

Topic on a Page

for A Level Eduqas Component 2
Section A: Television in the Global Age
Option 1: *Peaky Blinders* and *The Bridge*

Second Edition, October 2023

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1. Media Language	
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Activity posters are provided for each of the above.

All Topic on a Page posters are provided in both A3 and A4 formats.

Teacher's Introduction

This resource is primarily intended to be used during revision by students studying A Level Eduqas (A680QS) Media Studies: Component 2: Section A: Television in the Global Age: Option 1: *Peaky Blinders* and *The Bridge*.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

As a revision tool, this resource does not aim to cover the material in depth, but rather to provide visual 'mind maps' of A Level Eduqas **Component 2: Section A: Option 1**. Students can use this resource as the basis of their revision, as it covers all the key vocabulary and knowledge that students need for their exam. The resource is especially suited to visual learners, and those learners who find it hard to revise from written notes.

The resource consists of:

- 4 completed mind maps, which provide solutions to the activity mind maps, labelled: **1** to **4**
- 4 activity mind maps (partially complete) for students to complete, labelled: **1** to **4**

All mind maps are provided in both A3 and A4 formats.

How to use this resource:

- The sheets can be handed out at the end of the course, or at the end of each topic for revision purposes.
- The mind maps can be printed out poster size and displayed on the classroom walls as the topic is being taught, so that students have a visual reminder of what they have been covering in their lessons.
- The resource also includes partially completed mind maps. Students could be encouraged to complete the exercises as a way of recapping knowledge from the topic at the end of teaching. More-able students could, additionally, be asked to think of further examples to illustrate the points, whereas lower-ability students could provide more illustrations, or colour-code the mind maps, to aid memory of the key topics.

October 2023

Second Edition, October 2023

Changes have been made to the resource to account for the changes made to the set products, for assessment from 2024.



CINEMATOGRAPHY

- Use of **tracking shots** to show characters' movements, e.g. Tommy's horse ride through Birmingham, Campbell's taxi ride through Birmingham and Grace's arrival at The Garrison.
- Use of the **two shot** to show rivalry between characters, e.g. Polly and Tommy in the church; Tommy and Freddie in the pub.
- Mise en scene** often lacks verisimilitude to create a sense of symbolism, e.g. the nightmarish city and the costumes to create a sense of hierarchy.
- Editing:** an **extreme close-up** on Campbell's face when he is contemplating the possible perpetrators of the machine gun theft and a **high-angle shot** of Tommy walking through the streets of Birmingham creates juxtapositions between protagonist and antagonist. Tommy looks vulnerable but also a man very much at home in the nightmarish environment of Birmingham. This sets up an **enigma**: will Tommy crumble against the power of Campbell or will Campbell struggle to defeat Tommy on home ground?



MUSIC AND SOUND

- Music is part of the postmodernism of the series. Whilst set in 1919, the soundtrack is modern. There is no effort at verisimilitude.
- Artists such as The White Stripes, Nick Cave and The Raconteurs are used to give the series a modern feel, creating a sense of hyperreality.
- Distinctive, **non-diegetic music** is used to enhance a scene – e.g. 'music box' sounds as Grace arrives at The Garrison create a sense of myth.
- Apart from the much criticised range of 'Birmingham' songs, we see a number of **binary oppositions** created through the music. Tommy adopts a very 'masculine' way of talking which contrasts with John, and John says very little, so 'it is the silent power' of Polly vs John. Arthur also tries to overpower Tommy through dialogue, and Tommy's silent resistance is usually nothing, showing that it's not clear who has the power.

- Our **protagonist** is an **anti-hero**. We are drawn to him because we understand his demons. When we are introduced to Tommy, we do not see his face, but his **body language** as he rides the horse shows that he is confident and at ease, which is juxtaposed with the **enigma** of who he is.
- Campbell is the **antagonist**, of course, but he is also a **complex** character. He is set up against a scene of Tommy using the same stance and shot, identifying them as **binary opposites**.
- The series is full of **archetypes**: the sadistic lawman; the family matriarch; the femme fatale.

THEORY – POSTMODERNISM – BAUDRILLARD

The series presents a simulacrum of 1919 Birmingham (through sets in a variety of locations, the blending of modern and period, etc.).



THEORY – NARRATOLOGY – TODOROV

Knight starts the narrative without a proper **equilibrium** to develop a sense of mystery. As a long form drama, we do not get to our **re-establishment of the equilibrium** as the characters are constantly facing threats. Instead we get multiple **disruption sequences**.



