FICTION SERIES FOR TEENAGERS:
A Coeducational Perspective

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ABSTRACT

Currently, there is a boom in coeducational fiction series, primarily aimed at adolescent audiences. In this regard, the aim is to analyse university students' perceptions of coeducation, as well as to analyse and explore the coeducational potential of the selected fiction series in depth.
This research adopts a mixed approach, analysing 191 questionnaires (quantitative) and 11 semi-structured interviews (qualitative). The study reflects a generation critical of discriminatory representations, identifying relevant aspects of coeducation in audiovisual media.

1. Introduction

In recent years, we have witnessed a proliferation of *teen* fiction *series*. These audiovisual fiction series have emerged as the dominant product of *Video on Demand (VOD)* platforms, offering numerous themes to different niche audiences in an attempt to build viewer loyalty through their narratives. The serialised nature of these programmes encourages prolonged immersion in fictional worlds, making the audience's experiences more meaningful and profound, blurring the line between fiction and reality. As Gerbner et al. (1994) explained in their "cultivation theory," continued exposure to this and other productions shapes the audience's worldview, bringing them closer to the media's imaginary than to reality itself. Bobba et al. (2024) indicated that fiction series project imaginaries that influence the public on different social and ideological themes. More specifically, research carried out by the *National Commission for Markets and Competition* (2024) "Household panel on audiovisual content consumption on VOD platforms" shows that Spanish teenagers prefer fiction series as their main product, watching an average of 72 minutes (weekdays) and 126 minutes (weekends). In this sense, this developmental stage, in the midst of identity construction, can be significantly influenced. *Disney+, Netflix* and other platforms also propose viewing strategies governed by personalised algorithms that reinforce prolonged consumption, without advertisements, favouring the phenomenon *of binge-watching* (Bastos et al., 2024). Added to this is the complete availability at any time of day of all episodes of serial productions and even automatic playback, which encourages excessive and intense consumption.

Historically, these audiovisual products, beyond consumption or their techniques for hooking media citizens, have also reinforced narratives, stereotypes, and gender roles, perpetuating inequalities. However, in the last decade, series have appeared that question these stereotypes, roles, and gender, showing more fair and desirable imaginaries (Hernández-Carrillo, 2023). As a result, the narrative of series is seen by different authors as a co-educational potential of audiovisual language that can be used as a resource in both formal and informal education, influencing the viewer (Belmonte and Guillamón, 2008; García-Aramburu, 2022; Gil-Tévar et al., 2024). In this sense, and based on this assertion that motivates this study, we can conceptualise co-educational series as those audiovisual productions intentionally designed to promote equality, showing narrative realities and characters free of stereotypes and discriminatory gender roles.

From this perspective, this mixed-method research seeks to understand and analyse the perceptions of 191 university students in the field of education who are studying degrees in Pedagogy, Early Childhood Education, Primary Education, Social Education, Master's in Teacher Training and Master's in Education and Communication, on co-education in informal educational contexts, and how fiction series for adolescents address personal, relational, and academic-work environments from a coeducational perspective. For the 11 interviews with privileged observers, coeducational resources are also used to analyse excerpts from three Spanish series: *Las del Hockey* (Brutal Media, 2019-2020), *Irabazi Arte: hasta la victoria* (Pausaka Entertainment, 2022-2025) and *La Academia* (Brutal Media, 2024-2025). This innovative research concludes that fiction series for teenagers, promoted by *VOD* platforms*,* reflect advances in coeducation, although some stereotypes persist in terms of equality. Series such as *Sex Education* promote inclusive values, unlike others such as *Élite.* Trainee teachers identify these contrasts, which show a hopeful critical perception.

Previous research focused on content analysis or international samples, as we can see in the article, combines mixed methodologies from two perspectives: that of teachers and that of specialists in audiovisual coeducation. The originality of this study lies in empirically analysing and defining the concept of coeducational series based on recent Spanish productions, highlighting the audience's critical thinking in the face of traditionally stereotypical representations. The results presented are relevant to the interdisciplinary scientific community involved in education, communication and gender studies. Based on this perspective, the theoretical framework is presented below, followed by the methodology and results, and finally the discussion and conclusions.

2. Theoretical framework

2.1. Fiction series in adolescence

The arrival of *VOD* platforms has driven an increase in fiction series, and with it, a diversification of audiences and an increase in different thematic niches, showing social realities of everyday life that seek to connect with a diverse audience (Cambra-Badii et al, 2019). Significant complex realities such as discrimination, cyberbullying, mental health, violence and other social injustices (Lopera-Mármol et al., 2023; Gil-Tévar et al., 2024) are presented in fiction series. These are realities that tend to be hidden at the social level and, thanks to these productions, enable reflection, visibility, denunciation and awareness. It is a media opportunity to show diverse collective representations that are not limited by economic results, allowing for more egalitarian themes and scenarios to be addressed, offering the possibility of promoting a co-educational perspective (Bonavitta and de Garay, 2019). These series invite the audience as spectators to reflect on various representations and stereotypes regarding sexuality, gender, or population minorities (Ryalls and Mazzarella, 2024), consequently increasing gender studies related to audiovisual fiction on platforms and research on its representation, audience perception, and narrative content analysis (Morejón-Llamas, 2024). From another perspective, the emergence of *VOD* platforms, more specifically *Netflix* and *Disney+,* has also fostered a change in consumption habits among the adolescent population, highlighting non-linear, ubiquitous and personalised viewing (García-Orta et al., 2019), partly thanks to the rise of fiction series starring and aimed at teenagers, known as *teen series.* These audiovisual productions reflect youth culture, everyday concerns and identity construction (García-Muñoz and Fedele, 2011; Kraub and Sttock, 2020).

Over the last decade, there has been a noticeable evolution in the narrative of fiction series aimed specifically at teenagers, becoming a relevant theme in youth culture for a teenage *target* audience, but also for a young adult audience, attracted by the discursive strategies and aesthetics. We cannot forget the enormous influence of the audiovisual media on this social group, as they are at a significant stage in their lives, building their identity and forming a belief system (Medrano et al., 2011), influencing a stage of attitude and value formation (Crocetti et al., 2023). Despite co-educational advances in the ecosystem of adolescent fiction, some audiovisual productions perpetuate and influence this sector through gender-discriminatory roles, stereotypes and archetypes, which are reflected in narrative themes in three main dimensions (Belmonte, and Guillamon, 2008; Saneleuterio-Temporal and Soler-Campo, 2022; Gil-Tévar et al., 2025). Firstly, the personal sphere through stereotypes, leadership, initiative, clothing, diversity, new masculinities or gender representation. Secondly, the relational sphere with family diversity, public/private dichotomy (spaces), sexuality, sisterhood, discriminatory and/or violent behaviour, inclusive language or discriminatory language. Thirdly, the work-academic sphere with aspects related to working or academic life.

When discussing adolescence, we cannot forget the excessive transmedia consumption that this social group engages in around fiction series. In this regard, the study conducted by Junguitu-Angulo and Osuna-Acedo (2024) highlights the importance of this transmedia perspective of *teen series* in engaging the audience, creating a more experiential and meaningful educational environment. To speak of *transmedia education* is to speak of the narrative expansion of audiovisual fiction in different media such as social networks, *podcasts, comics,* etc. (Scolari et al., 2019), of which adolescents are active consumers (Gil-Quintana, 2023).

