This issue of *JCCA* focuses on the mobilization of creative expressions for the state’s wider agendas to boost recognition and legitimacy, as well as projecting the country’s global image and status abroad. This approach positions creative outputs at the intersection of aesthetics, statecraft, nation branding and state reputation management.

Our starting point is China’s own self-representation: how the country wishes to appear and become legible on the global stage and how it portrays itself as an international power. As part of such image-making drives in recent decades, the realm of culture has been instrumentalized for national identity construction projects while serving, simultaneously, as one of the engines of the country’s growing cultural and creative industries. Often examined as a form of soft power, these cultural expressions disseminate so-called Chinese values, ideals and ideologies that jointly orchestrate the country’s international image and credibility.

We welcome papers that address all fields of contemporary arts – including art, design, performance art, film and others. How have they been embroiled in this process of perception governance and image control? How have they acted as cultural capital to enhance diplomatic relations, recalculate China’s nation brand, shape statecraft, or enable people-to-people exchanges? How have these roles been redefined in view of China’s relationship with the world during and after the pandemic?

Possible perspectives for proposals include, but are not limited to:

- The growth of contemporary art biennials and Chinese museums along the routes of the country’s Belt and Road Initiative
- How the arts impact the diplomatic process of the country’s economic developments in Africa
- China-themed exhibits and national pavilions (at the Venice Biennale and the Venice Architecture Biennale, for example)
- The role of the arts in Chinese nation branding and soft power
- The mobilization of Chinese contemporary arts, state art collections and performances at embassies, global summits, diplomatic gatherings, and official visits
- Curatorial and museum practices, including loan programmes, to bolster bilateral relations and media image
- Analyses of the government’s cultural policy overseeing arts exhibits in the international realm
- (Non-)state-sponsored artists exchange programmes, travel schemes and residencies

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China’s international art and cultural exchanges during and after the Covid-19 pandemic

Publication timeline
1 December 2022: Abstracts due (300 words)
1 April 2023: Full manuscripts due (7000–8000 words)
Publication: Autumn 2023

Please submit one document, either Word or PDF, containing 1) an abstract of up to 300 words; 2) a 100-word biography, contact information and any institutional affiliation by 1 December 2022 to Dr Jenifer Chao jenifer.chao2@dmu.ac.uk and ccva@bcu.ac.uk with a subject titled ‘JCCA 10.3’. Successful proposals will be notified no later than 19 December 2022. Please visit Intellect’s website www.intellectbooks.com/journal-editors-and-contributors for referencing guidelines. Journal of Contemporary Chinese Art is an associate journal of the Centre for Chinese Visual Arts at Birmingham City University.

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