Summary of DETECt project's main findings

1. Introduction

DETECt has studied a corpus of European crime narratives (both literary and audiovisual) to identify relevant patterns in the production, circulation, and reception of contemporary popular culture in Europe. In general, we observed that an impressive blossoming of local crime narrative traditions has occurred across Europe during the last three decades. We found that these fictional stories—or, more often, series—have repeatedly proven able to stimulate the growth of local Cultural & Creative enterprises, while simultaneously nourishing in specific ways a transcultural, cosmopolitan attitude among European audiences.

This development rests on different factors, some of which depend directly on the special characters of crime narratives as a media genre, others on the structural transformation of cultural markets and modes of cultural consumption that has taken place in the last decades due to the advent of digital technologies.

In this document, we review the results of the research we have conducted on specifically crime narratives with a view to extracting some conclusions of more general interest and a set of policy recommendations. We have tried to answer the following question: **How can the EU sustain the growth and expansion of contemporary narrative cultures and traditions**--such as, but not limited to, the field of crime narratives-- **in ways that benefit the development of local economies and the transnational circulation of their cultural products**? How can the EU intervene into an existing trend of cosmopolitan transculturation, to support the production and transnational circulation of local media products expressing both local and translocal values?

2. Evidence and Analysis

2.1 Cultural & Creative Industries

DETECt has revealed the existence all over the continent of a rich multitude of well-established local narrative traditions that have flourished during the last 30 years thanks to the universal, transcultural appeal of crime stories. These genre-inspired local traditions are intangible cultural assets that have uniquely contributed to the development of local Cultural & Creative Industries and services (CCIs).

- The genre's peculiar ability to express local values through the narrative exploration of both physical and social geographies as well as of tangible and intangible local cultural assets, inspired a variety of CCI enterprises, such as locally based publishing houses, literary festivals, creative writing schools and other educational activities, and also played a significant role in promoting a move of TV filming from central production hubs to geographical peripheries, sometimes contributing to fostering the trend towards the creation of local creative hubs. These examples offer a model of creative development which appears particularly suited to serve the needs of smaller centres, which cannot count on massive production facilities and concentration of talent and need to foster their cultural economies through their endogenous resources, capacity building and bottom-up creativity.

Among the local initiatives inspired by local crime narrative cultures, it is important to mention the remarkable dissemination across the continent of new forms of cultural or screen tourism, such as thematically structured itineraries based on, and popularizing, local narrative content.

- Furthering the scope of these initiatives through a proof of concept, DETECt webapp has shown that digital technologies, such as GPS technologies, can be used effectively to enrich the tourist's cultural experience. DETECt webapp has been developed in two versions, meant to enhance the tourist experience of respectively Aarhus (Denmark) and Bologna (Italy), by offering different typologies of media content drawn by the two cities' local noir and crime narrative traditions.

In a similar vein, other European projects are currently exploring the application of Augmented Reality technologies to improve the representation and discoverability of local territories and cultures.

- See for example the aurea4rural.eu project, co-funded under the Erasmus + programme.

2.2 Circulation of European crime media products

Due to the universal appeal of their narrative structures, European crime stories, both in print and on screen, have shown to possess a huge, yet still arguably under-exploited potential to circulate transnationally, both within and outside the continent.

- Nordic noir in particular has proven able to not only reach a global audience, but also inspire the formats and styles of European, and even global, seriality.

At the same time, the European television market is still largely hegemonized by US productions.

- Our study of European audience's viewing preferences shows that, to the exception of Scandinavian viewers, on average European 'avid crime viewers' still prefer Anglo-American crime TV series over both domestic and European content, despite considering them 'more superficial' and 'less revealing about society' than European productions.

Europe's linguistic fragmentation remains a key obstacle to the expansion of both the infra- and the extra-EU consumption of European audiovisual programmes.
- While this is a general issue with consequences on practically all areas of cultural and economic life in Europe, a few strategies can be suggested to help tackle this problem in the sector of media production, focusing in particular on measures to encourage and support translation, dubbing, subtitling and digital distribution.