2.2. Socialising media agents

This media network influences all contexts in which adolescence develops. Socialising agents (family, school, media and social networks) act as mechanisms for transmitting values, norms and behaviours, which are reflected in different formal and informal educational contexts (Bonilla-Algovia and Carrasco, 2024; Slabko et al., 2019). Informal education, the subject of our study, takes place spontaneously not only in the family, interactions with social groups or experiences, but also through the media, which reflect the culture itself (Strauss, 1984) and influence their audiences (Iniesta- Alemán and Sidorenko Bautista, 2023). Combining education and entertainment, conceptualised as "edutainment", can help to promote social change and the transmission of values (Igartua, 2005; Nasir et al., 2022; Valenzuela-Monreal et al., 2023), favouring more egalitarian media constructions. These media, mainly the

audiovisual formats we are analysing, such as fiction series, are one of the most important socialising agents (Ramírez-Alvarado et al., 2021), transmitting values, behaviours, beliefs and norms outside family and school contexts (Saenz-del Castillo and Arregi-Orue, 2023), and are one of the representative and symbolic axes of the real imaginary for adolescents (Rubira and Puebla, 2018).

These socialising media agents, such as the media and, specifically, fiction series, arouse the emotions of teenage audiences. These emotions are brought to life not only through the narrative of the series themselves, but also by achieving a personal attraction that overcomes boredom and becomes a key player in the entertainment of this sector. To this end, it is essential to work on this "downtime" of media consumption from an educational approach to entertainment itself. Combining education and entertainment, conceptualised as "edutainment", can help to promote social change and the transmission of values (Igartua, 2005; Nasir et al., 2022; Valenzuela-Monreal et al., 2023), favouring more egalitarian imaginaries. In this context, we also present the potential of *teen series* as a co-educational resource, addressing egalitarian narratives and denouncing social injustices and gender discrimination (Saneleuterio-Temporal and Solar-Campo, 2022). Coeducation emerges in this media approach as a pedagogical model that seeks to promote equality between both sexes, with the same rights and opportunities, eliminating all types of discrimination, stereotypes and gender roles, establishing itself as one of the cornerstones of innovation (Moreno and Llaneza, 2020). Coeducation seeks to identify gender-discriminatory attitudes and behaviours, as well as to curb inequality in different social spaces and, of course, to denounce gender-based violence (Sánchez-Torrejón, 2021). This response is only possible if we take a critical view from the perspective of otherness, allowing for more inclusive and dialogical environments based on freedom and respect (Gil-Quintana, 2023).

3. Methodology

This research is based on a mixed approach combining quantitative and qualitative methods. Taking advantage of the mixed method, we have overcome limitations (Méndez-Coca and Méndez-Coca, 2020), allowing us to triangulate the results in order to gain a greater understanding of the object of study, the underlying dynamics of fiction series from a co-educational perspective (Bagur-Pons et al., 2021).

3.1. Objectives and hypotheses

The general objective is to analyse the perception of university students in the field of education and specialists in the subject of coeducation in informal educational contexts on how fiction series for adolescents address personal, relational and academic-work areas from a coeducational perspective. The following specific objectives are proposed:
- Objective 1 (Ob1): To identify and research the television series watched by trainee teachers.
- Objective 2 (Ob2): To analyse the personal, relational and academic-work factors in fiction series.
- Objective 3 (Ob3): To understand the perception of coeducational fiction professionals regarding the personal, relational and academic-work factors in the fiction series: *Las del Hockey, La Academia and Irabazi Arte: Hasta la victoria.*

In line with the objectives set out, the following hypotheses are presented, which highlight what we want to test based on the phenomenon under investigation:
- Hypothesis 1 (H1): The series most viewed by university students in the field of education are comparable to coeducational series in terms of coeducation.
- Hypothesis 2 (H2): Fiction series alternate between developing traditional stereotypes and promoting egalitarian representations, projecting an inclusive and sorority path towards more diverse and equitable identities in terms of gender, affectivity, and leadership.
- Hypothesis 3 (H3): Although fiction series show a coeducational perspective in personal contexts, this does not extend to the workplace/academic sphere, as they address individual stories rather than systematic injustices that promote gender equality.

3.2. Sample

The sample population consisted of N=191 students surveyed using simple random sampling, which ensured that each person had the same probability of being selected, thus reducing selection bias. Table 1 below presents the sociodemographic profile of the participants.

Table 1. Cross-tabulation table (gender – age)

		Age_code								Total
		18 -21	22-25	26-29	30-33	34-37	38-41	42-45	+45	
M	Count	10	6	4	3	2	1	3	4	**33**
	%	5.2	3.1%	2.1	1.6	1	0.5%	1.6	2.1	**17.3**
F	Count	43	37	13	17	11	10	8	19	**158**
	%	22.5%	19.4%	6.8	8.9%	5.8	5.2	4.2%	9.9%	**82.7%**
Total	Count	**53**	43	17	20	13	11	11	23	191
	%	**27.7%**	22.5%	8.9	10.5%	6.8	5.8	5.8	12	

Source: Authors, 2025

In the sample, females significantly outnumber males, accounting for 82.7% [n=158] of the total cases, while males account for 17.3% [n=33]. This data highlights the fact that a large proportion of students on education-related courses are women, representing a significant gender gap in this sector. Similarly, in terms of age, both sexes are most represented in the same age group, between 18 and 21 years old, accounting for 27.7% of the total [n=153], coinciding with the first years of university. On the other hand, 63.4% of the total number of people surveyed live in urban areas [n=121], with the rest living in rural areas (36.6% [n=70]). This sample group includes a significant number of people specifically studying for a degree in Primary Education and/or a double degree, accounting for 37.7% [n=72], as can be seen in Table 2. Two universities account for the majority of respondents: the University of Castilla-La Mancha (UCLM) with 42.9% [n=82] and the National Distance Education University (UNED) with 39.8% [n=76]. Between them, these two universities account for 82.7% [n=158]. In short, the profile with the highest presence among those surveyed is that of female students between the ages of 18 and 21, who live in urban areas and are studying for a Bachelor's Degree in Primary Education or a Double Degree at the University of Castilla-La Mancha or the National University of Distance Education.

Table 2. Frequency table of studies of the respondents

		Frequency	Percentage	Percentage Valid	Percentage Cumulative
Valid	Degree in Social Education	25	13.1	13.1	13.1
	Degree in Pedagogy	7	3.7	3.7	16.8
	Early Childhood Education Degree	44	23	23	39.8
	Primary Education Degree/Double Degree	72	37.7	37.7	77.5
	Master's Degree in Secondary Education	6	3.1	3.1	80.6
	Master's Degree in Communication and Education	27	14.1	14.1	94.8
	Other Master's degree	10	5.2	5.2	
Total		191	100	100	100

Source: Authors, 2025

On the other hand, after an intentional and convenient selection of the profiles to be interviewed, the interviews were conducted according to the criteria of viewing the series, profession, speciality, and studies related to equality. Eleven interviews were conducted with privileged observers, defined by Corbetta (2003) as those who are expert in the phenomenon, with a direct and profound understanding of it that places them in a privileged position of observation. To guarantee the anonymity of these individuals, they have been coded, as shown in Table 3, and the areas of expertise in which they are experts have been presented.

