

**Young characters in television fiction:
Youth identities, models and portrayals in the
digital age**

RESEARCH REPORT

Alianza 4 Universidades Postdoctoral Grant

Department of Communication

Universitat Pompeu Fabra

PhD. Maddalena Fedele

CAS (Communication, Advertising & Society) Research Group

www.cas.upf.edu

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Abstract

This report paper presents the study "Young characters on television fiction: identities, models and portrayals in the digital age", which was carried out within the CAS research group at the Department of Communication, Universitat Pompeu Fabra, in the framework of the Postdoctoral Grant *Alianza 4 Universidades*.

The analysis of fiction programmes specifically targeted at teenagers (i.e. teen series) is a key research field still in the digital age, from both production and reception perspectives.

On the one hand, teen series are key media products around youth culture, and often pioneer in the complex technological and cultural crossroads of the digital era. On the other hand, a significant body of literature has stressed young people's preference for fiction programmes and especially for teen series, and the very influence of television fiction in teenagers' socialisation processes. Also, previous studies pointed out the perpetuation of traditional and stereotyped models in the portrayals of female and male characters of fiction programmes.

The main aims of the study were to analyse the teen series format, as well as the portrayals of ten and young characters and their storylines.

The study consisted of a content analysis (through both quantitative and qualitative techniques) of the American, British and Spanish teen series available in Spain in the period 2008-2012, and its leading characters. A content analysis of 40 teen series and 130 young protagonists was carried out, with the help of SPSS and Atlas.ti.

Among the main results about the teen series format, a common convergence on the dramatic and the fantastic genres has to be pointed out, as well as a complex cross-media strategy.

Nevertheless, several differences in the length, the format and the scheduling strategy of American/British and Spanish programmes must be emphasised.

As for the teen characters, the perpetuation of patriarchal and heteronormative gender stereotypes has to be emphasised, especially related to physical and sociodemographic characteristics. Nevertheless, while a more equal gender portrayal can be found in the psychological characteristics, as well as in the analysis of storylines and plots.

Key-words

Teen series, Television fiction programmes, Teens, Adolescents, Young people, Gender, Characters

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1. Introduction: Adolescents and Teen series

Adolescence is a key stage in the development and construction of values and identities, both individual and collective. Throughout this delicate, complex process, individuals frequently turn to models and representations provided by significant others in their environment, known as socialising agents. These agents include communications media.

Alongside new digital media, television continues to exert considerable influence in adolescent socialisation processes in the Digital Age. This is most apparent when it comes to fiction programmes, which, indeed, are at the top of young people's list of preferences, as many studies have demonstrated (Fedele, 2011; Garitaonandia et al., 1998; Livingstone, 1998; Medrano-Samaniego, Palacios-Navarro and Aierbe-Barandiarán, 2007; Pindado, 2006; Ramírez de la Piscina et al., 2006; von Feilitzen, 2004).

It is also important to bear in mind that television fiction programmes are increasingly available at a global level through various technological platforms, which today's youth, digital natives, habitually use in their consumption, which is multimedia, multi-screen, and multitasking. Online fiction consumption, in particular, grants them access to foreign television shows that are not broadcast on Spanish DTT channels, including many US titles, for example.

As a result of this, content analysis of audio-visual fiction, both domestic and foreign, is a key instrument to monitor the representations that are being offered to audiences. More specifically, the need is increasingly making itself felt for analysis of television shows being directed at, and consumed by, a teenage audience: the models and stereotypes of adolescence which are consumed by teenagers need to be understood. Since the prototype of television fiction programme favoured by adolescents is the so-called "teen series" (Davis and Dickinson, 2004; Fedele, 2011; García-Muñoz and Fedele, 2011a and 2011b; Mosely, 2011; Ross and Stein, 2008), those serialised fiction programmes that tell the stories of teenage characters and are addressed at a teen audience, deeper study is needed of the representations of adolescence which these programmes contain.

On the one hand, teen series are key media products around youth culture, and often pioneer in the complex technological and cultural crossroads of the digital era, being able of taking the advantage of phenomena and processes such as digitisation and convergence, distribution and global circulation of media products, hybridisation of media genres, commercialisation of commodity and leisure (Caldwell, 2004; Carlsson, 2006; Spigel and Olsson, 2004). This "post-broadcast era" context provides the ideal scenario for new typologies of television programmes and television consumption coexisting with more traditional ones, as in the case of teen series. On the other hand, a significant body of literature has stressed young people's preference for fiction programmes and especially for teen series, and the very influence of television fiction in teenagers' socialisation processes (e.g.: Arnett, Larson and Offer, 1995; Gerbner et al., 2002; Maira and Soep, 2004).

The research proposed here takes the postdoctoral candidate's prior work as its starting point: an analysis of serialised fiction consumption by adolescents and a case study of the US teen series *Dawson's Creek*. Firstly, this study is based on her doctoral thesis, *El consum adolescent de la ficció seriada televisiva*, [Adolescent consumption of serialised television fiction], defended in 2011 in the Department of Audio-visual Communication and Advertising at the Autonomous University of Barcelona (Fedele, 2011). Secondly, her project incorporates various studies preceding the thesis, which focused on television programming targeting youth audiences. One of these is a 2004 analysis of programming on MTV Italia, carried out in collaboration with the Department of Communication Sciences at the University of Salerno (Fedele, 2009a). Another is the exploratory study on teen series carried out in the GRISS research group at the Autonomous University of Barcelona during the first phase of her pre-doctoral grant (Beca FI, Generalitat de Catalunya) (Fedele 2009b; Fedele and García-Muñoz, 2010), which culminated in the case study of the US series *Dawson's Creek* (García-Muñoz and Fedele, 2011a, 2011b and 2011c).

2. Presenting the project

The project titled "Los personajes jóvenes en la ficción televisiva: identidades, modelos y representaciones juveniles en la era digital" [Young characters in television fiction: youth identities, models and representations in the digital age] consisted of a content analysis (combining quantitative and qualitative techniques) of media portrayals of young people in television fiction programmes targeted to teens, that is the teen series. A representative sample of the most recent Spanish and foreign teen series has been analysed, taken from those available to Spanish teens both by broadcast television and online in the period 2008-2012. Models and stereotypes of the teenage characters depicted have been analysed so as to describe the teenage identity transmitted to adolescents. Above all, attention has been given to whether gender and age stereotypes continue to be propagated, as previous studies have shown (García-Muñoz and Fedele, 2011c), or if more recent shows offer new social models.