GENRE THEORY – STEVEN NEALE

Repetition and difference: *Peaky Blinders* is a historical drama, with elements of the western and gangster genres. Its setting in the working-class streets of post-war Birmingham is what makes it stand apart from other historical dramas.

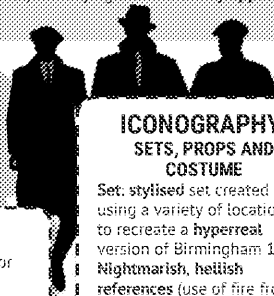


BINARY OPPOSITIONS (LEVI-STRAUSS)

- The criminal vs the lawman:** Unlike many crime dramas, we are positioned with the criminal gang (which has parallels to gangster dramas such as *Goodfellas* and *The Sopranos*). The lawman, Campbell, is seen as sadistic and brutal, which helps us side with the *Peaky Blinders*.
- Men vs women** is another binary opposition and links to the time period the series is set in. Aunt Polly, the **matriarch**, ran the business during the war, but now she is marginalised because the men 'came back'.



PEAKY BLINDERS



NARRATIVE STRUCTURE

- The series starts in **medias res** which raises many questions for the audience (Barthes' **enigma code**).
- As well as the **main plot** (the theft of the guns), there are a number of **subplots** established to create a complex narrative (e.g. Ava and Freddie's relationship and Danny Whizz-Bang).
- Unlike a typical crime drama, we are in a privileged position as we know more than many of the characters (e.g. Grace being a 'mole').
- The core narrative is typical of that of a western film: the power of the criminal family is consistently threatened.

ICONOGRAPHY: SETS, PROPS AND COSTUME

Set: stylised set created using a variety of locations to recreate a **hyperreal** version of Birmingham 1919. **Nightmarish, hellish references** (use of fire from the factories). The journeys Tommy and Campbell make through the streets show **extreme poverty** and **immoral behaviour**.

Props: a variety of props are used to create a sense of the past. The **gun** is a central prop, representing the power of the criminal family. The **gun** is also a symbol of the **way of life** in the series.

Costume: the costumes have become **iconic** – the peaked cap to maim enemies, and the crew cuts that link to the characters' roles in the war. Polly is seen wearing masculine blazers, and Ada has the bobbed hair and dropped waist dresses linked with flappers, all connoting the increasing independence of women in the period.

GENRE HYBRIDITY

Whilst *Peaky Blinders* is primarily a crime drama, we see elements of other genres. The series is a **hybrid** of the western and gangster genres. The series is a **hybrid** of the western and gangster genres. The series is a **hybrid** of the western and gangster genres.

Western: Whilst Steven Knight wanted to create a crime drama, the series is a **hybrid** of the western and gangster genres. The series is a **hybrid** of the western and gangster genres.

Gangster: The drama shares **genre tropes** with gangster dramas such as *The Sopranos*.

Peaky Blinders: The series is a **hybrid** of the western and gangster genres. The series is a **hybrid** of the western and gangster genres. The series is a **hybrid** of the western and gangster genres.

MEDIA LANGUAGE

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- Scene and atmosphere
- Use of music and sound
- Dialogue

- Use of props and costumes
- Interactions between characters
- Preparation for the next episode



- Episode structure
- Multi-part series

- Narrative structure
- The series is a long-running story
- The series is a long-running story

- Nordic culture
- Greater culture

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WOMEN

- Setting the drama in 1919 allows the show to reflect the **growing independence of women** in this time period. During the war, women enjoyed a more **active role** in society, working in factories and running businesses.
- Polly**, the **family matriarch**, comments on this, saying she kept the business going while the men were away and showing her frustration that, now they are back, she is expected to slip back into her former role.
- Polly**, **Grace** and **Ada** all show different aspects of the growing independence of women. Polly continues to show power over some members of the family (e.g. John). Grace is a trusted operative working for Campbell, and Ada defies her family by pursuing her relationship with Freddie Thorne.
- The sense of the women as **strong figures** is shown through **costume**. Polly wears tailored pinstriped skirt suits with a masculine cut, and Ada sports the bobbed hair and dropped waists of a typical 'flapper'.

