

# Crime Pays, Crime Days

**Symposium** in Aalborg: October 1<sup>st</sup> - 2<sup>nd</sup>, 2015. **Website:** <http://conferences.au.dk/crime2015/>

**Biffen**, Teglgårds Plads 1, <http://www.biffen-aalborg.dk/kort>,  
**Aalborg University**, Rendsburggade 14 <http://www.iscan.hum.aau.dk/Contact/Entrance/>

Genres of crime are diverse and in constant development. Crime fiction adapts to other genres as well as other media in order to develop. Nevertheless, traditional crime series still attract a lot of attention and crime is still, across national and international television traditions and new ways of watching, very conspicuous in prime time television.

Long-running TV-shows such as *Tatort* (1970-), *Der Alte* (1976-) and *Midsomer Murders* (1996-) still encompass the power of genre traditions, while so-called 'quality TV-series' such as *The Wire* (2002-08) and *True Detective* (2014-) serve as examples of genre renewal. Somewhere between tradition and renewal, between national and transnational attention, we find the Scandinavian brand *Nordic noir* with series such as *The Killing* (2007-12) and *The Bridge* (2011-) – in the UK followed by *Broadchurch* (2013), *Hinterland* (2013) and *Shetland* (2013). All of the above mentioned examples combine local/national and transnational elements, but they do so in different ways. Some of the shows are 'steady-sellers' (*Tatort*) while others are contemporary 'best-sellers' suspended after three seasons (*The Killing*). An intentional transnational trend is recently represented by *The Team* (2015) and *Fortitude* (2015).

We ask the following questions: Does crime (still) pay, or is the genre on television challenged by other genres and other audience interests? Which picture do ratings show? How well does crime pay financially and in terms of public response and goodwill? In which ways has crime series production developed over the years? Can the crime genre keep up its peak position in popular television drama? What happens to production traditions, audience response and content when crime series are produced and distributed by on-demand streaming services, e.g. Netflix?

Four different on-going research projects all deal with crime series in one way or another. This two-day symposium is arranged as an **exchange of expertise** among international television drama scholars as well as professionals. The research projects include scholars with different methodological ap-

proaches: productions studies, text studies, and audience studies. It is our aim to bring together these projects with industry partners and other international experts of crime series on television. The symposium seeks to establish a common ground for knowledge exchange in order to better understand the persistence of crime in television drama. We bring together experts in crime series in order to uncover the myths of crime fiction and pose key questions about the perseverance of a dominant television genre.

**MeCETES:** Mediating cultural encounters through European Screens, HERA, 2013-2017, production-, text-, and audience studies, Andrew Higson & Ib Bondebjerg, <http://mecetes.co.uk>.

**SIFTI:** Success in the Film and Television Industries Norway/UK/Belgium, 2013-2015, production studies. Eva Bakøy, <http://www.sifti.no/index.php/en/>,

**Media Experiences:** Researching Roaming Audiences, 2013-2016, UK/Sweden (Wallenberg Foundation) production and audience studies, Annette Hill, <http://mediaexperiences.blogg.lu.se>

**What Makes Danish TV drama travel?** 2014-2018, Denmark (FKK+ AU Ideas), transnational production-, text-, and audience studies, Anne Marit Waade, <http://danishtvdrama.au.dk>

**Registration online:**

For invited guests listed below, the deadline is June 1, 2015 (<https://auws.au.dk/crime2015quest>). For others the deadline is September 1<sup>st</sup>, 2015 (<https://auws.au.dk/crime2015>). There will be a limited number of seats for others than the guests and keynote speakers listed below.

**Finance:** Invited guests (listed below) cover expenses for travel and accommodation themselves. Others have to pay for the conference (DKK 1000,-). Thanks to Aalborg University and The Danish Research Council for the Humanities for supporting the conference.