The project was carried out by the candidate at the Department of Communication, Universitat Pompeu Fabra, within the CAS (Communication, Advertising & Society) research group (<https://www.upf.edu/web/cas>). Of great relevance was the incorporation in the analysis of categories previously used and confirmed by research done by other group members (Luzón-Fernández et al., 2009), as well as the supervision of youth and media expert Dr. Mònica Figueras Maz, and the meetings with Dr Pilar Medina and Dr Lluís Mas to discuss the methodological approach and the analysis categories.

3. Literature Review

The study of how youth are represented in television fiction can be undertaken from the perspective of research that studies fiction programmes alongside other television shows in terms of their depiction of youth and/or adolescents. Another approach is that of research into specific fiction programmes.

For the first approach, studies of the depiction of youth in primetime programming predominate (Heintz-Knowles, 2000; Signorielli, 1987). The study of young characters' sexual behaviour has been of significant interest, not only social, but also academic (Aubrey, 2004; Meyer, 2003; Ward, 1995). The study of characters from a gender perspective is also of high interest in much research, especially regarding specific aspects like the depiction of bodies (Barriga, Shapiro and Jhaveri, 2009; Fouts and Burggraf, 2000; Fouts and Vaughan, 2002; Robinson, Callister and Jankoski, 2008), as well as general aspects (Glascock, 2001; Lauzen, Dozier and Horan, 2008; Signorielli and Bacue, 1999).

The contributions of fiction studies and youth studies have come, albeit to a lesser degree, from the analysis of specific case studies of television shows. Some noteworthy studies include those by Davis and Dickinson (2004) concerning teen series from the 1990s and those by Ross and Stein (2008) also concerning teen series, as well as other studies focused on specific titles.

In Spain, some outstanding studies include the analysis of gender stereotypes in two Spanish series by Galán-Fajardo (2007), the study by Belmonte and Guillamón (2008) about gender stereotypes in the series most frequently viewed by Spanish youth, the study by Ramajo et al. (2008) on teen representations on primetime television in Spain, the study by Guarinos (2009) about prototypical representations of teens in fiction products broadcast in Spain and targeted at a young audience, and the sitcom study carried out by Grandío-Pérez and Pedro-González (2009).

The majority of studies of the representation of adolescence on television, which have focused especially on fiction programmes, have emphasised the propagation of traditional and stereotypical roles (Aubrey, 2004; Belmonte and Guillamón 2008; Davis

and Dickinson, 2004; Heintz-Knowles; 2000; Galán-Fajardo, 2007; García-Muñoz and Fedele, 2011c; Meyer; 2003; Ramajo et al., 2008; Guarinos, 2009; Rodrigo and Medina, 2009; Signorielli, 1987).

A relevant fact emerges regarding, specifically, the variable "gender". Social roles are significantly different: female characters are primarily depicted in terms of their family responsibilities and most often involved in situations involving love, family or friends; while male characters are more frequently identified with their professional roles (Lauzen, Dozier and Horan, 2008; Signorielli and Bacue, 1999, among others).

Female characters are often less frequently seen, or fewer in number, than male characters (Signorielli and Bacue 1999). Furthermore, the women portrayed tend to be younger than the men (Signorielli and Bacue 1999), thin and provocatively dressed (Fouts and Burggraf, 2000; Barriga, Shapiro and Jhaveri, 2009), and occupying positions or showing attitudes which are weaker or submissive, while men tend to be stronger and more powerful (Mastro and Ortiz, 2008). Other studies have shown that women tend to be depicted more often as victims of male violent episodes, and men tend to be shown as aggressors (Fernández-Villanueva et al., 2009) or as individuals with more propensities towards aggression (Scharrer, 2001).

It has been demonstrated that, in recent decades, the representation of female characters in television programs has improved, and that the presence of women "behind the camera" is contributing to this improvement, at least as regards fiction programmes (Lauzen, Dozier and Cleveland, 2006). Furthermore, the case study carried out by Dr Fedele, focusing on characters in the US teen series *Dawson's Creek*, demonstrated that new youth models and identities, which are more complex (especially psychologically) and more egalitarian in terms of gender, have made headway on occasion (García-Muñoz and Fedele, 2011c).

4. Objectives and Methodology

The main project objective has been to identify models and stereotypes surrounding teen characters depicted in the most current teen series, in order to describe the youth identities they transmit to their young viewers, through programmes produced specially for them. Above all, the question addressed was whether the abovementioned gender and age stereotypes continued to be perpetuated, or if recent products are offering new social models.

Specifically, the project involved a series of sub-objectives:

- Survey the principle teen series available to Spanish audiences, both on traditional broadcast television and on digital platforms (computers and mobile phones);
- Conceptualise the main characteristics of current teen series by analysing characters and plots;
- Contribute to the theoretical definition and analysis of the teen series television format;
- Identify similarities and differences between teen series from different countries;
- Identify similarities and differences between characters in teen series produced in different countries;
- Identify physical, sociodemographic and psychological characteristics of youth/adolescent characters depicted in the teen series available to Spanish audiences;
- Identify principal themes in series storylines and plots and in the conflicts in which characters are involved;
- Analyse the attitude and role of characters within the plots and conflicts depicted;
- Analyse youth archetypes present in the diversity of teen series analysed;
- Analyse the locations in which these characters tend to be shown.

The methodological design of the study included the following phases, developed throughout the two-year postdoctoral fellowship (Table 1. Calendar):

1) **Phase 1. State of the art and sample selection**, involving four sub-phases:

- 1.1. *Development of the theoretical framework of the study.* This sub-phase was carried out during the first few months of the fellowship (October-December 2012), with a focus on the presentation of teen characters in the television fiction products. Existing Spanish and international studies were analysed which had been published in prestigious journals, available on the databases ISI Web of Knowledge, Sage Journals Online, EBSCO Journals, Scopus SciVerse, In-Recs, Dice and Carhus Plus. The main search keywords were the following: *adolescents, teenagers, teen series, character, character portrayal, character representation, adolescentes, jóvenes, series juveniles, personaje, representación de personaje, imagen de personaje*, among others. Additionally, previous studies done by members of the host research group were analysed, and the researchers were personally consulted (Carrillo, Jiménez-Morales and Sánchez, 2011; Carrillo, Hernández and Jiménez-Morales, 2011; Figueras-Maz, Mauri-De Los Ríos and Rodríguez-Martínez, 2013; Gómez-Puertas, 2011; Masanet, Medina-Bravo and Ferrés, 2012; Mauri-De Los Ríos and Figueras-Maz, 2012; Medina-Bravo and Rodrigo, 2009; Ramajo et al., 2008).
- 1.2. *Exploration of Spanish and US television schedules for the chosen sample period (2008-2012)*, in order to identify the most relevant titles belonging to the teen series format. This sub-phase was carried out in January and February 2013, in parallel with the one described in point 1.3. In the case of Spanish television networks, both generalist and youth not-for-pay channels were considered (i.e., DTT channels).
- 1.3. *Exploration of online rebroadcasting services available in Spain* (official sites of TV channels and streaming or downloading sites) in order to identify the most relevant titles in the teen series format.

