

# dixon of dock green

## Dixon of Dock Green: A Classic British Television Police Series

### Introduction

Dixon of Dock Green is one of the most beloved and iconic British television series, known for its portrayal of a friendly, community-oriented police officer in London's East End. The show originally aired from 1955 to 1976 and became a staple of British television, capturing the imagination of millions of viewers over two decades. Its gentle approach to crime drama, combined with its focus on everyday policing and community relationships, set it apart from other police series of its time. This article provides a comprehensive overview of Dixon of Dock Green, exploring its origins, characters, cultural impact, and legacy in British television history.

## Origins and Development of Dixon of Dock Green

### Background and Creation

Dixon of Dock Green was created by writer Ted Willis, who sought to depict the police as friendly, approachable figures committed to serving their communities. The series was inspired by the real-life Bob Dixon, a Metropolitan Police officer known for his good humor and community spirit. The show was developed as a modest, low-budget project that aimed to present a positive image of police officers during a period of social change in post-war Britain.

The series debuted on the BBC on July 9, 1955, making it one of the earliest police dramas on British television. Its title was derived from the nickname of the main character, PC George Dixon, portrayed by actor Jack Warner.

## Evolution and Longevity

Over its 21-year run, Dixon of Dock Green evolved gradually, maintaining its core themes while adapting to changing social contexts. Unlike more sensational crime dramas, the series maintained a steady, reassuring tone, emphasizing community values and moral integrity.

The show's longevity can be attributed to its consistent portrayal of a dedicated, honest policeman and the relatable stories of everyday life in the East End. Its gentle approach to storytelling garnered a wide audience, including families and older viewers who appreciated its wholesome content.

## Key Characters and Cast

### PC George Dixon

The central character, PC George Dixon, was portrayed by actor Jack Warner. Dixon was depicted as a kind, wise, and principled officer, always ready to listen and help. His character embodied the ideal of the friendly community policeman, often seen engaging with local residents and resolving conflicts peacefully.

Dixon's character was known for his signature catchphrase, "Evening all," which became emblematic of his approachable demeanor. Throughout the series, Dixon was portrayed as a paternal figure in the community, embodying fairness and integrity.

### Supporting Characters

The show featured a cast of recurring characters who represented the diverse residents of Dock Green, including:

- Sergeant Andy Crawford – Dixon’s trusted colleague and friend.
- Mrs. Green – A local shopkeeper and community matriarch.
- Bill and Betty – Young residents involved in various storylines.
- Various local residents and petty criminals, depicting the everyday life of the East End.

The interactions between these characters contributed to the show's warm, community-centered tone.

## **Thematic Elements and Style**

### **Community-Centered Policing**

A defining feature of *Dixon of Dock Green* was its emphasis on community policing. Unlike modern crime dramas that focus heavily on action and suspense, this series prioritized the relationship between police officers and residents. It portrayed policing as a partnership built on trust, understanding, and mutual respect.

Dixon’s interactions often involved giving advice, mediating disputes, and preventing crimes before they happened. This approach fostered a sense of safety and continuity in the fictional Dock Green neighborhood.

### **Genteel and Moral Storytelling**

The series was known for its gentle storytelling style, often resolving conflicts through dialogue and moral persuasion rather than violence or suspense. Crime stories typically involved petty thefts, disputes, or misunderstandings, with the resolution emphasizing honesty, community values, and the importance of moral uprightness.

The tone was consistently wholesome, reflecting the societal values of post-war Britain, where stability and morality were highly regarded.

## **Cultural Impact and Legacy**

### **Public Reception and Popularity**

Dixon of Dock Green was immensely popular among British audiences, especially in the 1950s and 1960s. Its portrayal of a friendly, approachable police officer resonated with viewers seeking comfort and reassurance during times of social upheaval.

The show became a cultural touchstone, influencing public perceptions of police officers and community safety. Its familiar theme music and the catchphrase "Evening all" entered the British cultural lexicon.