Similar problems are faced in the publishing sector. While the increasing diversity of European crime fiction speaks of the genre's transcultural value, our study found a sore spot with regards to the infra-European circulation of crime novels from both the Eastern and the South-Eastern countries.
- Despite no lack of prominent authors, their works are seldom translated in other languages, which affects the Western bias in the cultural (self-)representation of Europe, fostering a process of cultural homogeneisation.

2.3 Video-on-demand services and their potential in terms of an increased exposure to European diversity

We found strong evidence that VoD platforms are supporting and fostering the creation and dissemination of original RMLs productions.
- These platforms are helping RML media to travel beyond their original territories, thus contributing to increase the potential for exposure diversity.

Current discussions in matters of RMLs tend to disregard the potential of VoD platforms.
- New digital distribution channels are de facto not fully recognised as strategic to promote and make these diverse European idioms more visible at either local, national, European, or international level.

The study of RMLs audiovisual productions reveals major knowledge gaps in research about RMLs audiences.
- These audiences are linguistically diverse and often multilingual groups; more research is needed to assess audience preferences in relation to the specific complexities of each RML.

Beyond RMLs, all media produced in languages other than English struggle on international markets
- Strategies are needed to strengthen support for multilingual translation of media products.

2.4 Representation of social identities

The crime genre's aptitude for realism and social critique, alongside with its universal appeal and potential for transnational circulation, has contributed to foster reciprocal knowledge among European audiences.

- Both shared and nation- (or region-) specific historical memories, and current societal problems—such as class inequalities, gender violence, political corruption, immigration and human trafficking, the activity of transnational criminal networks, to name just a few—are extensively represented in these popular cultural products. Their narratives typically involve transcultural encounters between characters with different national origins, gender identities, sexual orientations. While the spectrum of these identities has grown decidedly wider in the last few decades, negative stereotyping of minorities and social groups is still in many cases an issue.

The representation of women in European crime fiction has undergone important changes in the last decades, with many series featuring female investigators in the leading roles.

- However, classic stereotypes of femininity that deprive female characters of a full agency are still present even in the portrayal of strong, emancipated women.

In the last three decades, a few ethnic, queer, disabled and neurodivergent detectives have achieved narrative agency in European crime stories.

- These positive heroes and heroines offer important identificatory figures for both minority and majority audiences and attest changes to the 'us vs others' paradigm that long defined Europe's self-understanding. At the same time, a problem persists with the way in which these diverse identities are still too often represented according to patterns of criminality, sexualization, victimization and cultural homologation.
- The genre's investment in the representation of these special identities in a sympathetic way invites audiences to interact across the web and form a sense of themselves as transcultural communities.

2.5 The North/South, East/West divides

The two major strands of contemporary crime stories by European authors and producers, Nordic and Mediterranean noir, reflect enduring cultural, historical and economic lines of divisions across Europe.

- In particular, we found that while Nordic noir, as both a brand and a mode of production, has been instrumental in generating European co-funding for TV series, the same cannot be claimed of Mediterranean noir, despite its important cultural prestige. Research has also shown that complex media systemic factors put the North-Western regions in a favourable position, compared to the Southern and Eastern areas, to benefit from European funding, such as in particular from the support measures for the audiovisual industry provided by the MEDIA programme of Creative Europe.

Data indicates that the MEDIA programme's composition, as well as the goals to support cultural products with a European collaborative profile and distribution potential, have effectually incited a North-Western European bias.

- In the recent past this has limited the potential for independent producers and televisual culture from other regions to benefit from the programme's stimulus to international

visibility, innovation, and job creation. The new evaluation criteria of the current Creative Europe TV programming scheme have introduced correctives, which however would need to be further extended to significantly redress geographically imbalances in the attribution of funding.

In the Southern area, the Spanish production environment has undergone a crucial transformation with the advent of Netflix as a major domestic player.
- While Netflix has been able to stimulate the local industry and creative talent, even adding translocal appeal to the representation of local cultural values, its highly competitive, prominent position in the market, as well as its hunt for exclusive high-end content, pose obvious concerns with respect to local independent companies and the involvement of broadcasters and producers in other countries. A somewhat comparable situation, and to an even more concerning degree, is found in the East-European area.

