



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 interrelationship 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.



Declining audience numbers

lvcandy / Getty Images



Critical perspectives

- Reception theory Stuart Hall

Encoding & decoding, preferred, negotiated and oppositional readings

Task: How does ‘The Bridge’ target audiences?

- Who is the audience for The Bridge? 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



Man watching TV
bee32 / Getty Images

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

Who are the different audiences and how are they targeted?

Audience (age, gender, class, lifestyle, taste)	How are they targeted? (through text, through marketing)



How do Audiences respond to ‘The Bridge’?



Audience response

Series 3 - Generally around 1.3-1.8 M viewers with Series 1 around 1M and Series 2 similarly around 1.4M

Imdb 8.6/10 from 33,259 responses, with very similar gender split.

Sample User Review of Series 1 - Exciting “new touch” on the often typical genre 9/10 Author: pompousmodesty from Finland 5 October 2011

‘So far (episode 3) “Bron” provides all the classic criminal genre elements with a modern and smart touch. The characters and actors fit their roles well (albeit being caricatures of the genre). I especially enjoy the humorous and feminist take on Saga Norén’s character. For me all these little stylistic touches just add to the enjoyment. And the plot elements fit an interconnected Scandinavian/European reality without seeming overdone or simplified. I’d say this is one of the most exciting crime dramas of the decade, even since its function is not intended to be a long-running series with one main protagonist. I like the “issues” approach of “Bron” more than the classic European detective drama we’ve seen so far in the 2000s’

Look at the coverage of “The Bridge” by The Guardian. What are the different responses to “The Bridge”?

<https://www.theguardian.com/tv-and-radio/the-bridge>



Audience Task: What pleasures might audiences gain from ‘The Bridge’?

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 ‘the Bridge’?
2. How is this encoded?
3. What other readings might this text generate

Preferred reading – a “quality” crime drama , driven by enigmas and a classic investigative narrative. Will be enjoyed by fans of Nordic noir in particular.

Different readings – Remember to refer IN DETAIL to the text to support your ideas on readings – e.g. what do Saga/ Martin/Hans do/say etc.

An oppositional reading may struggle to find Saga a sympathetic character. Audiences may view her apparent autism with concern, or find it difficult to connect to her emotionally as her responses are so different to our expectation and she lacks humour.

A more conservative audience may respond negatively to the Swedish liberal attitudes to sex, gender and political correctness.

Mark Lawson Review – negotiated reading

“The Bridge’ certainly continues the strengths of the genre: a clever plot that combines public concerns and private crises, a moody and ominous atmosphere and yet another central female role of the sort that British TV actresses are offered as rarely as salted herring in a British breakfast. To Sofie Gråbøl’s sweated detective in ‘The Killing’ and Sidse Babbette Knudsen’s sweating premier in ‘Borgen’, we can now add Sofia Helin as Saga, a Malmo cop whose non-sympathetic attitude to colleagues, witnesses and victims verges on Asperger’s.

Despite this, ‘The Bridge’ provides significant ammunition for those who argue that UK viewers and reviewers are indulgent towards series from the European snow zone in a way that they would never extend to home-grown shows.”

<https://www.theguardian.com/tv-and-radio/tvandradioblog/2012/apr/18/scandinavian-tv-drama-overrated>



Clive James review

Clive James (Weekend, 6 August) tells us that

“In *The Bridge*, the head girl Saga Norén (Sofia Helin) has a case of near-autistic something-or-other which would make any hetero male viewer think twice about angling for a lift in her Porsche, although it's probably true that any hetero male viewer would think of it once. At one point we see her having sex and she is under him, over him and off him in a matter of seconds, like the Scandinavian version of the female black widow spider, the one that carries a textbook on how to form normal relationships”.