### **Influence on British Police Dramas**

Dixon of Dock Green is widely regarded as a pioneer of British police television. Its success paved the way for more complex and action-oriented series, but it also established a template for community-focused policing narratives.

Later shows like "Z-Cars" and "The Bill" drew inspiration from Dixon's emphasis on the human side of policing, though they incorporated more realism and drama.

## Controversies and Criticisms

While celebrated for its wholesome portrayal, the series was also criticized for idealizing police work and glossing over issues such as corruption, violence, and social unrest. As social attitudes evolved, some viewers and critics felt that Dixon of Dock Green's portrayal of policing was overly simplistic and outdated.

Despite these criticisms, the show remains a cherished part of British television history, symbolizing a bygone era of community cohesion and moral clarity.

## Transition and End of the Series

### Decline in Popularity

By the 1970s, changing social attitudes and the rise of more gritty and realistic police dramas led to a decline in the show's popularity. The series was increasingly seen as nostalgic and outdated in a time when television storytelling was becoming more dynamic.

### Final Episodes and Legacy

Dixon of Dock Green aired its final episode on December 1, 1976. Despite its discontinuation, the series maintained a loyal fanbase and continues to be remembered fondly through reruns and archival recordings.

The legacy of Dixon of Dock Green endures as a symbol of traditional British values, community policing, and the golden age of television.

# Conclusion

Dixon of Dock Green remains a cornerstone of British television history, exemplifying a time when police officers were portrayed as trusted community figures who upheld morality and stability. Its gentle storytelling, memorable characters, and positive portrayal of policing left an indelible mark on viewers and influenced generations of police dramas.

Today, the series is appreciated not just for its entertainment value but also for its cultural significance, offering a nostalgic glimpse into post-war Britain and the ideals of community, trust, and moral integrity. Whether viewed as a historical artifact or a beloved classic, Dixon of Dock Green continues to hold a special place in the hearts of many fans and scholars of television history.

Keywords: Dixon of Dock Green, British television, police series, community policing, Jack Warner, British culture, classic TV dramas, police drama history, East End, moral storytelling

## Frequently Asked Questions

### Who was Dixon of Dock Green and what was the show about?

Dixon of Dock Green was a British television series that depicted the life and work of a fictional police officer, George Dixon, in London's East End. The show focused on everyday police work, community relations, and moral values.

### When did 'Dixon of Dock Green' originally air and how long was its run?

'Dixon of Dock Green' originally aired from 1955 to 1976, making it one of the longest-running police series in British television history.

## **What impact did 'Dixon of Dock Green' have on British popular culture?**

The show became an iconic representation of British policing and community values, influencing public perceptions of police work and inspiring future police dramas. The character of Dixon became a symbol of integrity and fairness.

## **Who played the role of PC George Dixon in the series?**

The role of PC George Dixon was played by actor Jack Warner, who became closely associated with the character and the show.

## **How did 'Dixon of Dock Green' portray policing and community relations?**

The series portrayed policing as a community-oriented, moral vocation, emphasizing honesty, kindness, and the importance of maintaining good relations between police and residents.

## **Is 'Dixon of Dock Green' available for viewing on modern streaming platforms?**

While some episodes are available through certain British classic TV archives and DVD collections, the series is not widely available on mainstream streaming platforms. Fans often seek out specialized services or physical media to watch the show.

## **Additional Resources**

Dixon of Dock Green stands as one of the most iconic and enduring characters in British television history. Created by the BBC, the character of Detective Inspector George Dixon became a symbol of the idealized, community-focused police officer, embodying virtues of kindness, integrity, and a steadfast commitment to justice. This long-running series not only shaped the portrayal of police in

popular culture but also reflected societal values during the mid-20th century in the UK. In this comprehensive guide, we'll delve into the origins, development, cultural significance, and legacy of Dixon of Dock Green, offering a detailed analysis for fans, scholars, and newcomers alike.

