

AUDIENCE BOOK

# THE BADGERS

August 2023

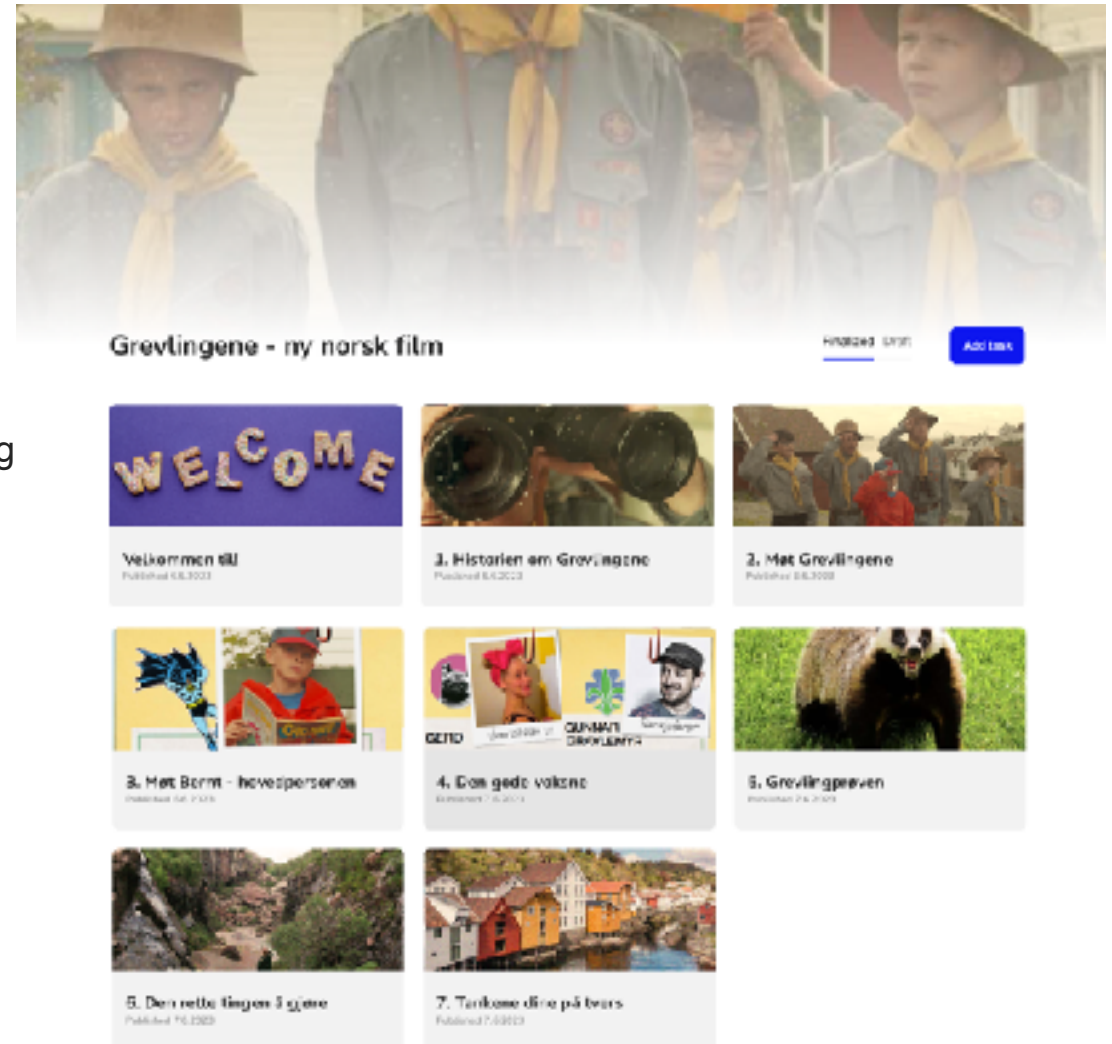
# Today's agenda

1. Audience profile and research design
2. Audience Insights
  1. First reactions - the storyline
  2. Meeting 'The Badgers'
  3. This is Bernt
  4. The good adult
  5. The Badger's Den
  6. The right thing to do
  7. Overall impressions
3. Key reflections

# Test material for audience research.

In the project, the audience has been presented with the following material from The Badgers.

1. The first reaction to the film's storyline.
2. The aesthetic and the teaser's potential.
3. Introduction to Bernt
4. The relationship between kids and grown-ups.
5. The badger's den
6. Ville Willas and the right thing to do.
7. The overall impression of the film.





Participants: 10 boys, 10 girls, 8 adults (2 men, 6 women)

# PUBLIKUM / Audience insights

First reactions

# The story

# There is not just one audience hook into the story.

After having heard the synopsis of 'The Badgers', the audience's responses clearly indicate that - to them - this is not a story with one centre of attention. Rather, the audience highlights **a lot of different events and topics as the thing that catches their attention and curiosity**. Here, **age matters**, as the kids and the adults focus on different things and elements in the story, and it is not simple for them to point out what is the main plot and what are side plots.



**”He will get a new foster family and start a new chapter.”**

Woman, 41



**To the parents, it’s primarily a moral story about an orphan’s personal development.**

When the parents in the audience reflect on the story, they all show an interest in the fact that Bernt is an orphan. They all feel very empathetic towards him because of this and some even wish to know more about what has happened to his parents.

The parents are very quick to look for the moral throughline in the story and they clearly hope to see Bernt develop and achieve success in his life with a very parental outlook onto the story they were presented.

**”It shows courage to save your enemy.”**

Woman, 47





## To the kids, Bernt might be an orphan, but that is not what's most interesting.

The kids do acknowledge that Bernt is an orphan but they do not care too much about this - to them - detail. To them, it is not seen as something dramatic, rather it **is just context to the story**. As such, there seems to be no unnecessary suspense about the father's absence or death, but simply an established fact.

Instead, what they find interesting about his orphan situation **is his dream to become a scout just like his dad**, which the young audience members finds intriguing about him. They especially focus on his willingness to lie in order to achieve his goals.

**”He is 11, an orphan, and he wants to be like his dad.”**

Girl, 13

He is just a boy  
who wants to  
become a scout.

Girl, 8

# The strongest hook is in the suspense that is about to come - in the anticipation.

When the youngest audience members reflect on **what drives their curiosity and interest** in 'The Badgers', they are all quick to **turn their attention to the dramatic aspects** in the synopsis. Interestingly, **the unanswered questions**, the series of **exciting events** and **a clear eagerness to know what will happen next** is what really sparks curiosity for the young audience members.

Especially three things in the story catchers the young audience's attention: the lie, the fire and the badger's den.



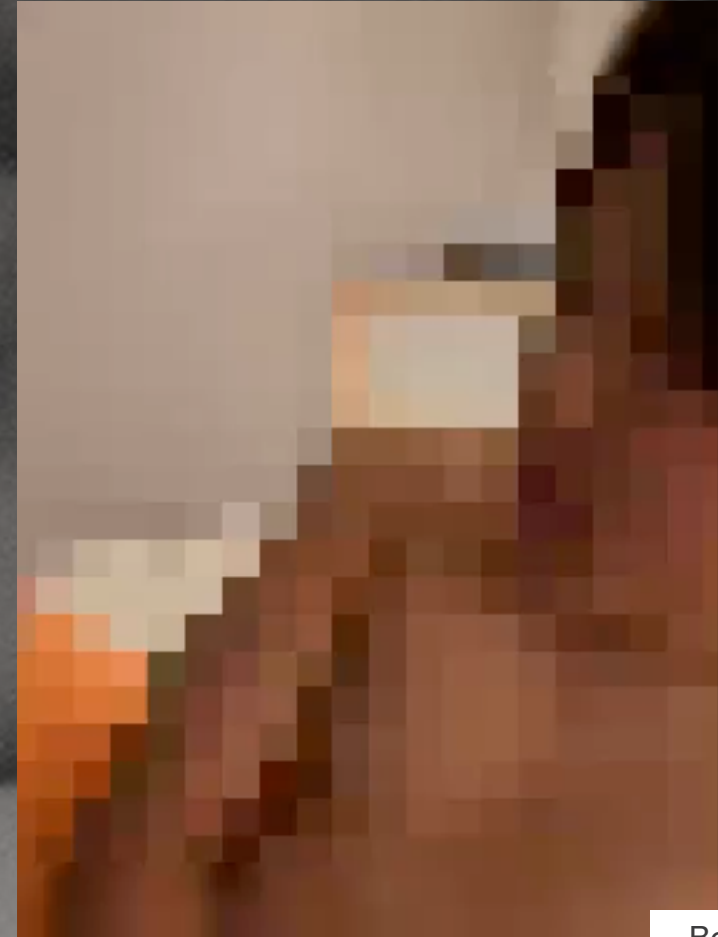
The lie

The fire

The badger's  
den

## THE LIE

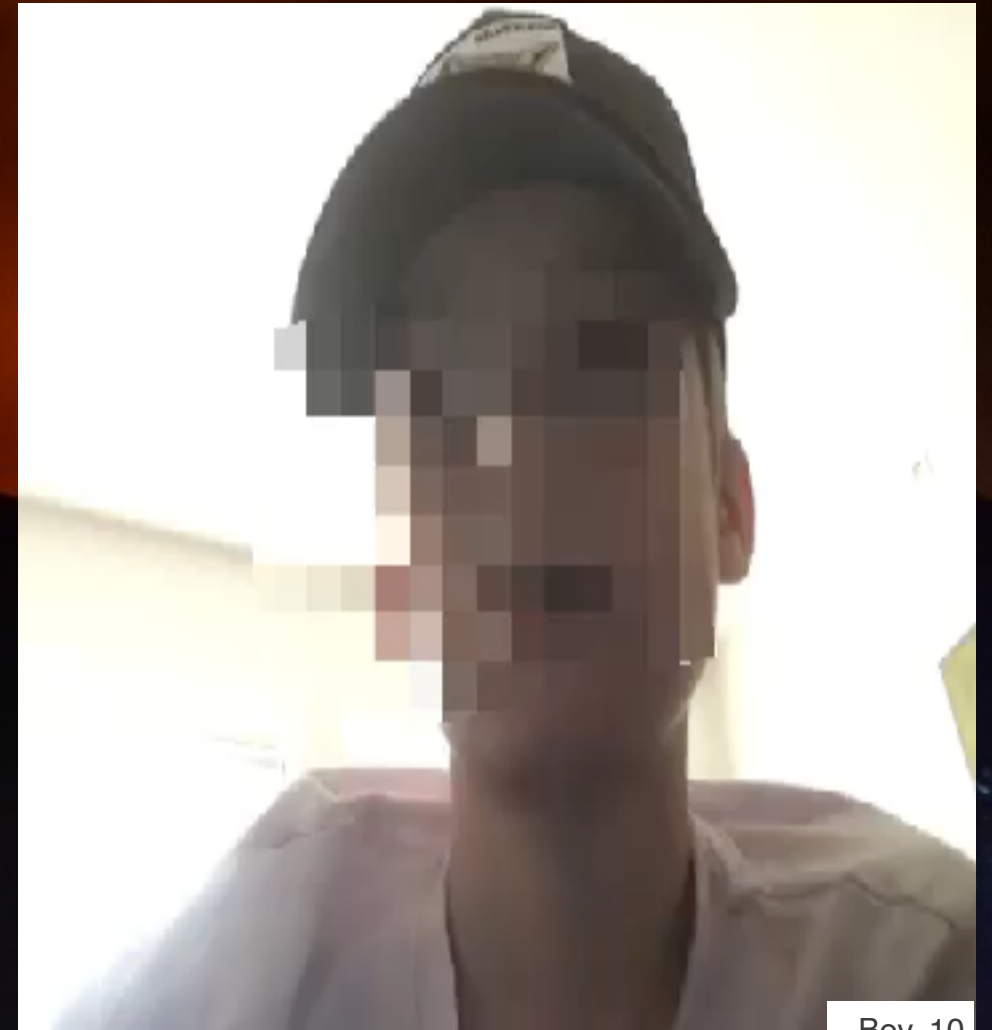
There's something intriguing and 'dangerous' about lying to the youngest kids. They find it interesting that Bernt lies to get what he wants and that he cheats to become a member of The Badgers. The kids know that you are not supposed to lie and that is why it is exciting to see this play out on screen - and also indicates the potential consequences.



