

Crime Drama in a Post-CSI Mediascape

September 14, 2013

Oxford Brookes University



With the airing of the final episode of *CSI: Miami*, reports of the end of all things forensic have been widely circulating. This follows the relatively recent cancellation of other episodic crime dramas such as NBC's long running *Law and Order*. Do these 'end of era' cancellations suggest significant shifts in the television crime drama? Do they represent changes to the structure of the traditional narrative television series?

This symposium bases its key concerns around the contemporary crime drama as the epicentre of recent changes in the way television is produced, consumed and analysed.

Studying television crime drama taps into cultural discourse on surveillance, citizenship, risk, expertise and gender, allowing for inter-disciplinary collaborations and debates sometimes absent from inquiries into other televisual formats. Thus, this symposium looks to address the texts and the contexts of

contemporary crime programming in the light of several main concerns, such as:

- developments in crime-solving expertise (e.g. the forensic, the intuitive, the psychic)
- the gender politics of crime drama
- emerging patterns in the narrative structure of crime programming
- the 'special relationship' between American and British crime television
- the increasing visibility and influence of European crime dramas (e.g. Denmark's *Borgen*, the Swedish-Danish co-production *The Bridge*)

KEYNOTE SPEAKERS:

Dr. Eva Novrup-Redvall, University of Copenhagen

Professor Roberta Pearson, University of Nottingham

Professor Yvonne Tasker, University of East Anglia

The Film Studies department at Oxford Brookes University seeks abstracts for papers and roundtable workshops of no more than 300 words by May 30, 2013.

Possible topics might include:

- Updates and adaptations of early crime fiction (e.g. *Sherlock*, *Elementary*)
- Questions of "quality" and "the cinematic" (e.g. *The Wire*, *Boardwalk Empire*)
- The *CSI* Effect
- Practice and industry based perspectives
- Influential European crime programmes such as *Spiral*, *Wallander* and *The Killing*
- The relationship between crime fiction and reality crime programming
- The invisibility of 'middlebrow' crime shows (e.g. *Diagnosis: Murder*)

Please forward abstracts and queries to

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