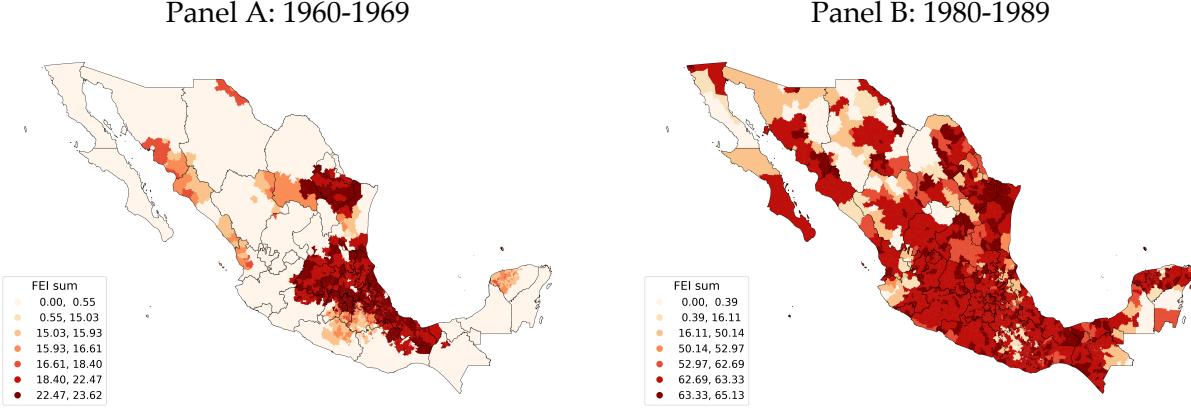
Table 3: Birth Cohort Patterns

birth cohort	avg. age	pop. (%)	working age	labor part.	teenage decade	TV coverage	telenovela coverage	avg. FEI
1930	84.85	0.01		0.04	1940	0.16	0.14	—
1940	75.21	0.03		0.10	1950	0.41	0.34	1.83
1950	65.30	0.07		0.21	1960	0.72	0.61	11.74
1960	55.41	0.10	✓	0.35	1970	0.75	0.64	19.29
1970	45.51	0.13	✓	0.44	1980	0.96	0.89	33.31
1980	35.57	0.15	✓	0.45	1990	0.99	0.98	58.92
1990	25.55	0.16	✓	0.39	2000	0.99	0.98	60.09
2000	15.42	0.17		0.11	2010	0.99	0.98	40.70
2010	5.59	0.16		0.00	2020	0.99	0.98	13.03

Notes: The sample contains all women in the 2020 wave. The working age column is an indicator if most women in that cohort are or working age. Teenage decade corresponds to the decade when most women borned in that cohort would have been teenagers. TV coverage corresponds to the average of people who their county has TV coverage in the decade they where teenagers. Telenovela coverage is the percentage of people who received a signal from a channel that broadcasted telenovelas.

¹⁸Most media effects studies estimate “intent-to-treat” impacts, as in La Ferrara, Chong and Duryea (2012) and Yanagizawa-Drott (2014), which use channel or radio show introductions as exposure. In contrast, Schneider-Strawczynski and Valette (2025) estimates “average treatment” effects using data on individual TV preferences.

Figure 7: Average FEI Across Time and Space



Notes: Each map corresponds to the average FEI sum scores for a person living in a particular county in the decade 1960-1969 or 1980-1989 would have been exposed to.

broadcasting channels. For example, Mexico City received signals from both Televisa and TV Azteca, while regions on the west coast received signals from only one of these networks. In Panel B, a similar pattern emerges, but with a broader distribution of the FEI across counties and generally higher FEI values. This is due to two main reasons. First, the expansion of broadcasting channels with government support in 1985 extended telenovela coverage to the west coast, parts of the north, and the Yucatan peninsula. Second, during this period, telenovelas began to feature more empowered female characters compared to those in the 1960s.

However this naive approach has several concerns.

Internal migration First, internal migration of individuals could lead to selection bias in my analysis. I do not observe if individuals have remained in their locality since birth, which could bias the estimates if individuals who moved to a different locality had different labor market outcomes than those who stayed. Thus, the naive regression might be capturing individuals that moved from a low-coverage area to a high-coverage area, potentially inflating the estimated effects of telenovela exposure. While I do not have direct data on whether individuals have remained in their county since birth, I can partially address this concern by examining available migration indicators. Specifically, I can test whether individuals currently live in the same state where they were born, and whether they have changed municipalities in the last five years. Table A.1 presents evidence from the Mexico's population census. Around 82% of Mexicans remain in the state they were born across all survey waves, and 83% have not moved counties in the last five years. These patterns suggest that, although some internal migration occurs, most individuals remain in the same general location, reducing concerns about selection bias.¹⁹

Spatial and Cohort Differences Second, counties in Mexico exhibit substantial heterogeneity in their economic development, geography, cultural norms, and size. For instance, counties in Mexico City are small, urban, and offer abundant economic opportunities, whereas counties in Baja California tend to be much larger, more rural, and may adhere to more traditional social values. These underlying differences can influence both historical TV access and labor market outcomes, potentially confounding the analysis. To address these regional disparities, I include Local Labor Market (LocalLM) fixed effects in the regression. LocalLMs are geographic units defined by Aldeco *et al.* (2024) that group together counties with similar economic characteristics, such as commuting patterns and job opportunities. As a result, counties within the same LocalLM share comparable labor market conditions, while different LocalLMs capture broader regional variation.

¹⁹Table A.2 in the Appendix A.1 shows that the results are robust (and even stronger) to restricting the sample to mexican, who have stayed in the same state they were born and have not change municipalities in the last 5 years.

