



BETWEEN INTERIORS AND EXTERIORS

The cultural construction of spaces in Bridgerton

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ABSTRACT

Television series are currently experiencing a golden age, largely due to the large-scale production that has developed thanks to video-on-demand platforms such as Netflix, Prime Video, and HBO. The overall objective of this research study is to analyse how the spaces and architecture depicted in the Bridgerton series function as narrative and symbolic devices that reflect, reinterpret, and redefine the culture of the United Kingdom during the Regency period. The methodology used for this study is qualitative, analysing a total of 513 scenes from the three seasons released. Among the main results, it is worth noting that the noble residence is the most represented type of setting in the series and that family and/or intimate scenes are the most representative narrative function in the series. The most relevant conclusions are that the scenes depicted are faithful to reality.

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1. Introduction

Audiovisual platforms such as Netflix, Prime Video and HBO have experienced exponential growth in recent years compared to conventional television (Lobato & Lotz, 2020). Thanks to these operators, the interconnectivity and virality of their catalogues has been promoted in order to show, according to Ruiz-del-Olmo & Bustos-Díaz (2020), "highly customisable and on-demand content" (p.394), thereby altering the way conventional television is produced and broadcast.

One of the main peculiarities of *streaming* platforms is their marked international character, facilitating the viewing of an audiovisual product in different parts of the world at the same time (Chicharro-Merayo & Gil-Gascón, 2024). In addition, a dynamic of "indigenisation" has been fostered, knowing how to adapt to the specific peculiarities of different countries and their markets (Hidalgo-Marí *et al.*, 2022). Without a doubt, Netflix has become the leading company in the transnationalisation of the audiovisual market (Longhi-Heredia & Forteza-Martínez (2021); thanks, to a large extent, to its strategy of practices which, according to Dalpizol-Valiati (2020), "stimulate the process of routine consumption in a scenario where interaction involves (...) affective, cultural, political and economic dimensions" (p.204).

Within the wide range of audiovisual content offered by video-on-demand platforms, television series play the most prominent role. In relation to this television format, it has been stated that

Television series have a large following among audiences, especially in recent years, where there has been an increase in both their production and viewership, and they are considered one of the main sources of television entertainment. (Forteza-Martínez & Conde, 2021, p. 470)

With the premiere of the first serialised fiction productions on *streaming* platforms, the production of series began to increase significantly, tripling the number of premieres in 2020 compared to the previous year, as well as their high degree of internationalisation (Mateos-Pérez & Sirera-Blanco, 2021). This change in series production had a notable influence on the construction of a network of alliances that promoted the coexistence of different media at the same time (Cascajosa-Vinero, 2018), as well as a change in audience behaviour, characterised by particular consumption strategies, altered as a result of the lockdown experienced due to the COVID-19 pandemic (Forteza-Martínez, 2020).

Television series have a large following among audiences, especially in recent years, where there has been an increase in both their production and viewership, and they are considered one of the main sources of television entertainment (Forteza-Martínez *et al.*, 2019).

In this context, historical series show a close link with reality, where, according to Rodríguez-Martínez & Soler-Mas (2020), these audiovisual contents "should be narrative examples, based on consultation of both empirical and documentary biographical sources" (p.11). Within this audiovisual reality, it is important to bear in mind that series found on audiovisual platforms promote the transmission of cultural representations that make it easier for viewers to approach history in a simpler way, as is the case with major productions such as *The Crown*, *Versailles* and *Bridgerton* (Longhi-Heredia & Forteza-Martínez, 2021). Today, television series have become vehicles for cultural transmission to the audience, since, as explained by

The new realism provided by series has a unique typology that is characterised by the contemporary customs of their stories, the fabulation of the present time, the viewer's easy identification with the everyday life represented, the choral nature of the ordinary characters who are the protagonists of their stories, and the dual morality of both these characters and the plots in which they unfold. (García-de-Castro, 2008, p. 149)

In general terms, regardless of the theme of the series, the promotion and dissemination of national identity and cultural values allows it to intermingle with the story being told, which gives character to the stories being told (Chicharro, 2011; Gandasegui, 2014). The representation of

culture and heritage through television series is one of the hallmarks of these audiovisual contents today (Saavedra-Llamas *et al.*, 2025).

Therefore, the aim of this study is to examine how the television series *Bridgerton* represents the spaces and architecture of the English Regency period during the 19th century.

2. Methodology

The overall objective of this study is to analyse how the spaces and architecture depicted in the *Bridgerton* series function as narrative and symbolic devices that reflect, reinterpret and redefine the culture of the United Kingdom during the Regency period. In relation to the overall objective, the following research questions are presented:

RQ1. What types of spaces and settings predominate in the series and how historically accurate are they?

RQ2. What narrative function do spaces (power, intimacy, conflict, social transit) fulfil in the dynamics of the plot?

RQ3. How do the different architectural spaces reinforce the characters involved in the scene?

RQ4. To what extent do the spaces and architectures represented convey cultural or symbolic values related to the characters?