GENDER

GAUNTLETT & IDENTITY THEORY

- i.e. the 'pick and mix' theory – audiences select ideas from the media in order to construct their identity, such as:
- The *Peaky Blinders* are the epitome of 'cool' in terms of their costumes, haircuts and sheer swagger.
 - There are strong, independent women.
 - There is a depiction of the working class.

Gauntlett talks about the complexity of modern texts, and in them we see a character who is both and ruthless, brave and caring, troubled by demons.

PEAKY BLINDERS

THEORY – BUTLER – GENDER PERFORMATIVITY

- In the set episode of *Peaky Blinders*, we see a lot of rituals and performance. In her argument with John, Grace is holding a gun and holding a gun in the foreground to show her power. In contrast to John's nervousness, inability to make eye contact, Grace, Polly stands still and confident.
- Men generally in *Peaky Blinders* seem to display the rituals of **hypermasculinity**: they are extremely violent and often seem to revel in this (see Campbell's beating up of Arthur). Tommy is seen as a thinker, not a talker (he is often silent and uncommunicative); men seem to regard women as 'virgins' or 'whores' (Tommy assumes Grace is a 'whore' because she has taken a job in The Garrison).

THEORY – VAN ZOONEN – GENDER REPRESENTATION

- Van Zoonen: 'femininity is about care, nurturance and compassion, and about efficiency, rationality and individuality.'
- To some extent, this can be seen in Polly and Tommy. Polly cares about family, and many of her actions focus on this desire (including her mission to get rid of the stolen machine guns), and Tommy is desperate to improve status and power (so he defies Polly and keeps the guns). However, Polly is uncompromising, frustrated at her relative lack of power in a man's world.

Sreberny, A and van Zoonen, L (eds.) (2000). *Gender, Politics and Communication*.

THEORY – BUTLER – GENDER PERFORMATIVITY

In *The Bridge*, Series 3, the idea of what gender means is part of the story and is actively explored by characters.

GENDER NEUTRALITY

- Helle Anker (the victim) was instrumental in opening a gender-neutral primary school.
- Dialogue between Saga and Hanne establishes that this **ideology** is more accepted in Sweden than in Denmark.
 - This theme is established as a source of debate and conflict throughout the episode (and series).

REJECTION OF GENDER STEREOTYPES

- Lead writer Hans Rosenfeldt intentionally **reverses** the **gender stereotypes** of the genre.
- Saga is shown to be the more **emotional** and **family-oriented** lead detective, whereas Harriet is more **logical** and **family-oriented** and emotionally open.
- Representation of gender diversity and more closely replicates the **diversity** of the real world.

THEORY – GAUNTLETT – IDENTITY

- To Gauntlett, media depictions of masculinity and femininity are more **flexible** than before.
- The Bridge* exemplifies this in how characters exhibit a range of both typically masculine and typically feminine traits, such as Hans being a sensitive husband, or Saga's toughness.

REPRESENTATION

GENDER

SOCIAL ISSUES

THE BRIDGE

SEXUALITY

FICTION AS A MIRROR

The representation of gender, ethnicity, sexuality and social issues is intended to be reflective of Danish and Swedish society. *The Bridge* takes a direct aim at the rise of online misogyny, the re-emergence of fascist/nationalist beliefs, sexual violence towards women and the effects of PTSD on soldiers returning from war.

ACCEPTANCE

- The murder of a **homophobic** and **LGBTQ+** person.
- The murder of a **symbol** of acceptance.

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Education

THE TALENT BEHIND THE SHOW

- **Hans Rosenfeldt** – lead writer and series creator, set out to write a noir television series that defied the stereotypes of classic film noir.
- **Sofia Helin** – Swedish actress who plays Saga Norén, received critical acclaim for her performance throughout all four series of the show.
- **Thure Lindhardt** – Danish actor who played Saga's partner Henrik in Series 3 and 4 and who has also played a number of minor roles in major TV series and films.

OWNERSHIP MODELS

- Like the BBC, the Danish and Swedish **public service broadcasters** operate on a **vertically integrated** model (owning companies up the chain of production).
- The show was broadcast on **public service** channels SVT1 (the Danish and Swedish equivalent of the BBC One), as well as in the Netherlands and Iceland.
- Unlike the BBC, these **PSBs** have **limited global distribution** outside of Scandinavia – whereas the BBC has BBC America, Asia, Australia, World Service, etc.

