



Conference in Aalborg

# CRIME PAYS, CRIME DAYS

October 1<sup>st</sup> and 2<sup>nd</sup> 2015

## Keynote speakers

Sue Turnbull • Ruth McElroy • Annette Hill • Gunhild Agger • Andrew Nestingen

Industry Partners: Senia Dremstrup (SF-film), Dorthe Sevelsted Iversen (Frederikshavn Municipality), Lars Blomgren (Filmlance)

Steven Peacock, Elke Weissman, Kerstin Bergman, Tim Raats

Vilde Schanke Sundet, Ana Alacovska, Olof Hedling, Ushma Jacobsen, Pia Majbritt Jensen, Signe Sophus Lai, Cecilie Astrupgaard, Frederick S.K. Larsen, Susanne Eichner, Anne Marit Waade, Jørgen Riber Christensen, Kim Toft Hansen

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**Conference** 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, room 5.125-5.127  
<http://www.iscan.hum.aau.dk/Contact/Entrance/>

## MeCETES

Mediating cultural encounters through European Screens, HERA, 2013-2017, production-, text-, and audience studies, Caroline Pauwels, Andrew Higson og 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>

## Organizers

Gunhild Agger (AAU)  
Anne Marit Waade (AU)  
Kim Toft Hansen (AAU)

# Crime Pays, Crime Days

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 'bestsellers' 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 approaches: 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.

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## Participants Invited guests, keynote speakers and industry partners

### **Name & affiliation**

1	Sue Turnbull, Professor University of Wollongong, Australia
2	Andrew Nestingen, Professor, University of Washington, USA
3	Ruth McElroy, Reader in Media and Cultural Studies/Director Creative Industries Research Institute, Faculty of Creative Industries, University of South Wales, UK
4	Kerstin Bergman, senior researcher, independent, Lund, Sweden
5	Annette Hill, Professor, Lund University, Sweden/University of Westminster, UK
6	Elke Weissmann, Associate professor, Edge Hill University, UK
7	Tim Raats, senior researcher, iMinds-SMIT, Vrije Universiteit Brussel, Belgium
8	Audun Engelstad, Associate professor, Lillehammer University College, Norway
9	Vilde Schanke Sundet, post. doc, Lillehammer University College, Norway
10	Associate professor Steven Peacock, University of Hertfordshire, School of Humanities
11	Olof Hedling, Associate professor, Lund University, Sweden
12	Professor Ove Solum, University of Oslo, Norway
13	Ana Alacovska, Assistant professor, Copenhagen Business School, Denmark
14	Jørgen Riber Christensen, Associate professor, Aalborg University, Denmark.
15	Senia Dremstrup, producer, SF Film, (Norskov)
16	Dorthe Sevelsted Iversen, Head of Culture and Leisure, Municipality of Frederikshavn (Norskov)
17	Kim Toft Hansen, Assistant professor, Aalborg University, Denmark
18	Gunhild Agger, Professor, Aalborg University, Denmark
19	Anne Marit Waade, Associate professor Aarhus University, Denmark
20	Susanne Eichner, Postdoc, Aarhus University, Denmark
21	Ushma Chauhan Jacobsen, Asst. prof., Business Studies, Aarhus University, Denmark
22	Iris Rittenhofer, Associate professor, Business Studies, Aarhus University, Denmark
23	Pia Majbritt Jensen, Associate professor, Aarhus University, Denmark
24	Jakob Isak Nielsen, Associate professor, Aarhus University, Denmark
25	Lynge Stegger Gemzøe, Ph.D. student, Aarhus University, Denmark
26	Signe Sophus Lai, research assistant, Copenhagen University, Denmark
27	Cecilie Astrupgaard, research assistant, Copenhagen University, Denmark
28	Frederick S.K.Larsen, research assistant, Copenhagen University, Denmark
29	Kirsten Sparre, Assistant professor, Aarhus University, Denmark
30	Lars Blomgren, VD/Producer, Filmlance
31	Janis Granger, lecturer, Danish Institute for Study Abroad, Denmark

# Programme

VENUE: BIFFEN, NORDKRAFT, TEGLGÅRDS PLADS, 9000 AALBORG

Wednesday Sept. 30 : 16:30 Registration for guests + welcome drinks

19:30 Dinner optional

## Thursday October 1

09.00	Welcome session Kim Toft Hansen, Gunhild Agger, Anne Marit Waade
09.30	Keynote: Prof. Sue Turnbull: <i>Trafficking in TV Crime: a question of value</i>

10.30 Break

11	Keynote: Prof. Gunhild Agger: <i>Through the looking-glass – crime, TV series and the welfare state</i>
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12 Lunch: Azzurra

12:45	<b>Workshop 1: Nordic Noir: Crime, genre, emotions</b> Steven Peacock: <i>The modern maverick</i> (30 min.) Kerstin Bergman: <i>Dark desires?</i> (30 min.) Discussion (30 min.) Chairs: Audun Engelstad, Ove Solum
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## Friday October 2

Good morning panel with industry partners: Norskov and regioznal development. Guest: Senia Dremstrup and Dorthe Sevelsted Iversen Hosts: Kim Toft Hansen, Jørgen Riber Christensen
<b>Keynote:</b> Prof. Andrew Nestingen (on skype): <i>Analogue, Digital, Medium Concept: Nordic Cinema in Transition</i>

Break

<b>Keynote:</b> Dr. Ruth McElroy: <i>When does crime pay? Mobilities of place in exporting TV crime drama</i>
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Lunch: Mumbai Café