Boy, 9

## THE FIRE

Fire = danger; which is interesting to the young audience. When Gerd gets so mad that she wants to burn down the scout's hut, the audience express both surprise and that is is rather scary. They are curious to know how this dangerous situation will turn out for everyone involved.



Boy, 10

## THE BADGER'S DEN

Not many kids have seen a badger in real life, and as a result, a badger's den and being trapped inside of one gets their attention because they are unsure of the amount of danger related to it. However, it's more the heroic act of saving Gerd than the potential danger of a badger that seems to get the children's' attention.



Girl, 14

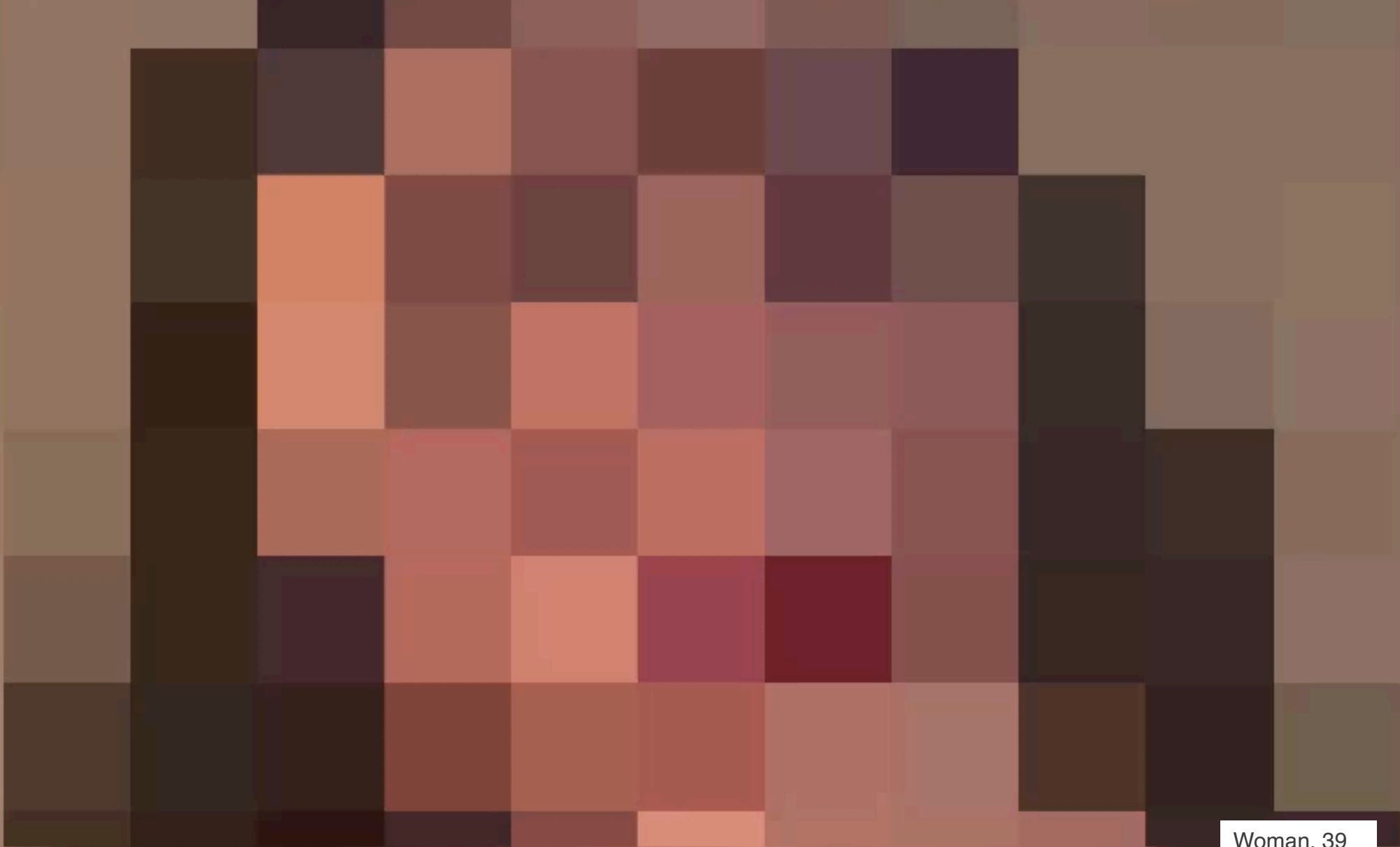


## The expectation is a suspenseful film rather than a comedy.

Across the age groups, both kids and their parents **expect a film filled with tension, suspense, and excitement** after listening to the storyline, though the adults seek a moral throughline too.

This expectation is created because the audience recognizes the drama started by Bernt's lie and the conflict between Gunnar and Gerd and their scout troop and toolball-team. Therefore, the audience's first impression is that **the focus will be on how these issues evolve, escalate and are solved at the end rather than solely entertaining** and the funny aspects do not fill a lot of headspace.

"He steals his dad's uniform and that's where it all starts." Boy, 14



Woman, 39



# The story, summary:

1. There are many possible audience hooks in the story and not just one centre of attention.
2. While the parents see a moral story about an orphan boy, the young audience find that Bernt being an orphan is just context to the story and the challenges that he is faced with.
3. The strongest audience hook is found in the many suspenseful plots in the story and especially in the expectations related to the lie, the fire and the badger's den.
4. Across age and gender, the audience expect a suspenseful film and not a comedy.

The teaser

# Meeting 'The Badgers'

# Where the synopsis builds suspense, the teaser confuses a bit.

Based on what they've just heard in the synopsis, the audience find themselves a little confused when they're introduced to the teaser, as it doesn't give them any of the suspense and drama, that they themselves highlighted as the most interesting aspect of the synopsis. As a result, *they struggle a bit to identify what they find the most interesting in the teaser, as it doesn't immediately match their hopes and expectations for the film.*

"Hmm. I'll give it 3 out of 5. It's not really what I liked which is action and suspense."

Boy, 10

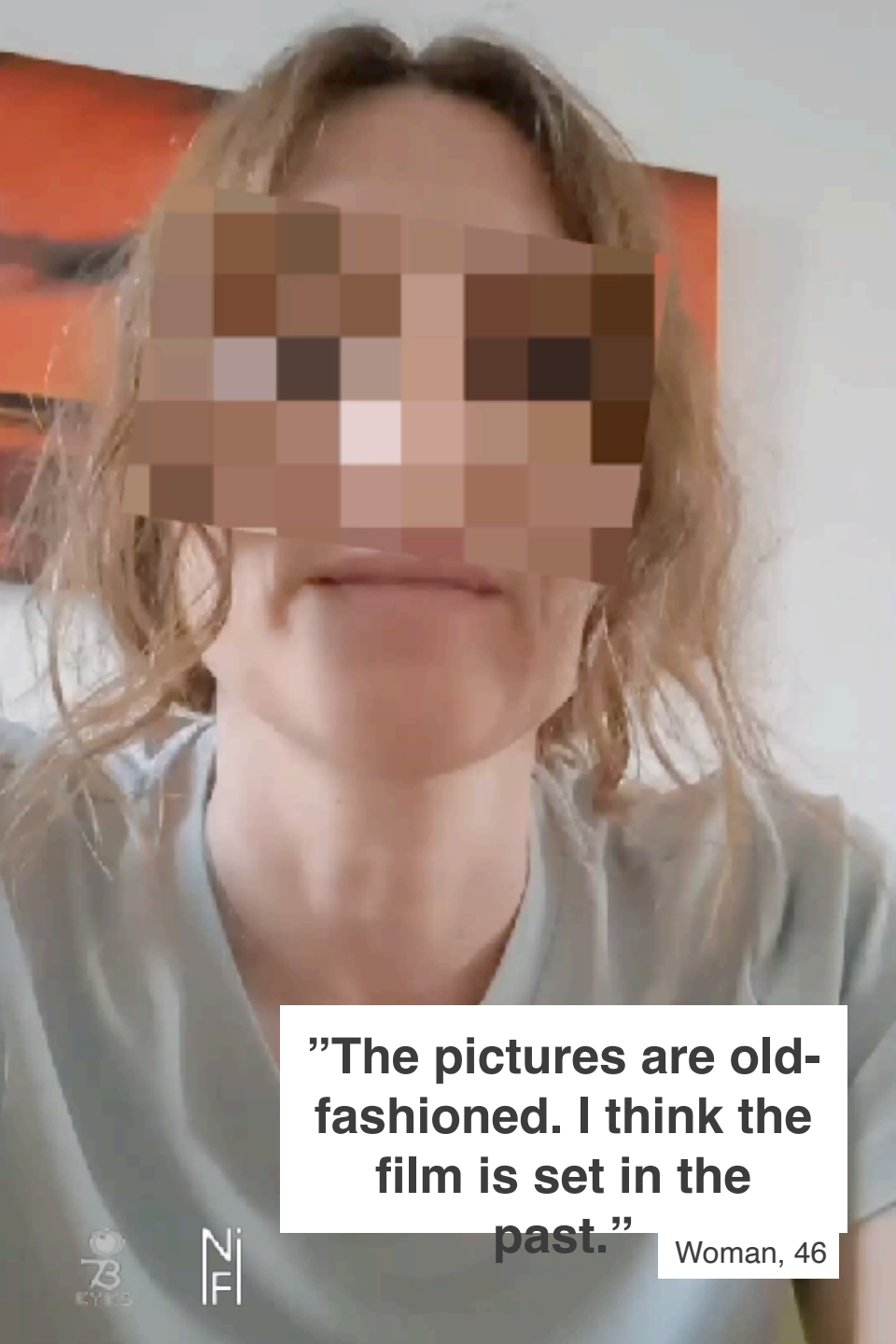
# The aesthetic is experienced in two very different ways.

