Detecting Transcultural Identity in European Popular Crime Narratives

European Union's Horizon 2020
Research and Innovation Programme

DETECt investigates the topics of **identity and popular culture** and aims to show how, **from 1989 to the present**, the **transnational circulation of crime narratives from various European countries** has fostered the formation of a **plural transcultural European identity**. The project involves 13 universities and 5 players from the creative sector in 10 countries. Its research activities have been planned to address the interest of numerous stakeholders, including professionals, scholars, teachers, students and policymakers. It aims to **promote transcultural exchange and support research on the topic of European identity** through public events, digital resources, and innovative learning tools.

General objectives

To investigate and promote

→ To investigate and promote **the role of popular culture** in fostering dialogue between different national, local, linguistic and cultural communities, so as to highlight its contribution to the formation of a plural and shared European identity.

To detect and analyse

→ To detect and analyse **transnational production, distribution and consumption practices** that, in the context of popular culture and crime genre, encourage the emergence of **engaging representations of European identity**.

To develop

→ To develop a working methodological **framework to investigate** the representations of European transcultural identity in different genres of popular culture.

To elaborate

→ To elaborate **new teaching methods** aimed to promote transnational as well interdisciplinary collaboration in the field of human sciences across the continent.

DETECt

Coordination
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Consortium
- Aalborg Universitet (Denmark)
- Aarhus Universitet (Denmark)
- Bibliocité-Bibliothèque des Littératures Policiers (France)
- Debreceni Egyetem (Hungary)
- Deutsche Film-und Fernsehakademie (Germany)
- Fonden Visitaarhus (Denmark)
- Freie Universitaet Berlin (Germany)
- Katholieke Universiteit Leuven (Belgium)
- Link Campus University (Italy)
- Miso Film (Denmark)
- Panepistimio Ioanninon (Greece)
- The Queen's University of Belfast (United Kingdom)
- TV2 Denmark (Denmark)
- Umea Universitet (Sweden)
- Universitatea din Bucuresti (Romania)
- Université de Limoges (France)
- Université Paris Nanterre (France)

Target groups
- Scholars in the SSH
- Teachers and students of literary, media and cultural studies
- Professionals of creatives industries, policymakers
- General public

Starting date: **1 April 2018**
Duration: **40 months**

Contacts

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Main activities

→ **Case studies and case histories** from the crime genre in Europe: forms of production and circulation, transcultural expressions in media representations.

→ **Conferences and meetings** between scholars and professionals/**Events and contests** addressed to students, fans, and the general public.

→ **Reports and policy briefs** for professionals in the creative industries and policymakers.

→ **Innovative educational resources**; creation of a virtual learning community; creation of a Massive Open Online Course and of a **digital Atlas** of European crime narratives; development of an **App** dedicated to the genre's most iconic locations.

Research plan

The research is structured into eight work packages:

WP1	**Project management**
WP2	**Setting the frame.** A new methodology for the study of transnational popular culture
WP3	**Building the infrastructure.** Resources and tools for the semantic mapping of European transcultural identity
WP4	**Creative industries.** Media production and location marketing strategies for a transcultural European space
WP5	**Creative audiences.** Distribution, accessibility and meaning-making of transcultural European contents
WP6	**Transcultural representations.** Images of Europe and Europeans in contemporary European popular culture
WP7	**Dissemination and communication**
WP8	**Ethics requirements**

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Research questions

- What are the **media systems** involved in the production and circulation of both written and screened crime fiction, and what are the differences among them?
- How have **funding strategies** and **practices of publishing, producing, distributing and translating** developed across the continent, from 1989 to the present?
- How do local, national, and transnational **media policies** affect the publication, production, distribution, and translation of crime narratives across the continent?
- How do **adaptation and serialization** of crime fiction impact the production, translation, and circulation of European crime titles from 1989 to the present?
- What is the relationship between the **territorial marketing and cultural tourism** strategies adopted by local institutions across the continent and the consolidated trend towards the "regionalization" of the European crime genre?
- What are the factors that encourage **audience engagement** in, and consumption of, the European crime fiction? How is this engagement expressed in relation to the issue of European identity?
- What are the main **themes and figures** through which European transcultural identity is represented in the contemporary crime genre?
- How do factors such as **translation, serialization, and adaptation strategies** affect the representations of European identity?
- How do **narrative spaces and places** affect the representations of European identity?
- How can **research in popular culture** promote the formation of a plural and shared European identity?

The Stakeholder Network will encourage the involvement of players from the creative sector in the DETECt research and dissemination activities, promoting exchange and communication between scholars and professionals. Among the initiatives: round table meetings, workshops, panel discussions at events organized by the project or other institutions, interviews for research, training or promotion purposes.

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