The following hypotheses are developed for the study:

H1. The use of exteriors is mainly associated with intimacy and social transit, while interiors reinforce power and social and/or family conflict.

H2. Noble residences and institutions tend to explicitly reinforce the characters appearing in that scene, while gardens, public spaces, and religious sites do not reinforce the characters.

In order to delve deeper into the representation of space and architecture during the English Regency period, qualitative research is carried out through content analysis, as this type of analysis offers the possibility, according to Igartúa-Perosanz (2006), "to scientifically approach the analysis of messages, whatever their nature, to understand their genesis and formation process and to obtain accurate descriptions of their structure and components" (p.180).

For the study corpus, the three seasons of the television series *Bridgerton*, on the Netflix platform, released to date were analysed, with a total of 24 episodes (8 in each season), where a total of 513 scenes (n=513) were analysed, distributed as follows: in the first season there are 162 scenes; the second season consists of a total of 179 scenes; and, finally, the third season consists of 172 scenes.

It is based on the series of novels of the same name created by writer Julia Quinn. The series was created by Chris van Dusen, with Shonda Rhimes, Betsy Beers and Chris van Dusen as executive producers, and Shondaland as the production company. It belongs to the historical drama and romance genre and is set in the world of English high society during the Regency period in the 19th century.

With regard to the research instrument, a content analysis was carried out, following the guidelines provided by Berelson (1952), who explains that this is a neutral, impartial and fair instrument, as well as methodical and systematic (Table 1).

Table 1. Analysis matrix

	Operational definition	Observational indicators	Coding scale
Type of space	Classification according to function and nature of the place represented	Noble residence	1. Noble residence
		Urban public space	2. Urban public space
		Institutional building	3. Institutional building
		Garden/park	4. Garden/park
		Religious space	5. Religious space
Origin of the setting	Relationship with real or fictional architectural heritage	Real historical location	1. Real historical location
		Faithful recreation in studio	2. Faithful recreation in studio
		Fictional setting	3. Fictional setting
Historical accuracy	Degree of architectural authenticity with respect to the period represented (English Regency)	Correct architectural elements	0. Not faithful
		Accurate decoration and furnishings	1. Partially faithful
		Anachronistic adaptations	2. Highly faithful
Narrative function of the space	Role played by the place in history	Setting of power	1. Power
		Intimate setting	2. Intimacy
		Place of conflict	3. Conflict
		Space for social interaction	4. Transit
Cultural symbolic value	Cultural meaning conveyed by the space	Social status	0. No symbolic value
		Tradition	1. Implicit value
		Breaking with norms	2. Explicit value
Use of exteriors and interiors	Identification of the nature of the scene according to location	Interior	1. Interior
		Exterior	2. Outdoor
		Mixed	3. Mixed
Space-character relationship	Degree to which architecture reinforces character identities	Link to power	0. Does not reinforce
		Emotions	1. Reinforces indirectly
		Status	2. Explicitly reinforces

Source: Own elaboration, 2026.

In order to conduct a comprehensive study, all episodes from the three seasons released to date were viewed in order to perform a content analysis of the representation of space. In addition, an extensive review of the literature on cultural representation in television series was conducted, which will provide the research with a solid theoretical basis to support this research study.

3. Results

The following aspects were analysed in the results section: 1) Types of spaces and settings, and degree of historical accuracy; 2) Narrative function of spaces; 3) Architectural spaces and their connection to the characters; and 4) Transmission of values of spaces and architectures related to the characters.

3.1. Types of Spaces and Settings, and Degree of Historical Accuracy

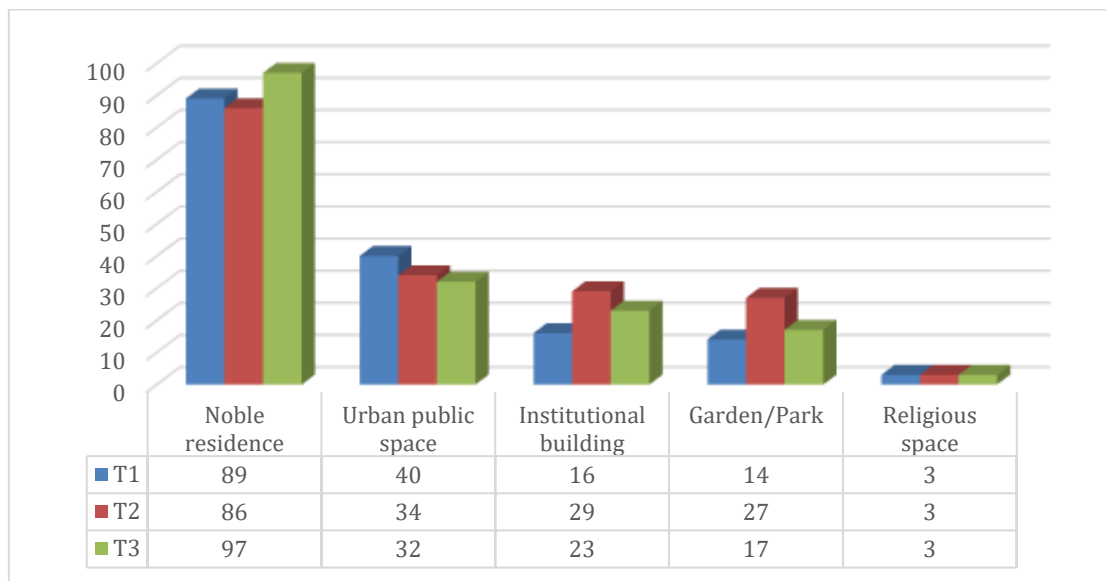
The spaces and settings have been divided into a total of five categories: 1) Noble residence; 2) Urban public space; 3) Institutional building; 4) Garden/Park; and 5) Religious building.

