



Representation

You will need to consider:

- the processes of representing the “real”: selection, construction and mediation
- how representations of crime and criminality are constructed
- how representations of place and social/cultural groups, including cultural identity and gender are constructed
- stereotypes and representations
- processes of categorisation, identification and recognition
- how and why stereotypes can be used positively and negatively
- how and why particular social groups may be under-represented or misrepresented
- how representations embody values, attitudes, beliefs, ideologies and discourses, which may be reinforced across a range of media How audiences respond to and interpret media representations
- the effect of social, cultural historical and industry contexts on representations
- how audiences may be positioned by representations and may respond to and interpret them.



Critical perspectives

Critical perspectives on representation, including ethnicity - Stuart Hall

Representations are constructed through codes. Stereotypes exist as a consequence of inequality of power, maps of reality & deviance - "otherness."

Critical perspectives on identity - David Gauntlett

The media offer a more diverse range of characters from whom we may pick and mix different ideas.

Critical perspectives on gender – Liesbet van Zoonen

Gender construction and context; "to-be-looked-at-ness" and the gaze, patriarchal ideology, construction of representations through codes.

Critical perspectives on gender and ethnicity – bell hooks

Political feminism and the inextricable links between gender, race and class in terms of representations.



Task: Look at the characters. Analyse how they are represented and how this representation has been constructed



How are representations constructed/encoded?

- Narrative: Audiences identify/empathise with Mathias through the restricted nature of our narrative positioning
- Technical codes (language) – camera, editing, audio
- Lighting
- Framing
- Mise-en-scene (costuming, setting)
- Performance
- Barthes - cultural codes



<http://www.bbc.co.uk/programmes/b03sgfbz>



How are the following characters represented? How is the representation constructed?



Blank space for notes, colored light orange.



Blank space for notes, colored light blue.



Blank space for notes, colored light orange.



Blank space for notes, colored light blue.



Blank space for notes, colored light orange.



Representations and identity (Gauntlett)

- Look at the character descriptions on the Hinterland website.
- How are they described on the website?
- How are the characters constructed to create these impressions?
- How might audiences interact with the representations?
- Which characters might different individuals identify with and why?
- How might an audience 'pick and mix' ideas from this text and its representations?

<http://www.bbc.co.uk/programmes/profiles/1JJBYRlpxzxGZyQH5nYgyqm/characters>



<http://www.bbc.co.uk/programmes/b03sgfbz>



How is the representation of Wales and the Welsh constructed?

- Does it conform to or challenge stereotypes? Look at the characters, settings, weather, folklore, dialogue for example what DS Owen says about Aberystwyth
- Are the stereotypes 'positive', 'negative' or more complex than this?
- Why are representations constructed in this way?



What other stereotypes are evident in 'Hinterland'?

- Are the stereotypes 'positive', 'negative' or more complex than this?
- Why are representations constructed in this way?

Think about representations of:

- Mathias as the "outsider" figure – is he the "other"?
- The police and justice system
- Society and its institutions – a society of victims?





Bell Hooks

- Argues that feminism is a struggle to end patriarchal oppression and the ideology of domination, and that the position of the under-represented is by class and race as well as gender.
- “Women in lower class and poor groups, particularly those who are non-white, would not have defined women’s liberation as women gaining social equality with men since they are continually reminded in their everyday lives that all women do not share a common social status.”

Task:

- How is “patriarchal oppression and the ideology of domination” evident in “Hinterland”?
- Write 3 paragraphs which express your ideas.

You may wish to include some of the following:

- Historical and political context – role and representation of women within police force – DI role but not DCI – “glass ceiling” ?
- Absence of ethnicities other than white
- Mared Rhys, who has a responsible job, is described as middle class on the website
- Women as victims – of a patriarchal system that set up the children’s home/of male aggression (rape)
- The attitudes of the male authority figures (Prosser, Haydn Blake) – implied “old boys’ network”/ patriarchy. Haydn Blake as “valued member of our community”, Prosser looking through cell window at Jenny James at the end of Episode 1. Sense of surveillance by him throughout.

Liesbet Van Zoonen

‘[There is] a depressing stability in the articulation of women’s politics and communication . . . The underlying frame of reference is that women belong to the family and domestic life and men to the social world of politics and work; that femininity is about care, nurturance and compassion, and that masculinity is about efficiency, rationality and individuality.’ – Van Zoonen

Give examples from ‘Hinterland’ that illustrate or challenge this concept.

Use the table on the next page.



