

IAPMS 2012 Taipei Conference Program

Dates: Friday, July 13, 2012~Sunday, July 15, 2012

Venue: Inservice and School of Continuing Education Building,
National Taiwan Normal University (NTNU)

Session A: Auditorium (First Floor);

Session B: Audio-Visual Classroom (Second Floor)

Day 1		
Friday, July 13, 2012		
11:10~ 12:40	<p>1A</p> <p>Fans Attack! Moderator: Kelly Hu (National Taiwan Normal University)</p> <hr/> <p>(1) Singing Paradise for J-Pop and K-Pop Fans: Culture and Consumption in Taiwan's Specialized KTV, Chiu-Ting CHEN & Ching-Chi HUANG (National Taiwan Normal University)</p> <p>(2) JYJ and How to Get the World to Listen: The Kpop Rebels and Convergence Culture in Asian Pop Music Fandom, Lusvita Fitri NUZULIYANTI (Leiden University)</p> <p>(3) K-pop Girl Groups and "Uncle" Fans: Concurrent Production of Idols and Corresponding Fandom, Stephanie CHOI (University of California at Santa Barbara)</p>	<p>1B</p> <p>C-pop Fights Back Moderator: Tunghung Ho (Fu-jen Catholic University)</p> <hr/> <p>(1) The Memory of 'Chinese' Pop Music from Other Parts of Asia: A Korean Fan's Experience of Popular Music from Hong Kong and Taiwan in the 1980-90s, Ju Won YU (Beijing University)</p> <p>(2) No Eminems in Asia: Analyzing lyrical content of top 40 songs in Mandarin and English, Bradley C. FREEMAN (Nanyang Technological University)</p> <p>(3) The Erase and Amplification in Globalization, the Translated of "Blackness" in China Hip Hop - A Preliminary Literature Investigation, Kobe Hung-Ting TANG (National Chiao Tung University)</p>
12:40~13:40 Lunch		
13:40~ 15:20	<p>2A</p> <p>K-pop in Dialogue Moderator: Koichi Iwabuchi (Waseda University)</p> <hr/> <p>(1) "Oppa, saranghae": Indonesian Girls' Listening to K-pop, Making a Relationship with Koreans, and Constructing Korea, Jungwon KIM (University of Pittsburgh)</p> <p>(2) Performance of Cuteness in K-Pop Culture, Soo</p>	<p>2B</p> <p>Net-working Specialized Music Moderator: Kaori Fushiki (Tokyo University of Foreign Studies)</p> <hr/> <p>(1) Netlabels in Japan: Production and Distribution of Music Content and Formation of Communities, Ryosuke HIDAKA (Tokyo University of the Arts)</p> <p>(2) The Possibility of Dojin Music: An Investigation</p>

	Jin LEE (University of Illinois) (3) I Sing, so I Am-- The Political Representation in the K-pop KTV, Haerang NOH (National Chengchi University)	of Music Activities Derived from Japanese Otaku Culture, Akinori IDEGUCHI (The International University of Kagoshima)
15:40~ 17:20	3A Multitude of Music Scenes Moderator: Carey Sargent (Occidental College)	3B Youtube Channelling Moderator: Sun Jung (National University of Singapore)
	(1) Dubstep in Japan: On Music Scenes and Genres, Arni KRISTJANSSON (Tokyo University of the Arts)	(1) The Sights, and Sites, of Mandopop: YouTube, Film, and the Hybrid Mandopop Industry, Marc L. MOSKOWITZ (University of South Carolina) (2) The Role of YouTube in Accessing Asian Pop Music in Japan, Amanda GILLIS-FURUTAKA (Goldsmiths College, Kyoto Sangyo University)
17:30~ 19:00	My Musical Journeys Moderator: Hyunjoon Shin (Sungkonghoe University)	4B, PANEL Hip Hop in East Asian Contexts: The Poetics and Politics of Hip Hop Identities
	(1) The Space Between Recognition and Affect/the Audibility of Popular Music: a Personal Journey, Tung-Hung HO (Fu Jen University) (2) The Sound of Racial Melancholia: Listening to and Performing Independent Rock Music in Asian America, Wendy F HSU (Occidental College) (3) Cross-Cultural Identity and Practice in My Listening Experiences—A Story about a Fan of A-Mei, Yu-ling SHIH (National Dong Hwa University)	(1) <i>Do you Know Me" (Diu Neih Louh-Mei):</i> Entanglement of English and Cantonese identities in a hip hop group in Hong Kong—24 Herbs, Angel LIN (University of Hong Kong) (2) <i>Wōmen shì shéi? (Who we be):</i> Exploring the Intercultural Construction of Chinese Hip Hop Identity through Linguistic Emblems, Catrice BARRETT (University of Pennsylvania) (3) "Black Dream Weaver from Itaewon to Kangnam": "Hanryu" and Searching for the Identity of Korean Hip-Hop, Jaeyoung YANG (Sungkonghoe University)
19:00~Reception Dinner @ Underworld + Live Performance (20:00~23:00)		