Table 3. Privileged observers and specialisation

Person interviewed	Code	Age	Speciality	Field
LJA-01	E-1	50	Audiovisual co-education	University
NSM-02	E-2	52	Educommunication	University
MJA- 03	E-3	55	Education	University
MDR-04	E-4	35	Adolescents	Social services
CCA-05	E-5	62	Educommunication	University
BMR-06	E-6	37	Psychology	University
AFO-07	E-7	41	Educommunication and Audiovisuals	University
ONA-08	E-8	31	Audiovisuals/Screenwriter	University
SHR-09	E-9	40	Audiovisuals and Coeducation	University
SML-10	E-10	45	Education	School and College
NPR-11	E-11	40	Social management	Social education

Source: Authors, 2025.

3.3. Techniques and instruments.

The quantitative techniques and instruments used allow us to extract information and deepen our understanding of the data, using *ad hoc* surveys in *Google Forms,* distributed randomly to university students in teacher training at different universities. This instrument consists of 18 questions based on the *Likert* scale*,* a scale for measuring statements and perceptions, plus eight multiple-choice questions and two closed-ended binary option questions (yes/no). In relation to the qualitative instrument, semi-structured in-depth interviews were conducted with privileged observers (Corbetta, 2003) in order to gain a more detailed understanding of the most relevant aspects (Bagur-Pons et al., 2021). The interviews presented visual excerpts from the fiction series: *Las del Hockey (*2019), from Netflix; *Irabazi Arte: Hacia la victoria (*2022), from Disney+; *and La Academia (*2024), from Amazon Prime. The first two series were selected because they have won various awards from specialist critics, notably the CIMA awards, created by the *Association of Women Filmmakers and Audiovisual Media* to reward audiovisual productions that promote equality. The remaining series, *La Academia (*Amazon Prime)*,* was selected due to the positive reviews it received from specialists in the field. The selection of excerpts, in addition to being impactful, show debates, complaints and important co-educational values in the narratives.

The validity of both data collection instruments (questionnaire and interview) was validated by specialists (n=10) from *the Social Media and Inclusive and Ubiquitous Media Education Research Group* (UNED) using an instrument designed with questions from the questionnaire and form, using a *Likert* scale from 1 to 5 (from 1 = "not at all relevant" to 5 = "very relevant"), supplemented by an open space for comments. The questionnaire received a rating of between 4 and 5 points, while the interviews received an average rating of 4-5 points. Comments and suggestions were made on both ratings. The resulting data show that the *Cronbach's alpha* for the variables is 0.77, indicating that the 28 questions in the questionnaire are internally consistent and adequate. The correlation results are between 0.7 and 0.8, which means that all variables are well related to the total score, maintaining good internal consistency.

All the data extracted through these instruments was processed using the specific programmes, *Atlas.ti* (version 25.0.1) and *SPSS* (version 30), allowing the quantitative and qualitative data to be triangulated in order to ensure the robustness of the analysis, contrasting the findings of both approaches.

4. Analysis of results

4.1. Coeducation and fiction series

The fiction series presented in this study, considered informal educational environments, *Las del Hockey, from Netflix; Irabazi Arte: Hacia la victoria, from Disney+; and La Academia, from Amazon Prime*, can serve as tools to promote a more equitable and respectful education when consumed by a teenage audience. The most watched series are *Élite* and *Merlí, with* 52.4% and 51.3%, respectively. The data shows the presence of three other series, including *El internado* with 50.3%, *Sex Education* with 44.7% and, finally, *Por 13 razones* with 40.3%. Based on this data, Table 5 details the top five series that respondents consider deal with the issue of coeducation. The series considered valuable from the perspective of coeducation reflect a preference for narratives that promote gender equality, diversity,

and inclusion in educational and social environments. Based on this data, it can be seen that some of the series viewed coincide with those considered coeducational, with productions such as *Merlí, Sex Education and Por 13 razones* standing out with the highest percentages in the sample, 47.6%, 33.5% and 13.6% respectively.

Table 5. Series considered to be co-educational.

Fiction series	Cases	Percentage
Merlí	91	47.6
Sex Education	64	33.5
Others *(La Academia, Irabazi Arte, etc.)*	28	14.7
Por 13 razones	26	13.6
Las del Hockey	22	11.5
El internado	22	11.5

Source: Authors, 2025

The quantitative data presented shows that the most-watched series, *Élite,* does not appear as a co-educational series. This information coincides with reflections drawn from the qualitative study, with titles such as *Merlí, Sex Education, Por 13 razones, and Querer* (E-10:27) coinciding in their co-educational perspective, but highlighting older series that broke with stereotypes, such as *Padres Forzosos* (E-1:5). In contrast, other series fall into the opposite trap of discriminatory roles and stereotypes, such as *Élite* (E-11:30). Thus, the interviewees emphasise that fiction series can show us more egalitarian imaginaries with characters we can identify with (E-6:9), but they can also fall into other discriminatory ones (E-11:5). Another area of analysis reflected in the qualitative data and presented in Figure 1 is social media, spaces where dialogues and debates on the themes addressed in the series are projected, but which also allow actors and actresses to take their characters further, interacting with *fans (*E-4:19; E-10:33). Some of the series analysed have used transmedia strategies, where the corporate accounts for the series *Irabazi Arte and Las del Hockey* raised debates on different issues shown in the serial fiction, such as social pressure before the first encounter in *Las del Hockey (*E-7:34) but also interviews with leading women in the *Irabazi Arte* profile *(*E-1:21). We emphasise that it is important to critically analyse these narratives to identify both their positive contributions and the stereotypes or messages that could reinforce dynamics of inequality.

Figure 1. Semantic network category Coeducation: fiction series
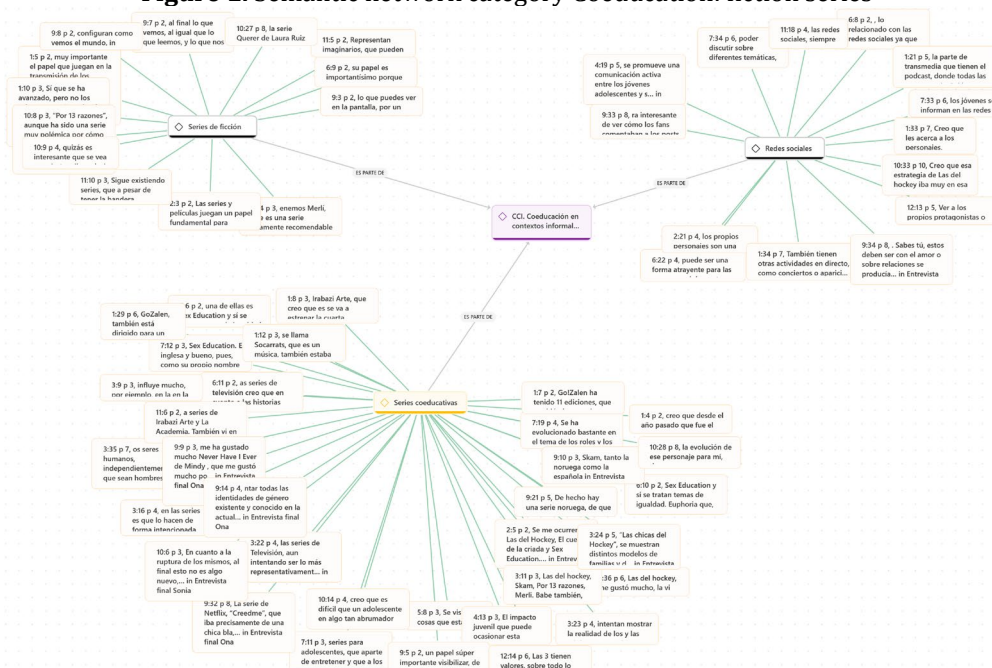
Source: Authors, 2025. Prepared with Atlas.ti.