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## Origins and Creation of Dixon of Dock Green

Dixon of Dock Green first aired in 1955 on the BBC, adapted from the long-running stage play *The Blue Cap*, which was based on real-life police stories. The character of George Dixon was inspired by the real-life police officers of London's East End, embodying the archetype of the friendly, community-minded policeman.

The series was created by the BBC's head of drama, Michael Croft, with the aim of portraying the police as approachable and integral members of the local community. The show's setting is the fictional East London neighborhood of Dock Green, a place that symbolizes the heart of working-class Britain during the post-war era.

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## Character Profile: Detective Inspector George Dixon

Dixon of Dock Green centers around Detective Inspector George Dixon, played by actor Jack Warner. Warner's portrayal cemented the character's image as a kind, wise, and unpretentious officer, often seen exchanging friendly banter with residents and colleagues alike.

### Key characteristics of George Dixon:

- Community-oriented: Dixon is deeply involved in the lives of the residents, often acting as a confidant or advisor.
- Moral integrity: He upholds a strong sense of justice, often emphasizing the importance of honesty

and fairness.

- Approachability: Unlike more modern police portrayals, Dixon's demeanor is warm and paternal, making him a trusted figure.
- Traditional values: The character embodies the virtues of duty, loyalty, and respect for authority.

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### The Format and Style of the Series

Dixon of Dock Green was a straightforward, episodic crime drama that emphasized moral lessons and social values. Each episode typically involved Dixon investigating a local crime—ranging from thefts to burglaries—and resolving it through a combination of police work and community engagement.

Stylistic elements include:

- Minimal violence: The show avoided graphic content, focusing instead on dialogue and character interaction.
- Moral messaging: Episodes often carried themes of honesty, forgiveness, and community spirit.
- Simple storytelling: The narratives were accessible, designed to appeal to a broad, family audience.
- Recurrent characters: The series featured a stable cast of police officers, local residents, and recurring villains, fostering familiarity and continuity.

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### Cultural Significance and Reflection of Society

Dixon of Dock Green is often praised for its portrayal of a "golden age" of policing—an era where police officers were seen as community guardians rather than distant enforcers of the law. The series reflected post-war Britain's desire for stability, trust, and moral clarity.

Key aspects of its cultural significance include:

- Idealized police image: Dixon represented the epitome of the trustworthy cop, reinforcing societal trust in law enforcement.
- Family values: The show promoted traditional family and community values, resonating with the social ethos of the time.
- Representation of East London: While fictional, the setting provided a glimpse into working-class urban life, emphasizing resilience and solidarity.
- Influence on police portrayal: The character and series influenced subsequent portrayals of police officers in media, shaping public perceptions for decades.

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## Evolution and Reception Over the Years

Dixon of Dock Green enjoyed over two decades of popularity, with the series running from 1955 until 1976. Throughout its run, it maintained high viewership and became a fixture of British television.

### Evolution of the series:

- Early years: Focused heavily on community stories and moral lessons.
- Later years: Slightly increased emphasis on crime-solving techniques, but still maintained its wholesome tone.
- Decline: As societal attitudes shifted towards more complex and gritty portrayals of law enforcement, the show's idealized image began to feel outdated.

### Reception:

- While beloved by many, critics argued that the show was overly sentimental and simplistic.
- It faced criticism for its lack of realism, especially as crime and policing evolved.
- Nevertheless, its nostalgic appeal persisted, and it remains a cultural touchstone.

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## Jack Warner and the Legacy of Dixon

Jack Warner's portrayal of George Dixon was instrumental in defining the character's legacy. Warner's warm, authoritative presence created an icon of British television, and his performance is often cited as one of the most memorable in British TV history.

### Impact of Warner's portrayal:

- Character authenticity: Warner's genuine warmth made Dixon a relatable and trusted figure.
- Cultural impact: The character became synonymous with the "friendly policeman" archetype.
- Legacy: Warner's Dixon influenced real-life police community engagement programs and inspired similar characters in other media.

