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# Cops on the Box

Crime Drama on Contemporary UK Television Screens

Critical examinations of the industrial, aesthetic and cultural evolution of the contemporary British crime drama.

Plenary: Professor Charlotte Brunsdon



**Friday 15th March 2013**

University of Glamorgan, ATRiuM, Cardiff CF24 2FN

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# Cops on the Box: Crime Drama on UK Screens

## University of Glamorgan,

Friday, March 15th, 2013

Wi-fi Username: ccitemp

Password: Tuesday08

#COTB

TIME	ROOM	ACTIVITY
9.00-9:15	Foyer	Registration
9:15-9.30	Zen Room (4 <sup>th</sup> Floor)	Welcome (Ruth McElroy)
9.30-11.00	<b>Panel 1 - Zen Room (4<sup>th</sup> Floor)</b> <b>POLITICS, POLICING AND BRITISHNESS</b> Chair: Richard Hand  <b>Anousch L. Khorikian</b> – “Beyond Farce”? <i>Midsomer Murders</i> in the Twenty-First Century’  <b>Mary Brewer</b> – ‘ <i>Here tis’ Poirot</i> : Agatha Christie’s Cop in a Box’  <b>Stuart M. Joy</b> – <i>Line of Duty</i> : Reality over Reassurance by  <b>Steve Blandford</b> – No cops on the box – Jimmy McGovern’s <i>Accused</i>	<b>Panel 2 – CA228 (2<sup>nd</sup> floor)</b> <b>GENRE AND CLASSIFICATION</b> Chair: Heledd Wyn Hardy  <b>Ross P. Garner</b> – Investigating <i>Life on Mars</i> : The Contextual Nature of ‘Classic’ TV  <b>Rebecca Williams</b> – Wandering <i>Whitechapel</i> : Place, the past, and the domestic in the Gothic crime drama  <b>Dawn Fowler</b> – ‘This is the North - we do what we want’: <i>The Red Riding Trilogy</i> as ‘Yorkshire Noir’  <b>Manel Jimenez-Morales</b> – Metadiscursive police dramas. Drawing circles around <i>Line of Duty</i>
11:00-11:30	Zen Room	Tea and Coffee
11:30-12:30	Zen Room	Plenary: <b>Prof. Charlotte Brunsdon</b> – ‘Three ways with television police series’
12:30-1:45	Zen Room	Lunch

**Cops on the Box**

1:45- 3:15	<b>Panel 3 - Zen Room (4<sup>th</sup> Floor)</b> <b>DETECTION</b> Chair: Ben Lamb  <b>Mareika Jenner</b> – Detecting Crime: ‘Rational-Scientific’ Distance and ‘Irrational-Subjective’ Closeness in <i>Luther</i> (BBC, 2010- )  <b>Martin Willis</b> – The Narrative Body in Contemporary Medical and Crime Drama  <b>Jessica Hindes</b> – The Ripper and the Surgeon: technology and violence in <i>Ripper Street</i>  <b>E. Anna Claydon &amp; Charlotte Bilby</b> – Fetishising the Victorian Detective: Angst, Violence and Deviance in <i>Ripper Street</i>	<b>Panel 4 - CA228 (2<sup>nd</sup> floor)</b> <b>GENRE AND GENDER</b> Chair: Lesley Harbidge  <b>Jami Rogers</b> – Detective Women: Television Detective Dramas in the Post-Tennison Era  <b>Sam Ward</b> – Helen Mirren, The Queen Mother of Crime: Television Heritage, the Detective Heroine and a Transnational Genre  <b>Stephen Lacey</b> –Take a look at the lawman: <i>Life on Mars</i> and <i>Ashes to Ashes</i> - the case of Gene Hunt  <b>Lisa Richards</b> –Masculine display in the police drama: <i>Whitechapel</i>
3:15- 3:45	Zen Room	Tea and coffee
3:45- 5:15	<b>Panel 5 - Zen Room (4<sup>th</sup> Floor)</b> <b>PLACE AND IDENTITY</b> Chair: Caitriona Noonan  <b>David Dodd</b> – Reframing the regional detective “You see this, this is the north and we do what we want.” <i>Red Riding Trilogy</i> ,  <b>Tom Nicholls</b> – Regional, national and transnational representation in Scandi crime drama  <b>Brittain Bright</b> – Detection and the City: Sherlock Holmes’ London in the Canon and in <i>Sherlock</i>  <b>Emily Garside</b> – A study in Bute Street or Baker Street? Television tourism and <i>Sherlock</i>	<b>Panel 6 - CA228 (2<sup>nd</sup> floor)</b> <b>THE IMPACT OF PAST POLICE SERIES</b> Chair: Jodie Allinson  <b>Jonathan Bignell</b> – Cars, Places and Spaces in British Police Drama  <b>Billy Smart</b> – <i>Hunters Walk</i> : Representing rape in the studio police drama  <b>Aysegul Kesirli Unur</b> – British Cops in Turkish Cultural Memory: A Study on <i>Dempsey and Makepeace</i>  <b>Serena Formica</b> –A very British adaptation: an analysis of the development of Agatha Christie’s <i>Poirot</i>
5:15- 5:30	Zen Room	Close and Thanks

## **ABSTRACTS**

### **Anousch L. Khorikian**

#### **"Beyond Farce"? *Midsomer Murders* in the Twenty-First Century**

*Midsomer Murders* (1997- ) is central to British television crime drama. Not only has it consistently received high ratings, it has also been sold to over 200 countries and is, therefore, watched worldwide – notably being regarded as a kind of epitome of British crime series: its Russian title, for example, translates as “Very English Murders”. Nevertheless, the series has generally been dismissed as merely a nostalgic pastiche of Englishness. With the exception of McCaw (2011) and Bergin (2012) it has hardly been taken seriously. Perhaps, however, that is the programme’s intention. For, what has hitherto not been analysed in depth are last decade’s episodes of *Midsomer* and their engagement with recent developments in television that promote reflexivity, irony, parody, and a hybridisation of genre.

This paper therefore explores how *Midsomer Murders* developed in the twenty-first century, from a nostalgic pastiche, to evince a growing self-consciousness – implicitly parodying its own pastiche – finally to send itself up explicitly through intertextual, reality-subverting, hybridisation. To examine this, I offer extended textual analyses of two episodes: ‘Electric Vendetta’ (2001) and ‘Blood on the Saddle’ (2010).

I argue that ‘Electric Vendetta’ is an implicit self-parody: evincing weariness of *Midsomer’s* by then established film techniques whilst taking its narrative conventions to a new level of (extra-terrestrial) absurdity. In terms of genre, then, comedy increasingly wins out over crime. For instance, taking *Midsomer’s* typically aesthetic treatment of murder (McCaw 2012) much further, ‘Electric Vendetta’ simply leaves one corpse unaccounted for. Hence, narrative resolution progressively relies on comedy rather than detection.

With contemporaries such as *Ashes to Ashes* (2008-2010), ‘Blood on the Saddle’ demonstrates self-parody more explicitly – by a hybridisation of form within the episode: it ironises its own propensity for nostalgia by featuring a shootout that adapts the Western’s filmic conventions and literally transports the characters into the murderer’s delusion of being in a Western.

Finally, this paper explores how this heightened reflexivity has consequences for the show’s societal engagement. Neil McCaw has eloquently linked its “flight from the everyday” to soothing New Labour rhetoric (2011: 124). However, its recent increased self-parody and genre-hybridisation can also be read as a critical subversion of the conservative norms set out throughout the series. Perhaps, then, it is ultimately *Midsomer’s* tensions between soothing and subverting, societal engagement and disengagement, rural idyll and murder extravaganza, that is most telling of the early twenty-first century.