Beyond geography, an individual's age can strongly influence their career outcomes within any given survey wave. For instance, at a single point in time, older individuals might face different challenges or opportunities in the labor market compared to younger individuals, simply due to life-cycle factors. At the same time, different birth cohorts also experienced varying levels of telenovela exposure as television expanded across Mexico. In fact, Table 3 shows that different birth cohorts experienced varying levels of telenovela coverage, which could influence their labor market outcomes. This creates a risk of confounding the effect of telenovelas with the general effect of age or other generational trends. To address this, the model includes decade-of-birth cohort fixed effects. Since all individuals born in the same decade are the same age within the survey, these fixed effects absorb any patterns related to age, such as career progression. This approach should isolates the impact of telenovela exposure from both life-cycle effects and other broad trends that change from one cohort to the next.

Reverse Causality The third concern is the potential reverse causality of $\text{TeenFEI}_{i,l}$. Even controlling for LocalLM and cohort differences, TV channels may have chosen to broadcast in locations with particular gender norms, socioeconomic characteristics, or other unobserved factors correlated with labor market outcomes. While this risk is mitigated by the fact that we focus on historical exposure, we further address endogeneity by employing an instrumental variable approach. Specifically, I use spatial and cohort variation in television signal loss as an instrument for telenovela exposure.

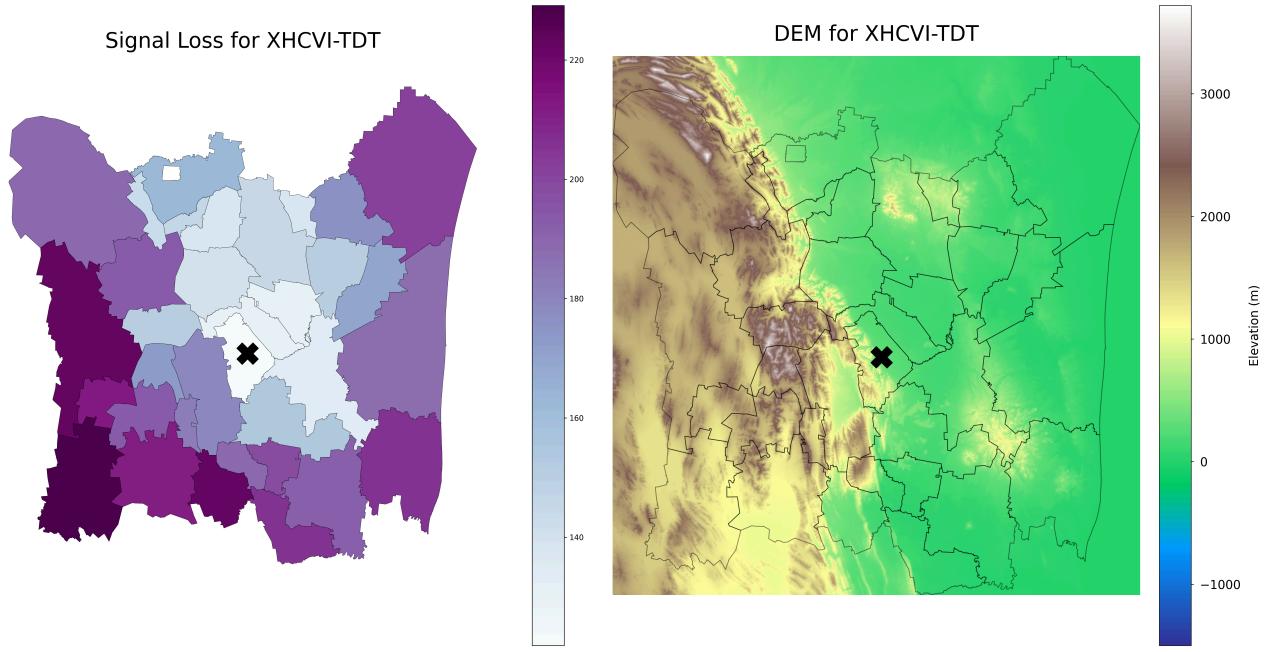
The Irregular Terrain Model (ITM) estimates the signal loss of a radio wave as it travels through the terrain, taking into account the frequency, power of the antenna, the distance between the transmitter and receiver, and the terrain profile between them (Oughton *et al.*, 2020). It's based on the physical principle that radio waves lose potency when they are obstructed or reflected by physical obstacles. Where the best possible signal is when the receiver has a clear line-of-sight to the transmitter. Therefore, the broadcasting signal should only depends on how many obstacles (e.i. topography) are in the way between the receiver and transmitter.

To estimate signal loss at the county level, I sample 30 random points within each county and identify all broadcasting towers within a 100km radius of each point. Then, I calculate the average propagation signal loss in decibels (dB) with reliability 99 and confidence 90 for that specific station using the Irregular Terrain Model (Oughton *et al.*, 2020) and.²⁰ Figure 8 illustrates the signal loss mapping for the XHCVI-TDT station. Panel A shows the signal loss in decibels (dB) across counties near the station, with darker areas indicating higher signal loss. Panel B shows the elevation map near that station. Places to the left of the station have higher loss due to the mountains, while places to the right have lower loss due to the flat terrain. Since counties may receive broadcasts from multiple stations in a given year, I then take the minimum predicted signal loss. This ensures that each county is assigned the best possible signal quality it could receive at any point in time, reflecting the optimal broadcasting conditions available to residents. However, it will restrict a bit the spatial variation of signal structure since it only captures the best-case scenario for each county.

The instrument $\text{SignalLoss}_{i,w}$ represents the minimum signal loss in decibels (dB) that an individual i surveyed in wave w received in their county during their teenage years, and varies across counties and cohorts. While it does not directly measure in telenovelas content, the instrument strongly predicts the quantity of telenovelas. Figure 9 shows the spatial correlation between the minimum signal loss and the FEI sum in 1990, where places with a high minimum signal loss tend to have a lower FEI sum like in Baja California, while places with a low minimum signal loss tend to have a higher FEI sum like in Mexico City. This figure suggests that the instrument performs relatively well at capturing spatial variation in telenovela content exposure.