"I love old movies.  
They're so cool."

Girl,  
8

"The pictures look  
old. Way too old  
actually."

Boy, 14



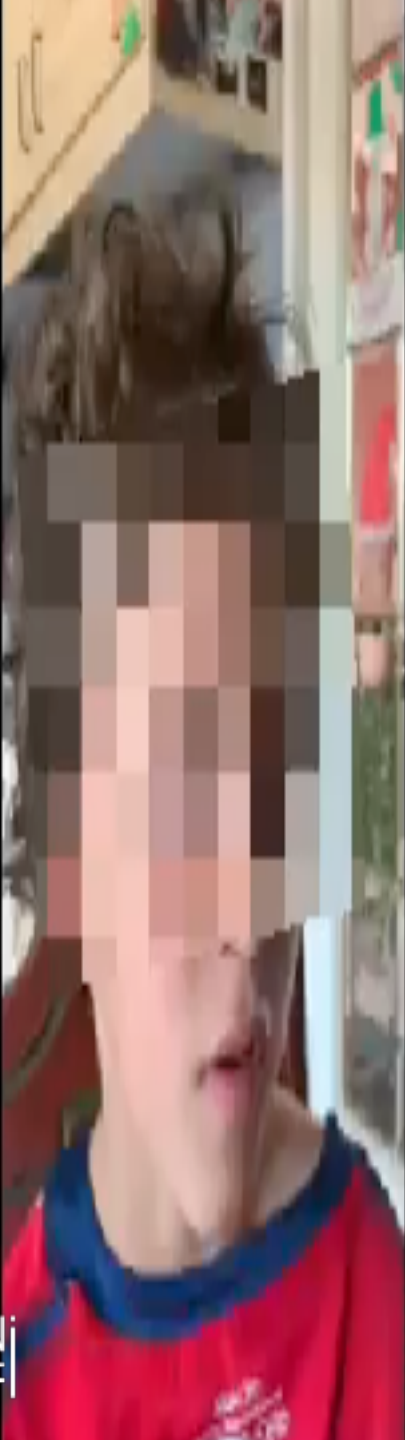
**”The pictures are old-fashioned. I think the film is set in the past.”**

Woman, 46

## Aesthetics without contemporary traces makes ‘Today’ unrecognisable.

While watching the teaser, **audience members** - across age groups - struggle a bit to understand what the aesthetics essentially mean to convey. Several people in the audience use phrases concerned with ‘old-time movies’. Is it a story that takes place in contemporary Norway? Is it a film set in past days? Is it because they put an ‘old-fashioned’ filter on it? Here, the audience struggle to figure out the intention of the aesthetics.

‘Putting on a filter’, however, is not negatively charged to kids who are used to filter-aesthetics in all types of content. But they clearly need more visible and obvious **contemporary traces/markers** in the film for them to connect the setting to present time. Without contemporary traces, it becomes inauthentic to the audience that the film is set in contemporary Norway. The distance between ‘old-fashioned’ and nostalgic seems far to the audience without it.



Boy, 7

## Physical humour entertains the youngest. Dialogue the oldest.

When the youngest highlight things in the teaser they find funny, it's very evident that the youngest children quickly identify **the physical aspects as the most entertaining**. Here, they e.g., highlight the scouts not knowing how to salute properly. To the older kids - and the parents - the focus is more on the dialogue between the characters.

**For the parents, the dialogue is what makes it clear that the film intends to provide a layer of humour** to the adult viewers, as well as the children, which they appreciate.

**There's a chance that the dialect acts as a boundary for full immersion.**

Many in the audience - across age groups - express that they struggle a bit to understand what the characters are actually saying. To some, this is a great source of entertainment, but to the majority, it actually makes it harder for them to understand what's going on and follow the storyline properly.

**"When he used the Bergen dialect, that was funny!"**

Boy, 9

**"They have a difficult dialect, I didn't find it clear what they said."**

Woman, 40

**”The funniest thing was that he has a big **knife.**”**

Boy, 9

**“What I found funny was the the little boy kept saying ‘ but we have **knives** and that’s like weapons.”**

Girl, 14

**”It was funny with the two boys talking about pacifism and the big **knife.**”**

Mother, 45

## **The knife is a great catalysator for both humour and action.**

There’s definitely something about the knife. It seems to be the common denominator across the three age groups. The knife contains some of the most suspense ful aspects that the synopsis instilled in them, but it’s wrapped in humour, which the audience easily understands and appreciates. They do, however, notice the different layers to the humour and identity different elements: the wow-factor of a big knife, the discussion on weapons and the discussion of being a pacifist.

As the audience is looking for a taste of clear action or humour, and the knife is the easiest way to identify all these things in the teaser.



# The look of the scouts divides the audience between “military cool” and “ordinary”.

The adults understand and easily decodes the caricature that the scout uniform provides through their ‘old-fashioned vibe’, but this is not seen in the same way in the young audience. To the kids, the perceived old-fashioned style is not related to a caricature, but rather leaves them with a weird impression of them being out of style.

Among those in the audience who enjoy to watch ‘old-time’ movies, the scout uniforms are praised as amazing, but to those who are looking for contemporary action and markers, the uniforms represent something either boring/ordinary (something really normal) or something quite new/different, which do seem to drive some curiosity and fascination.

”They just looked like ordinary scouts...”

Girl, 14

# The teaser, summary:

1. While the synopsis builds suspense, the teaser confuses a bit.
2. The aesthetic can be experienced as 'old-fashioned' - not nostalgic.
3. Aesthetics without contemporary traces makes 'Today' unrecognisable.
4. Physical humour entertains the youngest. Dialogue the oldest.
5. There's a chance that the dialect acts as a boundary for full immersion.
6. The knife is by far the common catalysator for humour and action in the teaser.
7. The look of the scouts divides the audience between "military cool" and "ordinary".

The main character

# This is Bernt



”The most interesting thing about Bernt is that he says he can take care of himself, since it is abnormal for such a small kid.”

Girl, 14

## Bernt is a positively odd character.

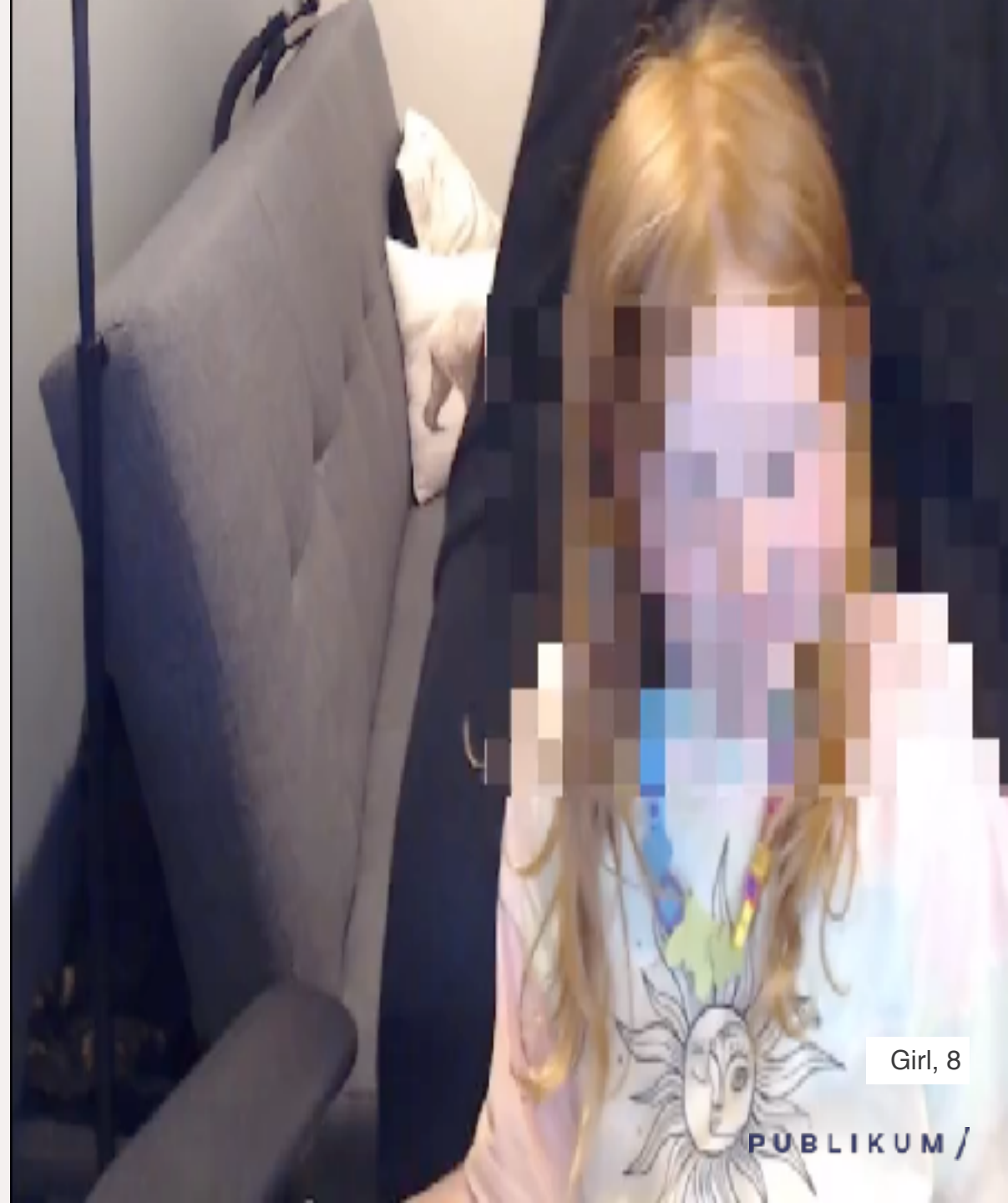
The first reaction to Bernt is that he is an interesting character. He is *relatable, yet fascinating*. He is *recognizable, yet different*. In many ways, Bernt is an abnormal, normal kid. Many of the children in the audience notice how he is used to taking care of himself, which clearly adds an element of fascination to him as a character. While he seems normal, crucially, there are aspects to him that seems surprising and out of tune with the lives that the youngest audience members know themselves.

