

Utilising Instagram and Mobile Phones to Facilitate Feminist Conversations with Asian Migrant Women in Aotearoa

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any degree or diploma of a university or other institution of higher learning.

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Ethical Approval

This research obtained ethic approval **20/115** from the Auckland University of Technology Ethics Committee on 3 July 2020.

Abstract

This thesis examines how a prescribed set of prompts and interactive activities can facilitate feminist conversations with Asian migrant women through Instagram and their mobile phones in Aotearoa (New Zealand). Through the utilisation of digital technologies, this study examines how Instagram and mobile photos aid in the process of shifting modes of feminist storytelling, self-representation and consciousness-raising. This research project follows the journey of six Asian migrant women participants amidst the Covid-19 lockdowns in 2020 and the image, audio, video, and textual content they created over the course of four weeks. Drawing on a framework informed by an ontology of lived experience, fourth-wave feminism and DIY self-publishing, this research project illuminates the existing knowledge gap on the gendered-racialized narratives of Asian migrant women in Aotearoa. As shown in literature, Asian migrant women's voices are often invisibilised by masculinist and policy-oriented discourses. However, such accounts fail to account for the nuances, agency and complexities in the women's lives, and disallows them an empowered position to articulate their own stories beyond pain, trauma and violence. I address how innovative methods of data gathering can address this gap in literature, and further, facilitate and challenge forms of gendered-racialized oppression in academia.

Data for this research project was collected using the framework of multimodal (inter)action analysis. The Instagram content of the six participants was organised and analysed through phase I and phase II of multimodal (inter)action analysis, which is showcased in the thesis through data collection tables and data set tables. In chapter 3, I discuss my data, and how this framework allowed for a better understanding of Asian migrant women's stories, experiences, agency and resistance through collective modalities enabled by digital media (Norris, 2019).

This research project confirms that a set of prescribed prompts and interactive activities can facilitate feminist conversations with Asian migrant women through Instagram and their mobile phones. In particular, the democratised nature of Instagram and mobile

phones offer Asian migrant women a way to generate their own narratives and self-representation through the medium, further creating non-hierarchical forms of knowledge sharing, interconnectedness and solidarity building. Further, this research project challenges masculinist ways of data gathering in implementing feminist research principles where participants construct their own realities. Central to this was the forming of sister-friend bonds which defied traditional understandings of researcher-participant relationships.

Chapter 1:

Introduction

This thesis examines how a prescribed set of prompts and interactive activities can facilitate feminist conversations with Asian migrant women through Instagram and their mobile phones. The research project, titled “Asian Feminist Project Aotearoa” was launched on Instagram in August of 2020 with six Asian migrant women participants, utilising digital technologies to aid in the process of shifting modes of feminist storytelling, self-representation and consciousness-raising through the creation of image, audio, video, and textual content. I use the framework of multimodal (inter)action analysis in the data collection process to analyse the interplay of Asian migrant women’s stories, experiences, agency and resistance through collective modalities enabled by digital media (Norris, 2019). Finally, I showcase how innovative ways of data gathering can facilitate and challenge forms of gendered-racialized oppression in academic settings.

1.1 Positionality

In this research project, I situate myself as an Asian migrant woman along with an exhaustive list of identifiers such as, a diasporic feminist, a researcher, self-taught artist, facilitator, community organiser, zine-maker, a daughter of migrants and activist-scholar. These identities signal an indirect act of resistance to the colonial structures, binaries and white institutions attempting to categorise myself and the communities I am surrounded by. Informed by intersectionality scholarship, I offer a rejection to essentialist notions of identity, home and settlement, nationhood, race, ethnicity and gender, specifically in masculine and nationalist approaches to migration which seek to reify the marginalisation of migrant women of colour (Moraga & Anzaldúa, 1981; Walia, 2013; Shi & Hazel, 2019). This is directly interlinked with my research project as it seeks to encapsulate my resistance and refusal of being institutionally categorised as the “compliant, peacekeeping, accommodating, silent, grateful and hardworking Asian migrant woman” (Quah, 2020, p. 213). As Anzaldúa (2009) stated, identification

functions through exclusion, by addressing the multifaceted identifiers I use to describe myself, this has the potential to reconfigure identity in open-ended and transformative ways for Asian migrant women and scholars of colour. I refer to myself interchangeably with the identifiers of Hong Kong-Chinese and broadly, an Asian migrant woman in this thesis to highlight the racial politics and Sinophobia specific to the location of Aotearoa, a settler colonial nation-state which continues to benefit from white supremacist groundings and racial stratification, as discussed in chapter 2.

My research is informed by an ontology of lived experience as an Asian migrant woman, and my multiple positionings in the spaces of academia, activism and community organising. Thus enabling “the production of feminist knowledge which is accountable, reflexive and admittedly partial” (Davis, 2014, p. 22). I share the same nuanced, deeply complex and hyphenated identities as articulated by the Asian migrant women participants in my research project. Whether this be experiences of double marginalisation, *othering*, acts of agency brought on by our work or shared intergenerational trauma inflicted through deep rooted systems of patriarchy. In this research project, I use the term Asian migrant woman not as an act of homogenisation, but rather as a pragmatic way to create belonging and collective forms of identity in rejection to gendered-racialized forms of oppression. The term gendered-racialized is used to emphasise the twice marginalised status of Asian migrant women in white settler colonial societies, due to wider structures of “transnational inequality, racial hierarchy, marginalisation and exclusion” (Kim, 2011, pp. 88-89). This can be recognised as strategic essentialism, in which temporary forms of essentialization bring together diverse experiences for social action (Spivak, 1988). Reflected in Chandra Mohanty’s invocation of location, our shared identities are gendered-racialized, and “symptomatic of large numbers of migrants, nomads, immigrants, workers across the globe for whom notions of home, identity, geography and history are infinitely complicated” (Mohanty 2003, 125).

In chapter 2, I discuss how my positionality implicated the relationship I built with participants, thus enabling new configurations of shared authority and meaningful sister-

friend relationships throughout the facilitation process. While acknowledging my positioning as one which entails a certain extent of power and privilege as a researcher, I simultaneously struggled as a woman of colour researcher in the white-dominated, colonial and patriarchal settings of academia. My research resonates with Yee (2016) in her experience as a Chinese woman scholar in Aotearoa, “[o]ur critical, interrogative speech is either overlooked (not heard) or interpreted as benign and described somewhat indulgently with words such as “fascinating” or “interesting.”” (p. 22). My motivations behind this research project are simple, having worked in various fields through my life in the arts, journalism, media, the non-governmental sector and academia in which my identity has often been tokenised and subject to gendered-racialised forms of oppression, it is my hope that this research offers transformative ways for Asian migrant women to break through misrepresentation and monolithic understandings of their identities.

1.2 Research Questions

There are three guiding questions in this research project:

How can a prescribed set of prompts be used to facilitate feminist conversations for Asian migrant women?

How can digital technologies (such as social media and mobile phones) shift Asian migrant women’s storytelling and self-representation?

How can innovative ways of data gathering facilitate and challenge forms of gendered-racialized oppression in academia?

1.3 Significance of Research

I aim to illuminate the existing knowledge gap on the gendered-racialized narratives, voices and lived experiences of Asian migrant women in Aotearoa, which are often left

at the margins of migration studies and broader mainstream discourses. Despite a vast body of literature covering the migrational histories of Asian, and predominantly Chinese settlers, this is coveted by masculinist and policy-oriented discourses in which women's narratives are essentially rendered as invisible or without agency (Yee, 2016). Studies fail to account for the nuances, agency and complexities in Asian migrant women's lives and do not allow for an empowered position, which would help them to generate their own narratives. For instance, Liu (2004) argued, "Chinese migrant women in New Zealand have never been envisaged seriously, neither the multiple roles they played as adventurers, wives, mothers and workers nor the relationship between individuals and their wider historical, social and political context" (p. 511). Meanwhile, Yee (2016) commented on mainstream rhetoric which continues to render Asian women, both in diaspora and from the continent, through the lens of orientalist, imperialist and Eurocentric notions of "exotic, tradition-bound, ahistorical, subordinate subjects" (p. 7). I aim to counter these racially charged depictions of Asian migrant women by enabling new forms of agency to speak their social truths, express underlying feminist principles and reclaim historical depictions of them as the colonised *Other*.

I utilise an intersectional praxis to interrogate dominant ways of understanding the positioning of Asian migrant women. While intersectional approaches have been widely used in feminist scholarly spaces since the 1970s, the term was utilised by Crenshaw (1989) to shed light on the lived experiences of Black women in gender-based violence, racial discrimination and marginalisation. Arguing that the racism faced by women of colour is deeply intertwined with sexism and patriarchy, she critiqued ethnocentrism in white feminist discourses, where women of colour are overlooked and dominated by the universalisation of white subjectivity. This continues to be built upon by feminists of colour, particularly to disrupt colonial depictions of migrant women's identities (Mohanty, 2003; Walia, 2013; Olufemi, 2020). Mohanty (1984) rejected the assumptions of women as a fixed group with identical interests, desires and struggles as it implies gender, sexuality and patriarchy is a monolithic narrative without cultural meanings. "Western feminisms appropriate and "colonize" the fundamental complexities and conflicts which characterize the lives of women of different classes, religions, cultures, races and

castes in these countries" (p. 335). This perpetuates imperialist and racialised imagery where women of colour are portrayed as "ignorant, poor, uneducated, tradition-bound, domestic, family-oriented, victimized" (p. 337). While this thesis aims to explore the Asian migrant women's identities beyond Western narratives, it is vital to note that this has similarly impact Māori and Pasifika women. This includes the disruption and misrepresentation of their stories, worldviews, theories resulting from colonisation and the direct displacement of indigenous peoples (Jenkins & Pihama, 2001). In chapter 2, I further discuss the dispossession of Māori peoples as a result of white settler colonialism, and how this continues to perpetuate a racialised hierarchy in Aotearoa.

This thesis addresses another gap in the literature, which exists on mobilising feminist diasporic consciousness for Asian migrant women, in particular, through documenting stories and acts of agency, self-expression and resistance. In the location of diasporic feminism for Asian migrant women, Shi and Hazel (2019) argued, the relationship between diaspora, Asian, gender and sexuality can act as an "agentive spaces to engage, expand, unsettle, and complicate academic inquiries" beyond colonialist imaginaries of *Asia* (p. 18). I approach this with an emphasis on feminist research methods, underpinned by an ontological approach which challenges the nature of knowledge; an epistemological approach which asks what counts as knowledge and how this is represented; and a methodological approach which encompasses the theory and tools to conduct research (Leavy and Harris, 2019). I utilise innovative ways of data gathering and facilitation to counter traditional qualitative methods, and build a diasporic feminist space beyond Asian migrant women's pain and trauma stories on oppression and violence. These analytic practices are deemed by Tuck and Yang (2014) as ways of reproducing settler colonial, heteropatriarchal and white supremacist codes of knowledge production, whereby academia fetishizes, commodifies and exposes stories of pain and oppression for marginalised peoples. I explore fourth-wave feminist practices, in which digital spaces are utilised to provide accessible ways and possibilities to articulate feminisms in women's everyday experiences. The term fourth-wave refers to feminist practices dated from 2008 onwards which centers intersectional approaches and the reliance of digital technologies and social media to generate

feminist solidarities (Looft, 2017). This differs from feminist movements in which the first-wave had a focus on slavery abolition and rights to citizenship; the second-wave fought for women's rights to education, workplace equality and reproductive freedom; and the third-wave for calling into question universal ideals of feminism and womanhood (Looft, 2017).

Furthermore, this research project is significant as there is currently a lack of studies on Asian migrant women identities conducted through multimodality and innovative ways of data gathering in Aotearoa. The use of multimodality has allowed researchers to move beyond textual analysis, for the inclusion of verbal, non-verbal, and material objects in understanding identity and its (co)production with other social actors (Norris, 2011). This research project builds on the expanding field of social science research in methodological innovation, in which new social questions are turned to visual, multimodal, affective and sensory experiences, as well as the advancement of digital technologies (Jewitt et al., 2017). I utilise multimodal (inter)action analysis to showcase the interplay of Asian migrant women's stories and collective modalities enabled by digital media (Baer, 2016).

The significance of this research project is thus threefold:

1. To address the existing literature gap on Asian migrant women's narratives;
2. To locate Asian diasporic feminisms beyond colonialist imaginings;
3. And to fill the literature gap in examining Asian migrant women's lives through a multimodal lens.

This facilitation process could further be adopted in practice for other migrant or ethnic minority groups as a tool of starting feminist conversations. This research project could then be useful to feminist groups, community organisations, social support networks and policy makers in innovative ways of data gathering.

1.4 Situating Participants

I introduce participants in this section to better foreground and situate the context of this research, in particular, highlighting the unique context and narratives behind each participant. I include excerpts of biographies submitted by participants at the beginning of the project, which mainly underscores their migrant background and professions.

Nahyeon is a filmmaker and theatre producer based in Tāmaki Makaurau with Korean heritage. She says, “I came here when I was a little wee bub, and was raised in Tāmaki Makaurau. My work strives to explore contemporary Asian identity in Aotearoa, or champion the perspective of another marginalised community, particularly in my producing work. I’ve worked with a variety of arts organisations in a producing capacity such as Satellites and Proudly Asian Theatre but am now focusing on my own directing and writing ambitions. Some of my own work includes an anthology short called *Myth of the Model Minority* (available to view on TVNZ on Demand) which engaged the Asian diaspora through the process of its creation and last year I produced the first Filipino-NZ play, *PINAY*, which debuted at Basement Theatre. I’m currently working on a short documentary series about Asian artists in Tāmaki Makaurau to be released on Instagram, amongst a variety of other things in development.”

Min-Young is a fresh graduate from UC with a Bachelor of fine arts. She is also a volunteer with the Shakti Youth group in Ōtautahi. She says, “I majored in sculpture and most of my work is textile based. Throughout my time at university, ideas of identity, experience as a third culture child, and connecting with my Korean heritage were a huge focus in my process. The effects of war, colonialism, and corruption have on a culture and its people was something that was constantly in my research and physical work. I’ve also been a bit obsessed with making people uncomfortably intrigued or laugh in confusion with my works as I find that communication and language are also strange obstacles in day to day life.”

Anjuli is a visual artist, photo maker and designer from Auckland. She says, “I recently graduated with a Bachelor of Design majoring in Photography. My time at uni was pivotal in my personal growth and acceptance/ celebration of my cultural identity.

However it also highlighted a lot of gaps in inclusivity and genuine empathy for the experiences of Asian women in art and education spaces in Aotearoa. I work at Project Make an online art and design education platform that encourages folk to make things together. My personal passion lies in creating spaces within art and design for PoC to feel empowered and valued. I was born and raised in Auckland. My Mum is English and my Papa is Tamil Malaysian with roots from Sri Lanka. I have always felt ‘not white enough’ and ‘not brown enough’, like I’m floating between two worlds. I am on a journey to reclaim my relationship with myself and my cultural identity.”

Gwen is a Chinese creative director and filmmaker born and raised in Tāmaki Makaurau. She says, “I studied filmmaking in Melbourne but have recently moved back to Aotearoa because I felt that my stories belonged here, and with the people I grew up with. I love stories because I am passionate about people, and everyone’s individual life experience. I am currently building an online project that gives space to emerging pan-Asian creatives around Aotearoa to meet and discuss their journey, as well as fostering a collaborative environment.”

Pauline is a designer based in Tāmaki Makaurau. “I’m a Filipino immigrant living in Tāmaki Makaurau navigating my way through life as a User Experience Designer. When asked about my passion or where my interests lie, my usual reply is “people.” This inclination became apparent when I focused my final year projects at AUT on designing better healthcare for Asian immigrants and international students in Aotearoa. Listening to fellow POC’s stories around diaspora has always sparked joy for me. My hope is to utilise my capacity for empathy and holding space for people in a future project bigger than myself—one that seeks to amplify voices of those overlooked.”

Shivani is currently completing her final year of studies in architecture. She says, “My thesis is based around empowering women in Ahmedabad, India who work within the textile industry. I’d like to design a space that gives them agency to sell their own textiles and space they are able to sustain and self-build. A lot of what I’m researching is the effects of colonialism and capitalism on women and the empowerment of women

of colour to me is incredibly important. My mother came to Aotearoa in 1994 from Navsari a village in Gujarat, India after marrying my father. My father was born in Grey Lynn, Tāmaki Makaurau and his grandfather was the first in our family to set foot in Aotearoa. My family come from the western coastal side of India, my village is Machad and it is situated in Navsari, Gujarat.”