²⁰The reliability level is the probability that the predicted signal strength will be met at a given location over time, while the confidence level is the probability that the prediction holds across different locations or scenarios.

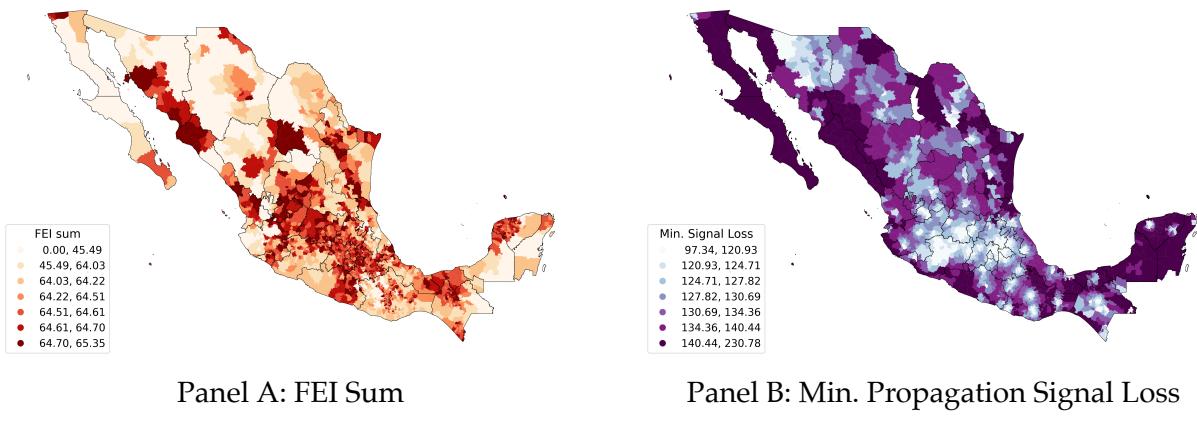
Figure 8: Propagation Loss Map for XHCVI-TDT



Notes: The left panel shows the coverage polygon of station XHCVI and the estimated propagation signal loss in the nearby counties. Darker colored polygons show higher losses of signal, while white shows small signal loss from the XHCVI stations. The right panel superimposes the Digital Elevation Model (DEM) of the area around the station XHCVI.

Similar papers have been used predicted signal strength to study educational outcomes (Kearney and Levine, 2019), violent conflict (Yanagizawa-Drott, 2014), and social capital (Olken, 2009). In these studies, the exclusion restriction of the variable relies on the assumption that geographic terrain between receivers and transmitters is essentially random and therefore uncorrelated with their outcomes. In contrast, this paper will exploit both the spatial and cohort variation in predicted signal. This introduces a new challenge since the construction of new broadcasting antennas could be influenced by local development trends, potentially biasing the instrument. Take for instance improvements in electricity on rural areas during the individual's teenage years. These local investments to infrastructure can coincide with investments in new broadcasting antennas near that region. In turn, these new development trends could persist and influence the labor market outcomes. Thus, the instrument will not be capturing television exposure but overall development in the region. To account for these development differences, I interact the spatial LocalLM fixed effect with the waves

Figure 9: FEI and Min. Signal Loss in 1990



Notes: Panel A shows the average Female Empowerment Index (FEI) sum at the county level for women that where born in 1990s decade. Panel B shows the minimum propagation signal loss (dB) at the county level in 1990 given the established station network. Since a singel county can receive signal from multiple station, I take the minimum signal loss to ensure to take the best possible signal for the county.

available in ECONLAB's. These should account for any LocalLM specific developmental trends, absorbing any trend differences in infrastructure investment across regions.

To further ensure the instrument does not capture development trends, I check whether $\text{SignalLoss}_{i,w}$ is correlated with changes in infrastructure during individuals' teenage years. I test this by regressing county-level infrastructure growth on my predicted signal loss instrument, partialing out LocalLM \times wave and cohort fixed effects. Table 4 shows the estimated coefficients of such exercise. Household infrastructure refers to access to electricity, water, and sewage systems available in every Mexican Census from 1960. Each cell represents the coefficient from a regression of county-level changes in household infrastructure during an individual's teenage years on the predicted signal loss SignalLoss_i . The first row shows the relationship between SignalLoss_i and contemporary basic household infrastructure. These results indicate that counties with lower signal loss tend to have better access to electricity, water, sewage, and a higher number of households when comparing counties within LocalLMs. The second and third rows show the relationship between SignalLoss_i and changes in each household infrastructure over a 10-year period (from year t to $t + 10$) and 20-year period as proxies for development. Across electricity, water, and sewage access, the coefficients are statistically insignificant, suggesting that the instrument is not capturing long-term development trends around the time individuals were teenagers.

Table 4: Signal Loss and Housing Infrastructure Growth

	Electricity	Water	Sewage
t	-0.021*** (0.003)	-0.021*** (0.002)	-0.014*** (0.002)
Δ_{t+10}	0.003 (0.002)	0.001 (0.001)	0.002 (0.002)
Δ_{t+20}	0.003 (0.002)	0.005 (0.004)	0.003 (0.002)

Notes: Each cell then represent the coefficient of a regression between SignalLoss_i and a household infrastructure. Columns represent a binary variable if an average household has access to electricity, water, or sewage system as proxies for housing infrastructure development. Rows show the outcome is contemporary or changes over time. Robust standard errors are displayed in parenthesis.