Day 2 Saturday, July 14, 2012		
9:30~ 11:00	5A Pop, Creative Industry and the State	5B Secularizing Politics of Pop

		<p>Moderator: Kai Khiun Liew (Nanyang Technological University)</p> <p>Session Cancelled. The following presentation has been moved to Session 9B.</p> <p>The Utopia Industry: Miserable Faith, Music Festivals and Cultural Policy in the PRC, Jeroen GROENEWEGEN-LAU (Popular Music Discussion Group, Beijing)</p>	<p>(1) Ways of Listing: Bobee, Bo peep Bo peep and B-List Entertainer in Taiwan, Vincent Chih-Kai CHUNG (National Taiwan Normal University)</p> <p>(2) The Fusion of Secular and Sacred Elements in the Music of the Record Industry in Taiwan, Yan-Fang LIOU, (Nanhua University)</p> <p>(3) Different Ways of Listening to Islamic Pop Music in Asia, Charlene TAN (Nanyang Technological University)</p>
11:10~ 12:40	<p>6A, PANEL</p> <p>Popular Music and Places in South Korea</p>	<p>(1) Translocal and collaborative creativity between Japan (Tokyo) and Korea (Seoul): Three cases of Japanese rock musicians in Seoul, Hyunjoon SHIN (Sungkonghoe University)</p> <p>(2) Two Places in Old Seoul: Sinchon and Gwanghwamun in the 1980s, Keewoong LEE (Yonsei University)</p> <p>(3) Boomtown Songs on the South of the River: Music Entertainment and the 'Kangnam Development' of Seoul in the 1980s, Pil Ho KIM (Ewha Womans University)</p>	<p>6B</p> <p>Music, Gender, and Body</p> <p>Moderator: Anthony Fung (The Chinese University of Hong Kong)</p> <p>(1) The Queer Female Stardom Emerging from Transnational Chinese Singing Contests, Wai Man Vivian AU (University of Hong Kong)</p> <p>(2) The Dancing Body in the Music Video as a Site of Negotiation: the Politics and the Construction of 'Spectacular Sexiness' in Jolin's Agent J (2007), Chih-Chieh LIU (University of Hong Kong)</p> <p>(3) Let's K-pop Together: The Consumption and Bodily Practices of Korean Popular Music in Taiwan, Ching-Chi HUANG (National Taiwan Normal University)</p>
12:40~13:40 Lunch			
13:40~ 15:20	<p>7A, PANEL</p> <p>K-pop, Social Media, and Transcultural Transmission</p> <p>Moderator: Sung Sang-Yeon (University of Vienna, Austria)</p>	<p>(1) Conflicting Gendered Desires in Social Media: Young Japanese Women's K-pop Cultural Practices, Yukie HIRATA (Dokkyo University)</p> <p>(2) "Mix-streaming" K-pop: Consumption Patterns of Korean Popular Music in Singapore, Kai Khiun LIEW (Nanyang Technological University)</p> <p>(3) "KpopNoThanks" Anti K-pop Movements on</p>	<p>7B</p> <p>Hegemony and Historiography of Music</p> <p>Moderator: Yamauchi Fumitaka (National Taiwan University)</p> <p>(1) Chamorro Country Music, Michael CLEMENT (University of Guam)</p> <p>(2) Ideology, Exoticism, and Minshingaku: The Decline and Transformation of Chinese Music in Late 19th and early 20th Century Japan, Edgar W. POPE (Aichi prefectural University)</p> <p>(3) Transfer, appreciation and absorbing Indonesian</p>

	<p>Social Media: Othering Mechanisms and Capitalist Desire beyond Transnationalization, Sun JUNG (National University of Singapore)</p>	<p>music in Japanese Popular/Fusion Music Scene: A Case Study from the Activities of "Terang Bulan", Kaori FUSHIKI (Tokyo University of Foreign Studies)</p> <p>(4) Hark back to 'Green Island Serenade': Reposition Taiwan in Mandopop History, Szu-Wei CHEN (National Taiwan University)</p>
15:40~ 17:20	<p>8A</p> <p>Transcultural Sound Culture</p> <p>Moderator: Hongchi Shiau (Shih-Hsin University)</p>	<p>8B</p> <p>Constructing National Images</p> <p>Moderator: Wendy Hsu (Occidental College)</p>
	<p>(1) Learning Not to Hear, In Order to Listen, David E. NOVAK (University of California, Santa Barbara)</p> <p>(2) Studying Wok the Rock: Some Alternative Forms of Music Productions, Nuraini JULIASTUTI (Leiden University)</p> <p>(3) Video Game Music Scene in Japan, Yuri Tsuchiya (Tokyo University of the Arts)</p>	<p>(1) Sound of Post-War Japan: Representation of "Japaneseness" through Music in Osaka Expo '70, Amane KASAI (Tokyo University of the Arts)</p> <p>(2) Creating National Identity in Postwar Japanese Popular Music, Deborah SHAMOON (National University of Singapore)</p> <p>(3) Early Social Interaction between China and Taiwan: Cold-War Soundscape and Teresa Teng's Popular Music Culture across the Straits in 1980s, Yan Fu LAI & Wei Kai HUANG (National Taiwan University)</p>
17:30~ 19:00	<p>9A</p> <p>Pop-Rock-Indie Narratives</p> <p>Moderator: Eva Tsai (National Taiwan Normal University)</p>	<p>9B</p> <p>CCTV Spring Festival Gala</p> <p>Moderator: Viriya SAWANGCHOT (Mahidol University)</p>
	<p>(1) "If Only We Could Choose Our Fate...": Rock, Life Stage and Society in When Heaven Burns, Vicky HO (Hong Kong Baptist University)</p> <p>(2) Goddesses of Hongdae-ap: Focusing on the Narratives Surrounding Female Singer-Songwriters, Ae-kyung PARK (Yonsei University)</p>	<p>(1) Listening to the pop music from CCTV Spring Festival Gala in Mainland China, Jingdi LI (University of York)</p> <p>(2) The Crises of Socialism in China and the Rock'n' Roll in the 1980s: Cui Jian as an Example, Xiang WANG (Shanghai University)</p> <p>(3) The Utopia Industry: Miserable Faith, Music Festivals and Cultural Policy in the PRC, Jeroen GROENEWEGEN-LAU (Popular Music Discussion Group, Beijing)</p>