1.5 Research Design and Methodology

In this section, I address the research design and methodology used for my research project, this includes a detailed account of the prescribed prompts and innovative ways of data gathering as well as data analysis.

1.5.1 Prompts and Interactive Activities

I developed a facilitation process carried out through a set of 20 prescribed prompts to aid Asian migrant women in partaking in feminist conversations through Instagram and their mobile phones. Notably, this entire research project was conducted digitally through Instagram and participants' mobile phones across the course of two Covid-19 lockdowns in Tāmaki Makaurau (Auckland). Although the initial changes were predicted to cause disruptions to the project, and cause delays to the facilitation process, on the contrary, the pandemic actually bolstered the significance of social media as a platform for information sharing, activism and social learning (Hantrais et al., 2020).

Participants were given a set of five prompts per week over the span of four weeks, with each prompt taking approximately 30 minutes to complete. Each prompt contained an interactive activity in which participants had to complete and post on their Instagram accounts with the aim of facilitating acts of feminist storytelling, self-representation and consciousness-raising through the creation of visual, audio, video, and textual content. The prompts, informed by an ontology of my own lived experience as an Asian migrant woman, intended to build on cooperative ways of feminist data gathering which provided

“an open, inclusive, accessible, creative and dynamic process between people, activities and ideas” (Poonacha, 2004, p. 397).

I offer a brief summary of each prompt below:

- Prompt 1: Participants are invited to create a storyboard to document their family’s migration journey to Aotearoa, with the aim of showcasing the politically-charged and multilayered nature of storytelling.
- Prompt 2: Participants are asked to generate an identity text wall made up of self-identifiers, either negative or positive, which they or others have associated with them throughout their life.
- Prompt 3: Participants are encouraged to write out their fullest name, and share any stories, meanings, significance, culture or ancestral knowledge surrounding their identities.
- Prompt 4: Participants are asked to reflect on bell hooks’ quote on decolonisation and expanding definitions of home beyond physical locations or spaces.
- Prompt 5: Participants are asked to listen to singer-songwriter Raveena’s song “Mama” and interview their mothers to document their aspirations and dreams prior to migration.
- Prompt 6: Participants are invited to collage or illustrate a digital communication with their mothers, and re-evaluate how love is present within these conversations.
- Prompt 7: Participants are asked to reflect on the gendered nature of home cooking and memories of the kitchen in their familial home.
- Prompt 8: Participants are asked to reflect on Instagram poet Jasmin Kaur’s poem, and think of five words from their language to describe common characteristics or traits shared by women in their family.
- Prompt 9: Participants are invited to recreate a home recipe which symbolises resistance, resilience, an assertion of self-identity or cultural specificity for women in their family.

- Prompt 10: Participants are encouraged to curate a small exhibition of four objects from women in their family, and reflect on how these evoke powerful narratives neglected in male-dominated histories.
- Prompt 11: Participants are asked to create a typographic piece to showcase a feminist quote from a significant woman figure in their lives.
- Prompt 12: Participants are invited to document their thoughts around migration and being twice marginalised in white dominated settings, this included examining popular culture, emotions, positive and negative representations of Asian migrant women, and their lived experiences.
- Prompt 13: Participants are encouraged to research a prominent feminist figure from their home countries, and consider how this has been erased from masculinist and patriarchal histories.
- Prompt 14: Participants are asked to listen to singer Rina Sawayama's song "STFU" and create a collage to reflect their emotions behind issues of yellow fever, exotification or fetishisation of Asian women's bodies.
- Prompt 15: Participants are invited to photograph a significant item of clothing, and reflect on the experiences and emotions it encapsulates.
- Prompt 16: Participants are asked to reflect on their experiences of marginalization and navigating identity as an Asian migrant woman in white institutional settings.
- Prompt 17: Participants are asked to consider acts of love and care for themselves and their communities, and how this can cultivate political resistance.
- Prompt 18: Participants are invited to create a collage to reflect what feminist media could look like to them.
- Prompt 19: Participants are asked to curate and dedicate a digital playlist of ten songs for the women of colour in their communities.
- Prompt 20: Participants are invited to redo the identity text wall to reflect on whether the research project has shifted their perspectives.

The prompts combine aspects of participants' daily lives with interactive activities such as talking to family members, cooking, listening to songs, taking photos of objects and

making visual content with digital technologies. They aim to showcase the limitless possibilities of articulating feminisms in women's everyday experiences. Participants were provided with a set of tips to explore different modalities depending on the time they had available. This included the option of creating content via Instagram itself, where participants could easily edit photos or videos via Instagram's editing functions on story mode, with the option of adding text, emojis, stickers or gifs. This option could be saved into their photo gallery and reshared as a post. Participants were also encouraged to explore free mobile applications such as SketchBook, Canva, Crello, PicsArt or any Adobe mobile applications if they had a Creative Cloud subscription. Caldeira et al. (2018) stated, "user-friendly interfaces that are integrated into smartphones and are already widely used in everyday life, have simplified and democratised the means for visual creation, editing, and distribution" (p. 24). In completion of each prompt, participants were asked to tag each post or story with the provided private Instagram account for Asian Feminist Project Aotearoa. With these, I could easily organise the data in my data collection process.

1.5.2 Reflective Journal Entries

In order to better understand the process behind each prompt, participants were further encouraged to write reflective journal entries through Google Docs, a free online word processor, to record any thoughts or emotions they had. Participants were informed that this would be submitted as part of the data collection process along with the content created.

Open-ended questions participants were invited to reflect on included but were not limited to:

- Did you enjoy carrying out the prompt? Why or why not?
- How did the prompt influence your thought process today?
- Was this prompt empowering or significant in the way you view your identity?
- Did you discover anything new about those around you?

- What did you learn about yourself or what did you think about that you've never thought about before?
- How did you feel after completing the prompt?

1.5.3 Multimodal (Inter)action Analysis

Utilising multimodality as the basis of methodological innovation, I employed DIY media making to examine the diverse modes and tools Asian migrant women use to communicate beyond language, such as image, video, text, interaction, sound, music and online communications. My decision to use multimodality came with the interdisciplinary nature of the framework. Jewitt et al. (2016) stated, multimodality questions the fixed understandings of meaning making on the grounds that in human interactions, “different means of meaning making are not separated but almost always appear together: image with writing, speech with gesture, math symbolism with writing and so forth” (p. 2). While a study becomes multimodal when it encapsulates aspects of meaning making, communication, discourse or interaction, research can adopt multimodality in two different ways: 1) designing a study in which multimodality is central to aims/research questions, theory and method; and 2) designing a study in which multimodality concepts (such as mode, semiotic resource) are used selectively (Jewitt et al., 2016, p. 5). This thesis engages with the latter. I adopt the methodological framework of multimodal (inter)action analysis as it allows for systematically working with a broad range of data sets (Norris, 2019). According to Norris (2019), Phase I of multimodal (inter)action analysis involves data collection, this phase includes ten steps, which this research project engaged with until step 8; Phase II involves delineating the data, this includes five steps to identify a data piece, data set, and finally phrasing a research question which encircles the data. This framework enables researchers to better understand the integration of different modalities, technology, material objects and the environment through an analytical lens.

1.5.4 Phase I and Phase II

I outline the details of phase I and phase II of multimodal (inter)action analysis. Norris (2019) stated, the objective of Phase I is to guide us in data collection, which has 10 steps. This research project engaged with the first 8 steps. The steps included identifying a theme or topic; developing research questions (for data collection); considerations before setting out on data collection; ethical considerations; collecting data, taking field notes and interviewing participants; and producing a data collection table. It is significant to note that the framework multimodal (inter)action analysis offered a succinct and organised method of understanding Asian migrant women's identities, agency and lived experiences through the integration of various modalities and digital technologies (Norris, 2011). However, due to the methodological and theoretical approaches this research project was informed by, I diverged from the original multimodal (inter)action analysis framework, and only engaged with it up to Phase II with the data collection tables. I selected diverse data pieces to illustrate the points made in my thesis.

Below, I showcase the data collection table I produced for prompt 1. The data collection table shows the identification name of each data piece; the date it was produced; the place it was collected; and the social actors involved in each data piece. The term social actor is used in multimodal mediated theory to refer to people present on the data piece, this is because "the social is an incredibly important aspect when studying people acting and interacting" (Norris, 2019, p. 37).

Table 1: Data collection table for prompt 1

Name of Data Piece	Date	Place	Social Actors
P1_01_a	10/08/20	Home	4
P1_01_b	10/08/20	Home/Digital	0
P1_01_c	10/08/20	Home/Digital	1
P1_01_d	10/08/20	Journal	1

P2_01_a	10/08/20	Home/Digital	2
P2_01_b	10/08/20	Digital	2
P2_01_c	10/08/20	Home/Digital	2
P2_01_d	10/08/20	Journal	2
P3_01_a	10/08/20	Home/Digital	1
P3_01_b	10/08/20	Home/Digital	1
P3_01_c	10/08/20	Home/Digital	1
P3_01_d	10/08/20	Journal	2
P4_01_a	10/08/20	Home/Digital	1
P4_01_b	10/08/20	Digital	1
P4_01_c	10/08/20	Home	10+
P4_01_d	10/08/20	Journal	1
P5_01_a	10/08/20	Home/Digital	4
P5_01_b	10/08/20	Digital	1
P5_01_c	10/08/20	Home/Digital	1
P5_01_e	10/08/20	Journal	1
P6_01_a	11/08/20	Home/Digital	3
P6_01_b	11/08/20	Home/Digital	2
P6_01_c	11/08/20	Home/Digital	5
P6_01_d	11/08/20	Journal	1

In phase II of multimodal (inter)action analysis, Norris (2019) stated that data set tables are produced as a systematic way of working with multimodal data. In phase II of delineating the data, the data set table shows the identification name of each data piece, which was often multiple due to the posting functions of Instagram; the mode of data collected; the social actors and mediational means or cultural tools that participants used during the prompt and within the caption of their Instagram posts; notes on the prompt which are significant for the researcher; and observational notes, which for the purposes of organisation, also included points from participants' journal entries. Below, I show data table I for prompt 1, displaying the content of participant 1 and 3.

Table 2: Data set table for prompt 1, participant 1 and 3.

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_01_a	Photo	4 social actors (parents, 2 brothers) + photo album, family, migration, bus, storytelling, passport, baby photo, motel, bed, mattress. Caption: Tāmaki Makaurau, contemporary Asian identity, marginalised community, diaspora, career development	P1 uses a range of family photos to contrast and tell her migration story. She notes a cultural difference her mother faced when they arrived through the shared fact on P1_01_c on the mattress density.	<p>Connected to the theme of identity and reclaiming narratives: P1 chooses to centre her mother's memories in P1_01_c in retelling the story of the cultural difference she faced at the motel in Aotearoa. P1 notes in the journal entry that it is the first time she has spoken to her mother about their migration journey because they have had a rocky relationship.</p> <p>She comments on how the prompt gave her an opportunity to speak about this, "It was funny that a rigid framework such as "I'm doing this for a friend's research project" was all she needed to not stop talking. She spoke of her connections to Korea and never felt like NZ was home after 25 years. She'd never expressed such deep uncertainty before to me. We had a conversation that spanned her regrets, her fears, the language barrier, her lack of planning, her sacrifice, all in the twenty minutes she was cooking fish on a pan."</p>
P1_01_b	Digital collage (photo and text)			
P1_01_c	Digital collage (photo and text)			
P1_01_d	Journal			
P3_01_a	Digital collage (illustrations, photo and text)	5 social actors (mum, 2 brothers, grandmother, dad) + family photos, clock, teddy bear, globe, books, migration,	P3 uses family photos, text and illustrations to tell her migration story. She notes that she has a lack of family	P3 centres her mother in her migration story. Note that the caption touches on significant topics on identity and colonisation.
P3_01_b	Digital collage (photo and			

	text)	"umma," America, radio, memories, Gwangju. Caption:	photos as these were discarded by her paternal grandmother in Gwangju, Korea. P3 uses a range of objects instead to tell her story.	Connected to the theme of identity and reclaiming narratives: P3 shares her experience of growing up in a single parent family in her journal entry and the struggles she faced with her own identity.
P3_01_c	Digital collage (photo and text)	identity, university, third culture kid, Korean heritage, war, colonialism, corruption, language, obstacles		
P3_01_d	Journal			She notes that telling her migration story is one that her mother and siblings have been trying to unpack together, "It wasn't until recent that me, my brothers, and my mum finally have been able to face a lot of our past trauma and unpack our grief together. It's a beautiful thing I think, to have this weight lifted off our shoulders and for us to be able to look back and actually see that we had a wildly funny, ridiculous, and most definitely loving childhood."

Using phase I and phase II of multimodal (inter)action analysis, I spent approximately 120 hours on generating the data collection tables and data set tables to systematically organise my data pieces. In total, I collected 455 data pieces, which included each Instagram tile submitted by participants along with their journal entries and captions.

1.6 Structure of the Thesis

This thesis follows format 2, the manuscript structure of the AUT format options. In chapter 2, I include a book chapter, within which I review relevant literature to my research, as well as offer discussions to the research design, facilitation process, and the methodological and theoretical frameworks which resulted in the data. In chapter 3, I discuss the findings, implications and limitations of the research. Lastly, in chapter 4 I conclude my thesis by offering reflections on the research process and outcomes of

facilitating feminist conversations with Asian migrant women, along with future directions of my research.

Preface to Chapter 2

Chapter 2 is a book chapter that has been accepted for publication in:

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Chapter 2:

“Nah You’re My Sisters For Real!”: Utilising Instagram and Mobile Phones to Facilitate Feminist Conversations with Asian Migrant Women in Aotearoa

Abstract

In the age of fourth-wave feminism, forms of feminist empowerment and resistance have been brought to online spaces with the use of digital technologies to create new modes of dissemination for information, participation and engagement (Looft, 2017). Simultaneously, the rise of social media platforms have generated forms of “everyday activism” and self-representation for women, bringing personal stories, interests and lived experiences into political contexts, often at the comfort of their mobile phones (Caldeira et al., 2018). For women of colour, these platforms have enabled new forms of agency to speak their social truths, express underlying feminist principles and reclaim historical depictions of them as the colonised *Other* outside of white feminist narratives. In the context of Aotearoa (New Zealand), this is significant for Asian migrant women who are often portrayed as invisible, submissive and apolitical in mainstream society. Drawing on a theoretical framework informed by my lived experiences, fourth-wave feminism and DIY self-publishing, I discuss *Asian Feminist Project Aotearoa*, a community-based research project which explored the potential of creating feminist conversations with Asian migrant women through Instagram. I discuss an innovative methodology of utilising prompts to aid participants in engaging in acts of feminist storytelling, self-representation and consciousness-raising through the creation of visual, audio and video, and text content. I discuss and reflect on my positionality as an Asian migrant woman and how this enabled meaningful sister-friend relationships with participants through shared experiences, and unimaginable acts of feminist solidarity beyond the colonial boundaries of academia.