<https://www.theguardian.com/tv-and-radio/2016/aug/06/clive-james-adventures-box-sets-west-wing-weeds>

Preferred reading: Summarise Tom Leins' response to “The Bridge”

<http://www.devon-cornwall-film.co.uk/2016/01/06/sex-leins-videotape-205-tom-leins-reviews-the-bridge-season-3-just-jim-transporter-refuelled-and-sinister-2/>

The Bridge is the critically acclaimed Danish-Swedish co-production that has spawned multiple re-makes across the world. The drama was set in motion back in 2011 when Sofia Helin first starred as the socially awkward Swedish detective Saga Noren, who is forced to work with her Danish counterpart, Martin Rohde, (Kim Bodnia) after the discovery of a dead body on the Oresund Bridge, which connects the two countries.

In *The Bridge* - The complete Season Three (Arrow Films) Saga once again partners-up with a Danish officer - this time the equally troubled Henrik Sabroe (Thure Landhardt) - as they unravel a series of disturbing murders, each of which sees the killer arrange the bodies of well-known left-wing figures in increasingly sinister tableaux. The elaborate crime scenes are seemingly designed to reinforce the 'traditional' family values that are perceived to be falling by the wayside in Scandinavia, and send shockwaves through the two countries. Meanwhile, Saga is also wading through the toxic fallout of the previous season, and battling against her own demons.

Scandinavian cop-shows come and go, but *The Bridge* remains as exciting as it ever was. The issues brought to the fore by the killer's actions feel dangerously contemporary, and the interplay between Saga and Henrik carries a real charge. Saga, as brought to life by Sofia Helin, is a tremendous creation, and the character's appealing quirks appear undimmed by repeated viewings of the show. Returning viewers can rest assured that the quality of the series is as high as ever - despite the change of personnel - but if you have yet to experience *The Bridge's* unique charms, then you are in for a treat. This is a seriously classy cop-show.



De-saturated colour palette, high contrast, low-key lighting – stylistically generic and creating enigmas.

The team – with Saga as protagonist foregrounded. Low angled shot emphasises the power of the law.

Spotlit crime scene – bizarre. Bridge dominates. Iconic costuming.



CU of foregrounded female protagonist on front with direct mode of address. Henrik in background looking troubled – stock characters of mismatched partners.

Scandinavian version – multilingual blurbs – international appeal.

Bilingual title reflects production context – co-production.

Three lines represent Series 3 – continue earlier branding.



Students analyse season 1 - DVD

DEN SUKSESSFULLE KIRIMSERIEN SOM HAR TATT SVERIGE OG DANMARK MED STORM. SETT AV 2 MILLIONER SEERE PR AVSNITT.

KØBENHAVN MALMØ

VIST PÅ: NRK

En kvinne blir funnet drept midt på Øresundsbroen, midt på grensen mellom Sverige og Danmark. Svensk og dansk politi er tilkalt men det som i første omgang ser ut til å være et mord, viser seg å være to. Deres kropp er delt på midten og satt sammen til en.

Dette spektakulære dobbeltdrapet er bare begynnelsen på en bølge av vold som ingen har sett tidligere. For det svenske og danske politiet blir idette et kapp løp mot tiden og en overlegen fiende.