2.6 Challenges and potential of cultural economy in Eastern Europe

Although a wealth of original content is being produced in Eastern Europe, crime stories from these countries are rarely distributed, translated, or adapted in other European languages.
- Due to their dimensions, the East-European countries suffer from all the typical industrial as well as linguistic limitations that plague all small nations in their efforts to develop their domestic industries and the international circulation of their cultural products.

It is troublesome that the unexpressed potential of these territories in terms of both creative talent and market development has been recently disclosed, not through practices of European institutional cooperation, but by the industrial initiatives of private global VoD operators such as HBO and, to a lesser extent, Netflix.
- Over the last decade, HBO Europe productions in this area have contributed in a significant way to improve the quality of TV crime dramas, causing an unprecedented mobilization of local creative talent in this field, similar to what has happened with Netflix in Spain. While this has had important positive consequences in terms of local talent development, shedding light on the potential of these markets, it also raises concern as to the real benefits in terms of original cultural expression, for especially HBO Europe has practically been able to colonize all Est-European markets through processes of format localization (i.e. local adaptation of foreign, North-Western TV dramas). As in the case of Spain, such a prominent role of global operators in these countries' production environments raises concerns regarding its consequences on local producers and opportunities for co-production.

There is a general lack of public support to, and cooperation between EE creatives, producers and distributors.
- Strategies to support talent development should be put in place to encourage a reshaping of the representation of EE peoples and cultures, especially in light of the constant stereotyping, profiling and banal discrimination that EE figures undergo in Western European series.

2.7 The educational role of Cultural Studies

DETECt applied learning research has shown that the exposure of European Higher Education students in Cultural Studies to crime narrative products from other European countries is anything but impressive.
- This again is consistent with the results of DETECt TV audience survey, which has shown that European crime series are generally still less popular among European 'avid crime viewers' than both domestic and/or Anglo-American content.

The experience matured by the Consortium through the creation of digital learning materials has confirmed the results of other previous studies and best practices about the educational potential of the crime genre for transcultural learning.
- In particular, the DETECt Aarhus app has proved popular among Erasmus students at Aarhus University.

Applying the metaphor of the detection as a teaching and learning device, the teachers-researchers in the Consortium have experimented with a variety of digital tools for knowledge sharing, knowledge mapping and knowledge transformation.
- This experience has disclosed problems in terms of the availability and local integration of 'smart' online pedagogical tools that are today accessible on the web. In fact, most of these tools are today provided by private, pay-for-service platforms based outside the EU. This is just a small yet revealing finding in a more general picture that sees today practically all European universities still depending upon private services for their digital educational activities.
- The adoption of Wikipedia as a tool for transnational learning has shown a huge innovative potential that deserves more attention from teachers and educational institutions.

2.8 Representation of Europe

Symbols of Europe and its institutions appear very rarely in contemporary European crime narratives.
- As already remarked above, most of the stories usually take place in a remarkably local dimension, although disturbing representations of transnational, actually global crime networks are often involved. Only a few procedural series featuring supra-national police teams and organizations, such as Europol, have been co-produced in Europe in over 30 years, not always with encouraging results in terms of audience ratings. In contrast, European crime narratives feature police agents as leading characters, as opposed to private detectives or other figures, much more often than US products. This may reflect a more positive social view of national European police forces in comparison to the US, although it must be said that these figures are also often portrayed as immoral and corrupt.

While explicit references to Europe were not easily found in our research corpus, narrative and stylistic trends have emerged that allow to appreciate the Europeanness of contemporary European crime narratives on different semantic levels.
- Common narrative content includes the representation of transnational political issues (such as the migrant crisis or the survival of Fascist and Nazi ideologies in extreme right terrorism), the use of either infra-European borders or liminal territories with non-EU countries as

narrative locations, the fundamental contribution of literature in providing inspiration for quality TV adaptation, and the increasing ethnic, gender and disability diversity of the leading character roles.

All the same, our audience survey shows that European viewers are often quite critical towards the representations of their domestic cultures on TV in general.

- The dissatisfaction is particularly pronounced among East-European audiences. In general, our research indicates that people turn to foreign content (EU and non-EU) looking for representations they don't find in their domestic TV programs. The experience of these different representations of society often causes the questioning of the 'taken-for-granteds' in domestic (TV) culture, for example when it comes to representations of gender. The domestic and foreign are in dialogue, but rather than 'learning' something about other European cultures, audiences learn something about 'themselves' when engaging with foreign content. Still, it's often US-UK content which becomes the basis for this dialogue.