Final Regression Taking all the concerns into account, the main regression specification is as follows:

$$\begin{aligned} \widehat{\text{TeenFEI}}_{i,w} &= \gamma_1 + \gamma_2 \text{SignalLoss}_{i,w} + \delta_{l,w} + \delta_c + \varepsilon_{i,w}^1 \\ Y_{i,w} &= \alpha + \beta \widehat{\text{TeenFEI}}_{i,w} + \delta_{l,w} + \delta_c + \varepsilon_{i,w}^2 \end{aligned}$$

The sample is restricted to all working-age Mexican women i surveyed in wave w . $\text{SignalLoss}_{i,w}$ captures the minimum signal loss for individual i during their teenage years measured in decibels (dB). $\text{TeenFEI}_{i,w}$ measures the cumulative FEI score of telenovelas that individual i was exposed to during their teenage years (ages 13–18), scaled by dividing by 5 to represent the equivalent number of telenovelas with the maximum FEI score. $Y_{i,w}$ is the labor market outcome of interest for individual i in wave w . The LocalLM \times county level fixed effects are represented by $\delta_{l,w}$, which should capture LocalLM specific differences and differential development trends across space. The cohort specific trends reflecting different gender norms are captured by δ_c .

5 Results

Table 5 presents the main estimation results, systematically adding fixed effects and controls as described in the empirical specification. The table demonstrates that exposure to an additional telenovela with a FEI score of 5 during teenage years significantly increases women's likelihood of

Table 5: TeenFEI Effects on Female Labor Market Participation

	Labor Market Participation					
	(1)	(2)	(3)	(4)	(5)	(6)
Panel A: OLS						
TeenFEI	0.0014*** (0.00011)	0.0014*** (0.00005)	0.0012*** (0.00012)	0.0010*** (0.00026)	0.0012*** (0.00005)	0.0004*** (0.00013)
<i>N</i>				10,908,351		
<i>R</i> ²	0.004	0.058	0.008	0.008	0.065	0.068
Panel B: IV						
TeenFEI	0.0076*** (0.00102)	0.0035*** (0.00026)	0.0076*** (0.00104)	0.0133*** (0.00235)	0.0033*** (0.00027)	0.0067*** (0.00100)
<i>N</i>				9,572,244		
First-stage <i>F</i>	119.3	512.5	118.0	48.0	512.2	123.3
LocalLM FE		✓			✓	✓
Wave FE			✓		✓	✓
Cohort FE				✓		✓
LocalLM × Wave FE					✓	✓

Notes: The sample for all columns is Mexican women between 25-65. The outcome variable is whether the individual is participating in the formal labor market. LocalLM refers to the geographic unit of analysis of Local Labor Markets defined by (Aldeco *et al.*, 2024). Clustered standard errors at the county level are displayed in parentheses.

participating in the formal labor market. Column 1 shows the effect without any controls or fixed effects, and an additional unit of TeenFEI is associated with a 0.1 percentage point increase in labor market participation using OLS and a staggering 0.7 p.p. increase using IV. Note that an average Mexican woman in my sample has a 37% chance to participate in the labor market. Therefore, a 0.7 p.p. increase represents a 2% increase in the probability of participation. Column 2 adds LocalLM fixed effects, which reduces the IV estimates to a 0.4 p.p. increase. Taking out all the spatial heterogeneity, the instrument remains strong with a first stage F-statistic of 521. This suggests that the instrument mostly captures differences in signal loss across cohorts. Column 3 adds census wave fixed effects that absorb any temporal trends between cross-section periods, where the IV estimate is similar to the specification with no fixed effects. Column 4 of Table 5 includes cohort fixed effects, with an estimated impact of 1.3 p.p. on likelihood of labor market participation. Most notably, the first stage F-statistic in this specification is 48, significantly lower than in Column 2. This suggests that most of the variation in TeenFEI captured by the instrument comes from differences in exposure within cohorts rather than between them across space. Column 5 combines LocalLM and cohort fixed effects, with an estimated impact of 0.3 p.p. on likelihood of labor market participation. Lastly, Column 6 shows my preferred specification by further interacting the LocalLM fixed effect with a wave fixed effect. Using this specification, I find that adding a telenovela with full FEI score during teenage years increases the probability of labor market participation by 0.7 p.p., suggesting that constant exposure to telenovelas with female empowerment content has a long-run effect on women's labor market participation.²¹

To put these effect sizes in perspective, they are relatively modest compared to findings in related studies. For example, Charles, Guryan and Pan (2022) finds that women who move to less sexist

²¹To ensure the estimates are not driven by particular subsets of the data, I estimate the main specification from column 6 using 1,000 stratified samples of 1,000,000 individuals each. The distribution of coefficient estimates from these bootstrap samples is consistent with the main results presented.

U.S. states experience approximately a 3 p.p. increase in labor market participation probability.²² To achieve a comparable 3 p.p. effect, a Mexican woman would need exposure to roughly 4 additional telenovelas with maximum FEI scores (5) during her teenage years. Given that the average Mexican woman in my sample experiences the equivalent of 38 full FEI telenovelas during adolescence, this would represent about a 10% increase in female empowerment content. Put differently, achieving the same effect as moving to a less sexist environment would require a substantial but feasible increase in empowering telenovela content. This comparison suggests that while telenovelas can influence women's labor market decisions, the magnitude of their impact is consistent with other environmental factors that shape gender attitudes and behaviors. The relatively modest effect sizes also align with the gradual nature of cultural change through media exposure.

The substantial differences between OLS and IV estimates in Table 5 can be attributed to several factors. First, the instrumental variable approach addresses measurement error inherent in the FEI index. As discussed in Section 2.1.3, the generative AI models used to construct the FEI are not perfectly accurate at predicting female empowerment content, and the measure may not capture all aspects of empowered female characters that could serve as role models for teenagers. Second, the 2SLS specification yields a Local Average Treatment Effect (LATE) that represents a weighted average across different complier groups (Angrist and Pischke, 2009). The IV estimates are therefore higher because they assign greater weight to women in specific regions and cohorts who are most responsive to telenovela exposure. This suggests that the impact of TeenFEI varies considerably across different subgroups of women. To explore this heterogeneity more systematically, I next examine how the effects of telenovela exposure differ across various demographic characteristics and life circumstances.