4.2. Coeducation: Fiction series and the construction of social identity.

Below, we subdivide this part of the analysis into the following dimensions of fiction series: personal spheres, spheres of relationship and interrelation, and, finally, work and academic spheres.

4.2.1. Personal spheres.

The characters in the series construct identities through gender stereotypes, male affectivity, traditional female roles and leadership, female initiative, sexualisation of clothing, and bodily and cultural diversity, assessing whether they reinforce or challenge traditional aspects to promote inclusive representations. The quantitative study presented in Table 6 shows that 49.2% agree that gender stereotypes persist, while 32.5% reject them. Male sensitivity is highlighted by the sample with 56.6%, as is the diversity of characters (71.2%) and the absence of hyper-sexualisation, which is viewed positively (48.6%). In contrast, female initiative is divided in the respective opinions, with 38.7% support and 26.8% questioning. There is therefore a perceived transition towards more sensitive masculinities and diverse representations, although there are discrepancies regarding gender roles.

Table 6. Personal spheres

| Personal aspects	Total
Gender stereotypes remain	No. = 191
Strongly disagree	32 (16.8%)
Somewhat agree	30 (15.7%)
Indifferent	35 (18.3%)
Quite agree	51 (26.7%)
Strongly agree	43 (22.5%)
Men show sensitivity and affection	
Strongly disagree	11 (5.8%)
Somewhat agree	33 (17.3%)
Indifferent	40 (20.9%)
Quite agree	59 (30.9%)
Strongly agree	48 (25.1%)
Women exercise leadership	
Strongly disagree	11 (5.8%)
Somewhat agree	21 (11%)
Indifferent	51 (26.7%)
Quite agree	66 (34.6%)
Strongly agree	42 (22%)
Female characters with initiative	
Strongly disagree	5 (2.6%)
Somewhat agree	8 (4.2%)
Indifferent	39 (20.4%)
Quite agree	74 (38.7%)
Strongly agree	65 (34%)
Absence of hyper-sexualisation in clothing (clothes, attire, etc.)	
Strongly disagree	24 (12.6%)
Somewhat agree	29 (15.2%)
Indifferent	45 (23.6%)
Quite agree	40 (20.9%)
Strongly agree	53 (27.7%)
The series has a diversity of characters (physical and cultural backgrounds)	
Strongly disagree	8 (4.2%)
Somewhat agree	14 (7.3%)
Indifferent	33 (17.3%)
Quite agree	44 (23%)
Strongly agree	92 (48.2%)

Source: Authors, 2025

The quantitative data shows a break with traditional stereotypes, a trend that is also observed in the qualitative study presented in Figure 2 with new masculinities reflected in different aspects such as the sensitivity and domestic and family responsibility of the male protagonists (E-3:10; E-5:25). On the other hand, different types of leadership are shown, highlighting that exercised by the character Arene in the series *Irabazi Arte,* showing empathetic and charismatic leadership (E-1:13; E-6:15), far from imitating leadership based on the male role (E-5:6). On this point, the quantitative data reflected high percentages of acceptance of the statement (34.6%) but also indifference or lack of appreciation (26.7%). Linked to this, 72.7% of the sample agreed that female roles are significant in terms of taking initiative in different areas (love, employment or social relationships), coinciding with the identification of different scenes analysed in the qualitative sample, breaking stereotypes and denouncing discrimination (E-4:6).

Looking at the fragments shown of sports action scenes, the privileged observers highlight the shots and the clothing, which is purely sportswear, far from hypersexualised clothing, or the *voyeuristic* gaze (E-10:16). The three series analysed project images that seek equality, reflecting that what is important is the players' sporting practice, without sexual connotations (E-1:15; E-6:16; E-7:23). This data is supported by 48.8% of those surveyed who agree with the absence of objectification in certain co-educational series. On the other hand, the presence of series such as *Élite* keeps the focus on discrimination*,* with 27.8% of participants considering that hypersexualisation is maintained. Other themes addressed in the series include family, physical and cultural diversity, inviting reflection and projecting more realistic or desirable media representations (E-1:28; E-9:15).

Figure 2. Semantic network of personal areas
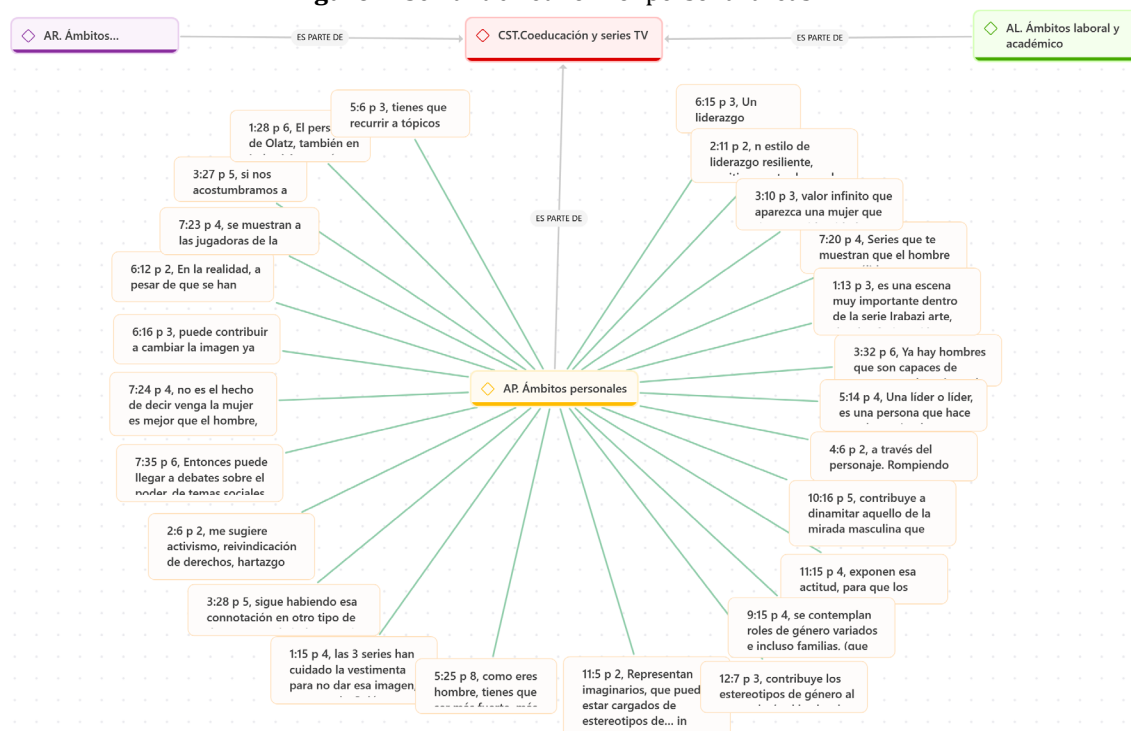
Source: Authors, 2025. Prepared with Atlas.ti.