DETECt Screenwriting Contest has revealed a wealth of transcultural imagination in the TV script concepts submitted for evaluation to an international jury of professionals from the creative industries.

- The sheer number of proposals—248—was a big surprise to the consortium and can be taken as an indicator of both the project's significant impact on young European creatives and its ability to suggest new directions for narrative imagination. The remarkable quality of many proposals, and especially of all the five finalists, also demonstrates that the younger generation of European creatives is only waiting for opportunities to express their cosmopolitan culture in original storylines involving the European territories and identities in novel ways.

3. Policy Implications and Recommendations

Studying the transcultural significance of a specific genre of contemporary European popular culture like crime, in all its articulations of production, circulation and representation, has revealed several areas in which the EU could and should intervene to sustain the growth and reach of contemporary narrative cultures and traditions and their potential in terms of development of local economies, also through the transnational circulation of their cultural products. This ambitious goal can be pursued through a mix of actions on different interrelated levels. Some of the recommendations listed below have been more extensively exposed and motivated in DETECt Policy Briefs: 'Creative Europe's Support for European TV Fiction Programming', 'Cultural Diversity on VoD Platforms', and 'Cultural Studies and the Transnationalization of the European Higher Education Area in the Age of Digital Learning'. Some other recommendations have been inspired by analysing our results in light of the challenges identified by the new Horizon Europe framework programme, particularly in the area of the policies for the development of European CCIs.

3.1 Promoting transmedial collaboration across CCI sectors

The case of the crime genre has evidenced the added value that collaboration across different sectors of European C&C industries—specifically the publishing and the audiovisual sectors—may bring to the cultural and economic valorisation of local territories and their narrative traditions, improving their national and international projection.

- The new Creative Europe programme has the capacity to effectively promote these processes through the provisions of its Cross-sectoral strand. In particular, the submission of projects aimed to explore and exploit the value chain of local creative content across different cultural sectors, such as initiative to facilitate the encounter and collaboration between the publishing and the audiovisual industries, should be actively encouraged.

Film commissions and other local institutions should be encouraged to promote trans/cross-media projects rooted in local narrative traditions in collaboration with the tourist sector.
- Digital technologies now allow to design enriched tourist experiences based on the combined fruition of both tangible and intangible cultural contents and assets (the physical territory and its fictional representations) in a single experience. For territories to fully benefit from such transmediality, tourist boards should be involved in media production at an earlier stage than they regularly do. At the same time, producers should allow the territories some rights to using the filmed material for touristic promotion.

As a proof of concept, the DETECt webapp−which provides the user with thematically structured itineraries, enriched with different types of multimedia content−has demonstrated that the tourist experience can be successfully enhanced through the adoption of digital technologies, providing the user with tools to investigate a city and its narrative history at the same time.
- At present, Augmented Reality applications are already being implemented in a number of tourism promotion initiatives across Europe, such as for example initiatives aimed to promote rural tourism. Horizon Europe has already addressed the need to boost technological research in this field, through its CL4-2021-HUMAN-01 Call opened in June 2021 and funded under the Innovation Actions strand. It must be stressed, however, that the social benefits of eXtended Reality are not automatically provided by technologically progress alone. Choosing the right sets of contents and information to work with in projects on XR representation is just as important as experimenting with technological affordances. We then suggest that future calls in the Creative Media strand invite proposals for projects aimed to provide specific local contents and archives to be included, adapted, or transformed through XR technologies.

3.2 Fostering transnational circulation of European media products

Language barriers are a key obstacle towards achieving higher levels of circulation and consumption of non-national European cultural products, on a scale that clearly exceeds the RML dimension.
- In the publishing sector, geographical imbalances in the current distribution of translated novels should be addressed through specific initiatives aimed to facilitate the translation of works from both the Eastern and South-Eastern areas of Europe.