BRØEN 4 DISK / EPISODER 1-10

UNDERTEKSTER: Svensk, Norsk, Spansk, Engelsk

AUDIO: DOLBY DIGITAL

www.scandix.com

SOFIA HELIN KIM BODNIA

BRØEN

BRØEN

SESONG 1

Filmance

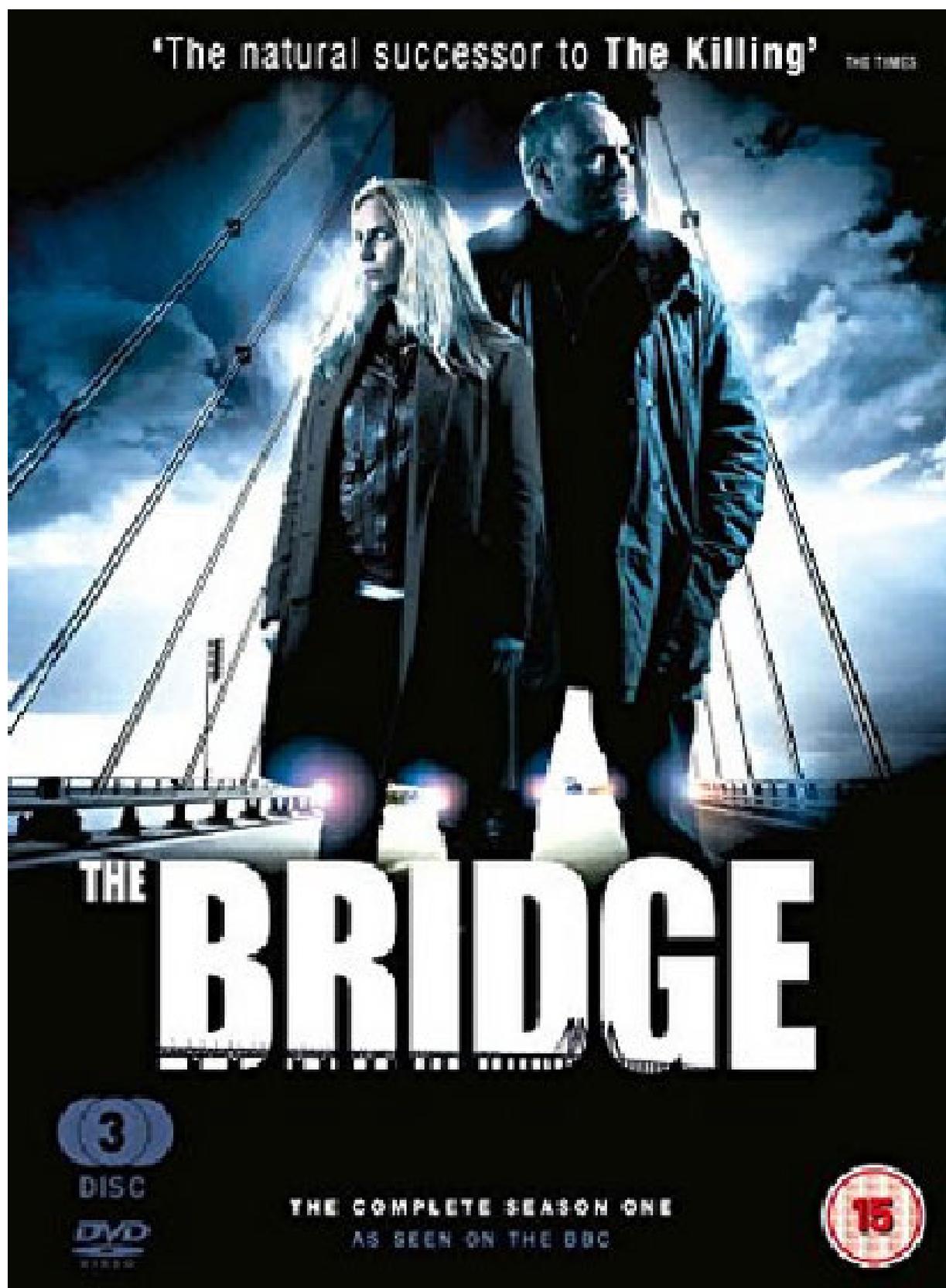
DVD VIDEO

NO 8373

4 DISK

Filmance

15





'Richly Satisfying' DAILY TELEGRAPH

During a blackout, the body of a woman is found in the middle of the **Bresund Bridge**, between Sweden and Denmark. Half of it belongs to a **Swedish politician**, the other half to a **Danish prostitute**.

Trapped in no-man's land between the two countries, a bi-national investigatory team is put together to solve the murders. **Martin**, the laid-back family man from Denmark, and **Saga**, the socially awkward singleton from Sweden, soon realise that they are chasing a dangerous killer with a serious agenda.

★★★★★ TV TIMES

STARRING:
Sofia Helin / Kim Bodnia

www.arrowfilms.co.uk

Running Time: Two Nine Approx. AUDIO: DTS-DOLBY DIGITAL LANGUAGE: DUTCH/DANISH
Aspect Ratio: 16:9 COLOUR: PAL SUBTITLES: ENGLISH © 2012 ARROW FILMS

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NORDIC NOIR

15 Contains strong sex, nudity, language and graphic images

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