



Cultural Studies and Cultural Industries in Northeast Asia: What a Difference a Region Makes (TransAsia: Screen Cultures)

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Highlights how regional popular cultures and creative industries have become globally powerful, analyzing gender and labor issues amid differing regulatory frameworks of cultural production and piracy in Asia.

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- Sales Rank: #2253934 in Books
- Brand: Brand: Hong Kong University Press
- Published on: 2009-06-09
- Original language: English
- Number of items: 1
- Dimensions: 9.00" h x .77" w x 6.00" l, 1.10 pounds
- Binding: Paperback
- 340 pages

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Editorial Review

Review

The publication of Cultural Studies and Cultural Industries in Northeast Asia marks one of the first efforts to address the emergent shape and shaping of a distinctive Northeast Asian cultural sphere in our time and surely represents the best portrayal of the complex tapestry embracing the plural forces of nation, market and cultural industries that is currently constituting this new configuration. From 'Cool Japan,' regional 'brandscapes' to hybrid forms of animation, politicized cartoons, and regional pop music, these essays explore how cultural studies has expanded its disciplinary vocation to meet the demands of a cultural zone different from the usual suspects and expanded its reach to examine policy and the cultural industries implicated in figuring and producing this new cultural unity. Above all else, the collection authoritatively demonstrates the continuing tension between envisioning a Northeast Asian cultural imaginary as a displacement of older historical grievances capable of exceeding the nation and the more difficult labor of realizing political and economic cooperation among the region's nations to actualize a new history.

(Harry Harootunian, New York University)

About the Author

Chris Berry is professor of film and television studies in the Department of Media and Communication at Goldsmiths College, University of London.

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