Programme

Producers, distributors and audiences of European crime narratives

2019 Conference
Aalborg University
September 30 – October 2

Venue
Kroghstræde 3 Aalborg
What is DETECT? 

The research project DETECT - Detecting Transcultural Identity in European Popular Crime Narratives (2018-21) - addresses the formation of European cultural identity as a continuing process of transformation fostered by the mobility of people, products and representations across the continent. Because of the extraordinary mobility of its products, popular culture plays a decisive role in circulating representations that constitute a shared cultural asset for large sectors of the European society.

The project examines examples of crime fiction, film and TV dramas from 1989 to present, to learn how mobility strategies such as co-production, serialization, translation, adaptation, distribution, and more, have influenced the transnational dissemination of European popular culture. It also investigates how the treatment of specific ‘mobile signifiers’— including representation of gender, ethnic and class identities — affect the ability of European narratives to migrate outside their place of origin, and be appropriated elsewhere in different and variegated ways. Researching the contemporary history of the crime genre in Europe, DETECT aims to identify the practices of production, distribution and consumption that are best suited to facilitate the emergence of engaging representations of Europe’s enormously rich, plural and cross-cultural identity.

The knowledge acquired through a detailed research programme will be used in cultural, learning and public engagement initiatives designed to prompt the elaboration of new transnational formats for the European creative industries. These activities will profit from a set of experimental research and learning resources and innovative collaborative tools, aggregated and organized on DETECT Web portal.

For further information: http://www.detect-project.eu/.

Organizers
Kim Toft Hansen, Aalborg University (kimtoft@hum.aau.dk)  
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Pia Majbritt Jensen, Aarhus University (piamj@cc.au.dk)  
Anne Marit Waade, Aarhus University (amwaade@cc.aau.dk)

Conference advisory board
Jacques Migozzi, University of Limoges  
Valentina Re, Link Campus University of Rome  
Anna Keszeg, University of Debrecen  
Stefano Baschiera, Queen’s University Belfast
# Conference Programme Overview

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<td><strong>Keynote panel</strong></td>
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<td>Registration</td>
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<td>(University of Wollongong)</td>
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<td>Anna Estera Mrozewicz</td>
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<td><strong>10:00-10:15</strong></td>
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<td>(Adam Mickiewicz University)</td>
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<td>Welcome</td>
<td>Bus trip to Aarhus</td>
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<td><strong>10:15-11:15</strong></td>
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<td>Keynote by Andrea Esser</td>
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<td>(University of Roehampton)</td>
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<td><em>Universal dispositions &amp; cultural specificity: The transnational appeal of contemporary crime series</em></td>
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<td><strong>11:15-11:45</strong></td>
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<td><strong>9. Investigating Reception</strong></td>
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<td>Coffee break</td>
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<td><strong>10. Crime Scene Hungary</strong></td>
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<td><strong>11:45-12:45</strong></td>
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<td><strong>11. Crime Scene Germany</strong></td>
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<td>1. Crime Scene France</td>
<td><strong>11:45-12:45</strong></td>
<td><strong>12. Investigating HBO &amp; Netflix</strong></td>
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<td>2. Investigating European Transculturalism I</td>
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<td><strong>12. Investigating HBO &amp; Netflix</strong></td>
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<td><strong>5. Investigating Mediterranean Noir II: Turkey &amp; Spain</strong></td>
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<td>3. Crime Scene Britain</td>
<td><strong>13:45-14:45</strong></td>
<td><strong>6. Crime Scene Europe</strong></td>
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<td>4. Investigating Mediterranean Noir I: Italy</td>
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<td><strong>14:45-15:00</strong></td>
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<td><strong>7. Investigating Gender &amp; Ethnicity</strong></td>
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<td>Industry panel</td>
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<td><strong>8. Investigating European Transculturalism II</strong></td>
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<td>Katrine Vogelsang (TV 2)</td>
<td>Industry panel</td>
<td><strong>Launch of DETECt Portal &amp; Conference Recap</strong></td>
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<td>Hanne Palmquist (HBO Europe)</td>
<td>Industry panel</td>
<td>with Monica dell’Asta, Ilaria Bartolini, Cathrin Bengesser and Federico Pagello</td>
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<td>Trin Hjortkær Thomsen (Nordisk Film)</td>
<td>Industry panel</td>
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Keynote speakers and plenary sessions

