



Faculty of Human and Social Sciences  
Degree in Global Communication

Final Degree Project

**Netflix's *The Crown*:  
impact on the British  
Royal Family**

Student: Emma Ramos Cobo

Director: D. Emilio Saénz-Francés Baldomero

Madrid, June 2021



**ABSTRACT:** *This paper aims to analyse one of Netflix's most relevant original series, The Crown, a historical drama that covers the reign of Queen Elizabeth II. In particular, we aim to study the character-led events as portrayed in the series and The Crown's impact on certain members of the British Royal Family.*

*To this end, we have analysed the democratisation of bibliographical works on the British Royal Family from the 19<sup>th</sup> Century to the present time. We make particular emphasis on media-driven visual representations that started in the mid-20<sup>th</sup> Century and proliferated in the 1980s, which coincided with the incorporation of Princess Diana as a new member of the Royal Family. Then, we make an in-depth analysis on the most important characters in The Crown - Queen Elizabeth II, Princess Margaret, Prince Charles and Princess Diana - to examine which character features have been the most highlighted as to shape the events portrayed in the series. Finally, we present a survey that has counted on more than 800 responses in which we try to assess whether the production team's portrayal of Royal Family members has had any effect on audiences of The Crown.*

**Key words:** Netflix original series, *The Crown*, Queen Elizabeth II, Princess Diana, British Royal Family, British monarchy, media representation, Peter Morgan, historical drama analysis, historical fiction

## Table of contents

|  |    |
|--|----|
| 1. Introduction .....  | 5  |
| 1.1 Purpose and research question .....  | 5  |
| 1.2 Objective .....  | 9  |
| 1.3 Methodology .....  | 10 |
| 1.4 Structure .....  | 11 |
| 2. Democratization of British Royal Family biographical works.....                 | 11 |
| 2.1 Main themes in <i>The Crown</i> .....  | 15 |
| 3. <i>The Crown</i> analysis .....   | 16 |
| 3.1 Depiction of the main characters: fiction vs. reality .....                    | 16 |
| 3.1.1 Queen Elizabeth II.....  | 16 |
| 3.1.2 Princess Margaret.....   | 19 |
| 3.1.3 Prince Charles .....   | 20 |
| 3.1.4 Princess Diana.....  | 22 |
| 4. Survey: Analysis of <i>The Crown's</i> impact on the British Royal Family ..... | 24 |
| 4.1 Analysis of results .....  | 24 |
| 5. Conclusions .....   | 34 |
| 6. Appendix. Results .....   | 36 |
| Table 1. Question 1 .....  | 36 |
| Table 2. Question 2 .....  | 37 |
| Table 3. Question 4 .....  | 38 |
| Table 4. Question 5 .....  | 39 |
| Table 5. Question 6 .....  | 40 |
| Table 6. Question 7 .....  | 41 |
| Table 7. Question 4 .....  | 42 |
| Table 8. Question 5 .....  | 43 |
| Table 9. Question 6 .....  | 44 |
| Table 10. Question 7 .....   | 45 |
| Results in the UK .....  | 46 |
| Table 11. Question 4 .....   | 46 |
| Table 12. Question 6 .....   | 47 |
| Table 13. Question 7 .....   | 48 |
| 7. Bibliography.....   | 49 |

## 1. Introduction

### 1.1 Purpose and research question

The age of TV is over. While there was a time that the *idiot box* was the centre of entertainment in almost every home, today both free and paid streaming platforms as well as audio-visual content on social media are disrupting video consumption and drawing consumers' attention away from traditional channels.

The analysis and use of subscribers' data have enabled on-demand streaming platforms to thrive. By offering a great variety of new, selected content that is highly adapted to subscribers' tastes and preferences, as well as letting them choose their preferred device, Netflix has positioned itself as a far better alternative than linear TV. In this context, the platform emerges as the leader in the on-demand media industry. The COVID-19 pandemic has greatly increased the number of subscribers, that are now 195 million worldwide and just over 15 million in the UK. (Forbes, 2020)

One of Netflix's most relevant original shows is *The Crown*, a historical drama about the reign of Queen Elizabeth II. It is principally written by Peter Morgan and produced by Left Bank Pictures and Sony Pictures Television for Netflix. Morgan's *The Crown* stems from his drama film *The Queen* (2006) and his stage play *The Audience* (2013).

The first season of *The Crown* was released on the 4<sup>th</sup> of November 2016. It covers the period from Elizabeth's marriage to Philip, Duke of Edinburgh in 1947 to the disintegration of her sister Princess Margaret's engagement to Captain Peter Townsend in 1955. The second season, released on the 8<sup>th</sup> of December of 2017, covers the period from the Suez Crisis in 1956 to the retirement of Prime Minister Harold Macmillan in 1963 and the birth of Prince Edward in 1964. The third season, launched on the 17<sup>th</sup> of November 2019, spans 1964 to 1977, includes Harold Wilson's two periods as prime minister, and introduces Camilla Shand. Finally, the fourth season, released on the 15<sup>th</sup> of November 2020, covers the period from 1979 to the early 1990s and includes Margaret Thatcher's mandate as prime minister and Lady Diana Spencer's marriage to Prince Charles. The fifth and sixth seasons, which are yet to be released from 2022 on, will cover the Queen's reign into the 21<sup>st</sup> Century.

Peter Morgan is a British screenwriter and playwright. Throughout his career, Morgan has focused on the lives of prominent queens and politicians. His hallmark is the adaptation of historical plots, which are based on the depiction of relevant political figures. Particularly, he is famous for choosing the most convenient biographical features of his main characters and mixing them up with fictional or stereotypical features to adapt his dramas.

Some would go as far as to claim that Peter Morgan's work are pieces of fiction whose characters are vaguely based on real historical figures, or widely accepted stereotypes of those figures. This may be exemplified through *The Other Boleyn Girl* (2008), one of his screenplays, which was a great success but was filled with historical inaccuracies. Arguably, film critics stated how the portrayal of Anne Boleyn was unfair, as it seemed to be based entirely on the same stereotypes that have been perpetuated throughout history. (Peter Bradshaw, 2008)

However enjoyable drama productions may be, complications may arise when historical facts are being manipulated for leisure purposes. There are three major issues that need to be taken into account.

The first important concern that has been expressed is that everything in *The Crown* is of such quality that it may be mistaken for truth. The series has been praised for its acting, directing, cinematography and production values.

In fact, there are several elements that make *The Crown* compelling to watch. The Netflix drama is delivered by an intelligent writer such as Peter Morgan, who is surrounded by a group of royal expert consultants. The settings and customs are of high quality, given that as of 2020, the estimated production budget of *The Crown* has been reported to be \$260 million, making it one of the most expensive television series in history. (The Guardian, 2019) Further, the cast performance is superb and most of its members have been awarded. In Hugo Vickers' words, official royal biographer who has recently published *The Crown: Dissected* in order to discern facts from fiction in each episode, "All these factors are the reason why one can't just dismiss *The Crown* as tabloid rubbish." (Hugo Vickers, 2020)

Deeply rooted to the first, the second concern is the fact that Peter Morgan has a prestigious and credible reputation in the UK. In 2008, Morgan was ranked number 28 in The Telegraph's list of "The 100 most powerful people in British culture." (The Telegraph, 2008) Given the aforementioned historical liberties he is famous for taking, admiring audiences might assume the Netflix series is factual.

Under this particular view, the publics are in need of protection from fake news turning into fake history. Although this specific concern is based on a rather passive conception of the audience, we cannot assume that every Netflix viewer of *The Crown* will double check the events portrayed or the dialogues reproduced in the series.

The third concern is related to Netflix's scope. Despite the lack of an official record to measure how many viewers watch the series, a recent Nielsen report revealed that Netflix users watched more than 3 billion minutes of the series between the 16<sup>th</sup> and 22<sup>nd</sup> of November 2020. (Nielsen, 2020)

It is notable that when not very well-known, low-budget and low financial yield television biopics about the Royal Family were released throughout the 1980s-2009, such as *The Royal Romance of Charles and Diana* (1982) and *Whatever Love Means* (2005), barely a murmur was heard about their accuracy or ethical imperatives. Nevertheless, since the release of the fourth season of *The Crown* by the end of 2020 (which included more recent and controversial episodes of the British monarchy, particularly regarding the family's relationship with Princess Diana) many critics have leapt to the defence of the British Royal Family, claiming that Netflix has a moral responsibility to warn its subscribers that the series constitutes a fiction.

There are multiple advocates for this warning notice. Lord Spencer, Princess Diana's brother, stated that he was worried that viewers may take the fiction as facts and, unlike the Royal Family, he refused to allow the production crew to film at Althorp, the Spencer's family home. (Royal Central, 2020) Helena Bonham Carter, who plays Princess Margaret in the third and fourth seasons, also claimed that *The Crown* has a "moral responsibility" to tell viewers that the series is based on drama, rather than on historical fact. Finally, the current British culture minister, Oliver Dowden, stated that

“*The Crown* is a beautifully produced work of fiction; so, as with other TV productions, Netflix should be very clear at the beginning it is just that.” (NBC News, 2020)

Despite this, Netflix announced that it saw “no need” to warn viewers that *The Crown* is a fictional drama, and that it has no plans to add a disclaimer to the popular series. (NBC News, 2020)

But *The Crown* is in fact reviving the greatest challenges in modern times for the British Monarchy. According to IPSOS polls, Princess Diana’s death and the royals’ mismanagement of public opinion in 1997 caused the Queen’s personal approval to dip to 66%, when she had always enjoyed from a 70-plus percent range since the 1950s. At the same time, Prince Charles’s rating dropped to 59%, with only 36% believing he should ever be crowned. (The Conversation, 2017)

Peter Morgan is very aware of the “Diana effect” (NCBI, 1998) in the British people and its impact on the royal institution, as he fully covered in his film *The Queen* (2006). Added to recent events such as the departure of Prince Harry and Duchess of Sussex Megan Markle from the Royal Family and the couple’s interview for The Oprah Winfrey Show, which addressed delicate matters surrounding the British Royal Family, *The Crown* may occasion counterproductive effects on the royal household and the British monarchy as an institution. It is not only that its members may find themselves in an uncomfortable position as private persons. Also, Netflix audiences may be reminded of tragic episodes that affect the nation’s sentiment towards the monarchy, and British history may be falsely grasped by younger generations.

As far as the Royal Family is concerned, many members have not watched the series. While some allegedly enjoyed the first seasons, including the Queen herself, there is a reported general discontent towards the last seasons. (The Sun Express, 2020) It does not help that the Family is not prone — at least it wasn’t before Harry and Meghan — to going to the courts or on the public record to defend itself. Further, one may argue Royal Family members are being subject to commodification and unethical treatment as private persons.

All in all, if we take into consideration Peter Morgan's historical inaccuracies for dramatic purposes, his great influence in the UK and the quality of his work, as well as the scope of Netflix's audiences that provides it a certain degree of responsibility as to avoid misleading audiences with fake history, the docudrama may be more threatening to the Royal Family than the material published by royal experts.

Throughout this paper we will assert whether if *The Crown* may, in fact, affect the general public's perception of the British royals. We will analyse the effects of the series on the viewers' perception of the British monarchy, both the institution and Royal Family members as private persons.

At best, the first seasons may help bring the British people closer to the monarchy, especially younger generations. At worst, the dramatization of historical events may mislead the audiences and harm the reputation of the monarchy. Added to this, there are ethical reasons why private lives of real people should not be dramatized without an explicit warning to the audiences.

## **1.2 Objective**

The main objective of this paper is to analyse *The Crown*'s impact on the audiences' perception of individual British Royal Family members, namely Queen Elizabeth II and Prince Charles for being Head of the State and direct successor, and whether the series has had any effect on the British Royal Family as a brand. We will assess how the series evolved from a historical drama in the first seasons to a historical fiction in the latest, and how its production may have brought about both positive and negative effects.

Positive effects include the provision of interactive new tools to assess how British people feel about an important institution to their nation, the rapprochement of the monarchy to younger generations in order to remain relevant and the provision of a more human face of the British Royal Family given recent scandals derived from the uncomfortable interview of Prince Harry and Megan.

By contrast, negative effects include the damage in the reputation of current members of the Family such as Princess Charles and his wife Camilla, Duchess of Cornwall, as a result of their portrayal in *The Crown*. We will discuss the use of stereotypes and the

oversimplification of certain characters for dramatic purposes. We will also cover reputational effects on the Royal Family as a whole.

We will assess how Netflix producers portray the different characters and how they introduce their own assumptions and reflections about the British Monarchy. We will aim to understand how *The Crown* has affected the image different audiences have on the Royal Family and the consequences this may have on the institution.

