Media Audiences

You will need to consider:

• how audiences are grouped and categorised by the television industry, including by age, gender and social class, as well as by lifestyle and taste

• the role and significance of specialised audiences, including niche and fan, to the television industry

• how television producers target, attract, reach, address and potentially construct audiences

• how the television industry targets audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated

• how the television industry reflects the different needs of mass and specialised audiences including through targeting

• how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms

• the inter-relationship between media technologies and patterns of consumption and response

• how audiences interpret the media, including: how and why audiences may interpret the same media products in different ways; different kinds of response, such as preferred, negotiated and oppositional readings, literal or actual responses; how meanings are created in the interaction of media language and audience response

• how audiences are positioned by media products

• how audiences interact with television and related online media such as television industry websites or social media platforms (e.g. Facebook)

• how audiences use television and related online media such as television industry websites or social media platforms (e.g. Facebook) in different ways, reflecting demographic factors as well as aspects of identity and cultural capital

• how different audience interpretations reflect social and cultural circumstances.
Critical perspectives

- Reception theory Stuart Hall

Encoding & decoding, preferred, negotiated and oppositional readings

Task: How does ‘Hinterland’ target audiences?

Who is the audience for Hinterland? Think about age, gender and social class, lifestyle and taste. Justify your response.

How does the text itself target audiences? Consider genre, narrative, star and character, representations, intertextuality.

How does the marketing target audiences? Scheduling, social media, posters & trailers.

Use the digital resource ‘Identifying audience’ for the suggested answers

Who are the different audiences and how are they targeted?

<table>
<thead>
<tr>
<th>Audience (age, gender, class, lifestyle, taste)</th>
<th>How are they targeted? (through text, through marketing)</th>
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How do audiences respond to Hinterland?

Audience response

That may be one reason the show was a hit: About 350,000 people watched the English-language version when it was shown on BBC One Wales in January, “more than double the viewers in Wales for any other TV program shown at the same time,” according to a BBC statement.


“Devil's Bridge” – 0.62 M viewers. Generally around 0.4M with Series 3 between 0.27 and 0.7M

Imdb 7.6% from 3,851 raters e.g. ‘Moody but dull”, 5/10 Author: paul2001sw-1

(paul2001sw@yahoo.co.uk) from Saffron Walden, UK 22 May 2014

Look at the video review from Andrew Collins: Telly Addict The Guardian. What is his response to “Hinterland”?

Awards – Factsheet

BAFTA Awards, Wales 2016

Won
• BAFTA Cymru Award Best Actress (Yr Actores Orau) Mali Harries
• Best Television Drama Edward Thomas

Nominated
• BAFTA Cymru Award Best Director: Fiction Gareth Bryn
• Best Actor (Yr Actor Gorau) Richard Harrington

BAFTA Awards, Wales 2015

Won
• BAFTA Cymru Award Best Actor (Yr Actor Gorau) Richard Harrington

Nominated
• BAFTA Cymru Award Best Actress (Yr Actores Orau) Mali Harries
• Best Editor (Y Golygydd Gorau) Mali Evans
• Best Costume Design (Y Gwisgoedd Gorau) Ffion Elinor
• Best Television Drama D. Gethin Scourfield

Royal Television Society, UK 2016

Nominated
• Best Photography: Drama Stuart Biddlecombe

Monte-Carlo TV Festival 2014

Nominated
• Golden Nymph Outstanding Actor in a Television Film Richard Harrington
Audience Task: What pleasures might audiences gain from Hinterland?

Task: Create a word cloud of the pleasures we might gain from the text. Develop three of these points with examples from the text itself. Check against the list of potential pleasures.

Audience Positioning: How does the text position audiences? Discuss in groups and feed back to the class.
Readings – Stuart hall

Extended writing task:
Write a paragraph on each of the following questions

1. What is the preferred meaning of ‘Hinterland’?
2. How is this encoded?
3. What other readings might this text generate?

Preferred reading – a “quality” Welsh crime drama, driven by enigmas and a classic investigative narrative. Will be enjoyed by fans of Nordic noir in particular as it contains many of the elements of these.

Different readings – Remember to refer IN DETAIL to the text to support your ideas on readings – e.g. what do Mathias/Rhys do/say etc?

An oppositional reading may struggle to find Mathias a sympathetic character. Audiences may view this flawed hero (Achilles) archetype with concern, or find it difficult to connect to him emotionally as so much about him remains unrevealed

A feminist audience may oppose the representation of Owens/Rhys as lower within the hierarchy than the males and may question the patriarchal values which are evident within the force.
Negotiated reading: Summarise Tom Leins’ response to “Hinterland”

“Hot on the heels of ‘Shetland’ comes ‘Hinterland’, another quiet crime drama about a middle-aged detective in Britain's beautiful, remote Celtic fringe, although this one is set in west Wales not north Scotland. But I liked it less. In the lead role, Richard Harrington veers between blandly expressionless and emoting an unexplained inner grief; the murderers seem to fit stereotypes of mad old Welshman; and strange scenes of Harrington looking anguished while jogging are not a proper substitute for character development. Indeed, while I felt ‘Shetland’ tried to portray both the traditional virtues of the island community, yet also how modern life was lived there, the world ‘Hinterland’ seems slightly old-fashioned without feeling heartwarming, neither entertaining nor truly hyper-real. I only wish someone had had the guts to film Malcolm Pryce’s hyper-surreal Aberystwyth-set detective stories instead.

Set in Aberystwyth, Wales, Hinterland – The Complete Season One (Arrow Video) follows talented-but-troubled DCI Tom Mathias (Richard Harrington, Bleak House), who finds himself back in deepest, darkest Wales after a decade working in London. On his first day in his new job Mathias is called out to investigate the suspicious disappearance of 64-year-old Helen Jenkins, whose quiet seaside bungalow is splattered with blood. His investigation leads him to an ancient ravine at Devil’s Bridge, before the trail leads him to a box of teeth and a long-abandoned children’s home. After an excellent opening episode, the quality dips unforgivably in the second segment, which takes on a dirge-like quality. The bleak mood remains, but the quirky details that distinguished the first outing are painfully absent. Much has been made of Hinterland’s resemblance to the still-popular Nordic Noir sub-genre of TV crime – not least the likes of The Killing and The Bridge – but the comparisons are misleading. The writers’ decision to structure the show as four independent movie-length episodes, rather than weave together a more intricate overarching narrative arguably undermines its strengths.

Richard Harrington has the brooding loner cop act down to a tee, but the bulk of the supporting cast do little to distinguish themselves, which adds to the feeling of thwarted potential. Hopefully the show’s unexpected crossover appeal will prompt the writers to go back to the drawing board for series two, and develop a storyline that does justice to Harrington and the evocative setting. In conclusion: interesting but uneven.

Home / Sex, Leins & Videotape / Sex, Leins & Videotape #179. Tom Leins

S4C, Fiction Factory, Arrow films and BBC Cymru logos. Mark of quality.

The 2 disc set – complete Season One (modes of consumption)

Classification 15 - scheduling & audience

Dual language throughout – ‘Gwaed, pridd a pherthyn – Dyma hanfod Y Gwyll’ – marks the text as different and attracts both Welsh and English-speaking audience

Testimonial – 4 stars from The Times – opinion leader in terms of Two-step flow. ABC1 audience.