September 30

Morning keynote talk
10:15-11:15

Andrea Esser
Professor of Media and Globalization, Roehampton University

Universal dispositions and cultural specificity: The transnational appeal of contemporary crime series

Chair: Kim Toft Hansen

Afternoon industry panel
15:00-16:00

Producing European Television Crime Dramas

Katrine Vogelsang
Head of fiction, TV 2 Denmark

Hanne Palmqvist
Commissioning Editor & VP, Original Programming, HBO Europe

Trin Hjortkjær Thomsen
Producer, Nordisk Film Production A/S

Chair: Kim Toft Hansen

Evening TV screening
starts at 20:00

DNA (2019) (episodes 1-2)

Presented by Trin Hjortkjær Thomsen (producer, Nordisk Film Production A/S)

Context:

“In the eight part series, Anders W. Berthelsen plays Rolf Larsen, once a respected criminal investigator at the CPH Police, who lost his daughter in a tragic accident. Rolf is devastated from grief, but soon it turns out that the National DNA register has a system failure. New information brings him hope that his daughter might be alive, and an unauthorised investigation leads Rolf on the trail of a case of illegal child trafficking.

Nordisk Film producer Trin Hjortkjær Thomsen said: “DNA is a character-driven crime thriller, rooted into the contemporary European context. It’s also a human story - and not just Rolf’s, which drives the investigation and is our entry point into the series’ broader themes.”

Nordic Film & TV Fund, February 28, 2019


October 1

Afternoon keynote talk
13:45-14:45

Annette Hill
Professor at Media and Communication Studies, Lund University

Title: Roaming Audiences: The Case of The Bridge

Chair: Pia Majbritt Jensen

Afternoon keynote talk
16:30-17:30

Jan Arnald (Arne Dahl)
Novelist, literary critic

Title: Finding a Voice for Europe through Crime Fiction

Chair: Katarina Gregersdotter
Parallel sessions

September 30

1. Crime Scene France
   11:45-12:45
   Chair: Lœc Artiaga
   Jacques Migozzi
   University of Limoges
   "French polar Ltd.?" Two decades of crime fiction import/export observed from France

   Natacha Levet
   University of Limoges
   The role of institutions in Euronoir circulation and its cultural hybridizations

   Lucie Amir
   University of Limoges
   Where are the “docks” of crime fiction? The “Quais du polar” international crime fiction festival on the boundaries of the French national space

2. Investigating European Transculturalism I
   11:45-12:45
   Chair: Andy Lawrence
   Lynge Stegger Gemzœe
   Aalborg University
   National Anchorage and Banal Diversity in Trans-European Crime Dramas

   Cathrin Bengesser
   Aarhus University
   Co-producing narratives of solidarity between old & new Europe: The Last Panthers

   Nikos Filippaños, Christos Dermenzopoulos, Lampros Flitouris
   University of Ioannina
   Integrating the Nordic noir in the modern Greek culture: the case of Vagelis Giannisis

Morning keynote panel
09:00-10:00

Nordic Noir and its European Context

Sue Turnbull
Senior professor of Communication and Media, University of Wollongong


Anna Estera Mrozewicz
Associate Professor of Scandinavian Studies, Adam Mickiewicz University

‘Feel-bad’ Euro Noir: Imagining Europe from its eastern periphery through geopolitical location and plot in The Border/Wataha

Gunhild Agger
Professor emerita of Danish Media History, Aalborg University

Crime in service of a higher cause - The Left Wing Gang

Chair: Anne Marit Waade

Afternoon keynote talk
13:45-14:45

Robert A. Saunders
Professor of History, Politics and Geography, State University of New York

Title:
The Political Culture(s) of European Crime Fiction: Place, Power, Identity