5.1 Heterogeneous Effects

I start by exploring the effects of TeenFEI on different age groups. Table 6 shows the results of estimating the equation with each age group's sample in columns 1 to 3. The results still indicate that across all age groups an additional FEI with a score of 5 has a positive effect on the likelihood of women participating in the labor market. The effect is most pronounced in younger women, with an estimated effect of 1.6 p.p. for those aged 25-35, compared to a 0.6 p.p. increase for those aged 36-60. However, the first-stage relationship is weaker for this younger group because there is less variation in signal loss. These cohorts were more likely to have near-universal TV channel coverage across locations during their teenage years.

There are also significant differences in the effect of TeenFEI across different education attainment groups. Table 6 shows the results of estimating the equation with each education attainment group's sample in columns 4 to 6. An additional telenovela with an FEI score of 5 increases the likelihood that women with at most an elementary or high school diploma participate in the labor market by around 0.7 and 0.4 p.p., respectively. However, those with a college degree do not experience a significant effect. This is to be expected since women with sights to get a college degree would be a subgroup that is less likely to be influenced by telenovelas. Women who aspire to higher education may be less susceptible to telenovela influence because they face lower uncertainty about their future career paths and may rely less heavily on media representations. In other words, these women most likely have higher latent gender norms towards women and thus are less influenced by what they watch on television.

²²An important caveat is that these studies examine different cultural contexts. The media landscape and societal norms in the U.S. may differ significantly from those in Mexico. For instance, World Values Survey data shows that 24% of Mexicans agree that men make better business leaders than women, compared to 17% of U.S. respondents.

Table 6: TeenFEI Effects on Labor Market Participation by Age and Education Group

	Labor Market Participation					
	Age Groups			Educ Attainment Group		
	25-35	35-50	50-60	elem.	high.	uni.
	(1)	(2)	(3)	(4)	(5)	(6)
Panel A: OLS						
TeenFEI	0.0007** (0.00032)	0.0004*** (0.00012)	0.0004*** (0.00013)	0.0004*** (0.00012)	0.0003** (0.00011)	0.0001 (0.00008)
N	4,147,275	9,439,222	9,567,299	9,841,859	3,034,828	1,142,323
R ²	0.069	0.068	0.068	0.059	0.024	0.022
Panel B: IV						
TeenFEI	0.0164*** (0.00426)	0.0063*** (0.00091)	0.0069*** (0.00104)	0.0068*** (0.00101)	0.0032*** (0.00073)	0.0007 (0.00069)
N	4,144,058	8,104,540	8,400,295	8,837,165	2,861,092	1,084,173
First-stage F	19.9	138.2	118.5	122.5	76.3	62.8
LocalLM FE	✓	✓	✓	✓	✓	✓
Cohort FE	✓	✓	✓	✓	✓	✓
Wave FE	✓	✓	✓	✓	✓	✓
LocalLM × Wave FE	✓	✓	✓	✓	✓	✓
Outcome mean	0.39	0.37	0.37	0.39	0.59	0.73

Notes: The sample consists of Mexican women aged 25–65. Each column corresponds to a specific subgroup: columns 1–3 show results by age group (25–35, 36–50, 51–65), and columns 4–6 by education level (elementary, high school, college). The outcome is formal labor market participation. LocalLM refers to the geographic unit of analysis of Local Labor Markets defined by (Aldeco *et al.*, 2024). Clustered standard errors at the county level are shown in parentheses.

5.2 Other Outcomes

Beyond labor market participation, I also examine how TeenFEI exposure affects other labor market outcomes. Table 7 presents the estimated effects of FEI exposure on a range of labor market indicators and personal decisions. Conditional on participating in the labor market, women exposed to higher FEI seem to be less likely to work in male-dominated industries and occupations, however not statistically significant for male-dominated industries when considering the IV estimates. In particular, an additional TeenFEI decreases by 0.04 p.p. the likelihood of working in male-dominated industries and decreases by 0.4 p.p. in male-dominated occupations. Male-dominated industries and occupations are typically in STEM fields. Another outcome focused on in the literature is the likelihood of a managerial position. Column 3 of Table 7 shows that the TeenFEI effect is positive and statistically significant on how likely she is to occupy a managerial role. Although the point estimate seems small (0.07 p.p. increase), this corresponds to a 28% increase, since there are only around 2.5% of working women who occupy a managerial role. Lastly, FEI exposure is associated with higher monthly wages for women, although this effect is not statistically significant and is small in magnitude. This suggests that, even if women are exposed to empowering content, it does not necessarily lead to higher wages—possibly because it does not improve negotiation outcomes or alter employers’ wage-setting behavior. All these results suggest that FEI exposure mainly affects women’s decisions to enter the labor market, but once inside, the content of the telenovelas has limited influence.

Table 7 also presents the results of teenage exposure to empowered female characters in telenovelas on educational choices. An additional telenovela with a FEI score of 5 increases the number of

Table 7: TeenFEI Effects on Other Labor Market Outcomes and Educational Attainment

	Labor Market				Educational Choices			
	Male Dominated industry	Dominated occup.	Manager	Wages MX\$	Educ years	Highest Educ.	Educ. Level	
			(1)	(2)	(3)	(4)	(5)	(6)
Panel A: OLS								
TeenFEI	-0.0000	0.0001	-0.0000	0.0097	0.0106***	0.0007***	0.0003**	0.0003***
	(0.00010)	(0.00010)	(0.00001)	(0.03362)	(0.00164)	(0.00013)	(0.00013)	(0.00008)
N	4,002,120			10,846,398		10,871,312	10,871,312	10,871,312
R ²	0.039	0.066	0.007	0.003	0.250	0.155	0.121	0.057
Panel B: IV								
TeenFEI	-0.0004	-0.0014**	0.0007***	0.1102	0.1250***	0.0041***	0.0095***	0.0050***
	(0.00066)	(0.00056)	(0.00016)	(0.27476)	(0.01647)	(0.00072)	(0.00134)	(0.00075)
N	3,634,601			9,517,860		9,540,069	9,540,069	9,540,069
First-stage F	113.1	112.7	113.1	112.7	122.8	122.8	122.8	122.8
LocalLM FE	✓	✓	✓	✓	✓	✓	✓	✓
Cohort FE	✓	✓	✓	✓	✓	✓	✓	✓
Wave FE	✓	✓	✓	✓	✓	✓	✓	✓
Outcome mean	0.435	0.359	0.025	10.872	7.918	0.905	0.279	0.105