2.1 Introduction

I am Hong Kong-Chinese / a woman of colour / a migrant daughter / “Asian” / colonised / feminist / tauwi of colour / oriental persuasion / exotic / Chinese / not the right kind of Chinese / Cantonese / in diaspora / lonely / submissive / outspoken / quiet / perfectionist / privileged / a writer / self-taught artist / zinester / potter / illustrator / white-washed / anxious / outspoken / too opinionated / strong / resilient / soft / an activist / community organiser / facilitator / a scholar / an activist-scholar / caring / a protector / lonely / a bit of everything / sometimes nothing

In November 2020, I set the timer for 3 minutes and wrote down a list of identity markers I associate with, or have been associated with as an Asian migrant woman in Aotearoa (New Zealand). Earlier in the year, I began facilitating *Asian Feminist Project Aotearoa* a community-based research project on Instagram with a group of six Asian migrant women. This was one of the first prompts I provided for participants in a set of 20 prompts which were informed by my lived experiences as an Asian migrant woman in Aotearoa. I begin with this prompt to introduce my position as a researcher, but also an exhaustive list of identifiers: a diasporic feminist, a self-taught artist, facilitator, community organiser, zinester, a daughter of migrants and activist-scholar. These identities signal an indirect act of resistance to the colonial structures and institutions which attempt to categorise myself and those around me. I began with this exercise as a rejection of identification through exclusive categories as this has the potential to reconfigure identity in open-ended, transformative ways. Although I entered this research fully aware that my positionality as a researcher would come from one which entailed a degree of privilege and power, I simultaneously struggled as a woman of colour researcher to embrace the colonising practices within academia, whether this be the language or the ways in which I was *Othered* institutionally as a gendered-racialized subject. This became particularly difficult when the majority of research in migration studies were Eurocentric, and marginalised Asian migrant women to roles of victimhood, oppression and lacking in autonomy. Following the footsteps of feminist of colour scholars, I employ a critical praxis to challenge the binaries which seek to define

us as racialized peoples (hooks, 2000; Walia, 2013; Ahmed, 2017; Olufemi, 2020). A need to acknowledge the multiple subjectivities of the researcher, subject, and communities, beyond dichotomies of community/academia, activism/scholarship and subject/researcher (Téllez, 2005).

I list these identifiers as this project encapsulates my resistance and refusal of being the “compliant, peacekeeping, accommodating, silent, grateful and hardworking Asian migrant woman” (Quah, 2020, p. 213). As the project progressed, I found it increasingly difficult to separate my overlapping identities with the complex, multilayered, hyphenated identities articulated by my research participants. Like many minority, queer, and women of colour scholars, I found myself striving to mentor a safe space for participants while navigating institutional dangers in a setting where we are often discredited for writing about ourselves and face difficulties in being validating for our lived experiences (Cloud, 2020). Whether this be the discomfort behind our double marginalisation, the *Othering* and exoticization of our gendered-racialized bodies, the acts of agency we have generated for ourselves in white institutional settings, or the shared trauma inflicted intergenerationally through deep rooted systems of patriarchy. I found myself intertwined in what Caldera et al. (2020) described as a sister-friend bond with my participants, myself as the feminist sister-scholar with the goal of “creating an environment of emotional, physical, and political safety and well-being” (p. 72). I title this chapter, “Nah You’re My Sisters For Real!” in homage to a heartwarming message sent to the project group chat on Instagram from my research participant Gwen as I excitedly shared the passage below:

In a display of unintended shared authority, participants became researchers themselves with questions of their own. I had planned to evoke stories, not share stories, but when they asked, I answered, albeit reluctantly at first. We talked about our intimate relationship struggles, our mothers, and more. I, too, became vulnerable, and this vulnerability was part of what made us sister-friends. We became so close, in fact, that it became difficult to

separate my identity as a researcher from my identity as their sister-friend. I embodied them both, sometimes simultaneously. (Caldera et al., 2020, pp. 70-71)

The idea for the project sparked when I read Sara Ahmed's *Living a Feminist Life*. Questioning what makes feminism "feminist," she asserted that this requires an ongoing commitment to challenge everyday sexism, this includes forms of sexism that have manifested in academia. What captured my attention was her discussion on how one can practice feminism with this context: "A feminist project is to find ways in which women can exist in relation to women; how women can be in relation to each other. It is a project because we are not there yet" (Ahmed, 2017, p. 14). This particular quote captured my attention, and my decision to name the research project *Asian Feminist Project Aotearoa*, because with the rise and increasing accessibility of online activism, we are often met with the white supremacist imperialist myth of linear progression; an overcoming myth which pressures us to be infallible and "no longer making mistakes once [we] are politically conscious, radical, or involved enough" (Brown, 2018, p. 21). Perhaps to create genuine social change for our communities, we require innovative methods built on co-creation, collaboration and spaces which facilitate learning while recognising our vulnerabilities and shared experiences of trauma (Ahmed, 2017). Applying this to the project, I introduced a facilitation process carried out through a set of interactive prompts on Instagram to aid Asian migrant women in facilitating feminist conversations via their mobile phones. It is important to emphasise that this entire project was carried out digitally across the course of two lockdowns due to Covid-19 in Aotearoa. I bring together a theoretical framework informed by my lived experiences, fourth-wave feminism and DIY self-publishing. I analyze how the the creation of visual, audio and video, and text content for participant's personal Instagram accounts aided in creating feminist dialogues, self-learning and consciousness-raising on intersectionality and resisting patriarchal gender norms.

2.2 Feminism and (Re)Situating Asian Migrant Women

I begin this chapter by situating Asian migrant women, and consequently myself, my sister-friends and those in my communities within the wider context of globalised hegemonic structures and its impact on marginalised communities. In discussion of intersectionality as a critical method, Davis (2014) stressed the importance of reflecting on the multiple positionings as a researcher, this includes social identities such as gender, class, ethnicity and sexuality, and developing a narrative on how this location shapes or influences you. The politics of location is vital as it enables “the production of feminist knowledge which is accountable, reflexive and admittedly partial” (Davis, 2014, p. 22). I interweave my own experiences throughout this chapter, including my migration story, as it is through these gendered-racialized narratives that allowed myself as a feminist researcher to intimately bond with participants, facilitating a safe environment in which they were comfortable to tell their stories to the fullest potential (Caldera et al., 2020). In 1996, I migrated from Hong Kong to Tāmaki Makaurau (Auckland), Aotearoa with my parents before my first birthday. Like many other Asian migrant families who left their countries in the nineties, our journey was directly impacted by border imperialism, resulting from “the violence of colonial displacements, capital circulations, labor stratifications in the global economy, and structural hierarchies of race, class, gender, ability, and citizenship status” (Walia, 2013, p. 25). I write this chapter with a commitment to an intersectional praxis. All references to feminism therefore “take into account the ways in which individuals are invariably multiply positioned through differences in gender, class, sexual orientation, ethnicity, national belonging and more” (Walia, 2013, p. 17). This is further bolstered by fourth-wave feminism where digital platforms have enabled a shift in feminist protest culture, and new ways to unpack intersectional forms of oppression (Bayne, 2008; Baer, 2016; Looft, 2017).

I write this chapter in an indefinite period of heartbreak for Hong Kong. I long to see my grandmother, to be surrounded by the familiar sounds of the dense cityscape — my other home. For myself and participants alike, “home” is not a specific location, but a range of places, people, objects and spaces which instigate a sense of familiarity, community and nostalgia. I use the term diaspora to describe the lived experiences of Asian migrants, particularly Asian migrant women, to discuss the impact brought on by

migration to a foreign land, including “new meanings, identities, and alignments of power and articulations of identities and culture” (Zalipour, 2019, p. 5). The term diaspora loosely describes “individuals and groups who involuntarily or voluntarily have left their country of origin, including their children and succeeding generations who reside in the new place” (Zalipour, 2019, p. 5). In the course of this chapter and project, I refer to myself interchangeably with the identifiers of Hong Kong-Chinese and broadly, an Asian migrant woman in this article to highlight the racial politics and Sinophobia specific to the location of Aotearoa, a settler colonial nation-state which continues to operate on white supremacy and the dispossession of Māori people, the indigenous people of the land. The term Asian migrant women is not utilised as an act of homogenisation, but rather, a political tactic of strategic essentialism whereby the use of a shared identity pragmatically aids in creating unity within the opposition against gendered-racialized oppression (Spivak, 1988). Furthermore, it is vital to note that the term women in this project refers to cis and trans women, and non-binary people who are comfortable with in a space which centres the lived experiences of women.

I further identify as tauiwi of colour (a non-Māori person of colour), to acknowledge that the land I reside on is one built on forms of imperial violence and dispossession of Māori land. Mutu (2019) argued, contemporary Aotearoa relies on colonial myths brought upon by British colonisation to justify the “illegitimately dispossessing Māori and usurping our power, often brutally and violently, forcing [them] into poverty, deprivation, marginalisation and powerlessness” (p. 1). Drawing parallels to settler colonial nations such as so called “Australia” and Turtle Island, Aotearoa is governed by a racialised nation-building project which legitimises Pākehā (white people) as the norm (Spoonley, 2017; Mutu, 2019; Rata and Al-Asaad, 2019). For the course of this chapter, it is vital to realise that white settler colonialism perpetuates a racialized hierarchy which involves the replacement of Māori cultural identities and practices, along with populist frameworks to exclude settlers from Asia (Spoonley, 2017).

While a vast body of literature covers the migrational histories of Asian, and predominantly Chinese settlers in Aotearoa, there is a tendency to retrace public,

“masculine” discourses in which women’s narratives are rendered invisible and without agency (Yee, 2016). When represented in mainstream discourses, Asian women, both those in diaspora or from the region, are often reproduced as the marginalised *Other*, through Colonial, Orientalist and Eurocentric narratives as “exotic, tradition-bound, ahistorical, subordinate subjects” (Yee, 2016, p. 7). This acts as a reflection of the gendered-racialized experiences of Asian migrant women as “twice marginalised” due to wider structures of “transnational inequality, racial hierarchy, marginalisation and exclusion” (Kim, 2011, pp. 88-89). Such marginalization occurs simultaneously with deep-rooted patriarchal beliefs and practices within their own cultures, whereby women are perceived as subordinate to men, and assumed to take on roles in the domestic sphere (Simon-Kumar, 2008; Yee, 2016). I grew up in a traditional Chinese setting where instances of patriarchal oppression manifested on the women around me — myself, my mother, grandmother, sisters, cousins, aunties alike. Documented in the voices of Chinese migrant women who grew up in Aotearoa, we were “raised to be quiet, law-abiding, self-sufficient, hardworking and respectful of authority [...] to know our place” (Yee, p. 16). Although I am unable to place a finger on the instance this became politicised, as a girl, “I felt the oppressive way the world was organised with my body and through interpersonal relations long before I could articulate what those feelings meant” (Olufemi, pp. 1-2). I recall feeling instances of anger, frustration, injustice, powerlessness and isolation. It was such emotions which lead me to community organising and feminist activism, sharing my experiences with migrant women and girls to generate spaces in which these responses could be shared, validated and channeled into collective social action. I found solace, unimaginable forms of community and collective healing in feminist organising as it became a space “to redeem and liberate myself from all the injustices, categories, and assumptions laid on me” (Walia, 2013, p. 169).

Although these studies remain significant, they are often coveted by a tendency to depict Asian migrant women as a homogenised group lacking agency or are perpetually stuck in a state of oppression. Through employing traditional interview methods, narrative enquiry and feminist ethnography, scholars have expanded on Asian migrant

women's identities in Aotearoa as fluid and shifting (Lee, 2016; Fu, 2014). Such changes brought on by migration are deeply complex within crosscultural and transnational contexts, including reconfiguring and navigating between their cultures of origin and what they are exposed to in white-dominated, settler colonial societies (Lee, 2016). Fu (2014) further argued there is a strong correlation between age and agency, as it points to "the mobility, transience and instability of power relations, whereas the "mapping" of intersectional oppressions tends to reify inequalities and difference as embodied in individuals" (p. 11). Although in the ideation process of my research project, I felt tempted to follow in the footsteps of other researchers in employing the methodologies as mentioned above. I reflected back on the research projects I once participated in, and recalled the overwhelming anxieties I had following an interview, the rawness I felt discussing trauma with an "insider" or researcher of colour while they hastily checked if the microphone was recording. I was reminded of Tuck and Yang (2014) who said, "The stories that are considered most compelling, considered most authentic in social science research are stories of pain and humiliation" (p. 812). Such analytic practices continue to perpetuate settler colonial, heteropatriarchal and white supremacist codes of knowledge production, whereby the academy fetishizes, commodifies and exposes stories of pain and oppression for marginalised peoples (Tuck & Yang, 2014).

Being a research participant often left me disempowered, and unsupported by informative resources and community following what felt like an extraction of knowledge with pre-determined assumptions. I was driven by a refusal for participants to go through the same experience, particularly while navigating the fear, anxieties and isolation brought on by the pandemic. Caldera et al. (2020) pointed out, when women of colour researchers who are marginalised yet university sanctioned "native" ethnographers of their communities conduct research, they have the ability to become both the coloniser and the colonised. "A dilemma requiring close examination of positionality, privilege, and power" (Caldera et al., 2020, p. 64). Drawing from feminist works surrounding Black domestic violence survivors as well as the work of midwives, Davis and Craven (2011) argued feminist ethnographers must reassert feminist activist

values at the core of its theory, method and practice. We must recommit to “research to use in the service of organizations, people, communities, and issues, because epistemology, informational politics, and power will continue to be germane, even as the tenets of less government (neoliberalism) shift in new directions” (Davis & Craven, 2011, p. 204).

In light of the pandemic, I felt an urgency to incorporate methodological innovations and activism beyond merely researching or representing women’s stories. Contextually, this was vital for my research participants, as Covid-19 spread across borders it simultaneously brought on a spate of racist attacks towards East and Southeast Asian peoples. This malicious wave of Sinophobia served as a reminder of the colonial histories behind Asian bodies, not only was the directed violence racialised but gendered, with Asian migrant women bearing the brunt of attacks in various white settler colonial societies. In Tāmaki Makaurau, accounts of sexism and racism surfaced from Asian migrant women in the news, on Twitter and Instagram, my mother was verbally harassed at the supermarket by a white man clamouring for her to “go back to China” while bystanders remained silent. It is these instances where we are reminded that our gendered-racialized bodies are fetishised, exoticised when suited and simultaneously pathologized, unwelcomed and *Othered*. In addition, while Aotearoa was considered safe and Covid-free, changes to social distancing and working from home largely increased issues of domestic and family violence, unpaid care work, and wage disparities for women. This was particularly pertinent to Māori, Pasifika, migrant and refugee women who face exacerbated forms of gender inequity, and a lack of preexisting representation in public decision-making, policy and scholarly publications to begin with (Sumihira, 2020).

With Covid-19 radically shifting societal structures through lockdowns and uncertainties of the “new normal,” I grasped at the opportunity for reimaging and embracing multimodality as a way to facilitate feminist change in my research. Writing as an Asian migrant woman, Sumihira (2020) emphasised that a crisis can often act as a precursor for societies to create systemic change. Through forms of sisterhood, she suggested

that women of colour can connect to make sense of their oppression and raise awareness to the voices that are missing from the conversation. It was timely that the pandemic had turned digital to default, and the significance of social media was reinforced as a platform for information sharing, activism and social learning (Hantrais et al., 2020). The power and proliferation of digital activism definitely shifted the ways in which community-building and radical forms of care occurred in the relationships I had with my participants. In so many words, this was resonated in the writings of Roy (2020) who described the pandemic as a disruption to our current systems, a portal for change and an opportunity to fight for the worlds we dream of. With prior experiences as a researcher and community organiser in fourth-wave feminism and digital activism, I was determined to bring some of these strategies to my own communities through accessible practices. Central to this being the idea of generating or capturing feminist conversations in aspects of art, writing, storytelling through the mobile phone while performing daily tasks. I wanted to share stories of hope, agency, love, thoughts and frustrations, where Asian migrant women could be (re)constructed through our complexities.

2.3 Zines and DIY Self-Publishing

The research facilitation process was heavily influenced by my position as a zinester, and the experiences I have co-authoring and co-producing zines with marginalised communities. Piepmeier (2009) noted, feminist zines and publications have a longstanding history of acting to provide a space for women of colour to navigate intersectional subjectivities, hyphenated identities and subvert stereotypical notions as the *Other*. As an Asian migrant woman, zines have been a significant medium “for personal expression, as an outlet for creativity, out of isolation, as a supportive space and network tool in search of like-minded friends and community, and as a form of cultural resistance and political critique” (Zobl, 2009, p. 5). My journey as a zinester first began as a teenager through the pages of the then popular microblogging platform Tumblr. Living in a suburban white neighborhood, the digital sphere exposed me to a new world of Riot Grrrl, punk and underground feminist zines from the depths of my

bedroom. While I was instantly captivated by the unapologetic voices of anarcho-feminists, particularly on the covers of Mimi Thi Nguyen's zine *Slant*, where I first saw depictions of Asian women as rebellious and defiant. I struggled to contextualise this until I became a feminist organiser, and part of *Mellow Yellow*, a zine run by Asian feminists in Aotearoa to challenge dominant white feminisms, colonisation and all forms of social injustice. In 2017, I founded *Migrant Zine Collective*, an activist-based zine collective aiming to open a space for migrants of colour to unapologetically speak up and tell their stories.