Secondary objectives of this work are the following:

- To dissect *The Crown's* main characters with the aim of discerning facts from fiction
- To explore *The Crown's* themes in order to understand Peter Morgan and Netflix's agenda
- To determine whether if *The Crown* affects the image different audiences hold on the Royal Family members in some way, considering positive and negative effects
- To assess whether if *The Crown* has affected the British Monarchy as an institution in the UK in some way, considering positive and negative effects

### **1.3 Methodology**

This work is essentially descriptive-explanatory. In the first phase we will review several academic documents on the evolution of biographic works and biopics of the British Royal Family during the 20<sup>th</sup> and 21<sup>st</sup> Century. We will also study previous themes introduced by Peter Morgan in his works and how they fall in line with Netflix's content strategy, which matches the tastes and social concerns of its subscribers.

In a second phase, we will dissect the timeline of a selection of real historic events in order to understand which themes have been introduced for drama purposes. Given that *The Crown* is a recent phenomenon and we lack academic compilation on the matter, we will analyse the use of historical figures as characters and put special focus on previous royal characterizations by the producer, Peter Morgan. We will mainly use the work of the royal biographer Hugo Vickers *The Crown: Dissected* in order to discern facts from fiction in the series.

Finally, we will carry out our own survey analysis to understand how *The Crown* has affected private members of the royal household, and whether those impressions have impacted the British monarchy as an institution.

## **1.4 Structure**

This work has a well-defined structure that aims to analyse how the Netflix phenomenon *The Crown* affects a reputed brand such as the British Royal Family. Once we have outlined the general circumstances in which our topic is framed, it is worth mentioning the different sections that will conform our work.

In the first section we will outline the democratization of royal biographical works. In the second section we draw a comparison between the real historical figures that conform the British Royal Family and the series' characters. We will also analyse the most relevant themes in the docudrama that the creators want to reflect on.

Finally, the third section is based on the analysis of an own-elaborated survey to assess whether if *The Crown* has had any impact on individual Royal Family members, namely Queen Elizabeth II and Prince Charles, and whether *The Crown* has changed the audiences' perceptions on the British monarchy.

## **2. Democratization of British Royal Family biographical works**

In this chapter we analyse the evolution of British Royal biographies and biopics. We aim to understand how biographies and visual representations of the family transitioned from a private tool used to protect the image of the British Monarchy to a widespread instrument on which anyone can base their work. While doing so, private individuals can introduce their own perceptions of the Royal Family.

Throughout the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> Century, to be a Royal biographer evolved to become a “gentleman's sport”, with all the intonations of class, gender inscription, social connection, networking and status it implies. To exemplify this, British

historian John Wheeler-Bennett cautioned those who would enter the community of Royal biographers it was something “not to be entered into unadvisedly or lightly; but reverently, discreetly, advisedly, soberly and in the fear of God”. (The Conversation, 2020)

The mission of Royal biographers was precisely to preserve the so-called halo of the Royal Family. An unspoken agreement existed as to treat information regarding Royal Family members with the utmost respect. This halo or aura of mystique consists precisely on the fact that nobody saw or knew much about the Royal Family except for what they glimpsed in their official engagements. In *The English Constitution*, the 19<sup>th</sup> Century economist and social commentator Walter Bagehot asserted that “royalty’s mystery is its life” and stressed that “we must not let in daylight upon magic” and risk diluting the mystery. (The Conversation, 2020)

However, the proliferation of Royal images narrowed the gap between the image created in the mind of the British people and the true persons. (Giselle Bastin, 2014)

There is a disagreement as when this unspoken agreement ended and publishing works about the monarchy became socially accepted. The real disruption, perhaps, came with Richard Cawston’s BBC funded film, *Royal Family* (1969), an episode that is also represented in the third season of *The Crown*. In the documentary, members of the Royal Family were shown going about their daily chores, which portrayed them as *normal* people. A veil was uncovered, and inevitably caused public outrage. (The Conversation, 2020)

Unsurprisingly, visual works that have been presented as “the real story” of the Royal Family in the past have not received a positive public response. This is the result of a deep belief that the monarch is somehow sacred and un-filmable and because, as a symbol to their nation, audiences have *not* wanted to see ordinariness from their royals. (Giselle Bastin, 2014) Many among the audience have felt strongly, for example, that the existence of the royal system depends on its unknowability, and these works have threatened the almost sacred *cordon sanitaire* surrounding the Royals’ private lives.

Nevertheless, written works on the British Royals have not been as punished. The reason behind this is that, while biopics have to be more concrete in the image they want to

present, and by doing so they cancel any attempt of the audiences to negotiate the British Royals' image in their own terms, prose may be clearer about the distinction between fact and fiction. By using verbs such as "it is believed that the Queen said..." or "It is claimed that Princess Margaret did..." writers have been able to defend themselves against firm supporters of Royals' privacy.

Although some may argue that the aforementioned halo of the Royals has dwindled since the 1950s, multiple authors explain how there is still a certain mystery surrounding the Royal Family, especially the figure of the Queen. (Giselle Bastin, 2014) Princess Margaret herself said that she believed her sister had an aura that was almost magical. (International Business Times, 2018) This view is also well described by Stephen Frears, director of the film *The Queen*. "If you're British you know a lot about the Royal Family and yet you know nothing". (John Beebe, 2007) The result is an institution that is both opaque and transparent, about which much is now believed to be known for a fact, and what is not, is speculated to unprecedented levels. (Cambio16, 2021)

The advent of the media in the 20<sup>th</sup> Century gave rise to a new relationship between the Royal Family and the publics. The appearance of Royal biopics, from the television "nasties" of the early 1980s and the 1990s to the Oscar-awarded film *The Queen* (2005), reflect this change of status. (Giselle Bastin, 2014)

The 1980s constitutes a period of renegotiation on who framed and projected the public image of the British Royal Family. (Giselle Bastin, 2014) At the same time, we witnessed a major change in British society, that resulted in a political and social revolution that is vaguely framed in *The Crown*. (The Guardian, 2009)

In regard to the British Monarchy, these years were characterized by mass exposure, an increased volume of biographies about the Royal Family and greater levels of dialogic participation with the media on the part of the younger Royals. Consequently, the number of films and documentaries not supervised by the British Royal Family proliferated.

The "Age of Diana" shifted the ground on what was allowable in filmed versions of the Royals' lives. (Giselle Bastin, 2014) Following her death, which was partly a consequence of the harassment she suffered from the media, the expectations from the

publics shifted. The British people were no longer satisfied with the British monarchy as a popular symbol. On the contrary, they believed that the Royal Family had to compromise and adapt to be more communicative, as well as to show empathy. These notions have remained with us till today and are of particular importance in a post-Brexit and *Megxit* Britain.

The ethics of biopics and docudramas of the British Royal Family have rarely, until *The Crown*, appeared to be of consuming media interest, even when their subjects were willing to talk. (The Guardian, 2020) However, the conditions aforementioned in the introduction, namely its exorbitant cost and outstanding quality, make of *The Crown* an inevitable and impossible to ignore phenomenon.

Further, *The Crown* differs from the rest in the fact that it *feels* real because of the accurate portrayal of public-private dynamics about royal relationships. Through *The Crown*, we may see how the public's perceptions and thoughts may shape the characters as portrayed in the series. An example of this is the characterization of Prince Andrew in the fourth season, after he had given a poor interview in which he embarrassingly denied all of the claims against him regarding the Jeffrey Epstein scandal. (BBC News, 2019) In the episode "*The Favourites*", Prince Andrew is introduced as a crude and obnoxious young man, hinting at some appalling sexual behaviour. (The Cut, 2020)

On another note, we have observed that *The Crown* has in some way dignified other characters, such as Duque of Edinburgh. During his lifetime, he was famous, or perhaps infamous, for multiple unfortunate remarks in several diplomatic encounters. (The Conversation, 2021) We wonder if the recent death of Prince Philip will have an impact in the series, and if we will watch new traits of his character during the following seasons.

Some general reflections prompted by the series have been the following. Firstly, whether audiences are prompted to believe the interpretation of the historical events portrayed in the series. Second, whether we are being offered a frivolous and classist version of British history. Finally, many analysts believe that perhaps *The Crown* is trying to sell us a feminist version of the Queen. (GQ, 2021)

There are many historians deeply at odds with the consequences of *The Crown* phenomenon. Historian Greg Jenner asserts that *The Crown* depicts the Royals' life as a soap opera, which makes us believe that we know more about the Royal Family than we

actually do and transforms Royal Family members into celebrities, when in fact royalty and celebrities are very different things. (Maclaran, 2015) (BBC, 2019) As a result, people tend to feel as if they *know* the members of the Royal Family, even if it is unlikely they have ever met them.

Notwithstanding, there are other historians who do not believe changes brought about by the series are necessarily bad. Robert Lacey, a British biographer and member of the production team in *The Crown*, argues that one of the key aspects of the series is the way in which it allows audiences to reconsider both the past and how the British people feel about the nation. It is an interesting argument considering the importance of giving new meanings to shared identities of nations. In times of change, it is particularly important to reconsider the role of certain institutions and their evolution.

Indeed, *The Crown* may help to create a new relationship between younger generations and the British Monarchy. The series' portrayal of the royals may have humanized the institution in the eyes of both old and new audiences, especially the youngest, and may stand in contrast to recent scandals such as Prince Andrew's involvement with Jeffrey Epstein or Oprah's interview with Harry and Megan to which we have been exposed to in recent years.

## **2.1 Main themes in *The Crown***

In this section we aim to examine the main themes of *The Crown*. As we have outlined, Netflix's series is an interpretation of the events by Peter Morgan and its team and, in addition to its entertainment purpose, it is necessary to determine which themes have been the most highlighted. This is important as to assess whether if character traits have been distorted in order to introduce self-made reflections of the British Monarchy or for drama purposes.

In *The Crown*, Peter Morgan and his team reflect about different topics. We have identified some of them, namely the British Monarchy as an institution, royal marriages and power, public opinion management as previously represented in *The Queen* (2005) and *The Audience* (2013) and the influence of strong female characters. Arguably, the

character-led scenes and the chronological representation of events are portrayed to fit the views and purposes of the production team.

We have found several comments that support this argument. Robert Lacey, a prestigious historical consultant of the series who has been writing about the Queen for more than forty years, (XL Semanal, 2021) said that “The whole time we’re seeing pumped-up, powerful and ambitious figures bowing to a woman. It’s one of the most appealing things about the show that, regardless of their own sense of self-importance, they have to come to her, talk to her and hear what she thinks.” (BBC, 2019)

Further, the latest portrayals of the British Monarchy, as we saw when Charles and Diana biopics emerged, seem to grasp the idea that today’s monarchy as a constitutional monarchy is able to reign but not rule. As such, it has been characterized by historian David Cannadine as a “matriarchy”, one dominated by “charismatic women” and therefore a “feminized version of an essentially male institution.” (Tongyun, 2009)

### **3. *The Crown* analysis**

#### **3.1 Depiction of the main characters: fiction vs. reality**

In this chapter we have chosen two or three chapters to introduce the dominant traits of each character that have been highlighted during the series. Given the limitations of knowing the real historical figure, we will analyse whether if the portrayal of the characters in *The Crown* is similar to that offered by official royal biographers. We have based our analysis on contrasting opinions asserted by BBC royal experts, Associate Professor at Flinders University Giselle Bastin or Hugo Vickers in his new book *The Crown: Dissected*. Hence, we conclude that some traits may or may not be partly true but have been exaggerated in the series for dramatic purposes.

##### **3.1.1 Queen Elizabeth II**

In this section we will cover a character analysis of Queen Elizabeth II as a wife (married to Prince Philip), as a mother (in deep contrast with Princess Diana), as an antagonist (to Margaret Thatcher) and as queen (staying true to her character and beliefs despite what

other Royal Family members and Peter Morgan himself think that the British Monarchy should be).

Queen Elizabeth II is the main character of the series. She is more relevant in the first three seasons, while the fourth season's story is mostly told through the lens of Princess Diana. In the first two seasons, the Queen is played by Claire Foy and is portrayed as shy, beautiful and committed, perhaps in a way that had not been done before. (Fuera de series, 2020) On the third season, Olivia Colman took over from Claire Foy in the role of Queen Elizabeth II. We may see an important evolution of Queen Elizabeth's portrayal in seasons three and four. She has transitioned from a young 'Lilibet' to a woman of mature age. Colman will maintain her role until the end of the fourth, after which Imelda Staunton, most popular for her work as Dolores Umbridge on *Harry Potter and the Order of the Phoenix*, will take over until the last season.

Reactions to her portrayal have been more divergent in the latter seasons. Royal commentators have asserted that, if former seasons had some historical inaccuracies, the fourth season is a mix of distorted historical events to fit the series' dramatic purposes. Hence, some argue that characters are more stereotyped than ever. (Fuera de series, 2020) The same commentators claim that in the fourth season the Queen has been depicted as much colder than she actually is, perpetuating the image of the head of a heartless and insensitive family to create a greater contrast with the character of Princess Diana. (Hugo Vickers, 2020) However, this characterization has also gained the sympathy of certain publics. Queen Elizabeth II as portrayed by Olivia Colman has received a largely popular response among adult women, as she wrestles with middle age and the pressures of duty versus reality. (The Conversation, 2020) (GQ, 2020)

First, we address Queen Elizabeth II as a wife. The first two seasons of the series revolve around the closed-door marriage of the queen and her consort, helping us to understand what Prince Philip might have liked about Queen Elizabeth, and what might have marked the uneven relationship they are believed to have had.