- 1.4. *Selection of a representative sample of teen series and episodes to be analysed from the 50+ titles identified in sub-phases 1.2 and 1.3.* This sub-phase was implemented in March 2013. The 40 teen series analysed in point 3 were selected in this phase. In the end, it was decided to include a few British series, given their presence in schedules and impact on Spanish audiences. Annex 1 lists the forty titles selected in this sub-phase and analysed in Phase 3 (analysis of the teen series format). Additionally, following the analysis of the teen series format (point 3), the twenty most representative teen series for the analysis of characters and storylines (points 4/5 and 6) were selected: five were Spanish, ten were from the US, and five were British. For each of these series, three episodes were chosen from their first season. Characters were analysed based on their development throughout the selected episodes (mixed-methods analysis of the characters and the storylines, respectively in points 4/5 and 6). Storylines and plots were analysed based on the conflicts present in one of the three selected episodes. Annex 2 lists the twenty teen series analysed in phases 4, 5 and 6.
- 2) **Phase 2. Preparation and piloting of the instruments of analysis.** Databases were prepared in SPSS, including descriptions and definitions related to the variables to be analysed. Three coding books for quantitative analysis were prepared (Annexes 4, 5 and 6), and an analysis notebook was kept for the qualitative analysis of protagonists' development in the analysed teen series. In April 2013, pilot studies were performed on the US teen series *Beyond the Break* (known as *Surf girls* in Spain), available in streaming, but it was removed from the sample in phases 4, 5 and 6 because it had not been broadcast in its entirety on publicly available Spanish channels during the 2008-2012 period.
- 3) **Phase 3. Mixed-methods analysis of the teen series format** available in Spain on broadcast television and the Internet between 2008-2012, according to elements like genre, format, themes, characters, programming strategy and transmedia strategy. As mentioned in point 1.4, 40 teen series (Spain, US and UK) were chosen for analysis according to variables like channel and programming slot, genre and

microgenre (following the Euromonitor classification as described by Prado and Delgado 2010), number, sex and ages of protagonists (tweens, adolescents, youth, young adults), individual or group protagonism, locations most often depicted, transmedia/multi-screen/crossmedia strategy (DVD, streaming availability on official website, social network presence, merchandising, among other things). This phase was implemented in May and June 2013, partially overlapping with point 4.

4) **Phase 4. Quantitative content analysis for the first of the two project analysis units (characters):** analysis of the protagonists of the 20 teen series selected, in order to measure different variables, among which the most important were:

- Physical characteristics of the characters (based on García-Muñoz and Fedele, 2011b and 2011c; Madrigal-Fritsch et al., 1999);
- Sociodemographic characteristics of the characters (based on García-Muñoz and Fedele, 2011b and 2011c);
- Psychological characteristics of the characters (based on the "big five" model by McCrae and Costa, 1999) and youth archetypes (own proposal based on film and television industry categories)

As mentioned above, the analysis of characters was based on a viewing of three episodes from the first season of the 20 most representative teen series from the sample, which were chosen beginning in phase 3. The study focused on the protagonists of each teen series, which belonged to an age range representative of the teen and young population: tweens (10-13 years old), teens (14-19 years old) and youth (20-25 years old), a category which is currently quite present in recent titles, as was shown in phase 3. Phase 4 was implemented in June, July and August 2013. Annex 3 includes the list of characters analysed in phases 4 and 6.

5) **Phase 5. Qualitative analysis of teen series characters' development** over a season. For this phase, two case studies were chosen, one Spanish (*El Barco*) and one from the US (*The Vampire Diaries*). This choice was made in accordance with the following aspects, analysed in phase 3:

- Very recent programmes (*El Barco* ended in 2013, while the fifth season of *The Vampire Diaries* will be broadcast in 2015);
- Diversity of genres (the first is a series and the second is a serial, at least in the first season); diversity of microgenres (Thriller/Suspense and Fantasy/Science Fiction, respectively);
- High number of main characters in the study's target age range, teens and youth (7 for the former and 9 for the latter);
- Group protagonism, strong protagonism of the teen group and dramatic importance given to young characters;
- Relevant transmedia strategy.

All episodes of the first season of these programs were viewed between September and December 2013, in order to analyse in-depth the personalities, values and behaviours of their protagonists. A file was kept on each character in the analysis notebook in order to track each character's development.

6) **Phase 6. Qualitative content analysis for the second of the two analysis units mentioned above, storylines and plots** shown in teen series, in order to measure various variables (based on García-Muñoz and Fedele, 2011a), including:

- Themes of the storylines shown,
- Types of conflicts shown,
- Types of conflict resolution,
- Character narrative role in resolving the conflict (based on Greimas, 1966; Luzón-Fernández et al., 2009).

This phase was implemented in January and February 2014.

7) **Phase 7. Triangulation.** Analysis and cross-checking of data obtained. This phase consisted of quantitative analysis carried out with SPSS as with the qualitative

analysis of the list of characters, which was done with the program Atlas.ti. It was carried out between March and July 2014, ending with results cross-checking.

- 8) **Phase 8. Writing of the final report.** This final report was written in August and September 2014.
- 9) **Phase 9. Dissemination.** In parallel with the various abovementioned phases, project results were shared in two international conferences (Fedele, 2014a and 2014b): one in January 2014 (IV Congreso Internacional de la Sociedad Española de Investigación en Comunicación [4th International Conference of the Spanish Society of Communications Research]) and another in November 2014 (5th ECREA European Communication Conference Lisboa 2014¹).