Day 3
Sunday, July 15, 2012

<p>9:30~ 11:00</p>	<p>10A, PANEL Pay to Play, Good or Bad? Live House Business and Its Dissatisfaction in Taiwan and Japan Moderators: Gaetan Zheng (Silverbus), Orbis (The Wall)</p> <hr/> <p>(1) The Recitalization of Live Music Scenes in Japan, Kyohei MIYAIRI (Hosei University) (2) From "Our Factory" to "A Social Factory": A Changing Scene within the Cultural Economy of Taiwan Live Houses, Miao-ju JIAN (National Chungcheng University) & Chang-de LIU (National Chengchi University)</p>	<p>10B Hip Hop in Translation Moderator: Yoshitaka Mori (Tokyo University of the Arts)</p> <hr/> <p>(1) ABC Singers in Post-2000s C-pop Music Market, Penny CHIANG (National Taiwan Normal University) (2) Making Some Yen in Globalized Japan: The Commodification of Hip Hop and Enka in Jero's 'Umi Yuki', Megan E. HILL (University of Tokyo) (3) Without Lyrics – Taiwanese Hip Hop Listeners' Identity and Pleasure within a Globalized Backdrop, Sheng-Hsun CHENG (National Central University)</p>
<p>11:10~ 12:40</p>	<p>11A Social Soundings Moderator: Szu-Wei CHEN (National Taiwan University)</p> <hr/> <p>(1) Visibility versus Invisibility—A study on spatial practice and survival space of Hong Kong Bands, Jie Ying WANG (Hong Kong Baptist University) (2) The Revolution Will Not Be Televised: Music, Musicians, and Anti-Nuclear Protest in the Post-Fukushima Era, Noriko MANABE (Princeton University) (3) The Making of Social Movement Songs/Bo-Wei CHEN (Fu Jen Catholic University) (4) Is Post-Rock Nothing?: A Study on Thai Post-Rock Scene and Its Dissociative Identity (Disorder), Viriya SAWANGCHOT (Mahidol University)</p>	<p>11B, PANEL Live Music Venues Past and Present: Memory, Networks, Affectivity</p> <hr/> <p>(1) In the Scattered Fields of Memory: Live Music Venues, Intangible Heritage and the Recreation of the Musical Past, Andy BENNETT and Ian Rogers (Griffith University) (2) At the Show: Forging Affective Connections through Hardcore in Queensland, Christopher DRIVER (Griffith University)</p>
<p>12:40~13:40 Lunch</p>		
<p>13:40~ 15:20</p>	<p>12A, PANEL Mandarin Pop in the Age of Disintermediation</p>	<p>12B Perspectives of Pop Listening Moderator: Angel Lin (University of Hong Kong)</p>

<p>(1) Gaining More Licensing Fees to Offset the Loss? A Perspective from Recording Agencies, Choby Cheng (Shih-Hsin University)</p> <p>(2) Global Record Labels in Taiwan: From Music Producer to Entertainment Talent Agency, Chi-Chien Jesse CHEN (Sony Music Taiwan)</p> <p>(3) Wish You a Happy New Year: An Institutional Analysis of Private Singing Performances for the Corporations in Taiwan, Hung-Chen Monica CHAN (Youthparty.com, Shih-Hsin University)</p> <p>(4) Shih-Hsin's Partnerships with SONY and ROCK music: A Pedagogical Reflection, Hong-Chi SHIAU (Shih-Hsin University)</p>	<p>(1) Liner Notes Studies, Sota TAKAHASHI (Tokyo University of the Arts)</p> <p>(2) How to Read Korean Pop Music Video, Eu Jeong ZHANG (Dankook University)</p>
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15:40~17:20

Publishing Session and Closing Remarks

(Feel free to join. Everyone is welcome!)