In an interview for the second season, Peter Morgan describes in his own words how a very quiet, unassuming person who does not enjoy the spotlight became queen and a very powerful alpha male got to walk in her shadow. (PBS NewsHour, 2017) (GQ, 2021) In fact, through the character of Prince Philip, the scriptwriters invite us to reflect on reactionary masculinities in the arenas of politics and power. (The Conversation, 2021)

In this regard, Queen Elizabeth II is shown as taking control of her situation, at the same time that she is caring and discrete. (Romper, 2018) Despite being surrounded by “stiff upper lip” advisors, she does not let their condescending attitudes get to her. She acknowledges that she has a lot to learn about her new role and does not mind asking for advice from Prime Minister Winston Churchill when necessary.

This is, in our view, a clear sign of intelligence and what has probably helped her stay in power for so long, for which is respected and admired by her counsellors and her husband.

Second, we analyse Queen Elizabeth II as a mother as portrayed in the series. In the fourth season’s episode ‘Favourites’ the Queen asks to speak to her children individually in an attempt to learn more about them as to determine whether she has a favourite child, a move apparently sparked by Margaret Thatcher's closeness to her son Mark. (The Guardian, 2020) To do so, the monarch asks for a “short briefing document” on each child so she does not feel “uninformed” or “cold”. (Mirror UK, 2020) Although the intention of this scene is to appeal to the public’s sense of humour, it hints at poor parenting skills.

Third, we analyse the Queen as an antagonist. In the fourth season, she is portrayed as a hero in the political realm of the series, as opposed to the villain Margaret Thatcher. Although the scope of this work does not allow us to extend on Thatcher’s characterization, some find that perhaps she has been the most unfairly portrayed in the series so far. (Time, 2020)

In ‘The Balmoral test’, the Royal Family appears to ridicule the guests at the family cottage. (Hugo Vickers, 2020) In the series, multiple family members mock Margaret Thatcher and her husband. However, the Queen pities her and tries to include the couple in family rituals and games. When Prince Philip or another relative makes an unfortunate comment about the PM, she tries to mitigate the remark and defend her, showing solidarity and empathy to another woman in power.

But it is not all plain sailing in their relationship, and *The Crown* tries to reflect that. There are various episodes which highlight the tension between both characters, in which the Queen is the ultimate defender of British civilians. ‘Fagan’ features an intruder’s raid on Buckingham Palace at the height of neoliberal measures implemented in the country in 1982. In this episode, Morgan tries to reflect the social and political side of the Queen’s conversation with the visitor through the point of view of British citizens. (Medium, 2020) Despite not meddling in politics, the Queen seems to be portrayed as a mediator and a

firm supporter of the interests of the most vulnerable, as to protect them from Prime Minister Thatcher's tough measures.

Finally, we comment on the queen as queen. The 95-year-old is now arguably the most popular member of the Royal Family. (YouGov, 2021) Following the series, she has been described as an "ultimate feminist", and has been the subject of endless lists like '25 Reasons Why We Love the Queen' and seen her outfits, hats and even her brooches eagerly dissected by a new generation. (BBC, 2019)

In *The Crown*, the Queen is portrayed as a powerful leader. (New York Times, 2020) She may not have been born a 'natural' like her sister Princess Margaret or she may lack the charisma of Lady Di, but she remains popular precisely because of her discreteness.

Her communication strategy is to follow the "never complain, never explain" unwritten code of the British Monarchy to the fault. She is able to maintain an enigma around her character by avoiding public displays of emotion and relies on tradition and pragmatism as main pillars to her reign. Ultimately, she makes her own decisions and, for better or for worse, public discourse points to it being an unwavering symbol of stability and endurance in a post-Brexit Britain. (XL Semanal, 2021)

### **3.1.2 Princess Margaret**

In this section we comment on the portrayal of Princess Margaret in *The Crown*. Her character is used to fit two purposes. First, to introduce the initial playwright's reflections on how the British Monarchy should adapt to a changing society, an idea that will later on be embodied by Princess Diana's character in the fourth season. Second, to criticize how marriages have been managed within the Royal Family.

Queen Elizabeth and Princess Margaret appear as diametrically opposed forces in the first seasons of *The Crown*. For the purpose of our analysis, it is relevant to comment that there was never such rivalry between the two sisters in real life. Princess Margaret knew her place in the Royal Family and had no pretences to be queen. (Hugo Vickers, 2020)

While Queen Elizabeth succeeds at suppressing her desires and puts her duties first, Princess Margaret believes that the British people will better relate to a warm and personable monarchy. (Romper, 2016) In the first season, when a young Queen Elizabeth embarked on her second tour of the British empire, Princess Margaret covers her duties

domestically and it is hinted that her natural communication style “works” with the public. Even though the Queen herself or PM Churchill later reprimanded her for breaking the unspoken code, we may perceive through Princess Margaret’s attitude an implicit request to connect with people via authenticity, rather than austerity.

This reflection is reintroduced in other episodes such as ‘Margaretology’ in the third season, when Princess Margaret visits President Johnson in the US. While it did not play out exactly as it is shown in the series, reporters at the time described it as a “small but unusually amusing dinner dance.” (Town&Country, 2019)

Through the character of Princess Margaret, the production team makes the viewers wonder: is there a need to “modernize” the British Monarchy institution? Is a close and charismatic queen what the British people really want? Although the initial answer seems to be no, Princess Diana’s arrival years later would change the interaction between the British people and the crown. Princess Margaret is then presented, perhaps, as a figure who was born at the wrong time.

On another note, we may discern reflections on love stories and marriages in the Royal Family portrayed through the figure of Margaret. The most remarkable example is how in the fourth season she has visible doubts about the marriage between Prince Charles and Princess Diana. (Hugo Vickers, 2020) She opposes to the union alleging that “Charles loves someone else” and asks the Queen to reconsider her decision, alluding to past mistakes that have been made within the Family by preventing royal marriages and how they have created pain and unhappiness.

### **3.1.3 Prince Charles**

In this section we cover the portrayal of Prince Charles as asserted by different royal experts. We analyse his relationship with his parents, with his current wife Camilla Parker Bowles and with Princess Diana.

In his book, Hugo Vickers asserts how in *The Crown* Charles is unfairly portrayed, as it has become usual, as a “sad wimp” as a result of his relationship with his parents. He is portrayed as to have an abusive father who struggles with toxic masculinity and he does not receive love from his cold mother the Queen. (Hugo Vickers, 2020)

We can validate that this is indeed *The Crown*'s creator line of reasoning, as he explains so in an interview. Peter Morgan believes that Charles bore the brunt of the lack of love shown to him by his mother during his childhood. The Queen was "preoccupied with trying to find her feet and do her job" when her first two children were young, and that the prince "needs a lot of love, and she was probably unable to give it". (Mirror UK, 2020) (The Times, 2020)

Robert Lacey is of the same opinion. In another interview, he states that the Queen's great strength and weakness is that she does not show her feelings, which is good for reigning but not so good for raising her children. He noted, however, a formidable job with her grandchildren in mothering them when theirs passed away. (XL Semanal, 2021)

Under this view, we may see how the coldness and distance with which his parents, and particularly his father, treated the emotional needs of his son Charles affects his love relationships. We assert that the producers themselves blame the failure of the Queen's children's marriages and private lives on the lack of attention they received growing up.

Moving forward, we can say that Prince Charles' most harmful scenes are the ones in which he feels professional jealousy.

In his relationship with the Duchess of Cornwall, Camilla, he is portrayed as feeble and easily manipulable, which makes her look bad. (Hugo Vickers, 2020) The high-point of this contention is presented after Princess Diana's return from her tour in the United States, which is greeted with standing ovations in the country and turns her into an international celebrity. Camilla speaks to Charles on the phone to tell him that it is because of Princess Diana that she will never be popular, and she will be forever compared to her by the public. This saddens Charles and prompts him to explode at Diana in one of the most inauspicious scenes of him in the entire series.

In his relationship with Princess Diana, he is portrayed as a hard-hearted, selfish and sometimes even cruel man who is unable to understand the inner beauty and charisma of the woman he has married. During their tour of Australia in the episode 'Terra Nullius', which turned a critical moment into a real success for the head of the Commonwealth, Diana outshines him and he starts to become deeply jealous of Diana's popularity. (Netflix Film Club, 2021)

The popular opinion in which perhaps the marriage's portrayal is based on is expressed by Princess Diana's former butler. "Josh O'Connor plays Prince Charles as a rather uncaring, cold person. And I'm afraid that's what I saw behind closed doors. He was married to probably the most beautiful woman in the world, but he didn't look after her, and that's what comes across in *The Crown*." (Marie Claire UK, 2020)

### 3.1.4 Princess Diana

In this section we comment on Princess Diana's portrayal as a powerful woman on her journey towards self-awareness, Diana as a mother and Diana as 'the People's Princess'.

Princess Diana, also known as Lady Di, appears for the first time in the fourth season and becomes the central character, as the end of the season frames her face last when seasons always ended with a final shot of the Queen's face. (The Atlantic, 2020) This should come as no surprise, given that she is one of the most beloved figure in the history of British royalty and Britain's most mourned celebrity to date. (Time, 2020) (YouGov, 2019)

Her charisma, popularity and her untimely death for the British people make her a very recurring character in biopics that is subject to diverse interpretations. As such, we perceive that she has been subject to diverse interpretations and that there has been a historical evolution in her portrayals. In the 1980s and 90s her portrayal transitions from quiet and shy (*Charles and Diana: A Royal Love Story; The Royal Romance of Charles and Diana; Charles and Diana: Unhappily Ever After*), perky and misunderstood (*Diana: Her True Story*), fey and obsessive (*Princess in Love*), unbearably stiff and wooden (*The Women of Windsor*), and shy and wispy to the point where one imagines she could almost disappear (*Whatever Love Means*). (Vogue Royals, 2020)

The ultimate symbol through which Diana has been depicted is a stag, which is repeatedly used in Morgan's biopics. (The Take, 2021) We learned about the significance of the stag in the film *The Queen* (2006), which is based on the events following Lady Di's death. Although the plot revolves around her character and direct allusions to her are constantly made, she is never properly depicted. However, in the film we may see how while in Balmoral, the Queen Elizabeth II looks at the stag that everyone was determined to hunt as she lets out a tear and makes an important decision, apparently with her daughter-in-law in mind.

In *The Crown*, an episode revolves around how a stag is hunted by the Royal Family and is hanged in the wall as a trophy. This time, it is Diana herself who helps Prince Philip, Charles' father, to hunt the deer. Hence, in line with the general theme of the Netflix series, she is portrayed not only as a victim, but a wide-eyed huntress and chooser of her own destiny. To exemplify this, at the beginning of the fourth season, we may see a totally different portrayal of the royal couple's relationship, as she appears as the one who makes the right moves to gain Prince Charles' affection.

Not only that, but also she is aware the whole time of what is going on between the Prince and Camilla. (Netflix Film Club, 2021) We have recognized that many of the Netflix's story is based on *Diana: in her own words*, in which she addressed the royal triangle. (Netflix Film Club, 2021)

Next, we will analyse the portrayal of Princess Diana as a mother. We may see a sharp contrast between the aforementioned relationship between the Queen and her children in the series and Princess Diana's with her two sons. The series points out that it was Diana's concern as a mother that captivated the Australian people during the 1983 tour. In the series we see Diana travelling from one end of the country to the other and refusing to continue the tour unless she can see her son William. While this event is untrue, as Princess Diana never threw a tantrum and forced the plans to be changed, various sources confirm that Princess Diana was very attentive and affectionate with her children. (W Magazine, 2020)

Lastly, *The Crown* portrays Princess Diana as the People's princess. Through her character we witness a new conception of what the British Royal Family should represent to the publics in times of a changing society. Indeed, Princess Diana changed the relationship between the monarchy and the British people. (The Conversation, 2017) She offered a third approach different from Princess Margaret's, adapted to new times and perhaps more effective as a result of her open communication style.

Further, Diana changed the relationship of the British Monarchy with the media. Until then, palace press secretaries had followed a PR rule that they should "never complain, never explain" and "always deny everything" to the media. Diana, by contrast, consistently, almost obsessively, broke with this code. Her direct contact with the publics via the media redrew the lines of engagement between the palace and the press. (The Conversation, 2017)

We will have to wait for the following seasons to see what the production team makes of the event of her death, which was perhaps the biggest crisis of the British Monarchy in modern times. (The Conversation, 2020)

#### **4. Survey: Analysis of *The Crown's* impact on the British Royal Family**

In this section we analyse the survey we designed in order to assert the change in audiences' perceptions on selected members of the British Royal Family. Our questionnaire was entitled *Perceptions on Netflix's The Crown* and was carried out through an online survey website called Survey Monkey (<https://www.surveymonkey.com/r/J3V3V6R>). It was launched through a *premium* account in order to have access to a larger number of responses.

