CREATIVE CITY SOUTH: POLICY TRANSFERS AND NARRATIVE CHALLENGES

GUEST EDITORS

Jordi Baltà Portolés (Contact Editor), University of Melbourne / University of Girona / Ramon Llull University, jbaltaportol@student.unimelb.edu.au
Christiaan De Beukelaer, University of Melbourne, Australia Christiaan.DeBeukelaer@unimelb.edu.au

DESCRIPTION

This special issue addresses contemporary cultural policy of the ‘global south’ through the narrative of “creative city”, recognizing an increase in challenges to dominant narratives as mainstream strategies for creative industries and creative city initiatives move across the globe. The topic is timely as cities and nations in the global south are assessing the ways that creative industries and creative city initiatives impact on local economies, politics, social structures, and environment in ways that may differ significantly from effects in Western nations of the ‘global north’. UNESCO’s Creative Cities Network, and subsequent cultural policy developments acknowledge the importance of cultural diversity, integrity, and authenticity, but appear, at the same time, to give priority to economic values and creative industries development. Initiatives are more often than not policy and business driven—that is they appear to emerge from the interests of policymakers, and the advantages of entrepreneurs more so than local communities and independent creative/cultural producers (or artists).

A significant question is whether the values of creative industries/creative city on the one hand and cultural identity and sustainability on the other work at cross purposes. Is the creative city narrative a single measure of success positioned in an existing, neo-liberal framework? Or, are there other substantial and viable narratives for creative city success?

In the wake of the Covid-19 pandemic, this reflection on creative cities plays out against a changing context for cultural developments and policies in many countries. As forms of cultural access and participation change, and preexisting business and organisational models in the cultural and creative sectors are strongly affected, how are mainstream cultural policy narratives being adapted? What should this mean for the creative cities discourse?

A related, and important question is: in a globalized world, with globalized economies, do individual and local community cultural rights count even if they work against the principles put forward by entrepreneurial and creative city interests? To what extent can the creative city narrative be adapted to different local circumstances, and how is this happening?

A substantial literature on creative cities movements in Asia, Africa, and South America is only just emerging. This special issue will contribute through critical analysis challenging existing, dominant narratives and by offering alternative narratives for better understanding of creative city development in the global south.

Although the issue is focused on cultural policy developments of the global south, the research findings have implications for reflection and critique of creative city narratives in any context. Gaps between policy and practice and tensions between economically-driven, and grass roots cultural
production are implicated. Equally, tensions between dominant and sub-dominant interests in cultural sectors make the themes addressed more universal than the global south. This issue aims to open up a meaningful conversation of benefit to anyone contemplating these concerns. Contributions may include, among others, case studies, comparative analyses, and theoretical approaches to the creative cities narrative.

**HOW TO SUBMIT:**

Authors are kindly invited to register at our paper processing system at: https://www.editorialmanager.com/culture/Default.aspx and submit their contribution.

Every manuscript should be clearly marked as intended for this special issue. All papers will go through the Open Cultural Studies’ high standards, quick, fair and comprehensive peer-review procedure. Instructions for authors are available here. In case of any questions, please contact Guest Editor Jordi Baltà Portolés (jbaltaportol@student.unimelb.edu.au) or Managing Editor (katarzyna.grzegorek@degruyter.com).

As an author of *Open Cultural Studies* you will benefit from:
- transparent, comprehensive and fast peer review managed by our esteemed Guest Editor;
- efficient route to fast-track publication and full advantage of De Gruyter e-technology;
- free language assistance for authors from non-English speaking regions.

The deadline is November 30, 2020