

Section A: Television in the Global Age

Industry Overview:

Television is a **global media**, with specific **franchises** and **genres** dominating streaming services and international broadcasters.

Crime is a **genre that travels well**. In recent years, there has been a rise in the consumption of European crime dramas.

Crime products are **bankable for media producers** who have ambitions towards the **global market**.

Representation:

How is **authority** represented: impeachable or flawed?

Are there representations of **ethnicity or class**?

How are the **audience positioned** to respond to these particular representations?

For the crime genre to succeed as a narrative, there has to be a degree of recognisable verisimilitude: what **ideologies could be promoted by the representations within the product**?



Social/Cultural contexts:

Crime products often feature **culturally specific situations**, which rely on a certain cultural competence from audiences (the central disruption of *Hinterland* echoes the real-life events of Haut de la Garenne children's home, for instance). However, crime products often necessarily conform to **universal Todorovian structures** - played out within different cultural contexts.

This provides a **perceived insight** into the procedural elements of different countries, as well as the **escapism** of exotic locale.

Media Language:

Within the crime genre media language is tied explicitly to the **genre's causal narrative**.

What the camera chooses to reveal, or hold back, from the audience **dictates the trajectory of the narrative**.

Therefore, **close ups** are often used to signify the narrative importance of the subject and used to communicate the heightened emotions of characters.

Wider angles are used to create spectacle, chiefly of the character's environments, but also to present crime scenes.

Scores are used minimally as this may contradict the perceived verisimilitude of the product.

Critical Perspectives:

Stuart Hall (representations)

Stereotyping has the potential to become ideological within crime dramas due to the **verisimilitude of the media language** used.

What are the constructions of power and authority in crime, and **how are subordinate or excluded groups constructed**? What respective parts do they play in the narrative and **how are audiences positioned to respond to them**?

Liesbet van Zoonen

Within genre frameworks, how is **gender constructed within crime**? Is it fair to say that in general men have authority, or does the **genre challenge this assumption**? Are genders **constructed differently**?

Historical Contexts:

Historical crime dramas exist within two different time frames: firstly, as terrestrial broadcasts which were part of a **different mode of consumption** to the streamable, binge-worthy **digital product** of now. Due to the essentially immutable nature of the genre, most crime dramas have received a **second life on various streaming services**. **Gender representations are often a vivid point of comparison**, as is the nature of the crimes depicted.