It can be seen that the most recurring type of space throughout the three seasons analysed is the noble residence, with a representation of 54.93% in the first season, 48.04% in the second and 56.39% in the third. This predominance shows that settings linked to the elite or nobility constitute the main framework of the narrative, reinforcing themes associated with power, wealth, and social dynamics within the series. Their consistent high presence suggests that these

spaces not only function as a backdrop, but also structure much of the interactions between the characters and serve as the axis of the family and social conflicts that unfold throughout the plot.

On the other hand, religious buildings are the least represented in all seasons, with 1.85% in the first, 1.67% in the second and 1.74% in the third. This scarce appearance could reflect a lesser emphasis on the spiritual or ritual dimension in the narrative or indicate that these spaces fulfil specific and symbolic functions within the series, without constituting a recurring framework for the action. The comparison between the high frequency of noble residences and the low frequency of religious buildings suggests that the series focuses its attention on settings associated with power and the daily life of the elite, while community or religious spaces play a more marginal role, which may influence the way social relations and cultural values are represented throughout the narrative (Figure 1).

Figure 1. Spaces and settings in *Bridgerton*



Source: Own elaboration, 2026.

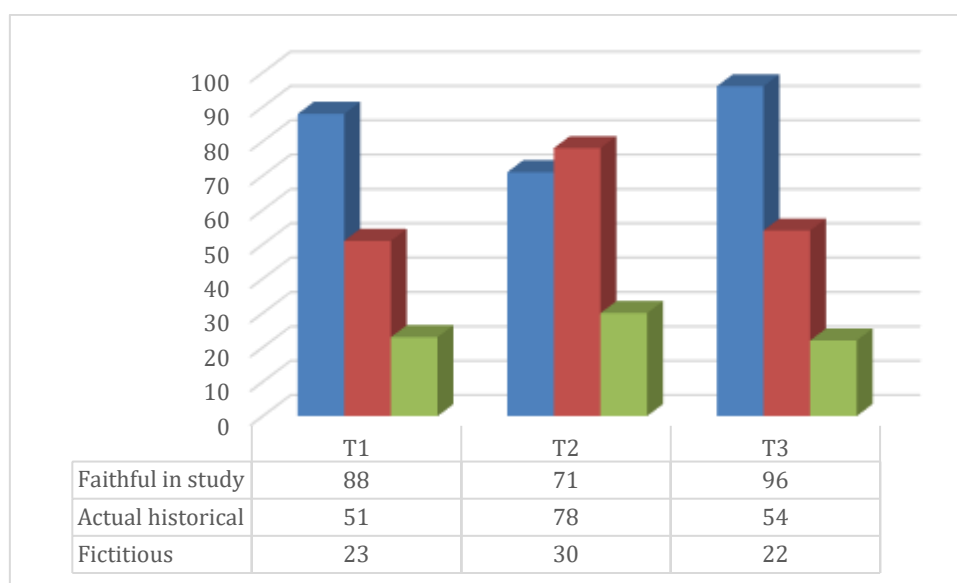
With regard to the second hypothesis, noble residences and institutions tend to explicitly reinforce the characters that appear in that scene, while gardens, public spaces, and religious sites do not reinforce the characters. Pearson's correlation analysis between the variables *Space* and *Character* did not show a significant association ($r = .002$, $p = .975$). The value of the correlation coefficient obtained is practically zero, which shows that there is no linear relationship between the two dimensions in the sample analysed ($N = 513$). This finding indicates that variations in the construction of *Space* do not correspond to changes in the representation of *the Character*, suggesting that they behave as independent dimensions within the framework of the study. The absence of statistical significance reinforces the conclusion that, in this case, the design of *Space* does not directly determine or condition the development of *the Character*. These results provide an interesting contrast to the hypothesis of narrative interdependence, as they show that not all the dimensions analysed have consistent links between them, which may open up new lines of research aimed at exploring mediating variables or using qualitative methodologies to delve deeper into the nature of this disconnect.