Table 1. Calendar

Month	PHASE 1				PHASE 2	PHASE 3	PHASE 4	PHASE 5	PHASE 6	PHASE 7	PHASE 8	PHASE 9
	1.1. Theoretical framework	1.2. Exploration schedules	1.3. Exploration streaming	1.4. Sample selection								
10/12	X											
11/12	X											
12/12	X											
01/13		X	X									
02/13		X	X									
03/13				X								

¹ Part of the Project results have been spread and published after the two-years-grant:

- Fedele, M. (2015). Slim and curvy girls, slim and muscular boys: adolescents’ portrayals in current teen series broadcast in Spain. ECREA Gender & Communication Symposium 2015. Tarragona, Spain.
- Fedele, M., and Jiménez-Morales, M. (2016). Delgadas, a la moda y responsables: representación de las adolescentes en las series juveniles emitidas en España. V Congreso Internacional AE-IC Madrid 2016. Madrid, Spain.
- Masanet, M-J, and Fedele, M. (2019). El ‘chico malote’ y la ‘chica responsable’. Adolescencia, modelos aspiracionales y teen series españolas. *Palabra Clave*, 22(2), 1-27

04/13					X							
05/13						X						
06/13						X	X					
07/13							X					
08/13							X					
09/13								X				
10/13								X				
11/13								X				
12/13								X				
01/14									X			X
02/14									X			
03/14										X		
04/14										X		
05/14										X		
06/14										X		
07/14										X		
08/14											X	X
09/14											X	X

5. RESULTS

5.1. Analysis of the teen series format

The 40 titles chosen throughout the first phase of the methodological design are distributed as follows, by country of origin:

- 10 Spanish programmes (25%): *El Internado* (Antena3, 2007-2010), *18RDC* (Antena3, 2008-2009), *Física o Química* (Antena3, 2008-2011), *90-60-90* (Antena3, 2009), *El pacto* (Telecinco, 2010), *No soy como tú* (Antena3, 2010), *Los Protegidos* (Antena3, 2010-2012), *Ángel o demonio* (Telecinco, 2011), *El barco* (Antena3, 2011-2013), *Polseras Vermelles* (TV3, 2011-2013).
- 24 US programmes (60%): *The Gilmore Girls* (WB, 2000-2007), *Smallville* (WB, 2001-2011), *The O.C.* (Fox, 2003-2007), *One Tree Hill* (WB, 2003-2012), *Life as we know it* (ABC, 2004-2005), *Veronica Mars* (UPN, 2004-2007), *South of Nowhere* (TeenNick, 2005-2008), *Beyond the break* (The N, 2006-2009), *Kyle XY* (ABC Family, 2006-2009), *Friday Night Lights* (NBC, 2006-2011), *Gossip girl* (The CW, 2007-2012), *Terminator: the Sarah Connor chronicles* (Fox, 2008-2009), *90210* (The CW, 2008-2013), *The secret life of the American teenager* (ABC Family, 2008-2013), *10 things I hate about you* (ABC Family, 2009-2010), *Make it or break it* (ABC Family, 2009-2012), *Glee* (Fox, 2009-), *The vampire diaries* (The CW, 2009-), *Pretty little liars* (ABC Family, 2010-), *Skins US* (MTV, 2011), *The Nine lives of Chloe King* (ABC Family, 2011), *The secret circle* (The CW, 2011), *Akward* (MTV, 2011-), *Teen wolf* (MTV, 2011-).
- 6 British programmes (15%): *Skins* (E4, 2007-2013), *Britannia High* (ITV, 2008), *Merlin* (BBC One, 2008-2012), *Demons* (ITV, 2009), *Misfits* (E4, 2009-), *Premface* (BBC Three, 2012-2013).

Of these, 10% (four programmes) were not broadcast on Spanish channels during the five-year period analysed, but were readily available to audiences on streaming and downloading websites.

The original broadcast of the teen series analysed occurred between the years 2000 and 2013; the oldest was *The Gilmore Girls* (US) and the most recent was *Premface*

(UK). Both the number of seasons and the number of episodes vary widely depending on genre and country of production. For example, the Spanish fantasy miniseries *No soy como tú* only contained two episodes, while the US science fiction series *Smallville* contained 218 episodes over 10 seasons.

Episode duration also varies enormously, especially between countries, from 20 minutes for comedy series like *Awkward* to 115 minutes for the Spanish drama *90-60-90*.

As regards production, the US companies *Warner Bros* (8 titles), *ABC* (6 titles) and *MTV Productions* (4 titles) lead the list in teen series production. Broadcast channels showed more variety, since each production company possesses various television channels to reach a teen audience. For example, *Warner Bros* broadcasts teen series on *The WB*, *The CW* and *UPN*; *ABC* broadcasts theirs on *ABC* and (especially) *ABC Family*; and *MTV Productions* broadcasts on *MTV*, *TeenNick* and *The N*.

The situation is more balanced in the UK: two of the six titles analysed were broadcast on public television (*BBC One* and *BBC Three*), two were broadcast on the private channel *ITV*, and two were broadcast on *E4*, a private channel of the *Channel Four Television Corporation*. The production companies vary in each case.

In Spain, on the other hand, the channel *Antena3* broadcasts the majority of local teen series (7 of 10). However, this production is outsourced to various Spanish audiovisual production companies, including *Globomedia* and *Ida y vuelta*. If we also include US and UK series broadcast in Spain, the *Atresmedia* group (*Antena3* and *Neox*) broadcasts 22.5% of the teen series in the sample, followed by the group *Mediaset España* (*Telecinco* and *Cuatro*) and *MTV España*, with 17.5% each, and *RTVE* (*La2* and *ClanTV*) at 12.5%. Regional channels (*TV3* in Catalonia, *Canal Sur* in Andalusia and *ETB* in the Basque Country) each broadcast 4 of the titles analysed (10%), as did the for-pay channels mentioned above. It is also worth emphasizing that part of the weight of the *Atresmedia* group is due to the fact that *Neox* has broadcast titles which were already premiered on other channels, as with their own *Los Protegidos* (*Antena3*, 2010-2012), *TV3's Polseres Vermelles*, *The O.C.* (US), which premiered in Spain on *Clan TV*, and *One Tree Hill* (*The WB*, 2003-2012, which premiered in Spain on *La2*).

Regarding the programming slot in which they were originally broadcast, the majority of the teen series analysed (65%) appeared during prime time, 22.5% were broadcast in the late fringe, and 7.5% were broadcast in the early fringe. The remaining 5% were broadcast in a variety of programming slots.

Regarding genre, series predominate (62.5%), especially for US (70.8%) and UK (83.3%) products, followed by serials (30%), the format used by half of the Spanish products (50%), and, in last place, miniseries (7.5%), in the case of two Spanish and one British production.