Funding for both dubbing and subtitling should be strengthened in each of the programmes devoted to supporting the production and distribution of EU audiovisual products.
- Measures could include the institution of grants to support works addressed to the younger generations (animation and youth programmes), or to produce multilingual 'packages' of versions of the same programme. Initiatives such as the Lux Audience Award in the MEDIA programme or calls such as the 2017 Action on Subtitling are welcome, but largely insufficient to increase the diversity of what gets funded. European funding programmes should appraise dubbing as a culturally valuable strategy to foster dissemination of a diverse

range of EU productions for a diverse range of audiences, one that can increase access equality in terms of the content options available to both linguistic minorities and disadvantaged or disabled groups.

Through instruments such as recommendations and options, the EU should further encourage member states to become more active in this matter.

- Following the example of the regional government of Catalonia, national governments should put specific funding schemes in place to help small companies, and encourage larger ones, to circulate their products on VoD platforms in both subtitled and dubbed versions. This could also include automatic mechanisms to provide prominence to programmes which have received MEDIA support for subtitling and dubbing.

3.3 Video-on-demand service as an ideal vehicle for programmes in Regional and Minority Languages

The 1992 European Charter for Regional & Minority Languages should be updated so as to include provisions that reflect today's digital landscape.

- We suggest that the Council lists VoD platforms in the Charter as a major site for RMLs protection and promotion.

Given that VoD platforms do not follow the linear formats described in the Charter, an updated version of the document could concentrate on the following:

- (i) adapting its formulations to on-demand formats; (ii) introducing recommendations to national and local public bodies to pursue distribution agreements between local RMLs audiovisual products and VoD platforms, similar to what the Charter does with broadcasters.

Despite the Council of Europe's engagement with the preservation and promotion of RMLs, the study of RML-based media, and especially of RML audiences' preferences, remains limited.

- It is suggested that upcoming national reports from the Committee of Experts on the Charter include more substantial studies on the RML audiences' reception of VoD content and interfaces. Indeed, current scholarship on the presence of RML media on VoD platforms largely disregards the ways in which RML audiences use these platforms, and how strongly they may wish to incorporate RMLs in their viewing experience, as well as the role that VoD platforms currently play in the protection of RMLs.

3.4 Promoting better representations of social identities

As numerous research reports have demonstrated—and as it was reiterated by the European Audiovisual Observatory in its recent report on Diversity and inclusion in the European audiovisual sector, released in July 2121—overcoming underrepresentation, negative stereotypes and simplistic portrayals of women and minority groups can only be achieved through an active involvement of people from these groups in audiovisual production, and not just as actors and performers but also as writers, producers and directors.

- Actions should be taken to train and empower members of these social groups through the acquisition of the skills involved in audiovisual production and representation. This can be done through calls under the Media Programme of Creative Europe, such as for example the

recent [European media talents and skills](#) call, which declares a commitment "to foster talents and skills of the audiovisual sector professionals" while strengthening "diversity and gender balance in the industry".

3.5 Reducing the North/South, East/West divide

Specific measures are needed to overcome the obstacles that hinder the development of cooperative practices in the CCI sectors in both the Southern and the Eastern European areas.

- The reasons for this lack of transnational cooperation, which reflects in a more limited success rate of these countries in the Creative Europe programme, are rooted in complex historical and geopolitical contexts, such as the failure of European foreign policies in the Mediterranean macro-region and the problems that hinder the integration process in Eastern Europe. Neither the Southern nor the Eastern areas are as well networked as the Nordic countries, which, additionally, can count on institutionalized transnational co-production agreements and partnerships in the audiovisual field.
- The challenge of reducing the imbalance between different European regions in terms of development of the CCI sectors can be partially tackled by revising the point system used to assess proposals in Creative Europe, as suggested in 3.6.

The CCI environment in the Eastern European area suffers from a general lack of interconnection and networking between authors, producers, and cultural and tourism organizations, both at the national and the international level.

- Interesting suggestions about how to tackle this challenge can be drawn from [SMATH](#), a project recently co-financed by the [Interreg MED Programme](#) to facilitate the creation of 'creative nests' in the Mediterranean area. Creative nests are defined as 'innovative forms of clustering that constitute an area of encounter and co-construction for entrepreneurs and artists', where creatives, producers and value enhancing services (incubators, financial services, territorial services and policymakers) act together to enhance product-oriented creative industries. This idea could be replicated in the context of other Interregional partnerships, such as for example the [HUSKROUA](#) consortium (which gathers four East-European countries with a focus on Local Culture and Historical Heritage), and specific calls under HORIZON Europe TRANSFORMATIONS could be opened to this aim.