**“He's a bit like in-between. He is kind of smart and not smart.”**

Boy, 9

# The suspense and action that follows Bernt drives the kids' engagement.

The young audience are first and foremost interested in the drama and action. They are curious about the way Bernt manages to overcome the hurdles of the film and the suspense in the scenes where they are left wondering if he will make it, keeps them engaged. **Especially in situations where they don't fully understand his choices and reasoning** e.g. lying about being able to read the map and the escalation it brings in the story. **This provides a layer of fascinating uncertainty that creates excitement for the character Bernt.**



Fantasy-human  
Clever  
Imaginative  
Creative  
Independent  
Cunning  
Active  
Odd  
Unwise  
Silly  
Cool  
Random  
Naughty  
Kind  
Brave  
Aware of himself  
Big-hearted  
Laid back  
A good person

## Bernt's many qualities make for a **recognisable, yet fascinating** character.

While being a rather odd character, the audience see a boy with many qualities, which adds to an understanding of Bernt as a **nuanced and balanced main character**. When the audience begin to describe Bernt, they always use more adjectives. As such, he is clearly not only one thing to them.

He is clever, yet unwise, he's naughty but with a good heart and he is independent while silly. **The combinations makes him feel like a rounded character that keep you on your toes.**

# To the youngest, Bernt is **creative**, to the parents he's **a fighter**.

When the young audience describe Bernt, it's clear to them that they see Bernt as bored - but he is never boring. **His creativity shines through and brings familiarity** for the youngest in the audience. They recognise themselves in the way he is creative and silly, and testing boundaries.

On the other hand, **parents admire Bernt for his creativity, but with a definite foundation for the admiration**, which is that they know that his life circumstance has forced him to be independent and creative from an early age.

**"He's kind of like an imagination-person (fantasimenneske) like me."**

Boy, 9

**"I think he's creative, which might have to do with the fact that he was forced to be independent quite early in life."**

Woman, 40



# Bernt's biggest challenge depends on POV.

The kids

## Being alone

”

I think his challenge is big. That he has to live without a family.”

Boy, 10

The tweens

## Moving

”

That he doesn't have parents, he has to move from home to home all the time.”

Girl, 14

The parents

## Building self-worth

”

Kids like Bernt need all the love in the world and they need all the guidance in the world.”

Woman, 39

**”The most interesting thing is that he doesn't take no for an answer. He should always do what he wants.”**

Boy, 14

## **Odd and independent is brave, when you are not yet independent yourself.**

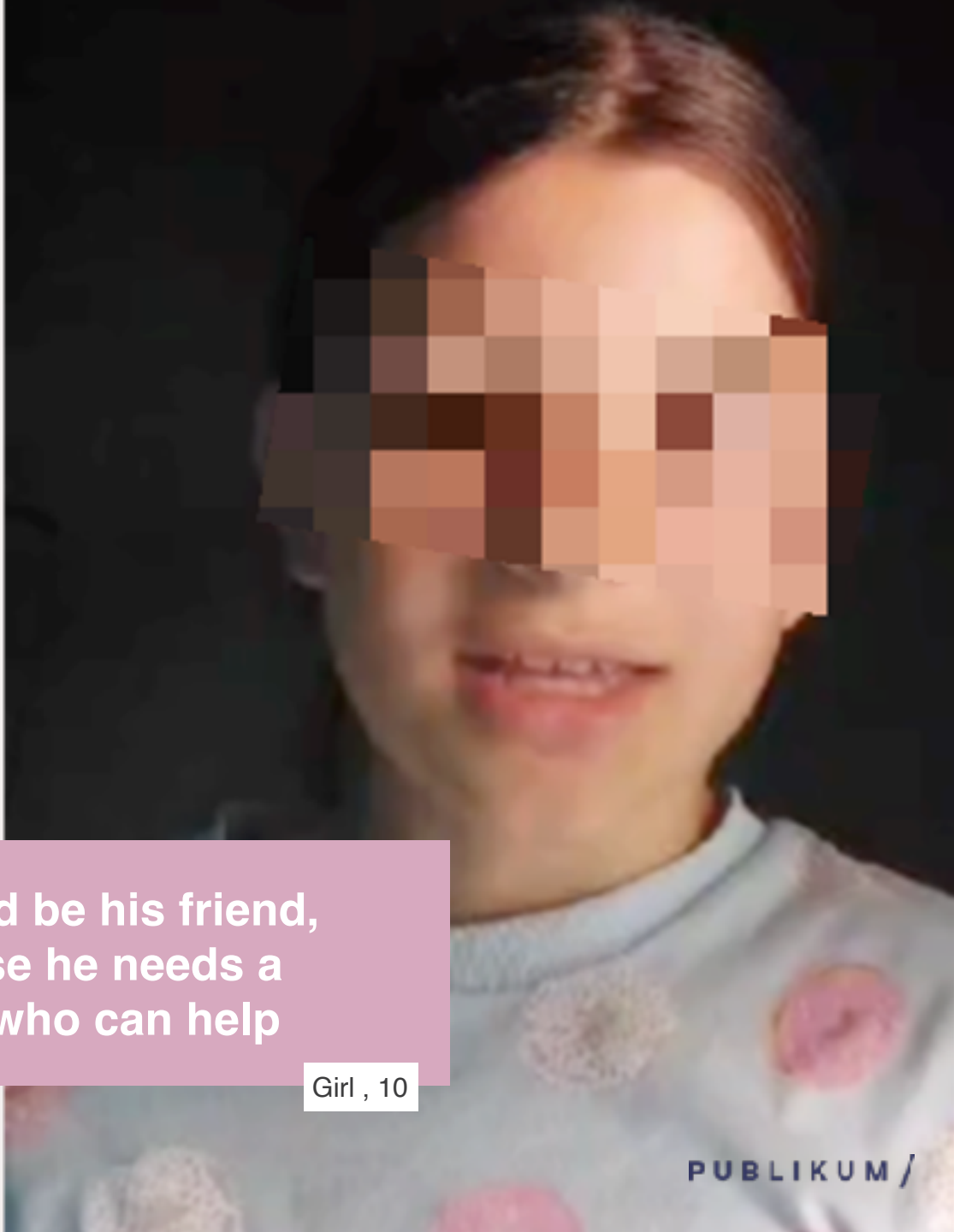
The audience is especially captivated by Bernt in the instances where he shows off his independence and his creativeness. The youngest and the tweens are fascinated by Bernt's independence and the way he uses it in different situations.

They long for the freedom Bernt showcases, and because he is alone, the taste of independence and freedom resonates with them because it's something they long for themselves in becoming older and more grown-up.

## But everyone - **even** *Brave Bernt* - needs help from friends.

Even though the audience perceive Bernt as brave and independent - they also know the important value in having friends help you. Part of why the tweens see his biggest challenge as having to move from place to place has **a lot to do with friendships and feeling rooted with a group of friends**. But also the younger kids treasure having friends, and they know that you are not supposed to go through life completely alone, **you need friends and loved ones to help you along the way**.

To all, Bernt not having a friend seems untrustworthy, because everyone has at least one friend.



“I could be his friend,  
because he needs a  
friend who can help  
him.”

Girl, 10

# There's a strong desire to join Bernt's mission, but his constant **lies get in the way.**

As the youngest audience members admire Bernt for his will and ability to make things happen, they also want to join him on his mission. While **Bernt's lying is an interesting element to his personality, but interestingly, it is also getting in the way of an imagined friendship between them and Bernt.**

The kids are missing the balance between fun lies and constant and almost pathological lying. To them, the constant lies impact Bernt's authenticity because the kids are at an age where they are told to do what's right, and lying is anything but the right thing to do to them.

**"He wants to be a scout and I want to help him be a scout."** Boy, 7



**"But then I heard about the lying, so I don't really think I would."** Boy, 10

# Bernt divides the tweens

## Tween girls

### Bernt is hard work.

According to the tween girls, Bernt simply needs too much attention and action. It's hard for them to consider Bernt a friend, as he is too unfocused, attention-seeking, hyper-energized and silly for them to truly connect with. He is funny, yes, but maybe too much fun and too childish in a way for them to engage.

**"I'm not planning on being friends with him because he is a type who needs constant love and affection."  
Girl, 13**

## Tween boys

### Bernt is fun work.

According to the boys, Bernt is goofy and relatable. They can easily see themselves being friends with Bernt because he seems to make everything a good time. They focus on the excitement and what they find to be his kind heart, and they like the idea of spending time with someone who can facilitate fun.

**"I think he is funny and kind. We have a lot in common."  
Boy, 14**

# Bernt, summary:

1. Bernt is a positively odd character.
2. The suspense and action that follows Bern drives the kids' engagement.
3. Bernt's many qualities make for a recognisable, yet fascinating character.
4. To the youngest, Bernt is creative, to the parents he's a fighter.
5. Bernt's biggest challenge depends on the POV; Being alone, moving and building self-worth.
6. Odd and independent is brave, when you are not yet independent yourself.
7. But everyone - even Brave Bernt - needs help from friends.
8. There's a strong desire to join Bernt's mission, but his lies get in the way.
9. Bernt divides the tweens along gendered lines: Bernt is hard work, Bernt is fun work.