The most frequent microgenres are drama (40%) and fantasy/science fiction (32.5%), which illustrates two typical tendencies in teen series formats, the use of both realism and fantasy metaphors to narrate adolescence.

Regarding the type of protagonism of the 40 series analysed, one fourth of them have only one protagonist, while the rest feature a group of protagonists. On the other hand, the number of main characters, 378 in total, varies from 6 to 18 per series; 188 are male and 190 are female (although there are up to 10 male main characters in a single series against 8 female).

Regarding the age ranges of main characters, as expected, teenagers predominate (59.8%).

Indeed, narrative protagonism for teenagers is prevalent in 85% of the teen series studied, especially in products from the US (only in one do teens share protagonism with other age groups). On the other hand, in 37.4% of cases other young age groups (youth proper as well as young adults) also have significant narrative importance in the stories narrated, although this does not mean teens lose their protagonism.

Regarding locations, they were analysed according to the screen minutes of a random episode from each series. The most frequent ones are domestic (almost 40%) and educational (schools and various other educational centres) (30.5%), even if public spaces (streets, squares, forests) are quite present too (14.3%).

Lastly, it bears mentioning that various cross-media distribution and 360° marketing strategies have been implemented for most of the titles analysed, increasingly so for more recent productions:

- Official DVDs (95%);
- Official websites (70%);
- Streaming availability on the official website (50%);
- Social network presence (Facebook, Twitter, etc.) (47.5%);
- Official merchandising (52.5%);
- Smartphone apps (20%);
- Official videogames (15%);
- Official newsletter (10%);
- Other (board games, books, spinoffs, blogs, comics, webisodes, TV specials, CDs, among others).

5.2. Analysis of teen characters

A total of 130 protagonists were analysed from the 20 teen series selected for phases 4 and 6. Three variable types were measured for these characters: physical, sociodemographic and psychological characteristics.

Regarding physical characteristics, a small difference in gender was observed: 53.1% were male and 46.9% female. As in previous studies, female characters were underrepresented in comparison to male characters. Regarding age, given that the only ranges considered were tween (10-13), teen (14-19) and youth (20-25), the characters analysed were distributed as followed: 0.8% tweens, 88.5% teen and 10.8% youth. As for race, there is a clear predominance of Caucasian (84.6%), followed distantly by black (6.9%), Latino (3.1%) and Asian (5.4%). As in previous studies, white people are overrepresented in television shows.

As for physical build, thin figures abound (39.2%), especially for female characters ($p < 0.001$): more than half of female characters are thin. Although 36.9% of the characters analysed have average builds, heavysset (2.3%) and very heavysset (0.8%) builds are underrepresented. Remaining characters match two categories created *ad hoc* for this analysis: muscular (16.9%), nearly exclusively male, and "thin with curves" (3.8%), a category associated to female characters, often Latinas. The majority of characters (43.8%) dress casually (jeans or slacks with informal t-shirts) or trendily (following fashion) (24.6%), the latter category associated largely with female characters ($p = 0,017$). Also of note is that one fifth of characters wore some type of uniform (usually for school), although, qualitatively, it seemed that most adapt their uniform to their personal style (more classic, more trendy, more casual, etc.).

Regarding sociological traits, upper and upper-middle class characters were overrepresented (36.2%), with 41.5% middle class. What is more, hardly 10% of characters seemed to have financial problems. Regarding family configurations, traditional nuclear families (parents with one or more children) remain predominant at 43.8%. One fifth of the characters, on the other hand, live with one parent (with or without siblings), while 6.2% live with other family members. 18.5% live in a hall of

residence/boarding school/dormitory or similar lodging, while the rest live in other situations (for example, in an apartment shared with peers, or alone).

Only 3.8% of the sample is homosexual; the majority is heterosexual. Of the homosexual minority, only one character is a girl. Regarding free time pursuits (what characters do when not working or studying), a large majority pursues social relations (68.5%): in other words, going out with friends or girl/boyfriends and spending time with family.

Lastly, regarding psychological characteristics, the "big five" model (McCrae and Costa, 1999) was used to assign a dominant trait to each character, followed by numerical values (1=very strongly disagree, 5=very strongly agree) for each remaining personality dimension. Results show a greater presence of characters with agreeableness (28.5%) as their dominant trait, followed by neuroticism (26.9%), extroversion (21.5%), openness to experience (17.7%) and conscientiousness (5.4%). Statistical analysis of the scales of secondary traits paints a much more nuanced picture of the characters, who often seem to possess high degrees of apparently contradictory personality traits. Means (\bar{x}) and modes (M) for the five traits are shown in Table 2.

Table 2. Personality Traits Means and Modes

Personality Trait	Mean (\bar{x})	Mode (M)
Agreeableness	3.45	4
Extroversion	3.12	4
Neuroticism	3.01	1
Openness to experience	2.98	1
Conscientiousness	2.72	1

Surprisingly, there are no significant gender differences regarding these psychological variables, except for conscientiousness, where female characters scored higher ($p=0,001$), that means, they tend to be more responsible than male characters.

Lastly, based on typical categories from the English-speaking film and TV industry, various youth archetypes were attributed to the characters in the sample, and were distributed as follows:

a) Male archetypes:

- The good guy (13.8%);
- The rebel (12.3%)
- The jock (10.8%)
- The funny guy (6.2%)

b) Female archetypes:

- The beauty (13.1%)
- The popular girl (11.5%)
- The independent girl (6.9%)
- The basket case (5.4%)
- The honours student (4.6%)
- The best friend (2.3%)

c) Gender-neutral archetypes:

- The geek (11.5%)
- The manipulator (1.5%)

The qualitative phase of the study helped nuance these results, especially in the case of the US series analysed (*The Vampire Diaries*), since, within the span of a season, most characters develop and show rather complex personalities, which often contradict the youth archetypes set by the audio-visual industry. Nonetheless, the complexity of characters from *The Vampire Diaries* was greater than that of those from *El Barco*, who were both flatter and often less inclined to develop in complex

ways. A clear example is the character Caroline Forbes (*The Vampire Diaries*), who initially matches the popular girl archetypes, but turns out to be deep, responsible and very kind to her friends and others, showing concern and responsibility for them, and who is often the one to solve their problems. Another example is Matt Donovan, the jock of the series, who breaks the typical archetype of the athlete, for being a caring, loving and sensitive boy.