To date, my praxis continues to implement the lessons I learn from workshop facilitation, especially the need to balance critical theory with practice. I consciously incorporated the do-it-yourself (DIY) ethos of zine publishing which had allowed myself and others to fill blank pages unapologetically with whatever rage, sadness, grief or injustices had been overwhelming our thoughts. This included the emotions surrounding migration for myself and many Asian women, and unpacking the trauma we had experienced through our gendered-racialized bodies, whether this be racism, misogyny or intergenerational wounds. This is significant as while feminist research methods are centred on shifting the status quo, and "emerged out of the various consciousness-raising sessions organised at the grassroots level to enable women to make sense of their lives" (Poonacha, 2004, p. 396). There is a dire need to move further from the academy to focus on generating a non-hierarchical, community driven spaces where participants can navigate the plurality of feminist expressions. Licona (2012) explained how zines further allow for the creation of third-space sites for diasporic subjects to navigate existing binaries, "where traditional knowledges circulate and sometimes collide with newer knowledges to produce innovative and informed practices" (p. 2). This sense of knowledge production is further significant to archival work of the untold stories of migrant women of colour. Drawing a link to archival work and migration, Appadurai (2003) argued that the making of archives is a significant memory practice for migrants in documenting "one's own life and family world in the old place, and official memory about the nation one has left have to be recombined in a new location" (p. 14). Digital archival itself, with the potential of sharing photos, sounds and text to multiple

users at a time, can gradually create a deliberate site for the construction of “intentional communities” beyond the state (Appadurai, 2003, p. 17).

Migrating this feminist self-publishing framework to Instagram felt intuitive as these practices were already widely utilised by myself and feminists of colour on various social media platforms. For instance, through memes, hashtags, infographics or viral videos. Bayne (2018) argued, the archival of women’s narratives in ephemera such as zines, pamphlets and newspapers have now evolved into the digital space, such as storytelling via hashtag activism. I wanted to ensure the preservation of acts of subversion, self-representation and storytelling as found in DIY publishing, and relay these approaches into a digital space. Central to this was “a space of active participation and for critical reflection— on one’s self, one’s community, society, and feminist activism and politics” (Zobl, 2009, p. 8). My research design was guided by the hope to emulate a similar environment in which participants did not have to wait for permission or acceptance to write or speak, nor be bound by rigid forms of communication, as participants could create in any format including audio, video, photos, imagery and voice clips. Participants were encouraged to use existing materials to tell their stories, as reminiscent of zine workshops where we would leave out a stack of mainstream magazines for attendees to cut, paste and collage. Engagement with existing cultural material is particularly useful as they allow participants to actively interact with dominant constructions of race, ethnicity and gender. This includes reclaiming and repurposing stereotypical imagery of the “silent Asian woman” to reveal hidden power structures which requires to be addressed and altered (Piepmeier, 2009). Additionally, to challenge and resist pervasive neoliberal white feminist narratives which situate the experiences of women of colour through a one-size-fits-all model of the middle-class white woman. While acknowledging that digital technologies come with limitations, feminist self-publishing is also significant in creating macro-level change, and becoming a powerful tool of resistance in aiding migrant women of colour into steps of enacting material changes in offline spaces.

2.4 Fourth-wave Feminism, Mobile Phones and Instagram

While weary of the nuances and controversies surrounding fourth-wave feminism, the movement was a useful starting point to broadly capture the form of participatory engagement I aimed to elicit in my facilitation through Instagram. I turn to this particular evolution of feminism, as it was the #MeToo movement, and how it overcame forms of censorship and patriarchal oppression for women in Asia which first piqued my interest in digital activism, feminism and advocacy. While digital activism broadly encapsulates a “diverse space for activism that includes feminism online, cybernationalism, Twitter publics, free software movement, political satire, political memory work, and volunteering organized online” (Kaun and Uldam, 2018, p. 2104). Rather than fixating on a particular device, platform, or format, digital activism is defined by a sense of community building, and the creation of new cultural and political practices (Kaun and Uldam, 2018). In the context of feminism, Baer (2016) argued that digital platforms have shifted feminist action to translocal and transnational articulations in neoliberal societies. Fourth-wave feminism has brought feminism efforts of empowerment and resistance into the online sphere, utilising digital technologies to create new modes of dissemination for information, participation and engagement across cultural and national borders (Looft, 2017). “The interplay of digital feminist protests and female bodies represents a provocative and risky space for an emergent feminist politics that moves away from an emphasis on equality and rights pursued through conventional legal and legislative channels” (Baer, 2016, p. 18).

Central to this are instances of hashtag feminism that have brought on an “interplay of individual stories and collective modalities enabled by digital platforms” (Baer, 2016, p. 18). For instance, Looft (2017) examined the #Girlgaze project on Twitter and Instagram from 2016, which showcased the work of women photographers around the globe. She explained that social media platforms have become increasingly synonymous with wider political engagement, and in mobilising support for women’s issues such as reproductive rights and sexual violence prevention. Bayne (2008) further stated that hashtags and social media platforms have provided marginalised groups with accessible technologies to collectivise and resist, this includes content creation from

selfies, artwork, event fliers and photos of everyday acts of activism. For myself and women of colour in my communities, digital technologies have become an increasingly significant space to resist, connect and seek support while we tackled the realities of surviving in a white supremacist, heterosexist and patriarchal setting. The need to examine the role of social media platforms has been articulated by feminists of colour, as these have played an active role in empowering the voices of women of color, queer women, working class women, transgender women for too long (Kaba et al. qtd. in Looft, p. 895). However, while making this argument, I simultaneously recognise the limitations of social media as a space governed by surveillance capitalism, whereby the content and data of participants are accessible to multinational corporations often without explicit consent.

For migrant women of colour, the online world can often act to remedy mainstream feminist media's lack of attention to issues brought on by migration, such as bodily autonomy, legal issues or their invisibility in mainstream public brought on by narratives of victimisation (brownfemipower, 2018). Instead of waiting for promises of inclusion and diversity, "We must also create our own feminist media that centers not only our needs, but also the ways in which our community members can organize around those needs" (brownfemipower, 2018, p. 130). In my own activism, I have utilised social media platforms to raise awareness on forced marriage, domestic and family violence, racism and xenophobia to migrant women and allies. Beyond forms of policy outreach, networking and publicly calling out injustices, Caldeira et al. (2018) emphasised how social media platforms such as Instagram have generated forms of "everyday activism" which are framed around women's personal stories, interests and experiences and how these are political, even if not specifically constructed as such (p. 24). The user-friendly interfaces on Instagram "are integrated into smartphones and are already widely used in everyday life, have simplified and democratised the means for visual creation, editing, and distribution" (Caldeira et al., 2018, p. 24). Undeniably, being an avid user of Instagram myself to speak about feminist issues, decolonisation, mental health and cultural knowledge, I have found the visual and curatorial aspect of the platform extremely useful compared to platforms that are mostly text-oriented. These became

“accessible, informal and convenient spaces” for women of colour to create new social truths and resist reductionist constructions as the gender-racialized *Other* (Islam, 2019, p. 219).

2.5 From Prompts to Feminist Conversations

Combining these theoretical and methodological frameworks, I designed a set of 20 written prompts as a mode of data collection. Besides aiming to actively centre Asian migrant women’s lived experiences as the focus of the research project, I turned to cooperative modes of data gathering in the facilitation process to ensure “an open, inclusive, accessible, creative and dynamic process between people, activities and ideas” (Poonacha, 2004, p. 397). This included actively listening to requests from participants to form a group chat on Instagram to engage with each other and myself during the project. Although this was unexpected, it dramatically shifted the course of the facilitation process, in particular the non-hierarchical forms of knowledge sharing, interconnectedness and solidarity within the group. For each prompt, participants were given an activity or instruction to carry out and post on their personal Instagram account. I emphasised that these were open to interpretation, and they were open to share to whatever extent they felt comfortable to their online communities. I recommended participants to utilise a range of basic mobile phone applications and Instagram editing functions to create these posts. Participants were given a loose timeframe of four to five weeks to complete these prompts at their own pace. Bearing in mind that participants either worked or studied full time, I recommended they spend no less than 30 minutes on each prompt. However, I was surprised to find that participants spent much longer on each prompt than recommended as they enjoyed the creative aspect of the tasks and found the activities thought provoking. To better understand the process of creation, participants were asked to document any thoughts or experiences through online journal entries.

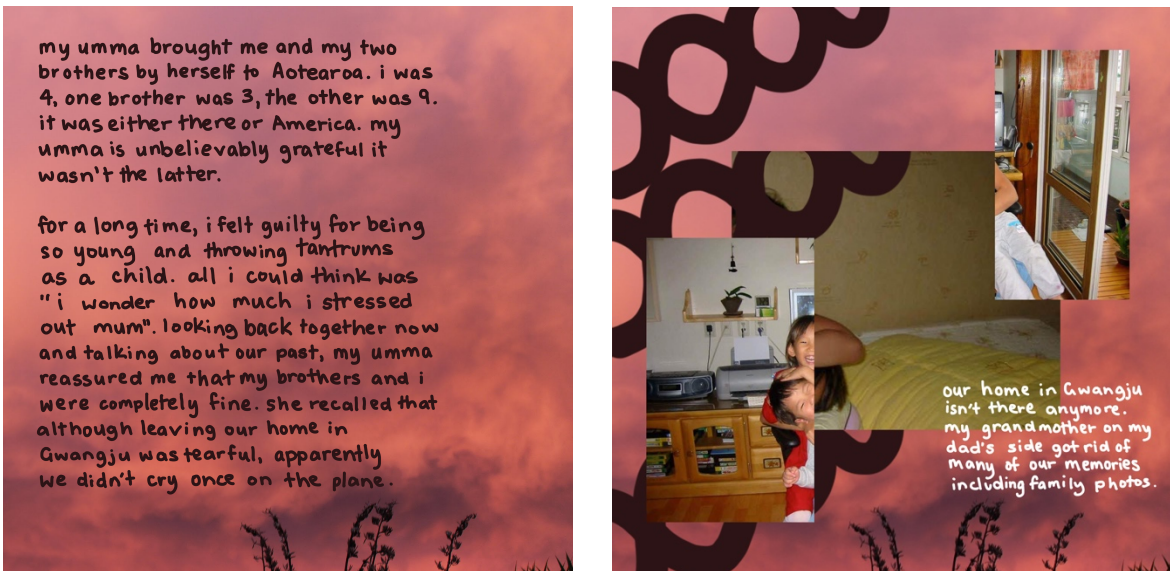


Figure 1. Min-Young's content from Asian Feminist Project Aotearoa.

In the first week, I began with prompts which were broadly based on rethinking identity and its intersections. These included activities such as the identity marker one as mentioned in the introduction, retelling participants' migration story, reclaiming their ethnic or cultural names, and redefining ways to think of home. In the first prompt, I asked participants to retell their family's migration stories. This included collaging family photos, significant locations, and documenting the decision to migrate along with overlooked aspects of the journey (Figure 1). The thought process behind designing each of the prompts were intuitive, where I embraced an ontology of lived experience as a way of knowing and more importantly, recalled each small step to which I became politicised (Caldera et al., 2020). Olufemi (2020) explained, "Some of us are politicised by the trauma of our own experiences, by wars waged in our names, by our parents and lovers, by the internet. It's useful to share the ways we become politicised if only because it helps politicise others. (p. 1). I encouraged participants to collage old photographs and ephemera as this was how I first deconstructed my own migration story, through a cut and paste community zine which centred my story along with ones from migrant youth in Tāmaki Makaurau. I aimed to highlight that although storytelling is something we carry out on a daily basis, and appear to be restricted to our personal experiences, it is also political in nature, an expression of identity, and impacted by the

structural limitations we encounter in our everyday lives. For many participants, this was the first time they had actively asked their family about their experiences. As Nahyeon recounted in her journal entry, this was the first time she had spoken to her mother about their migration journey because of the nature of their relationship:

“I’m doing this for a friend’s research project” was all she needed to not stop talking. She spoke of her connections to Korea and never felt like NZ was home after 25 years. She’d never expressed such deep uncertainty before to me. We had a conversation that spanned her regrets, her fears, the language barrier, her lack of planning, her sacrifice, all in the twenty minutes she was cooking fish on a pan.

Women’s life histories, cultural knowledge and memories are often a precise methodological tool in which stories can create discourse to act in opposition to dominant narratives (Téllez, 2005, p. 57). The identity marker activity further centred intersectionality as a starting point for participants to challenge an essential notion of self as unified and whole, and the contradicting, hyphenated identities which accompany the diasporic experience. Participants described the thought process behind the activity as introspective, powerful and liberating yet aptly capturing the essence of living between two worlds.

Leading into the second week, I attempted to evoke more conversations around gender and migration through the prompts. This included interviewing their mothers on past dreams and aspirations, rethinking the familial kitchen as a gendered space, archiving recipes, documenting objects in the private sphere, and describing women in their family using their mother tongue. While a lot of the prompts may be perceived as repetitive in nature, this was more or less intentional and built on a theoretical approach that does not devalue women’s ideas or daily experiences nor the mode of articulation this takes place in (Poonacha, 2004). The activity of interviewing participants’ mothers was inspired by a handwritten account of my mother’s migration memories for one of my

zines. In the prompt, I asked participants to listen and reflect on Indian-American singer and songwriter Raveena's song "Mama" which was dedicated to her mother and grandmother, and the sacrifices they made during their migration journey to the US in the 1980s. I integrated elements of popular music into multiple prompts as self-representation on Instagram is often embedded in popular culture, where one re-appropriates mainstream conventions to construct an image of themselves (Caldeira et al., 2018). In revisiting the lives of the women closest to them, mothers and grandmothers alike, I wanted participants to rethink why these voices are often silenced and rendered powerless under shared experiences of systemic oppression. I recall crying at the outcome of a lot of these prompts, the all too familiar situation of pain, grief and lost dreams of migrant mothers captured in the content created (Figure 2).

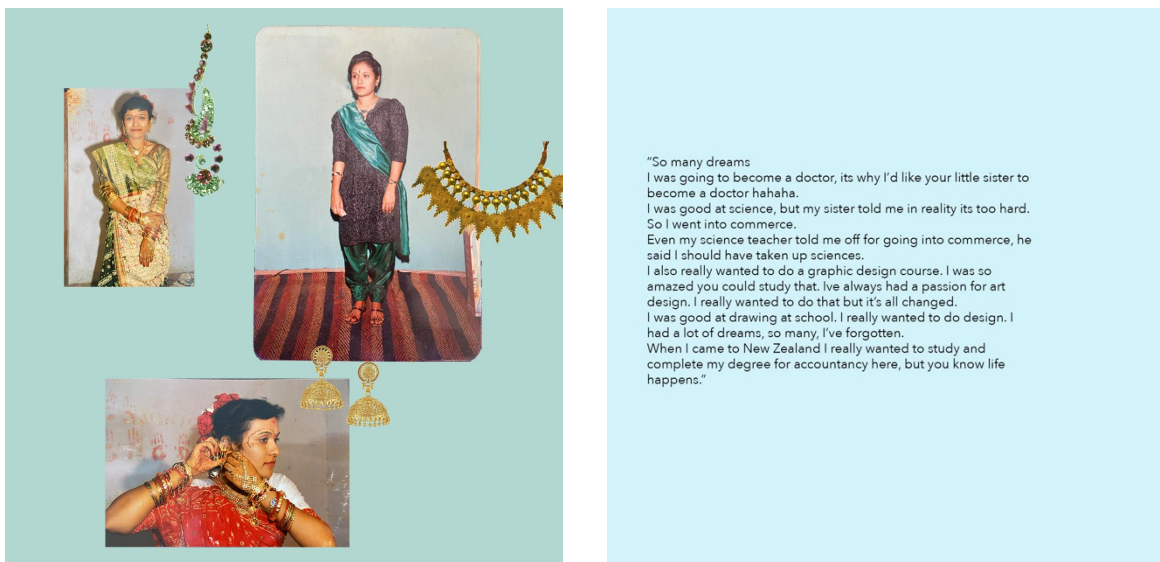


Figure 2. Shivani's content from Asian Feminist Project Aotearoa.