Introducing Gerd & Gunnar

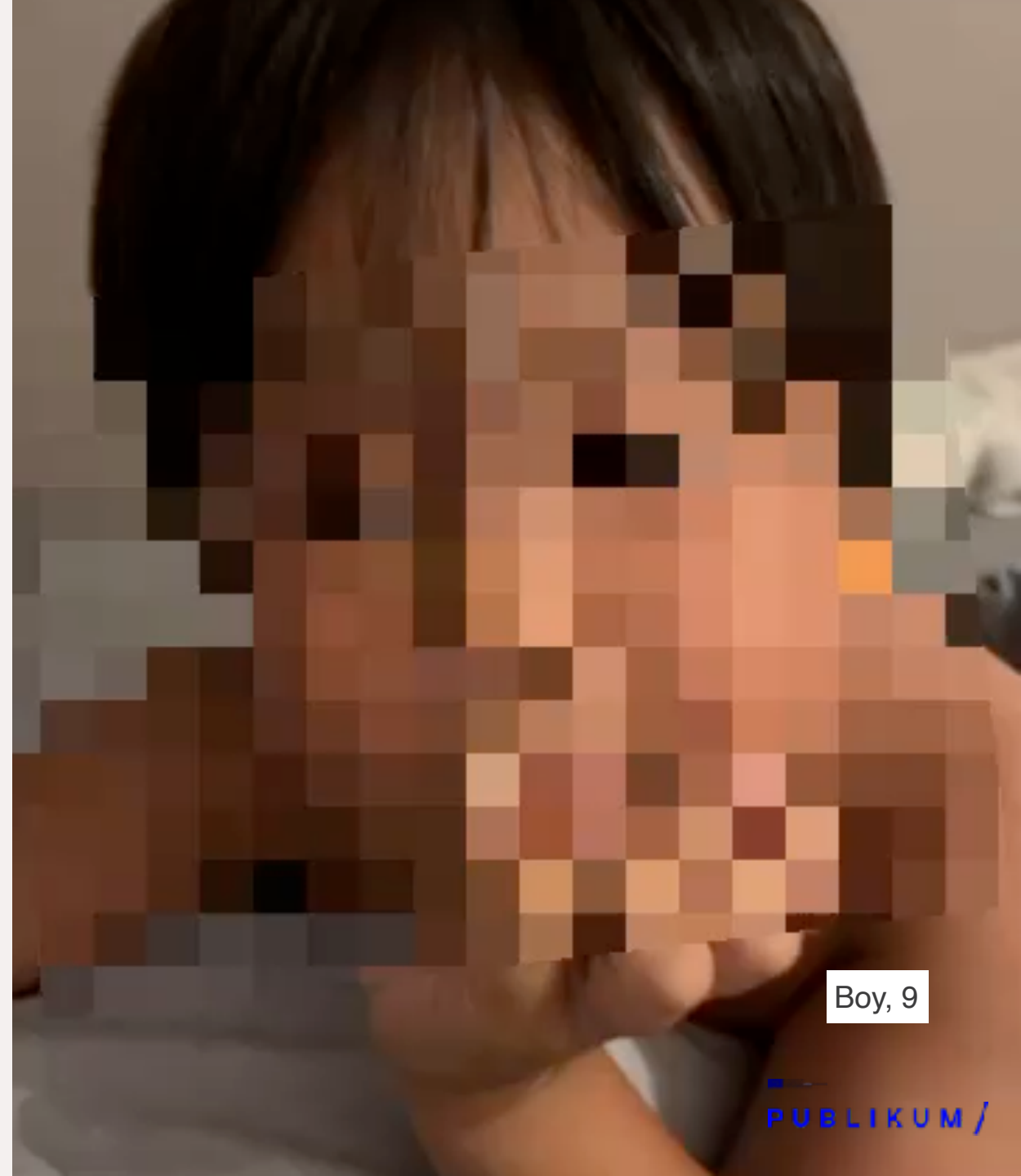
# The good adult

# The recipe for a good adult is caring, cooking, and setting boundaries.

It's not difficult for the kids to explain what they believe makes a good adult. In fact, it seems to be something they often think about. There are some clear common denominators across age:

A good adult must:

- Take care of you, help and comfort you
- Be a fixer of practicalities in life: cooking, cleaning
- Set boundaries and say no time to time



Boy, 9



**The great adult is someone who sees you and that you can confide in.**

The young audience seems to agree, and find this aspect crucial. A good adult is someone who is non-judgemental, and gives you good advise and is easy to talk to. Care is very visible in conversations, as the kids here can feel if the adult see them for who they are.

**“A good adult is someone you can talk to as a child.”**

Girl, 12



”It can be, like, giving things, a surprise. To be kind, maybe buying an ice-cream to you is nice, or maybe a chocolate. And then giving hug, kisses, and stuff like that.”

Boy, 7

## Gifts and the small acts of love encapsulates care.

To the youngest respondents, a good parent is **first and foremost someone who provides and takes care of you**. A great way to feel this care is through the fixing of daily practicalities such as making you food, clothing you, buying you gifts or giving you a hugs and kisses. The emphasis being on care in a very clear hierarchical relationship, where you take care of me.

## To tweeners, the good adult is defined by guidance rather than orders.

It is quite clear that there is a shift in the the relationship between the kids and the parents in the age group 11 to 14 years, and the definition of **what constitutes a 'good adult' shifts from service to guidance**. The relationship is here described as **more equal in nature** and more based on how the parent can help the kid navigating the new world, rather than simply servicing them.

**”A good adult is someone who gives you good advises on what you should do.”**

Boy, 14

**”A good adult is someone you can trust and that provides good mastering-experiences for the kid. Which makes them believe in themselves.”**

Woman, 47

**To the parents, a good adult is someone who lifts the kids up.**

The semantic analysis showcased how many activities for kids are never firstly about having fun, but **rather about learning to master new skills and traits**. This was on a societal level, but interestingly, we can also see the sentiments among the respondents where the job-description of the ‘good adult’ is very much aligned with someone who **provides the correct obstacle course for the kids to play around in as a way for them to learn to trust themselves**. However, crucially, the main task for the adult is provide the kid with the tools and confidence to take on life’s obstacles on their own.

# Gerd's 'anti-adulthood' makes her intriguing to the youngest audience.

In many ways, Gerd represents an anti-adult and that makes her interesting to the youngest. A game with no rules? Lots of colours? Glitter? Unicorns?

The kids notice that Gerd likes these things, which they find unique as these are things most other adults typically don't like. Here, Gerd becomes interesting and fascinating to the youngest audience.

"Gerd is a nice lady, but at the same time a little mad, because she likes colours, unicorns, and glitter - and most adults don't like stuff like that."

Girl, 8

**”She was super nice, she was the principal and she wanted to take care of Bernt.”**

Girl, 8

## **To the youngest, Gerd is actually... nice.**

When the 6 to 10 year old kids hear about Gerd, they pay close attention to the small details in the description. In particular they notice that Gerd is a school principal, which they almost automatically translate into someone who’s a good adult, because these adults - according to their experience - normally are associated with adults who like kids. Further, they notice that Gerd wants to take care of Bernt and that she even bought him a present.

*As a result, Gerd clearly fulfills the recipe for a good adult.*

# The tweeners find it easier to call Gerd's bluff.

'*Streng*' is the most used word to describe Gerd amongst the 11-14 year olds. Where the youngest audience members have a hard time reading her, *the 11-14-year-olds find it easier to see through her kind gestures and call her bluff.*

There is a general consensus amongst the 11-14 year olds that Gerd's intentions might very well be bad. They see past the presents and superficial caregiving markers, and call out her strictness and her character.

**"I think that Gerd is a little tough, and she's kinda the bad guy of the film."**

Boy, 14

**”It seems like she has intentions to take care of the child in the shape of both food and shelter. But it doesn’t really seem like she’s gonna provide love and care.”**

Woman, 40

## **To the parents, Gerd is not a caring and maternal figure.**

When the parents talk about Gerd, they clearly perceive of her to be rather self-centered, and more focused on herself than about her perceived (maternal) duties. They find her to lack real experience with taking care of children, and it’s not that she necessarily wants to be evil or bad, **it’s just that she is seen to not know how to act differently.**

They don’t understand her to be a good parental figure, and as such she’s also not a good role model - not for Bernt, and not for the other kids.



**”I think that Gerd could be called a cold person. She doesn’t seem like a very geniune and good person. So, I relate more to Gunnar. Because he shows care towards people.”**

Woman, 40

# Gunnar is weird, but pleasant to be around.

While the young audience read Gerd's character in very different ways, their response to Gunnar is more unified. The crucial aspect of how the young respondents - across the two age groups - relate to Gunnar is that he's perceived to be someone you feel comfortable with. Someone whom you can feel safe with. The most used words to describe him are by far 'snill' and 'positiv', as they perceive Gunnar to have a positive, trustworthy, and kind presence.

"He's kinda nice and he feels kind."

Boy, 7

"I think Gunnar seems very kind, and really pleasant and cosy to be around."

Girl, 13

Patruljefører

**“Gunnar sounds very nice to be around. He sounds like he’s a - almost a childish adult in a way. And he sounds very funny.”**

Girl, 12



Girl, 8

## Gunnar works across gender and age.

While the youngest read good intention into Gerd's actions, they read good intentions into all of Gunnar's being. In Gunnar, they see the potential for good company and good experiences. Both the participating boys and girls see a potential in spending time with Gunnar: the boys expect to have fun around him, the girls think he's good to talk to and someone you feel comfortable confiding in.

**”Gunnar seems a bit more genuine, and takes care of the kids. He seems more caring.”**

Woman, 45

## **Gunnar does what the parents preach.**

When parents talk about what it means to be a good adult towards a child or how to be a proper role model, certain character traits dominate. **To the parents themselves, it is about showing care for the child and making sure that the kid feels safe and comfortable** enough to express themselves.

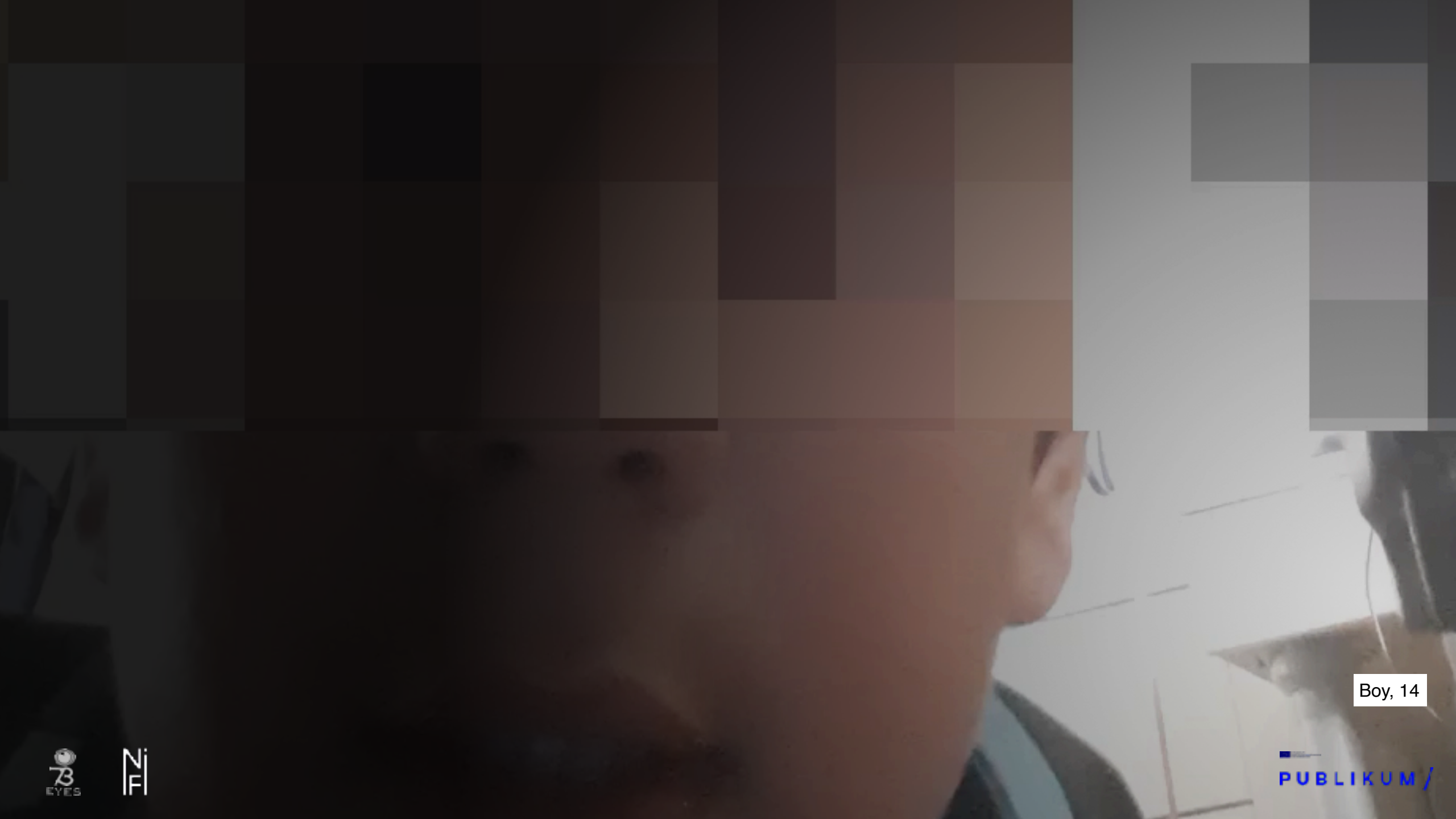
Gunnar is seen to showcase these very traits with the only exception being that they're unsure about whether he knows how to balance **being a friend and a parent**, as parents also underline how structure and boundaries are important in addition to the comfortable and supportive aspects of being a parent.