COLLABORATIVE COMMISSIONING

- *The Bridge* was unconventional as it was a **joint-commission** for two different TV networks in Denmark and Sweden (DR1 and SVT1).
- Produced by **Nimbus Films** (Denmark) and **Filmlance International** (Sweden) with funding from the Copenhagen Film Fund.

INDEPENDENT PRODUCTION

- The major role in production was played by Danish company **Nimbus Films**.
- Nimbus is not a dedicated television production company and it has been a major figure in the Danish **independent** cinema scene, producing over 30 features by Danish directors.
- The decision to hire a firm used to producing independent cinema movies have been to give the series a **cinematic aesthetic quality**, better known as 'prestige television' label.

UK DISTRIBUTION

- The show was picked up by **BBC Four**, and Series 1 was broadcast in early **2012**.
- Series 3 was broadcast in late **2015**, screened weekly at **9pm on BBC Four**.
- The **increased popularity** of the show saw Series 4 being broadcast on BBC Two to larger viewing figures.
- The show has since been broadcast by **Sky** on the **Sky Atlantic UK** prestige television channel.

THE BRIDGE

PUBLIC SERVICE BROADCASTING

- **Public service broadcasting** (PSB) is a non-commercial broadcasting model for public service. For example, the BBC is required to meet certain standards of impartiality, accuracy and quality in their media output.
- Scandinavian countries have **higher** television licence fees / taxes (around three times the UK rates).
- The higher licence fee allows public service broadcasters like DR and SVT to **invest** higher production budgets in their media output.

FUNDING

- Funding for the show was provided by the Danish and Swedish **public service broadcasters** – DR and SVT.
- *The Bridge* was also funded by the **Copenhagen Film Fund** as recognition of the show's cultural importance.

GLOBAL NATURE OF THE TV INDUSTRY

- The global nature of the TV industry can be seen in:
 - ⇒ the rise of non-English language producing companies
 - ⇒ the rise of international remakes (*The Bridge*)

INTERNATIONAL FRANCHISING

- ⇒ Highly successful premise overseas
- ⇒ Filmlance and Nimbus Films sold the premise to broadcasters in the UK, France, USA, Mexico, Germany and Austria.
- ⇒ The original series was also distributed in **188 countries** alongside the remakes and adaptations.

INDUSTRY PEAKY BLINDERS

THEORY – CULTURAL POWER AND

- As a **public service broadcaster**, deal of power in the British media.
- This means that the media has a degree of **social influence** over the views of viewers.
- This is why the BBC is often considered **impartial**, and can be fine-tuned to specific audiences.

PRODUCTION COMPANY MANDABACH AND

- **Caryn Mandabach Productions** is an independent production company that has produced shows like *Nurse Jackie* and *The Mindy Project*.
- As with most TV production, the production was a joint venture between Caryn Productions, Screen Yorkshire and the BBC.
- Funding by Screen Yorkshire meant that much of the series was shot in the UK.
- Distributed by Endemol UK.

REGULATION

- UK television is regulated by the **Ofcom** regulator.
- Modern technology (streaming services) can be used to bypass watershed restrictions can be used to bypass watershed restrictions.
- As a **PSB**, the BBC carries a **public service obligation** to take into account the cultural and educational needs of the nation.

MARKETING

- The BBC's vast resources were used to advertise across **platforms**.
- TV trailers, magazine and newspaper ads were used to target the **popularity** of the show grew.

THEORY – CULTURAL

- *Peaky Blinders* could be described as a **class** film.
- 1) **GENRE** – the show is a blend of **crime** and **historical** fiction.
- 2) **STARPOWER** – Cillian Murphy is a **celebrity** with a **niche** audience.
- 3) **SERIALISATION** – the show is a **serial** that the show would have a **long** run.

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AUDIENCE PSYCHOGRAPHICS AND DEMOGRAPHICS

- ★ Crime fiction is targeted at a mature audience, through the depiction of violence, abuse, mental illness and other themes.
- ★ Both men and women consume crime drama and related subgenres, with the split being roughly 50/50.

NICHE APPEAL

- ★ Crime dramas have mainstream appeal.
- ★ However, foreign-language texts often gain only limited niche appeal outside their countries of origin.
- ★ The success of the show internationally was surprising.

BLUMLER AND KATZ - USES AND GRATIFICATIONS

- ★ A **domestic** audience (Danish/Swedish) might consume the show for different uses and reasons compared to **international** audiences – e.g. they will be watching for entertainment
- ★ **Global audiences** outside Scandinavia might be watching in order to learn and get a perspective on unfamiliar cultures – using media for **education** as well as **entertainment**.