### **Mary Brewer (Loughborough University)**

#### ***'Here tis' Poirot: Agatha Christie's Cop in a Box'***

This paper addresses ITV’s adaptation of Agatha Christie’s stories featuring the character Hercule Poirot within the context of British Heritage TV. With reference to a range of individual episodes spanning 1989 to the present, I explore the program’s popularity among British and American viewers and compare how its brand of Englishness resonates with home and foreign audiences.

### **Stuart M. Joy (Southampton Solent University)**

#### ***Line of Duty: Reality over Reassurance***

Writer and produced Jed Mercurio labels *Line of Duty* (BBC2, 2012-) a police drama that swaps reassurance for reality. Unlike the elegiac and idealised setting of Oxford captured by Inspector Morse (ITV, 1987-2000) or the rural splendour of *Midsomer’s* villages and county town in *Midsomer Murders* (ITV, 1997 - on-going), *Line of Duty* captures the challenges of urban life and urban inequality. The spectator is, from the outset, confronted with the dire consequences of social breakdown. Communities divided by crime, drugs and poverty dominate the urban landscape emphasising society’s failure to tackle and nurture its disadvantaged youth and the despair of those with no prospects other than selling drugs. With no sense of community or identity in an increasingly economically deprived Britain, the series emphasises these major social and economic issues within an urban setting highlighting wider concerns within contemporary British society.

This article examines the relationship between crime drama and the wider political arena in which articulations of national identity achieve discursive prominence. In particular, this article offers an analysis of how crime and criminality representations within *Line of Duty* articulate contemporary definitions of British identity. I intend to address these issues in relation to *Line of Duty* as it represents a particularly resonant text in which we are invited as viewers to consider the wider politicized function of the police in contemporary Britain in line with a conceptualisation of national identity.

### **Steve Blandford (University of Glamorgan)**

#### ***No cops on the box – Jimmy McGovern’s Accused***

Whilst it is not literally true to say that the most recent work for UK television by Jimmy McGovern has erased the police entirely from a crime series, they are certainly relegated very much to the background. This paper examines the way that such a strategy works in the context of a plethora of series for UK television that do the opposite of this by placing the personalities of police officers, usually detectives, at the core of the programmes offer.

When McGovern last visited the spectrum of genre that covers police work, crime and justice it was to introduce the idea of the forensic psychologist in the shape of Edward Fitzgerald (Robbie Coltrane) to British audiences for the first time in *Cracker* (ITV, 1993-2006). The effect was to reduce the role of the police and to represent them (mostly) as heavily reliant on the maverick skills and insights of Fitzgerald in ways that have been reproduced in a large number of dramas since then. In *Accused* McGovern takes the erasure of the forces of law and order a stage further and asks us instead to look those who have committed crimes and to consider broader questions of justice in ways that go beyond a narrow legal framework. This paper considers the radicalism of such an approach in a prime time series and, briefly, the light it might shed on the contemporary direction of the genre.

## Cops on the Box

### Ross P. Garner (Cardiff University)

#### **Investigating *Life on Mars*: The Contextual Nature of ‘Classic’ TV**

Shortly after its appearance on British television in January 2006, the hybridised cop show/time travel series *Life on Mars* (BBC/Kudos 2006-7) was hailed as a ‘TV classic’ within both press reception and academic analyses (see Lacey and McElroy 2012: 2-3). The programme’s influence was also reflected by the BBC’s institutional attitude towards the series since, shortly after airing its final episode, the commissioning of spin-off series *Ashes to Ashes* (BBC/Kudos/Monastic Productions 2008-10) was announced. This paper nevertheless questions *Life on Mars*’ status as a ‘TV classic’ by building upon recent studies foregrounding the contextual nature of textual classifications, such as Jason Mittell’s (2004) work on TV genres, Matt Hills’ (2010) discussion of ‘cult’ status and analyses of how televisual ‘golden ages’ become articulated (Kompare 2005; Holdsworth 2011). I will here argue that *Life on Mars*’ current interpretation as ‘classic television’ arose through being positioned in relation to specific discourses within differing cultural sites that either aligned the series with, or distanced it from, certain labels. The paper focuses on the construction of two of these discourses: firstly, I shall discuss the series’ negotiation of nostalgia since, although audiences and academics have valued its engagement with ‘the 1970s’ (see Nelson 2012), industrial discourses concerning this topic necessitated that *Life on Mars* be positioned away from these associations. Additionally, whilst *Life on Mars* can be read as an influential series in terms of its impact on TV drama trends in British television, such readings overlook how this status was a necessity due to its status as a primetime BBC1 series. This paper thus complicates ideas surrounding ‘classic TV’ by arguing that, rather than residing ‘within the text’, *Life on Mars*’ status as a ‘classic’ example of the police series arises through the discursive claims circulating around the programme by different situated agents.

### Rebecca Williams (University of Glamorgan)

#### **Wandering *Whitechapel*: Place, the past, and the domestic in the Gothic crime drama**

This paper analyses the ITV1 crime drama *Whitechapel* (2009- ), contributing to academic understandings of crime drama and Gothic television as established television genres. The series shares commonalities with shows such as *Silent Witness* (BBC 1996-) and *Waking the Dead* (BBC 2000-11) or the US-produced *Criminal Minds* (CBS 2004-), *Cold Case* (CBS 2003-10), and *Medium* (NBC/CBS 2005-11). Indeed, *Whitechapel* is often described as a ‘Gothic cop show’ (Crime Time Preview 2012), a description reiterated by the show’s star Phil Davis (2012), and it clearly deploys aesthetics and conventions from the Gothic genre.

This paper explores these intersections by examining the importance of place in the Gothic crime drama by focusing on television horror within the urban London district of Whitechapel which has a specific history and legacy. Given the recent boom in history television programming (de Groot 2009: 207) it also contributes to work on televising the past by examining how history is ambiguously represented in the Gothic crime drama. Whilst series one focused on Jack the Ripper and series two on The Krays, the third series (screened in February and March 2012) moved away from straightforward copycat murders and involved different cases, each of which were advanced by reference to previous historical crimes. In the third series the show also moves away from the streets and alleyways of Whitechapel towards an emphasis upon the home and ‘inside’. Thus, in the third series, *Whitechapel*’s position as a Gothic text is most commonly evoked by its focus on homes, houses and families as loci of terror, a key theme in Gothic literature and film. The streets of Whitechapel might, as they were in the 19<sup>th</sup> Century, be perilous but so are homes and the people that inhabit them.

Eschewing straightforward depictions of the past as instructive or as a way to reflect on the conditions of the present, *Whitechapel* suggests that history is doomed to repetition in vicious cycles of murder and violence. By presenting a bleaker view of the use of the past to know or change the future, *Whitechapel* rejects more typical television narratives of nostalgia or ‘lesson learning’ from the past. This paper argues that, notwithstanding a more nuanced relationship between the present and past and the potential limits of partial knowledge and an over-reliance on historical precedent, *Whitechapel* offers an instructive convincing case study regarding the intersections of place, history and Gothic/horror tropes in contemporary television crime drama.

### Dawn Fowler (the University of the West of England)

#### **‘This is the North - we do what we want’: The *Red Riding Trilogy* as ‘Yorkshire Noir’**

This paper considers the 2009 Channel 4 three part crime drama *Red Riding Trilogy* (an adaptation of David Pearce’s novels comprising the *Red Riding Quartet* 1999 – 2002) through its use of noir tropes to create a distinctly regional drama. Set in and around West Yorkshire *Red Riding* has widely been described as ‘Yorkshire Noir’, and although each part of the trilogy has a different director, a markedly dark and brutal visual palette characterised the work as a whole. David Pearce is a known noir writer and one of the questions this paper asks is: how does the noir visual aesthetic add to the distinct, gritty, Northern realism of the project?

