

RGC Ref. No.:

UGC/IIDS13/H01/22

(please insert ref. above)

**RESEARCH GRANTS COUNCIL
COMPETITIVE RESEARCH FUNDING SCHEMES FOR
THE LOCAL SELF-FINANCING DEGREE SECTOR**

INTER-INSTITUTIONAL DEVELOPMENT SCHEME (IIDS)

Completion Report

(for completed projects only)

Submission Deadlines:

1. The unspent balance, if applicable, and auditor's report: within **six** months of the approved project completion date.
2. Completion report: within **12** months of the approved project completion date.

Part A: The Project and Investigator(s)

1. Project Title

Nostalgia of Diaspora Music: Conference on the Development of Cantonese Pop Music in the Southeast Asia

海外離散之音與鄉愁：粵語流行音樂在東南亞地區的發展學術研討會

2. Investigator(s) and Academic Department(s) / Unit(s) Involved

| Research Team | Name / Post | Unit / Department / Institution |
|---------------------------|---|---|
| Principal Investigator | Dr. CHENG Chen Ching, Assistant Professor | Department of Journalism and Communication/ Hong Kong Chu Hai College |
| Co-Principal Investigator | Dr. KONG Xiao Wei, Associate Professor | Department of Finance, Hong Kong Chu Hai College |
| Co-Investigator | Dr. TANG Chiu Kay, Honorary Professor | The School of Arts and Humanities/ Tung Wah College |
| Co-Investigator | Dr. JIAN Miao Ju, Professor | Department of Communication, National Chung Cheng University |
| Others | N/A | N/A |

3. Project Duration

| | Original | Revised | Date of RGC/ Institution Approval (must be quoted) |
|---|------------------|---------|--|
| Project Start Date | 1 January 2023 | N/A | |
| Project Completion Date | 31 December 2023 | N/A | |
| Duration (in month) | 12 Months | N/A | |
| Deadline for Submission of Completion Report | 31 December 2024 | N/A | |

4.4 Please attach photo(s) of acknowledgement of RGC-funded activities.

1 Conference Poster



2. Conference Website Photo



3. Conference Programme and Booklet

See Appendix 1

4. Conference Programme

See Appendix 2

5. Press Release on College Website

See Appendix 3

<https://jcm.chuhai.edu.hk/conference-on-cantonese-pop-music/?lang=hk>

Part B: The Final Report**5. Collaboration with Other Self-Financing Degree-Awarding Institutions**

| | Name of Institution(s) | % of Participation | Distinctive <u>Element(s)</u> of the Institution in Responsible Project |
|--|-----------------------------------|-------------------------------|--|
| Applying Institution | NA | | |
| Collaborating Institution(s) (If any) # | NA | | |
| | | | |
| | | | |
| Total: | | | |

If no other eligible local self-financing degree-awarding institutions are involved, please input "N/A" in this table.

6. Project Objectives**6.1 Objectives as per original application**

- 1 The association between the formation of the music industry in Southeast Asia and the Chinese community;*
- 2 The changes in the trend of Cantonese songs and the audience taste,*
- 3 The relationship between the development of Cantonese pop music and the local music industry,*
- 4 The impact of changes in the political and economic situation in Southeast Asia on Cantonese pop music,*
- 5 The influence of cultural policies of regional governments on the development of Cantonese music;*
- 6 The effects of the multinational music economy on Cantonese pop music, the impact of demographic and social changes in various regions on the music culture.*

6.2 Revised objectives

Date of approval from the RGC: N/A

Reasons for the change: N/A

6.3 Realisation of the objectives

(Maximum 1 page; please state how and to what extent the project objectives have been achieved; give reasons for under-achievements and outline attempts to overcome problems, if any)

The Conference on “**Nostalgia of Diaspora Music: Development of Cantonese Pop Music in Southeast Asia**” was held at Hong Kong Chu Hai College from November 10 to 11, 2023. It brought together 12 scholars and experts from around the world specializing in Cantonese pop music and cultural studies. The event attracted over 200 attendees, including faculty, students, and music enthusiasts, fostering vibrant discussions on the evolution and significance of Cantonese pop music. The conference successfully explored six key objectives through three thematic sections:

1. The Association Between the Formation of the Music Industry in Southeast Asia and the Chinese Community

Papers presented under this theme focused on the foundational role of Chinese communities in the music industry of Southeast Asia. Dr. Liew Kai-Khiun (Hong Kong Metropolitan University) explored the nostalgic connections between Cantonese pop music and the overseas Chinese diaspora in Malaysia and Singapore. His paper highlighted how Cantonese pop music became a cultural bridge and a reflection of the identity of Chinese communities. Dr. Chen Szu-Wei (formerly at National Taiwan University) delved into the historical evolution of pop music, tracing its roots from Shanghai to Hong Kong and its eventual integration into Southeast Asian pop culture. These contributions addressed the first objective while also aligning with the fourth and sixth objectives.