In relation to the degree of historical accuracy of the spaces and settings depicted in the series, a detailed analysis was carried out of the architectural elements, decoration and furniture, assessing whether these are consistent with the historical period in which the narrative is set or whether they present anachronistic adaptations. To this end, the spaces were classified according to their correspondence with historical reality: not accurate, partially accurate or highly accurate. The results show that highly faithful spaces predominate in the first season, with 54.32%, indicating a consistent effort to accurately reproduce historical environments and provide a credible narrative framework. Similarly, in the third season, historical accuracy is maintained at

55.81%, showing that the production prioritises temporal and contextual consistency even after several seasons.

In contrast, the second season has a lower percentage of highly faithful locations (43.57%), although there is still a significant representation of locations that reflect the actual historical environment. This relative decrease could indicate the introduction of stylistic or narrative adaptations that seek to emphasise action or dramatic conflicts rather than the exact reproduction of historical reality. Taken together, these results suggest that the series maintains a balance between historical fidelity and narrative needs, using authentic settings as a resource for verisimilitude, but allowing itself some leeway for adjustments that reinforce the narrative dynamics or the viewer's understanding. This analysis shows how spatial recreation can contribute not only to the setting, but also to the construction of meanings and the transmission of cultural values associated with the historical period represented (Figure 2).

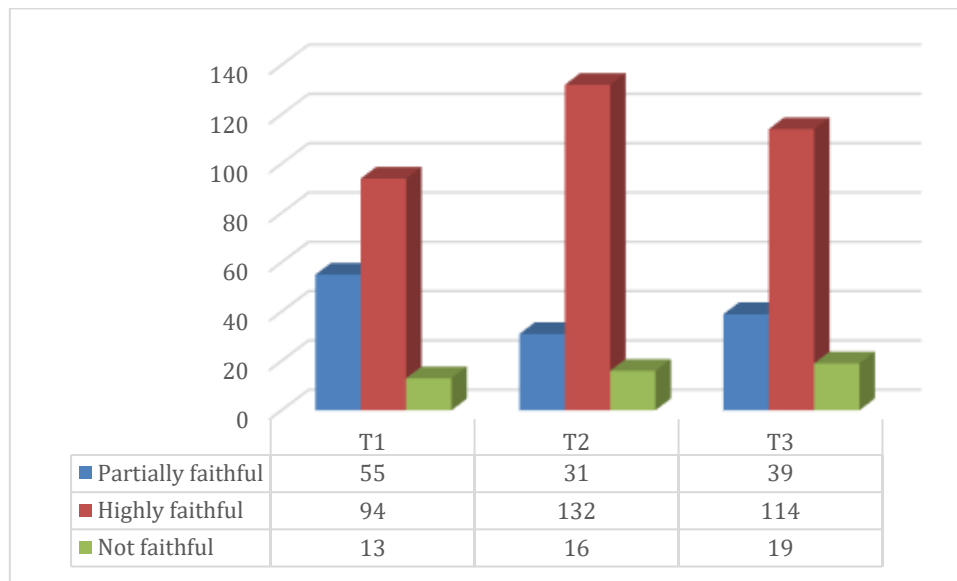
Figure 2. Origin of spaces and settings in *Bridgerton*



Source: Own elaboration, 2026.

Finally, in this section, it is essential to examine the degree of historical accuracy of the spaces and settings presented in the series, in order to understand the extent to which the setting contributes to narrative verisimilitude and coherence. To this end, a three-level coding system was used: 0) Not accurate, 1) Partially accurate, and 2) Highly accurate. The results show that, in the three seasons analysed, the series maintains a predominance of settings that are highly faithful to historical reality, which demonstrates a constant effort to accurately recreate the environments and architecture characteristic of the period. In the first season, 58.02% of the locations were classified as highly faithful, while in the second season this percentage increased significantly to 73.74%, indicating a greater attention to historical detail or a possible evolution in production resources that allowed for a more accurate representation. In the third season, there is a slight decrease compared to the second, with 66.27%, although this is still a remarkably high proportion.

These findings suggest that the series prioritises historical accuracy as a narrative resource, using authentic settings not only to situate the action in time, but also to reinforce the credibility of the characters and the conflicts that unfold. Likewise, the variation between seasons could reflect narrative or production decisions, balancing historical accuracy with the need for dynamism and visual appeal for the audience. Overall, this analysis suggests that attention to the authenticity of the spaces contributes significantly to the construction of a coherent narrative experience, enriching the viewer's understanding of the historical and social context (Figure 3).

Figure 3. Degree of historical accuracy of the spaces and settings in *Bridgerton*

Source: Own elaboration, 2026.