Chair: Lynge Stegger Gemzœe
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<th>Title</th>
<th>Time</th>
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<th>Speakers</th>
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| 3. | Crime Scene Britain | 13:45-14:45 | | Andrew Pepper and Brian Greenspan (Queen's University Belfast and Carleton University)  
Eve Bennett (Université Sorbonne Nouvelle, Paris 3)  
Massimiliano Coviello (Link Campus University) |
| 4. | Investigating Mediterranean Noir I: Italy | 13:45-14:45 | | Luca Barra (University of Bologna)  
Valentina Re (Link Campus University)  
Massimiliano Coviello (Link Campus University) |
| 5. | Investigating Mediterranean Noir II: Turkey & Spain | 16:30-17:30 | | Valentina Re (Link Campus University)  
Aységül Kesirli Unur (Istanbul Bilgi University)  
Stefano Baschiera & Markus Schleich (Queen's University Belfast) |
| 6. | Crime Scene Europe | 16:30-17:30 | | Christos Dermenzopoulos (Queen's University Belfast)  
Dominique Jeanerod (University of Limoges and Paris Nanterre University)  
Jørgen Riber Christensen (Aalborg University)  
Caius Dobrescu and Anne Marit Waade (University of Bucharest and Aarhus University) |
| 7. | Investigating Gender & Ethnicity | 15:00-16:00 | | Natacha Levet  
Roxana Eichel (University of Bucharest)  
Djuna Hallsworth (The University of Sydney)  
Janet McCabe (Birkbeck, University of London) |
| 8. | Investigating European Transculturalism II | 15:00-16:00 | | Andrew Pepper  
Loïc Artiaga and Matthieu Letourneux (University of Limoges and Paris Nanterre University)  
Paola Del Zoppo (Università della Tuscia)  
Andy Lawrence (University of Nottingham) |
### October 2

#### 9. Investigating European Crime Reception
**10:15-11:15**
Chair: Stefano Baschiera  
**Giancarlo Lombardi**  
*The Graduate Center/CUNY*  
Watching Drama Religiously Across Continents: The Reception of *Ennemi Public, Broken* and *Il Miracolo*

**Federico Pagello and Markus Schleich**  
*University of Bologna* and *Queen’s University Belfast*  
Pessimistic European Tourists? Studying the critical reception of European Crime Dramas

**Pia Majbritt Jensen**  
*Aarhus University*  
Othering the Self and same-ing the Other: Australians watching Scandi Noir

#### 10. Crime Scene Hungary
**10:15-11:15**
Chair: Anna Készeg  
**Dorottya Molnár-Kovács**  
*University of Debrecen*  
A general overview of the Hungarian crime fiction publishing industry

**Sándor Kállai**  
*University of Debrecen*  
Location strategies in crime novels’ publication in Hungary

**Péter Mészáros & Dorottya Molnár-Kovács**  
*University of Debrecen*  
Location Strategies in the Television Series *Aranyélet/Golden Life*

#### 11. Crime Scene Germany
**11:45-12:45**
Chair: Nikos Filippaios  
**Lothar Mikos and Lina Mareike Zopfs**  
*Film University Babelsberg*  
From Arthouse to Berlin Noir: Babylon Berlin and the Production Company X-Filme

**Susanne Eichner**  
*Aarhus University*  
Berlin Noir: Location, aesthetics and market logics of new German series

**Markus Schleich**  
*Queen’s University Belfast*  
“The European Aspect”: Sebastian Schipper’s Victoria as an Exercise in Transnational Europeanness

#### 12. Investigating Netflix & HBO
**11:45-12:45**
Chair: Nikos Filippaios  
**Irina Souch**  
*University of Amsterdam*  
The Journey into Darkness: The Issue of Environmental Catastrophe in the German TV Series Dark

**Anna Keszeg and Roxana Eichel**  
*University of Debrecen*  
Romanian and Hungarian Cinema as Influences for the HBO Phenomenon

**Mikkel Jensen**  
*Aalborg University*  
Crime and Policing in *The Deuce*

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Call for articles: *Academic Quarter #22* (2020)  
**Special issue:** *Cosmopolitanism and European Crime narratives*  

Guest editors:  
Monica Dall’Asta, Natacha Levet and Federico Pagello

Introducing video-essays as a publication form  
Call to be published very soon!
EURONOIR bus trip 1 October 2019

Visit motes.app/detectaarhus with your smartphone to download the content on wifi!