Each part of the trilogy is named after the year in which it takes place: 1974, 1980, and 1983 respectively. The drama uses these dates to blur the boundaries between historical fact and fiction, using as its backdrop the legacy of the gruesome crimes of Peter Sutcliffe, the hunt for his impersonator Wearside Jack, and the miscarriage of justice facing the character Michael Myshkin (a clear parallel to the real life Stefan Kiszko, who until his exoneration and release in 1992, had spent 16 years in prison wrongfully convicted for the murder of a child). Alongside these recognisable horrors viewers are introduced to a story of mass and deep-rooted corruption at the heart of the West Yorkshire police. This is a force seemingly ungovernable, answerable to no one and characterised by the oft-repeated and famous quote ‘This is the North – we do what we want’. The paper analyses the depiction of a police force that, due to its overriding sense of regional tribalism, believes itself to be ‘above the law’. It also asks whether the drama draws a link between Forces that are morally corrupt and the horrific crimes committed in the damaged society they police.

### Manel Jimenez-Morales (Universitat Pompeu Fabra)

#### **Metadiscursive police dramas. Drawing circles around *Line of Duty***

Since the Cold War, lots of television dramas have dealt with the idea of bureaucracy as a tainted concept. It became a labyrinthine element of redundancy and dead-end road to justify the inefficiency of the system. The fall of Socialism had something to do with

this perception, but Capitalism has reproduced a similar vicious loop in its own way to perform. In the last years, two facts confronted the representatives of social leadership and order with the Society: the policy of suspicion, settled by the attempts against the Twin Towers and their consequences, and the recent economical crises. The shadows of bureaucracy then were a perfect place to find a hideout for those who pull the strings in the Society.

*Line of Duty*, BBC2, 2012, is one of this series that explores the absurdities of the police bureaucratic system, but also the inoperability to clean an organisation when it is completely corrupted. Echoing *The Wire*, HBO, 2002-2008, this series created by Jed Mercurio, sounds out Society and the Geistzeit of the new police series, where the satisfaction of the spectators is no more discovering a final mystery, but loosing themselves endlessly in the whole intrigue. It takes over from other contemporary police series like *M.I.T.: Murder Investigation Team*, ITV, 2003-2005, *Murder City*, ITV, 2004, especially regarding the pace and the proximity of the subjects, but it deeps into the mechanisms of investigating, questioning the ways and the values of doing it.

What makes *Line of Duty* a meta-discursive series is, therefore, this observation of the police as a criminal and the round trip of suspicions. The narrative becomes here extremely complex and the manichaeism between good and evil –a typical feature of police dramas- loses its natural condition. Some behaviours disclose the demagogic of the police stations: The mistrust of the methods, the block of different departments or officers among them to develop an investigation or the prioritisation of some cases for economical or interested reasons are some of the issues that dispute the job of policemen as we have understood until this moment.

This paper wants to focus on how *Line of Duty* changes the way of representing cops on television, according to the current times. Following the wake of *State of Play*, BBC1, 2003, *Line of Duty* catches a short, but vibrant and realistic draw of new times, with a complex narrative that replies the contemporary, American series that have already questioned the general working of the police order.

#### **Mareika Jenner (Aberystwyth University)**

#### **Detecting Crime: 'Rational-Scientific' Distance and 'Irrational-Subjective' Closeness in *Luther* (BBC, 2010- )**

This paper deals with the concepts of rationality and irrationality as guiding principles of investigative processes in television drama. In particular, this paper will look at the BBC drama *Luther* (BBC, 2010- ) starring Idris Elba as title character. While both, what I broadly term 'rational-scientific' and 'irrational-subjective' modes of investigation have long been common to detective drama on television, and are often pitted against each other, *Luther* seems to suggest some sort of union between both approaches.

In particular the first season seems to constantly negotiate both modes, a central relationship being the friendship between the hyper-emotional (to the point where it leads to mental illness) police investigator Luther and hyper-rational, emotionless murderer Alice Morgan (Ruth Wilson). This tension is also reflected through an aesthetic that seems to emphasize 'order' and often suggest 'cold' rationality that may be impossible in light of the 'irrational-subjective', emotional approach Luther employs and the highly emotionally charged storylines.

This sort of 'union' between 'rational-scientific' distance and 'irrational-subjective' closeness to the investigation is relatively uncommon to detective drama on television. This paper will link these two concepts to debates within the detective genre and discourses surrounding postmodern and Modernist ideas on how to access and attain knowledge. Through this, it will explore whether the BBC drama may represent an alternative to how the 'truth' about the event of a crime can be accessed. In *Luther*, such a concept also needs to be considered in relation to a de-construction of a binary between investigator and criminal, since both, Luther and Alice, appear to be guilty of murder, though neither one is punished for it. The paper will also consider how this suggestion may be linked with discourses in American television, in particular *Dexter* (Showtime, 2006- ), which shares similar themes and seems to de-construct similar binaries, including that between 'rational-scientific' and 'irrational-subjective' methods of detection.

#### **Stephen Lacey (University of Glamorgan)**

#### **Take a look at the lawman: *Life on Mars* and *Ashes to Ashes* - the case of Gene Hunt**

*Life on Mars* (BBC 2006-07) received near-unanimous and critical and popular success, its time-travelling narrative conceit spinning a new twist on an old genre, the police procedural. It also introduced a new, and unlikely, hero in Gene Hunt (Philip Glenister). Although not the ostensible protagonist of the series, Hunt's non-PC social values and his 1970s attitude to policing sparked the most interest amongst both the press and the online fan fora, making him the key figure in the follow-up series, *Ashes to Ashes* (BBC 2008 – 10). Hunt also appeared as a player in electoral politics, featuring in both Labour and Conservative poster campaigns in the 2010 UK General Election.

Clearly, the reasons for the resonance that Hunt had at this particular historical moment are complex, and non-textual factors are important. However, this paper will be concerned primarily with the way that the text constructs Hunt as an individual and a synecdoche for a set of social values, by looking closely at Glenister's performance and its context in the narrative. The paper will explore this by examining the ways in which Glenister's physicality and acting decisions became central to the way viewers were encouraged to identify, and identify with, the character 'tropes' established in the series. The general features of series' narratives as they affect characterisation, will contextualise this analysis. The paper will also examine casting choices, evaluating comments by actors, directors and writers in their production context, arguing that the conditions under which the series was shot – which were in many ways typical of the way series drama is made – meant that the actors had considerable control over the performance decisions they made. Using close analysis of selected moments, described and represented through screengrabs, the paper will examine the way that Hunt's persona was created out of Glenister's – and the production team's - specific choices. The analysis will consider costume, dialogue and its delivery, gesture, movement and posture and how these are framed and made readable by specific shooting decisions and the mise-en-scène. It will also draw an explicit comparison between the different physicalities of Glenister and John Simm (Sam Tyler) and consider how the narrative and mise-en-scène use this to create meaning.

The paper will conclude by arguing that Glenister/Hunt's screen presence embodies a particular history of representation of the UK television tractdetective.

