

Call for Papers

südostasien 4/2019

Topic: Music as an instrument of political movements

Music is of great societal significance. In its numerous forms and styles, it often plays an important role for people of all ages, sexes and origins. It can be aesthetic pleasure, entertainment, but also medium or instrument of political communication. Music can serve as a channel of communication and transportation and related emotions. Especially in social movements, music is often a central instrument for expressing political concerns, communicating within the movement as well as to the 'outside' public, while at the same time underpinning one's own identity (musically) and strengthening cohesion.

In social movements in Southeast Asia, music is widely used for political protest and resistance. Whether on - often provisional - stages, on the streets or in social media, it is an important part of mobilization for social change. Social and political struggles, uprisings against dictatorships, and peace and environmental movement are closely intertwined with music. While in the 70s and 80s many activist music groups indulged in folk music, such as the Thai veteran rock band Carabao or Bong Ramilo from the Philippines, we increasingly encounter musical genres such as punk, reggae, hip-hop and rap today. Both song lyrics and the specific use of individual instruments can play an important role in mobilizing protests. Music and its artists as figures of identification can raise awareness for problems, politicize and offer people access to social movements.

In many cases, musicians are also political activists. Therefore, they are repeatedly exposed to state repression and persecution. An example is the Thai band *Faiyen*, which has been living in exile in Laos since the military coup in Thailand in 2014 and is currently being persecuted by the military. Music has always been a popular means of criticizing existing social norms and political conditions - either in disguise or explicitly. Accordingly, attempts to silence this criticism are sometimes fierce.

The following questions will concern us in Southeast Asia 4/2019:

- How is music used as a means of resistance? Where and to what extent does music have an influence?
- Which musical traditions are cultivated in social movements, which role models are used for musical activism?
- What role does music play for national, regional and transnational networks of social movements (e.g. Mekong Peace Builders)?

- To what extent influences music and individual musical genres social movements and vice versa? What about pop music? Is it a pure entertainment genre or does it have political potential?
- What influence do social media have on musical protest cultures in Southeast Asia? What opportunities do they offer?
- How do the addressed political actors, e.g. government representatives, respond to music as a political instrument (e.g. "Prathet Ku Mee" vs. "Thailand 4.0")?
- How is repression carried out by the different actors? What kind of solidarity or support is voiced on the national or international level? (#SaveFaiyen, #Don'tkillFaiyen-campaigns)

We would like to address these questions in as many different ways as possible: Reports, analyses, portraits of actors, interviews or photo essays. And of course, lots of illustrative video material! We are looking forward to hear your ideas! Please send an with your proposed article e-mail to us in advance.

Deadline for articles (max. 15,000 characters) is 15th September 2019.

Editorial information:

Media: Please include relevant and titled photographs of sufficient quality (min. 1000px width, min. 300dpi) Please make sure the copyright is dealt with beforehand.

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Deadline for submissions (max. 15.000 characters) is November 20, 2019.

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