In the third week, I encouraged participants to reflect on feminist themes and their own positionality in Aotearoa. This included generating new forms of feminist knowledge, discovering feminist histories from home, and reflecting on gendered-racialized stereotypes and representations surrounding Asian women. I focused on the production of knowledge as a feminist praxis, asking participants to create a typographic artwork of a quote from a feminist, friend, family member or mentor. Following Ahmed (2017),

“Citation is how we acknowledge our debt to those who came before; those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow” (pp. 15-16). The responses to this prompt ranged from women of colour politicians, film directors to treasured friends and art mentors. In particular, participant Pauline’s creation stood out as she decided to post a photo of a cake with the words “Don’t settle for the crumbs” as the icing (Figure 3). She reflects in her journal that a wise and intelligent woman of colour once gave her this advice as a reminder to stand up for herself during a past relationship. Pauline discovers that this has shifted since participating in the project, “There’s a lot in the past that was toxic but I put up with—memories I may not realise I’ve been repressing. I am however grateful for the women I’ve gotten close to since participating in this research.” I chose to display the photo posted on Pauline’s Instagram as it serves as a reminder that a simple snapshot can also be value-laden in social science research, “painful, but also wise, full of desire and dissent” (Tuck & Yang, 2014, p. 812).



Figure 3. Pauline’s content from Asian Feminist Project Aotearoa.

I aimed to inspire participants to address and transform prevalent stereotypical representations of Asian women and unpack the emotions behind these prevailing power inequalities (Poonacha, 2004). Quah (2020) posed the enquiry on how instances of rage, shock, fear, grief, despondence, unbelonging and other painful emotions for Asian migrant women could be transformed into emotional fuel for survival and feminist superpowers (p. 211). In order for this process to be truly impactful, we must start with the everyday and how participants deconstruct their realities through accessible forms of storytelling. Based on my lived experiences from romantic relationships to institutional forms of harassment, I aimed for participants to generate self-representations of the exotification and fetishisation of Asian women's bodies. This includes a longstanding imperialist history of being represented as apolitical, subservient, passive, submissive and hypersexualised. I again utilised popular music, this time British-Japanese singer Rina Sawayama's song "STFU," a response on the microaggressions faced by Asian women in white settings. In attempts to retrace the DIY ethos behind zines, I asked participants to create a digital collage or artwork to reflect their emotions behind the issue. I did not anticipate the range of interpretations participants had in response to the prompts that week, modes of communication included remixing other popular media, selfies, illustration and memes (Figure 4). In particular, Gwen and Anjuli's selfies acted as visual forms of self-representation, cultural resistance and intersectional feminism exercised at their own curatorial agency (Caldeira et al., 2018). In her journal entry, Anjuli explained the intent of her selfie as an act of reclaiming cultural appropriation, "As I have grown up I have decided to #reclaimthebindi [...] When I wear a bindi (and my therefore my culture so clearly) with my usual 'western' clothing I feel so pretty, liberated and proud."



Figure 4. Gwen (left) and Anjuli's (right) content from Asian Feminist Project Aotearoa.

In the last week, I invited participants to reimagine forms of self care and radical love for women in their communities, along with what feminist media could look like, and how their identity markers have changed since the project began. While taking Covid-19 and the implications on mental health and wellbeing into account, I wanted to end the project on hope and the possibility adapt these feminist conversations, tendencies and habits into their daily practices. The prompt on radical love asked participants to consider practicing love not only as care for themselves and their communities, but as an act of survival, political resistance and cultivating resilience beyond the status quo. In response to this prompt, Anjuli discussed the timeliness of this activity in relation to self preservation as women of colour in the post-Covid world. To which she posted collaged photos of different textures, "I then began to focus on the small things that brought me joy over the last few years which have been extremely tough for me. The theme organically started to centre around two basic things; nature and food. Air and sustenance." Feminist theory and practice as hooks (2000) explains, comes hand in hand with self-love, self-acceptance and self-actualisation. As a woman of colour researcher, I often find myself prone to burnout in the battle to build critical and activist spaces in white institutional settings. However, participants' responses, which ranged

from making art and cooking delicious foods, served as a reminder that survival can sometimes be as simple as having “the capacity to produce ideas and to be heard. It is inherent in bodies of knowledge produced by the oppressed. It is love” (Cloud, 2020, p. 374).

With the facilitation process coming to an end, I asked participants to showcase what feminist media would look like to them, particularly with how new media technologies have influenced the accessibility of knowledge production and distribution. Reading through the journal responses, I was touched to find the positive feedback participants had given the project. While Min-Young commented that we need more of these projects to shift our existence from palatable checkboxes to agents of change. Pauline said that the project is what she envisioned for feminist media, “While we’re nearing the end of the prompts, there’s nothing I would love more than to continue amplifying marginalised voices and empowering Asian women to share their stories with these pure souls. I may be projecting here but how do picnics and podcasts sound?” The image she posted simply included her favourite interactions in our group chat (Figure 5). In the coming months following the project, participants began collaborating on each other's podcasts, artworks, making zines with myself and supporting each other at events. As a researcher in Communication Studies I find myself reminded of how I got here in the first place, for the sake of creating resources, platforms and strategies for my communities to feel valued, to heal and generate social change. “We can offer description and analysis of social movement rhetoric and action that can enable ourselves and others outside the academy to work toward social justice” (Cloud, 2020, p. 374).

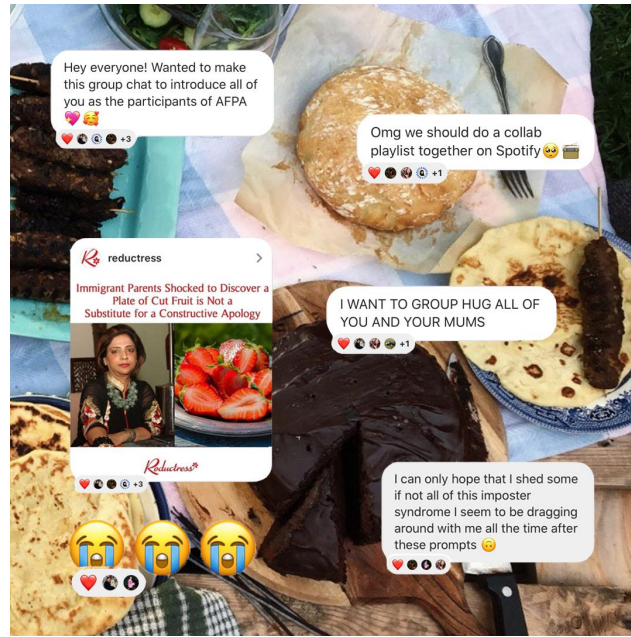


Figure 5. Pauline's content from Asian Feminist Project Aotearoa.

2.6 Conclusion

I began this project with the goal of facilitating feminist conversations with Asian migrant women on Instagram, and found forms of tenderness, care and feminist solidarity in new and unimaginable ways. I thank my sister-friends, co-researchers and fellow Asian migrant women: Nahyeon, Min-Young, Anjuli, Gwen, Pauline and Shivani for your trust, enriching knowledge, endless support, and for reminding me that we have each other in our battles for survival. In the midst of being digitally together, yet physically apart, participants and myself co-created a support system and digital space for Asian migrant women and women of colour alike who shared similar struggles. Whether this be following each other on Instagram, sharing each other's posts on the Stories function or leaving supportive comments on each Instagram post. These interactions became an act of visibility and togetherness, openly disclosed to their social media networks through their public profiles. The posts remain there, whether temporarily or until Instagram is no longer a popularised platform, as a form of collective memory and archival of Asian migrant women's stories. In order to shift beyond academia's fixation

and commodification of the pain, trauma and oppression of marginalised peoples, I urge researchers to consider alternative facilitation methods which place participants in an empowered position to generate their own narratives. In doing so, our everyday interactions can capture dissent, break the silence, and become the building blocks for feminist futures. As Ahmed (2017) said, “Don’t let her speak on her own. Back her up; speak with her. Stand by her; stand with her. From these public moments of solidarity so much is brought into existence” (p. 260).

Chapter 3:

Discussion

In this chapter, I discuss the findings of my research project. I address the perspectives of participants' on the prescribed prompts and facilitation process, and how this impacted my data set. I elaborate on utilising multimodal (inter)action analysis as a data collection method, and showcase tables from the process. I evaluate the effectiveness of facilitating feminist conversations through Instagram and mobile phone, and the potential this brings to feminist storytelling, self-representation, consciousness-raising, and the potentials of offline engagement. I then address how this research project embodied ways to challenge forms of gendered-racialized oppression in academic settings. Furthermore, I use this opportunity to address the limitations of my research. I discuss the shortcomings of social media, my positionality, and my employment of multimodality (inter)action analysis in the data collection process. This subsequently leads to the conclusion and future direction of my research in the following chapter.

3.1 Findings

In chapter 1, I stated the research questions:

How can a prescribed set of prompts be used to facilitate feminist conversations for Asian migrant women?

How can digital technologies (such as social media and mobile phones) shift Asian migrant women's storytelling and self-representation?

How can innovative ways of data gathering facilitate and challenge forms of gendered-racialized oppression in academia?

Centering the responses of participants, I utilise this section to discuss the findings of my research project and how these research questions were answered.

3.1.1 Prompts and Facilitating Feminist Conversations

This section answers research question 1:

How can a prescribed set of prompts be used to facilitate feminist conversations for Asian migrant women?

While utilising a prescribed set of prompts and interactive activities to facilitate feminist conversations with Asian migrant women, I found that the facilitation process offered a useful starting point for feminist forms of storytelling, self-representation, and aiding participants with gaining consciousness of intersectional forms of oppression. As mentioned in chapter 1, this thesis is informed by an ontology of lived experience. The thought process behind the research design was entirely intuitive, based on a recollection of instances where I myself became politicised as an Asian migrant woman. Like Olufemi (2020), I believe it is useful to share the ways in which we become politicised as it helps others come to terms with their identity and reckoning of intersecting forms of oppression. For myself, my positioning as a feminist zine-maker played a significant role in the research design of this project. I integrated DIY media making strategies as it provides an integral space for women of colour to navigate their intersectional subjectivities, hyphenated identities and subvert stereotypical notions as the *Other* (Piepmeier, 2009).

I centre an innovative approach to feminist knowledge production and resistance with the purpose of breaking down the boundaries between theory and practice, and between academia and activism (Brooks, 2007; hooks, 2014; Ahmed, 2017). In the summaries of the prompts listed in chapter 1, there is noticeably some repetition in the type of interactive activities. This was a deliberate way of introducing feminist praxis in the everyday lives of participants. In order to achieve collective liberation, there is a need to practice feminism repeatedly to gain feminist tendencies, as Ahmed (2017) stated, feminism is homework, it is a self-given task in which we use to make sense of the world, “Feminist housework aims to transform the house, to rebuild the master’s residence” (p. 7). An intersectional praxis of “doing feminism” is inseparable from

methodological concerns, as feminist research “deals with vulnerable and marginalized subjects under multi-layered oppressions [...] and, more importantly, because its political commitment to empower the subjects turns the research process into a part of feminist politics (Jung, 2014, p. 986). Through the prescribed prompts, participants produced a diverse range of content for their Instagrams which showcased feminism beyond the limits of theory and academia, but rather, as something that could be “lived, held, shared. [...] a breathing, changeable thing that can be infused in many political and artistic forms” (Olufemi, 2020, p. 7). While in chapter 2, I discussed participants’ engagement with the prescribed prompts and facilitation process over the four-week period. I reiterate this with a focus on participants’ perspectives along with my data set to illustrate how I have answered research question 1.

The first week began with prompts which were broadly based on encouraging participants to rethink binary understandings of identity and intersectional forms of oppression. This included retelling their migration stories, reclaiming their ethnic or cultural names, generating an identity text wall, and redefining ways to think of home. This included collaging family photos, significant locations, and documenting the decision to migrate along with overlooked aspects of the journey. I encouraged participants to collage old photographs and ephemera as I first deconstructed my own migration story through self-publishing a zine to document my family’s journey to Aotearoa. I aimed to highlight the politically-charged and feminist nature of storytelling, in particular, how it could be an expression of identity, and impacted by the structural limitations we encounter in our everyday lives. Gedalof (2003) stated that it is the remembering and reworking of our always-messy origin stories told to and by our ever-changing selves which allows for the disruption of racialized violence or reproduction of fixed identities. Prompt 1 invited participants to make sense of their stories and histories and how this fits in beyond “national and grand discourses that privileged the masculine, the imperial and capitalist, yet played central roles in the making of families and communities around the world” (Shi & Hazel, 2019, p. 18).

Table 2 (Chapter 1) shows the content and thoughts participants had towards prompt 1. For most participants, this was the first time they had actively talked to their parents about their migration stories, predominantly because of the difficult emotions behind these experiences. Using a mixture of photos and digital collages which is a combination of photos and text, both participants 1 and 3, chose to centre their mothers in the retelling of their family's migration stories. Téllez (2005) explained, women's life histories, cultural knowledge and memories often act as a precise methodological tool, where their stories can create discourses counter to dominant narratives (p. 57). For participant 1, this is based on her mother's memories of the motel they stayed at in Aotearoa. She recalled sleeping poorly every night after they moved because the mattresses were too soft (compared to Korea). Here, the cultural difference experienced by participant 1's mother is exemplified by the softness of the motel mattress. This is showcased along with a photo of her brother and her sleeping on the bed as toddlers. Participant 1 also utilises a range of symbolic objects in the content, such as photo albums and her first passport which displays her Korean name. Meanwhile, participant 3 similarly utilises a range of photos, digital collages and text to illustrate her migration story. Noting that she does not have a large selection of old photos, she showcases objects such as a clock, teddy bear, globe, and books, along with a photo of her and her mother. From a multimodal perspective, these objects present in the setting and environment are significant as they convey "messages about the social actors' identities and structure the (inter)actions" (Norris, 2011, p. 2).

The sharing of these memories or archives on Instagram, whether it be photos, sounds or text to multiple users at a time, allow for the creation of a deliberate site in constructing the politics of location and "intentional communities" beyond the state (Appadurai, 2003, p. 17). The prompt generated an agentive space to engage, expand, unsettle Eurocentric understandings of Asian migrant women's stories by not only allowing participants to create their own content, but document and reflect on the conversations that take place in an offline setting. For instance, participant 1 completed this prompt after having a conversation with her mother in the kitchen. She noted in her journal entry, "[s]he'd never expressed such deep uncertainty before to me. We had a

conversation that spanned her regrets, her fears, the language barrier, her lack of planning, her sacrifice, all in the twenty minutes she was cooking fish on a pan." Meanwhile, participant 3 commented on how weighted this topic was for her family, stating it was something her mother and siblings have been trying to unpack together. She said, "[i]t wasn't until recent that me, my brothers, and my mum finally have been able to face a lot of our past trauma and unpack our grief together." Participant 3 emphasized that retelling the migration story gave her a sense of relief, as if a weight was lifted off her shoulders. This prompt acted as a way for participants to hold meaningful conversations with their mothers. As Ahmed (2017) describes, feminism is an affective inheritance, it is "how our own struggles to make sense of realities that are difficult to grasp become part of a wider struggle, a struggle to be, to make sense of being" (p. 20).

This feminist sense-making process is relayed into the identity text wall activity for prompt 2, in which intersectionality is used as a starting point for participants to challenge essentialist notions of self as unified and whole (Anzaldua, 2009). Thus documenting the contradicting and hyphenated identities which accompany diasporic experiences, and complicate representations of Asian migrant women. It is vital to address the multifaceted factors in the identity construction of Asian migrant women to better represent the realities of migrational experiences. This includes a sense of in-betweenness delicately balanced between "opportunities of self-discovery and curiosity, as well as socially-derived disapproval and need for acceptance and security" (Simon-Kumar, 2008, pp. 12-13). In the feedback for this prompt, participants described the thought processes they had behind the activity as introspective, powerful and liberating, yet invoking uncertainties as to how they were perceived by others in their social networks.