THE BRIDGE

1.2 MILLION AVERAGE VIEWERS PER EPISODE

TARGETING AUDIENCE AND SCHEDULING

- ★ **DOMESTIC:** Available on the same channel (DR1 and SVT1) which are equivalent to BBC One, with the same target audience and **broadest audience demographics**.
- ★ **UK:** Broadcast on BBC Four, a channel known for being the 'cultural' outlet of the BBC with a focus on **obscure** and **high-art** appeal artforms and international TV and cinema.



AUDIENCE

PEAKY BLINDERS

6.2 MILLION AVERAGE VIEWERS PER EPISODE

THE IMPACT OF DIGITAL TECHNOLOGY ON AUDIENCES

- ★ **4K Ultra HD TVs** – Move towards a cinematic home experience, something that can negatively impact earlier TV shot in lower quality and square aspect ratio (4:3).
- ★ **Smartphones and tablets** – Audiences can now consume media through streaming, meaning dedicating slots are of much less importance nowadays.
- ★ **Social media** – Used to attract audience and also a platform for audience to interact. Media texts these days often have a social media publicity campaign before launch to help build viewing figures and build fan bases.

TARGETING AND SCHEDULING

- ★ Initially considered a show with a relatively niche audience (due to its setting of working-class Birmingham in 1919), the show was originally scheduled on **BBC Two**.
- ★ However, after the success of the show, it was moved to the **late prime slot of 9pm on BBC One** for series 5 and 6.

DOMESTIC AND INTERNATIONAL

- ★ As a BBC commission, the show was **early** to be successful domestic, as it was **outside the BBC's remit** to produce shows that reflected the **importance of regions**.
- ★ The show became a **Netflix show** after the company bought the US rights on the collapse of the Weinstein Company and the rise of the #MeToo movement.
- ★ *Peaky Blinders* has become one of the biggest shows on Netflix: the final season release increased its viewership with 904 million minutes viewed in 2019.

THEORY - JENKINS - FANDOM

- ★ The show cultivated a fandom due to its **distinctive costumes and haircuts** and its general sense of 'cool'.
- ★ The style of the show spawned a '**Peaky Blinders look**' and generated fans across the world.
- ★ The strong characters and compelling storylines inspired a great deal of **fan fiction** across **social media**, and **immersive events**, **themed pubs** and a **spin-off dance show** have increased the profile of the show beyond the TV screen.

ATTRACTING AUDIENCE

- ★ While there is much that is authentic (costumes, the props, etc.), much of the series **exciting and relevant** for modern audiences.
- ★ The sets are very stylised, creating a **contemporary music** from artists with a **modern and cool** feel.

THE PROTAGONIST

- ★ With its **extreme violence** and **depiction of contemporary audience** who might not be happy to be **Tommy Shelby** is ruthless and driven, representation as a decorated war hero, **perfect protagonist for audiences** to relate to.

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Complete the three boxes below with analysis of these elements of media language in *Peaky Blinders*. One point for each aspect has been completed for you.

CINEMATOGRAPHY

- Use of **tracking shots** to show characters' movements, e.g. Tommy's horse ride through Birmingham, Campbell's taxi ride through Birmingham and Grace's arrival at The Garrison.

MUSIC AND SOUND

- Music is part of the postmodernism of the series. Whilst set in 1919, the soundtrack is modern. There is no effort at verisimilitude.

MUSIC AND SOUND

- Score is driving maintaining emotional response of series.

CHARACTERS

- Utilises the dynamic of detectives working together as a group.

Fill in the gaps below.

THEORY – POSTMODERNISM – BAUDRILLARD

The series presents a _____ of 1919 Birmingham (through sets in a variety of locations, the blending of modern and period, etc.).

What effect does the use of iconography have in *Peaky Blinders*?

PEAKY BLINDERS

ICONOGRAPHY: SETS, PROPS AND COSTUME

Set:

Fill in the gaps below.

NARRATIVE STRUCTURE

- The series starts _____ which raises many questions for the audience (Barthes' **enigma code**).
- As well as the _____ plot (the theft of the guns), there are a number of _____ plots established to create a complex narrative (e.g. Ava and Freddie's relationship and Danny Whizz-Bang).
- Unlike a typical _____ drama, we are in a privileged position as we know more than many of the characters (e.g. Grace being a 'mole').
- The core narrative is typical of that of a _____ film: the power of the criminal family is consistently threatened.