### Post-series recognition:

- Jack Warner's association with Dixon made him a household name.
- In 1977, Warner was awarded the OBE for his services to drama.
- The character remains a symbol of a bygone era of policing in Britain.

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## Critiques and Modern Perspectives

While Dixon of Dock Green was celebrated for its wholesome portrayal, modern audiences often critique it for its lack of realism and romanticization of police work.

### Common critiques include:

- Simplistic morality: The series did not address complex social issues or the darker aspects of crime.
- Lack of diversity: The show reflected the societal norms of its time, often lacking representation.
- Naivety: Critics argue that the idealized view of policing glossed over systemic issues and challenges.

faced by law enforcement.

However, it also serves as a valuable cultural artifact, offering insights into post-war British society and its values.

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### The End of an Era and Its Cultural Aftermath

In 1976, the series concluded after 21 years on air. Its ending marked the end of an era characterized by optimistic, community-centered portrayals of police.

Legacy in modern media:

- Nostalgia: The series remains a nostalgic symbol for many, representing a simpler time.
- Influence: It paved the way for more nuanced police dramas, balancing morality with realism.
- Revival and references: The archetype of the friendly, community-focused officer persists in various forms, even if modern portrayals are more complex.

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### Conclusion: Why Dixon of Dock Green Matters

Dixon of Dock Green is more than just a television series; it's a reflection of a society that valued trust, community, and moral clarity. The character of George Dixon, brought vividly to life by Jack Warner, exemplifies an idealized vision of policing—one rooted in kindness, integrity, and service.

While contemporary policing narratives often focus on complexity and moral ambiguity, the legacy of Dixon of Dock Green endures as a reminder of the importance of community bonds and the enduring hope for a just and caring society. Its influence continues to be felt in popular culture, making it a vital chapter in the history of British television and social perception of law enforcement.

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In summary:

- Origins rooted in post-war Britain and based on real police stories.
- Iconic portrayal by Jack Warner, establishing the archetype of the friendly policeman.
- Series format emphasizing morality and community over violence and complexity.
- Reflective of societal values during its time, influencing future media portrayals.
- Enduring cultural legacy as a symbol of trust, kindness, and community service in policing.

Whether as a nostalgic memory or a subject of scholarly analysis, Dixon of Dock Green remains a touchstone of British television history and a testament to the power of media to shape societal ideals.

## **Dixon Of Dock Green**

**dixon of dock green:** Dixon of Dock Green George Dixon, 1960

**dixon of dock green:** The New Policing Eugene McLaughlin, 2007 The New Policing provides a comprehensive introduction to the critical issues confronting policing today. It incorporates an overview of traditional approaches to the study of the police with a discussion of current perspectives. The book goes on to examine key themes, including the core purpose of contemporary policework; the reconfiguration of police culture; organizational issues and dilemmas currently confronting the police; the managerial reforms and professional innovations that have been implemented in recent years; and the future of policing, security, and crime control. In offering this discussion of the nature and role of the police, The New Policing illustrates the need to re-examine and re-think the theoretical perspectives that have constituted policing studies. Examining evidence from the UK, the USA, and other western societies, the book promotes and enables an understanding of the cultural and symbolic significance of policing in society.

**dixon of dock green:** Ealing Studios Charles Barr, 1998-01-01 A study of British filmmaking

**dixon of dock green:** A2 Media Studies Peter Bennett, Jerry Slater, Peter Wall, 2005 Written by experienced teachers and examiners, A2 Media Studies builds solidly on the groundwork laid by the AS Media Studies syllabus and develops key topics in greater depth and introduces students to the notion of independent study. Bang up-to-date, this full colour, fully-illustrated text is designed to support students through the transition from a focus on textual analysis to the consideration of the wider contexts that inform any study of the media. Specially designed to be user-friendly, A2 Media Studies includes: sample AQA exam questions activities and practical assignments further reading case studies a glossary of key terms and resources. This is a book no A2 level media studies student can afford to be without.