## Cops on the Box

### Martin Willis (University of Westminster)

#### **The Narrative Body in Contemporary Medical and Crime Drama**

Television scholars have recently noted the considerable inter-textual connections between crime and medical science on British screens – primarily by focussing on the increasing use of forensic science as a mode of criminal investigation (with *Waking The Dead* and *Silent Witness* as key exemplars). There have been fewer discussions of those medical dramas that draw on the generic tropes of crime drama to observe and analyse medical encounters between physicians and patients. This paper will consider the relationship between crime, scientific medicine, and drama using recent examples from both the contemporary British crime drama, *Silent Witness*, and the contemporary medical drama, *Monroe*. The focus will be on what medical humanities scholars call the ‘medical body’: the human subject defined simultaneously by both objective biological science and subjective individual experience. Working with particular generic characteristics of crime narratives (investigation, deduction, solution, and blame) the paper will argue that both crime and medical drama deliver narratives of detection via the medical body which is variously positioned as investigative tool, deductive or diagnostic material (the clue), a solution-in-waiting, victim *and also* perpetrator. For example, an episode of *Monroe* deals with a female patient brought to the medical encounter by the police after repeated criminal damage and assault. The neurosurgeon Monroe investigates, detects, and apprehends a brain tumour, the ‘cause’ of her criminal proclivities. The tumour’s removal, however, does not disrupt her propensity for violence: which becomes suddenly situated in the authentic character of the patient, shifting her generic position from victim to criminal. Likewise, an episode of *Silent Witness* dramatizes the investigation of a badly burned cadaver, the only remains of a victim of murder. As the episode progresses the body is increasingly characterized as resisting investigation, even seeking to avoid detection, until its role in the narrative of detection is akin to the criminal for whom the forensic scientists are searching. After exemplifying such narrative intersections between crime and medical drama the paper will close by offering some final, tentative, conclusions about what it means for the medical body to be classified within criminal narrative praxis by two different dramatic forms.

### Jessica Hindes (Royal Holloway)

#### **The Ripper and the Surgeon: technology and violence in *Ripper Street***

This paper explores the multivalent role of technology in the BBC historical crime drama, *Ripper Street*. Considering the series’ undoubtedly complex moral response to the scientific advances it both embraces and fears, I offer a reading of the relationship between technology, violence and the body in *Ripper Street* which ultimately aligns the show with its more obviously conservative American cousins.

Like the immensely successful contemporary forensic procedurals on which it draws, *Ripper Street* is highly invested in the development of modern technologies for monitoring and identifying the individual. The translation of this motif, a key generic identifier, into a show with such a careful sense of history can seem ironic and is, on occasion, played for laughs: but more often *Ripper Street* and its characters display serious interest in the developments they exploit. Edmund Reid, the show’s protagonist, exhibits a forward-thinking scientific curiosity most clearly evinced in his relationship with Homer Jackson, whose forensic investigations are one of the programme’s central narrative concerns.

Although Jackson and Reid’s scientific knowledge plays a central role in their deductive successes, *Ripper Street* elsewhere displays considerable ambivalence about the same advances its detective team employs. The show’s criminals tend to be highly scientifically literate. Although typically destroyed by the technologies they have sought to command, the villains’ temporary mastery over these new and powerful forces evokes an unease not fully resolved by their deaths. Jackson’s status as dissecting surgeon provides additional, uncomfortable parallels. Anatomy was a highly controversial subject in nineteenth-century England, loaded with political significance and the shadow of class injustice. Although Jackson is rapidly exonerated from an accusation of being the Ripper, the suggestion nonetheless makes explicit a disquieting similarity which in some ways underpins the series.

In *Ripper Street*, technology and violence are never far removed. The question is whether the series’ Victorian technology ultimately reduces, contributes to, or substitutes for the violence it overtly seeks to counteract: an issue with obvious ramifications in the show’s modern-day broadcast context and central to the numerous forensic procedurals populating television schedules both here and in the States. Ultimately, I suggest, the conclusions reached by the show are not significantly different to the conservative, pro-surveillance attitude implicitly endorsed in the *CSI* franchise and its imitators. What *Ripper Street* does offer is the imagined distance of history; creating a context in which these issues are (paradoxically?) more accessible and thus, perhaps, more open to debate.

### E. Anna Claydon (University of Leicester) and Charlotte Bilby (University of Northumbria)

#### **Fetishising the Victorian Detective: Angst, Violence and Deviance in *Ripper Street*.**

The BBC drama series *Ripper Street* positions the masculinity of its policemen and criminals at a meeting place of impotence/potency, not only at the failure to catch Jack the Ripper but also the loss of children and childhood through natural and unnatural means in Victorian Whitechapel. *Ripper Street* also takes ITV’s *Whitechapel* with its own impotent/potent policemen and criminals of the present day and returns to the viscerality of the 19th century in a series which stylistically is influenced by Ritchie’s *Sherlock Holmes* films.

The absence of the Ripper in this series, however, merely serves to reinforce the role this case plays within the cultural criminological memory. While enduring, the memory is simplistic and false, relying on continued fascination of the media, from Victorian newspapers, fuelled by a middle-class desire to consume information about the ‘lower-orders’, to 21st century multi-media games.

At a time when there is angst about the solidity and cohesion of society, *Ripper Street* serves to show us that policing can be relied upon. Even though those meant to protect us behave in violent and abusive manners, their actions are always in favour of the ‘right’ course of action to maintain social norms familiar to the viewer.

In the early episodes, distinctions between local vigilantes and the police are drawn. While the tension was historically correct, the demographic similarities between the two groups of men are not explored: the police recruited for all ranks from the working class, something which was resented by the middle-classes when investigated for crimes.

Juxtaposed against these men, women in *Ripper Street* are framed through misogyny, playing the role of the genteel mother who has lost her child, the criminal, sex worker and manipulator. Having women depicted only in these types of roles is somewhat outdated in modern police procedurals, which raises questions as to whether *Ripper Street* is not only depicting a time that we understand as being more violent, uneducated and ill-informed, but is asking us to accept that this is a model of modern society.

As such, in this paper, we analyse the detectives and the criminals as well as looking at American doctor as a very non-Watson mediator between the criminal and the detective signifying the potency of the new, living in a brothel, shaping the myth of forensic pathology in the cop show and framing the beginnings of the afterlife of the Ripper as pop-culture bogey man.

#### **Jami Rogers**

#### **Detective Women: Television Detective Dramas in the Post-Tennison Era**

Detective fiction – or at least its protagonists – is largely a male domain with iconic detectives from Sam Spade to the iconic Inspectors Morse, Rebus and Frost all men. Despite the gender imbalance, in 1991 Lynda la Plante created a fictional character written for television that was in part meant to update the genre in the age of feminism. The impact that la Plante's *Prime Suspect* had was immediate through the story – based on the real-life experiences of one female Metropolitan Police detective – of Jane Tennison's struggle in the face of the institutional sexism of the police force. The success of the series – and of Helen Mirren's portrayal of the character – spawned several sequels (most of miniseries length) that spanned over 15 years from 1991 – 2007. While Tennison became a feminist icon when the series first appeared, the passage of time has been less kind to her in the post-feminist era with commentators noting that her last outing was far less inspirational than her first despite the continuing portrayal of the sexist behaviour of her male colleagues. This paper seeks to examine the shift of character within the series in tandem with the rise of other male-dominated detective television drama (with particular attention paid to *Life on Mars* and *Ashes to Ashes*) and the continuing popularity of others (*Morse*, *Lewis*, *A Touch of Frost*) and examine how the post-feminist world continues to marginalize women in television drama.

