Women on this planet: globalisation and girl rock in Taiwan

Citations

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Date
2006

Source Title

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Metadata
Show full item record

Document Type
Journal (Paginated)

Citations


Access Status
Open Access

URI
http://hdl.handle.net/11343/34478

Description
Reports about Asian women travelling to South Korea to find love, inspired by Korean romance dramas, began to appear in the media, including in the Washington Post.[60]. In October 2014, it was announced that CL, leader of the girl group 2NE1, would debut as a solo artist in the United States with Scooter Braun as her manager.[85] CL would eventually collaborate with popular DJ's Diplo and Skrillex, and made a surprise guest appearance at Ultra Music Festival 2015.[86]. "Rethinking media flow under globalisation: rising Korean wave and Korean TV and film policy since 1980s". University of Warwick Publications. ^ Yoon, Lina. Women Planet Foundation and Jury were spoilt for choices. However, the norms had to be followed, Hence, after rigorous selection process we have finally zeroed down on our worthy 25 winners!! So with our Heartiest Congratulations to our dynamic Winners!! Let's celebrate women empowerment and wish them a successful career ahead. #PlanetsPride2018 #womenplanetfoundation #womenempowerment #womenentrepreneursmeet. A small tea stall outside the court was all he had to support his family and make sure that his kids studied with might. Little did he know that one fine day, his own daughter would pass the examinations and walk-in through the same doors as a judge in the court, where her father sold tea. womenpla.net.

Abstract
Pop music culture in Taiwan has undergone a striking metamorphosis over the past decade. Industrial reorganisation in the second half of the 1990s following the advent of the ‘Big Five’ global music corporations has occurred alongside a series of cultural shifts resulting from the localisation of global flows of musical styles and movements. In this paper I analyse some of the local effects of a particular cluster of globalising movements: those of musical ‘girl cultures’. I discuss Taiwanese manifestations of globally mobile configurations of ‘girl rock’ and ‘girl power’ through analysis of two examples with which I became familiar following extended periods living and researching in Taipei in the mid to late 1990s: all-girl punk band Ladybug and independent folk-rock singer-songwriter and producer Sandee Chan. These examples were not chosen with the aim of offering a representative overview of women in Taiwanese popular music, but rather as a pair of case studies interesting to consider together in the light of the way in which they each draw upon globalising musical and cultural trends. By considering these case studies I aim to explore three sets of interrelated questions. First, I consider how to conceptualise the complex cultural interchanges between globalising musical girl cultures and their local instances in Taiwan. Through what channels are movements like Riot Girl or the ‘girl power’ of the Spice Girls translated into Taiwan’s local contexts, and what effects do they produce for Taiwanese women musicians? Second, I reflect on how best to figure the relations between a musical ‘mainstream’ and its ‘alternative’ in the context of the changing configurations of Taiwan’s music industry today.

Keywords
pop music; popular culture; Taiwan; gender; women.