Those that do not develop much are female characters matching the beauty type. Both Ainhoa (*El Barco*) and Elena (*The Vampire Diaries*) are shown as pretty, responsible, concerned for others, highly loyal and generous, and they do not change. They are always the "good characters" and often have to deal with problematic boyfriends (rebels with a high dose of neuroticism), whom they attempt to guide and change, following their ethics and values. Also, these two female heroines can be considered a mixing between the beauty and the honours student archetypes, since they also are very good students. The new archetype is one of a super-princess, since she is both pretty and intelligent.

On the other hand, the male heroes do not match completely with the "good guy" archetype. Even if Stefan from *The Vampire Diaries* is sort of a good guy, but he is also tormented, especially by his hunger for blood (he is a "good" vampire who does not want to feed on humans) and by his evil brother Damon (a mixing of rebel and funny guy). Instead, Ulises from *El barco* is a clear example of rebel and troubled boy, impulsive and violent, but with a good heart for the people he loves.

Both series perpetuate the romantic ideal of love, as well as the narrative pattern of the redemptive love, based in the tale of the Beauty and the Beast (Balló y Pérez, 1997).

In conclusion, even if new models and stereotypes appear both for girls and boys especially for their psychological traits, traditional stereotypes are still present in the teen series analysed for the physical characteristics. The portrayal of thin and curvy girls and of muscular boys is particularly worrying.

5.3. Analysis of the storylines

Firstly, regarding storyline themes, interpersonal relationships predominate, particularly love (33.8%), followed by friendship (8.5%). In second place come intrigue/mystery storylines (15.4%), especially related to certain microgenres like mystery. Storylines related to acceptance come in third place (12.3%), and are developed through interior conflict ($p < 0,001$). Next come family problems (10.8%), sex (6.2%), while other themes add up to under 4%.

Secondly, different origins can be identified for the conflicts shown. A social origin - one connected to interpersonal relationships - is the most frequent (37.7%). Next come romantic (19.2%) and personal (19.2%). Family can also be a source of conflicts (9.2%), as can enemies (7.7%), a category encompassing unknown enemies which the protagonists must struggle against, also a typical element of mystery series.

As for conflict type, exterior conflicts (56.2%) predominate, in other words, those that develop through interaction with other characters.

Regarding conflict resolution, most protagonists tend to play an active part (54.6%): in other words, they are proactive and struggle to resolve conflicts, even if they make mistakes. Only 16.2% are passive; the rest are neutral, a category frequently associated with characters experiencing "contextual" conflicts, storylines protagonised by other characters.

Lastly, the narrative role of most characters is that of subject of action (57.7%), which corroborates the proactivity of most characters in conflict resolution.

It is interesting to note that no significant genre differences were found in narrative roles or in the types of conflict portrayed, offering a more equal gender representation in this sense.

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7. Annexes

7.1. Annex 1. List of the teen series analysed in phase 3.

<p>SPAIN:</p> <ol style="list-style-type: none"> 1. Física o Química 2. El Internado 3. Los Protegidos 4. El Barco 5. Polseres Vermelles 6. No soy como tú 7. 18 8. 90-60-90 9. Ángel o demonio 10. El pacto 	<p>US:</p> <ol style="list-style-type: none"> 11. The Gilmore girls 12. The O.C. 13. Veronica Mars 14. Smallville 15. KyleXY 16. Gossip Girl 17. 90210 18. The secret life of the American teenager 19. Terminator, Sarah Connor's chronicles 20. Glee 21. The vampire diaries 22. Teen wolf 23. Pretty Little Liars 24. Awkward 25. One tree hill 26. 10 things I hate about you 27. Skins USLife as we know it 28. Life as we know it 29. Beyond the break 30. Friday Night Lights 31. Make it or break it 32. The nine lives of Chloe King 33. South of Nowhere 34. The secret circle
<p>UK:</p> <ol style="list-style-type: none"> 35. Skins 36. Pramface 37. Britannia High 38. Merlin 39. Misfits 40. Demons 	

7.2. Annex 2. List of teen series analysed in phases 4 and 6.

SPAIN: 1. Física o Química 2. El Internado 3. Los Protegidos 4. El Barco 5. Polseres Vermelles	US: 6. Smallville 7. KyleXY 8. Gossip Girl 9. 90210 10. The secret life of the American teenager 11. Glee 12. The vampire diaries 13. Teen wolf 14. Pretty Little Liars 15. Awkward
UK: 16. Skins 17. Pramface 18. Britannia High 19. Merlin 20. Misfits	

7.3. Annex 3. List of teen series characters analysed.

Country	Teen series	Character
Spain	Física o Química	Yoli
		Fer
		Paula
		Gorka
		Julio
		Ruth
		César
		Cova
		Isaac
		Jan
		El Internado
	Vicky	
	Iván	
	Carolina	
	Roque	
	Los protegidos	Culebra
		Sandra
		Lucas
		Claudia
		Leo
	El Barco	Ainhoa
		Ulises
		Vilma
		Palomares
		Piti
		Ramiro
		Estela
	Pulseras verdes	Lleó
		Jordi
		Ignasi
		Cristina
		Toni
	US	Smallville
Lana		
Whitney		
Pete		
Chloe		
Lex		
Kyle XY		Kyle
		Lory
		Josh
		Declan
		Amanda
		Charlie
Gossip girl		Serena
		Blair
		Dan
		Nate
		Chuck
Jenny		
90120		Annie

		Dixon
		Navid
		Ethan
		Erin
		Naomi
		Adrianna
	The secret life of the American teenager	Amy
		Ashley
		Ben
		Ricky
		Grace
		Jack
		Adrian
	Awkward	Jenna
		Ming
		Tamara
		Matty
		Jake
		Sadie
	Glee	Rachel
		Finn
		Quin
		Kurt
		Mercedes
		Puck
		Tina
		Artie
		Santana
	The Vampire Diaries	Elena
		Stefan
		Jeremy
		Bonnie
		Caroline
		Matt
		Tyler
		Vicky
		Damon
		Anna
	Teen wolf	Scott
		Allison
		Stiles
		Lydia
		Jackson
		Derek
	Pretty Little Liars	Aria
		Spencer
		Anna
		Emily
		Jenna
		Ezra
		Toby
UK	Misfits	Simon
		Nathan
		Curtis
		Kelly

	Skins	Alicia
		Tony
		Sid
		Chris
		Maxxie
		Anwar
		Michelle
		Cassie
		Jal
	Britannia High	Lola
		Lauren
		Claudine
		Danny
		Jez
		BB
	Merlin	Merlin
		Arthur
		Morgana
		Gwen
	Pramface	Jamie
		Laura
		Mike
		Beth
		Danielle