**dixon of dock green:** Dixon of Dock Green , 1975 One of the longest running police series on British television between 1955 and 1976. Dixon of Dock Green was also the best-loved. Starring the popular Jack Warner in the role of Sergeant George Dixon, the series set the tone for television

police drama and paved the way for all that would follow. Filmed on set and on location around the fast disappearing dockland community of London's East End, the character of Dixon, with his friendly and informal evening all, offered viewers the kind of policeman you'd be tempted to welcome into your home for a cup of tea even if you'd just robbed a bank. In this collection, the Dock Green police must deal with cases as diverse as a vanished policeman; a mysterious assailant of young women; police protection of a witness to murder; a charming crook with friends in the right places; the hidden world of spousal abuse; and the police shooting of an unarmed criminal. The Dock Green police force has come up against a mixed bag of thieves, villains and corruption, with one case playing dangerously close to home. In a modern world of DNA and CCTV, much has changed and much remains the same in these still-gripping and utterly compelling episodes of Dixon of Dock Green.

**dixon of dock green:** The History of Broadcasting in the United Kingdom: Volume V: Competition Asa Briggs, 1995-03-23 Part of a five-volume history of the rise and development of broadcasting in the United Kingdom.

**dixon of dock green:** *Dixon of Dock Green* Rex Edwards, 1974

**dixon of dock green:** Monty Python's Flying Circus Darl Larsen, 2008 Known for its outrageous humor, occasionally controversial content, and often silly spirit, Monty Python's Flying Circus poked fun at nearly everything. Indeed, many of the allusions and references in the program were routinely obscure, and therefore, not always understood or ...

**dixon of dock green:** An Introduction to Criminal Justice Jamie Harding, Pamela Davies, George Mair, 2017-01-13 A contemporary guide to the criminal justice process, the broad scope of this book means it will be a trusted companion throughout a Criminology and/or Criminal Justice degree. The contents of An Introduction to Criminal Justice include: 23 chapters spanning all that's involved with, and fully contextualising, the criminal justice process: the agencies, institutions and processes and procedures that deal with victims, offenders and offending A detailed timeline of criminal justice since 1945 Consideration of victims and witnesses, complaints and misconduct A comprehensive review of policing, prosecution, the courts, imprisonment and community sanctions A focus on community safety, crime prevention and youth justice A review of the effectiveness of the criminal justice process Exploration of global and international dimensions as well as the futures of criminal justice Lots of helpful extras including further reading suggestions, case studies, self-study questions and a glossary of terms. The accompanying website to An Introduction to Criminal Justice has: A podcast interview with a police officer Practice essay questions Multiple choice questions Suggested website resources to explore Videos.

**dixon of dock green:** The Ace Cafe Winston Ramsey, 2022-07-28 The book opens with the first beginnings of bike racing in the London area — at High Beech — in 1928 and continues with the pre-war history of the North Circular as one of Britain's new 'arterial' roads, and the establishment of the Ace 'road-house' at Stonebridge Park in 1939. Then, Barry 'Noddy' Cheese, one of the Ace's original 'ton-up' boys, paints a graphic picture for us of the excitement of life at the cafe in the 1950-1960s. The controversial Dixon of Dock Green TV episode is covered as is the making of the classic film *The Leather Boys* and the book goes on to describe events leading up to the closure and subsequent isolation of the Ace with the construction of the new bypass in the 1990s. The story is brought up to date with the resurrection of the cafe's fortunes under Mark Wilshire and the fantastic reopening celebrations in September 2001.

**dixon of dock green:** Fareham Revisited Michael Stephenson, 2015-07-30 Fareham Revisited started out as a poem, which Michael Stephenson was inspired to write when he was reflecting on how much his home town had changed since the 1950s and 1960s. The poem and its sentiments struck a chord with so many people that he decided to write a book about Fareham that would evoke more of these memories. The book was privately published in 2004. This new revised and expanded edition will delight anyone who remembers the town in its heyday - and will also intrigue newcomers. Part-memoir and part-history, Fareham Revisited perfectly captures the allure of the shops and cafés along the 'Golden Mile', the alleyways or 'dokes', the old cottages, the market with

its livestock, the coal barges at the Quay and the well-known characters, including dairy boss Tom Parker who drove around Fareham in a four-horse-power carriage, though his milkmen still used the horse-and-cart. For bus and railway enthusiasts this, too, is the perfect book, as the author casts an expert eye on the bus companies that plied their trade in Fareham, with their distinctive livery, and remembers the last days of steam trains, of which he had a privileged view, as the house in which his family lived was next to the railway line.

