Call for papers

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“Cultural production in East Asia and its global journeys”

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Timeline
• Paper proposal deadline (title-subtitle, abstract, keywords): 23 June 2023
  The proposal should be sent directly to the guest editor
• Paper submission deadline: 22 December 2023
  Papers should be submitted through the platform:
  https://www.editorialmanager.com/yogo/default1.aspx
• Amended version’s deadline: 22 March 2024
• Publication: June 2024

Aim and scope
This issue of Youth and Globalization is devoted to the cultural production in the countries and political denominations of East Asia, and the regional and global journeys of such cultural production. A fascinating process seems to be characterizing some of the current dimensions of cultural globalization, one that has, in a recent conference hosted at Paris Cité University in December 2022, been called “alternative cultural globalization”: that is, the trajectories and affirmation of cultural / creative output from East Asian cultural contexts to Europe and other areas usually referred to as “the west”, in a framework and perspective that are not too distant from what Japanese scholar Kōichi
Iwabuchi, back in 2002, labelled as a need for “recentering globalization”, and Israeli scholar Nissim K. Otmazgin studied in 2014 looking at the variety of “regionalizing culture” dynamics in Asia. The processes at stake are many and they interest the national, intra-regional, and global scopes of the circulation of cultural (be it narrative, material, or symbolic) output originating from East Asian artistic talent and any kinds of companies in the fields of media entertainment and creative industries, as studied in works such as Marchetti (2006) on transnational Chinese cinema and Chinese directors’ diaspora, Pellitteri (2010, 2021) on Japanese pop-cultural imagination and its perceptions in Europe, Fung (ed., 2016) on the thriving gaming industry in East Asia, Cicchelli & Octobre (2021) on Korean pop and its global reach, Fung & Chik (eds, 2020) on popular music in Hong Kong, Verstappen (2021) on Thai comics, or Caschera (2023) on Chinese/Sinophone comics, among others.

By cultural production we refer, in fact, to two contiguous but distinct sides: one is the vast output stemming from the arts and creative industries, the other is the overarching realm of symbolic cultural production, which does not necessarily assume quantifiable and material manifestations. It is often the case, in effect, that cultural transfer and mutual borrowings are the outcome of the international success of concrete manifestations of cultural production: it is the cases, for example, of forms of comics and animation from Japan that exert a symbolic (and not only industrial) impact on the styles of other local productions within and outside of Asia; or the aesthetics and strategies of South Korean pop music that become a (g/localised) template for other national pop music industries in East Asia; the logics of how mainland-Chinese high budget cinema, influenced by other intra-regional outstanding film industries, enhances those models nationally and with stronger firepower; the processes of creolization and crossovers ongoing between originally “national” styles of cultural output; and, remarkably, the growing presence of artistic and creative work from East Asia overseas, beyond the East Asian subregion and with increasing economic and cultural impact in the “west(s)”.

In the case of the arts and creative industries, we refer to the visual-, sound-, plastic-, and performing arts; music; storytelling through the print- and multimedia technologies (literature, comics, gaming) and the moving image (live action cinema, animation, documentary, television); design; advertising. In the case of symbolic cultural production (and reproduction), the framework is that in which narratives and representations from places perceived as culturally other arrive and linger on different shores, unfolding two processes subjacent to understanding and consumption. The first is a fusion between two dynamics (the pressure and fascination of East Asian cultural products to modify aspects of local culture vs the dynamic of creolization/domestication of such cultural elements by local consumers, prosumers, reproducers) in what Sahlins once called “the third zone”, where “cultural differences are reformulated in political and economic practice” (1993: 13); in this regard, Wong (2021: 10-1) suggests supplementing this third zone with the concept of a dialogical process, where “a dense, complex network of individual and collective subjects [...] talk to each other all the time” (Kelly and Kaplan 2010: 423-4), to indicate the complexity of political-institutional, cultural-popular, artistic-productive, distributive factors and, we would add, subcultural and recombinatory practices, which coalesce to develop unrepeatable country-to-country impacts with foreign (whether intra- or extra-regional) content and their inherent and, to a certain extent, ineradicable otherness.

The countries and political denominations alluded to in the first paragraph of this CFP are, in alphabetical order, the Democratic People’s Republic of North Korea, Hong Kong SAR, Japan, Macau, People’s Republic of China, the Philippines, the Republic of Korea, Taiwan, Thailand, and Vietnam. The rationale of this list is inclusiveness beyond the however extant sensitivity of certain denominations. It also and principally stems from the evident reality of forms of cultural production in specific areas and denominations that are distinct and autonomous from other, neighboring, political entities.
We are interested in the analysis and discussion of both general, old/new phenomena and specific case studies; with an either (inter/trans)national, intra-regional, or global reach and influence. We expect to receive papers dealing with discourses on multimedia conglomerates, publishing houses, TV stations, film studios, game studios, single artists or works, located in East Asia or native of it.

We are, for the purpose of this special issue, certainly interested in prosumption/produsage phenomena and fandom studies, be them based either on renown franchises or on nascent grassroots trends. However, we also and mainly expect many proposals and a great deal of emphasis on the mainstream phenomena of large proportions, with analyses of explanatory and (wherever applicable) predictive value on them, and an attention to the reception and understanding of those phenomena by the broader (national, regional, extra-regional) publics, stakeholders, and policy-makers.

Youth and Globalization, and this issue of it as well, invites contributions from scholars and researchers at various stages of their careers, to promote academic dialogue in ways that can resonate with academics, practitioners, policy-makers, and students, as well as the general reader. The journal will publish double-blind peer-reviewed articles (8000 words), book reviews (up to 1200 words), and interviews/conversations (not to exceed 2500 words). Also see the Author Instructions. https://brill.com/fileasset/downloads_products/Author_Instructions/YOGO.pdf

References