Van Zoonen table

Women	Men
Marginalised (or absent)	Efficient
Domestic	Rational
Sexualised	Individual
Nurturer	

Van Zoonen argues that there is a “variety of feminist discourse” and identifies 3 distinct perspectives

- Read the paragraphs from Van Zoonen’s essay “Feminist Perspectives on the Media”
- Pages 33-37, Feminist Perspectives on the Media in Mass Media and Society (Curran and Gurevitch) Arnold (1996)

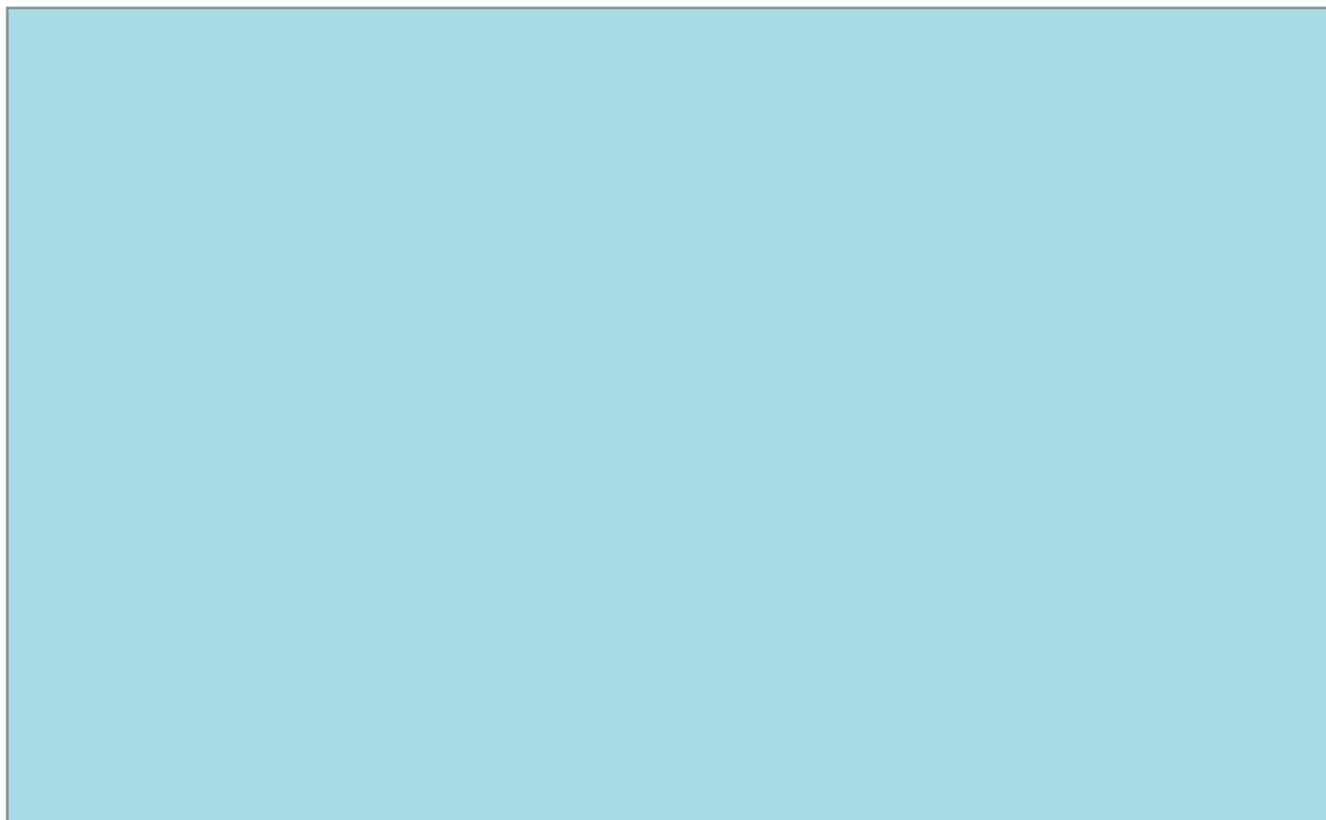
What does she suggest are the key differences between a:

- liberal feminist perspective?
- radical feminist perspective?
- socialist feminist perspective?

Use the digital resource ‘**Van Zoonen**’ to compare your ideas with those suggested.



Apply the different feminist approaches to “Hinterland”



Liesbet Van Zoonen

- However Van Zoonen argues that gender is constructed and that its meaning varies dependent on cultural and historical context
- She suggests that masculinity as well as femininity is constructed – and that the codes used to construct men ‘as a spectacle’ are different

Think about:

- males constructed through movement (active)
- silence and impassivity
- strength, muscularity and aggression
- competition – males as gladiators or combatants – ‘the spectacle’
- constructed more through the intradiegetic gaze – the way they are looked at by other characters (e.g. with respect/fear)
- allows narcissistic identification without erotic gaze



How might we apply this viewpoint to ‘Hinterland’?

Look particularly at Mathias in the opening pre-credit scene in terms of:

Framing	
Costume and mise-en-scène	
Performance	
Technical codes	

Suggested answers are contained in the **Applying Van Zoonen** digital resource