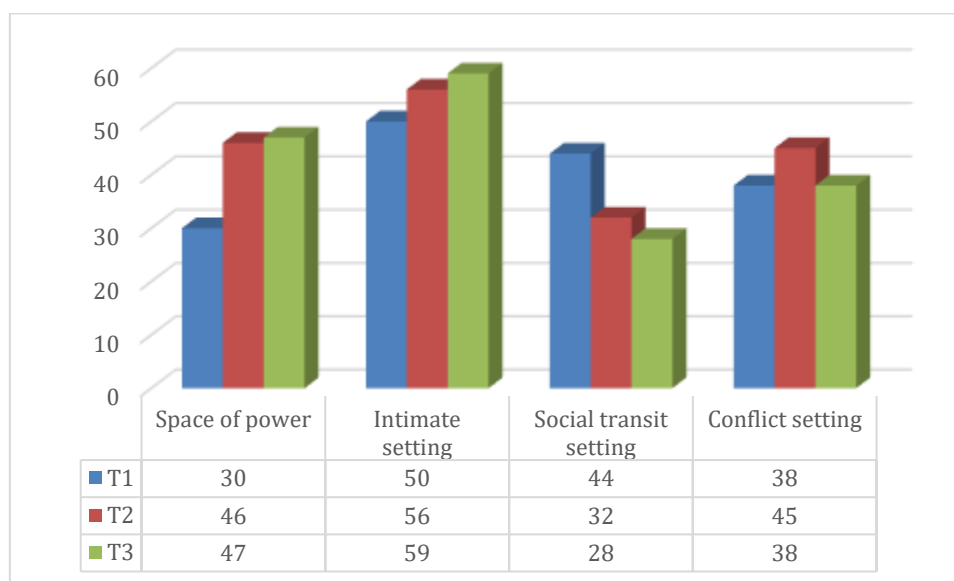
3.2. Narrative Function of Spaces

In relation to the narrative function of spaces, the analysis revolves around four main blocks: 1) setting of power; 2) intimate setting; 3) place of conflict; and 4) space of social transit.

When analysing the results, it can be seen that, throughout the three seasons, the intimate setting remains the most relevant type of space in terms of the narrative function of spaces. In the first season, this type of setting accounts for 29.58% of the scenes, in the second season it reaches 31.28%, and in the third season its presence increases to 34.30%. This progressive increase suggests that the series gives increasing prominence to spaces linked to the intimacy of the characters, which may reflect a narrative emphasis on personal relationships, emotional bonds, and the exploration of private life as a driving force of the plot. Intimate settings therefore function as spaces that facilitate emotional expression, the construction of interpersonal conflicts, and a deeper exploration of the characters' psychology, becoming a recurring resource that articulates the narrative throughout the series.

At the opposite end of the spectrum, the results show that spaces of power are less relevant in the first season, with 17.75%, while in the second season (17.87%) and third season (16.27%) it is the settings of social transit that have the least presence. This indicates that, although the series incorporates different types of settings to articulate its narrative, certain functional spaces play more marginal roles, probably used occasionally to generate contrast, mark moments of transition, or situate the action within specific social contexts. The lower frequency of these settings suggests that they do not constitute the central axis of the narrative, but their strategic presence contributes to the construction of the diegetic universe, allowing the viewer to perceive the diversity of spaces without diverting attention from the main narrative nuclei.

Taken together, these results show that the narrative function of spaces is not homogeneous: while intimate settings predominate and sustain most of the dramatic action, spaces of power and social transit play a complementary role, reinforcing the narrative dynamics and enriching the construction of the fictional world. This distribution may also reflect conscious decisions by the production to balance the representation of the characters' private and public lives, as well as to keep the viewer's attention on the most significant aspects of the plot (Figure 4).

Figure 4. Narrative function of spaces and settings in *Bridgerton*

Source: Own elaboration, 2026.

When analysing the hypothesis that the use of exteriors is mainly associated with intimacy and social transit, while interiors reinforce power and social and/or family conflict, the results showing a positive and moderate correlation between *Settings* and *Narrative* confirm that spatial construction is closely related to the narrative functions that spaces acquire in the audiovisual story. Statistical evidence ($r = .436$, $p < .01$; $N = 513$) suggests that the choice between interiors and exteriors is not neutral but is linked to specific narrative meanings: while exteriors tend to be associated with dynamics of intimacy and social transit, interiors reinforce dimensions related to power and social or family conflicts. This finding is consistent with theoretical contributions that highlight the semantic value of space in audiovisual narrative, where the environment functions as a catalyst for relationships and tensions between characters. From the perspective of educommunication, the confirmation of this interdependence invites us to consider the analysis of settings as a pedagogical resource for promoting media literacy, helping students to understand how the use of space contributes to articulating narrative meanings and reproducing, or questioning, social structures.

