

Call for Papers: Enhancing the Cultural Industries of Europe (Publication Opportunity and Travel Expense Offer)

[Innovation: The European Journal of Social Science Research](#) and the [European Centre for International Political Economy \(ECIPE\)](#) are organizing an international conference on ways to enhance the cultural industries of Europe. This event will be held in Paris, France in November 2019 (venue and date are yet to be fixed). The organizers are pleased to announce a call for papers for this event. Selected papers will be published in the February 2020 issue of *Innovation: The European Journal of Social Science Research* (Print ISSN: 1351-1610 Online ISSN: 1469-8412), an international peer-reviewed journal indexed in the Social Science Citation Index (SSCI), ASSIA, and Scopus.

The title and abstract (up to 300 words) together with a short bio of the author(s) should be submitted to **cfp.papersubmission@gmail.com** by April 21, 2019 (subject heading: European cultural industries).

Topic for the Special Issue and the Conference

In recent years, the role of cultural industries has been of growing interest for governments around the world. This is due to the fact that this sector is considered as both a core component of soft power and a potential economic driver. The dominant perception within many countries has been to view it as a form of art, culture, or even as an extension of national identity. As a result, many believe that culture and its industries must be protected by legal and economic measures, particularly when they are confronted by various challenges in the shape of the Internet and digitization as well as new business entrants such as Netflix, Amazon Prime, YouTube, and Spotify.

The European Union (EU) is no exception in this regard. In using a number of policies such as subsidies, quotas, copyrights, and co-productions, the EU has sought to strengthen its approach to cultural issues. However, over the years there have been a number of examples where these cultural policies have actually had the opposite effect of what they were trying to achieve. They have created unexpected and unintended negative side effects while the anticipated positive impact was not so evident. In contrast to this approach, Korea and later a few other Asian countries including China, began to loosen their protectionist cultural policies

for a wide variety of reasons—sometimes due to a lack of funding, other times from strong international pressure, and in a few cases due to their own conscious decision. Consequently, businesses in Asia developed strategies to enhance their cultural power as illustrated best by the rise of the Korean Wave or *Hallyu*. Considering these important implications, this special issue seeks to analyze Europe’s cultural industries and/or its policies, with the help of a comparative approach including cultural industries and policies in Europe and Asia, or other regions. In doing so, it aims to tackle this subject and propose policy solutions.

The main outcome for this special issue will be set across three objectives. Firstly, our work will seek to develop a clearer understanding of business in the cultural industries and its related policies which will be useful toward enhancing the competitiveness of this sector in Europe. Secondly, our special issue will seek to feature a range of international scholars utilizing different (comparative) case studies and approaches. Lastly, beyond academic interests, our research will aim to be more policy oriented: suggestions on better policies will be very much appreciated.

Possible topics could cover a wide range of industries, for example music, film, publishing, and fashion. They include, but are not limited to:

- History of the European cultural policy development
- Impact assessment of various European cultural policies
- European culture and new media: Acceptance, responsiveness, challenges, and future
- Business activities and/or consumer behaviors in European cultural industries
- Changes in government policies for promoting culture and its industries and rationales
- Comparative studies of cultural industry policies between countries (among European countries or Europe and other regions)

References

- Benhamou, Françoise, 2015. *Politique culturelle, fin de partie ou nouvelle saison?* La Documentation française, Paris.
- Meunier, Sophie, 2000. The French Exception. *Foreign Affairs* 79(4): 104-116.
- Hee Jun Kim, Maxime Martigane, and Jimmyn Parc. 2019. Assessing the Impact of Protectionism upon the Performance of Actors: The Case of the French and Korean Film Industries. *Kritika Kultura* 32: 164-182.

- Jimmyn Parc and Patrick Messerlin. 2018. In Search of an Effective Trade Policy for the Film Industry: Lessons from Korea. *Journal of World Trade* 52(5): 745-764.
- Patrick Messerlin and Jimmyn Parc. 2014. The Effect of Screen Quotas and Subsidy Regime on Cultural Industry: A Case Study of French and Korean Film Industries. *Journal of International Business and Economy* 15(2): 57-73.
- Patrick Messerlin and Jimmyn Parc. 2017. The Real Impact of Subsidies on the Film Industry (1970s–Present): Lessons from France and Korea. *Pacific Affairs* 90(1): 51-75.
- Schlesinger, Philip. 2017. The Creative Economy: Invention of a Global Orthodoxy. *Innovation: The European Journal of Social Science Research* 30(1):73-90.
- Schlesinger, Philip, and Charlotte Waelde. 2012. Copyright and Cultural Work: An Exploration. *Innovation: The European Journal of Social Science Research* 25(1):11-28.

Peer Review Policy

All articles in this special section will undergo a double blind peer review: submissions undergo evaluation by the guest editors, followed by at least two anonymous referees.

Editorial Procedures

Submissions are reviewed anonymously by at least two reviewers. The review process usually takes around 3-4 weeks. Papers accepted for publication will undergo an additional stage of copyediting. Once the final version of the paper has been accepted, authors are requested not to make any further changes to the text. The Editor-in-Chief reserves the right to request the author to make any necessary changes to papers, or reject the paper submitted.

Information for Authors

1. **The title and abstract (up to 300 words)** together with a short bio should be submitted to **cfp.papersubmission@gmail.com** by April 21, 2019 (subject heading: European cultural industries).
2. After review, an invitation to write the manuscript will be sent to those who are accepted.
3. The special section will publish around five articles, contingent upon the result of the peer review. The authors will be chosen and invited to present at a **conference in Paris, France** (exact venue and date are yet to be fixed).
4. The manuscript should be original and should not have been published previously. Please do not submit material that is currently being considered by another journal.

5. Manuscripts must be 6,000 to 8,000 words; longer manuscripts are contingent on approval by the guest editors. Word count includes the abstract, body text, tables, footnotes, appendixes, and references.
6. For those who are invited to the conference, their travel expenses (round trip tickets in economy class and three-night hotel accommodation in Paris) will be covered by the organizers. In the case of co-authored manuscripts, only one person's expenses can be covered.
7. No registration fee is needed.

Guest Editors

- Patrick A. Messerlin, Sciences Po Paris
- Jimmyn Parc, Sciences Po Paris and Seoul National University

Important Dates

- Title and abstract submission: April 21, 2019
- Invitation to write manuscript: April 28, 2019
- Manuscript submission: August 4, 2019
- First review & decision: September 1, 2019
- Manuscript submission after revision: October 6, 2019
- Second review & decision, invitation to the conference: October 20, 2019
- Conference in Paris: November 2019 (exact date will be announced)
- Publication of special section: October 2020

Inquiries

For all inquiries, please contact us via cfp.papersubmission@gmail.com (subject heading: European cultural industries).