#### **Sam Ward (University of Nottingham)**

#### **'Helen Mirren, The Queen Mother of Crime': Television Heritage, the Detective Heroine and a Transnational Genre**

When the Danish series *The Killing* came to British television to widespread critical acclaim in 2011, boosting BBC Four's audience figures from negligible to respectable, Sarah Lund, its no-nonsense, independent, but grittily dysfunctional detective heroine attracted cultish attention among viewers and reviewers alike. A prominent feature of their discussion was a purported likeness to Helen Mirren's DCI Jane Tennison in Granada Television's *Prime Suspect*, aired two decades previously on ITV (but being rerun on ITV3 in 2009). The association was soon endorsed by the team behind *The Killing*. Then, with Lund having become a common feature on the pages of the *Radio Times* and elsewhere, an American remake of *Prime Suspect* aired on the (UK's) Universal Channel in 2012, with Tennison 're-imagined' for twenty-first century New York as Jane Timoney. The remake formed part of the Universal Channel's push towards a more prominent position among the listings. However, this more deliberate appropriation of the British 'classic' series met with sterner critical reception.

This paper will argue that the reception of these two very different 'reincarnations' of Mirren/Tennison reflects an urge to assimilate imports within a specifically British hierarchy of televisual-cultural value. By analysing press and marketing discourse surrounding the two imports, as well as drawing on the author's interviews with acquisitions staff, it will show how Mirren/Tennison functioned not simply as a familiar basis for promoting the series to a British audience, but as a precedent by which the cultural value of the series (and their heroines) was defined for that audience. Battles with sexism and the work-life balance mark both of these detective heroines as related to the 1990s Tennison. But while Lund was celebrated as a *progression from* Tennison, pundits complained that Timoney was 'behind-the-times'. Secondly, then, through close reading of the two heroines' presentation both in the shows and in their promotion, the paper will ask what it is about the detective heroine specifically that allows for (or, indeed, resists) this incorporation into a national heritage. Building on the reassessment of imports and international industrial relationships as focusing points for television studies undertaken by Paul Rixon and Michele Hilmes respectively, this paper will suggest that our understanding of the perseverant industrial and cultural significance of the detective genre must involve an awareness of the transhistorical, transnational aspects of watching television today.

#### **Lisa Richards (Aberystwyth University)**

#### **Masculine display in the police drama: *Whitechapel* (ITV, 2009 onwards)**

So many detective dramas build on the relationship of the protagonists, and the contrasts of character presented therein. The essential odd couple at the heart of the drama, who must overcome their personal differences in order to solve the crime. These differences range from physical disparities to a differing methodological approach, and build the personal drama at the heart of the detection process.

When DI Joseph Chandler is introduced to his team in the ITV series *Whitechapel*, he looks more like James Bond than George Dixon and this initial meeting – featuring such contrasts of physical, cultural and fashioned image – is played on throughout the programme's development in the first series and beyond. The contrast of appearance and knowledge, in particular between Chandler and his partner DS Miles is central to the show.

The programme also makes particular use of its star, Rupert Penry-Jones, his visage and his body, by placing him in a state of undress. This is apparently for the audience's gaze as his nudity is almost always when he is in isolation. This paper suggests that the male form is here used not only as a comment on the television detective contrasting Chandler and his team, but as an expression of Chandler's vulnerability emphasising his confusion and fear rather than confidence or vanity.

## Cops on the Box

Combining theories of masculinity, identity construction, and genre, this paper will examine the image of the police officer in contemporary British drama; the contrast of tradition and modernity not only in relation to police procedure, but also in the image and identity of the detectives.

### David Dodd (Leeds Trinity University)

#### **Reframing the regional detective "You see this, this is the north and we do what we want." *Red Riding Trilogy***

Over the past 20 years Yorkshire has become a popular setting for a number of iconic British crime series that cover the whole warts and all spectrum of this most vital of television genres. From the period Sunday night juggernaut that was *Heartbeat* (ITV: 1992-2012) regularly bringing in audiences of over 10 million, to the dark noir-like twists and bleak landscapes of David Peace's *Red Riding Trilogy* (C4: 2009).

Often adaptations from existing novels, such as Reginald Hill's *Dalziel and Pascoe* (BBC1: 1996 – 2007) or Peter Robinson's DCI Banks (ITV: 2010 - ) writers have drawn on strong, well defined characters to get the job done. Whether they rely on the dynamics of a contrasting partnership or the no-nonsense and blunt approach of an individual detective - it is clear northern voices have made a huge impact on our screens.

The region is also a location base for crime drama set in other parts of the UK. A *Touch of Frost* (ITV: 1992- 2010) was made at Yorkshire Television Studios in Leeds and set in the fictional town of Denton, South Midlands but filmed extensively in and around West Yorkshire.

This paper will aim to investigate why the wildness of the moors and the hard-boiled detective patter of the plain speaking protagonists is a winning formula, and how the Yorkshire detective as a broad stereotype has been used effectively in parody by sketch show comedians.

### Tom Nicholls (University of Lincoln)

#### **Regional, National and Transnational representation in Scandi Crime Drama**

Recent successful Scandinavian Crime Drama has been both critically well received and popular (within a BBC 4 context) in terms of ratings in the U.K. Three of these series are based upon the representation of a small area of Sweden and Denmark. *Wallander* (SF, 2005-), is firmly located in Skåne, *The Killing* (DR, 2007) relies on its Copenhagen locations and finally *The Bridge* (DR/SVT, 2011) is located in both Malmö and Copenhagen and on the bridge which links them. This paper will look at the policy decisions which created a change within the Swedish film and television industry towards regionalisation and the nature of the co-productions required to make such drama production possible in a small nation. Is Scandi Crime Drama primarily designed for transnational sales or does it attempt to represent individual national identities? Is its success in the U.K. because it is the IKEA of Crime Drama, transmitting familiar images of Scandinavia or is there a more complex process of representation here?

*The Bridge* will be used a case study of the clash of identities to produce a text that is, at times, self-reflexive on the use of national stereotypes and the subtleties of the representation of national difference. This is demonstrated in the use of language, location, characters and personality traits. As a crime drama, one of the focusses of difference is police procedure in Sweden and Denmark.

### Brittain Bright (University of London)

#### **Detection and the City: Sherlock Holmes' London in the Canon and in *Sherlock***

Sherlock Holmes is inextricably associated with London. The city is the center, the heart, of the Holmes canon, and an undeniable force in the character of the great detective himself. In Arthur Conan Doyle's Sherlock Holmes, the detective is powerfully linked to the city, not only through his characterization as a natural urbanite, but through his processes of detection. His travels through the city often parallel the process of solving a case; logic and deduction are often compared to navigation and mapping. Only Dickens, perhaps, has created a more enduring image of the city, but Holmes is the only character who personifies London.

*Sherlock*, the contemporary BBC adaptation, emphasizes the connection between the detective and the city as has no other adaptation. Mark Gatiss and Stephen Moffat continue to characterize their contemporary Holmes in terms of his city, both visually and linguistically. Their word-play often alludes to Conan Doyle's place-based phraseology, but also includes frequent references relating characters to contemporary places and social conditions: Holmes distinguishes between his own perception and that of others in "A Scandal in Belgravia" by saying, "I'm not the Commonwealth."

In the series, Sherlock is associated with the city in images as strongly as Conan Doyle associated him with words. The visual linkage of the detective and the city is accomplished through a variety of techniques that echo Conan Doyle's short descriptions. These include the frequent use of reflections of London in taxi windows; these reflections distinctly evoke the stories' brief but potent images of travel through the city. Also, the television show also allies detection and mapping: a chase sequence in the first episode of the series, "A Study in Pink", uses the show's information overlay technique to dramatize Holmes' s declaration from "The Red-Headed League," "I make it a hobby to have an exact knowledge of London."