Notes: The sample for all columns consists of Mexican women aged 25-65. Each column represents a different outcome variable: columns 1-4 cover labor market outcomes, while columns 5-8 focus on educational choices. Industry refers to broad sectors such as transport and tourism, and occupation refers to more specific job roles, such as truck driver. An industry or occupation is considered male-dominated if more men than women work in that category. Manager indicates the likelihood of a woman holding a managerial position. Wages are measured as monthly earnings in 1,000 \$MX. The highest education level refers to the highest degree that an individual has earned. The outcome mean is the average value for that outcome in the sample. LocalLM refers to the geographic unit of analysis of Local Labor Markets defined by (Aldeco *et al.*, 2024). Clustered standard errors at the county level are shown in parentheses.

years in education by 0.13 years. In addition, this exposure increases the likelihood that an individual obtains an elementary, high school, and university degree. In particular, an additional telenovela with a FEI score of 5 increases the likelihood of obtaining a university degree by 0.05 percentage points, which translates to a 5% increase from an average Mexican woman's likelihood of obtaining a university degree. This pattern indicates that exposure to empowering telenovela content during adolescence influences young women to pursue higher education, aligning with aspirations for future formal labor market participation.

Empowered female characters also influence women's family decisions. Table 8 reports estimates for cohabitation, marriage, motherhood, and number of children using the main specification. An additional telenovela with an FEI score of 5 is associated with small declines in the probabilities of cohabitation, marriage, and motherhood (each under 0.1 percentage point), while it is associated with a reduction of about 0.06 children per woman—roughly a 2% decrease relative to the sample mean. These magnitudes are modest but consistent with previous work: for example, La Ferrara, Chong and Duryea (2012) finds that the introduction of a new telenovela channel in Brazil reduced fertility and changed naming patterns. Overall, the evidence suggests that empowering telenovela content modestly shifts family behavior with lower fertility while effects on marriage and cohabitation are negligible, reinforcing that the largest impacts of exposure appear in education and labor market outcomes.

Table 8: TeenFEI Effects on Family Choices

	Co-habitation (1)	Married (2)	Mother (3)	Fertility (4)
Panel A: OLS				
TeenFEI	0.0002*** (0.00006)	-0.0003*** (0.00006)	0.0000 (0.00006)	-0.0073*** (0.00077)
<i>N</i>	10,908,351	10,883,884	10,908,351	10,908,351
<i>R</i> ²	0.014	0.182	0.046	0.166
Panel B: IV				
TeenFEI	-0.0032*** (0.00050)	-0.0010*** (0.00030)	-0.0014*** (0.00032)	-0.0561*** (0.00663)
<i>N</i>	9,572,244	9,551,057	9,572,244	9,572,244
First-stage <i>F</i>	123.3	122.7	123.3	123.3
LocalLM FE	✓	✓	✓	✓
Cohort FE	✓	✓	✓	✓
Wave FE	✓	✓	✓	✓
LocalLM × Wave FE	✓	✓	✓	✓
Outcome mean	0.691	0.552	0.866	2.917

Notes: The sample for all columns consists of Mexican women aged 25-65. TODO The outcome mean is the average value for that outcome in the sample. LocalLM refers to the geographic unit of analysis of Local Labor Markets defined by (Aldeco *et al.*, 2024). Clustered standard errors at the county level are shown in parentheses.

5.3 Potential mechanisms

5.3.1 Emotions

Psychology research indicates that emotionally charged messages can influence individuals differently, a phenomenon known as attribute framing (Tversky and Kahneman, 1981; Piñón and Gambara, 2005). In this context, the magnitude and direction of TeenFEI effects should depend on the emotion attached to the empowered characters. For example, in our example telenovela *La Patrona*, the main character is mostly associated with revenge, since her whole story is about payback and her anger towards the villain. In these cases, the audience might interpret this as a negative message where empowered women need to face hardships or be hated by those you fight against. In contrast, telenovelas that depict empowered women with emotions such as joy, might create a positive association with empowerment.

To explore this, I estimate the emotion attached to empowered characters in the synopsis using *pysentimiento*. This is a machine learning model that predicts the emotions of a piece of text in any Spanish (Pérez *et al.*, 2024).²³ The model predicts 6 possible emotions: anger, sadness, fear, surprise, love, and joy with a corresponding probability. For some examples, the model correctly predicts the main emotion associated with *La Patrona* is anger. Other Telenovelas provide other sentiments. For example, the telenovela *Las Bandidas*, a comedy about the lives and loves of the Montoya sisters with different social classes who begin to hunt down the killers of the loved ones as inexperienced bandits, is categorized as joy. This makes sense, since, although their dark journey is filled with challenges, the overall tone remains light-hearted and humorous. A classic example of a telenovela associated with love is *Enamorandom de Ramon* (Falling in Love with Ramon), where two sisters navigate familial greed and social prejudices while discovering love amidst trials with a mechanic.

²³This model can also process text and predict emotions for English, Portuguese, and Italian.