2. The Changes in the Trend of Cantonese Songs and the Audience Taste

Several presentations examined how audience preferences and socio-cultural shifts influenced the trends in Cantonese music. Professor Chu Yiu-Wai (University of Hong Kong) analyzed the global star phenomenon of Leslie Cheung, illustrating his lasting influence on fans across Chinese-speaking regions and Korea. Professor Fung Ying-Him (The Chinese University of Hong Kong) investigated the shifting personas of Teresa Teng and their impact on popular culture, reflecting changes in audience responses. Professor Lee Chin-Pang (University of Macau) used Anita Mui’s music to explore urban cultural transformations in Hong Kong. These studies addressed the second and third objectives while partially meeting the fourth by linking audience tastes to broader socio-political contexts.

3. The Relationship Between the Development of Cantonese Pop Music and the Local Music Industry

Presenters explored how Cantonese pop music interacted with and influenced local industries. Professor Jian Miao-Ju (National Chung Cheng University) outlined the reciprocal relationship between the music industries of Hong Kong and Taiwan, showing how collaboration enhanced the development of pop music in both regions. Professor Huang Chun-Ming (National Chengchi University) examined the cultural and discursive construction of the “Hong Kong-Taiwan” music narrative, offering insights into the collaborative history of these industries. These discussions directly addressed the third objective while contributing to the fifth and sixth.

4. The Impact of Changes in the Political and Economic Situation in Southeast Asia on Cantonese Pop Music

Political and economic shifts in Southeast Asia were analyzed for their effects on the development of Cantonese pop music. Dr. Chung She-Fong (National Chengchi University) provided a historical review of music movements among the Southeast Asian working class, illuminating how the nostalgia of diasporic Chinese shaped regional music. This discussion aligned closely with the fourth objective.

5. The Influence of Cultural Policies of Regional Governments on the Development of Cantonese Music

Influence of Cultural Policies of Regional Governments on the Development of Cantonese Music

Government cultural policies were examined for their role in shaping the trajectory of Cantonese pop music. Professor Yan Feng (Fudan University) analyzed modern music criticism to explore how regional ideologies influenced contemporary Southeast Asian popular music. These insights were critical to understanding the fifth objective.

6. The Effects of the Multinational Music Economy on Cantonese Pop Music and the Impact of Demographic and Social Changes

Several papers addressed the role of globalization and demographic changes on Cantonese pop music. Discussions on how multinational corporations and regional migration patterns affected audience tastes and music production demonstrated the significance of economic and social dynamics in shaping Cantonese music culture.

By achieving these objectives, the conference not only deepened the understanding of Cantonese pop music's evolution but also established a strong interdisciplinary framework for future research. It highlighted the profound cultural, political, and economic interactions that have shaped the music industry and its global resonance.

6.4 Summary of objectives addressed to date

| Objectives | Addressed (please tick) | Percentage Achieved (please estimate) |
|--|----------------------------|--|
| 1.The association between the formation of the music industry in Southeast Asia and the Chinese community; | ✓ | 100% |
| 2.The changes in the trend of Cantonese songs and the audience taste, | ✓ | 100% |
| 3.The relationship between the development of Cantonese pop music and the local music industry, | ✓ | 100% |
| 4.The impact of changes in the political and economic situation in Southeast Asia on Cantonese pop music, | ✓ | 100% |
| 5.The influence of cultural policies of regional governments on the development of Cantonese music; | ✓ | 100% |
| 6.The effects of the multinational music economy on Cantonese pop music, the impact of demographic and social changes in various regions on the music culture. | ✓ | 100% |