# The good adult, summary:

1. The recipe for a good adult is caring, cooking and setting boundaries.
2. The great adult is someone who sees you and that you can talk to.
3. Gifts and giving small things shows an act of care.
4. To tweeners, a good adult is about guidance rather than orders.
5. To the parents, a good adult is someone who lifts the kids up.
6. To the youngest, Gerd is actually ... nice.
7. The tweeners find it easier to call Gerd's bluff.
8. To the parents, Gerd is not a caring and maternal figure.
9. Gunnar is weird, but pleasant to be around.
10. Gunnar works across gender and age.
11. Gunnar does what the parents preach.

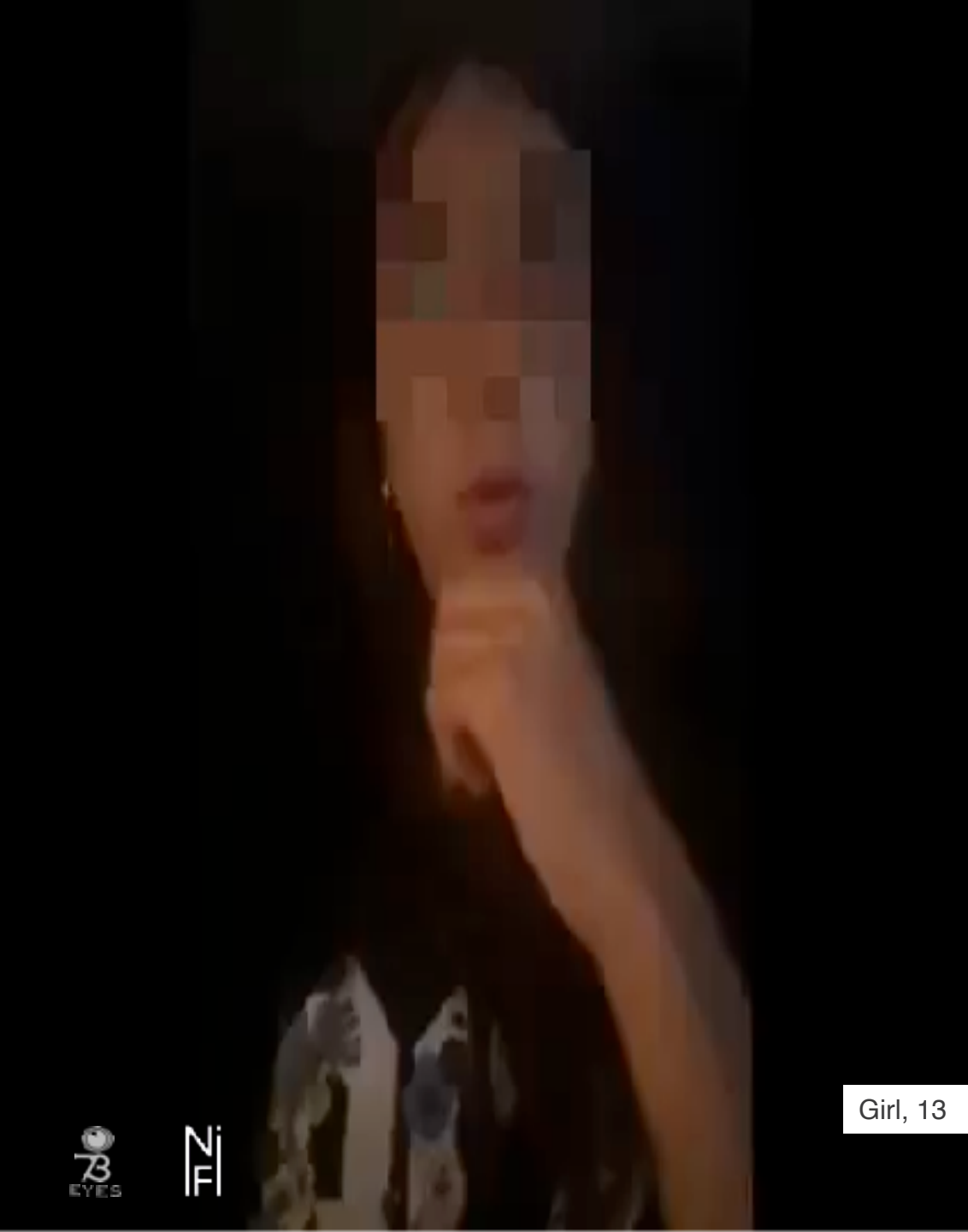
Scene

# The Badger's Den



Boy, 14





Girl, 13

## The extreme suspense is found in high-stakes situations and Bernt's boundary-pushing behaviour.

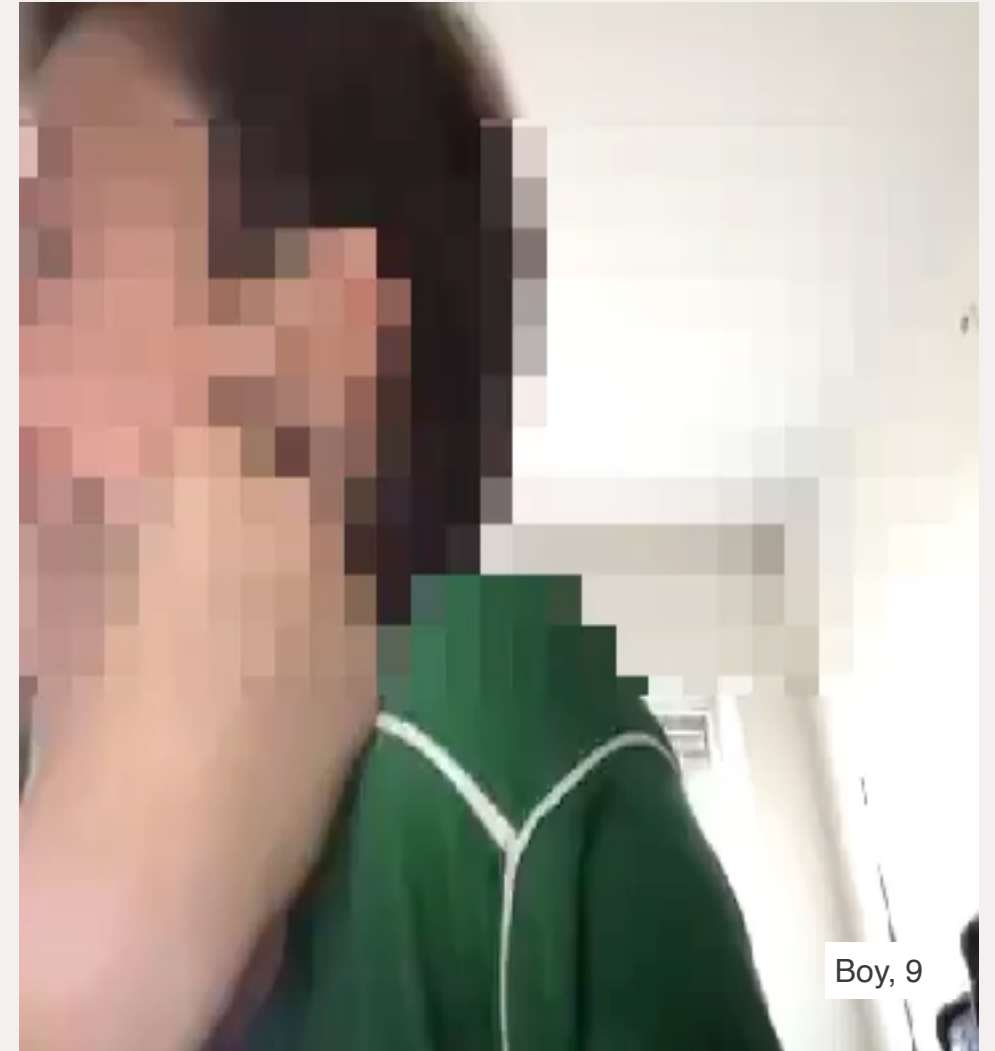
Across the age groups, the audience immerse themselves in the story due to the high stakes of the situations Bernt finds himself in.

The kids have reached an age where they start pushing branches and want to have a say - that's why **they are especially curious about Bernt's boundary-seeking behaviour**, while the tweens are at a stage of life, where they try to navigate the stakes and consequence of their actions.

## The thrilling action puts Bernt's qualities to the test.

When listening to the scene in the badger's den, it's quite clear that the action in the scene keeps the audience engaged. The scene delivers the expected thrill and action they hoped for after hearing the synopsis.

They see the situation as something that pushes Bernt and puts him in a tough spot, where he is forced to use his qualities to somehow get through it. **This makes the audience wonder: Is Bernt really as brave, creative and clever as they think he is?**



# In the scene, humour never stands alone, but is triggered by action.

To the audience, this scene is full of suspense, but also contains elements of humour and small bits of comic relief. However, when the kids explain the scene, the humour never lives explicitly on its own. **The kids are looking for fun and humour but the older they get, the more it becomes about pushing boundaries.**

Across age-groups the audience find that the humour is created in the presence of thrill and nerve. The action triggers the humour. There is no fun without the thrill in the film.

Boy, 10

# While the adults notice the group pressure, the kids see the challenges ahead.

For this age group everything is about developing and challenges. They develop tremendously physically and mentally in these years, and they like to push their limits. Children in this age group are no strangers to the word and the concept of 'challenge', and the young audience quickly sees that this situation is a challenge! In contrast, the parents only consider it as group pressure, although they do understand why Bernt follows through.