In the data set table 3, which showcases the responses from participant 2 and 4. Participant 2 created a digital collage with text and an illustration to highlight a plethora of descriptors, including "woman, daughter, New Zealander, Asian, yellow, overachiever, apologetic, shy, tough, quiet, storyteller, creative, tall for an Asian." In the

journal entry, she documented a sense of self-reflection and appreciation for her growth and development while completing this prompt, “Pretty empowering to feel like I've changed and become the woman I am today.” While participant 2 uses predominantly positive identifiers in this activity, participant 4 used this as an opportunity to unpack her mixed race identity. Her video, with a Hindu deity collaged with her portrait hidden in the background. The text showcases a sense of in-betweenness stating “mixed race, exotic, pretty much white, too westernised” in reflection of her Sri Lankan-British background. In her journal entry, she said this was not a topic she usually discussed with friends, “I was quite nervous to post this on social media, it felt exposing and I was scared of how it would be perceived by people who follow me.”

Table 3: Data set table for prompt 2, participant 2 and 4.

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P2_02_a	Digital (text and illustration)	0 social actors + woman, daughter, New Zealander, Asian, yellow, over achievement, film, piano, music, storyteller, creativity, Chinese character for "obedience," egg	P1 to P6 did this exercise quite similarly with a range of text and collaged images or photos. P4 selected to create a video with a similar format.	Connected to the theme of identity: P2 notes in her journal entry that this prompt aided her with self reflection, "There were moments where I went in a question thought loop "Am I really ____? Would I feel comfortable sharing with people that I'm ____?" I remembered some things that people associated with me when I was growing up and I thought "Ooo who is she? She has grown." Pretty empowering to feel like I've changed and become the woman I am today :)"
P2_02_b	Journal		This prompt had a recurring pattern where multiple participants (P1, P3 and P4) listed contrasting identifiers such as "weak" but "resilient" (P1) or a sense of in-betweenness "loud" but "very quiet" (P3).	P4 similarly notes a sense of in betweenness of being "too
P4_02_a	Video (photo and text)	0 social actors + woman, Sri Lanka,		

P4_02_b	Journal	brownness, Malaysian, New Zealander, British, mixed race, exotic, "too westernised"	<p>P2, P5 and P6 had more positive identifiers which celebrated their positive traits.</p> <p>Another common occurrence was the articulation of racialized stereotypes of Asian women as perceived identifiers for participants.</p>	<p>westernised" or "pretty much white" beyond being South Asian.</p> <p>She uses an image of Shiva in the background in contrast to identifying as "exotic" and mixed race.</p> <p>She notes in her journal entry, "I was quite nervous to post this on social media, it felt exposing and I was scared of how it would be perceived by people who follow me."</p>
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Leading into the second week, I wanted to generate more conversations around gendered-racialized experiences and migration through the prompts, in particular focusing on the connections participants' had with women in their families and communities. This included interviewing participants' mothers on their past dreams and aspirations, rethinking the familial kitchen as a gendered space, archiving recipes, documenting objects in the private sphere, and describing women in their family using their mother tongue. In prompt 5, I asked participants to listen and reflect on the song "Mama" by Indian-American singer and songwriter Raveena, and interview their mothers on their dreams and aspirations prior to migration. In doing so, I envisioned participants to question the "discourse of motherhood that casts reproduction in terms of continuous nurturing, of repetition, of preserving the same" (Gedalof, 2003, p. 102). That there is in fact agency in the silenced and marginalised stories of Asian migrant women, and ways of documenting these stories, which do not devalue women's ideas or daily experiences regardless of the mode of articulation (Poonacha, 2004).

In data set table 4, I showcase the responses for prompt 5 from participant 5 and 6. Participant 5 uses a range of photos and text to describe her mother's aspirations. In her post, she notes excerpts of her mother's interview, including intersections of gender, class, access to education in connection to her migration experiences. Her mother says,

“I was a simple girl. I didn’t have big dreams because I wasn’t able to go to university. I didn’t mind that because I found a job eventually.” In the journal entry, participant 5 reflects on the process of this prompt, noting it helped her start conversations with her mother, “I made sure to stare deep into her eyes as she told me the story of her youth—to show her and make her feel like I am really listening [...] that conversation is just the start of many others that I want to have with my mum.” Meanwhile, participant 6 completes the prompt with photos of her mother when she was younger, along with excerpts of the interview. Her mother listed the many dream careers she aspired to be, leading up to her saying, “I had a lot of dreams, so many, I’ve forgotten.” In both responses for participant 5 and 6, they come to realize about their mothers’ lives prior to migration, and how they may have struggled after moving to Aotearoa. In her journal entry, participant 6 stated that she resonated with the song as it made her a lot more appreciative than usual for what her parents and grandparents have experienced. However, she also felt torn after discovering her mother’s dreams, conflicted about her responsibilities, career and life choices in the present.

Table 4: Data set table for prompt 5, participant 5 and 6.

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/or special points in interviews
P5_05_a	Digital collage (photo)	1 social actor (mother) + hands, chicken, spoon, cooking, fried rice, lemon chicken, education, friendships, migration, Philippines, children, photos, house fire	P5 uses a range of photos and text to describe her mother's aspirations, she notes excerpts of her mother's interview. Prompt text displays intersections of gender, class, access to education, migration. In the caption, P5 recommends doing this activity to those in her	Connected to the themes of feminism and Identity. P5 notes in her journal entry that the project aided her to start conversations with her mother, "During our chat, I made sure to stare deep into her eyes as she told me the story of her youth—to show her and make her feel like I am really listening. Some of the stories I've already heard before and some I haven't. Nonetheless, that conversation is just the start of many others
P5_05_b	Digital collage (photo and text)			
P5_05_c	Text			
P5_05_d	Digital collage (photo and text)			

P5_05_e	Journal		social network, "Hiiighly recommend sitting down with your mum (if you haven't already) and asking her about life when she was younger—dreams, aspirations, hobbies etc."	that I want to have with my mum. My boyfriend and podcasts I've listened to encouraged me to rebuild my relationship with my parents. I'm grateful to be a part of this research project as it prompted me to start that."
P6_05_a	Digital collage (photo)	1 social actor (mother) + mother, sari, jewellery, old photos, hands, dough, rolling pin, garden, lettuce, tree, roti, gardening, food, dreams	P6 notes that she really enjoyed this prompt.	Connected to the theme of feminism. "The song 'Mama' by Raveena always makes me a bit teary. The song resonates so much for me. I think it made me feel a lot more appreciative than usual for what my parents and grandparents have been through. But at the same time I had those feelings of guilt that tend to creep up on me. I felt very torn after the prompt, I discovered a lot about my mother and what her dreams were and that made me feel conflicted in my career/ life choice today."
P6_05_b	Digital collage (photo)		P6 notes in the caption an excerpt from her interview with her mother, "So many dreams. I was going to become a doctor, it's why I'd like your little sister to become a doctor hahaha. I was good at science, but my sister me in reality its too hard. So I went into commerce...I also wanted to do a graphic design course. I was so amazed you could study that. I've always had a passion for art design. I really wanted to do that but it's all changed. I was good at drawing at school. I really wanted to do design. I had a lot of dreams, so many, I've forgotten."	
P6_05_c	Digital collage (video and text)			
P6_05_d	Text			
P6_05_e	Journal			

In the third week, participants reflected on feminist themes and their positionality. This included feminist knowledge production, discovering and archiving feminist histories, and reflecting on gendered-racialized stereotypes and representations surrounding Asian women. I aimed to aid participants in addressing the racism, sexism and misogyny present in stereotypical and historical depictions of Asian women (Simon-

Kumar, 2008; Yee, 2016). As Quah (2020) stated, instances of rage, shock, fear, grief, despondence, unbelonging and other painful emotions for Asian migrant women could be transformed into emotional support for survival and feminist expression.

In prompt 14, I asked participants to create a digital collage in response to British-Japanese singer Rina Sawayama's song "STFU" which addresses the exotification, fetishisation and microaggressions faced by Asian migrant women. Participants responded to this prompt through a range of modalities, remixing popular culture, selfies, illustrations and memes. This sense of remixing is discussed in Russell (2020) in which integrating culture and society into digital materials allows for ideas to be "reclaimed, rearranged, repurposed, and rebirthed toward an emancipatory enterprise, creating new "records" through radical action" (p. 175) In particular, participant 2 utilised her selfie as a visual form of self-representation, cultural resistance and intersectional feminism exercised at her own curatorial agency (Caldeira et al., 2018). Participant 2 created a digital collage in Figure 4 (Chapter 2) which incorporated her photo, along with cultural symbols such as fire, emoji, anime, Hello Kitty, a tiger, brain and an angel's halo to showcase the gendered-racialized tropes affiliated with her. She further includes the text "hello sexism and racism," "stay away," "please and thank you" and "think before you speak." She notes in her journal entry, "I loved making a collage to express and visualise the frustration I've felt from the racism I've experienced."



Figure 6. Participant 4's response to prompt 14.



Figure 7. Participant 6's response to prompt 14.

Both participants 4 and 6 created responses to tropes surrounding South Asian women, through collaging images of women wearing traditional clothing and jewellery, along with the words “spicy,” “exotic” and “you don’t own me.” For participant 6, this prompt brought about a sense of anger, “It brang up a lot of memories I’ve had of people stereotyping me, particularly feelings of questioning why certain men have felt attracted to me. I did enjoy the collage aspect of the prompt” (Figure 6). Meanwhile, participant 4 stated that the collage was “a celebration of [her] personal sexual liberation as a brown Asian woman” (Figure 7).

In the last week, participants were asked to reimagine what forms of self-care, radical love and feminist media would look like for women in their communities. I aspired to end the project on the hope that participants could adapt these feminist conversations, tendencies and habits into their daily practices. In prompt 18, I asked participants to showcase what feminist media would look like to them, particularly with how new media technologies have influenced the accessibility of knowledge production and distribution. Asserted by Drüeke and Zobl (2012), “Women have always played an important role in movements for social justice. Using media to transport their messages, to disrupt social orders and to spin novel social processes, feminists have long recognized the importance of self-managed, alternative media.” (p. 11). In response to this, both participants 1 and 2 reflected on their own positionality and questioned various forms of oppression around them. As evident in table 5 below, participant 1 noted in her journal entry that this prompt was incredibly difficult to complete. She questions and self-reflects on what intersection looks like for Asian feminist media, her responsibility towards inclusion and how to include other marginalised voices. Despite acknowledging she could not answer these, she said the prompt provided her with the freedom and opportunity to dream of the future she wanted. Similarly, participant 2 questions how she could accurately represent feminism, while considering her own biases and privileges on a daily basis. She concludes that this includes unlearning binary thinking, making mistakes, acknowledging them, and learning. As Ahmed (2017) stated, feminism is DIY, a form of self-assembly which requires us to be undone in order to make sense of the world. This prompt has allowed participants to have a better grasp

on the definitions of intersectional feminism, and how this manifests in different forms of media.

Table 5: Data set table for prompt 18, participant 1 and 2.

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_18_a	Text	1 social actor (Kimberle Crenshaw) + inequality, treatment, Black feminist	P1 chooses to quote Black feminist Kimberle Crenshaw in the prompt with her quote, "Treating different things the same can generate as much inequality as treating the same things differently."	Themes of feminism and self-reflection. In her journal entry, P1 documents the difficulties in completing this prompt, "On top of this - what does the intersection of 'Asian Feminist' media look like? What is the responsibility of all inclusion? By trying to create equity for Asian voices, what about other marginalised voices such as Māori, Pasifika, gender fluid, LGBTQIA+, trans voices? I felt like I couldn't speak for all, and this burden felt heavy. Despite this - I could envision an utopia - the freedom is what the prompt provided, and it gave me an opportunity to dream and envision a future that I wanted. What is impossible in practicality, could be possible in the prompt - why not embrace it?"
P1_18_b	Journal		She notes in the caption, "If I could reimagine media, I would engage and champion underrepresented voices and experiences. In an ideal world, I would create a space that goes beyond shallow engagement and instead, devolve and disrupt power in an institution that often alienates and denies." P1 notes her thoughts around the prompt in her journal entry, "I found this prompt so incredibly daunting! Who was I to say what feminist media could look like?"	
P2_18_a	Digital collage (photo and text)	0 social actors + feminism, media, privilege, biases, binary, space, exclusion, mistakes	Themes of feminism and self-reflection. P2 approaches this prompt with mainly text, she notes in P2_18_b that she struggled with this prompt for a week, "how can I accurately	P2 further notes, "To me, feminist media isn't just about what's being said, but from whom. It's about opening up your space, bubble, home. Actively inviting marginalised voices to join your
P2_18_b	Digital collage (photo and			

	text)		represent feminism, when I'm constantly questioning my own biases/privileges on a daily basis? It can become overwhelming, frightened of the thought that I have had hurt someone unintentionally by excluding them."	conversation. Unlearning binary thinking. Make mistakes, acknowledge them, learn. You're complex. I'm complex. We have feelings. Let's be kind to each other and ourselves."
P2_18_c	Journal			P2 notes in the caption, "questioning 'feminism' everyday from now on."

At the end of the research project, participants were asked to repeat the identity marker activity to reflect on how the project may have changed their views on feminism and identity. Participants incorporated newly discovered traits, cultural symbols and empowered descriptors compared to when they initially completed the activity. Participant 5 used the format of a LinkedIn profile to complete this prompt. In it, she noted that she is "a myriad of things" and urged people to "[s]how up, especially when it feels uncomfortable - you control your actions and response." For participant 5, the prompt was an opportunity to reclaim her identity and write her own narratives, consequently altering the negative traits she has self-ascribed over the years. She noted in the caption of her post, "just as easily as we can edit our LinkedIn bios, we can freely choose and rewrite the narratives we tell ourselves—ones that serve us instead of work against us." Similarly, participant 6 noted she felt much more confident doing the prompt again, and she became more confident thinking of identifiers associated to herself. This prompt engaged with feminist practices of consciousness raising by enabling participants to powerfully reclaim emotions and narratives out of the patriarchally enforced private sphere, putting them on the political and public map (Leavy & Harris, 2019). In reflecting on the prompt, participant 1 noted in one of her identifiers that she is "a unique culmination of experiences, moments, traumas and strengths." Again, this reminds us that the stories of Asian migrant women and those marginalised can be "painful, but also wise, full of desire and dissent" (Tuck & Yang, 2014, p. 812).

Thus, the data has indicated multiple ways in which participants were able to utilise the prompts to generate feminist conversations both in online and offline environments. The prompts, for example, acted as starting points for Asian migrant women to reclaim their narratives, resist gendered-racialized representations, engage in community-building, and redefine how feminism could look like in their everyday lives. In the final remarks for the research project, participants documented ways in which the prompts impacted them. For most participants, the project had shifted their relationships and connections with their mothers. For instance, participant 1 said, "[w]ithout these prompts, I wouldn't have a much closer relationship with my mother - one that is now marked in closeness, admiration and respect." Participants further stated how this has shifted their worldviews and perspectives on feminism. Participant 2 stated the prompts created a safe space in which she could tell her family's story, this in turn allowed her to reflect deeply on how feminism is a "lifelong movement." She noted the power of storytelling as a process to "reflect deeply and subconsciously" on her positionality, whether this be the disadvantages or privileges, and how she can continue to generate social change. Participant 1 similarly discusses the awareness she has gained of her own positioning. She stated, "[t]he prompts have only generated a stronger understanding and engagement with my own feminist theory, and challenged my complicit, anglo-centric world view that I didn't realise I harboured so strongly." This demonstrates that the prompts allowed participants to discover new forms of joy, connection and community while becoming aware of how systemic oppressions affect their daily lives.

3.1.2 Instagram and Mobile Phones

This section answers research question 2:

How can digital technologies (such as social media and mobile phones) shift Asian migrant women's storytelling and self-representation?

As outlined in chapter 2, this research project was informed by fourth-wave feminism, and the ways digital technologies have affected feminist praxis. As Baer (2016) emphasised, digital platforms have offered "great potential for broadly disseminating

feminist ideas, shaping new modes of discourse about gender and sexism, connecting to different constituencies, and allowing creative modes of protest to emerge” (p. 18). Digital media has significantly influenced and shaped feminism in the twenty-first century “by giving rise to changed modes of communication, different kinds of conversations, and new configurations of activism across the globe, both online and offline” (Baer, 2016, 18). Central to this are social media platforms which have provided marginalised groups with accessible forms of technology to build communities and resist through a range of modalities, such as selfies, artwork, fliers, zines and photos of everyday forms of activism (Bayne, 2008). In the case of this research project, the use of digital technologies allowed for Asian migrant women to engage in new forms of storytelling and self-representation through enabling a digital space beyond white supremacist, heterosexist and patriarchal settings. While I offered examples of how this was generated through the prompts and interactive activities in my previous section, I now turn my attention to examining Instagram and the use of mobile phones more closely, and how this has affected the outcome of this project.