6.5 Project progress

| Original Implementation Schedule | Revised Implementation Schedule (Date of RGC's Approval) | Updated Progress |
|---|---|--|
| Jan-Feb 2023 | N/A | <u>Issuing call for papers</u> Completed on schedule |
| Feb-Apr 2023 | June-July 2023 (approved on 30 Aug 2023) | <u>Confirmation of speakers and guests</u> 1. The list of invited speakers for the conference was confirmed. Among them, prominent scholars in the field of Cantonese popular music, including Prof. Anthony Fung and Dr. CHOW Yiu-Fai whom were yet to confirm their attendance during the project application, have now confirmed their participation in the conference 2. Additionally, Prof. CHU, Stephen Y.W (specializes in researching the history of Hong Kong popular music and Cantonese popular song lyrics), Dr. Lei Chin Pang (researching Anita Mui), Dr. Liew Kai Khiun (researching Southeast Asian popular music), Mrs. Chou Yang Ming (researching Shaw Brothers film music in Hong Kong), and Prof. Yan Feng (researching popular music and collective memory) have been invited to join the list of speakers. Furthermore, Prof. Jeroen de Kloet from the University of Amsterdam, who researches Hong Kong popular music and queer culture, will be visiting Hong Kong and join the Conference in November 3. Some scholars on the originally planned list of speakers have not yet confirmed their attendance due to various reasons. Dr. Tsai Pei, who had previously confirmed attendance, is currently undecided due to a family emergency. Prof. Yung Sai Shing and Prof. Fumitaka Yamauchi, both of whom were expected to attend the conference, have scheduling conflicts on the day of the event. |
| Mar-May 2023 | Aug-Oct 2023 (approved on 30 Aug 2023) | <u>Design and printing of promotional materials</u> Deferred to Oct 2023 after confirmation of speakers and guests in Aug 2023 and |

| Original Implementation Schedule | Revised Implementation Schedule (Date of RGC's Approval) | Updated Progress |
|---|---|---|
| | | RGC's approval on rescheduled date of Conference; completed in Oct 2023. |
| Apr-Jun 2023 | Aug-Oct 2023 (approved on 30 Aug 2023) | <u>Promotion of symposium and recruiting participant</u> Deferred to Oct 2023 after confirmation of speakers and guests in Aug 2023 and RGC's approval on rescheduled date of Symposium; completed in Oct 2023. |
| Jun-Aug 2023 | Jun-Sep 2023 (approved on 30 Aug 2023) | <u>Final confirmation of logistics for speakers and symposium arrangement</u> Deferred to Sep 2023 after confirmation of speakers and guests in Aug 2023 and RGC's approval on rescheduled date of Symposium |
| Jul-Sep 2023 | Aug-Oct 2023 (approved on 30 Aug 2023) | <u>Editing and printing of symposium materials</u> Deferred to Oct 2023 after confirmation of speakers and guests in Aug 2023 and RGC's approval on rescheduled date of Symposium; completed in Oct 2023. |
| Aug-Sep 2023 | Aug-Oct 2023 (approved on 30 Aug 2023) | <u>Sending confirmation to participants</u> Deferred to Oct 2023 after confirmation of speakers and guests in Aug 2023 and RGC's approval on rescheduled date of Symposium; completed in Sep 2023. |
| September 2023 | November 10, 2023 (approved on 30 Aug 2023) | <u>Symposium held</u> Due to several invited speakers being unable to attend in September, the conference has been rescheduled from September to November 10, taking into consideration the availability of the speakers ; Conference was held on 10 and 11 November 2023 at Hall 5 in Hong Kong Chu Hai College. |
| Oct-Dec 2023 | Nov-Dec 2023 | <u>Editing and printing of symposium publications and productions</u> No further publications were produced from this conference. |