To assess whether attribute framing plays a role in telenovela content, I estimate the effect of TeenFEI exposure linked to each of the six predicted emotions on labor market participation using the following OLS model:

$$Y_{i,l} = \alpha + \sum^E \beta_e \text{TeenFEI}_{i,l,e} + X'_i \omega + \delta_{l,c} + \varepsilon_{i,l}$$

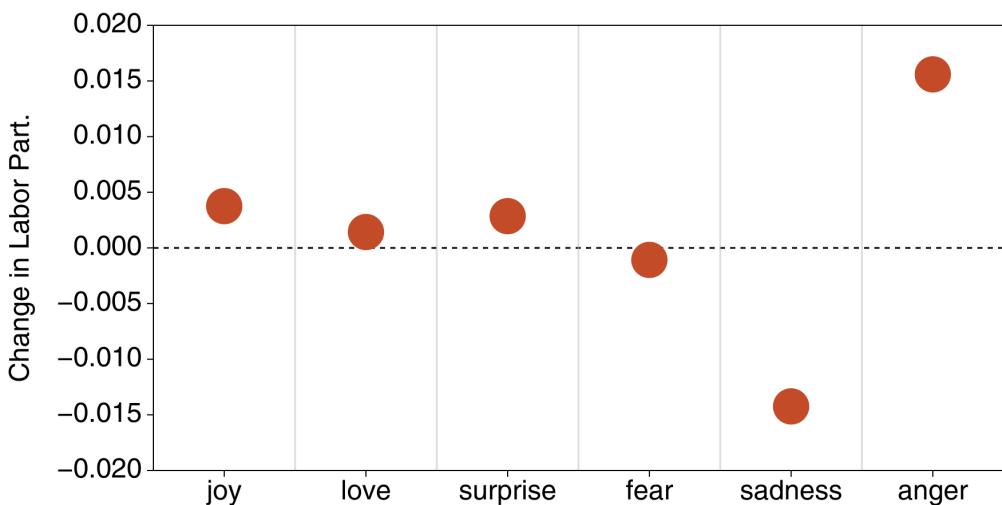
where $E = \{\text{anger, sadness, fear, surprise, love, and joy}\}$. The coefficients β_e represent the effect of the TeenFEI exposure associated with emotion e on labor market participation, with the sum TeenFEI of other telenovelas depicting the other 5 emotions as constant. As an illustration, β_e for anger is the equivalent of adding several telenovelas that primarily evoke anger to the viewing experience. Since I only have one instrument for TeenFEI, I cannot separately instrument each emotion-specific TeenFEI variable, making it difficult to fully address potential endogeneity concerns for these coefficients. Therefore, these results should be interpreted cautiously, and the magnitudes may be attenuated compared to the causal effects identified in the main analysis.

Figure 10 shows the results from the emotion model compared to the benchmark case.²⁴ The positive emotions of joy, love, and surprise are associated with positive effect on labor market participation. This is consistent with the idea that female empowered content associated with a positive emotion should incentivize women to work. Emotions like fear and sadness have a negative effect on labor market participation, confirming that somewhat negative emotions can discourage participation. The emotion of anger has a strong positive effect on labor market participation, with a 4 p.p. increase in labor market participation. Although counter intuitive, this can also be explained by attribute framing. Anger becomes a motivational force that empowers women to challenge existing constraints and pursue economic independence. The narrative of righteous anger against injustice may resonate particularly strongly with viewers who face similar barriers in their own lives, encouraging them to take action rather than accept the status quo.

5.3.2 Traditional versus Non-Traditional Female Jobs

The type of job that the female characters have in telenovelas can also have differential effects on female labor market participation. If female characters consistently have traditional female jobs (e.g., nurse, teacher, homemaker), this may reinforce existing gender norms and limit the perceived range

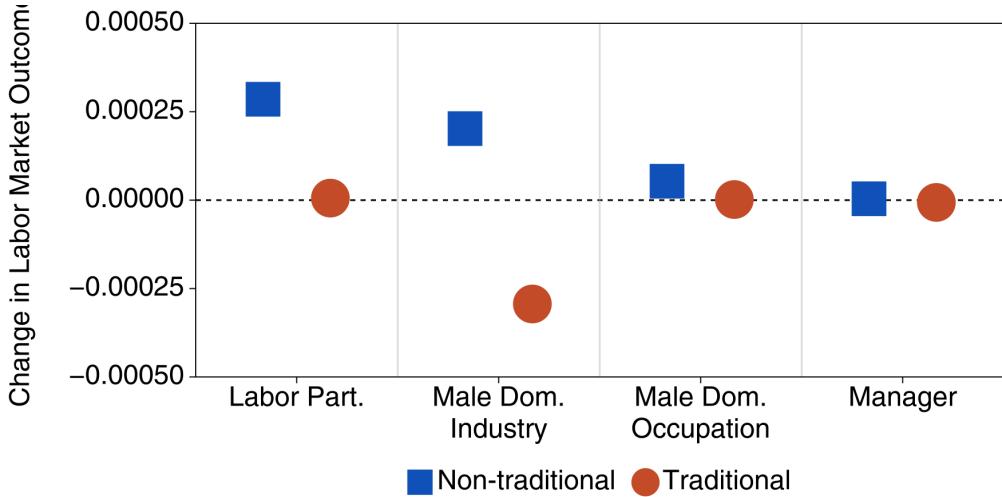
Figure 10: Effects of TeenFEI by Emotional Content



Notes: Each point shows the estimated effect of an additional telenovela with a FEI score of 5 featuring different emotions. The 95% confidence intervals (clustered at the county level) shown in brackets using clustered standard errors at the county level.

²⁴Note that $\sum^E \text{TeenFEI}_{i,l,e} = \text{TeenFEI}_{i,l}$ should be the same as the benchmark case since these emotions are exhaustive.