3.3. Architectural Spaces and their Connection to Characters

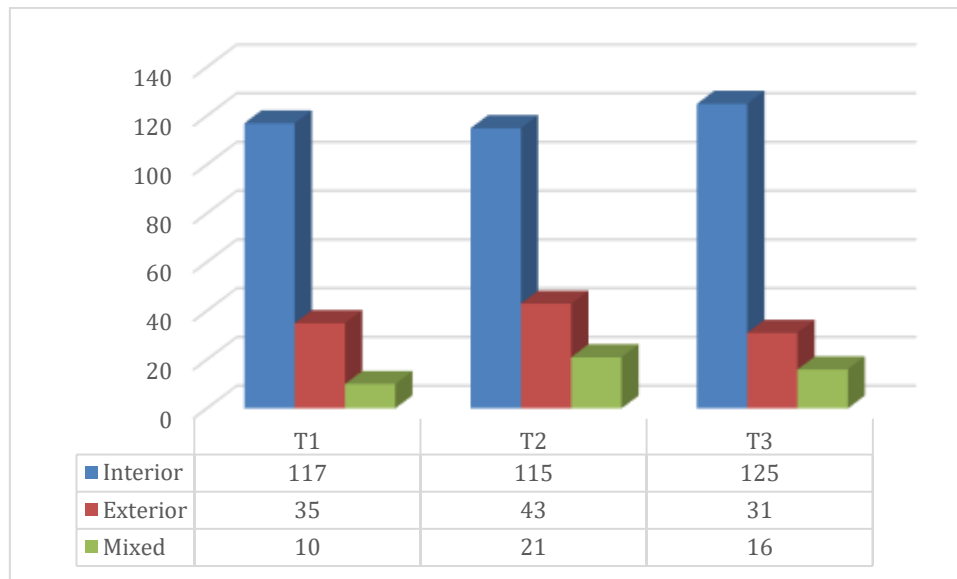
With regard to architectural spaces, three categories of analysis have been established: 1) Interior; 2) Exterior; and 3) Mixed, where both interior and exterior architectural spaces are combined within the same scene.

It is important to note that, after analysing all the scenes that make up the corpus of this study, there is a consistent predominance of scenes shot indoors throughout all seasons. In the first season, interiors represent 69.23% of the total scenes; in the second season, 64.24%; and in the third season, this percentage increases again to 72.67%. This trend suggests that the series gives a central role to interior spaces as the setting for the action, possibly because they allow greater control over the environment, lighting, and the arrangement of the set elements, favouring the construction of specific atmospheres that reinforce the narrative.

Furthermore, the predominance of interiors can be interpreted from a narrative point of view as a resource to emphasise intimacy, power, or family and social conflicts that unfold within these spaces. The percentage variation between seasons, with a slight decrease in the second and an increase in the third, could reflect production decisions aimed at diversifying the settings or adjusting the representation of the environments according to the evolution of the plot. Taken together, these data allow us to conclude that interior spaces constitute the central axis of the visual narrative, functioning as privileged settings for character interaction and the dramatic

progression of the series, while exterior spaces play a complementary role, introducing dynamism and contrast to the staging (Figure 5).

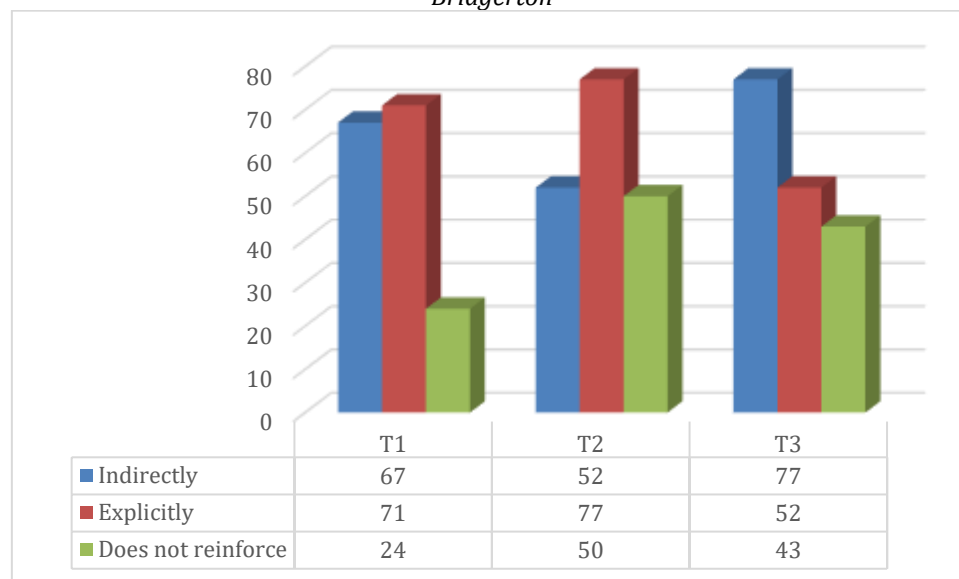
Figure 5. Architectural spaces (interior, exterior and mixed) in *Bridgerton*



Source: Own elaboration, 2026.

When examining how spaces reinforce the characters present in the scenes, a coding system was used that distinguishes between three levels: 0) Does not reinforce; 1) Reinforces indirectly; and 2) Reinforces explicitly. This analysis allows us to evaluate how architectural environments contribute to the characterisation of the characters, their dramatic presence and the narrative intensity of each scene. The results show that, in the first season, 42.01% of spaces explicitly reinforce the characters, while in the second season this proportion increases slightly to 43.01%. These data show that, during the first two seasons, the series uses spaces strategically to highlight character attributes, intensify their role in the narrative, and emphasise the relationships or tensions present in each scene.