The survey consists of eight short questions. The first aim to find out more about the respondents' background and the latter aim to know their ultimate perceptions on Royal Family members after watching *The Crown*, as well as their perceptions on the Royal Family as a whole.

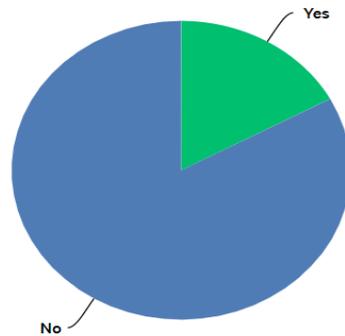
The response collection process took place over a time span of seven days, from the 21<sup>st</sup> of March to the 27<sup>th</sup> of March 2021. To do so, we diffused the survey link via WhatsApp and also via *The Crown* fans Facebook groups. The questionnaire received responses from 814 different people, 139 of which are UK citizens.

##### **4.1 Analysis of results**

The first question covers the respondents' nationality. While 675 of our respondents (82.92%) are not UK citizens or residents, 17.08% of them are.

Are you a UK citizen / resident?

Answered: 814 Skipped: 0



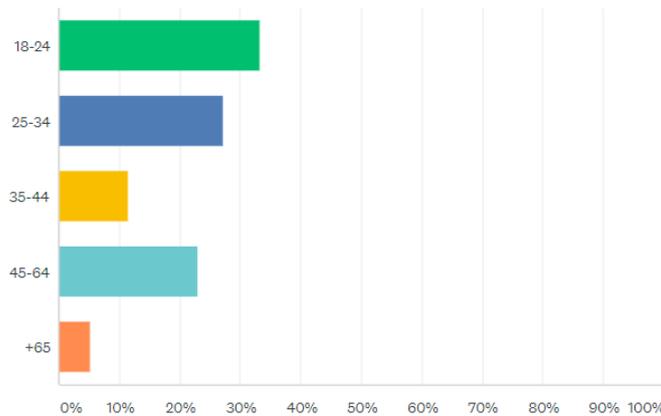
| ANSWER CHOICES | RESPONSES |            |
|----------------|-----------|------------|
| Yes            | 17.08%    | 139        |
| No             | 82.92%    | 675        |
| <b>TOTAL</b>   |           | <b>814</b> |

*Source: own elaboration (2021)*

The second question covers the age of the respondents. The age range of the questionnaire varies from 18 to +65 years old. The median is 25-34, being 18-24 the largest group of age of our respondents (33,25%). Our second biggest group of age would be 25-34, which accounts for 27,09% of our total responses. Finally, the third most significant group is that of people between 45 and 64 years old, conforming the 23,03% of the total respondents.

What is your age?

Answered: 812 Skipped: 2



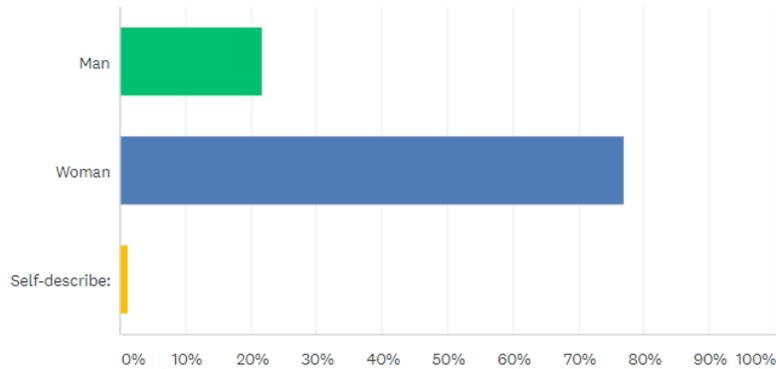
| ANSWER CHOICES | RESPONSES |            |
|----------------|-----------|------------|
| 18-24          | 33.25%    | 270        |
| 25-34          | 27.09%    | 220        |
| 35-44          | 11.45%    | 93         |
| 45-64          | 23.03%    | 187        |
| +65            | 5.17%     | 42         |
| <b>TOTAL</b>   |           | <b>812</b> |

Source: own elaboration (2021)

Then again, the third question inquiries about the gender of the respondents. We may conclude that the great majority of respondents are women, accounting for 76,97% of responses, while 21,67% are men and 1,75% preferred to self-describe.

### Gender: How do you identify?

Answered: 812 Skipped: 2



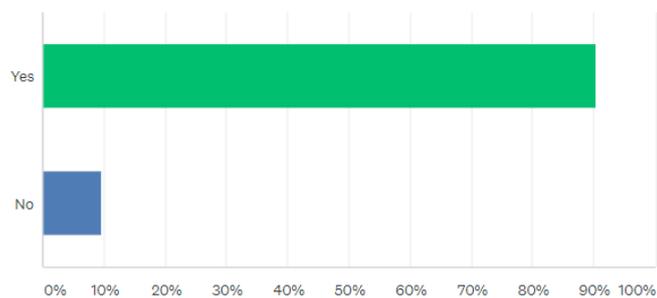
| ANSWER CHOICES | RESPONSES  |
|----------------|------------|
| Man            | 21.67% 176 |
| Woman          | 76.97% 625 |
| Self-describe: | 1.35% 11   |

Source: own elaboration (2021)

The fourth question aimed to learn whether if our respondents had fully watched the series. We found that 90.42% of them had, while only 78 of our respondents had partially watched the series (less than 10%).

### Have you fully watched Netflix's The Crown ?

Answered: 814 Skipped: 0



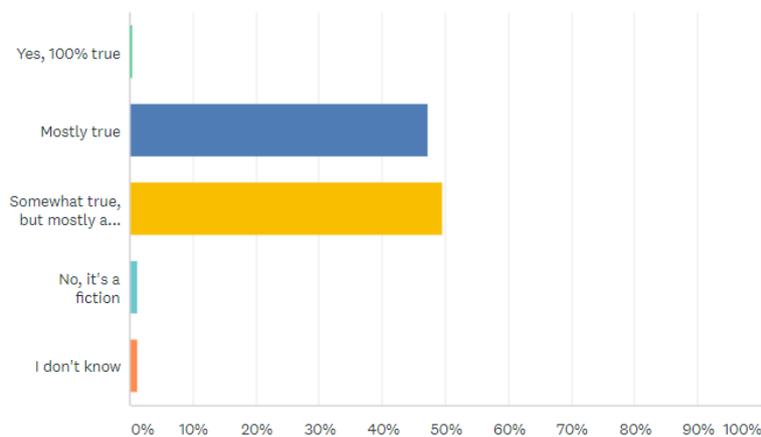
| ANSWER CHOICES | RESPONSES  |
|----------------|------------|
| Yes            | 90.42% 736 |
| No             | 9.58% 78   |
| TOTAL          | 814        |

Source: own elaboration (2021)

The fifth question aimed to know whether if the respondents believed the character-driven events in *The Crown* were true. We provided five different options as responses, ranging from events being a “factual truth” to them being “entirely fictitious”. While 49,63% asserted that the events were somewhat true but mostly based on fiction, almost 48% of our respondents believed the character-driven events were either based on factual truth or mostly true. Interestingly, only 1,23% of our respondents seemed to have doubts on their views and selected that they didn’t know.

Do you believe that the character-driven events portrayed in the series are true?

Answered: 814 Skipped: 0



| ANSWER CHOICES                      | RESPONSES |            |
|-------------------------------------|-----------|------------|
| Yes, 100% true                      | 0.49%     | 4          |
| Mostly true                         | 47.30%    | 385        |
| Somewhat true, but mostly a fiction | 49.63%    | 404        |
| No, it's a fiction                  | 1.35%     | 11         |
| I don't know                        | 1.23%     | 10         |
| <b>TOTAL</b>                        |           | <b>814</b> |

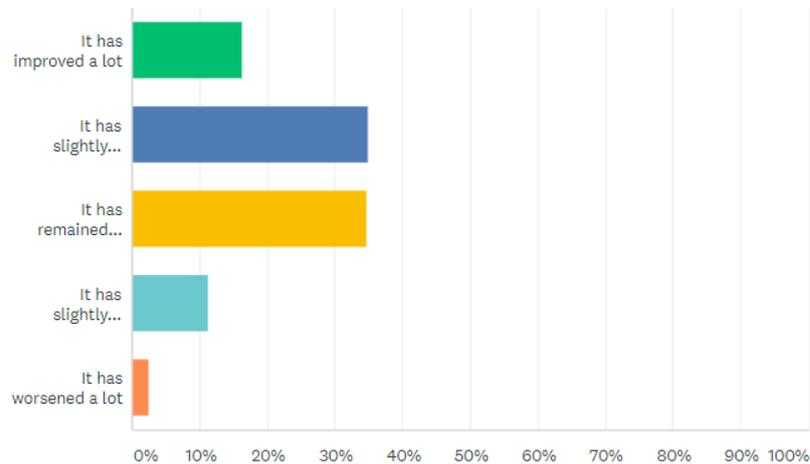
Source: own elaboration (2021)

Moving forward, the remaining questions aimed to know if the perception of the respondents on Royal Family members had changed after watching *The Crown*. To answer our sixth question, more than half of our respondents (51,35%) said that *The Crown* had to some extent improved their general opinion on Queen Elizabeth II, while 13,88% of them said that the series had overall worsened the image they previously held.

Further, 34,77% of our respondents highlighted that after watching the series their opinion on the Queen had remained unchanged.

After watching the series, has your perception on Queen Elizabeth II changed?

Answered: 814 Skipped: 0



| ANSWER CHOICES            | RESPONSES  |
|---------------------------|------------|
| It has improved a lot     | 16.34% 133 |
| It has slightly improved  | 35.01% 285 |
| It has remained unchanged | 34.77% 283 |
| It has slightly worsened  | 11.30% 92  |
| It has worsened a lot     | 2.58% 21   |
| <b>TOTAL</b>              | <b>814</b> |

Source: own elaboration (2021)

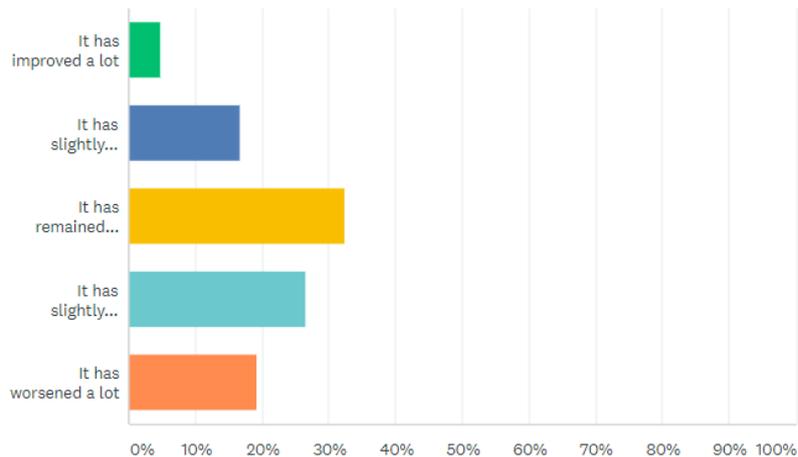
The seventh question covered perceptions on Prince Charles. Given that according to external surveys public opinion does not side with him the way it favours her mother, (YouGov, 2021) answers on this question concerning the British heir were more divergent.

21,74% of our respondents stated that *The Crown* had to some extent improved their general opinion on Prince Charles, 45,83% of them said that the series had overall worsened the image they previously held and just about 1/3 of our respondents asserted that their opinion had not changed.

Prince Charles and Camilla have spent decades trying to repair their image, and just as they managed to regain popularity in the UK the portrayal of their affair in *The Crown* worsened their public image yet again. (ET Canada, 2020)

After watching the series, has your perception on Prince Charles changed?

Answered: 814 Skipped: 0



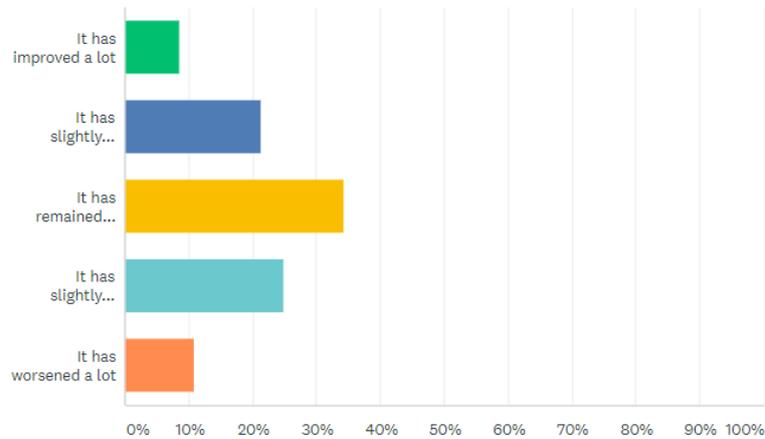
| ANSWER CHOICES              | RESPONSES  |
|-----------------------------|------------|
| ▼ It has improved a lot     | 4.91% 40   |
| ▼ It has slightly improved  | 16.83% 137 |
| ▼ It has remained unchanged | 32.43% 264 |
| ▼ It has slightly worsened  | 26.54% 216 |
| ▼ It has worsened a lot     | 19.29% 157 |
| <b>TOTAL</b>                | <b>814</b> |

Source: own elaboration (2021)

Finally, the eighth question aimed to know whether if general perceptions on the Royal Family as a whole had changed after having watched the series. 29,85% asserted that it had improved, 35,75% said that it had worsened and for 34,4% their opinions had remained unchanged.