8:15  Pick-up at Comwell Hvide Hus Aalborg Vesterbro 2, 9000 Aalborg (car park)
8:30  Departure
08:45-09:15  Open Mic session about future DETECt activities by the partners
09:15-09:45  Paper: “Locative media, mobile web app and location tourism” + Introduction to the DETECt Aarhus web-app, Anne Marit Waade & Cathrin Bengesser, Aarhus University
10:00  Arrival in Aarhus (Rådhusparken)
10:00-11:30  Exploration of Aarhus with DETECt Aarhus app (see suggested route)
11:30  Meet-up at GeLinde, community project, Mindet 6, 8000 C Aarhus
12:00  Bus departure from GeLinde
12:30-13:00  Feedback session with Lone Mark Daubjerg (VisitAarhus) and Cathrin Bengesser (AU)
13:30  Arrival, Kroghstræde 3, 9220 Aalborg Ø (Conference venue)

Suggested route

1 Rådhuset (City Hall) Continue south on Park Allé, turn left onto Banegårdspladsen
2 Banegårdspladsen (Main train station) Continue onto Ryegade, then Søndergade (both are the main shopping streets)
3 Bridge over Fiskergade Continue a bit further over the bridge, then take the steps down onto Åboulevarden
4 Åboulevarden Continue onto Harald Skovbys Gade, turn left and pass the cathedral on your right, then turn right onto Domkirkepladsen
5 Women’s Museum (behind the cathedral) Turn left onto Mejlgade, turn right at St. Olufs Gade, cross Kystenvejen & Skolebakken
6 Bassin 2 Continue along Hack Kampmanns Plads, cross Mindebroen, turn left onto Mindet & Sydhavnsegade, then left for Kornpier
7 Kornpier Turn around, then left on Sydhavnsegade, then right into Filmby Aarhus (GPS can be patchy in harbor area)
8 Filmby Aarhus Filmbyn is opposite GeLinde on Mindet
9 GeLinde (meetingpoint) Address: Mindet 6D, 2nd floor

Tip: if the blue location indicator (GPS service) is off or not locating you correctly, try opening another app on your phone that uses location services (e.g. Google Maps) and then return to DETECt app.
Call for abstracts

The Palgrave Handbook of European Crime Narratives
Editors: Cathrin Bengesser, Pia Majbritt Jensen and Kim Toft Hansen

Although a widely popular genre for over a century, crime narratives are experiencing an unprecedented popularity all across Europe and across different media at the moment. In literature, film and television, crime and violence are a central source of inspiration for narratives about national/regional societies and cultures as well as inspiration for stories and creative processes that transcend the borders between countries and media. More than any other narrative genre, the crime genre has proven able to travel across the European continent and beyond, becoming a vehicle for cultural exchange and debate.

Besides evoking transborder cultural exchange, crime narratives are today a strategic means in European place-branding on local, national, regional and transnational levels of communication. As a result, the generic concept “noir” now resonates among producers, distributors and audiences of crime fiction, and increasingly EURONOIR narratives have been located in recognizable places and regions across Europe, resulting in e.g. Mediterranean, Tartan, Catalan, Nordic Noir.

This Handbook will cover this vast field of crime narratives in film, literature and television, including cross-media narratives such as adaptations. The volume seeks to extend the knowledge of European crime narratives and, at the same time, introduce and revise contemporary theoretical assumptions about and methodological approaches to crime narratives. The overall concept of the book is to explicate the researchers’ theoretical and methodological perspectives on crime narratives and to exemplify these approaches with an original analysis. Objects of research can be contemporary or reaching back historically.

For the volume, we seek contributions for four sections on crime narratives: 1) literary crime fiction, 2) crime films, 3) television crime narratives, 4) trans-/cross-mediated crime narratives.

Within these four sections we will include an equal amount of chapters within the following five organizational principles: a) production/distribution/audience/content, b) a wide European geographical coverage, c) different theoretical and methodological background, d) historical and contemporary cases, and e) especially how the chapter’s case study engages in overall European perspectives.

When sending in abstracts, please accentuate how your chapter fits into the sections of the book (1-4) and the organization principles (a-e). Please, include an 300 word abstract and a 150 word bio. Send your abstracts to cbengesser@cc.au.dk, piamj@cc.au.dk and kimtoft@cgs.aau.dk no later than 15 October 2019.

At the moment, we are negotiating with Palgrave Macmillan and the final volume proposal will include a general introduction to the edited volume as well as the approved abstracts. The handbook will consist of around 25 contributions.
This project has received funding from the European Union’s Horizon 2020 research and innovation programme under grant agreement No. 770151.