4.3.2 Areas of relationship and interrelation.

Below we offer data related to the analysis of the series in terms of its representation of human relationships, evaluating whether it truly promotes equality, diversity, inclusion and, above all, whether it perpetuates certain stereotypes. We examine six dimensions that are fundamental in this regard, such as diversity, female sexuality, shared spaces, relationships between women, sexist behaviour and the use of inclusive, non-sexist language. Table 7 shows that, while 81.2% value diversity in the characters and 86.9% affirm that both sexes share public and private spaces without question, other areas generate division. Sisterhood among female characters is supported by only 44.5%, with 24.0% denying it (polarisation). Sexist violence is not present for half of the sample and is only identified by 23.0%.

Inclusive, non-sexist language is perceived by 30.4%, compared to 36.2% who question it. Quantitative data show progress in equality, but resistance and contradictions in sisterhood and non-sexist discourse, suggesting that series still have room to reflect social demands on this scale of values.

Table 7. Relational and interrelational areas

| Relational aspects	Total
Diversity of characters is shown	No. = 191
Strongly disagree	3 (1.6%)
Somewhat agree	6 (3.1%)
Indifferent	27 (14.1%)
Quite agree	59 (30.9%)
Strongly agree	96 (50.3%)
Women and men share common and private spaces (public/private dichotomy)	
Strongly disagree	0
Somewhat agree	5 (2.6%)
Indifferent	20 (10.5%)
Quite agree	36 (18.8%)
Strongly agree	130 (68.1%)
There is sisterhood among female characters	
Strongly disagree	19 (9.9%)
Somewhat agree	27 (14.1%)
Indifferent	60 (31.4%)
Quite agree	49 (25.7%)
Strongly agree	36 (18.8%)
The series does not feature violent/sexist behaviour	
Strongly disagree	17 (8.9%)
Somewhat agree	27 (14.1%)
Indifferent	51 (26%)
Quite agree	43 (22.5%)
Strongly agree	53 (27%)
The series uses inclusive language and is neither discriminatory, sexist, nor violent.	
Strongly disagree	37 (19.4%)
Somewhat disagree	32 (16.8%)
Indifferent	64 (33.5%)
Quite agree	32 (16.8%)
Strongly agree	26 (13.6%)

Source: Authors, 2025

When asked in the questionnaire whether there is sisterhood among women in the series analysed, the participants did not show a common decision and were distributed evenly across the scale. However, this data contrasts with that of the interviewees presented in Figure 3, highlighting the sisterhood among women in the plots of the selected series, showing "mutual support among teammates to report the coach's violence against one of them" (E-6:20), highlighting the importance of "eliminating the idea of historical enmity between women" (E-4:15), and highlighting the importance of a support network among women. The qualitative sample agrees in denouncing situations of discrimination such as, for example, "the infantilisation of women's decisions" (E-6:19), or mockery of the protagonists' demands, such as the phrase "you're always going on about *MeToo,* all day long" (E-7:18), which is seen as "a tendency towards messages that are withdrawn and suspicious of women's advances in certain social spaces" (E-2:18), "making it visible so that it can reach the eyes of young audiences" (E11:17).

The selected series also denounce sexist behaviour such as "sexual abuse within the couple" (E-9:29), showing "social pressure and a silenced and invisible reality" (E-2:19). The qualitative sample and almost half of the participants in the quantitative sample (49.5%) agreed that violent or sexist behaviour is not presented, except to denounce it (E-2:18). The focus is also on spatial conditions with the dichotomy of common spaces (men) and private spaces (women), denouncing discrimination against women in this regard. There is also a complaint that women in women's teams have the worst conditions, such as "the worst track hours" (E-9:27). In this regard, 86.9% of the sample values the importance of common spaces between men and women, breaking the public/private dichotomy. This break with the shows more equitable constructions, where a "possible world is proposed that, in many

respects, is the reality of many adolescents" (E-9:36), such as in the series *Las del Hockey,* where one of the protagonists' mothers is almost always shown in the office, and the father is almost always shown at home, specifically in the kitchen (E-9:36).

Figure 3. Semantic network of relationship spheres
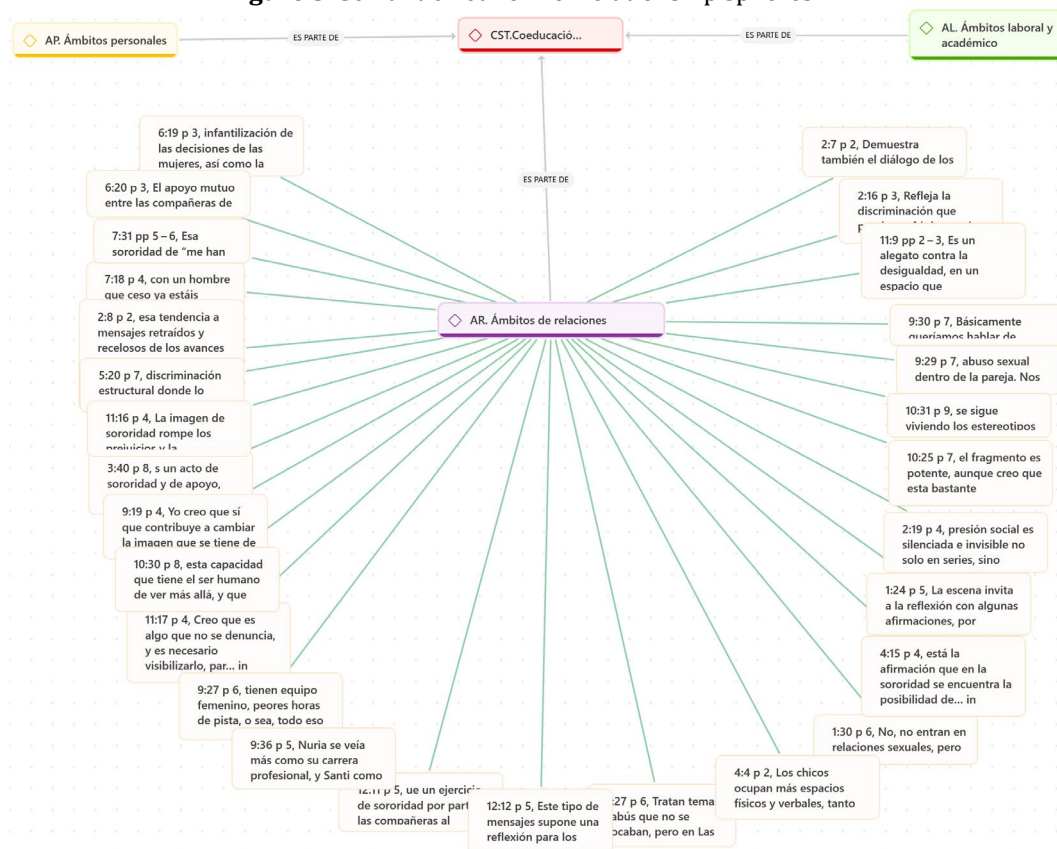
Source: Authors, 2025. Prepared with Atlas.ti.