After watching the series, has your perception on the British royal family as a whole changed?

Answered: 814 Skipped: 0



| ANSWER CHOICES            | RESPONSES  |
|---------------------------|------------|
| It has improved a lot     | 8.60% 70   |
| It has slightly improved  | 21.25% 173 |
| It has remained unchanged | 34.40% 280 |
| It has slightly worsened  | 24.94% 203 |
| It has worsened a lot     | 10.81% 88  |
| <b>TOTAL</b>              | <b>814</b> |

Source: own elaboration (2021)

From all these answers we have extracted the following trends.

First, *The Crown* is widely popular outside of the UK. The vast majority of those interested in taking our survey were from outside the UK. (See Appendix. Table 1. Question 1) In particular, the greatest fans of *The Crown*, or perhaps the ones we were most able to reach due to the distribution channels we used for the survey, seem to be a young audience aged between 18 and 34 years old. From our results we have also observed that women seem to be more interested or have watched *The Crown* more than men.

Second, it is particularly striking that 48% of our overall respondents consider the conversations depicted in the series to be real, which are an alleged reflection of what happens behind closed doors at Buckingham Palace. The strongest supporters of this view were the 18-24 and 45-64 age groups. On the other hand, all the other groups of age were

more likely to confirm that *The Crown* was mainly fiction. In general, female respondents have been more likely to say that they believe character-led events are real than male respondents. (See Appendix. Table 3 and Table 7. Question 4) As noted at the beginning of the paper, the producers of the series are experts on the British Royal Family but make it clear that it constitutes a historically-based fiction.

Third, we analyse the overall impact of the series on Queen Elizabeth II, Prince Charles and the British Royal Family based on our findings.

The image of Queen Elizabeth generally improved, particularly for young people aged 18 to 24 and women across the survey. On the other hand, we noted that 1/3 of respondents did not have a change of heart about Her Majesty after having watched *The Crown*. This impression is generally held among the 25-34 and 45-64 age groups. (See Appendix. Table 4 and Table 8. Question 5)

In contrast, the image of Prince Charles has generally worsened for respondents who have watched the series. This opinion is particularly strong among the 25-34 age group. In contrast, for those aged 35 to 44, the overall perception of the British heir has remained more neutral. Further, our survey shows that the image of Prince Charles has subtly worsened for women, at the same time that it has slightly improved for men. (See Appendix. Table 5 and Table 9. Question 6)

Finally, the image of the British Royal Family as a whole has mainly remained unchanged. For some age groups, the image of the family has subtly worsened, although as noted in the limitations of our study the result may have been affected by the specific date the survey was launched. (See Appendix. Table 6 and Table 10. Question 7)

In the UK, our survey points to two age groups in particular who believe that the events depicted in the series are real. These are formed by the youngest respondents, aged 18-24, as well as adults aged 45-64. (See Appendix. Table 11. Question 4) While for the youngest in our survey the image of Prince Charles has suffered the most serious consequences, for the rest of our UK respondents the image of the British heir has remained unchanged. (See Appendix. Table 12. Question 6) On the other hand, the image of the British Royal Family has remained broadly unchanged, improving subtly for the 18-24 age group. (See Appendix. Table 13. Question 7)

The limitations of this survey have been the following. First, the analysis of the data gathered in this survey is largely speculative. Our main aim was to design a simple and short survey as to obtain a great number of responses. For that reason, we decided not to include follow-up questions on previous perceptions of Royal Family members, such as “*what was your opinion on Queen Elizabeth II / Prince Charles prior to watching the series?*” which may have given more context to our analysis. Then, we could have measured more easily whether if there has been a general improvement or deterioration of the image of Royal Family members.

Second, it would have been interesting to include the general perceptions of other Royal Family members that were less known prior to the debut of the series, but the limited extension of this paper would not allow it. Further, we would have liked to assert whether if *The Crown* has changed the public’s perception on the institution of the British Monarchy, but we noticed that we would have had to ask more questions in order to come up with solid evidence on the matter.

Third, as we have outlined in our analysis, we are unable to confirm if there has been confirmation bias. Contrary to what has been outlined by communication and opinion experts, an overwhelming amount of people in our survey (over 30% in each question) state that *The Crown* has not changed their perceptions on selected Royal Family members, nor on the British Royal Family at large. The extent of our survey did not allow us to assess whether if people have not answered truthfully to these questions, so as to avoid admitting that a series may have the power to alter their perceptions. What we were able to prove is the general interest the issue generates, as we were able to collect 814 responses over just seven days.

Contrary to what we initially expected in our survey, perceptions greatly diverge from one generation to the next. For that reason, if we had divided the age gap 45-64 into two subgroups, 45-54 and 55-64, we would be able to interpret our data more accurately.

Fourth, we launched this survey in a very delicate time for the British Royal Family. The responses were collected just a few weeks after one of the most controversial interviews of the Royal Family to date, *Oprah with Meghan and Harry*, given by the Sussex to Oprah Winfrey. We carried out our analysis assuming that the interview would have a certain impact on our respondents, but we were unable to identify a general trend in our results.

## 5. Conclusions

The conclusions of this paper are as follows.

-*The Crown* is one of Netflix's most relevant original series and its budget is one of the highest in history. The series stands out for its cast, direction, cinematography and production values

-The events depicted in the series combine historical facts and fiction. In particular, the most recent seasons have been mainly based on fiction, which has encouraged great public response and coverage by the media

-The British Royal Family maintains a certain halo of mystery to this day, particularly as a result of the figure of Queen Elizabeth II and her "never complain, never explain" communication strategy. This gives room to great speculation as to what goes on behind closed doors in Buckingham Palace

-In this context, *The Crown* constitutes a turning point for the British Royal Family as a brand. In particular, the series regenerates younger population's interest in the monarchy and draws the international audiences closer to the Royal Family

-It is undeniable that the production team of the series, headed by Peter Morgan, has decided to highlight particular features of the portrayed figures. In fact, we have perceived an evolution of the image of some characters in the series as events unfolded at the present time, such as the death of the Queen's consort Prince Philip or Prince Andrew's poor interview for the BBC

-The image different audiences hold about certain Royal Family members also affects the final portrayal shown in the series of those same characters. We can assess, therefore, that Netflix audiences participates in the creation processes that shape the Royal Family characters in *The Crown*, as the series adapts to a certain extent to the expectations of its viewers

- The way the British Royal Family interacts with its publics and the media underwent a major change when Princess Diana entered into the Royal Family, and these new relationships have greatly evolved ever since. The British monarchy must continue to adapt the way it communicates and interacts with new publics if it aims to stay relevant

-We developed a survey that was answered by more than 800 respondents. The overall findings of our questionnaire suggest that, for more than a third of our respondents, *The Crown* has left their perception on Royal Family members unchanged. However, changes in the reputation of Queen Elizabeth II, Prince Charles and the Royal Family at large have been the most significant among younger audiences

-For that reason, we are unable to confirm that *The Crown* does not change at all the overall perception of the characters portrayed in the series, and of the Royal Family at large

-The results point to the following trends. In general terms, the image of Queen Elizabeth II has slightly improved for those who have watched *The Crown*, particularly women and younger audiences. The effect has been the opposite for Prince Charles, who has a slightly worse reputation as a result of the series. This effect has been more evident for women in the survey and people aged 25 to 34. Overall, the general sentiment is that the image of the Royal Family has remained unchanged

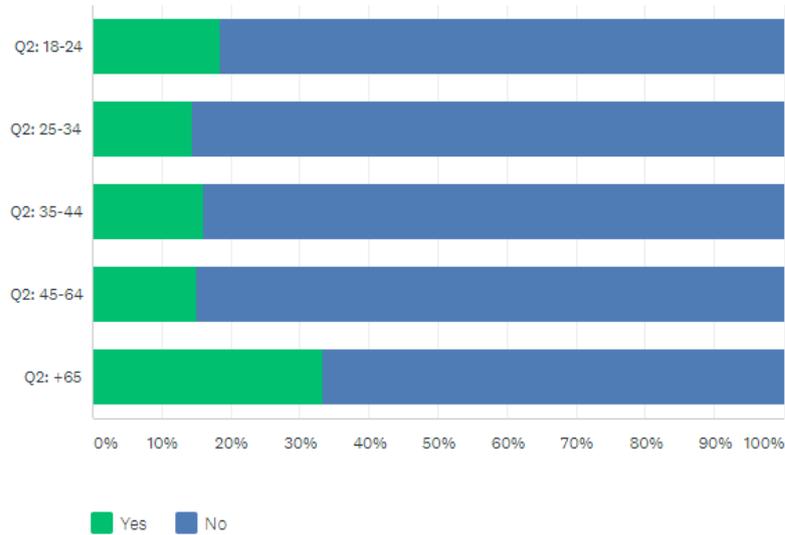
-To conclude our analysis, half of our respondents claim that character-led events depicted in the series are real. Therefore, our recommendation in this paper is that Netflix should warn viewers that historical events have been distorted for drama purposes so as to avoid turning dubious historical anecdotes or fiction into historical fact in the mind of the audiences

## 6. Appendix. Results

**Table 1. Question 1**

Are you a UK citizen / resident?

Answered: 812 Skipped: 0

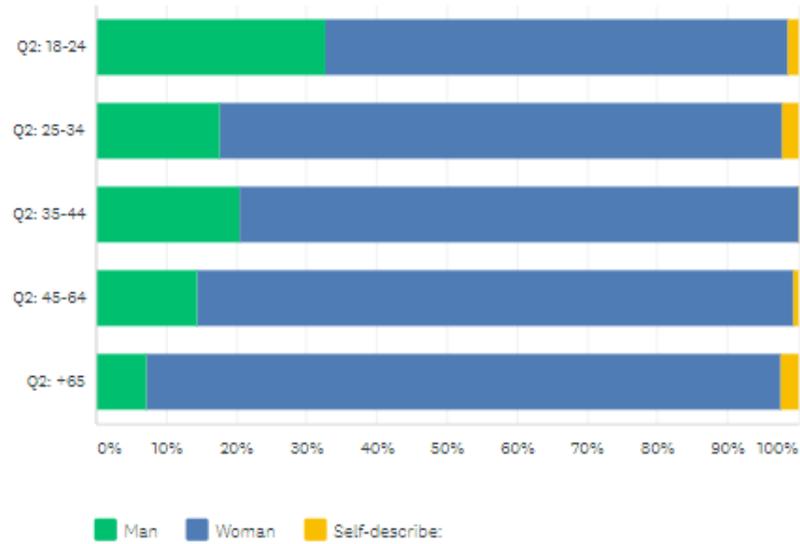


|                          | YES          | NO            | TOTAL         |
|--------------------------|--------------|---------------|---------------|
| Q2: 18-24                | 18.52%<br>50 | 81.48%<br>220 | 33.25%<br>270 |
| Q2: 25-34                | 14.55%<br>32 | 85.45%<br>188 | 27.09%<br>220 |
| Q2: 35-44                | 16.13%<br>15 | 83.87%<br>78  | 11.45%<br>93  |
| Q2: 45-64                | 14.97%<br>28 | 85.03%<br>159 | 23.03%<br>187 |
| Q2: +65                  | 33.33%<br>14 | 66.67%<br>28  | 5.17%<br>42   |
| <b>Total Respondents</b> | <b>139</b>   | <b>673</b>    | <b>812</b>    |

**Table 2. Question 2**

Gender: How do you identify?