THEORY – NARRATOLOGY – TODOROV

Knight starts the narrative without a proper _____ to develop a sense of mystery. As a long form drama, we do not get to our _____ of the **equilibrium** as the characters are constantly facing threats. Instead we get multiple _____ sequences.

GENRE THEORY – STEVEN NEALE

_____ and _____: *Peaky Blinders* is a historical drama, with elements of the western and gangster genres. Its setting in the working-class streets of post-war Birmingham is what makes it stand apart from other historical dramas.

GENRE HYBRIDITY

Whilst *Peaky Blinders* is primarily a _____ drama, we see elements of _____ and the gangster.

Western

PRIMARY OPPOSITIONS (LEVI-STRAUSS)

Gangster

Costume:

In the space above, describe how *Peaky Blinders* can be said to be a western and a gangster text.

NARRATIVE STRUCTURE

Describe

NARRATIVE THEORY

The murder of Hellfire is a disruption of equilibrium. However, the series maintains a state of equilibrium. Why?

THEORY – STUART HALL

'Nordic noir' requires a different set of structures and what does this mean for the culture and what it represents?

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Complete the box below with analysis of the women in *Peaky Blinders*. One point has been completed for you.

- Setting the drama in 1919 allows the show to reflect the **growing independence of women** in this time period. During the war, women enjoyed a more **active role** in society, working in factories and running businesses.

GENDER

GAUNTLETT & IDENTITY THEORY

i.e. the 'pick and mix' theory – audiences select ideas from the _____ in order to construct their _____, such as:

- The *Peaky Blinders* are the epitome of _____ in terms of their costumes, haircuts and sheer swagger.
- There are strong, independent _____.
- There is a _____ of the _____ class.
- _____ and talk about the complexity of _____ in modern texts, and in _____ we see a character who is both violent and ruthless, brave and caring, troubled by demons.

Fill in the gaps above.

PEAKY BLINDERS

Fill in the gaps below.

THEORY – BUTLER – GENDER PERFORMANCE

- In the set episode of *Peaky Blinders*, we see a _____ ritual and performance. In her argument, _____ shot using a _____ angle and holding a gun in the foreground. _____ in the family. In contrast to John's nervousness, inability to _____ contact and fidgety stance, Polly stands still and confident.
- Men generally in *Peaky Blinders* are seen to display the rituals of _____; they are extremely violent and often seem to revel in this (see Campbell's beating up of _____); Tommy is seen as a thinker, not a talker (he is often silent and uncommunicative); men seem to regard women as 'virgins' or 'whores' (Tommy assumes _____ is a 'whore' because she has taken a job in The Garrison).

THEORY – VAN ZOONEN – GENDER REPRESENTATION

- Van Zoonen: **femininity is about care, nurturance and compassion, and efficiency, rationality and individuality.**
- To some extent, this can be seen in Polly and Tommy: Polly cares about _____ and many of her actions focus on this desire (including her move to get rid of the stolen machine guns), and Tommy is desperate to impress _____ and _____ (so he defies Polly and keeps the guns). However, _____ uncompromising, frustrated at her relative lack of power in a man's world.

Sreberny, A and van Zoonen, L (eds.) (2009). *Gender, Politics and Communication*.

REPRESENTATION

GENDER NEUTRALITY

How is the concept of 'gender neutrality' discussed throughout Series 3 of *The Bridge*?

GENDER

SOCIAL ISSUES

THE BRIDGE

REJECTION OF GENDER STEREOTYPES

Saga

Hans

How do the characters of Saga and Hans reject gender stereotypes?

on _____ what does _____ aim to say about the _____ world?

SEXUALITY

Fill in the missing terms.

Complete the following theory language representation of gender.

_____ to be _____ traits and _____ The Bridge _____ of gender _____.

Fill in the missing words about these key themes.

ACCEPTANCE

- The murder _____ a _____.
- The _____ symbol of _____ everyone _____.

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- Hans Rosenfeldt
- Sofia Helin
- Thure Lindhardt

Fill in the gaps in the production chain below.

Like the BBC, the Danish and Swedish public service broadcasters operate on a _____ companies up the chain of ownership.