3.6 Supporting media production in smaller countries and Eastern Europe

The Creative Europe programme must address and impact the systemic imbalances and asymmetries in the European media system.

- The European support to Nordic noir TV co-productions has produced very good results in terms of the promotion of European imaginaries and territories, helping the Scandinavian narrative traditions to gain a large following both across and beyond Europe, and to become a kind of stylistic blueprint for many other serial productions. Future policies should learn from that experience, while at the same time working to decrease the imbalance in funding attributions that has hitherto mainly favoured Scandinavian co-productions. Corrections in the evaluation criteria of the Creative Europe TV programming are needed to increase the diversity of European stories in a broader European perspective.

One option for working towards more diversity in the applications and co-production consortiums is re-evaluating the geographical orientation in the points system used to assess the proposals submitted under the MEDIA programme.

- The revised evaluation criteria of the current Creative Europe TV programming scheme seek to redress the power imbalance between the big and the smaller TV markets of Europe by rewarding cooperation with 'low cost countries', i.e. countries with limited audiovisual production capacity. These LCC countries are mostly located in Eastern Europe or are aspiring EU member states. The Scandinavian countries are no longer part of the list of countries that gain extra points, which promises to encourage applications from high-production capacity countries in collaboration with an LCC partner. Yet the number of points to be gained by a partnership with an LCC country is lower than in the previous 2014-20 programme and is easily outweighed by professional distribution strategies. Production companies which lack the network and experience on the international market, because of either their age, their size or location, may be disadvantaged if they cannot secure support by high-profile distributors. As a possible strategy to circumvent this problem, we propose the introduction of a tiered progressive system of extra points for the countries with medium and low production capacities, to be attributed and progressively reduced in consideration of their funding success in the previous rounds.
- Additionally, we propose that the proposals that can evidence the commitment of one or more co-production partners already at the time of application secure the extra points of their LCC partner country/countries. For example, a German production company applying for funding with a co-production partner in Poland would score an additional 8 points.

The smaller TV markets in the South and the East of Europe (Tier 5 countries in our proposed revision) face the additional disadvantage that there are only low production levels of the 3-13 episodes TV series from these countries that are internationally sought after.

- Furthermore, productions from these territories do not yet enjoy the same potential international visibility, also because of linguistic issues. We therefore propose to use the seven-year run of the new Creative Europe MEDIA programme to support the development—rather than just production or distribution—of high-end fiction production in these proposed Tier 5 countries. The aim is to develop viable projects that are eligible and suitable for the MEDIA TV programming scheme with a production company from a Tier 5 country as the main applicant. Essentially, we propose to include financial development support in the policy instrument but earmark these specific funds for Tier 5 territories.

3.7 Promoting transcultural knowledge through Cultural Studies in Higher Education

Research in Cultural Studies typically generates complex knowledge that stimulates reflection on social justice, diversity, inclusiveness, as well as intercultural and multi-ethnic coexistence. Fostering the development of European Cultural Studies is vital for the generation and dissemination of the cosmopolitan attitude that is needed to achieve a more inclusive society.

- Horizon R&I projects in the SSH sector should be encouraged to build follow-up plans to pass on their research results to the next generations of creatives and cultural operators in the different territories of the EU, through different types of multilingual educational projects.

More should be done to provide European students with greater opportunities to access audiovisual cultural products and heritage from across the continent.

- Digital technologies allow for easy transnational distribution of audiovisual content, but European students in Cultural Studies are still subject to national segregation as concerns their ability to access non-domestic audiovisual productions. To deal with the complexity posed by copyright law(s) and technological infrastructure, a Horizon project should be funded having the specific aim, not so much to build, but rather to study possible solutions to create a transnational digital library of European audiovisual content for educational use.