**Organizers:** Gunhild Agger (AAU), Anne Marit Waade (AU), and Kim Toft Hansen (AAU)

Invited keynote speakers:



An Australian television audience sweltering through a summer heat wave is transfixed by the sight of arctic ice floes and a man being eaten by a polar bear (*Fortitude*). An acclaimed British crime drama featuring the Jurassic cliffs of West Dorset (*Broadchurch*) is a hit in France and is re-made in Northern California where the cliffs are computer generated (*Gracepoint*). The remake receives only a lukewarm reception on the Fox Network. An internationally co-produced crime drama series produced in New Zealand (*Top of the Lake*) is a critical success and selected for the Sundance Film Festival, but loses one third of its initial viewing audience on BBC2 in the UK in week 2. Expanding on the notion of what has been identified as the 'value chain' in film production, employing a case study approach, this paper will explore the 'chains of value' that are operational in the creation and circulation of the television crime drama as a genre in different national and transnational contexts. The kinds of value to be identified and discussed inevitably include the monetary value that is underpinned by the financ-

**Professor Sue Turnbull: Trafficking in TV Crime: a question of value**

University of Wollangong, Australia  
Law, Humanities and the Arts/School of the Arts, English and Media. *The TV Crime Drama* (2014)

ing, production, licensing rights and distribution deals. These deals may be driven by both the underlying rights to the creators as well as the subsequent exploitation rights of the investors, especially when these involve a 're-make' of the original text. Another kind of value includes the perceived value of the enterprise to the creative team from writers to producers, actors and crew including the unpaid interns and drivers. Last but by no means least, the concept of value will be considered in terms of reception and consumption of the drama. This includes the critical reception of the crime drama series by reviewers and their criteria of aesthetic value, as well as ratings and other forms of audience feedback. The returns (or lack of them) from DVD sales and downloads (both legal and illegal) constitute yet another form of value, as does cultural tourism which may (or may not) be of perceived value for the communities in which these dramas are set.



**Professor Gunhild Agger: (DK): Nordic Noir – the Historical Perspective**



**Professor Andrew Nestingen (US): Analogue, Digital, Medium Concept: Nordic Cinema in Transition**



**Lecturer Ruth McElroy (Wales): Crime Pays in Wales**

Preliminary programme:			
	(Wednesday 30-pre-seminar day)	Thursday October 1	Friday October 2
09.15		Welcome session	<b>Good morning panel</b> with industry partners: <b>Norskov and regional development</b> . Guest: Senia Dremstrup and Dorthe Sevelsted Iversen (tbc). Host: Kim Toft Hansen
09.45		Keynote: <b>Sue Turnbull: Trafficking in TV Crime: a question of value</b>	Keynote: <b>Andrew Nestingen: Revisiting medium concept and Scandinavian crime series</b>
10.30		Break	<b>Break</b>
11		Keynote: <b>Gunhild Agger: Nordic Noir – The Historical Perspective</b>	Keynote: <b>Ruth McElroy (tbc) Crime pays in Wales</b>
12		<b>Lunch</b>	<b>Lunch</b>
13		Workshop 1: <b>Crime, genre, emotions</b> . Chairs: Gunhild Agger, Kerstin Bergman	Workshop 3: <b>Transnational crime</b> Chairs: Pia Majbritt Jensen, Roel Puijk/SIFTI
14.30		Break	Extended break & Crime event (14.30 – 15.30): <b>Poul Duedahl: The Face of Crime</b>
15		<b>High tea talk</b> with industry partners: <b>Development of the genre: Nordic Noir and HBO</b> . Host Anne Marit Waade & Host: Jakob I. Nielsen	Workshop 4: (starts t 15.30) <b>Crime production and media industry in Europe</b> : Chairs: Ib Bondebjerg, Eva Novrup Redvall
16.30		Break	<b>17.00: Farewell drink</b>
17	Registration for international guests + welcome drinks	Workshop 2: <b>Crime fans &amp; audiences</b> . Chairs: Tina Askanius, Susanne Eichner	
		<b>Conference dinner</b>	

## Invited guests, keynote speakers and industry partners:

Invited keynote speakers:

1. Professor Sue Turnbull, School of the Arts, English and Media, University of Wollongong, Australia
2. Professor Andrew Nestingen, Department of Scandinavian Studies, University of Washington, USA
3. Dr. Ruth McElroy, Reader in Media and Cultural Studies, Faculty of Creative Industries, University of South Wales