In contrast, in the third season, the type of reinforcement exerted by spaces changes, with indirect reinforcement predominating in 44.76% of cases. This suggests that, in this season, the settings play a more subtle role, implicitly supporting the characterisation and interaction of the characters through the setting, the arrangement of the scenographic elements, or the general atmosphere, rather than directly emphasising their attributes or actions. This change can be interpreted as a conscious narrative decision by the production, aimed at nuancing the relationship between space and character, exploring new forms of visual communication, and reinforcing the dramatic complexity of the series. Taken together, these results indicate that architectural spaces not only function as settings for the action but also act as narrative tools that shape the viewer's perception of the characters and their evolution throughout the seasons (Figure 6).

Figure 6. Relationship between architectural spaces (interior, exterior and mixed) and characters in *Bridgerton*

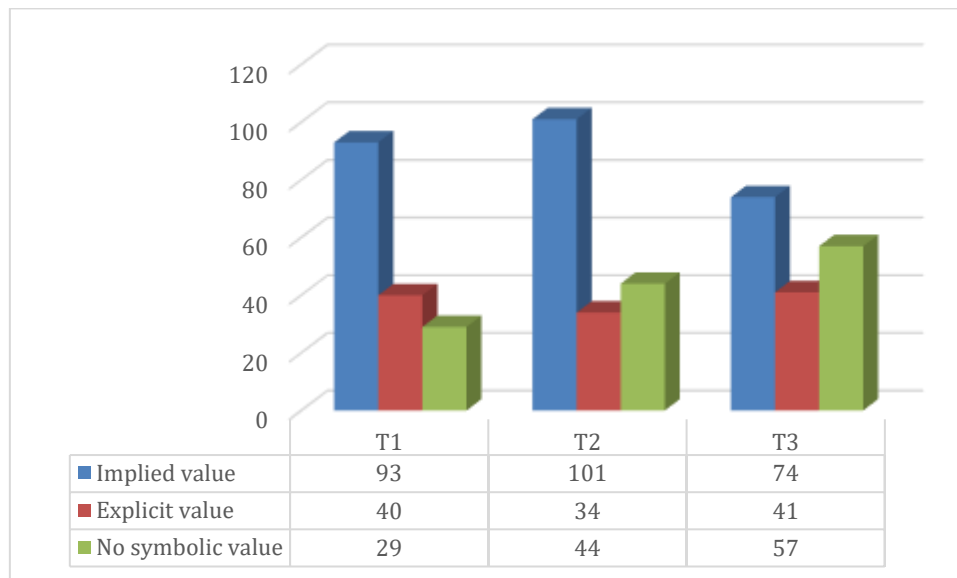
Source: Own elaboration, 2026.

3.4. Transmission of Values of Spaces and Architectures Related to Characters

Finally, we analysed how values are conveyed in the different spaces and architectures represented in the scenes analysed from the series and their connection to the characters present in those scenes. To this end, the observational indicators for this section that are taken into consideration are the link with power, emotions and status. In relation to these indicators, a coding system has been established as follows: 0) Does not reinforce; 1) Reinforces indirectly; and 2) Reinforces explicitly.

It is important to note that, throughout the three seasons studied, the implicit transmission of values through spaces and architecture is the most representative aspect, as reflected in the data obtained. In the first season, this type of implicit value is manifested in 55.02% of cases; in the second season, the proportion increases slightly to 56.42%, while in the third season it decreases to 43.02%. These results suggest that the series consistently uses settings as vehicles to communicate cultural, social, and symbolic values without the need to express them explicitly, allowing the viewer to perceive meanings associated with power, hierarchy, tradition, or social relationships through the design, setting, and arrangement of the scenographic elements.

The decrease in the third season could reflect a change in the narrative or in production decisions, moving towards the diversification of visual resources or a greater emphasis on other narrative elements, such as direct action or character interaction. Taken together, these findings show that the series is not only concerned with historical accuracy or the functionality of spaces but also explores their potential as instruments of symbolic communication, implicitly conveying values and messages that enrich the viewer's understanding of the social and historical context in which the plot unfolds. (Figure 7).

Figure 7. Transmission of values through spaces and architecture related to the characters in *Bridgerton*

Source: Own elaboration, 2026.

4. Conclusions and Discussion

The results obtained reveal clear patterns in the way spaces and settings are used throughout the three seasons studied in the *Bridgerton* series. With regard to the overall objective of analysing how the spaces and architecture represented in the series function as narrative and symbolic devices that reflect, reinterpret and redefine the culture of the United Kingdom during the Regency, it has been observed how intimate and interior settings predominate in the narrative, favouring the construction of personal relationships, family conflicts and the characterisation of the characters. Likewise, the series maintains a high degree of historical accuracy in most of the spaces, which contributes to the realism of the setting and reinforces the social and cultural context of the period. The spaces also act as tools to reinforce the characters, explicitly in the first seasons and more subtly in the third, while the implicit transmission of values through architecture and decoration allows hierarchies, social norms and cultural meanings to be communicated without the need to express them directly. Taken together, these findings show that the setting and architecture not only function as stages for the action, but also as narrative and symbolic elements that articulate the plot, enrich the viewer's interpretation and contribute to reinterpreting the culture and social dynamics of the British Regency within the narrative of the series.

