

The 5th IAPMS 2016 Melbourne Conference Program

Dates: December 11-12, 2016 (Sunday-Monday)

Venue: Monash Asia Institute (MAI) Monash University, Caulfield Campus, Melbourne, Australia

Session A: Auditorium

Session B: Classroom

Session C: Classroom

Dec 11 Sunday	Day 1		
9:00- 9:40	Registration & Welcoming (9:30-9:40)		
9:40- 10:40	Keynote Speech		
11:00- 12:30	A1 Music & Identity I	B1 Gender & Sexuality	C1 Indie Music I
	<p>DJ Nakadia: Adopting an Isaan-European dance music identity in the transnational underground techno scene Zoe ARMOUR De Montfort University, UK</p> <p>How to Perform Pan-Chinese Identity in Taiwan: An Analysis of Teresa Teng's 3D Projection Yen-fu LAI National Taiwan University, Taiwan</p> <p>Music and Transnational Negotiations of Japanese Filipino Children in Kyoto City, Japan Frieda Joy Angelica Olay RUIZ Osaka University, Japan</p>	<p>Gender and Sexuality in the Sound of Thai Popular Music Lukthung Kunthee BANJUKEAW Phranakhon Si Ayutthaya Rajabhat University, Thailand</p> <p>Mapping Chinese Folk Music Trajectory in Time-Place Since 1979: Authorship and Gender Shuwen, QU Shenzhen Tourism College of Jinan University, China</p>	<p>Indie Music in Hong Kong Nowadays Anthony FUNG The Chinese University of Hong Kong</p> <p>The pros and cons of 'indie'-From Taiwan's perspective Tunghung HO Fu-Jen Catholic University, Taiwan.</p> <p>Living Home Abroad: Deterritorialized Musical Practices of Western Migrants and Production of Cosmopolitan Cultural Space in Korea Keewoong LEE Sungkonghoe University,</p>

			South Korea
	<i>Lunch</i>		
13:30-15:00	A2 Music & Identity II	B2 Representation of Women & Women as Performers	C2 Indie Music II
	<p>Indonesian Student Band 'Battles' and Visiting Pop Stars in Australia: Construction of Social and Cultural Identity through Pop Music in a Transient Diasporic Community Aline SCOTT-MAXWELL Monash University, Australia</p> <p>The Time-space Illusion of Homeland: Nostalgia, Identity, and Ideology in Chinese Urban Folk Music Qian WANG Yihin University, China</p> <p>Chasing the China Wind: Questions of Chineseness on the Ethnographic Filmmaking Journey Chen-Yu LIN University of Liverpool, UK</p>	<p>Women and Moral Degradation in <i>Jamrud's</i> Songs Muria Endah SOKOWATI Universitas Muhammadiyah Yogyakarta, Indonesia</p> <p>Women and Class in Rhoma Irama's Dangdut Films, 1977-1980 Otto STUPARITZ UCLA, USA</p> <p>Ambiguous "otherness": Three Case Studies of China's 'World Music' in Comparative Perspective Qian ZHANG Communication University of China, China</p>	<p><i>Indiepretasi</i>: Re-consuming a Malaysian Music Icon for the KL Indie Scene in 2010 Adil JOHAN Sunway University, Malaysia</p> <p><i>"Panda Effect"</i>: A Study on the Second Wave of Thai Indie Rock Viriya SAWANGCHOT Thailand</p> <p>Living Differently in Different Places?: Taking-place(s) of South Korean Indie Pop-rock Hyunjoon SHIN Sungkonhoe University, South Korea</p>
	<i>Break</i>		
15:15-16:45	A3 K Pop & Consumption	B3 Cantopop & Public Discourse	C3 Rock Scenes
	<p>Finding Home in the "K" of K-Pop: Sonic Retreating from the Precarious Lives of Contemporary Expat Seoulites Cody BLACK Duke University, U.S.A.</p>	<p>"1970s Hong Kong" Yiu-Wai CHU The University of Hong Kong, Hong Kong</p> <p>Tracing a Cantopop Discourse: What Do Cantopop in '2000s Hong</p>	<p>'Keep it Hard, Play it Fast': the schooled rock scene in Taiwan Chi-Chung WANG University of Edinburgh, UK</p> <p>Indonesian Rock in Jakarta, 1965-1975 Andrew N. WEINTRAUB</p>