<b>Workshop 3: Transnational crime</b> Elke Weissman: <i>The Multiple Transnationalism of Y Gwyll/ Hinterland</i> (20 min.) Vilde Schanke Sundet: <i>New production and distribution models in television drama</i> (20 min.) Anne Marit Waade: <i>Local colour as transnational production value</i> (20 min.) Chairs: Pia Majbritt Jensen & Annette Hill
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CHANGE OF VENUE: AALBORG UNIVERSITY, RENDSBURGGADE 14, ROOM 5.125-5.127

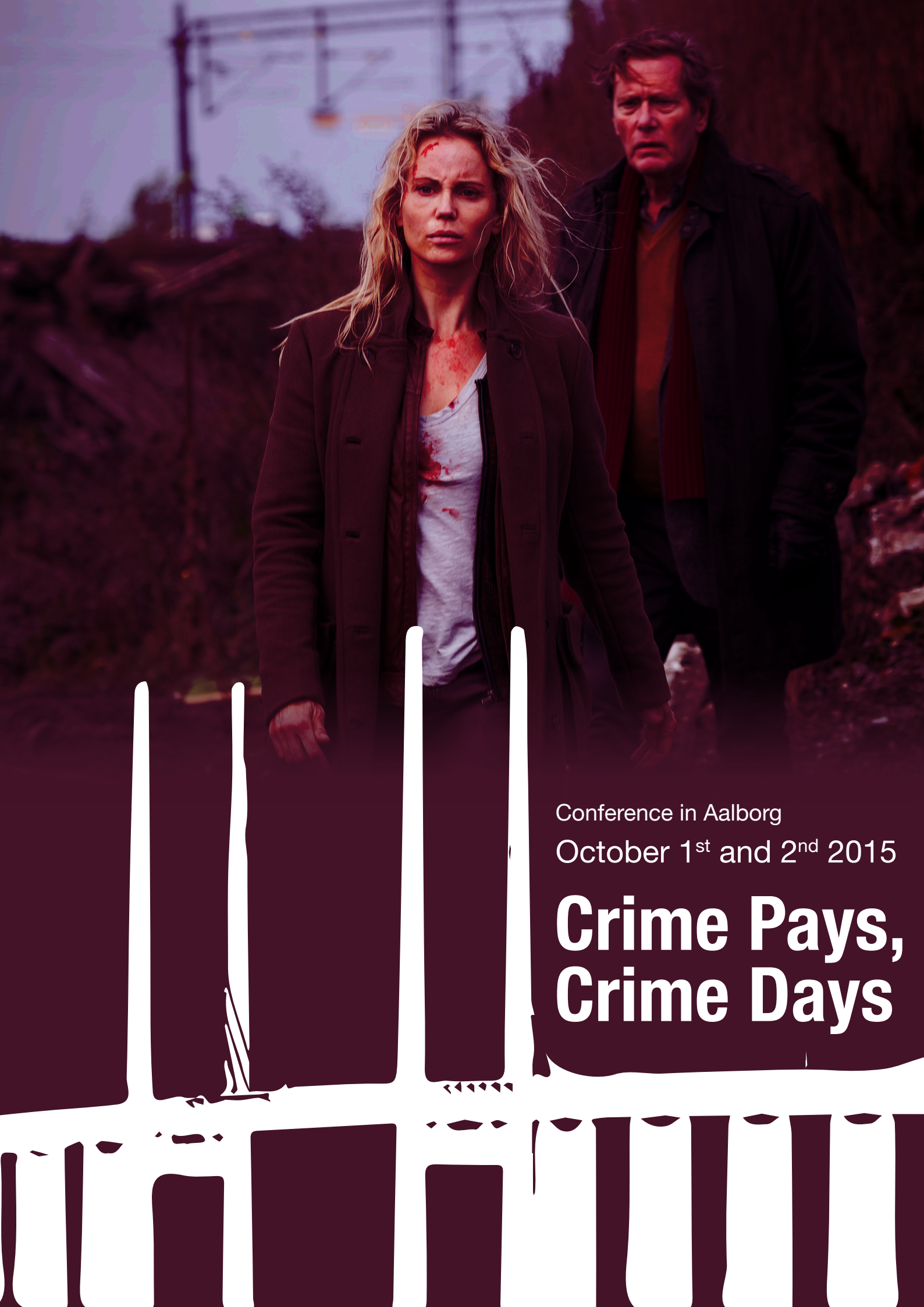
14.30	Coffee break
15	<i>High Tea talk with industry partners: Development of Nordic Noir</i> Hosts: Anne Marit Waade & Jakob Isak Nielsen Lars Blomgren (Filmlance)  Further details and participants will be disclosed later.

16 Break

16:30	<b>Keynote:</b> Prof. Annette Hill: <i>Spectrum of engagement: producers and audiences for crime drama The Bridge</i>
17:30 - 19	<b>Workshop 2: Crime fans &amp; audiences</b> Olof Hedling: <i>A Relative Succes?</i> (15 min.) Ushma Jacobsen & Pia Majbritt Jensen: <i>When crime may not pay</i> (15 min) Signe Sophus Lai, Frederick S.K. Larsen, Cecilie Astrupgaard: <i>Cultural and Generic proximities</i> (15 min) Susanne Eichner: <i>Scene of Crime Germany</i> (15 min) Chair: Anne Marit Waade & Lynge Stegger Gemzøe
19.30	<b>Conference dinner:</b> Mortens Kro

Coffee break
<b>Workshop 4: Crime production and media industry in Europe</b> Tim Raats: <i>European TV crime series in numbers</i> (30 min.) Ana Alacovska: <i>Adversaries in collusion</i> (15 min.) Jørgen Riber Christensen & Kim Toft Hansen: <i>Nordic noir and lifted localities</i> (15 min.) Discussion: 30 min. Chair: Jakob Isak Nielsen & Iris Rittenhofer

Farewell drink



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