4.3.3. Work and academic environments.

The representation of women in the workplace and academia in fiction series is a key indicator for assessing how gender equality and female empowerment are addressed in these media. In this category, two fundamental aspects are analysed: the presence of women in paid work and their level of academic education. This data is essential for identifying whether the series promotes an image of women as skilled and autonomous professionals, helping to break down traditional stereotypes that limit them to domestic or dependent roles. Through this analysis, we seek to determine whether the series promotes an equitable and realistic representation of women in the workplace.

Table 8 presents significant data regarding the perception of women's role in the workplace in fiction series, highlighting that 55.0% perceive these jobs to be paid. Regarding the higher education of the women who appear in the series, 55.5% confirm this, thus highlighting a positive representation of education. Although we see progress in this regard in the quantitative sample, indifference is quite pronounced in a third of the participants, and this is not a relevant or transformative data point. The series reflect progress, but there is still room to reinforce an inclusive and egalitarian approach.

Table 8. Work and academic environments

Work and academic aspects	Total
Women have paid jobs	No. = 191
Strongly disagree	15 (7.9%)
Somewhat agree	16 (8.4%)
Indifferent	55 (28.8%)
Somewhat agree	38 (19.9%)
Strongly agree	67 (35.1%)
The women who appear in the series have higher education	
Strongly disagree	10 (5.2%)
Somewhat agree	15 (7.9%)
Indifferent	60 (31.4%)
Quite agree	46 (24.1%)
Strongly agree	60 (31.4%)

Source: Authors, 2025

With regard to the dimensions linked to work and academic aspects, those related to work representation are shown, highlighting that female roles are positioned in paid and managerial positions, such as in the series *Las del Hockey*. In this regard, one interviewee highlights the influence on teenage audiences by "normalising female management positions and work-life balance" (E-4:13). Fifty-five per cent of those surveyed agreed that the series analysed show female roles in management positions, while the qualitative data show that "you see women in positions of power and that can make that girl or teenager believe" (E-10:18). Likewise, in reference to the appearance of a female player from *Football Club Barcelona F.C.,* the interviewees highlight the importance of role models, with "the participation of visible profiles being fundamental to the narrative" (E-12:9), motivating teenage audiences to achieve their goals. In this sense, "people are being co-educated by these series that normalise success stories and words of encouragement" (E-2:15). In the quantitative data, we see that 35.5% identified female roles with higher academic studies; in the productions themselves, we can see couples with "the same level of high qualification" in the series *Las del Hockey* or *La Academia* (E-9:24), and we even see breaks in the dichotomy between the public sphere (men) and the private sphere (women), such as the characters of Santi and Nuria (*Las del Hockey)*, who swap roles, with Nuria being more focused on her work and Santi more concerned with domestic matters (E-9:24).

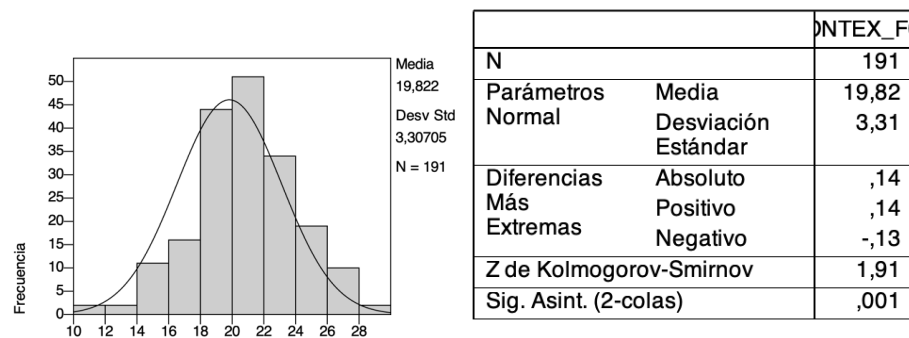**Figure 4.** Semantic network of work and academic spheres
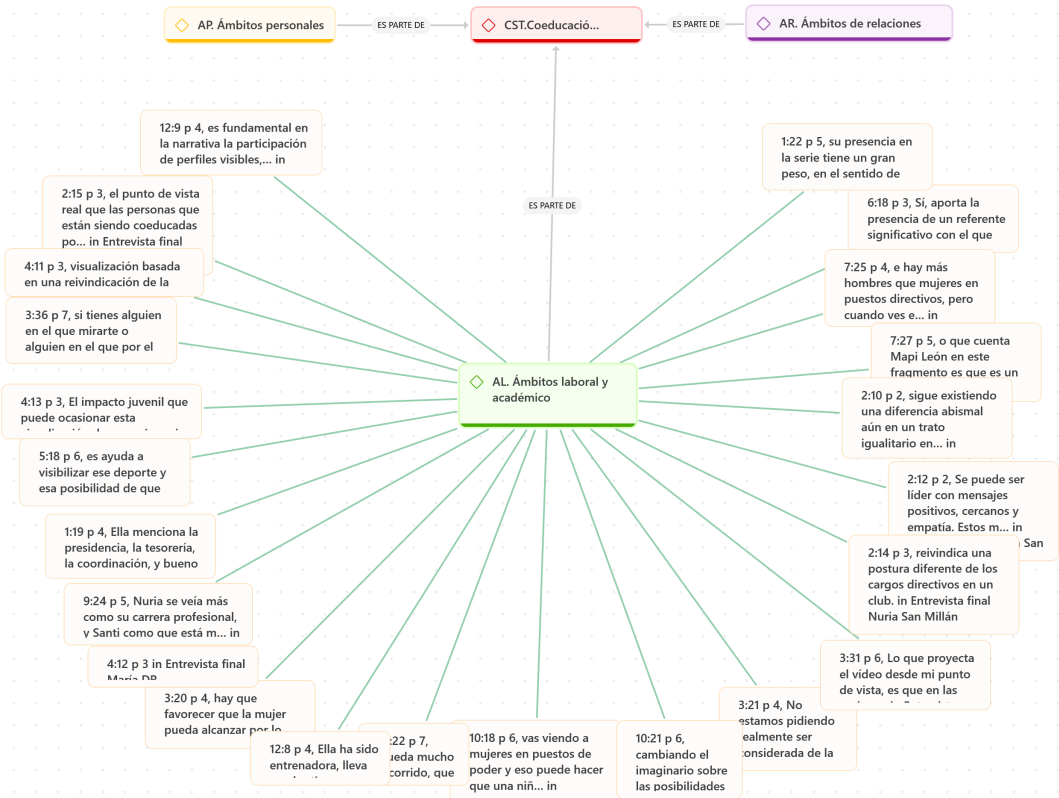
Source: Authors, 2025. Prepared with Atlas.ti.