**dixon of dock green: Twentieth Century Crime & Mystery Writers** NA NA, 2015-12-25

**dixon of dock green: Panglossian** Ray Crowther, 2002 Waking up in an East London hospital, with no identity or recollection of his past, the narrator has no option but to resign himself to a homeless and directionless existence. Adopting the name of Robin Forest, he seeks refuge in a hostel and meets other displaced people who begin to influence his life: Luther, a modern-day Fagin; Charlotte, a suspected drug addict; Adrian, an exiled gay headmaster; Keith, an overbearing bore, hiding from the police; Sniffy, a recruiter for an east end gang. Robin seeks to make a living by negotiating a begging pitch from Luther. He also befriends Charlotte, whose sister Kathy lies in a coma from a heroin overdose. Triggered by conversations with his new found friends, Robin begins to have minor insights to his past life, and to his concern and disbelief, discovers that he is a wanted for drug dealing and murder. On the run, Robin attempts to find the truth about himself and Kathy's overdose, but gets drawn into the criminal underworld of East London.

**dixon of dock green: TV Crime Drama** Sue Turnbull, 2014-06-23 This book provides an historical analysis of the TV crime series as a genre, paying close attention not only to the nature of TV dramas themselves, but also to the context of production and reception.

**dixon of dock green: Understanding Representation** Wendy Helsby, 2019-07-25 This is the third book in the 'Understanding the Moving Image' series. Like other books in the series, it aims to provide a strong critical and theoretical base for the study of the media. It has been co-authored by experienced Media and Film Studies tutors, offering fresh and innovative ways of talking about the key concept of representation. How is the world mediated to deliver messages and create beliefs about groups such as the mentally ill, institutions like the family and schools, minority and marginalised people and issues of nation seen through football and films? It also looks outside our ethnocentric mediated world to see how we are represented to others. The choice of texts reflects both an attempt to push the boundaries of the study of representation with new research, but also to make it accessible and stimulating for students coming into this area for the first time. Case studies reflect contemporary concerns in the media, often from different perspectives.

**dixon of dock green: Oxford Dictionary of Reference and Allusion** Andrew Delahunty, Sheila Dignen, 2012-09-13 Allusions are a marvelous literary shorthand. A miser is a Scrooge, a strong man a Samson, a beautiful woman a modern-day Helen of Troy. From classical mythology to modern movies and TV shows, this revised and updated third edition explains the meanings of more than 2,000 allusions in use in modern English, from Abaddon to Zorro, Tartarus to Tarzan, and Rambo to Rubens. Based on an extensive reading program that has identified the most commonly used allusions, this fascinating volume includes numerous quotations to illustrate usage, drawn from sources ranging from Thomas Hardy and Charles Dickens to Bridget Jones's Diary. In addition, the dictionary includes a useful thematic index, so that readers not only can look up Medea to find out how her name is used as an allusion, but also can look up the theme of Revenge and find, alongside Medea, entries for other figures used to allude to revenge, such as The Furies or The Count of Monte Cristo. Hailed by Library Journal as wonderfully conceived and extraordinarily useful, this superb reference--now available in paperback--will appeal to anyone who enjoys language in all its variety. It is especially useful for students and writers.

**dixon of dock green: Leeds Pubs** Paul Chrystal, 2020-03-15 A fascinating tour of Leeds' pub scene, charting the city's taverns, alehouses and watering holes, from past centuries to more recent times.