Invited guests from MeCETES:

4. Associate professor Eva Redvall Novrup, Department of Media, Cognition and Communication, University of Copenhagen, Denmark
5. Professor Ib Bondebjerg, Department of Media, Cognition and Communication, University of Copenhagen, Denmark

Invited guests from Media Experience:

6. Professor Annette Hill, Media and Communication Studies, Department of Communication and Media, Lund University, Sweden and Professor at the Communication and Media Research Institute, University of Westminster, UK
7. Postdoc Tina Askanius, Media and Communication Studies, Department of Communication and Media, Lund University, Sweden

Invited guest from Sifti:

8. Associate professor Audun Engelstad, Lillehammer University College, Norway

Invited international research guests:

9. Dr. Steven Peacock, Reader in Film and Television Aesthetics, University of Hertfordshire, School of Humanities
10. Associate professor Olof Hedling, Film Studies, Centre for Languages and Literature, Lund University, Sweden
11. Dr. Kerstin Bergman, Centre for Languages and Literature, Lund University, Sweden
12. Professor Ove Solum, Dept. of Media and Communication, University of Oslo, Norway
13. Assistant professor, Ph.D. Ana Alacovska, Dept. of Intercultural Communication and Management, Copenhagen Business School, Denmark
14. Professor Jakob Lothe, (tbc), Department of Literature, Area Studies and European Languages, University of Oslo, Norway
15. Associate professor Kjetil Sandvik (tbc), Department of Media, Cognition and Communication, University of Copenhagen, Denmark
16. Karen Klitgaard Povlsen, Associate Professor, Ph.D., Media Studies, Department of Aesthetics and Communication, Aarhus University

17. Associate professor Ulrik Lehrmann (tbc), Department for the Study of Culture Media, University of Southern Denmark, Denmark
18. Associate professor Jørgen Riber Christensen, Dept. of Communication and Psychology, Aalborg University, Denmark.
19. Professor Poul Duedahl, Dept. of Culture and Global Studies, Denmark

Invited industry partners

20. Senia Dremstrup, , SF Film, producer of the TV series *Norskov* (2015), which is her first production for SF Film. Previously, she has been at Zentropa where she recently was associate producer on Kristian Levring's *The Salvation* (2014)
21. Dorte Sevelsted Iversen, headmaster of Department of Culture and Leisure, municipality of Frederikshavn. She has been engaged in creating local growth by means of media production and the production of *Norskov*.

Hosts & organizers from Danish TV Drama:

22. Assistant professor Kim Toft Hansen, Department of Culture and Global Studies, Aalborg University, Denmark
23. Professor Gunhild Agger, Dept. of Culture and Global Studies, Aalborg University, Denmark
24. Associate professor Anne Marit Waade, Department of Aesthetics and Communication - Media Studies, Aarhus University, Denmark
25. Postdoc Susanne Eichner, Department of Aesthetics and Communication - Media Studies, Aarhus University, Denmark
26. Assistant professor Ushma Chauhan Jacobsen, Business and Social Science, Aarhus University, Denmark
27. Associate professor Iris Rittenhofer, Business and Social Science, Aarhus University, Denmark
28. Associate professor Pia Majbritt Jensen, Department of Aesthetics and Communication - Media Studies, Aarhus University, Denmark
29. Associate professor Jakob Isak Nielsen, Department of Aesthetics and Communication - Media Studies, Aarhus University, Denmark
30. Ph.d. student Lyngge Stegger Gemzøe, Department of Aesthetics and Communication - Media Studies, Aarhus University, Denmark
31. Assistant professor Kirsten Sparre, Department of Aesthetics and Communication - Media Studies, Aarhus University, Denmark

Conference website: <http://conferences.au.dk/crime2015/>. Deadline for invited guests to register and submit title, abstract and short bio: June 1, 2015 (<https://auws.au.dk/crime2015guest>). The conference is also open for other participants and deadline to register is September 1<sup>st</sup>, 2015 (<https://auws.au.dk/crime2015>).