Sherlock in Conan Doyle's stories is representative also of the London of his time—his contradictions of high culture and low amusements, his love of science and knowledge, and his egocentrism. Sherlock as characterized by Moffat and Gatiss is also representative of his London: he is disconnected and tech-obsessed, at once selfish and vulnerable, and most powerfully motivated by imaginative possibility. This television series aims to rediscover the original character, and succeeds largely by using Doyle's concept of his profound connection with London.

### Emily Garside (Cardiff Metropolitan University)

#### **A study in Bute Street or Baker Street? Television tourism and *Sherlock***

This paper will examine the BBC series *Sherlock* and the use of Cardiff as its primary filming location. It will be considered the relationship between the television series and the original Sherlock Holmes stories with the resultant television/literary tourism in Cardiff. In so doing the paper will consider the adaptation and modernisation of the original stories to *Sherlock* and the role of Cardiff as a primary location to this.

An examination of the interrelationship between the original stories and its modern format will consider the role of location in the adaptation and modernisation of the original stories and how Cardiff as a primary filming location has shaped and influenced the adaptation. The paper will, using examples from close reading of the programme alongside the original stories on which they are based, consider how Cardiff as a location influences the relationship between adaptation and modernisation.

The relationship to location, story and resultant television tourism will then be considered. Unlike examples such as Colin Dexter's Morse or Ian Rankin's Rebus novels whose television adaptations are filmed within approximately the same setting as the original literature, so combining literary and television tourism in the same location. *Sherlock* is therefore positioned uniquely in terms of place and region and literary tourism, this paper will examine the duality of location identity in creating *Sherlock*. It will also be considered the merging and diversion of literary and television tourism created by *Sherlock*.

*Sherlock* has also become a phenomenally successful series with a loyal fan base growing out of the existing Holmes fan culture. The paper will conclude by considering how the visiting of filming locations within Cardiff has therefore taken on significance for fans alongside visiting Baker Street and other London Holmes-related landmarks.

That *Sherlock* is an adaptation of a seminal literary work, one which in of itself has already created an industry of literary tourism positions television tourism alongside literary tourism. This paper seeks to draw conclusions on the impact of locating filming to Cardiff on adaptation and modernisation of the Sherlock Holmes stories while considering the relationship to literary/television tourism and fan interaction with the series.

#### **Jonathan Bignell (University of Reading)**

##### **Cars, Places and Spaces in British Police Drama**

It is often remarked in studies of the police drama genre that the function of the protagonist to observe, investigate and enforce the law depends on his or her ability to move in and between places and spaces. In British police drama this ability has been increasingly dependent on the use of the car rather than by patrolling on foot. Thus the space of policing is connected with modernity and its associations with mobility, technology and the use of a scopic regime to apprehend and control the real. This paper will sketch the significance of cars in police dramas from the 1960s to the present, arguing that the role of the car can be analysed in (at least) four ways. First, the car has a functional significance in police narrative as a means to move between places, whether to attend a crime scene, interview a witness or locate a perpetrator. In this role, travel by car is often a brief ellipse between two connected narrative sequences. Secondly, a journey by car can form a narrative segment in itself, and here the car functions as a kind of mobile TV studio, in which conversations and character-based action is constrained spatially and thus offers a form of dramatic intensity. Third, in the broad historical movement from studio-based shooting to location shooting, cars gather narrative weight as the focus of action sequences in real space, in relation to specific choices of setting. Fourth, the car is an iconographic resource, whether static or moving, and its role is carved out in relationships with characters and environments. This iconographic role is always a potentiality for any car on screen, but is especially interesting in drama set in the past, where choices of car also function as indices of class, taste and gender identity, for example, in the representation of an historical period. The paper will explore the role of the car in police dramas with reference to these four axes of interpretation, against an historical background of changing production circumstances (broadly, from studio-based programmes to location-based ones) and shifts in genre (such as character-focused dramas versus action-focused ones). It will refer to a wide range of programmes including *Z Cars*, *The Sweeney*, *Bergerac*, *Inspector Morse*, *Life on Mars*, *Ashes to Ashes*, *Midsomer Murders* and *Lewis*.

#### **Billy Smart (University of Reading)**

##### **Hunters Walk: Representing rape in the studio police drama**

This presentation discusses the depiction of rape in popular television police series set in small provincial towns, through the *Hunters Walk* episode 'Local Knowledge' (ATV, 1973). This drama places the viewer in the same position as the policeman, having to reconstruct the events of the alleged crime from the victim's description, adjudge the events' credibility as evidence and in turn form judgments upon the character of the victim. In this paper, I will demonstrate how *Hunters Walk* presented the viewer with an understanding of the effects of rape upon the victim, through methods and performances that were specific to the form of the studio-made television drama.

The close-up intimacy of the television studio provided these dramas with the means to convey small looks and gestures during dramatic scenes, giving the viewer an insight into the situation and anxieties of police and victims far beyond that made explicit in dialogue of the script. The naturalistic representation of the environment of the room in television drama allowed the viewer to understand each interior in the drama as an expressive space that carried its own inherent significance and meaning. In police programmes, this operated through the viewer's expectation of the police station interview room as a formal space of ritualized communication, and the assumption that the domestic living room will function as a place of retreat and safety.

#### **Aysegul Kesirli Unur (Dogus University)**

##### **British Cops in Turkish Cultural Memory: A Study on Dempsey and Makepeace**

British television crime drama, *Dempsey and Makepeace*, appeared on British television between the years of 1984 and 1986. The episodes revolved around the adventures of two police detectives; Dempsey (played by Michael Brandon), an American lieutenant, who was transferred to London as a part of an exchange program among British and American police and Makepeace (played by Glynis Barber), a royal family member, serves in the London Metropolitan Police as a sergeant. Dempsey and Makepeace who were appointed

as partners, is an odd couple who disagrees on almost everything but also cannot stay away from flirting with each other.

*Dempsey and Makepeace* appeared in Turkish television between the years of 1988 and 1989 when the national public broadcaster, Turkish Radio and Television (TRT), was the only broadcasting company. *Dempsey and Makepeace* was dubbed in Turkish and aired on TRT 1 and afterwards on TRT 2 which was established in 1986 as the second state channel based in Istanbul. In a short time period, *Dempsey and Makepeace* turned into a cultural phenomenon and started to be followed by enthusiastic fans. People started to make scrapbooks about the characters and their fashionable looks were inspiring Turkish public.

## Cops on the Box

This paper will analyze the place of *Dempsey and Makepeace* in Turkish television history and questions the mark that has been left by this particular British television crime drama in Turkish cultural memory. By examining Turkish print reviews and audience remarks about the series, the paper will explore how Britishness was represented through *Dempsey and Makepeace* in Turkey at the time and how it was influential on the creation of high quality Turkish crime dramas afterwards.

### **Serena Formica (University of Derby)**

#### **A very British adaptation: an analysis of the development of Agatha Christie's Poirot from hour-long episodes to feature length dramas**

Since the early 1920s, the Belgian detective Hercule Poirot has been an (unlikely) iconic figure of British literature. Since 1989, David Suchet has been playing Poirot on the small screen, in a series that has been successfully exported abroad. At Christmas 2010, the feature-length episode *Murder on the Orient Express* was broadcast in the United States before than in the UK.

Suchet has been involved in the production of the series since 2003; when ITV announced cuts to the series' budget, fearing a lowering in the quality of the series, the actor made clear that he would stop playing Poirot, and the series was briefly cancelled. In 2011, ITV agreed to finance the filming of the remaining four adaptations of the Agatha Christie's books featuring Hercule Poirot. As a result, Suchet proudly announced that he would act in the remaining four episodes of the series, which have been filmed in 2012 and will be screened in 2013.