Answered: 811 Skipped: 1

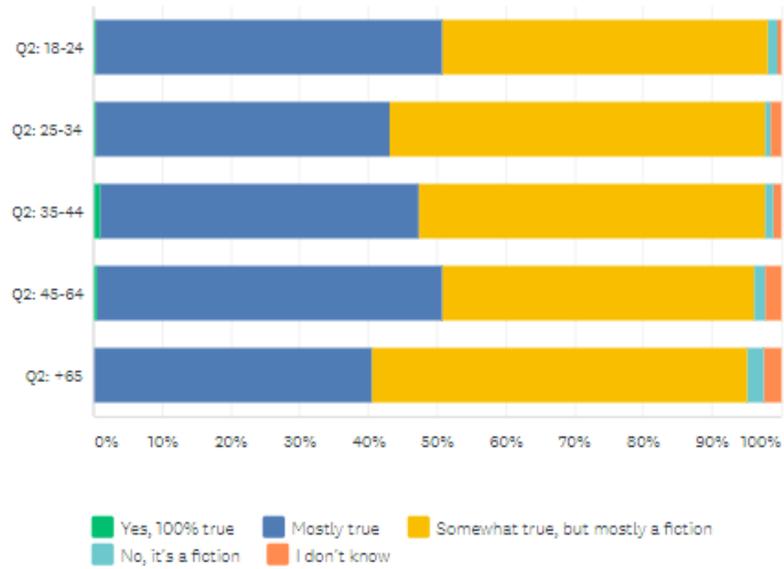


|                          | MAN          | WOMAN         | SELF-DESCRIBE:          | TOTAL         |
|--------------------------|--------------|---------------|-------------------------|---------------|
| Q2: 18-24                | 32.71%<br>88 | 65.80%<br>177 | 1.49%<br>4<br>Responses | 33.17%<br>269 |
| Q2: 25-34                | 17.73%<br>39 | 80.00%<br>176 | 2.27%<br>5<br>Responses | 27.13%<br>220 |
| Q2: 35-44                | 20.43%<br>19 | 79.57%<br>74  | 0.00%<br>0              | 11.47%<br>93  |
| Q2: 45-64                | 14.44%<br>27 | 85.03%<br>169 | 0.53%<br>1<br>Responses | 23.06%<br>187 |
| Q2: +65                  | 7.14%<br>3   | 90.48%<br>38  | 2.38%<br>1<br>Responses | 5.18%<br>42   |
| <b>Total Respondents</b> | 176          | 624           | 11                      | 811           |

**Table 3. Question 4**

Do you believe that the character-driven events portrayed in the series are true?

Answered: 812 Skipped: 0

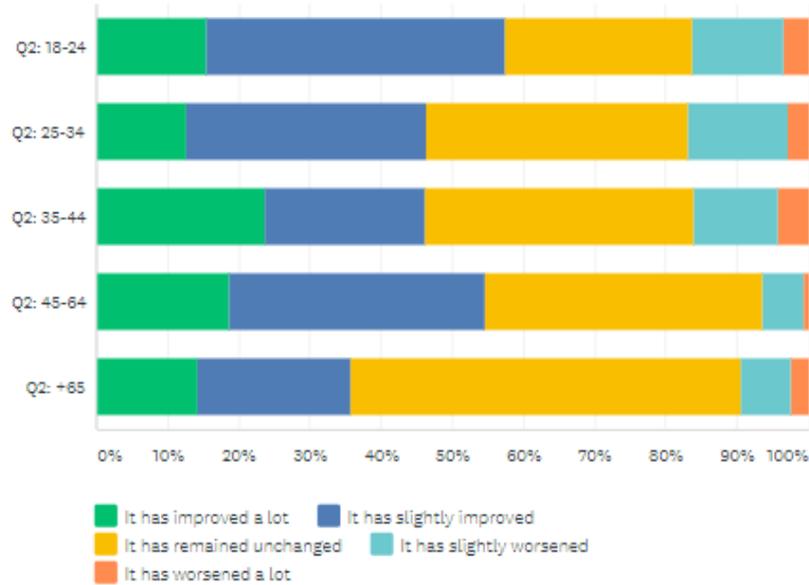


|                          | YES, 100% TRUE | MOSTLY TRUE   | SOMEWHAT TRUE, BUT MOSTLY A FICTION | NO, IT'S A FICTION | I DON'T KNOW | TOTAL         |
|--------------------------|----------------|---------------|-------------------------------------|--------------------|--------------|---------------|
| Q2: 18-24                | 0.37%<br>1     | 50.37%<br>136 | 47.41%<br>128                       | 1.48%<br>4         | 0.37%<br>1   | 33.25%<br>270 |
| Q2: 25-34                | 0.45%<br>1     | 42.73%<br>94  | 54.55%<br>120                       | 0.91%<br>2         | 1.36%<br>3   | 27.09%<br>220 |
| Q2: 35-44                | 1.08%<br>1     | 46.24%<br>43  | 50.54%<br>47                        | 1.08%<br>1         | 1.08%<br>1   | 11.45%<br>93  |
| Q2: 45-64                | 0.53%<br>1     | 50.27%<br>94  | 45.45%<br>85                        | 1.60%<br>3         | 2.14%<br>4   | 23.03%<br>187 |
| Q2: +65                  | 0.00%<br>0     | 40.48%<br>17  | 54.76%<br>23                        | 2.38%<br>1         | 2.38%<br>1   | 5.17%<br>42   |
| <b>Total Respondents</b> | <b>4</b>       | <b>384</b>    | <b>403</b>                          | <b>11</b>          | <b>10</b>    | <b>812</b>    |

**Table 4. Question 5**

After watching the series, has your perception on Queen Elizabeth II changed?

Answered: 812 Skipped: 0

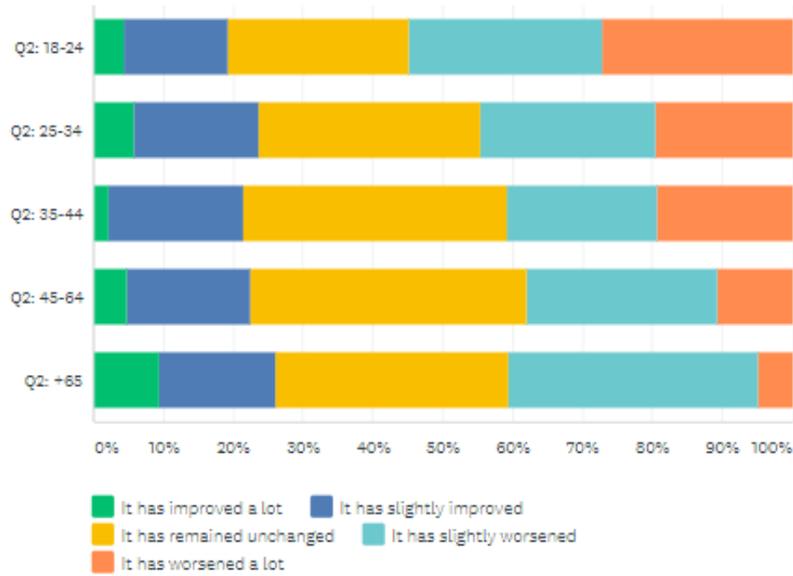


|                          | IT HAS IMPROVED A LOT | IT HAS SLIGHTLY IMPROVED | IT HAS REMAINED UNCHANGED | IT HAS SLIGHTLY WORSENERD | IT HAS WORSENERD A LOT | TOTAL         |
|--------------------------|-----------------------|--------------------------|---------------------------|---------------------------|------------------------|---------------|
| Q2: 18-24                | 15.56%<br>42          | 41.85%<br>113            | 26.30%<br>71              | 12.96%<br>35              | 3.33%<br>9             | 33.25%<br>270 |
| Q2: 25-34                | 12.73%<br>28          | 33.64%<br>74             | 36.82%<br>81              | 14.09%<br>31              | 2.73%<br>6             | 27.09%<br>220 |
| Q2: 35-44                | 23.66%<br>22          | 22.58%<br>21             | 37.63%<br>35              | 11.83%<br>11              | 4.30%<br>4             | 11.45%<br>93  |
| Q2: 45-64                | 18.72%<br>35          | 35.83%<br>67             | 39.04%<br>73              | 5.88%<br>11               | 0.53%<br>1             | 23.03%<br>187 |
| Q2: +65                  | 14.29%<br>6           | 21.43%<br>9              | 54.76%<br>23              | 7.14%<br>3                | 2.38%<br>1             | 5.17%<br>42   |
| <b>Total Respondents</b> | <b>133</b>            | <b>284</b>               | <b>283</b>                | <b>91</b>                 | <b>21</b>              | <b>812</b>    |

**Table 5. Question 6**

After watching the series, has your perception on Prince Charles changed?

Answered: 812 Skipped: 0

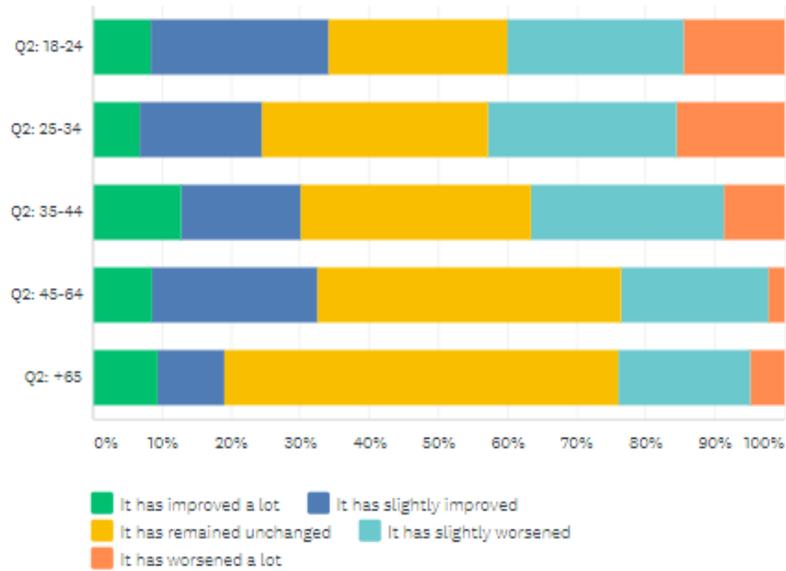


|                          | IT HAS IMPROVED A LOT | IT HAS SLIGHTLY IMPROVED | IT HAS REMAINED UNCHANGED | IT HAS SLIGHTLY WORSENERD | IT HAS WORSENERD A LOT | TOTAL         |
|--------------------------|-----------------------|--------------------------|---------------------------|---------------------------|------------------------|---------------|
| Q2: 18-24                | 4.44%<br>12           | 14.81%<br>40             | 25.93%<br>70              | 27.78%<br>76              | 27.04%<br>73           | 33.25%<br>270 |
| Q2: 25-34                | 5.91%<br>13           | 17.73%<br>39             | 31.82%<br>70              | 25.00%<br>66              | 19.55%<br>43           | 27.09%<br>220 |
| Q2: 35-44                | 2.15%<br>2            | 19.35%<br>18             | 37.63%<br>36              | 21.51%<br>20              | 19.35%<br>18           | 11.45%<br>93  |
| Q2: 45-64                | 4.81%<br>9            | 17.65%<br>33             | 39.57%<br>74              | 27.27%<br>81              | 10.70%<br>20           | 23.03%<br>187 |
| Q2: +65                  | 9.52%<br>4            | 16.67%<br>7              | 33.33%<br>14              | 35.71%<br>16              | 4.76%<br>2             | 5.17%<br>42   |
| <b>Total Respondents</b> | <b>40</b>             | <b>137</b>               | <b>263</b>                | <b>216</b>                | <b>156</b>             | <b>812</b>    |

**Table 6. Question 7**

After watching the series, has your perception on the British royal family as a whole changed?

Answered: 812 Skipped: 0

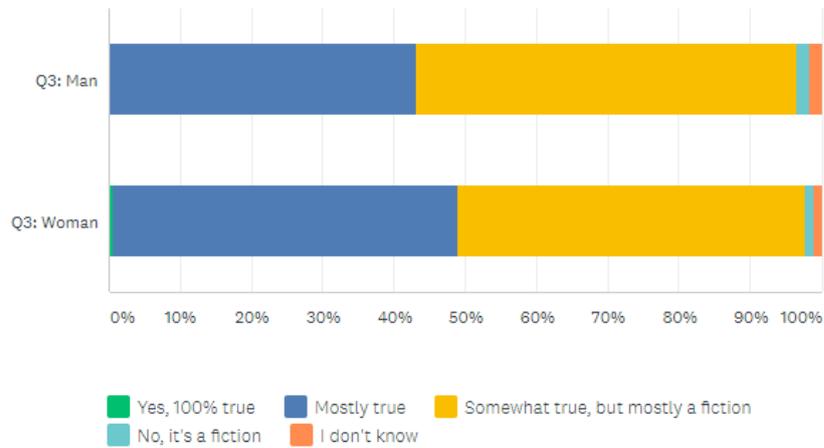


|                          | IT HAS IMPROVED A LOT | IT HAS SLIGHTLY IMPROVED | IT HAS REMAINED UNCHANGED | IT HAS SLIGHTLY WORSENERD | IT HAS WORSENERD A LOT | TOTAL         |
|--------------------------|-----------------------|--------------------------|---------------------------|---------------------------|------------------------|---------------|
| Q2: 18-24                | 8.52%<br>23           | 25.56%<br>69             | 25.93%<br>70              | 25.56%<br>69              | 14.44%<br>39           | 33.25%<br>270 |
| Q2: 25-34                | 6.82%<br>15           | 17.73%<br>39             | 32.73%<br>72              | 27.27%<br>60              | 15.45%<br>34           | 27.09%<br>220 |
| Q2: 35-44                | 12.90%<br>12          | 17.20%<br>16             | 33.33%<br>31              | 27.96%<br>26              | 8.60%<br>8             | 11.45%<br>93  |
| Q2: 45-64                | 8.56%<br>16           | 24.06%<br>45             | 43.85%<br>82              | 21.39%<br>40              | 2.14%<br>4             | 23.03%<br>187 |
| Q2: +65                  | 9.52%<br>4            | 9.52%<br>4               | 57.14%<br>24              | 19.05%<br>8               | 4.76%<br>2             | 5.17%<br>42   |
| <b>Total Respondents</b> | <b>70</b>             | <b>173</b>               | <b>279</b>                | <b>203</b>                | <b>87</b>              | <b>812</b>    |

**Table 7. Question 4**

Do you believe that the character-driven events portrayed in the series are true?