In relation to the first research question, what types of spaces and settings predominate in the series and how historically accurate they are, the narrative function of spaces shows a constant predominance of intimate settings, which increase progressively from 29.58% in the first season to 34.30% in the third. This finding indicates that the series prioritises the representation of private life and personal relationships as the driving force behind the plot, highlighting the importance of intimacy for the development of conflicts and the construction of characters. In contrast, spaces of power and settings of social transit are less present, fulfilling complementary roles that enrich the narrative dynamics without constituting the central axis of the action.

With regard to historical accuracy, as addressed in the second research question, what narrative function spaces (power, intimacy, conflict, social transition) fulfil in the dynamics of the plot, it can be observed that the spaces are predominantly highly faithful to the period represented, with percentages ranging from 58.02% to 73.74% depending on the season. This finding demonstrates a sustained effort by the production to maintain temporal and contextual consistency, reinforcing the narrative's verisimilitude. Historical accuracy helps viewers perceive the settings as authentic and helps situate the actions and relationships in a specific temporal and social framework. However, slight variations are detected between seasons, which could reflect

narrative or production decisions aimed at balancing historical accuracy with dramatic or aesthetic needs.

With regard to the reinforcement of characters by spaces related to the third research question, how different architectural spaces reinforce the characters involved in the scene, it can be seen that in the first two seasons, spaces that explicitly reinforce the characters predominate (42.01% and 43.01%), while in the third season this reinforcement becomes mainly indirect (44.76%). This suggests an evolution in the way the settings participate in the construction of the narrative, moving from explicit support to a more subtle one, where the setting and the arrangement of the scenographic elements communicate information about the characters without directly emphasising their attributes or actions.

Regarding the representation of types of spaces linked to the fourth research question, to what extent the spaces and architectures represented convey cultural or symbolic values related to the characters, there is a predominance of noble residences (48-56% throughout the seasons) and interiors (64-72%), while religious buildings and spaces of social transit are less frequent. This suggests that the series focuses its attention on spaces that reinforce the private lives and conflicts of the elite, while public or community environments play a more complementary role. The choice of interiors as the dominant setting allows for greater control of the staging, favouring the construction of atmospheres consistent with the narrative and the intensification of dramatic conflicts.

Finally, the results on the implicit transmission of values indicate that, in most seasons, spaces function as symbolic vectors that communicate social, cultural or hierarchical values without the need to do so explicitly (43-56%). This characteristic reinforces the idea that the setting is not only a visual support, but also a narrative resource that contributes to the viewer's understanding of the historical and social context.

With regard to the first hypothesis, the use of exteriors is mainly associated with intimacy and social interaction, while interiors reinforce power and social and/or family conflict. The results obtained show that there is a positive and moderate relationship between settings and narrative, suggesting that the configuration of settings directly influences narrative development. This finding coincides with previous research that highlights the importance of context in the construction of meaningful stories and experiences in learning and communication environments. Likewise, the significant correlation supports the idea that settings not only function as a frame of reference, but also enhance the coherence, creativity, and narrative articulation of participants. From an educommunication perspective, this result reinforces the need to design educational and communicative scenarios that favour richer narrative processes, capable of integrating digital skills, critical thinking and media literacy. In this sense, the interdependence observed invites future research to delve deeper into how different types of scenarios, whether digital, transmedia or immersive, can influence the quality and complexity of the narratives produced.

Finally, with regard to the second hypothesis, noble residences and institutions tend to explicitly reinforce the characters that appear in that scene, while gardens, public spaces and religious places do not reinforce the characters. In relation to the absence of correlation between space and character, the results suggest that both dimensions can function autonomously in narrative construction. This finding contrasts with the interdependence between spatial context and characterisation in audiovisual or transmedia narratives. The absence of a statistically significant association in our sample ($r = .002$, $p = .975$) indicates that the configuration of space does not necessarily condition the representation of characters, which opens up the possibility that other factors, such as plot, narrative genre, or discursive resources, may be exerting greater influence on this relationship. From an educommunication perspective, this independence can be interpreted as an opportunity to work on both dimensions separately in educational contexts, promoting both the construction of settings and the development of characters without one necessarily limiting the other. Future research could explore this apparent disconnect through qualitative approaches or comparative analysis, in order to understand the conditions under which space and character interact most closely in narrative processes.

Taken together, these findings allow us to conclude that setting and spaces are not mere stages for action, but narrative and symbolic instruments that reinforce the story, characters, and values

represented, offering a coherent and credible audiovisual experience. These results open up the possibility for future research analysing how the combination of historical accuracy, narrative function and the transmission of values may vary according to genre, transmedia format or production decisions.

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