Caldeira et al. (2018) argued, social media platforms such as Instagram have become increasingly significant in the generation of “everyday activism” framed around women’s life stories, interests and experiences, and how these are political, even if not specifically represented as such (p. 24). As an avid user of Instagram myself, I selected this social media platform as it possesses a user-friendly interface integrated into mobile phones which are already understood and widely used by many in everyday life (Caldeira et al., 2018). Social media platforms have largely simplified and democratised forms of visual creation, editing and distribution, providing women with easy access to feminist protest, the distribution of political messages, generation of social commentary and online self-representation (Kuntsman, 2017). As stated earlier, I sought to showcase the accessible ways and limitless possibilities to articulate feminisms in women’s daily experiences through various modalities. The multifunctionality, intelligibility and affordability of mobile phones means participants can be talking, texting, taking photos and videos, listening to music, accessing the Internet and various social media platforms while completing the project (MacEntee et al., 2016).

For instance, in prompt 17, I asked participants to create a photo essay in response to an article by Black feminist Adrienne Maree Brown, which discusses ways in which practicing love and care for ourselves and our communities can cultivate political resistance. Participants were asked to consider aspects of everyday interactions and activities as well as identity and culture, and how these could be politically charged on a daily basis. In response, participants were able to complete this prompt on-the-go, capturing and creating how feminist resistance can manifest through various mediums such as photos, illustrations, text and digital collages. Participant 1 created what she titled, "A photo series of prosaic events, people and spaces as acts of self-love and resistance" (Figure 8).



Figure 8. Participant 1's responses to prompt 17.

This included photos she would normally post on her Instagram, of photobooth photos, her friends, Thai food, the Asian supermarket and produce, buns, soup, a kitten, and a duck pond. Participant 1 said this activity made her feel the intensity of her academic

background as a filmmaker collide with her everyday experiences, “it was beautiful to diarise my lived experiences and the everyday experiences that nourish me and who I am. I loved finding joy in my own photos, the things I had chosen to document, from spending time with loved ones, to comforting foods, to spaces that I felt safe in and cherished memories.” Meanwhile, participant 4 says she found it difficult to complete this prompt as she expressed that she already struggled to look after herself. She found better clarity after engaging with a podcast episode on the idea of self-preservation and looking after ourselves as women of colour in the current political climate and post-Covid world. Participant 4 ended up posting collaged photos of different textures which brought her joy in the past few years, this was themed to centre nature and food, and air and sustenance (Figure 9).

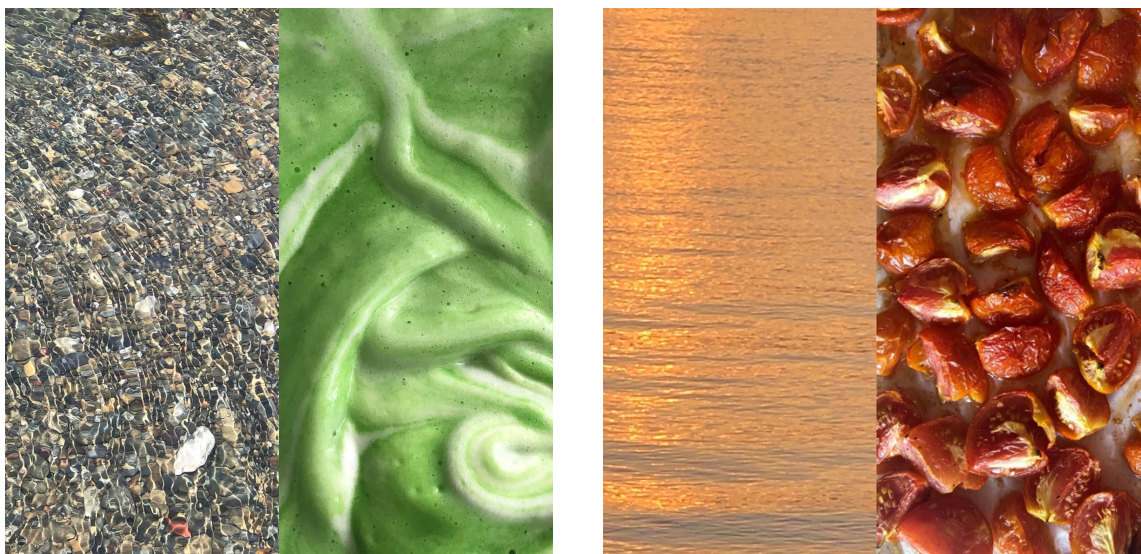


Figure 9. Participant 4's response to prompt 17.

These findings illustrate that digital technologies can provide ways for Asian migrant women to generate their own narratives and self-representation through various mediums, contrary to the belief that resistance merely comes from traditional forms of protest. The democratised nature of content creation on Instagram allows for non-hierarchical forms of knowledge sharing, interconnectedness and solidarity building, told through the personalised lens of participants. These acts of self-representation on

Instagram further allow for Asian migrant women to shift the decision of who has the authority to occupy the public's visual field (Caldeira et al., 2018). In prompt 16, participants were asked to create content to reflect on their experiences of navigating identity as an Asian migrant woman in white institutional settings. This elicited a range of responses which showcase the visual and curatorial aspect of Instagram which allowed for "accessible, informal and convenient spaces" for women of colour to create new social truths and resist reductionist constructions as the gender-racialized *Other* (Islam, 2019, p. 219). Participant 2 uses this prompt as an opportunity to unpack her experiences as an Asian migrant woman and film director in a range of digital collages. She offers forms of truth-telling through articulating the sexism and racism she has faced in the film industry (Figure 10).



Figure 10. Participant 2's response to prompt 16.

She utilises text to showcase statements that have been made towards her in the digital collages, this included, "no one like you is successful in film," "everyone here is white," "why did you choose to study film? you could've become a doctor" and "am I good at

what I do? or am I just here because I am an Asian woman?" Meanwhile, participant 5 posts a series of photos of her daily activities, her laptop, Spotify, house plants, working out, coffee, toast, therapy and journaling (Figure 11). She stated that the project has allowed her to spend more time being introspective and self-reflective on her position as an Asian migrant woman, in particular how she is treated and invisibilized by white men in the workplace.

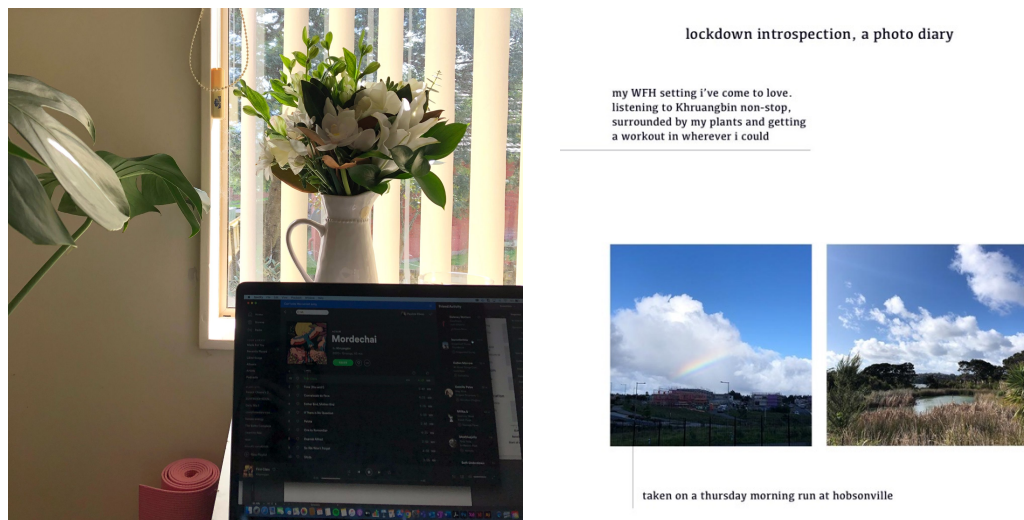


Figure 11. Participant 5's responses to prompt 16.

The sense of self-awareness of participants' identities, when shared intimately in their social networks, can act as an alternative space for migrant women of colour to address and counter the marginalisation of their narratives. Captivating a space to rest, resist, vent and seek support on the injustices they face in their offline lives. Digital technologies offer opportunities beyond neoliberal forms of inclusion and diversity: They offer a feminist medium or network which centres the needs of migrant women of colour, and the ways they can organise around those needs (brownfemipower, 2018). Furthermore, the Instagram posts act as an archival of Asian migrant women's resistance, capturing a digital snapshot and forming collective memories of their untold stories. This is exemplary of what Bayne (2018) articulated as the legacy of feminist self-publishing and archival of women's narratives, which were first popularised through

zines, pamphlets and newspapers, and now mediated in online spaces through hashtags and digital content creation.

3.1.3 Challenging Gendered-Racialized Oppression in Academia

This section answers research question 3:

How can innovative ways of data gathering facilitate and challenge forms of gendered-racialized oppression in academia?

This research project was designed and facilitated with the goal of generating feminist conversations, and the need for non-hierarchical, community-driven spaces in academic settings for migrant women of colour. Informed by an ontology of my lived experience as an Asian migrant woman, and my multiple positionings in the spaces of academia, activism and community organising. I centre a fundamental shift from traditional social sciences and humanities methodologies based on the works of feminists of colour. This includes a need to evolve techniques of knowledge production to create women-centred knowledge, and dismantling manifestations of the white supremacist capitalist patriarchy (Lorde, 2007; Poonacha, 2004). I utilized prompts and interactive activities to disrupt traditional methods of data gathering based on hierarchical binary opposites, that are responsible for the continued *Othering* of women of colour. This includes: assumptions based on the male researchers' bias; an overemphasis on quantitative data; a detachment between researchers and participants; and the supposed objectivity of the researcher and knowledge (Poonacha, 2004). In contrast, I generate a meaningful approach for Asian migrant women to consider ways of creating a practical difference in their lives (Caldera et al., 2020). This is significant to me as a woman of colour researcher, as I hold power to investigate marginalised experiences within academic institutions, the consequences of research detached from activism risks perpetuating oppression towards participants (Caldera et al., 2020). As my findings suggest, the facilitation process aided participants in forms of feminist storytelling, self-representation and consciousness-raising through online and offline settings. In rejection to studies which fetishize, commodify and expose stories of pain and oppression of Asian migrant

women, the project allowed participants to be self-driven with the agency to control their narratives.

As an Asian migrant woman myself, this research project is a rejection of the invisibilisation of migrant women of colour scholars in academic institutions which privileges whiteness and hegemonic masculinity (Sang & Calvard, 2019). In chapter 1, I discussed my positionality as an Asian migrant woman, and how this influenced the facilitation and data gathering process of my research project. As indicated, I share the same nuanced, deeply complex and hyphenated identities as articulated by the participants. My status as an insider allowed me to build trust and rapport through the use of culturally appropriate language, active listening, engaging in emotional labour to show understanding through my own lived experiences, and demonstrating empathy and support for participants (Leavy & Harris, 2019). This led into chapter 2, which addressed how my situatedness implicated the relationship I built with participants, enabling new configurations of shared authority and meaningful sister-friend relationships throughout the facilitation process. The sister-friend bond was introduced by Caldera et al. (2020) to address the intricacies of kinship and shared identities of *Other*, found between women of color researchers and their research participants. Beyond my findings, I discussed the group chat I had with participants on Instagram which dramatically shifted the course of the facilitation process, in particular the non-hierarchical forms of knowledge sharing, interconnectedness and solidarity within the group. The participants and I discussed our intimate relationship struggles, our family stories, our strained mother-daughter relationships, workplace sexism and racism, all of which broke the boundaries between my identity as a researcher and as a sister-friend (Caldera et al., 2020).

As my findings suggest, I challenged traditional and masculinist ways of data gathering in my research project, and implemented feminist research principles as it allowed for a democratised process in which participants could construct their own realities (Poonacha, 2004). The innovative process I designed for data gathering ensured an inclusive, accessible and creative process for participants, where they could explore

feminism through a range of modalities. Participants could communicate their ideas and stories beyond text and language, including modalities such as artwork, images, text, interaction, sound, music and online communications.

3.2 Limitations

There are several limitations to this research project.

First, as Caldeira et al. (2018) stated, despite Instagram being a significant tool for women's self-representation and everyday forms of activism, there is a need to closely examine the technological affordances present, including regulations and the Terms of Use. Although my findings displayed that the prompts and prescribed activities successfully aided participants in engaging with a feminist praxis on Instagram, I am aware of the constraints of social media as a space governed by surveillance capitalism, thus implicating the content posted by participants. Some considerations include the direct regulation Instagram has over the editorial power of content; in addition, the ability to approve certain kinds of representation via the algorithm (Caldeira et al., 2018). However, Russell (2020) argued, while marginalised communities grapple with multiple questions of use, participation and visibility, the digital can also become a catalyst to disrupting whiteness within art and knowledge making. The nuances of social media platforms warrant further research on how this impacts participants' responses.

Second, the framework of multimodal (inter)action analysis was extremely effective in the data collection process as it allowed for an understanding of Asian migrant women's identities, agency and lived experiences through the integration of various modalities, technology, material objects and environmental factors (Norris, 2011). However, due to the various methodological and theoretical approaches this research project was informed by, I diverged from the original multimodal (inter)action analysis framework, and engaged with it up to phase II with the data collection tables. Due to the word limit and thematic nature of chapter 2, I did not have the opportunity to discuss multimodality in its entirety, rather I decided to centre on the narratives and life stories of Asian

migrant women. Future research should consider working in a data driven manner and engaging with multimodal (inter)action analysis from phase I to phase V (Norris, 2019). This allows for more analytical and systematic ways of working with data, where we refrain from merely focusing on what is *interesting* (Norris, 2019).

Third, while identity formation was a pertinent theme throughout my research project, including within the data collected, I was unable to delve more into this topic due to the time constraints of my Masters programme. Future publications regarding this research project could contribute to how Asian migrant women produce their identity elements (Norris, 2011) through Instagram, as well as contributing to countering masculinist and policy-driven approaches in the wider field of migrations studies for Asian peoples in Aotearoa.

Fourth, as Leavy and Harris (2019) stated, “the self is always biased and “subjective,” affected by the conditions within which it is perceiving and operating” (p. 61). Stated at the beginning, I entered this work with the intent and agenda to create feminist change with Asian migrant women. My work was informed by an ontology of lived experience, and my multiple positionings in the spaces of academia, activism and community organising. I approached this research project intersectionally through an understanding of my positionings of gender, class, ethnic, sexual and other social identities. By having located myself at the onset of my inquiries, I engaged in “the production of feminist knowledge which is accountable, reflexive and admittedly partial” (Davis, 2014, p. 22). My cultural background and practice thus impacted the outcome of the data gathering process and findings.

Fifth, as the call for participants was promoted through my Instagram account, the communities I engaged with were mostly Asian migrant women between the ages of 25 to 34 with an active presence on Instagram. Furthermore, out of the 31 participants which applied for the project, the majority were professionally working in creative industries. This may have impacted the outcome of this research project as participants are more fluent with social media and generating visual content. With less time and

funding constraints, it would be extremely beneficial to widen the recruitment process to Asian migrant women in various industries, and examine the influence of age, class, sexuality and other social identities in the facilitation process.

Lastly, it is significant to keep in mind that this research project was carried out amidst the outbreak of a global pandemic, myself and participants were experiencing lockdowns during the facilitation process. Despite creating a sense of community, safety and connectivity for and with my participants through the prompts and online conversations, this period of time was extremely difficult on our mental, emotional and physical wellbeing, especially with the rise in Sinophobia and anti-Asian violence across the globe. I also keep in mind that in the duration of this research project, the tightening of border restrictions meant participants and I were no longer able to visit our extended families overseas. For myself, this meant I was unable to be by my grandmother's side before she passed away in late June, 2021.