4.3.4. Correlation of results.

Next, normality tests are performed to determine whether parametric or non-parametric tests will be performed a posteriori. Since the sample size is greater than 50, the Kolmogorov-Smirnov test will be performed. We should clarify that the null hypothesis (H_0) and the alternative hypothesis (H_1) mentioned in this section on statistical tests should not be confused with the theoretical hypotheses of the study, which respond to formulations specific to inferential statistical analysis and are therefore statistical or contrast hypotheses.

Referring to the data on "coeducation: fiction series" presented in Figure 5, the results obtained in the test determine that the p-value is 0.001. The significance value is $\alpha = 0.05$. Therefore ($p < 0.05$), the null hypothesis H0 (the data follows a normal distribution) is rejected and the alternative hypothesis H1 (the data does not follow a normal distribution) is accepted, thus concluding that the quantitative data does not follow a normal distribution. This finding justifies the use of non-parametric statistical methods for further analysis, ensuring that the study's conclusions are valid and robust.
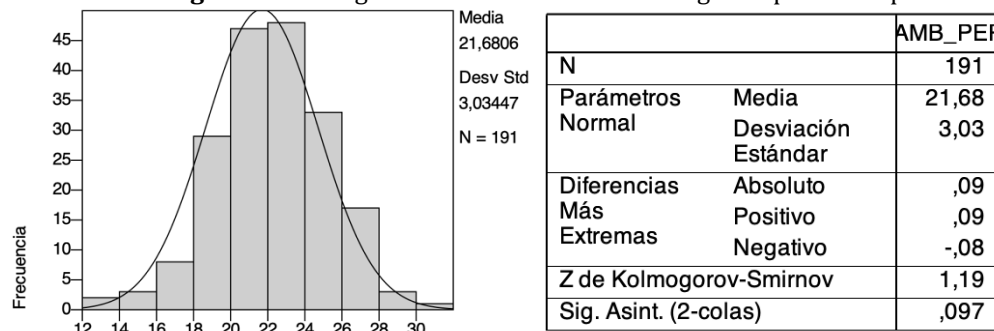
Figure 5. Kolmogorov-Smirnov tests and histogram "coeducation: fiction series"

		)NTEX_F(
N		191
Parámetros Normal	Media	19,82
	Desviación Estándar	3,31
Diferencias Más Extremas	Absoluto	,14
	Positivo	,14
	Negativo	-,13
Z de Kolmogorov-Smirnov		1,91
Sig. Asint. (2-colas)		,001

Media 19,822
Desv Std 3,30705
N = 191

Source: Authors, 2025. Prepared with SPSS.

Referring to the data on "personal areas" presented in Figure 6, the data obtained in the test determines that the p-value is 0.097. The significance value is $\alpha = 0.05$. Therefore ($p > 0.05$), the null hypothesis H0 is accepted and the alternative hypothesis H1 is rejected, concluding that the data follows a normal distribution. This finding justifies the use of parametric statistical methods for further analysis, ensuring that the study's conclusions are valid and robust.
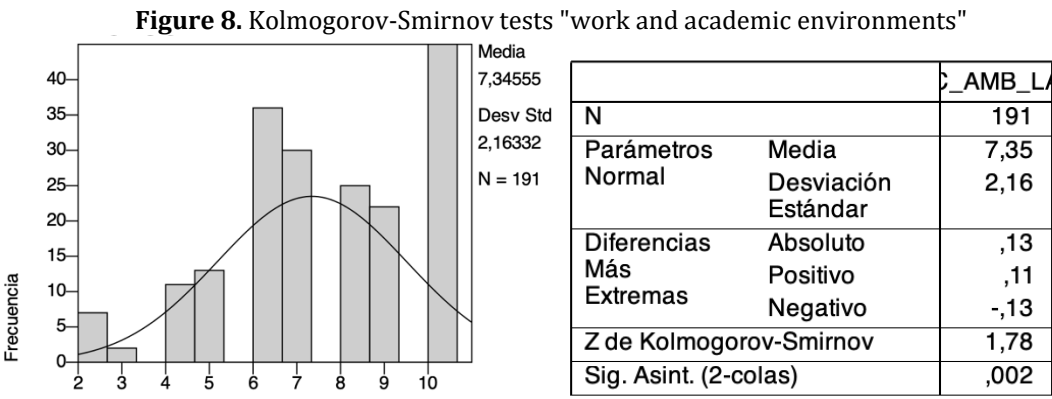
Figure 6. Kolmogorov-Smirnov tests and histogram "personal spheres"

		AMB_PER
N		191
Parámetros Normal	Media	21,68
	Desviación Estándar	3,03
Diferencias Más Extremas	Absoluto	,09
	Positivo	,09
	Negativo	-,08
Z de Kolmogorov-Smirnov		1,19
Sig. Asint. (2-colas)		,097

Media 21,6806
Desv Std 3,03447
N = 191

Source: Authors, 2025. Prepared with SPSS.

In relation to the "work and academic spheres" presented in Figure 8, the data obtained in the test determine that the p-value is 0.002. The significance value is $\alpha = 0.05$. Therefore ($p < 0.05$), the null hypothesis H0 is rejected and the alternative hypothesis H1 is accepted, concluding that the data does not follow a normal distribution. This finding justifies the use of non-parametric statistical methods for further analysis, ensuring valid and robust conclusions.
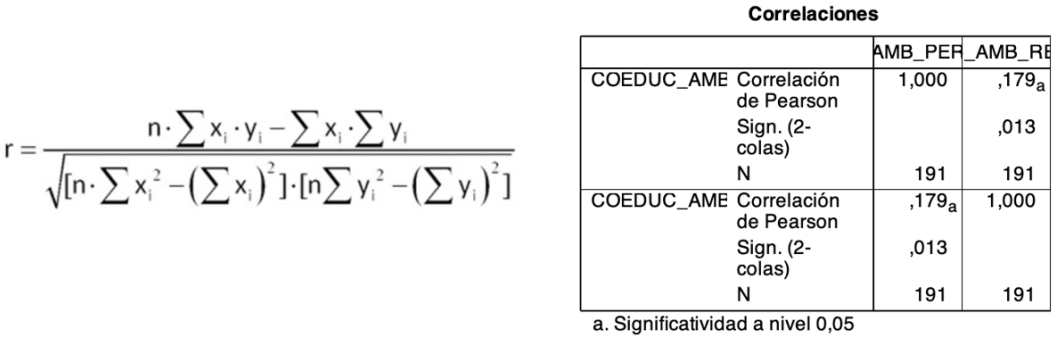
Figure 8. Kolmogorov-Smirnov tests "work and academic environments"

|		C_AMB_LA
N		191
Parámetros Normal	Media	7,35
	Desviación Estándar	2,16
Diferencias Más Extremas	Absoluto	,13
	Positivo	,11
	Negativo	-,13
Z de Kolmogorov-Smirnov		1,78
Sig. Asint. (2-colas)		,002

Source: Authors, 2025. Prepared with SPSS.

