Media Industries

You will need to consider:

• how processes of production, distribution and circulation shape media products in a global context

• the relationship of recent technological change and media production, distribution and circulation

• the impact of digitally convergent media platforms on media production, distribution and circulation

• the significance of patterns of ownership and control including ownership by media companies and public service broadcasting

• the significance of economic factors, including commercial and public funding, to television and its products

• how media organisations maintain, including through marketing, varieties of audiences nationally and globally

• the regulatory framework of television in the UK and the role of regulation in global production, distribution and circulation

• the impact of ‘new’ digital technologies on media regulation
Y Gwyll/Hinterland

- produced by Cardiff-based film company Fiction Factory in association with S4C, Tinopolis, BBC Cymru Wales, the S4C Co-Production Fund and ALL3MEDIA International Ltd.
- series 1: 4 stories - each of 120 minutes duration
- produced bilingually in both Welsh and English simultaneously.
- broadcast first in Welsh on S4C October 2013 in 8 parts.
- English language version, with some dialogue in Welsh, aired on BBC One Wales Jan 2014 in 4 parts
- BBC Four bilingual version April - May, 2014

S4C website Hinterland homepage has interviews, previews and trailers

http://www.s4c.cymru/en/drama/y-gwyll/

http://i3.walesonline.co.uk/incoming/article8434574.ece/ALTERNATES/s615/JS34007669.jpg
Cultural context

‘The new series follows a commitment made by BBC Cymru Wales Director Rhodri Talfan Davies at the Celtic Media Festival in April to better reflect Welsh language life and culture on BBC One Wales and BBC Two Wales.’

http://www.walesonline.co.uk/whats-on/whats-on-news/english-language-debut-hit-noir-6463864

‘When Mr. Thomas and Mr. Talfan, who are both based in Cardiff, Wales, were trying to find financing for the series, part of their pitch to S4C, which bills itself as the only Welsh-language television channel in the world, was that “Hinterland” wouldn’t just be about gruesome homicides and evildoers, it would also showcase the culture and scenery of Wales ......in many ways, this Celtic noir cop series doubles as a travelogue showcasing the country’s sweeping seashores, craggy cliffs, insular village societies and ancient, consonant-heavy dialect’.


Fiction Factory

Based in Cardiff Bay. Independent TV company.

Part of Tinopolis group – private equity company which also owns Sunset & Vine (sports production – e.g. BT Sport Premier League coverage) and Mentorn (Question Time) . Producers of Welsh language programming e.g. S4C’s Heno.

Has produced over 150 hours of drama for BBC, S4C, ITV, C5.

http://www.fictionfactoryfilms.com/programmes/hinterlandy-gwyll
Production process

‘Hinterland – the TV noir so good they made it twice’

Stephen Moss in “The Guardian” discusses the bilingual shooting process and the difficulties in production.

Shot back to back with English version shot first, followed by Welsh.

- Hinterland Q&A | BAFTA Cymru – Cast discuss the making of the drama
- [https://www.youtube.com/watch?v=l7WopKrOe2A](https://www.youtube.com/watch?v=l7WopKrOe2A)

Read the article and watch the interviews. Summarise the key points made about the production of ‘Hinterland’

Funding Hinterland

The programme makers received £215,000 in repayable business funding from the Welsh Government and the programme was mainly filmed in Aberystwyth and the surrounding Ceredigion region on the west coast of Wales, over a 124-day period in 2013.

Fiction Factory received development funding of €45,000 (£35,800) and later €500,000 (£398,700) under the EU’s MEDIA programme towards the actual production of the first series.

This amounted to around 15% of the overall cost. “It took two and a half years to raise the finance.”

MEDIA Antenna Wales assisted with the funding application.

“The ambition of the series was greater than the money that was available from the local broadcasters, from S4C and BBC Wales,” the company told the committee. “Therefore, it was crucial for the project that we received that European funding and it will be crucial for future projects.”

It got the money because it could prove that around a dozen EU nations would buy the series. A major distributor had picked up the rights to the series and gambled on selling it.

Shot in both Welsh and English, so far, Hinterland has been sold to at least 12 countries including Denmark, 30 territories and to Netflix in the US and Canada.

The Welsh government estimated filming the series in Ceredigion was worth £4.2m to the economy, as well as raising the profile of Wales abroad.

Research task - BBC One

Research Task: in small groups, research via e.g. the BBC's own website (or BBC Cymru Wales) for information on:

- institutional context
- PSB
- BBC Worldwide
- organisation and programming.

Present your findings to the whole group [http://www.bbc.co.uk/bbctrust/](http://www.bbc.co.uk/bbctrust/)

BBC One

'BBC One's remit is to be the BBC's most popular mixed-genre television service across the UK, offering a wide range of high quality programmes.