Actions are needed to support innovation in learning methodologies across the European Higher Education Area.
- European students in Cultural Studies should be made able to familiarize with the research methods of Digital Humanities through the regular adoption, in their learning practice, of different types of 'smart tools' for online knowledge mapping, analysis and transformation, within a secure environment and without being compelled to release their data to foreign companies. Since unfortunately most of these now ubiquitous online tools are provided by for profit companies based outside the EU, to pursue the principle of digital sovereignty stated as one of the European Commission priorities for 2019-24, projects should be encouraged to develop open 'smart toolkits' for educational use within and beyond Digital Humanities-driven Cultural Studies. More generally, we strongly recommend that the plans to provide the European Education Area with a secure and safe, high-performing digital infrastructure, as foreseen in the new Digital Education Plan, are concretely and effectively pursued.
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MOOCs and other Virtual Learning Environments can have important areas of application in the context of the European Universities Alliances.
- Projects to introduce MOOCs to provide Master students at partner universities with joint microcredentials are already being implemented at different universities, for example within the UNA Europa alliance. From our research experience, we suggest that other options to apply digital and distance learning technologies could and should be explored to build collaborative projects within the different EUA networks. In particular, we suggest that EUA networks commit themselves to promoting twinning projects between courses at different institutions, drawing inspiration from the eTwinning initiative, started in 2005 under the Erasmus+ action to encourage European primary and secondary schools to collaborate through Information and Communication Technologies. Special projects would need to be put in place across at least two semesters, and initiatives should keep in due consideration the extra effort required from teachers to coordinate learning materials and syllabi.

Teachers and educational institutions should be encouraged to adopt Wikipedia as a tool for transnational learning activities.
- We suggest that the task to develop a specific methodology for the adoption of Wikipedia as an innovative tool for transnational, multilingual learning activities is assigned to a project to be funded under the Horizon Europe programme.

3.8 Representation of Europe

Educating a new generation of cosmopolitan creatives is key to sustain the creation of more engaging media representations of Europe.

- The Media programme of Creative Europe is already doing a lot to foster talents and skills of the audiovisual sector professionals, for example through the recent European media talents and skills call. What we can add from our experience in organizing the DETECt screenwriting contest is that initiatives aimed to specifically encourage young screenwriters would be most fruitful. The remarkable success of DETECt contest has shown that the younger generation of European creatives is eager for opportunities to express their cosmopolitan culture in original storylines that explore the complexities, multiplicities, challenges, and contradictions of contemporary European society. We therefore suggest that a future call for projects under Creative Europe Media is launched to support the creation of a special award for TV scripted formats focusing on European values (and corresponding challenges).

More research should be encouraged about the history and contemporary production of European popular culture, interrogating its contradictory position as both a colonizing agent and a colonized territory (relative to the cultural products from the US).

- A major issue that deserves further study and research is the phenomenology of stylistic hybridization, and whether the 'glocal turn' in contemporary popular culture products may (or may not) disrupt (or rather innovate) the expression of a multiplicity of diverse local narrative traditions.

PROJECT NAME   DETECt - Detecting Transcultural Identities in European Popular Crime Narratives

COORDINATOR   Monica Dall'Asta, University of Bologna, Bologna, Italy

CONSORTIUM   Alma Studiorum – Universitá di Bologna – UNIBO – Bologna, Italy
Aalborg Universitet – AAU – Aalborg, Denmark
Aarhus Universitet – AU – Aarhus, Denmark
Bibliocité – [none] – Paris, France
Debreceni Egyetem – UNIDEB – Debrecen, Hungary
Deutsche Film- und Fernsehakademie Berlin GMBH – DFFB – Berlin, Germany
Fonden VisitAarhus – [none] – Aarhus, Denmark
Freie Universitaet Berlin – FUB – Berlin, Germany
Katholieke Universiteit Leuven – KU Leuven – Leuven, Belgium
Link Campus University di Roma – LCU – Rome, Italy
Miso Film Aps – [none] – Copenhagen, Denmark
Panepistimio Ioanninon – UoI – Ioannina, Greece
Umeå Universitet – UmU – Umeå, Sweden
Universitatea din Bucuresti – UB – Bucharest, Romania
Université de Limoges – UNILIM – Limoges, France
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WEBSITE   detect-project.eu

CONTACT   Monica Dall'Asta (monica.dallasta@unibo.it)