**"I felt really bad for Bernt, the way they treated him and forced him to go in. He probably felt that he had to do it to be part of the group."**

Woman, 40

## In a challenging situation, hacking is vital.

When the kids are being asked what they would do if they were in Bernt's position, they first expect to panic. **The idea of being stuck under ground, the precarious situation with the badger and the clear danger all contribute to the suspense-building.**

However, as the kids are used to challenges from their everyday life (virtual as well as physical) **they start looking for logical solutions, hacks, and solutions for how to get out of the situation.** Here, the solution quickly becomes a modern solution, as they are all used to having a modern-day swiss knife in their pocket - the smartphone that could easily help them light up the den or call for help.



Girl, 8

# In the **hierarchy of danger**, the badger is little to no threat.

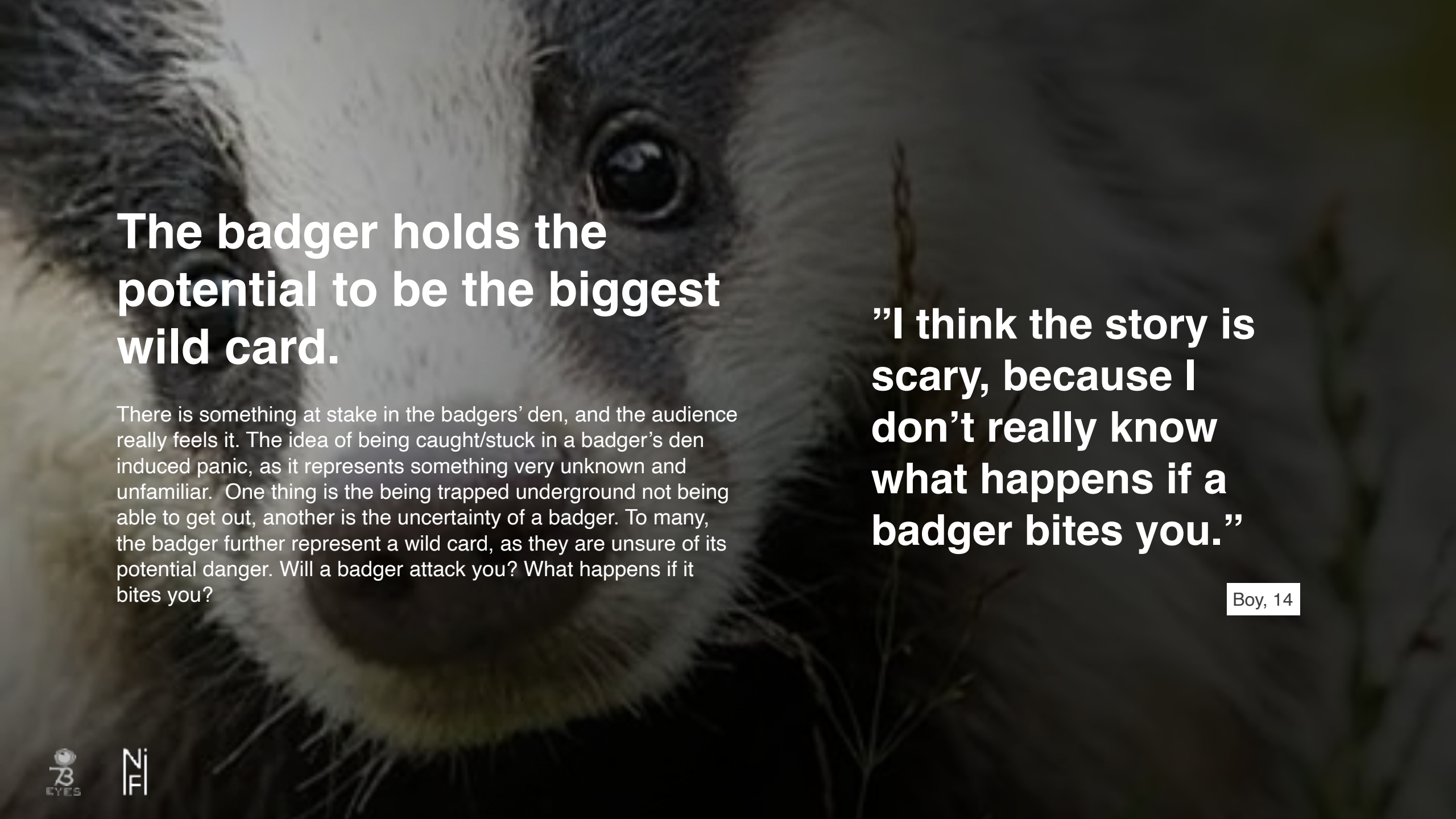
The audience experience a clear hierarchy of danger in the scene. The kids find the scene thrilling and exciting, because it poses multiple levels of danger. Across the age groups, the audience find, that **being trapped in the den** is *the most terrifying*.

However, the kids especially are confused by the level of danger a badger actually poses and might be too young to understand it as more than a fascinating creature. They perceive it as a fun add on to the event rather than a genuine source of danger, whereas the fire poses a clear and tangible danger.

**1. Being stuck  
in the den**

**2. The fire**

**3. The Badger**

A close-up, black and white photograph of a badger's face, showing its eyes and whiskers. The image is slightly blurred and serves as the background for the text.

## The badger holds the potential to be the biggest wild card.

There is something at stake in the badgers' den, and the audience really feels it. The idea of being caught/stuck in a badger's den induced panic, as it represents something very unknown and unfamiliar. One thing is the being trapped underground not being able to get out, another is the uncertainty of a badger. To many, the badger further represent a wild card, as they are unsure of its potential danger. Will a badger attack you? What happens if it bites you?

**"I think the story is scary, because I don't really know what happens if a badger bites you."**

Boy, 14

# The badger's den, summary:

1. The extreme suspense is found in the very high-stakes and Bernt's boundary-pushing behaviour.
2. The thrilling action puts Bernt's qualities to the test.
3. In the scene, humour is never stands alone, but triggered by action.
4. Where the adults notice the group pressure, the kids see the challenge.
5. In a challenging situation, hacking is vital.
6. In the hierarchy of danger, the badger is little to no threat.
7. The badger holds the potential to be the biggest wild card.



Introducing Ville Willas

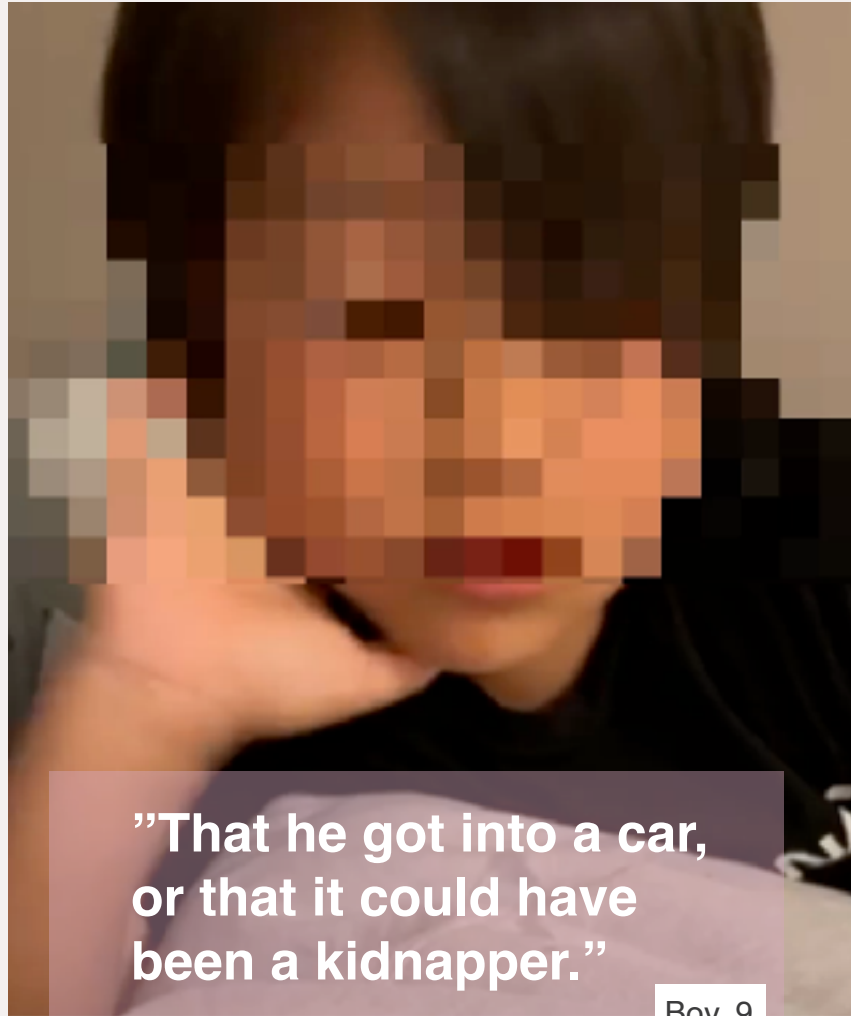
# The right thing to do

# Stranger-danger with a gun in a place called 'Death Valley' is scary.

When listening to the scene where Bernt meets Ville Willas, the audience across age and gender all agree that this is an action-packed scene. Especially the shotgun blasts generate excitement and surprise in the audience and the fact that Willas has multiple guns is a detail that many of the youngest immediately pay attention to.

"I think it's super scary to arrive in a place called Death Valley."

Girl, 8



”That he got into a car,  
or that it could have  
been a kidnapper.”

Boy, 9

## The fear of being kidnapped blurs the danger of Death Valley.

The fear of being kidnapped takes the lead because this danger *feels* most real and imminent.

