

Journal of Cultural Economy

Notes for guest editors of special issues/themed sections

Introduction

JCE welcomes guest editors for special issues or themed sections that relate closely to its editorial remit. The purpose of these notes, therefore, is to guide colleagues who wish to propose special issues on (i) the questions they need to address in developing proposals for special issues/themed sections, (ii) the policies they need to comply with in editing a special issue/themed section, and (iii) the division of responsibilities between guest editors and the journal's regular editors.

Developing special issue/themed segment proposals

Proposals for special issues/themed sections should include the following:

1. A statement of the overall rubric for the issue/themed section and an identification of the respects in which this relates to the editorial remit of the journal as outlined in the Editorial Statement (see below).
2. Abstracts for the papers that are proposed for inclusion in the issue/themed section.
3. Brief notes on the contributors and the editors.
4. An indication, where this is the case, of the relationship between the contents proposed for the issue/themed section and the workshop, conference or other similar event from which those papers derive.

JCE has a regular *Review and Commentaries* section. Although the editors would normally expect to determine the contents of this directly, and independently of the topic for a special section/themed section, it is also possible that guest editors could be responsible for this section. Where this is so, proposals should outline a rationale for having a *Review and Commentaries* section, and indicate the form this will take – a symposium, a number of book reviews, etc.

Editorial guidelines

Proposers for special issues will be expected to work within a normal allocation of 58000 words for a single issue without a *Reviews and Commentaries* section. This will need to include the Contents page and Notes on Contributors. Proposers for themed sections will be expected to work within an allocation of around 28000 words.

The journal's policy is that papers should be 8000 words long, including notes and references. However, provided that they remain within the total length limits specified above, guest editors may accept papers up to a total length of 9000 words. Publication of longer papers will need the agreement of the editors.

Guest editors should therefore expect to include around 7 papers in an issue, and we would expect themed sections to usually comprise 3 papers.

Reviewing procedures

JCE's normal reviewing requirements – at least two blind peer review assessments per paper – are to be followed for all papers published in the journal. The guest editors will be responsible for (i) ensuring that the versions of papers submitted for review are ones that they have already been revised by the authors in the light of their editorial comments, (ii) proposing the names of four reviewers for each paper and the order of preference in which they should be approached.

Papers will be anonymised in the JCE office which will also handle all correspondence with the reviewers.

Reviewers' comments will be considered by the guest editors and the editors. The agreement of both will be required for papers to be published.

Blind reviewing does not apply to the Reviews and Commentaries section.

Handover requirements

Guest editors will be responsible for handing over the contents of an issue to the agreed length and in accordance with the JCE publishing formats at least one month before the issue is scheduled to be handed over to the publisher.

The editors will be responsible for seeing the issue/themed section through the production process from that point on, consulting with the guest editors as appropriate.

Journal of Cultural Economy: Editorial Statement

It is now clear that the three main organising concepts of the social and cultural sciences – culture, economy, and the social – are each undergoing a process of significant reinterpretation just as our understanding of the relations between them is changing equally rapidly. The *Journal of Cultural Economy* will serve as a major international vehicle for the intellectual clarification and empirical exploration of these developments. Its mission is to promote work that examines the varied and changing ways in which social, cultural, technical, and economic networks and practices interact with one another in complex ways whose analysis requires the abandonment of attempts to differentiate these as belonging to ontologically separate realms

These orientations are evident in a wide range of work being undertaken in the social sciences and humanities at the present moment. It manifests itself, for instance, in the contemporary contributions of actor-network-theory and science studies to debates about the ‘performativity’ of economic and social relations. It is evident in social anthropology and material culture studies, where there are parallel discussions about the distributive nature of economic and social agency and the ways in which this includes artefacts as well as persons. In cultural studies, a range of perspectives has been deployed to explore the making up of social and organizational identities and subjectivities, and this has been complemented by approaches to the governance of economic and social life stimulated by Foucault’s work on ‘governmentality’. In sociology, a renewed focus on the relations between the social and the material has been animated by extensive interest in the work of Pierre Bourdieu; and a new orientation towards empirical studies of economic practices and cultures of production, and the spatial aspects of social organisation, has been inspired by the work of Gilles Deleuze.

All of these approaches to ‘cultural economy’ are more or less united in their antithetical attitude towards those more general or ‘epochal’ accounts which claim we are entering an era in which the boundaries between something called ‘culture’ on the one hand and something called the ‘economy’ or ‘society’ on the other have been dissolved - ‘the economy of signs and space’, ‘the network society’, ‘the knowledge society’ and so on. There has, however, been a relative shortage of debate across and between them, so that collective and cumulative assessments of their relative theoretical and methodological strengths and weaknesses are rare. The *Journal of Cultural Economy* seeks to remedy this deficiency by providing the premiere forum for debating ‘cultural economy’ in all its various manifestations.

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