Answered: 801 Skipped: 0

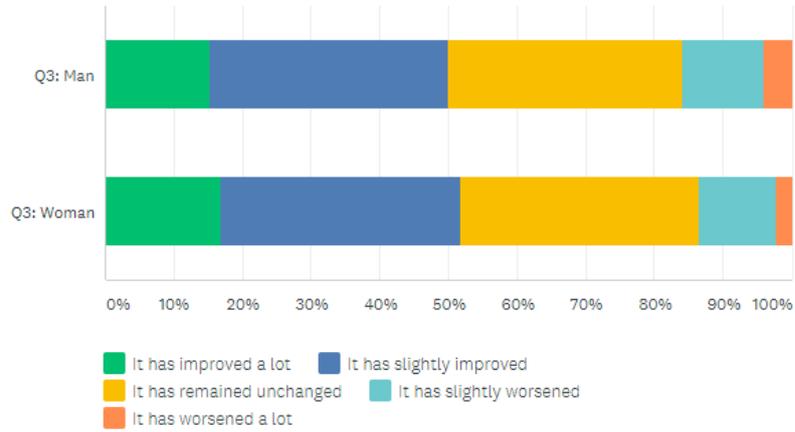


|                          | YES, 100% TRUE | MOSTLY TRUE   | SOMEWHAT TRUE, BUT MOSTLY A FICTION | NO, IT'S A FICTION | I DON'T KNOW | TOTAL         |
|--------------------------|----------------|---------------|-------------------------------------|--------------------|--------------|---------------|
| Q3: Man                  | 0.00%<br>0     | 43.18%<br>76  | 53.41%<br>94                        | 1.70%<br>3         | 1.70%<br>3   | 21.97%<br>176 |
| Q3: Woman                | 0.64%<br>4     | 48.32%<br>302 | 48.80%<br>305                       | 1.28%<br>8         | 0.96%<br>6   | 78.03%<br>625 |
| <b>Total Respondents</b> | 4              | 378           | 399                                 | 11                 | 9            | 801           |

**Table 8. Question 5**

After watching the series, has your perception on Queen Elizabeth II changed?

Answered: 801 Skipped: 0

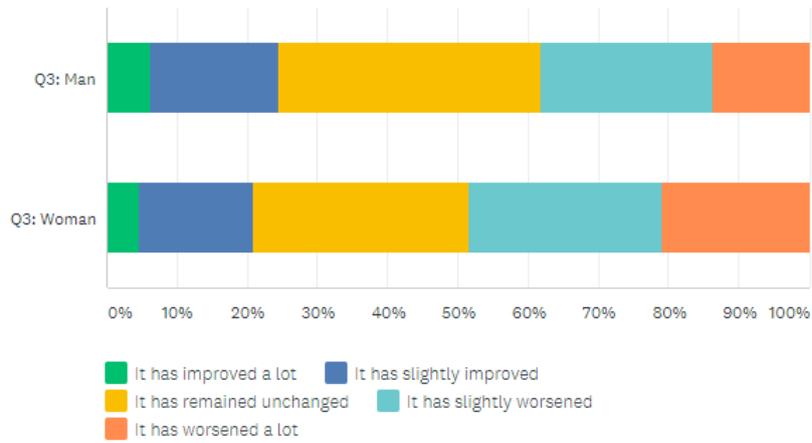


|                          | IT HAS IMPROVED A LOT | IT HAS SLIGHTLY IMPROVED | IT HAS REMAINED UNCHANGED | IT HAS SLIGHTLY WORSENERD | IT HAS WORSENERD A LOT | TOTAL         |
|--------------------------|-----------------------|--------------------------|---------------------------|---------------------------|------------------------|---------------|
| Q3: Man                  | 15.34%<br>27          | 34.66%<br>61             | 34.09%<br>60              | 11.93%<br>21              | 3.98%<br>7             | 21.97%<br>176 |
| Q3: Woman                | 16.96%<br>106         | 34.88%<br>218            | 34.72%<br>217             | 11.20%<br>70              | 2.24%<br>14            | 78.03%<br>625 |
| <b>Total Respondents</b> | 133                   | 279                      | 277                       | 91                        | 21                     | 801           |

**Table 9. Question 6**

After watching the series, has your perception on Prince Charles changed?

Answered: 801 Skipped: 0

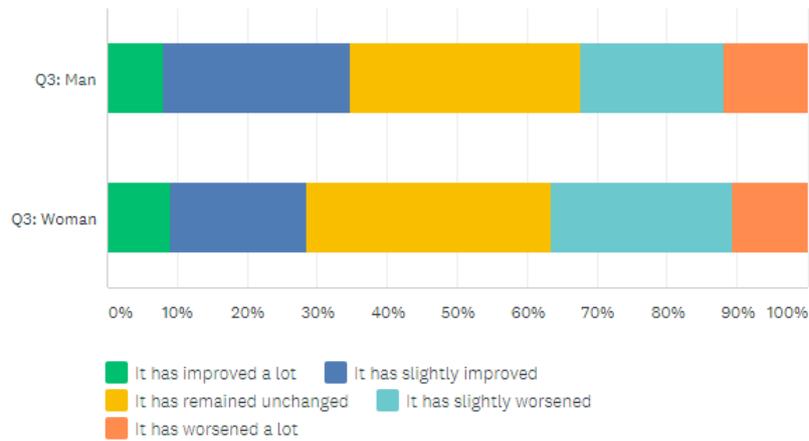


|                   | IT HAS IMPROVED A LOT | IT HAS SLIGHTLY IMPROVED | IT HAS REMAINED UNCHANGED | IT HAS SLIGHTLY WORSENERD | IT HAS WORSENERD A LOT | TOTAL         |
|-------------------|-----------------------|--------------------------|---------------------------|---------------------------|------------------------|---------------|
| Q3: Man           | 6.25%<br>11           | 18.18%<br>32             | 37.50%<br>66              | 24.43%<br>43              | 13.64%<br>24           | 21.97%<br>176 |
| Q3: Woman         | 4.64%<br>29           | 16.32%<br>102            | 30.72%<br>192             | 27.52%<br>172             | 20.80%<br>130          | 78.03%<br>625 |
| Total Respondents | 40                    | 134                      | 258                       | 215                       | 154                    | 801           |

**Table 10. Question 7**

After watching the series, has your perception on the British royal family as a whole changed?

Answered: 801 Skipped: 0



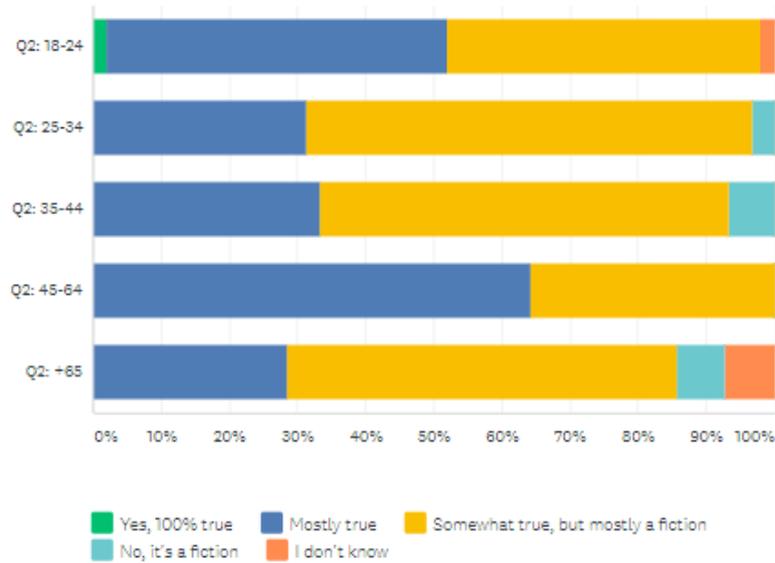
|                   | IT HAS IMPROVED A LOT | IT HAS SLIGHTLY IMPROVED | IT HAS REMAINED UNCHANGED | IT HAS SLIGHTLY WORSENERD | IT HAS WORSENERD A LOT | TOTAL         |
|-------------------|-----------------------|--------------------------|---------------------------|---------------------------|------------------------|---------------|
| Q3: Man           | 7.95%<br>14           | 26.70%<br>47             | 32.95%<br>58              | 20.45%<br>36              | 11.93%<br>21           | 21.97%<br>176 |
| Q3: Woman         | 8.96%<br>56           | 19.52%<br>122            | 34.88%<br>218             | 26.08%<br>163             | 10.56%<br>66           | 78.03%<br>625 |
| Total Respondents | 70                    | 169                      | 276                       | 199                       | 87                     | 801           |

## Results in the UK

**Table 11. Question 4**

Do you believe that the character-driven events portrayed in the series are true?

Answered: 139 Skipped: 0

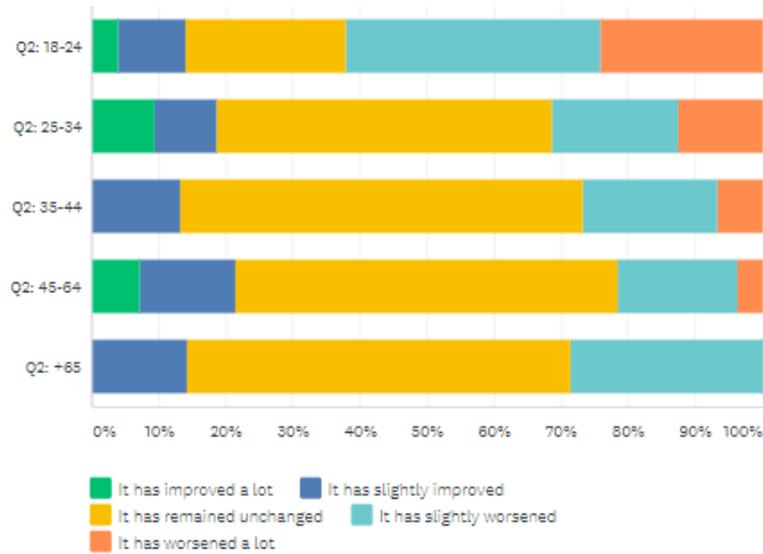


|                          | YES, 100% TRUE | MOSTLY TRUE  | SOMEWHAT TRUE, BUT MOSTLY A FICTION | NO, IT'S A FICTION | I DON'T KNOW | TOTAL        |
|--------------------------|----------------|--------------|-------------------------------------|--------------------|--------------|--------------|
| Q2: 18-24                | 2.00%<br>1     | 50.00%<br>25 | 46.00%<br>23                        | 0.00%<br>0         | 2.00%<br>1   | 35.97%<br>80 |
| Q2: 25-34                | 0.00%<br>0     | 31.25%<br>10 | 65.63%<br>21                        | 3.13%<br>1         | 0.00%<br>0   | 23.02%<br>32 |
| Q2: 35-44                | 0.00%<br>0     | 33.33%<br>8  | 60.00%<br>9                         | 6.67%<br>1         | 0.00%<br>0   | 10.79%<br>15 |
| Q2: 45-64                | 0.00%<br>0     | 64.29%<br>18 | 35.71%<br>10                        | 0.00%<br>0         | 0.00%<br>0   | 20.14%<br>28 |
| Q2: +65                  | 0.00%<br>0     | 28.57%<br>4  | 57.14%<br>8                         | 7.14%<br>1         | 7.14%<br>1   | 10.07%<br>14 |
| <b>Total Respondents</b> | 1              | 62           | 71                                  | 3                  | 2            | 139          |

**Table 12. Question 6**

After watching the series, has your perception on Prince Charles changed?