6.6 Speaker(s)

| Title / Name (Surname in Capital Letters) | Post / Institution | Title / Topic of Presentation / Course | Previous Research Links with Hong Kong Institutions (Nature and Date (Month / Year)) |
|---|--|---|--|
| Prof. CHU Yiu-Wai | Professor and Director of Hong Kong Studies Programme, The University of Hong Kong | <i>The Wind Once Blew This Way: The Asian Dissemination of Cantonese Pop Songs</i> 風曾這樣吹：粵語流行曲的亞洲流播 | Currently employed at The University of Hong Kong |
| Prof. FUNG Anthony | Director, Hong Kong Institute of Asia-Pacific Studies, The Chinese University of Hong Kong | <i>Teresa Teng: Her Image, Fans and Society</i> 鄧麗君：形象、歌迷、社會 | Currently employed at The Chinese University of Hong Kong |
| CHUNG She-Fong | Associate Professor-level Technical Expe, College of Communication, National Chengchi University | <i>Resonance of Labour Songs: From Sam Hui's "Working Class" to the Documented Sound Tracks in Unaccounted Travelogues</i> 勞動歌謠的共振：從許冠傑的「打工仔」到《非遊記》的記敘聲軌 | Nil |
| Dr. HUANG Chun Ming | Associate Professor, College of Communication, National Chengchi University | <i>Revisiting "Gangtai" Music: The Controversy between Communicative Memory and Cultural Memory</i> 重探「港臺」流行歌曲：文化記憶與交往記憶之爭 | Nil |
| Dr. LIEW Kai-Khiun | Assistant Professor, Department of Social Sciences, HKMU | <i>Retrospective Soundscapes: Cantopop pasts in Southeast Asia</i> 舊日聲景：東南亞粵語流行音樂的過去 | Currently employed at The HKMU |
| Dr. CHEN Szu-Wei | PhD in Film and Media Studies, University of Stirling (UK) | <i>Positioning Hong Kong in C-Pop History from Mandopop to Cantopop</i> 從華語到粵語流行歌探訪香港在中文流行歌曲的歷史地位 | Nil |

| Title / Name (Surname in Capital Letters) | Post / Institution | Title / Topic of Presentation / Course | Previous Research Links with Hong Kong Institutions (Nature and Date (Month / Year)) |
|---|--|--|--|
| Dr. LEI Chin-Pang | Assistant Professor, Department of Communication, University of Macau | <i>The Bygone Days: Space, Cultural Identity and Cantopop's History in Anita</i> 「逝去光彩不復還」：《梅艷芳》的空間運用、文化身份與廣東歌歷史 | Nil |
| Prof. JIAN Miao-Ju | Professor, Department of Communication, National Chung Cheng University | <i>Hong Kong pop music in Taiwanese memories</i> 那個又潮又迷人的表哥靚姐：臺灣人記憶中的香港流行音樂 | Nil |
| Prof. Jeroen de Kloet | Professor, Department of Mediastudies, University of Amsterdam | <i>Revisiting the Rock Mythology</i> 重溫搖滾神話 | Nil |
| Prof. YAN Feng | Professor, Department of Chinese Language and Literature, Fudan University | <i>The non-musicalization and musicalization of modern Chinese literati</i> 現代中國文人的非樂化與音樂化 | Nil |
| Ms. ZHOU Yang-Ming | Documentary Director, Yang Ming Studio | <i>Zhou Lan-Ping: His Life and Music</i> 音樂家周藍萍 (A documentary screening followed by a post-screening discussion.) | Nil |

6.6.1 Prof. CHU Yiu-Wai



6.6.2 Prof. FUNG Ying-Him



6.6.3 Dr. CHUNG She-Fong



6.6.4 Dr. HUANG Chun Ming



6.6.5 Dr. CHEN Szu-Wei



6.6.6 Dr. LEI Chin-Pang



6.6.7 Prof. JIAN Miao-Ju



6.6.8 Prof. Jeroen de Kloet



6.6.9 Prof. YAN Feng



6.6.10 Ms. ZHOU Yang-Ming



6.6.11 Conference Roundtable Discussion



6.6.12 Dr. LIEW Kai-Khiun



6.6.13 The audience is engaged in the conference lecture.



6.6.14 A group photo of scholars and experts presenting papers.



6.6.15 A group photo of the participants and conference staff.



- 6.7 Please provide details of the activities organized, including the theme / objectives of the activities, targeted participants, attendance, analysis of participants, e.g. country of origin, research background, etc., evaluation forms of the activities and a summary of the participants' evaluation. (Photos of the activities are preferred.)

1. Theme and Objectives

The theme of the conference was aimed at fostering academic exchanges on the cultural and historical dimensions of Cantonese pop music and its connections with Southeast Asia and other Chinese-speaking regions.

2. Details of activities

In terms of the event planning for the conference, this two-day event, held on November 10–11, 2023, features a diverse agenda. On the first day, there will be four thematic paper presentations with the following topics: “Tracks of Memory, Memory of Tracks”, “Revisiting the Soundscape of Cantonese Pop Music”, “Our Era of Hong Kong Stars”, and a roundtable discussion centered on the historical exchanges between Taiwanese and Hong Kong pop music.