It should be the BBC's primary outlet for major UK and international events and it should reflect the whole of the UK in its output. A very high proportion of its programmes should be original productions.'

'BBC One programmes should exhibit some or all of the following characteristics: high quality, original, challenging, innovative and engaging, and it should nurture UK talent.

BBC One should deliver its remit through high quality programmes with wide appeal across all genres. These should be commissioned from a wide pool of suppliers, demonstrate high production values, and feature the best talent – on and off screen.

BBC One should regularly broadcast programmes of large scale and ambition and should encourage innovation delivered in a way that appeals to a broad audience, taking creative risks and regularly experimenting with new talent and ideas.

BBC One should be the BBC’s main platform for television drama and, especially in peak time, drama should be one of the biggest creators of BBC’s One’s impact with its audience.

Content that comes from, and reflects, the nations, regions and communities of the UK should feature on BBC One'.

[http://www.bbc.co.uk/bbctrust/our_work/services/television/service_licences/bbc_one.html](http://www.bbc.co.uk/bbctrust/our_work/services/television/service_licences/bbc_one.html)
S4C

‘S4C is the only Welsh language television channel in the world. As a public service broadcaster, it commissions independent producers from across Wales to make the majority of its programmes. ITV Cymru Wales is also commissioned to produce programmes. BBC Cymru Wales provides around 10 hours of programming per week for S4C, including the news and daily soap Pobol y Cwm, funded out of the licence fee.

S4C broadcasts over 115 hours of programmes each week, including sport, drama, music, factual, entertainment and events, across a range of platforms, including online. S4C offers comprehensive services for children: Cyw for younger viewers, Stwnsh for older children and programmes for teenagers. And the programmes are available in HD on Sky and Freesat in Wales and across the UK.

Since April 2013, most of S4C’s income comes from the licence fee via the BBC Trust with a proportion coming from the UK government's Department for Culture, Media and Sport (DCMS). S4C also has some powers to generate its own commercial income, for example, through advertising sales.


Look at the website and identify the different types of Welsh programming for which S4C is responsible.
Scheduling ‘Hinterland’

Task: Look at this week’s schedules and highlight the crime dramas. What patterns can you identify?

Importance of crime dramas to channel/ratings (in US, 42% of people regularly watch crime drama, Parrot Analytics Cross-platform Hottest Genres Jan/Feb 2016 found high demand rating across 44 countries, Kayla Hegedus MIPblog.com found 29.55% watch crime drama regularly)

The first series aired on Monday nights at 9pm, the second series aired on Saturday nights.

Post-watershed “crime slot.”

Zoning of crime genre at this time is standard. Sometimes stripped over a number of evenings.

BBC Academy podcasts – Director of Network Programming discusses scheduling on BBC3, 4 and Dave bbc.co.uk

http://www.bbc.co.uk/academy/production/article/art20140515161859150

Task: Why does the BBC need crime drama?

BBC Pure Drama trailer fronted by Suranne Jones

A Lifetime of Original British Drama on the BBC: trailer

• Watch the clips and think about what they suggest about the BBC.

• Why does the BBC need crime drama?

Use the digital resource ‘BBC crime drama’.
Distribution:

- UK’s largest independent television, film and digital production and distribution company.
- Includes Lime Pictures (TOWIE), Bentley Productions (Midsomer Murders), Lion TV (Homes Under the Hammer, Horrible Histories)
- 21 production and distribution companies from across the UK, Europe, New Zealand and the United States.
- Top UK independent producer in 2013 with a turnover of £473m
- 23 September 2014 Discovery Communications and Liberty Global acquired All3Media, in a 50:50 joint venture

International success

- Belgium: Flemish VRT (Welsh-language version) July 2014
- Denmark: DR (bilingual version), “Mord i Wales”, May/June 2014
- Finland: YLE, (bilingual version), October 2014
- Norway: NRK (bilingual version), April 2014
- Poland: Ale Kino+ (bilingual version), titled “Hinterland”, November 2014
- Slovenia: (bilingual version), on RTVSLO, April 2014, with the title “Zločini v Walesu” (Crimes in Wales)
- The Netherlands: KRO, (bilingual version), 20 May 2014
- United Kingdom: (bilingual version), first screened UK-wide on BBC Four in April 2014. The second series was broadcast April 2016
- France: Broadcast on Netflix in a French version and a Breton version (Serr-Noz) on local channels, with French subtitles.
Netflix

- Hinterland is on on-demand streaming service Netflix
- Japan, North America, South America, Europe, and New Zealand.
- Netflix version is different from original - almost exclusively in English

Marketing: Trailer series

Task: Analyse the trailer. Identify how it targets audiences.