**dixon of dock green: Crime In Context** Ian Taylor, 2019-04-03 At the end of the twentieth century, the bookstores are full of books on crime, though this title will certainly not find a place on

the same shelves. In the massive Waterstones bookstore in the city of Manchester, England, where I lived through most of the 1990s, the ground floor display area was rearranged in 1995 so as to accommodate, right at the front of the store, several hundred new titles, on topics like Serial Murderers and Sexual Crimes of the Twentieth Century.<sup>1</sup> Several of these new books are companion volumes to movies on release in the city's cinemas or, in some instances, are simply the original text on which the movies are based. The movies in question - *Shallow Grave*, *Silence of the Lambs*, *Reservoir Dogs*, *Natural Born Killers* and others - focus heavily on interpersonal violence and murder and also place great emphasis in the manner of many earlier cinematic genres - on the idea of the 'criminal mind' (not least, as a way of dramatizing the detection of the originating criminal act) but also - to a significant extent, these are movies which emphasize the idea and contemporary social presence of evil. Similar moral and psychologistic preoccupations are now also widely apparent on primetime television - most notably, in Britain, in the extraordinarily powerful *Cracker* series, produced by Granada Television in 1994 and 1995, watched by over 15 million people, and featuring, inter alia, the forensic investigation of serial and sexual murders, some of them extremely graphically displayed (Crace 1994).<sup>2</sup> The prominence of 'Gothic' themes in movies about violent death is not new in itself: there is a long history of interest in the cinema in horror and, indeed, in 'transgression' and evil. What may be definitive about the present genre of movies as well as the range of fictional and non-fictional titles in the bookstores about crime is the overwhelming focus on murder and killing represented in very contemporary and mundane, ordinary and, indeed, 'respectable' settings, and the powerful suggestion that these movies are a representation of the risks and dangers involved in everyday life at the end of the twentieth century. The bookstore display in Waterstones is straightforwardly called the 'Real Crimes' section.

**dixon of dock green: Crime and Media** Chris Greer, 2019-07-08 This engaging and timely collection gathers together for the first time key and classic readings in the ever-expanding area of crime and media. Comprizing a carefully distilled selection of the most important contributions to the field, *Crime and Media: A Reader* tackles a wide range of issues including: understanding media; researching media; crime, newsworthiness and news; crime, entertainment and creativity; effects, influence and moral panic; and cybercrime, surveillance and risk. Specially devised introductory and linking sections contextualize each reading and evaluate its contribution to the field, both individually and in relation to competing approaches and debates. This book provides a single source around which criminology, media and cultural studies modules can be structured, an invaluable revision and consultation guide for students, and an extremely useful resource for scholars writing and researching across a wide range of relevant fields. Accessible yet challenging, and packed with additional pedagogical devices, *Crime and Media: A Reader* will be an invaluable resource for students and academics studying crime, media, culture, surveillance and control.

**dixon of dock green: Investigating Format** Bronwen Hughes, 2017-01-06 This volume focuses on the transferral of a televised format from the country in which it was originally produced into a wholly different cultural and linguistic ambit. It specifically examines the British police procedural *The Bill* which became *La Squadra* when the format was licensed to be aired on Italian screens. Focusing on one specific institutional field, that of the formal police interview, the book explores the characteristic features and constituent parts of such institutional speech events: namely, the differential distribution of knowledge and rights to knowledge; the asymmetrical and adversarial strategies employed by the dyadic pair made up of interviewer and interviewee; the sequential and interactional features of answers; the legislative framework which governs investigative interviewing in the two countries in which the format was aired; and the place of the interview room scenes in the overall narrative structure of the televised episodes. What emerges from the study is not only an interesting comparison between two languages, cultures and institutions; findings also point to a different perception of reality and authenticity in the two formats being investigated. As such, the book will be of interest to students and scholars of linguistics and media studies. The cross-linguistic and cross-cultural analyses presented here serve to illustrate that the global phenomenon of international format transferral is becoming increasingly local, rooted in the culture,

language and worldview of the country of arrival.

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