The show was broadcast _____ only on _____ and _____ (the Danish and _____), _____ of _____ (BBC One), as well as in _____ and Iceland.

Unlike the BBC, these PSB organisations have _____ outside of Scandinavia – whereas the BBC has BBC America, Asia, Australia, World Service, etc.

- ✱ The Bridge was unconventional as it was a _____ for two different TV networks in Denmark and Sweden (DR1 and SVT1).
- ✱ Produced by _____ (Denmark) and _____ International (Sweden) with funding from the Copenhagen Film Fund.

- Ⓐ The major role in production was played by Danish company Nimbus Films.
- Ⓑ Nimbus is not a dedicated television production company and it has been a major figure in the Danish _____, producing over 30 features by Danish directors.
- Ⓒ The decision to hire a firm used to producing independent cinema _____ has never been to give the series a _____ label.

- The show was picked up for **reproduction** by _____, and Series 1 was broadcast in early _____
- Series 3 was broadcast in late _____, screened weekly at _____ on BBC Four.
- The _____ of the show saw Series 4 being broadcast on BBC Two to larger viewing figures.
- The show has since been broadcast by _____ on the prestige television channel.

**PUBLIC SERVICE
BROADCASTING**

- 4) Public service broadcasting means non-commercial broadcasting controlled by the state. For example, the BBC is required to meet certain criteria of impartiality, accuracy and quality in their media output.
- 2) Scandinavian countries have higher television licence fees / taxes (around three times the UK rates).
- 3) The higher licence fee allows public service broadcasters like DR and SVT to invest higher production budgets in their media output.

Who funded *The Bridge*?

How has the global of
had an effect on the tele in
include

- Highly successful premise overseas
- FilmLance and Nimbus Films sold the premise to broadcasters in the UK, France, USA, Mexico, Germany and Austria.
- The original series was also distributed in 188 countries alongside the remakes and adaptations.

STRY PEAKY BLI

Fill in the gaps below.

THEORY - CURRA
POWER AND

- As a _____ great deal of power in the
- This means that the med. degree of _____ influences the **views** of viewers.
- This is why the BBC is ob., and can be

Fill in the gaps b

CARYN MANDABACH

- production company
shows like *Nurse Jackie* and
As with most TV productions
between
Funding by Screen Yorkshire
much of the series was filmed
Distributed by

How is *Peaky Blinders* regulated?

MARKETING

How was

THEORY - CULTURAL IN

- 1) **GENRE** -

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AUDIENCE PSYCHOGRAPHICS AND DEMOGRAPHICS

At which demographic is crime media targeted and why?

BLUMLER AND KATZ – USES AND GRATIFICATIONS

Which uses and gratifications might a domestic audience be watching crime dramas for, compared to a global audience?

NICHE APPEAL

Fill in the gaps below with the following terms: niche, mainstream, foreign-language, internationally.

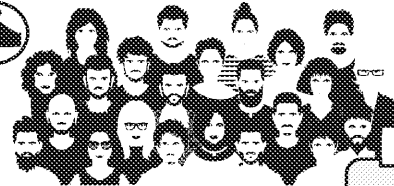
- Crime dramas have _____ appeal.
- However, _____ texts often gain only limited _____ appeal outside their countries of origin.

THE BRIDGE

1.5 MILLION AVERAGE VIEWERS PER EPISODE

TARGETING AUDIENCES – SCHEDULING

How was The Bridge broadcast domestically in the UK, and how was it shown in the UK?



THE IMPACT OF DIGITAL TECHNOLOGY ON AUDIENCES

List three major developments in technology and how these have changed how audiences consume and interact with media.

- 1.
- 2.
- 3.

AUDIENCE PEAKY BLINDERS

6.2 MILLION AVERAGE
VIEWERS PER EPISODE

Fill in the gaps below.

TARGETING AND SCHEDULING

- ★ Initially considered a show with a relatively _____ audience (due to its setting of working-class Birmingham in 1919), the show was originally scheduled on _____.
- ★ However, after the _____ of the show, it was moved to the late prime slot of _____ on _____ for series 5 and 6.

ATTRACTING AUDIENCES

How does the historical accuracy of Peaky Blinders attract audiences?

DOMESTIC AND INTERNATIONAL AUDIENCES

How does Peaky Blinders attract domestic and international audience appeal?

PEAKY BLINDERS – THEORY – JENKINS – FANDOM

THE RISK OF ALIENATION

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