The audience wants to leave logic behind and be amused by the absurdity of Death Valley, the shooting, Willas and the car, but for the audience to do that, **Death Valley needs to be emphasised as the most dangerous part of the scene - and not the stranger-danger potential of Willas being a kidnapper.**



Woman, 40

# Getting in the car with Willas is unacceptable unless it's the *only* option.

The audience don't understand why Bernt would ever get in the car with a man who just tried to shoot him. They don't need to relate to the way he handles things, but *they need to understand why he would act as he does.*

Even though they believe Willas has good intentions, the stranger-danger makes it unacceptable to make that choice, and *as a consequence - also tougher to relate to and be engaged in the scenario at hand if they can't follow the logic.*



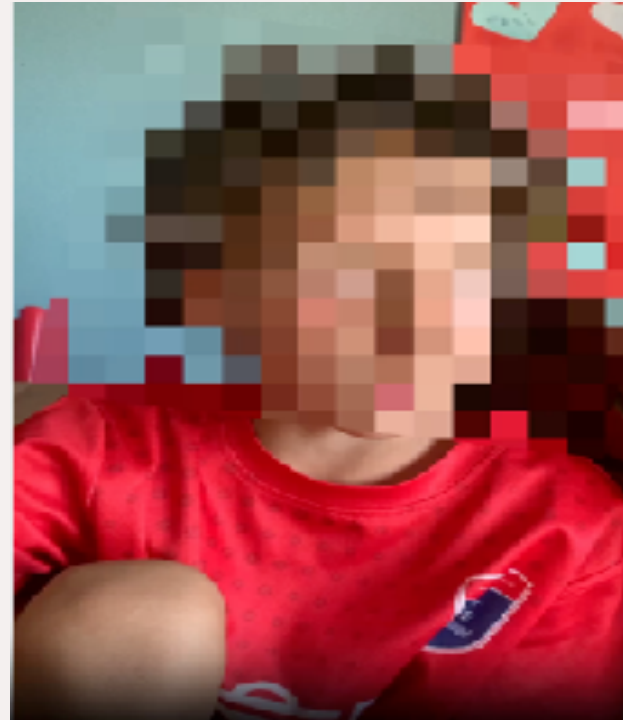
**“I would probably have run and not let the person who shot come and talk to me.”**

Girl, 14

# The youngest are into the props, the oldest are into character development.

The youngest kids show big enthusiasm towards the physical props that lead to action and excitement in the scene. They notice the multiple guns, the shotgun blasts, the car, the valley. Everything physical that seems exciting really.

The tweens also identify suspense in the scene, however, they are instead captivated by the way the character traits are presented. In this scene, Bernt's bravery is highlighted, because he seems to keep cool while being shot at. The tweens search for clues that could explain Bernt's behaviour, but they also look for clues to understand why Willas is such a strange character.



”And he shot when he came and it said ‘POW’.”

Boy, 7

”It was very exciting to see how brave he was!”

Girl, 13



”If I was Bernt,  
I wouldn’t have  
lied about  
being able to  
read maps,  
because  
I can’t.”

Girl, 8

# The kids don’t understand why Bernt lies about his map-reading skills.

As with the synopsis, this scene instils a lot of a curiosity in the youngest audience towards Bernt’s ability to lie himself in and out of situations. However, *these kids are also at an age where they pay a lot of attention to rules, and moral conundrums are being played out.*

Even though they like that Bernt pushes boundaries - lying when it’s about a vital survival skill seems too strange and dangerous for them to understand. They would never put themselves in danger by lying about *an essential* skill, it just seems outlandish to them.

## To the adults, the moral one-on-one beats the guns in suspense level.

While the kids pay attention to the shotgun blasts and the whole lie that initiated the situation, **the adults pay attention to the moral lessons** in the conversation between Willas and Bernt, and whether Bernt - and by extension their own kids - will learn the 'correct' lessons from the whole situation.

**”What I found exciting was the scene with the gunshots. But what I found even more exciting is the dialogue.”**

Woman, 45



# To the children, Willas' good intentions are overshadowed by his character and actions.

Even though the youngest audience do see Willas as a strong representative for stranger-danger, they really want him to be a person of good intentions so that he doesn't kidnap Bernt. However, the shooting, guns. and character traits bring some to question his motives towards Bernt. He's interesting, but he's also a little dangerous. As such, not all in the audience understand his good intentions and are curious as to what he wants out of Bernt.

"What I found most interesting was Willas. He had a lot of guns, and he listened to hard rock and stuff like that."

Boy, 14

"Hmm.. Yes, I think he wanted Bernt to stop lying or something."

Girl, 12

# The right thing to do, summary:

1. Stranger-danger with a gun in a place called 'Death Valley' is scary.
2. The fear of being kidnapped blurs the danger of Death Valley.
3. Getting in the car with Willas is unacceptable unless it's the only option.
4. The youngest are into the props, the oldest are into character development.
5. The kids don't understand why Bernt lies about his map-reading skills.
6. To the adults, the moral one-on-one beats the guns in suspense.
7. To the children, Willas' good intentions are overshadowed by his character and actions.

Summary and beyond

# Key reflections

Across audience groups

Across the age groups, the audience describe the film as

**1. A family film**

**2. A film about scouts**

**3. A film about Bernt**

**4. The death of his parents.**

## How the audiences differ

**The 6-10-year-old's** are intrigued by the story, cool characters, suspenseful aspects, and the adventurous aspects.

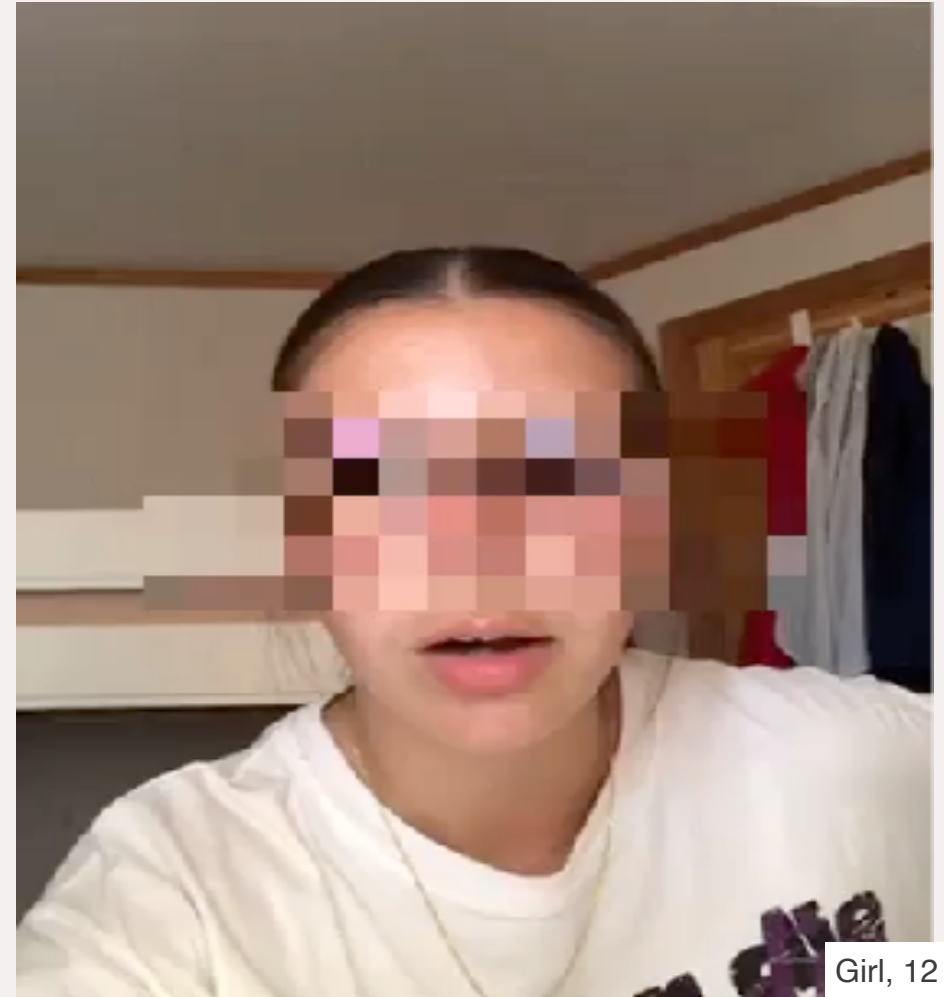
It definitely seems like a film they would want to see.



Boy, 9

## How the audiences differ

**The 11-14-year-old's** also see potential in the suspenseful aspects and the 'elevated everyday' experiences of The Badgers, but have a difficult time connecting with Bernt because of his perceived childish behaviour and a childish universe that they do not necessarily think is for them firstly.



Girl, 12

## How the audiences differ

**The parents** are lured in by the social-realistic coming-of-age story with sound morals embedded, but are somewhat confused about the nostalgic elements, and for what age group this film is especially meant for.



Woman, 45

# Sum up: Reflections from Will&Agency / PUBLIKUM

STORY	CHARACTERS	POSITIONING
<p data-bbox="356 392 713 721"><b>Boost the adventure?</b> Could the story dwell in the suspenseful aspects that the audience is experiencing?</p> <p data-bbox="356 721 713 1021"><b>Friendship-forward?</b> Friendship is everything. Could there be more made more room for the ensemble?</p> <p data-bbox="356 1021 713 1338"><b>Journey, not outcome?</b> Stay in the excitement of the adventure. Maybe not all adventures needs a moral lesson?</p>	<p data-bbox="1031 392 1388 721"><b>Cool or crazy Bernt?</b> An exciting and engaging main character needs to be complex, but what elements should Bernt drive in the story?</p> <p data-bbox="1031 721 1388 1021"><b>Turn up the side-kicks?</b> Could a young cast with well-rounded characters create space to engage a broader range of ages?</p> <p data-bbox="1031 1021 1388 1338"><b>High-stakes adult stereotypes?</b> A dramatic story requires a dramatic villain. Can Gerd become a truer villain?</p>	<p data-bbox="1783 392 2140 721"><b>Bernt or the badgers?</b> Could inviting the audience into the story universe not only Bernt's life help broaden interest?</p> <p data-bbox="1783 721 2140 1021"><b>Amplify the real mission?</b> Could there be a clearer emphasis on the 'real mission' and adventure, not in the coming-of-age story?</p> <p data-bbox="1783 1021 2140 1338"><b>Balance nostalgia?</b> Could helping the audience understand the setting and intentions of the nostalgic aesthetics through modern markers make it more accessible?</p>



# Possible segmented positioning.

*In general, there's a clear indication from audiences that the film will resonate with the youngest age group first and foremost. We suggest thinking about the three main segments of the research and their individual positional hooks for each of them as below.*

## 6-10-year-old's, non-gendered.

**Positioning:** *“Join a fun and thrilling ride as Bernt and his friends embark on their wildest adventure yet.”*

### Highlighting:

- A fun adventure
- Suspense and surprise
- A kid's POV
- Friendship and challenges
- Physical humour

## 11-14-year-old's, non-gendered.

**Positioning:** *“Join the emotional rollercoaster as a gang of friends are thrown into the adventure of their lives.”*

### Highlighting:

- Elevated-everyday adventure
- Thrill and emotions
- Multiple POV's
- Fascinating cast
- Interrelational humour

## 35+ parents, non-gendered.

**Positioning:** *“A heart-warming and thrilling coming-of age-adventure for the whole family.”*

### Highlighting:

- A family film
- A thrilling coming-of-age story
- Complex POV
- Recognizable characters
- Situational humour

# PUBLIKUM / will&agency

**Rikke Flodin/ Partner**

rikke@willandagency.com  
(+45) 60 18 59 52

Kristoffer Barslund/ Consultant  
kb@willandagency.com

Maria Villadsen/ Consultant  
maria@willandagency.com