7.4. Annex 4. Coding system for teen series

- 1) **Title of the programme** in its original language
- 2) **Country of origin** (1=Spain; 2=US; 3=UK)
- 3) **Years** = years of original broadcast YYYY-YYYY)
- 4) **Production** = name of the production company/network
- 5) **NetworkOR** = name of network of the original broadcasting
- 6) **SLOT** of broadcasting, according to Euromonitor

	Spain	US	UK
1. Early morning / Morning	7:00-13:30	7:00-12:00	6:00-11:30
2. Midday	13:30-15:30	12:00-16:00	11:30-14:00
3. After lunch	15:30-18:00		14:00-18:30
4. Afternoon / Early Fringe	18:00-20:30	16:00-20:00	18:30-20:00
5. Prime time	20:30-22:30	20:00-23:00	20:00-22:30
6. Late night	22:30-1:00	23:00-1:00	22:30-1:00
7. Overlap Prime time and Late night		8. Overlap After lunch and Afternoon	
9. Different slots		10. Overlap Afternoon and Prime Time	

- 7) **ESP** = broadcast in Spain (1=yes, 2=no)
- 8) **NetworkESP** = name of the Spanish network of broadcast (for UK and US programmes)
- 9) **NetworkESPcompany** = name of the media company to which the NetworkESP belongs
- 10) **SlotESP** = slot of broadcast in Spain (for UK and US programmes)
- 11) **Genre** = Euromonitor's categories (1=series; 2=serial; 3=sitcom; 4=miniseries)
- 12) **Microgenre** = Euromonitor's categories (1=drama; 2=comedy; 3=fantasy/Sci-fi; 4=adventure/action; 5=musical comedy; 6=thriller/suspense; 7=horror)
- 13) **Target** (1=Tweens; 2= teens; 3=young adults; 4= Tweens+teens; 5=teens+young adults; 6= tweens+teens+young adults; 7=familiar; 8=tweens+teens+adults)
- 14) **Seasons** = number of seasons broadcast until 2012
- 15) **Episodes** = number of episodes broadcast until 2012
- 16) Average **duration** of each episode (in minutes)
- 17) **NProts** = number of protagonists
- 18) **NameProts** =names of protagonists, separated by comas
- 19) **NMainCharacters** = number of protagonists + main characters
- 20) **MenMain** = number of male main characters
- 21) **WomenMain** = number of female main characters
- 22) **TweensMain** = number of tween main characters (10/13 years old)
- 23) **TeensPrinc** = number of teen main characters (14/19 years old)
- 24) **YoungMain** = number of young main characters (20/25 years old)
- 25) **YoungAdultMain** = number of young adult main characters (25/35 years old)
- 26) **OtheragesMain** = number of main characters of other ages (adults, old people, children)
- 27) **TypeProtagonism** (1=Individual; 2=Group/Choral)
- 28) **WeightYoungAdult** = narrative weight of young and young-adult characters (1=yes, 2=no)
- 29) **ProtagonismTeens** = narrative weight of teens compared to young and young-adult characters (1=greater; 2=equal; 3=lower)
- 30) **Strategy360DVD** (1=yes, 2=no)
- 31) **Strategy360WEB** (1=yes, 2=no)
- 32) **Strategy360SocialNetworks**(1=yes, 2=no)
- 33) **Strategy360Merchandising** (1=yes, 2=no)
- 34) **Strategy360MobileAPP** (1=yes, 2=no)
- 35) **Strategy360Magazine** (1=yes, 2=no)
- 36) **Strategy360Videogame** (1=yes, 2=no)
- 37) **Strategy360Streaming** (1=yes, 2=no)
- 38) **Strategy360Other** (1=yes, 2=no)
- 39) **SpacePUB** = Outside/Exterior public spaces (urban and/or not urban) in minutes
- 40) **SpaceHOME** = Domestic spaces in minutes
- 41) **SpaceSCHOOL** = Educative centres in minutes
- 42) **SpaceWORK** = Work places in minutes
- 43) **SpaceRECRE** = Recreational centres in minutes
- 44) **SpaceOTHER** = Other spaces (medical centres, malls, police stations, etc.) in minutes

7.5. Annex 5. Coding system for space variables

OUTSIDE PUBLIC SPACES (URBAN OR NOT)	Exterior spaces of cities, towns, etc.	
	Public gardens	Cemetery
	Streets, squares	Forest
	Roofs	Car
	Beach	Public transport
	Port, dock	Other
DOMESTIC SPACES	Kitchen	Bedroom
	Dining room	Laundry
	Living room	Garden, porch
	Hall, aisles	Terrace, balcony
	Bathroom	Other
	Basement, Garage	Several domestic spaces at once
EDUCATIONAL CENTRES	School (general shot)	Outside spaces (parking, playground, gardens, etc.)
	Classroom	Bathroom
	Aisles	Auditorium, Theatre, Art area
	Office	Library
	Cafeteria, Dining room	Gym/sport zone
	Locker room	Other
WORK PLACES	Stores, cafeterias, bookshops, etc.	Office
	Company	Other
RECREATIONAL CENTRES	Restaurant, cafeteria, pub, etc.	Cinema, Theatre, Art gallery
	Disco, club	Other
OTHER SPACES	Medical centres, malls, stores, shops, police station, church, etc.	

7.6. Annex 6. Coding system for teen characters

IDENTIFYING THE CHARACTER

- 1) **Name** of the character
- 2) **Title the programme** in its original language
- 3) **Country of origin** (1=Spain; 2=US; 3=UK)
- 4) **Genre** = Euromonitor's categories (1=series; 2=serial; 3=sitcom; 4=miniseries)
- 5) **Microgenre** = Euromonitor's categories (1=drama; 2=comedy; 3=fantasy/Sci-fi; 4=adventure/action; 5=musical comedy; 6=thriller/suspense; 7=horror)

PHYSICAL CHARACTERISTICS

- 6) **Sex** (1=man; 2= woman; 3= other)
- 7) **Age** (1=tween, 8-13 years old; 2=teen, 14-19 years old; 3=young, 20-25 years old)
- 8) **Race** (1= Caucasian; 2=Afro-American; 3=Hispanic/Latin; 4= Asian; 5= Other)
- 9) **Physical constitution** (1=Thin/underweight BMG<19,99 → F1,M1-F3,M3; 2=Normal / normal weight 20< BMG<24,99 → F4,M4-F5,M5); 3=Heavysset / overweight 25< BMG<29,99 → F6,M6 – F7,M7; 4=Very heavysset/ obesity BMG>30= F8,M8 – F9,M9); 5=Muscular /only for boys: normal weight + muscles; 6=Curvy / only for girls: thin and with curves)
- 10) **Clothing** (1= Casual /jeans, t-shirts, etc.; 2= Classical / formal and conventional clothes; 3=Sports dress; 4=Trendy / in fashion; 5= Alternative fashion /e.g.: hippie, metal, gothic, etc.; 6=Uniforms).
- 11) **Do they usually dress provocatively**, that is girls showing curves and boys showing muscles? (1=yes, 2=no; 9=N.I.)