As we have seen, the two variables that offer a normal distribution are "personal spheres" and "relationship and interrelation spheres". Therefore, parametric tests are performed statistically, in this case Pearson's correlation. This is a statistical measure that evaluates the linear relationship between the two continuous variables. Figure 9 shows the results of the correlation between the two variables. The value of r = 0.179 indicates a weak positive correlation between the two variables; the p-value (0.013) is less than the significance level (α = 0.05). This indicates that the observed correlation is statistically significant, meaning that it is unlikely to be due to chance. Therefore, the null hypothesis (H_0) is rejected. In this specific case, this data refers to the fact that there is no correlation between the variables. This confirms the alternative hypothesis (H1), with a very weak positive correlation (r = 0.179), suggesting that there is a slight tendency for series that address personal areas more equitably (e.g., gender roles, diversity, female empowerment) to also tend to address relationship and interrelationship areas more equitably (e.g., cultural diversity, naturalised female sexuality, inclusive language). However, as the relationship is very weak, it indicates that there is no strong or clear association between these two dimensions. In this sense, the correlation suggests that addressing equity in personal spheres does not guarantee equity in relationships, which could be because the series prioritise individual narratives over systemic ones.

Figure 9. Correlation graph with normal distribution

Correlaciones

$$r = \frac{n \cdot \sum x_i \cdot y_i - \sum x_i \cdot \sum y_i}{\sqrt{[n \cdot \sum x_i^2 - (\sum x_i)^2] \cdot [n \sum y_i^2 - (\sum y_i)^2]}}$$

		AMB_PER	_AMB_RE
COEDUC_AME	Correlación de Pearson	1,000	,179a
	Sign. (2-colas)		,013
	N	191	191
COEDUC_AME	Correlación de Pearson	,179a	1,000
	Sign. (2-colas)	,013	
	N	191	191

a. Significatividad a nivel 0,05

Source: Authors, 2025. Prepared with SPSS.

Figure 10 presents the scatter plot included as a visual tool that allows us to explore the relationship between the two continuous variables. In this case, the points do not show a clear pattern, indicating that there is no linear connection between the variables. There is no link between aspects of coeducation in personal spheres and/or in spheres of relationship and interrelation. The dispersion of the points also indicates the strength or intensity of the relationship between variables; in this case, as the points are widely dispersed, they indicate a weak relationship.

Figure 10. Scatter plot of variable relationships
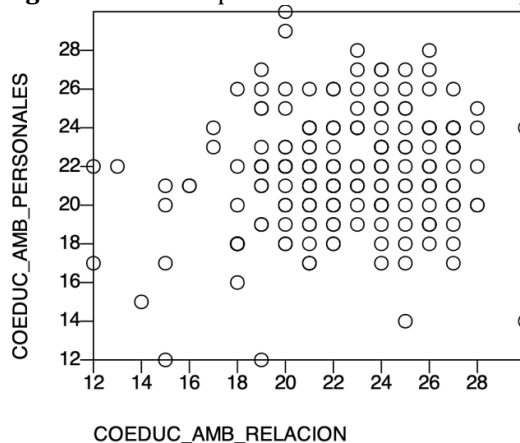
Source: Authors, 2025. Prepared with SPSS

5. Discussion and conclusions

In recent years, we have witnessed a boom in fiction series for teenagers, thanks to the emergence of *VOD* platforms*,* giving rise to a wide range of themes; a phenomenon that is taking place with growing awareness of coeducation, reflecting achievements in equality on screen. Despite progress, gender inequalities still persist in different areas of society. Fiction series aimed at teenagers, such as the productions under study, have great potential as a co-educational resource (Saneleuterio-Temporal and Soler-Campo 2022; Gil-Tévar et al., 2025), allowing them to be used in formal and informal educational contexts as well as acquiring a transmedia projection on social networks (García Vega et al., 2025). Although fiction series can reinforce certain gender stereotypes and roles, some co-educational series provide the opportunity to show more egalitarian imaginaries, allowing young people to visualise more equitable representations (Ob1).

The analysis of the results confirms that the viewing of fiction series by the adolescent audience contrasts with co-educational series (H1), with the series *Sex Education* standing out. This series is endorsed for its inclusive and educational nature (Forteza, 2023). Despite this, one of the most viewed series is *Élite*, which tends to reinforce discriminatory gender stereotypes and roles. It is important to note that *Élite* is the only series that contrasts between viewed and co-educational, with most of them being common in both sections. In this sense, it also shows us how *Élite* has been identified as non-co-educational, thus offering very encouraging data.

Experts and university students in the field of education agree in their analysis of the selected sample series, highlighting relevant aspects of coeducation such as the implicit denunciation of stereotypical and discriminatory situations, sisterhood (Morejón-Llamas, 2025), rape within couples, and discrimination in sport (H2). More egalitarian imaginaries are projected, both individually and collectively, in the dimensions studied (Ob2). With regard to personal aspects, the study agrees on the breaking down of stereotypes and gender roles, and new masculinities are shown in male roles, demonstrating progress in new social realities (Aran et al., 2014). In terms of relational aspects, the incorporation of diversity and a restructuring of spaces are shown, such as the breaking down of the public/private dichotomy (Elías-Zambrano et al., 2023). With regard to aspects related to the world of work and academia, the series show progress in the field of employment by depicting women in management positions, with appropriate remuneration and higher education. The correlation between personal and work/academic variables suggests that they appear together in serial narratives, but in a subtle way. In this sense, it is necessary for future projects to link both dimensions, offering a more cohesive imaginary (Ob3).

The study has shown that, although fiction series show a co-educational perspective in the personal sphere, this does not extend to the work/academic sphere, as they address individual stories rather than systematic injustices that promote gender equality (H3). This could be because fiction series prioritise individual plots and explicit messages of equality (e.g. speeches), neglecting structural criticism in their narratives. All of this suggests that it is necessary to work on media literacy, training the adolescent

audience to decode both explicit and underlying messages present in systemic discrimination (Fernández-Rodríguez et al., 2025; Osuna et al., 2018). The fictional examples represented in the series *Las del hockey, La Academia*, and *Irabazi Arte* are coeducational series that promote equality, both as a formal and informal teaching resource, showing fairer imaginaries (Jambrina-Rojo, 2024) and inviting reflection and vindication in different scenes or plots. From this perspective, the promotion of "edutainment" can help consolidate social change and the transmission of values (Igartua, 2005; Nasir et al., 2022; Valenzuela-Monreal et al., 2023), favouring coeducational media constructs.

Although the research has limitations, it shows encouraging information about the media consumption of co-educational series and also about the critical perception of the adolescent audience regarding the implementation of co-educational strategies. Although the quantitative sample was not representative in terms of gender, it was significant, with a greater presence of women in studies related to education. For future studies, it is recommended to use a sample with gender parity in order to contrast with the present study. Likewise, a comparative study could be carried out with other European and international fiction series to contrast the data obtained and analyse whether the results can be extrapolated to other countries and continents.

6. Acknowledgements

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