With the completion of the series, Suchet will have played Poirot in all of the short stories and book length novels featuring the sleuth, thus confirming his status of 'ultimate Poirot'. It is well known, in fact, that Christie disliked the majority of the actors who have played Poirot over the years, largely due to the bad rendering of the famous black moustaches. On the other hand, Mathew Prichard, Agatha Christie's grandson and head of the Christie's estate, has repeatedly praised Suchet's representation, and has mentioned regretting the fact that Agatha Christie did not have the opportunity to see the ITV series.

This paper investigates *Agatha Christie's Poirot* as an adaptation, and, taking into consideration Linda Hutcheon's ideas on adaptation, considers it not only in relation to the books, but also in its own merits, as *an adaptation*. How does the book translate on the small screen? What are the elements that have made the series a successful home product and an equally successful export?

This paper follows the series' development on multiple levels; narrative, settings, format and tone. From the point of view of narrative, it explores the devices used to replace Hastings as first person narrator; it shows how the earlier series were strictly set in the 1930s and how a change in production resulted in a change in attitude; it explores the effect of the passage from hour long to feature length episodes, and finally analyses the gradual shift from a light hearted tone to a more sombre and religious atmosphere.

## **BIOGRAPHIES**

**Jonathan Bignell** is Professor of Television and Film in the Department of Film, Theatre & Television at the University of Reading. His current research is on the technologies and aesthetics of space in TV drama, and he leads the current AHRC research project 'Spaces of Television: Production, Site and Style' which studies British TV drama from the 1950s to the 1990s. His work on TV drama includes his study 'The Police Series' in *Close Up 03* (edited by Gibbs and Pye, 2009), and he is currently working with his co-editor Stephen Lacey on a new edition of *British Television Drama: Past, Present and Future* (first published in 2000). He has published a wide range of articles and chapters, and serves on the editorial boards of journals including the *New Review of Film and Television Studies*, *Studies in Documentary Film*, *Critical Studies in Television*, and the *Journal of Science Fiction Film and Television*.

**Steve Blandford** is Professor of Theatre, Film and Television and Head of External Developments at the Cardiff School of Creative and Cultural Industries. He is the co-founder and director of the Centre for the Study of Media and Culture in Small Nations, and a board member of National Theatre Wales. His publications include Jimmy McGovern (forthcoming 2013). Manchester: Manchester University Press and Film, Drama and the Break-Up of Britain (2007) Bristol: Intellect and an edited collection Theatre and performance in Small Nations (2012) Cardiff: University of Wales Press.

**Mary Brewer**'s research is located in English and American Studies. She has a particular interest in drama, both canonical British and American playwrights as well as sub-cultural theatre: feminist, African-American, black British, and lesbian/gay plays. Her publications reflect further interests in the adaptation of fiction and drama to film and literature and religion. Recent publications include *Harold Pinter's The Dumbwaiter* (Rodopi 2009) and Battling the Legions of the Ungodly: Alternative American Drama and the Vietnam War in *Comparative American Studies*. Current research projects include articles on Sidney Lumet's Long Day's Journey into Night for the Cambridge Companion to *Modern American Drama on Screen*, race and religion in Cormac McCarthy's *Sunset Limited* and *The Stonemason*, and I am editing a collection of essays, Modern and Contemporary Black British Drama, with Lynette Goddard and Deirdre Osborne for Palgrave Macmillan.

**Brittain Bright** is a PhD candidate at Goldsmiths, writing about the role of place in the Golden Age detective novel. She has also written and presented on crime scene photography and the femininity of the detective genre. She has an MFA from the Slade in Fine Art and an undergraduate from Harvard University.

**Charlotte Bilby** is currently working with academic and practitioner colleagues on the links between affect, desistance, social capital and creative and spiritual activities in criminal justice systems. She has recently been awarded an ESRC seminar series on enrichment activities in criminal justice systems which will be starting in November 2012. As part of a suite of activities around arts and creativity in prisons, Charlotte co-curated the 2011 Insider Art exhibition in Gallery North and is working with colleagues to

make this exhibition of prisoners work an annual event. She is also supporting a textile art project in one of the regions prisons. Other areas of research interest include the approach of addressing the needs of older prisoners in the North East.

**E. Anna Claydon** started working at the University of Leicester in January 2006 and mainly teaches the film studies and music provision within the Department of Media and Communications (formerly known as, and still including, the Centre for Mass Communications Research). From 2006-8 she was Admissions Tutor and in 2007 and 2008, she was Acting BSc Programme Leader as well as performing her duties as Year One Tutor, PDP Tutor and Director of the IDEoGRAMS (Interdepartmental Group for Research into the Arts, Media and Society) research group. Since 2007, She have been one of the external examiners on the University of Derby's BA Creative Expressive Therapies degree programme and have, in the past, performed as a reviewer of award applications for The Leverhulme Trust. From 2008-2011, she was Director of Studies for the department followed by a year as Deputy Director as we began a restructuring of roles. Since September 2012, she has been Postgraduate Tutor, which means that I am responsible for helping with MA and MSc students' general and pastoral issues.

**David Dredd** is currently Module Co-ordinator for MFC4062 Introduction to Television and MFC4102 Genre and Film at Level 4, MFC5132 Television Genres and MFC5142 Television Audiences: Theory and Research at Level 5, MFC6192 Global Television and both the 20 and 40 credit research modules at Level 6. My MA dissertation was on the subject of British television sitcom writing partnerships, and this formed part of a lifelong interest in television comedy, which eventually spilt over into six years as a semi-professional stand-up comedian. This culminated with a place in the final of Channel 4s '*So You Think You're Funny?*' at the Edinburgh Festival and some television work.

**Serena Formica** is Associate Lecturer in Film Studies at the University of Derby; she is the author of *Peter Weir. A Creative Journey from Australia to Hollywood* (Bristol: Intellect Books, 2012). Serena is currently researching representations of Agatha Christie's character Hercule Poirot on TV, Computer Games and Japanese Animation. Serena's chief research interests are Australian cinema, Japanese animation, transnational cinema, adaptations and the cinematic and television work of Alfred Hitchcock.

**Dawn Fowler** is a Lecturer in Drama at the University of the West of England. Her main research and teaching interests are representations of war in British and Irish drama, British drama since 1945, and regional identities. She has written and presented on many topics including plays by Charles Wood and David Greig, Falkland's war drama and theatre and the North.

**Ross P. Garner** is a Lecturer in Media and Cultural Studies in the School of Journalism, Media and Cultural Studies at Cardiff University. He has recently completed his PhD on discourses of nostalgia in post-2005 British time travel television dramas and has contributed to forthcoming edited collections on *Doctor Who* and *Torchwood* for I.B. Tauris. His primary research interests concern fictional television and forms of nostalgia.

**Emily Garside** is a current PhD student at Cardiff Metropolitan University undertaking research into representations of HIV and AIDS in theatre. Her research investigates identity in the contrasting theatrical landscapes of New York and London, with specific reference to Tony Kushner's *Angels in America* and Jonathan Larson's *Rent*. Research interests include theatrical landscape and identity with specific reference to Musical Theatre and Britain's National Theatre. Recent conference papers include: 'Transatlantic Angels: Queer Identity, AIDS and Angels in America' (Central School of Speech and Drama, January 2012), 'This is your universe Frankenstein' the re-appropriation of the monstrous in Danny Boyle's *Frankenstein*. (Queen Mary University, *Performing Monstrosity in the City*, September 2012) and 'Connection in an isolating age': Jonathan Larson's *Rent* and British-American theatrical dialogue on AIDS.' (University of Manchester, April 2012)

**Jessica Hindes** My dissertation focuses on G.W.M. Reynolds's penny serial *The Mysteries of London* and its continuation *The Mysteries of the Court of London*, published 1844-56. Reynolds's serial was immensely popular with the new reading audiences of its period but has suffered critically from enduring prejudices about mass market literature and its readers. I am attempting something like a 'reparative reading' of Reynolds's text, trying to move beyond the pervasive issue of its commercial success to consider its structure, generic affiliations and political concerns. It is a focus which has allowed me to pursue my broader interests in popular culture, reader response, genre, and the history of the novel, as well as involving me in early nineteenth-century print politics more broadly. The small corpus of existing critical work on Reynolds has also made me something of a Dickensian by default: the two writers' careers act as uneasy parallels and Dickens and his works act as useful comparators for my thoughts and ideas about his contemporary.