	<p>Examining the Strategies of Musical Theatre in Extending Consumption of the Korean Cultural Arts Kathryn CZORNIJ Hello Asia Australia, Australia</p> <p>Keepin' it real: the media and authenticity in Korean hip hop Sarah HARE Monash University, Australia</p>	<p>Kong' Say About Cantopop? Vicky HO The Open University of Hong Kong, Hong Kong</p> <p>The Appropriation of Hong Kong Pop Artists into the Political Ideologies of Hong Kong Netizens. Johnson LEOW & Ting-yiu WONG The Chinese University of Hong Kong, Hong Kong</p>	<p>University of Pittsburgh, USA</p> <p>Rock 'n Roll/Rock Redux: Music Remembrance in Jakarta and Manila Buni YANI LSPR School of Communication, Indonesia</p>
	<i>Break</i>		
17:00-18:30	A4 Alternatives & Productive Possibilities	B4 Community & Generation	
	<p>The limits of sharing: A case of Indonesian Net Label Union Nuraini JULIASTUTI Universiteit Leiden, The Netherlands</p> <p>Punk Aesthetics and Transnational Political Consciousness in Asia Yoshitaka MORI Tokyo University of the Arts, Japan</p> <p>“Rock Position” and “Singing for Labors”: the Mental Status and Rock Dilemmas of Chinese Labors’ Bands Jia KUO National Chiao Tung University, Taiwan</p>	<p>China's Dakou Generation as the Environmentally Underprivileged Other: from 1990 to 2010 Chang LIU Jilin University, China</p> <p>Rap and Racism Shing02 – Rap against Racism Syada Fatima DASTAGIR Birkbeck, University of London, UK</p> <p>Community Archives of Indonesian Popular Music Recordings: Shedding Light on Grass Root Initiatives Ignatius Aditya ADHIYATMAKA University of Indonesia, Indonesia</p>	
Dec 12	Day 2		

Monday			
9:30-11:00	A5 Social Movement, Politics & Protest I	B5 Crossborder Music Connection	C5 Performance & Live House
	<p>Protest Music in Hong Kong: Music of Protest, Resistance, and Subversion in the Millenniums Ka Yan LEUNG The University of Hong Kong, Hong Kong</p> <p>The Connotation of The New Role of Music in Social Movements – The Sunflower Movement in Taiwan Guo-Ting LIN University of Westminster, UK</p> <p><i>Singing to a Different Tune: Malaysian Protest Songs from 2008 – 2013</i> Azmyl YUSOF, Adil JOHAN & Keith HENNIGAN Sunway University, Malaysia</p>	<p>Alien Voices in the National Song Festival of Japan, Kohaku Seongbin HWANG Rikkyo University, Japan</p> <p>Interpreting and representing Shibuya-kei in Korea in the mid-to-late 2000s Doo-wan KIM KASPM, South Korea</p> <p>Relentless Recurrence: Evil Classicism and Cultural Continuity in Taiwan's Chthonic Timothy LAURIE University of Technology Sydney, Australia</p>	<p>The Screen Is Alive: The Girl Idol and Live Performance in 21st Century Japan Kimberlee SANDERS Harvard University, USA</p> <p>New Long March in Cites: live house for guerrilla warfare in the post-political governance of Chinese cities June WANG & Li CHEN City University of Hong Kong, Hong Kong</p> <p>Why Deng Lijun Sang Enka? The Distorted Nostalgia and the Post-Colonialist Complex for Teresa Teng's Enka Performing ChenChing CHENG Edinburgh, UK</p>
11:15-13:15	<i>Plenary session, "Australia in Trans-Asian pop music flows and connections! chaired by Koichi IWABUCHI</i>		
	<i>Lunch</i>		
14:15-13:45	A6 Social Movement, Politics & Protest II	B6 Globalization & Cultural Flow	C6 Nostalgia and Music Tradition
	<p>The summer of 1989: Hong Kong pop at crossroads Alice CHIK Macquarie University, Australia</p> <p>Political uses of music in</p>	<p>"Sing Me a Song of Araby": the glocalization of an exotic Tin Pan Alley song in Japan and Australia Edgar W. POPE Aichi Prefectural University, Japan</p>	<p>Hong Kong 1957: Mambo Girl meets Margo the Z Bomb Phil BENSON Macquarie University, Australia</p> <p>The Popular Traditional Music in 2000s Malaysia</p>

	Thailand since the May 2014 coup James MITCHELL Khon Kaen University, Thailand	On the Spatial Diffusion of Contemporary Jazz in China Adiel PORTUGALI Tel-Aviv University, Israel The importance of parochial fandom: reaching beyond the allure of transnational flows Emma BAULCH Queensland University of Technology, Australia	Isabella PEK ASWARA, Malaysia Saigon Musical Life during the 60s and the 70s Ly Quyet TIEN Ho Chi Minh City Open University, Vietnam
	<i>Break</i>		
16:00- 17:30	A7 Government, State & Autonomy	B7 Music Technology & New Trends	
	Popular Music in 1970s and 2010s Tehran Gay BREYLEY Monash University, Australia On the Critical Method and Aesthetical Theory of Li Wan's Pop Music Reviews Wenzhao, ZHANG Shanghai Conservatory of Music, China	Crowdfunding Music in Taiwan Meng-Hsuan HO Taiwan Constructing the Everyday Hero in YouTube Music Video Remixes Hattie LIEW The Chinese University of Hong Kong, Hong Kong	
	<i>End</i>		