The second day's agenda includes a screening of the documentary “Musician Chow Lan-ping” followed by a post-screening discussion, as well as a thematic paper presentation on “Humanities, Poetry, and Pop Music.”

Moreover, the conference lunches, dinners, and coffee breaks supported by the College helped facilitate further discussion and stimulate additional collaborations.

3. Participants

Over 200 participants attended the two-day conference. In addition to the invited scholars and keynote speakers, the primary participants of this conference were students from Chu Hai College. According to preliminary estimates, over 100 students attended the two-day event. These students came from various disciplines, including the Department of Journalism and Communication, the Department of Chinese Literature, the Faculty of Business, the Master's Program in Global Communication, and the Master's Program in Art Technology and Digital Communication. The conference also attracted a significant number of external scholars and general audience members who joined to listen and engage.

4. Evaluation Forms and Summary of Participants' Evaluation

The conference received highly positive feedback from participants, including presenters and other scholars. Dr. Lee Chin-Pang suggested that future conferences on Hong Kong pop music should be held regularly to address the relative scarcity of conferences on Hong Kong popular culture. He also expressed gratitude for the opportunity to exchange ideas with scholars from around the world specializing in Cantonese pop music, which he found highly beneficial. In a survey conducted on the conference's website, over 90% of respondents expressed high satisfaction with the event's content, paper quality, and agenda planning (see Appendix 4 for survey results).

Looking back, this conference achieved remarkable results in terms of academic presentations and exchanges, and it received enthusiastic responses from participants. However, there are areas for improvement. While the budget execution rate exceeded 70%, there is room for improvement. Some invited scholars' travel expenses were not reimbursed because they used funding from their home institutions, and the gifts for presenters were provided by the college rather than covered by the project funds. These factors contributed to underspending on the allocated budget.

7. Research-Related Outcome

7.1 Potential for development into research proposal and the proposed course of action (Maximum half a page)

Some papers presented at this conference have already achieved preliminary academic publication results. Professor Fung Ying-Him's paper has been included in the book *Teresa Teng: A Stroll Through Her Life*, scheduled for publication in 2024. Professor Jian Miao-Ju's paper has been developed into a research article published in the *Taiwan Journal of Communication Research* (Issue 45, June 2024), titled "Back Then, We Didn't Know": Postcolonial Politics and Hong Kong Pop Music in Taiwan. After the conference, plans were made to publish an anthology of the outstanding papers presented, with funding applications underway to ensure the broader dissemination and impact of the conference outcomes. This publication is expected to be completed in 2026.

7.2 Research collaboration achieved (Please give details on the achievement and its relevant impact)

This conference also facilitated further academic collaboration between our university and other institutions. Dr. Huang Chun-Ming from National Chengchi University has invited the PI to deliver a lecture on May 16, 2024, for their Master's Program in Global Communication and Innovative Technology. Professor Jian Miao-Ju from National Chung Cheng University, who is also the Co-Investigator of this project, has invited Dr. Lee Chin-Pang and the PI to participate in the Hong Kong Forum, which she organized at the

Taiwan Communication Association Annual Meeting on June 24, 2024, at National Taiwan University. These academic collaborations and exchange activities stem from the profound synergies generated by this conference.

Moreover, the conference also fostered significant collaboration and exchanges among participating scholars, building a bridge for academic dialogue on Cantonese pop music and popular culture studies. For instance, Professor Fung Ying-Him invited Professors Jian Miao-Ju and Huang Chun-Ming to co-organize a panel on Hong Kong-Taiwan pop music interactive memories for the KISMIF conference. Dr. Liew Kai-Khiun proposed seeking joint publication in academic journals for the conference's outstanding papers. Additionally, filmmaker Zhou Yang-Ming presented his documentary *The Musician Zhou Lan-Ping*, which included numerous interviews and historical materials related to Shaw Brothers Studio. Following the screening, several private film companies expressed interest in collaborating with Zhou on future documentaries about Shaw Brothers' cinematic history.

- 7.3 Any new development and/or challenging research topic(s) has / have been identified and any new initiative(s) for future research has / have been inspired.