Answered: 139 Skipped: 0

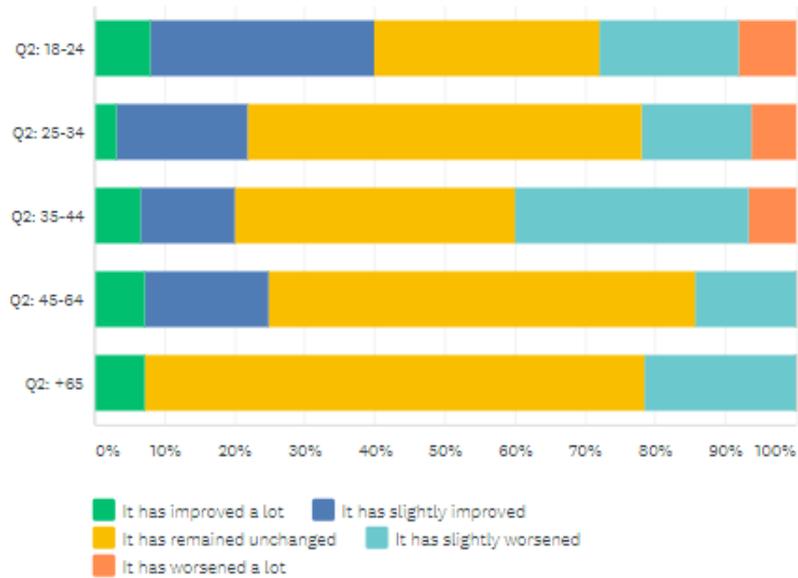


|                          | IT HAS IMPROVED A LOT | IT HAS SLIGHTLY IMPROVED | IT HAS REMAINED UNCHANGED | IT HAS SLIGHTLY WORSENERD | IT HAS WORSENERD A LOT | TOTAL        |
|--------------------------|-----------------------|--------------------------|---------------------------|---------------------------|------------------------|--------------|
| Q2: 18-24                | 4.00%<br>2            | 10.00%<br>6              | 24.00%<br>12              | 38.00%<br>19              | 24.00%<br>12           | 35.97%<br>80 |
| Q2: 25-34                | 9.38%<br>3            | 9.38%<br>3               | 50.00%<br>16              | 18.75%<br>6               | 12.50%<br>4            | 23.02%<br>32 |
| Q2: 35-44                | 0.00%<br>0            | 13.33%<br>2              | 60.00%<br>9               | 20.00%<br>3               | 6.67%<br>1             | 10.79%<br>16 |
| Q2: 45-64                | 7.14%<br>2            | 14.29%<br>4              | 57.14%<br>16              | 17.86%<br>6               | 3.57%<br>1             | 20.14%<br>28 |
| Q2: +65                  | 0.00%<br>0            | 14.29%<br>2              | 57.14%<br>8               | 28.57%<br>4               | 0.00%<br>0             | 10.07%<br>14 |
| <b>Total Respondents</b> | <b>7</b>              | <b>16</b>                | <b>61</b>                 | <b>37</b>                 | <b>18</b>              | <b>139</b>   |

**Table 13. Question 7**

After watching the series, has your perception on the British royal family as a whole changed?

Answered: 139 Skipped: 0



|                          | IT HAS IMPROVED A LOT | IT HAS SLIGHTLY IMPROVED | IT HAS REMAINED UNCHANGED | IT HAS SLIGHTLY WORSENERD | IT HAS WORSENERD A LOT | TOTAL        |
|--------------------------|-----------------------|--------------------------|---------------------------|---------------------------|------------------------|--------------|
| Q2: 18-24                | 8.00%<br>4            | 32.00%<br>16             | 32.00%<br>16              | 20.00%<br>10              | 8.00%<br>4             | 35.97%<br>80 |
| Q2: 25-34                | 3.13%<br>1            | 18.75%<br>6              | 56.25%<br>18              | 15.63%<br>5               | 6.25%<br>2             | 23.02%<br>32 |
| Q2: 35-44                | 6.67%<br>1            | 13.33%<br>2              | 40.00%<br>6               | 33.33%<br>5               | 6.67%<br>1             | 10.79%<br>16 |
| Q2: 45-64                | 7.14%<br>2            | 17.86%<br>5              | 60.71%<br>17              | 14.29%<br>4               | 0.00%<br>0             | 20.14%<br>28 |
| Q2: +65                  | 7.14%<br>1            | 0.00%<br>0               | 71.43%<br>10              | 21.43%<br>3               | 0.00%<br>0             | 10.07%<br>14 |
| <b>Total Respondents</b> | <b>9</b>              | <b>29</b>                | <b>67</b>                 | <b>27</b>                 | <b>7</b>               | <b>139</b>   |

## 7. Bibliography

BBC. (2019, November 17). *How The Crown has changed the world's view of the Royals.*

Retrieved from <https://www.bbc.com/culture/article/20191117-how-the-croooooocrown-has-changed-the-worlds-view-of-the-royals>

BBC News. (2019, November 18). *Prince Andrew denies having sex with teenager, saying he took daughter for pizza in Woking.* Retrieved from <https://www.youtube.com/watch?v=sE9iJPEuYHE>

Cambio16. (2021). La monarquía millennial. *Cambio16*.

ET Canada. (2020, November 16). *Prince Charles Concerned About Diana Portrayal On 'The Crown'.* Retrieved from <https://www.youtube.com/watch?v=0hFR9SXSQgc>

Forbes. (2020). *Netflix Subscriber Growth Slows After Surging During Pandemic.* Retrieved from <https://www.forbes.com/sites/joewalsh/2020/10/20/netflix-subscriber-growth-slows-after-surging-during-pandemic/?sh=76c440b2244e>

Fuera de series. (2020, November 18). *In 'The Crown', Elizabeth II is also a mature, invisible woman.* Retrieved from <https://fueradeseries.com/the-crown-isabel-ii-mujer-madura-invisible-535487ed2975>

Giselle Bastin. (2014, June 3). *Filming the Ineffable: Biopics of the British Royal Family.* Retrieved from <http://dx.doi.org/10.1080/08989575.2009.10846787>

GQ. (2019, November 21). *'The Crown', temporada 3: así es cómo Carlos y Felipe le han robado el protagonismo a la Reina en la serie de Netflix.* Retrieved from <https://www.revistagq.com/noticias/articulo/the-crown-temporada-3-critica>

GQ. (2020, November 20). *The Crown, temporada 4: qué es verdad y qué es ficción en la serie de Netflix.* Retrieved from <https://www.revistagq.com/noticias/articulo/the-crown-temporada-4-netflix-que-es-real-ficcion>

GQ. (2021, April 10). *The Crown cambió nuestra imagen del Duque Felipe de Edimburgo, pero, ¿cómo?* Retrieved from <https://www.revistagq.com/noticias/articulo/the-crown-duque-felipe-edimburgo-muerte-matt-smith-tobias-menzies>

- Hugo Vickers. (2020). *The Crown Dissected: Seasons 1, 2, 3 and 4*. In H. Vickers. London: Zuleika Books & Publishing.
- International Business Times. (2018, April 9). Princess Margaret: Queen Elizabeth II Has 'An Aura, A Kind Of Magic'. *International Business Times*, pp. <https://www.ibtimes.com/princess-margaret-queen-elizabeth-ii-has-aura-kind-magic-2713520>.
- John Beebe. (2007). Getting it right. Reviewed Work: *The Queen* by Stephen Frears, Peter Morgan. *Jung Journal: Culture & Psyche*, pp. 49-53. Retrieved from Reviewed Work: *The Queen* by Stephen Frears, Peter Morgan.
- Maclaran, P. (2015). *Royal Fever: The British Monarchy in Consumer Culture*. University of California Press.
- Marie Claire UK. (2020, December 4). *Prince Charles is having to take extreme security measures after The Crown's portrayal of him and Diana*. Retrieved from <https://www.marieclaire.co.uk/news/prince-charles-disables-social-media-comments-722265>
- Medium. (2020, November 23). *Facts vs. fiction in season 4 of The Crown*. Retrieved from <https://fueradeseries.com/the-crown-la-temporada-4-realidad-o-ficcion-rigor-historico-63dc029a8141>
- Mirror UK. (2020, November 20). *Queen 'too consumed by job to be a good mother', says The Crown writer Peter Morgan*. Retrieved from <https://www.mirror.co.uk/news/uk-news/queen-too-consumed-job-good-23040229>
- NBC News. (2020, November 30). *Netflix needs to make clear 'The Crown' is fictional, British culture minister says*. Retrieved from <https://www.nbcnews.com/pop-culture/tv/netflix-needs-make-clear-crown-fictional-british-culture-minister-says-n1249397>
- NCBI. (1998, June 9). *The "Diana effect". Hospital experienced a decrease in number of admissions for trauma*. Retrieved from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC1113296/>

Netflix Film Club. (2021, January). *Princess Diana Reacts To Charles' Jealousy, extracted from Diana: In Her Own Words*. Retrieved from <https://www.youtube.com/watch?v=V18ZM9rYlhM>

Netflix Film Club. (2021, January). *When Princess Diana Finally Faced Camilla, extracted from Diana: In Her Own Words*. Retrieved from [https://www.youtube.com/watch?v=6aCjsEP\\_R7s](https://www.youtube.com/watch?v=6aCjsEP_R7s)

Netflix Film Club. (2021, January). *Princess Diana Talks Royal Love Triangle, from Diana: In Her Own Words*. Retrieved from <https://www.youtube.com/watch?v=1EVilrPKTy0>

New York Times. (2020, November 12). *How the Man Behind 'The Crown' Made the Monarchy Relevant Again*. Retrieved from <https://www.nytimes.com/2019/11/06/magazine/the-crown-peter-morgan.html>

Nielsen. (2020, November 20). *Learn how Americans are spending their time streaming*. Retrieved from <https://www.nielsen.com/us/en/top-ten/>

PBS NewsHour. (2017, December 8). *In 'The Crown,' a portrait of a royal marriage under pressure*. Retrieved from <https://www.youtube.com/watch?v=qcmLcUcKNXQ>

Peter Bradshaw. (2008, March 7). *The Other Boleyn Girl, The Guardian Critique*. Retrieved from <https://www.theguardian.com/film/2008/mar/07/drama.romance>

Robert Toplin. (1996). *History by Hollywood: The Use and Abuse of the American Past*.

Romper. (2016, November 15). *11 Feminist Moments From 'The Crown' That Prove Elizabeth Wasn't The Only Trailblazer*. Retrieved from <https://www.romper.com/p/11-feminist-moments-from-the-crown-that-prove-elizabeth-wasnt-the-only-trailblazer-22753>

Romper. (2018, March 23). *Is Queen Elizabeth II A Feminist? Here Are 5 Reasons She Might Be*. Retrieved from <https://www.romper.com/p/is-queen-elizabeth-ii-a-feminist-here-are-5-reasons-she-might-be-8592831>

Royal Central. (2020, November 21). *Earl Spencer refused to allow The Crown to film at Althorp*. Retrieved from <https://royalcentral.co.uk/uk/earl-spencer-refused-to-allow-the-crown-to-film-at-althorp->



- The Guardian. (2020, November 29). *The Crown isn't making the royal family look bad. They do a fine job of that themselves.* Retrieved from <https://www.theguardian.com/commentisfree/2020/nov/29/the-crown-isnt-making-british-royal-family-look-bad-they-do-that-themselves>
- The Sun Express. (2020, November 18). *Does the Queen watch The Crown?* Retrieved from <https://www.express.co.uk/news/royal/1361157/does-the-queen-watch-the-crown-evg>
- The Take. (2021, February 1). *Princess Diana, According to The Crown.* Retrieved from <https://www.youtube.com/watch?v=joWLdcUuHbQ>
- The Telegraph. (2008). *The 100 most-powerful people in British culture.* Retrieved from <https://www.telegraph.co.uk/culture/3672609/The-100-most-powerful-people-in-British-culture-21-40.html>
- The Times. (2020, November 20). *Queen too consumed by her job to be a mother, says Crown writer Peter Morgan.* Retrieved from <https://www.thetimes.co.uk/article/queen-too-consumed-by-her-job-to-be-a-mother-says-crown-writer-peter-morgan-m6rlv7gp6>
- Time. (2020, November 16). *The Crown Doesn't Fully Explain Why Princess Diana Was So Popular. Here's How She Became a Global Celebrity.* Retrieved from <https://time.com/5910950/princess-diana-popularity-the-crown/>
- Time. (2020, November 15). *Why Is Margaret Thatcher Always Crying in The Crown?* Retrieved from <https://time.com/5907856/margaret-thatcher-the-crown/>
- Tongyun, S. (2009). *The Queen and the Country: A Contextual Study of the Modernization of the British Royal Family.* Retrieved from <https://web.uri.edu/iaics/files/06-Shi-Tongyun.pdf>
- Town&Country. (2019, November 19). *Here's What Really Happened When Princess Margaret Met President Johnson.* Retrieved from <https://www.townandcountrymag.com/society/money-and-power/a29689549/princess-margaret-lyndon-b-johnson-meeting-the-crown/>
- Vogue Royals. (2020, November 15). *A Timeline of Prince Charles and Princess Diana's Tumultuous, Tragic Relationship.* Retrieved from

<https://www.vogue.com/article/a-timeline-of-prince-charles-and-princess-dianas-tumultuous-tragic-relationship>

W Magazine. (2020, November 15). *The Crown Isn't Wrong: Princess Diana Was a Fantastic Mom*. Retrieved from <https://www.wmagazine.com/gallery/princess-diana-mom-harry-william>

XL Semanal. (2021, April 10). *Asuntos de Familia*. pp. 14-19.

YouGov. (2019, January 28). *Princess Diana is Britain's most mourned celebrity*. Retrieved from <https://yougov.co.uk/topics/entertainment/articles-reports/2019/01/28/princess-diana-britains-most-mourned-celebrity>

YouGov. (2021, April 22). *Popularity of Queen Elizabeth II*. Retrieved from [https://yougov.co.uk/topics/politics/explore/public\\_figure/Queen\\_Elizabeth\\_II](https://yougov.co.uk/topics/politics/explore/public_figure/Queen_Elizabeth_II)