Figure 11: Effects of TeenFEI by Traditional vs Non-Traditional Female Jobs



Notes: Each point shows the estimated effect of an additional telenovela with a FEI score of 5 featuring traditional or not traditional female jobs. The 95% confidence intervals (clustered at the county level) shown in brackets using clustered standard errors at the county level.

of career options for viewers. Conversely, if female characters occupy non-traditional roles (e.g., businesswoman, politician), this could inspire viewers to pursue similar paths and break the gender norms. To examine this, I categorize my telenovela sample based on whether the secondary female characters or protagonists hold traditional or non-traditional female jobs. I then estimate the effect of TeenFEI exposure of those telenovelas in labor force participation, probability of working in a male dominated industry, male dominated occupation, and holding a managerial role. Figure 11 shows the coefficients of a single regression regression including the traditional TeenFEI and non-traditional TeenFEI. Exposure to non-traditional female jobs is positively associated with higher labor market participation, while traditional female jobs have a negligible and statistically insignificant effect. In terms of working in a male dominated industry I find opposite effects, with traditional gender norms associated with less likelihood of working in a male dominated industry while non-traditional jobs are positively associated with higher likelihood of working in such industries. However, the effects of both types of jobs represented in telenovelas have negligible and non significant effects on the likelihood of working in male dominated occupations or holding a managerial role. Overall, these results suggest the type of work that female characters portray in telenovelas can influence viewers' perceptions of gender roles with limited effects on their occupational choices.

6 Conclusion

This paper demonstrates that the content of entertainment media can be a powerful driver of female labor force participation. Using a novel dataset of telenovelas and a new index of on screen female empowerment, I find that adolescent exposure to empowered female characters in Mexico leads to a significant increase in women's adult labor market activity. My estimates suggest an additional telenovela with a full FEI score results in a 0.7 percentage point rise in labor force participation. This exposure also encourages women to pursue more education and enter occupations traditionally dominated by men.

The findings provide important insights into the mechanisms of cultural change. They suggest that popular media is not just a passive reflection of societal values but can be an active force in shaping economic behavior and narrowing gender gaps. I show that the way empowerment is portrayed is crucial. Subtle depictions of working women in supporting roles appear more influential than storylines centered on a working main protagonist. This indicates that relatable, background role models may be more effective at shifting norms than more direct or overt narrative approaches.

Future research could build upon these results in several ways. While my study shows a clear impact on labor market entry, the lack of an effect on wages suggests that participation does not immediately erase earnings disparities. Investigating the long term wage trajectories of these women would be a valuable next step. Furthermore, the generative AI methodology used here to quantify narrative content could be applied to other media, such as films or streaming series, and other economic outcomes. Expanding this analysis to different cultural contexts would help build a more global understanding of how the stories we consume shape our economic lives.

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7 Appendix

A. Additional Tables and Figures

Table A.1: Internal Migration

Year	Same birth state	Same muni. (t-5)	Mexican Sample
1990	0.82	—	8.1m
2000	0.81	0.81	10.1m
2010	0.81	0.83	11.9m
2015	0.82	0.84	22.7m
2020	0.82	0.86	15.0m

Notes: Same birth state correspond of the percentage of mexican who still live in the state they where born. Same county corresponds to the percentage of people who have not moved counties in the last 5 years. Source: Mexican ENOE's population census.

Table A.2: Results with Internal Migration

	Labor Market Participation				
	(1)	(2)	(3)	(4)	(5)
TeenFEI	0.0067*** (0.00100)	0.0068*** (0.00106)	0.0066*** (0.00099)	0.0066*** (0.00101)	0.0065*** (0.00104)
LocalLM FE	✓	✓	✓	✓	✓
Wave FE	✓	✓	✓	✓	✓
LocalLM × Wave FE	✓	✓	✓	✓	✓
Mexican		✓			✓
Remained State of Birth			✓		✓
Remained County past 5y				✓	✓
<i>N</i>	9,572,244	7,492,216	8,176,114	8,947,131	6,174,875
First-stage <i>F</i>	123.3	112.3	123.1	123.2	112.3

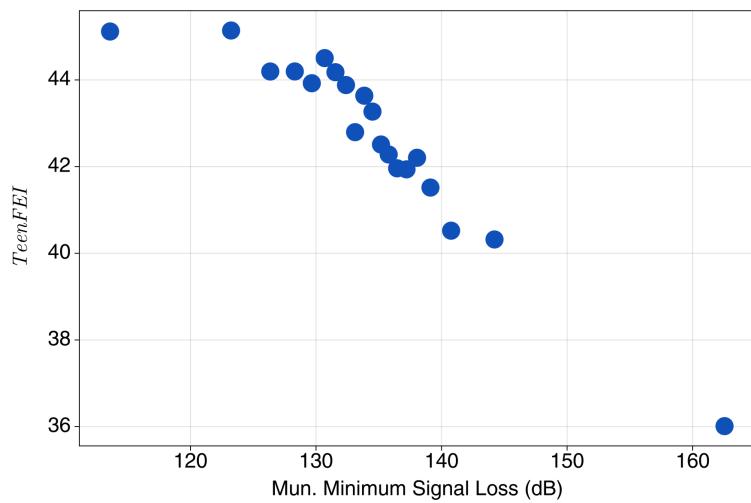
Notes: The table corresponds to the 2SLS coefficient estimates of an additional telenovela with full FEI score on labor market participation. Mexican corresponds to the subset of individuals in the sample that are born in Mexico. Remained State of Birth corresponds to the subset of individuals who still live in the state they were born. Remained County past 5y corresponds to the subset of individuals who have not moved counties in the last 5 years. Source: Mexican ENOE's population census. Clustered standard errors at the county level are reported in parenthesis.

Table A.3: Models performance

Gen. AI model	Inequality			FEI	
	Commercial	accuracy	precision	accuracy	precision
gpt-4o	✓	0.65	0.87	0.81	0.83
gemini-2.0-flash	✓	0.74	0.94	0.81	0.83
claude-3-5	✓	0.77	0.85	—	—
phi-4	✗	0.68	0.81	0.82	0.84
deepseek-8b	✗	0.66	0.55	0.83	0.84

Notes: The table shows the performance of different generative AI models at capturing inequality or the Female Empowerment Index (FEI) in telenovela synopses using traditional metrics in the machine learning literature. Commercial refers to if the model is a commercial product or open source. Higher numbers in accuracy and precision are better.

Figure A.1: First Stage Binscatter



Notes: The figure shows the first stage relationship between the TeenFEI variable and the instrument variable the minimum signal loss in a binscatter.