This conference has facilitated several future academic collaborations and publication plans. As mentioned earlier, a selection of outstanding papers presented during the conference will be compiled into an edited volume for publication. Additionally, while papers presented by Professor Jian Miao-Ju and Professor Anthony Fung have already been published in academic journals and books, Dr. Huang Chun-Ming and Dr. Liew Kai-Khiun are currently revising and expanding their papers, with plans to submit them to suitable academic platforms for publication.

Moreover, related academic conferences and collaborative initiatives are ongoing. For instance, the conference's Co-Investigator, Professor Jian Miao-Ju organized a symposium on Hong Kong and Taiwanese pop music and cinema in June 2024, featuring guest speakers Dr. Lee Chin-Pang and Dr. Chow Yiu-fai. As many participants suggested, regular conferences on Cantonese pop music and culture could be highly beneficial. In response, the organizing and collaborating scholars of this conference are actively preparing proposals for other academic events focusing on Hong Kong pop music, with the hope of securing support from internal funding or the Research Grants Council (RGC) to further amplify and extend the conference's impact.

8. The Layman's Summary

(Describe in layman's language the nature, significance and value of the research activities, in no more than 200 words)

The conference, "Nostalgia of Diaspora Music: Development of Cantonese Pop Music in Southeast Asia," organized by the JCM department at Hong Kong Chu Hai College, took place on November 10th and 11th, 2023, brought together scholars specializing in the study of Cantonese pop music and popular culture from Hong Kong, China, Taiwan, and Europe, attracting an audience of over 200 participants.

This event has laid the foundation for future academic collaboration and public engagement with the rich history of Cantonese popular music. By filling a critical gap in the social history of music, the conference has advanced our understanding of how music transcends borders, cultures, and ideologies to become a unifying force in global heritage. The findings have broad implications for scholars of popular culture, diaspora studies, and musicology, offering new perspectives on the intertwined nature of music, memory, and history. Moreover, they emphasize

the enduring significance of Cantonese pop music as a lens to study broader cultural and historical transformations across Southeast Asia and beyond.

This conference has not only deepened our appreciation of Cantonese popular music but also demonstrated its value as a cultural artifact and a dynamic force in shaping identity and heritage across the Chinese diaspora.

Part C: Research Output

9. Recognized Conference(s) Paper(s) Related To This Project Was / Were Delivered (As Applicable)

(Please attach a copy of each conference abstract)

| Month / Year / Place | Title | Conference Name | Submitted to RGC <i>(indicate the year ending of the relevant progress report)</i> | Attached to this Report <i>(Yes or No)</i> | Acknowledged the Support of RGC <i>(Yes or No)</i> |
|-------------------------------------|--------------|------------------------|--|--|--|
| NA | | | | | |

10. Research Personnel Trained (As Applicable)

| Name | Capacity |
|-------------|-----------------|
| NA | |

11. Other Impact (As Applicable)

(e.g. prizes, collaboration with other research institutions, technology transfer, etc.)

Following the conclusion of this conference, several academic papers are being published, and related research projects are underway. Beyond these immediate outcomes, the conference has generated medium- and long-term impacts on the study of Cantonese pop music.

In the medium term, this initiative has reinforced the importance of Cantonese pop music within cultural studies, paving the way for future academic events and projects centered on Hong Kong pop music and Cantonese songs. In the long term, Cantonese songs hold significant historical and cultural value, both from the perspective of academic research and as part of the shared memories of the general public.

For audiences, academic conferences like this offer fans new perspectives and approaches to understanding the music they love. By encouraging deeper engagement, these events help listeners appreciate not only the act of hearing music but also its broader meaning within social and cultural contexts. Ultimately, this conference bridges academic inquiry and popular culture, fostering a richer, more interconnected understanding of music and society.

12. Statistics on Research Outputs

| | Peer-reviewed Journal Publications | Conference Papers | Scholarly Books, Monographs and Chapters | Patents Awarded | Other Research Outputs (please specify) | |
|--|---|------------------------------|---|----------------------------|--|----|
| No. of outputs arising directly from this project | | | | | Type | No |
| | | | | | Documentary film | 1 |

13. Public Access Of Completion Report

(Please specify the information, if any, that cannot be provided for public access and give the reasons.)

| Information that Cannot Be Provided for Public Access | Reasons |
|--|----------------|
| N/A | N/A |