**Mareika Jenner** is a 4<sup>th</sup> year PhD student at Aberystwyth University, writing about Methods of Detection in American Detective Drama. My PhD supervisors are Dr Glen Creeber and Dr Paul Newland. I am currently co-editing a collection on Sherlock Holmes adaptations with Dr Stephanie Jones and Nia Edwards-Behi (both Aberystwyth University). I have previously published on queer readings of American Teen Soap in the online journal *In-Spire* ("I can't even imagine what it's gonna be like here without him": Friendship and Queer Theory in American Teen Soap' in: In-Spire, Summer 2011).

**Manel Jimenez-Morales** has a Doctorate in Social Communication from the Universitat Pompeu Fabra. He is writer, producer and director of film and television projects, as well as cultural programs (Via Digital, Ona Catalana, Barcelona Ràdio / SER). He contributes to rehearsal and criticism in various journals and publications. He has contributed to several studies on communication research and Cinema. He has also taught at various German universities.

## Cops on the Box

**Stuart M. Joy** (B.A., M.A, Mphil Pending) Associate Lecturer. Attended University at Southampton Solent where he received a first class Honours Degree in Film Studies. Subsequently, he chose to stay at the university where he went on to achieve a Distinction in his Masters degree in Film. He is currently researching his PhD at Southampton Solent University, a thesis on *Trauma, time, memory & narrative in the films of Christopher Nolan*.

**Aysegul Kesirli Unur** studied advertising and film at Istanbul Bilgi University in Turkey. She completed her MA degree at Istanbul Bilgi University, Department of Cultural Studies. Currently, she is a PhD candidate at Bahcesehir University, Cinema and Media Research in Istanbul. She is working as a research assistant at Dogus University, Department of Visual Communication Design in Istanbul, Turkey.

**Anousch L. Khorikian** recently graduated with distinction from the University of Leiden, the Netherlands. In May 2012, my MA thesis, “You Gonna Kiss Me or Punch Me?: Misogynist Nostalgia in *Life on Mars* and *Ashes to Ashes*”, was awarded the biennial Herman Servotte Prize at the Catholic University of Leuven for an outstanding MA thesis on English Literature and Culture in the Netherlands and Belgium.

**Stephen Lacey** is Professor of Drama, Film and Television in the Cardiff school of Creative and Cultural Industries at the University of Glamorgan. He has published widely on post-war British theatre and television drama, including British Realist Theatre: the New Wave in its Context 1956-65 (Routledge, 1995), Tony Garnett (MUP, 2006) and Cathy Come Home (BFI/Palgrave, 2010). He is co-investigator on a major AHRC-funded project, ‘Spaces of Television: production, site and style’ (with the Universities of Reading and Leicester), and was co-researcher on ‘Screening the Nation: Landmark Television in Wales’ for the BBC Trust and Audience Council Wales (2009-10). He is a founding editor and member of the editorial board of the international television journal Critical Studies in Television.

**Tom Nicholls** is a senior lecturer in Media Theory in the School of Media at the University of Lincoln. His teaching and research is primarily in broadcasting including Public Service Broadcasting, British Television Drama and Television Crime Drama. He contributed three chapters to Managing in the Media Peter Block (Ed.) (2001), Focal Press.

**Lisa Richards** I am currently working as a Teaching Fellow at Aberystwyth University, specialising in areas of film history, genre and identity. I am currently working on a study of character fandom, as well as the role of genre hybridity in teen films.

**Jami Rogers** trained at LAMDA and holds an MA and a PhD from the Shakespeare Institute, the University of Birmingham. She spent 10 years working in public broadcasting in the US, spending 8 years working on PBS's flagship programmes, Masterpiece Theatre and Mystery!. She has published several articles on performance, including in Shakespeare Bulletin and Shakespeare: the Journal of the British Shakespeare Association and regularly reviews classical drama for several academic journals. She has taught Shakespeare in Birmingham, London, Preston and Bolton and performed in professional productions in Washington, D.C. and Boston. She recently lectured on the performance of American drama at the National Theatre and participated in the Investigate Days on Who's Afraid of Virginia Woolf and David Thacker's production of Macbeth at the Octagon Theatre.

**Billy Smart** is a research academic working on 'Spaces of Television; Production, Site and Style' project. His research interests concentrate upon television drama in Britain from the 1950s to the 1990s, combining historical analysis of the circumstances of production with textual analysis of the form of the programmes themselves. Specific areas within this field that he covers within this field include; Television adaptation of theatrical plays, especially Shakespeare, Ibsen, Chekhov, Brecht and Edwardian British drama; Soap operas, police series and other popular genres, the BBC's internal audience research; and the role and status of the director and writer within television drama.

**Sam Ward** is an AHRC-funded PhD candidate in the Department of Culture, Film and Media at the University of Nottingham. A member of the Media Across Borders research network, his thesis explores the relationship in contemporary television between imported drama, channel branding and cultural capital.

**Rebecca Williams** is Lecturer in Communication, Cultural and Media Studies at the University of Glamorgan. She has published on TV horror in *Critical Studies in Television* (2011), *Gothic Studies* (2013), and *Reading Angel* (I.B. Tauris, 2005) and on television more broadly in *Continuum, Popular Communication, Media History, and Television and New Media*. She is the editor of *Torchwood Declassified: Investigating Mainstream Cult Television* (I.B. Tauris, forthcoming).

**Martin Willis** is Professor of Science, Literature and Communication in the Department of English at the University of Westminster. His research focuses on the relationships between literature, science and the imagination across the nineteenth and twentieth centuries. His most recent book is *Vision, Science and Literature, 1870-1920*.

## **CONFERENCE TEAM**

### **Dr Ruth McElroy – Conference Organiser**

Ruth is Principal Lecturer in Media, Culture and Communication Studies and Co-Director of the Centre for Gender Studies in Wales at the University of Glamorgan. She is book series editor, with Steve Blandford and Stephen Lacey of 'Contemporary Landmark Television' (University of Wales Press) and editor with Stephen Lacey of the first volume in the series, *Life on Mars: From Manchester to New York* (2012). Ruth is book reviews editor of the *European Journal of Cultural Studies* and a corresponding editor of *Critical Studies in Television*. She has published articles in these journals and others such as *Television and New Media* and the *Journal of British Cinema and Television*.

### **Ben Lamb – Conference Assistant**

Ben is a PhD student based at the Cardiff School of Creative and Cultural Industries, University of Glamorgan. His thesis examines the developing aesthetics of British television studio drama, particularly focusing on how certain technologies impacted upon performance styles. Through a genre examination of key police series his thesis aims to ultimately chart how desires, expectations and evaluations of fictional space changed for programme makers, performers and reviewers. The thesis is part of the AHRC funded research project 'Spaces of television: Production, Site and Style' that aims to research how the material spaces of production conditioned the aesthetic forms of television fiction produced in the UK from 1955-93.