- Trailer Series: BBC One Wales: https://www.youtube.com/watch?v=Y8qpoDY7olc

How is ‘Hinterland’ marketed to target audiences?
Marketing campaign: In groups, discuss what the posters are “selling”? How? Make notes on this.

https://mrspeabodyinvestigates.wordpress.com/2013/10/26/welsh-crime-drama-y-gwyll-hinterland-to-debut-on-s4c/
Marketing

https://mrspeabodyinvestigates.wordpress.com/tag/hinterland/
Marketing – Poster/ad for series 2

https://mrspeabodyinvestigates.wordpress.com/tag/hinterland/

Publicity/Promotion: One-off episode

https://mrspeabodyinvestigates.wordpress.com/tag/hinterland/
Marketing

https://www.cinematerial.com/media/posters/sm/d1/d1wmrp5t.jpg?v=1456400336

Marketing: What are the posters “selling”?

- Quality drama – branding (S4C, BBC)
- Genre as “Nordic” style cop drama
- The team – sense of community
- Ensemble cast – familiar to viewers but not A list stars (authenticity)
- Enigmas – very little information given away – intrigues audience
- Recognisable types – Mathias as the troubled anti-hero with a dark side
- Wales as a character – bleak, unspoilt, un‘civilised’ and beautiful. Is it a travelogue?
- Sense of adventure in a “Hinterland“ - escapism
- The dual language USP
- The notion of a narrative “journey” (monomyth?)

Bus in a bag 21/12/15

Look at the following elements of marketing “Hinterland”. Make a list of the marketing devices/techniques used and then put them in order in terms of how effective you think they are.

- http://www.bbc.co.uk/blogs/wales/entries/4cd1fd85-d262-4297-90cb-05d875ad7d0b

BBC Website

- http://www.bbc.co.uk/programmes/b03sgfbz
BBC Taster: http://www.bbc.co.uk/taster/projects/hinetrlan-360-catch-a-killer

Interactive content on BBC Taster: http://www.bbc.co.uk/taster/projects/hinetrlan-360-catch-a-killer

We interrogated Producer, Ian Richardson, about this 360° thriller

Can you explain the pilot as simply as possible?

It’s a personalised 360° crime thriller that puts you in the shoes of DCI Mathias from the BBC drama Hinterland. You’re job is to find clues and get to the victim before it’s too late.

How is it personalised?

The experience asks you to upload a photo and also connect to your
BBC Taster: http://www.bbc.co.uk/taster/projects/hinetrlan-360-catch-a-killer

How is it personalised?

The experience asks you to upload a photo and also connect to your Facebook account. This is key to what we are testing as we want to find out if the personalisation makes it more immersive and also does the personalised image at the end encourage people to share. I don't want to give any more away, so you'll just have to have a go yourself!

How was the idea conceived?

London Djinn, who describe themselves as an Invention Studio, came up with the idea at an event run by BBC Connected Studio in partnership with S4C and Hinterland's production company Fictions Factory. The aim was to come up with immersive and personalised experiences that would attract new users to the BBC's drama output, which in this case was the moody drama, Hinterland. The ambition was to really push what we could achieve when combining a linear narrative with a 360° experience.

How does the production process differ from that of linear drama?

With a digital interactive project the audience are as much a part of the experience as the author. Then if you add in 360° panoramas you have to try and anticipate where the viewer will be looking, which is very tricky! In this project you are seeing the world from DCI Mathias' point of view, this meant that the positioning of the camera was crucial - if the camera was too high or low for example the illusion would be shattered. To get this right we got Atticus Digital on board who specialise in VR and 360° video.

What do you think the POV camera angle adds to the experience?

It was inspired by the question “Suspect, victim or killer - which one are you?”. The production team were keen to experiment with the role a user plays in an interactive experience. One statement from the team really stood out for me, “I like the idea that the role our audience plays could be ambiguous.

Interactive content
BBC Taster: http://www.bbc.co.uk/taster/projects/hinetrlan-360-catch-a-killer

Social Media
Twitter

- https://twitter.com/ygwyll 5734 followers (4/2/17) Bilingual with updates, behind-the-scenes video and memes
Facebook

https://www.facebook.com/ygwyll
Instagram

Y Gwyll / Hinterland Cynhesedd y llud wedi ei lleoli yn Aberystwyth. Gwyll newydd gyntaf ar S4C. Thrilling detective series set in Aberystwyth. Watch it first on S4C. 
www.s4c.co.uk/tv/drama/y-gwyl
Extended writing task

Essay:

How important is digital technology in the marketing and distribution of “Hinterland”?

Give specific examples and justify your points.

Consider

- website
- interactive content
- social media
- Netflix

Are these as important as more traditional marketing methods? Poster campaign/trailer/publicity