SOCIOLOGICAL CHARACTERISTICS

- 12) **Social class** (1= Upper, they belong to a rich family who can afford luxuries; 2=Upper-Middle, they belong to a family with no financial troubles and with a big house; 3=Middle, they do not need to work, since they belong to a family with no financial issues, with their own house; 4= Working, they belong to a family with some economic difficulties; 5= Low, they have to work to subsist or helping their families, who have several financial troubles; 9=N.I.)
- 13) **Do they have financial troubles?** (1=yes, 2=no; 9=N.I.)
- 14) **Type of family unity** = the character lives with (1=parents; 2=parents+siblings; 3=single parent; 4=other relatives; 5=school residence / boarding school/ similar; 6= other situation; 9= N.I.)
- 15) **Sexual orientation** (1=heterosexual; 2=homosexual; 3=bisexual; 4=other)
- 16) **Leisure activities** (1=Social relationships, that is hanging out with friends, dates, spending spare time with the family; 2=Diversión, that is parties, games, drinking, dancing, etc.; 3=Playing/listening to music; 4=Culture, e.g. books, arts, theatre, etc.; 5=Sports; 6=Politics/associations; 7=Personal care; 8=Media; 9=Inactivity/resting; 10=Other; 99= N.I.)

PSYCHOLOGICAL CHARACTERISTICS

- 17) **Personality** = pick the prominent factor (1=Neuroticism → sensitive/nervous vs. secure/confident; 2=Extraversion → outgoing/energetic vs. solitary/reserved; 3=Openness to experience → Inventive/curious vs. consistent/cautious; 4=Agreeableness → friendly/compassionate vs. analytical/detached; 5=Conscientiousness → efficient/organized vs. easy-going/careless)
- 18) **Personality neuroticism** = mark the degree of agreement of this factor with character (1=strongly disagree; 2= disagree; 3= neither agree or disagree; 4=agree; 5=strongly agree)
- 19) **Personality extraversion** = mark the degree of agreement of this factor with character (1=strongly disagree; 2= disagree; 3= neither agree or disagree; 4=agree; 5=strongly agree)
- 20) **Personality openness to experience** = mark the degree of agreement of this factor with character (1= strongly disagree; 2= disagree; 3= neither agree or disagree; 4=agree; 5=strongly agree)
- 21) **Personality agreeableness** = mark the degree of agreement of this factor with character (1=strongly disagree; 2= disagree; 3= neither agree or disagree; 4=agree; 5=strongly agree)
- 22) **Personality conscientiousness** = mark the degree of agreement of this factor with character (1= strongly disagree; 2= disagree; 3= neither agree or disagree; 4=agree; 5=strongly agree)
- 23) **Teen archetype** (1=The "good guy", normally the protagonist, loyal, idealistic, honest, forgiving, who cares about others and always does the right thing, etc.; 2=The Rebel/The criminal /The Troubled, usually the antagonist, the one who by his will or his incapacity always messes up. There are different variants: the criminal, more violent and oriented to commit crimes (even if they are only ideal) against authority; the troubled/tormented, who needs to be saved from himself and his dark inner side; sometimes even the funny one works like a rebel; 3=The Funny one, the one who messes it up but in a fun way, the life of the party, the one who always thinks of having a good time and taking advantage of the moment, also the silly one. He does not have to be rebellious, but normally he occupies that role, in a funny version. Often, in fact, he uses humour as a way of defending his fears and his inner world; 4=The Jock/The athlete, usually plays on the high school team or any other sports, is muscular and is the most popular boy in high school. The most common version is the silly, popular, smug and pushy athlete; 5=The Geek (includes The Nerd/The Brain), they are nerds or geeks, they usually stand out in something (studies, music, technology, media,...). Normally they do not belong to the popular group but may end up being part of it. They are also often best friends with the protagonists; 6=The Princess/The Beauty, usually the female protagonist or the beloved of the protagonist, the beautiful and almost always good girl (although she does not seem so), with which to crown his dream. She is often more an object than a subject of actions; 7=The popular girl, the most popular girl in the institute, the one who leads the group of the popular ones, trend-setter, often rich and flawed and even silly, only cares about fashion and the like, often the girlfriend of the high school team captain (the jock). 8=The straight "A"/ Honours student, the first of her class, she often needs a scholarship to continue her studies, intelligent and brilliant, responsible, she usually helps the protagonist to study. 9=The basket case, "someone or something that is incapable of functioning normally", they are not properly a rebel, although it may seem so, because they are usually more introverted and self-destructive (although from a lighter and self-ironic point of view); 10=The independent girl, a more feminist girl model, a girl who takes responsibility for a lot, or who decides to go against fashion but intelligently (not in a rebellious way). Unlike the other female stereotypes, she is not (as) hanging on or as in need of a male counterpart to realize her deep goals as a character.

STORYLINES / PLOTS

- 24) Storyline theme** (1=Friendship; 2= Love; 3=Family problems; 4=Sex; 5=Self-acceptance; 6=Professional goals/expectations; 7= Drugs; 8=Discrimination; 9=Violence; 10=Health; 11=Suspense/Mystery; 99=The character cannot be associated to any plot)
- 25) Origin of the plot/conflict** (1= Love; 2=Other social relationship; 3=Family; 4=Personal/inner; 5=Financial; 6=Antagonists; 99=The character cannot be associated to any plot)
- 26) Type of conflict** (1= Interior/Inner; 2=External/Social; 3=Contextual/of others, that means the characters is not the protagonist of the storyline; 99=The character cannot be associated to any plot)
- 27) Role of the character in the conflict resolution** (1=Active; 2=Neutral; 3=Passive; 99=The character cannot be associated to any plot)
- 28) Narrative role** (1=Subject of action and of state; 2=Subject of action but not of state; 3=Subject of state of another subject of action; 4=Sender; 5=Object; 6=Helper; 7=Opponent; 8=Receiver/Sanctioner)