Chapter 4:

Conclusion

In this thesis, I have illustrated how a set of prescribed prompts and interactive activities can facilitate feminist conversations with Asian migrant women through Instagram and their mobile phones. As my findings have indicated, the facilitation process aided participants in forms of feminist storytelling, self-representation and consciousness-raising in both online and offline spaces. Participants engaged in forms of feminist self-publishing and DIY media making with the aid of digital technologies to generate macro-level change, in this process, Instagram became a powerful catalyst to shift Asian migrant women's agency, autonomy and resistance (Bayne, 2018). In the facilitation process, participants engaged with forms of consciousness raising and intersectional feminism which allowed them to reconfigure identity in open-ended and transformative ways. The use of digital technologies offered an opportunity for participants to counter mainstream rhetoric, which renders Asian women as "exotic, tradition-bound, ahistorical, subordinate subjects" (Yee, 2016, p. 7). Participants discovered forms of joy, healing, support and connectivity online, while tackling the realities of white supremacist, heterosexist and patriarchal settings in their offline worlds. The multifunctionality, accessibility and affordability of mobile phones showcased to participants that there were limitless possibilities to articulate feminisms through their daily experiences. As illustrated by the data set, forms of resistance are enacted through an "interplay of individual stories and collective modalities enabled by digital platforms" (Baer, 2016, p. 18). This data collection process was enhanced using multimodal (inter)action analysis (Norris, 2019). While this work adds to multimodality studies by accentuating the potential of employing multimodal frameworks in data collection and analysis processes, it simultaneously contributes to a gap in literature in which feminist epistemologies remain underdiscussed in the field of multimodality.

Over the course of four weeks, I utilised ways of innovative data gathering to challenge forms of gendered-racialized oppression in academia. With a commitment to research which creates social change with Asian migrant women, I employed innovative methods

centred on co-creation, collaboration and spaces which enable learning while recognising participants' vulnerabilities and shared experiences of trauma (Ahmed, 2017). In chapter 2, I placed emphasis on the sister-friend bond I developed with participants. This deeply influenced the research project as participants and I formed meaningful connections through the intricacies of kinship and shared identities as Asian migrant women. I thus became the feminist sister-scholar with the goal and commitment of "creating an environment of emotional, physical, and political safety and well-being" (p. 72). I challenged traditional and masculinist ways of data gathering by implementing feminist research principles, consequently allowing for participants to engage in a democratised process to construct their own realities (Poonacha, 2004). Participants selected to communicate their knowledge, stories and ideas text and language, including modalities such as artwork, images, video, text, interaction, sound, music and online communications. This resonated with Poonacha (2004) who argued, feminist research "recognises that theory building should begin from women's daily experiences and their informal articulation of such experiences" (p. 397). Running this research project on Instagram, a mobile application integrated in participants' everyday lives, allowed for more non-hierarchical forms of knowledge sharing, interconnectedness and solidarity building through a personalised lens. The employment of innovative ways of data gathering beyond Asian migrant women's stories of pain, trauma and violence further enacts "agentive spaces to engage, expand, unsettle, and complicate academic inquiries" beyond colonialist imaginaries of *Asia* (Shi & Hazel, 2019, p. 18).

Almost a year after I have facilitated my research project, I, similar to Norris (2011), continue to challenge traditional understandings of research, in which the relationship between researchers and participants are presumptive to be detached. After countless support and collaborations for each other's projects, podcasts, art, zines, films and events, our sister-friendship bond remains significant both on Instagram and in person. As a scholar-activist and diasporic feminist, my work will continue to build on feminist principles, and the need to evolve strategies to create women-centred knowledge. I acknowledge the limitations and shortcomings of my research project, including: 1) the constraints and technological affordances of social media, and how this impacts

participants' curatorial agency; 2) the limited engagement with multimodality and the framework of multimodal (inter)action analysis; 3) the need to expand on identity formation; 4) the feminist agenda and intention of the research project; and 5) the impact brought on by the unprecedented global pandemic.

Simultaneously, I believe feminist, liberation and social justice work is an ongoing commitment, in which we build towards the worlds and spaces we envision. As Ahmed (2017) stated, "A feminist project is to find ways in which women can exist in relation to women; how women can be in relation to each other. It is a project because we are not there yet" (p. 14). In the near future, I aim to expand my research to draw on the limitations discussed in chapter 3. While the published chapter navigated the nuanced lives of Asian migrant women in Aotearoa, I have a manuscript in progress which more specifically addresses the topic of identity formation in light of my research project. In particular, I argue that the digital world provides a multimodal space in which intersectional bodies can transcend and unsettle boundaries of identity and representation inscribed by the white supremacist heterosexist patriarchy (Russell, 2020). In future, I aim to reiterate this research project with a larger community of participants in order to generate a broader data set. I hope to address a gap in literature within this field of research in which Asian migrant women's lives are understood through a multimodal perspective and innovative methodologies. As a women of colour researcher I endeavor to complexify feminist communication scholarship, a field lacking in intersectional understandings of identity, and how this manifests in facets of our communicative lives (Chávez & Griffin, 2012). It is my hope to continue this research to being about new articulations of a diasporic feminist political space in academia and beyond, within accessible, ordinary spaces that "involve intergenerational discourses of collective memory, resistance, dissent, movement, and hope for the future" (Shi & Hazel, 2019, p. 21).

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Appendix A: Ethics Approval

3 July 2020

Sigrid Norris

Faculty of Design and Creative Technologies

Dear Sigrid

Re Ethics Application: **20/115 Facilitating feminist conversations with Asian migrant women through Instagram**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 2 July 2023.

Standard Conditions of Approval

1. The research is to be undertaken in accordance with the [Auckland University of Technology Code of Conduct for Research](#) and as approved by AUTEC in this application.
2. A progress report is due annually on the anniversary of the approval date, using the EA2 form.
3. A final report is due at the expiration of the approval period, or, upon completion of project, using the EA3 form.
4. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form.
5. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
6. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.
7. It is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard and that all the dates on the documents are updated.

AUTEC grants ethical approval only. You are responsible for obtaining management approval for access for your research from any institution or organisation at which your research is being conducted and you need to meet all ethical, legal, public health, and locality obligations or requirements for the jurisdictions in which the research is being undertaken.

Please quote the application number and title on all future correspondence related to this project.

For any enquiries please contact ethics@aut.ac.nz. The forms mentioned above are available online through <http://www.aut.ac.nz/research/researchethics>

(This is a computer-generated letter for which no signature is required)

The AUTEC Secretariat

Auckland University of Technology Ethics Committee

Cc: helen.yeung28@yahoo.com

Appendix B: Information sheet for participants



Date Information Sheet Produced:

31 May, 2020

Project Title

Facilitating Feminist Conversations with Asian Women in Diaspora through Instagram.

An Invitation

My name is Helen Yeung, and I am inviting you to participate in a research project for Asian women in diaspora to facilitate feminist conversations through Instagram. I am conducting this research as part of my qualifications for a Master of Communication Studies at Auckland University of Technology. Your agreement to take part in this research project would be greatly appreciated.

What is the purpose of this research?

In the age of fourth-wave feminism, women have taken on feminist efforts of empowerment and resistance through the online sphere, utilising digital tools, particularly through social media, to create new modes of dissemination for information, participation and engagement. Much of these practices have originated from a history of feminist self-publishing, including the framework of D.I.Y. activism utilised by contemporary feminist zine-makers in acts of self-expression, community-building and counterculture.

In light of the COVID-19 pandemic, societal structures are increasingly experiencing radical changes, with women being disproportionately impacted by an exacerbation of gender inequalities. While countries including Aotearoa (New Zealand) have been placed in lockdown, with entire populations readjusting to implemented practices of social distancing and working from home, this has brought about increased issues of domestic and family violence, unpaid care work, and wage disparities for women. With this occurring all within the confinements of home, the online sphere could have the potential of double as safe spaces for women to share their struggles and stay connected.

In this research project, through designing and facilitating an interactive activity which will be carried out via Instagram, this research aims to explore the potential of creating feminist conversations with Asian women in diaspora through their mobile devices in everyday spaces. The findings of this research may be used for academic publications and presentations.

How was I identified and why am I being invited to participate in this research?

You have been recruited as a potential participant for this research project as you have expressed interest through posters on social media, which are asking for participation from Asian women in diaspora between the ages of 20 to 30 years old. The first six participants to agree in taking part in this research project will be selected. This is to limit scope of the study, and allow for a more in-depth focus into each individual.

How do I agree to participate in this research?

In order to take part in the research project, please complete the attached Consent Form and Consent and Release Form. You have one week to confirm your participation. Your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data will not be possible.

What will happen in this research?

Through designing and facilitating an interactive activity with 20 prompts, which will be carried out via Instagram, this research aims to explore the potential of creating feminist conversations with Asian women in diaspora through their mobile devices in everyday spaces. Each prompt will take an average of 30 minutes to complete, and the whole activity will take an estimated total of six hours in the span of four weeks. In completion of each prompt, you will be required to tag each post or Instagram Story with the provided private Instagram account, this will allow for better organisation and collective practice for the project. Please note that as there are six individuals participating in their research project, your Instagram handle and the content you are creating may be visible to other participants following the private account. Following completion of the activity, 10 to 15 minute long phone interviews will be completed with each participant, this will be audio-recorded as part of the data collection. The data collected in the project therefore includes: the content you create in the duration of the 20 prompts; your journal recordings; and answers recorded during the phone

interviews.

What are the discomforts and risks?

You may experience some discomfort as a result of new forms of exposure to conversations surrounding gender, feminism and activism. You are welcome to contact the researcher for clarification or discussion surrounding the prompts, activity or research at any given point. Furthermore, due to the political nature of the prompts, you may expect either positive or negative comments within your Instagram social network. You may choose to disable commenting should this be the case.

How will these discomforts and risks be alleviated?

If you experience any significant discomfort, embarrassment, incapacity, or psychological disturbance through this research project, please feel free to utilise counselling services from the AUT Counselling Team.

AUT Health Counselling and Wellbeing is able to offer three free sessions of confidential counselling support for adult participants in an AUT research project. These sessions are only available for issues that have arisen directly as a result of participation in the research and are not for other general counselling needs. To access these services, you will need to:

- drop into our centres at WB219 or AS104 or phone 921 9992 City Campus or 921 9998 North Shore campus to make an appointment. Appointments for South Campus can be made by calling 921 9992
- let the receptionist know that you are a research participant, and provide the title of my research and my name and contact details as given in this Information Sheet

You can find out more information about AUT counsellors and counselling on <http://www.aut.ac.nz/being-a-student/current-postgraduates/your-health-and-wellbeing/counselling>.

What are the benefits?

- This research project will, on the one hand illuminate the existing knowledge gap on the stories, voices and experiences of Asian women in diaspora, which are often neglected in white-dominated, mainstream perspectives; and on the other hand, will address the knowledge gap within Asian communities on feminist discourse, thus acknowledging and enhancing their agency.
- As participant, you will be able to engage in acts of feminism through self-learning, consciousness-raising and self-expression. In addition to this, you will gain knowledge in utilising social media to engage in modes of online participation, including self-publishing, which are integral to fourth-wave feminist practices.
- The activity designed from this research project could be further adopted in practice for other diasporic, migrant or ethnic minority groups as a tool of empowerment or resistance in evoking feminist conversations. This research would then be useful to women's rights groups, feminist organisations, social support networks, policy-makers and community organisations in achieving similar goals.
- As an Asian woman in diaspora myself, this research is extremely significant on a personal level as it acts as a reflection and translation of my lived experiences in Aotearoa. This research project will aid me in completing my qualification of a Master of Communication Studies at Auckland University of Technology.

How will my privacy be protected?

Your privacy will be protected through the option of remaining confidential in this research project, you can choose to remain confidential through the Consent Form. Confidentiality refers to a condition where only the primary researcher and supervisor know the identity of the research subject, but steps are taken to protect that identity from anyone else. This includes, selecting whether your face will be blurred out in research outputs, whether your Instagram handle will be visible in the research outputs, as well as the ability to change your real name. These options are listed on the Consent and Release Form. Your decision to remain confidential will neither advantage nor disadvantage you.

To further protect your privacy in this research project, should any content from the 20 prompts contain photos or videos featuring family members or friends, you will be required to provide them with additional Information Sheets and Consent forms as they are considered secondary or incidental participants. These will need to be signed and returned by these individuals upon completion of the interactive activity. To differentiate between secondary and incidental participants: secondary participants are individuals which actively and knowingly participate in the creation of your prompt contents, this includes family members and friends which you will ask to include in photos, audio or videos created specifically for this research project; incidental participants are those included in existing or past content such as childhood photos or videos, which you feature in completion of the

prompts.

What are the costs of participating in this research?

The activity consists of 20 prompts, each prompt will take an average of 30 minutes to complete. You will carry out one prompt each day through utilising your mobile devices. The activity will be carried out over the course of four weeks. During this activity, you will have a journal to record down any thoughts you had while carrying out each prompt. Once you have completed the activity, I will be conducting 10 to 15 minute long semi-structured phone interviews with each participant, this will be audio-recorded as part of the data collection.

What opportunity do I have to consider this invitation?

You will be given two weeks to consider this invitation. Please confirm your participation through returning the signed consent forms via email. A document containing the prompts is also attached for your consideration.

Will I receive feedback on the results of this research?

You will be provided with a one or two page summary of the findings following completion. As this research project aims to examine personal posts on social media as well as photos or other forms of multimedia which may be personal to you as the participants, the initial draft of this research project will be shared with you, and you are able to comment or provide recommended changes if necessary.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Sigrid Norris, sigrid.norris@aut.ac.nz, +64 9 921 999 extn 6262.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTECH, ethics@aut.ac.nz, (+649) 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Helen Yeung
Email: helen.yeung28@yahoo.com

Project Supervisor Contact Details:

Sigrid Norris
Email: sigrid.norris@aut.ac.nz
Phone: +64 9 921 999 extn 6262

Approved by the Auckland University of Technology Ethics Committee on 19 May, 2020, AUTECH Reference number 20/115.

Appendix C: Consent form for participants



Project title: *Facilitating Feminist Conversations with Asian Women in Diaspora through Instagram.*

Project Supervisor: *Sigrid Norris*

Researcher: *Helen Yeung*

- I have read and understood the information provided about this research project in the Information Sheet dated 31 May, 2020.
- I have had an opportunity to ask questions and to have them answered.
- I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- I understand that when completing the interactive activity and tagging the private Instagram account, the content I am creating may be visible to other participants in the research project.
- I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data will not be possible.
- I agree to take part in this research.
- I wish to remain confidential throughout the research project (please tick one): Yes ☐ No ☐
- I wish to receive a summary of the research findings (please tick one): Yes ☐ No ☐
- The activity designed from this research project may be further adopted in practice for other diasporic, migrant or ethnic minority groups as a tool of empowerment or resistance in evoking feminist conversations.

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

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.....
.....
.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 19 May, 2020, AUTEK Reference number 20/115.

Note: *The Participant should retain a copy of this form.*

Appendix D: Consent and release form for participants



Project title: *Facilitating Feminist Conversations with Asian Women in Diaspora through Instagram.*

Project Supervisor: *Sigrid Norris*

Researcher: *Helen Yeung*

- I have read and understood the information provided about this research project in the Information Sheet dated 31 May, 2020.
- I have had an opportunity to ask questions and to have them answered.
- I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data will not be possible.
- I permit the researcher to use the photographs, videos or images that are part of this research project.
- I understand that the photographs, videos or images that are generated as part of this research project will be used for academic purposes only and will not be published in any form outside of this project without my written permission.
- I wish to have my face blurred in the research outputs (please tick one): Yes ☐ No ☐
- I wish to have my Instagram handle hidden in the research outputs (please tick one):
Yes ☐ No ☐
- I agree to take part in this research.
- The activity designed from this research project may be further adopted in practice for other diasporic, migrant or ethnic minority groups as a tool of empowerment or resistance in evoking feminist conversations.

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

.....
.....
.....
.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 19 May, 2020, AUTEK Reference number 20/115.

Note: *The Participant should retain a copy of this form.*

Appendix E: Information sheet for secondary participants



Date Information Sheet Produced:

31 May, 2020

Project Title

Facilitating Feminist Conversations with Asian Women in Diaspora through Instagram.

An Invitation

My name is Helen Yeung, and you are receiving this as you are a secondary participant in my research project for Asian women in diaspora to facilitate feminist conversations through Instagram. I am conducting this research as part of my qualifications for a Master of Communication Studies at Auckland University of Technology. Your agreement to be part of this research project would be greatly appreciated.

What is the purpose of this research?

In the age of fourth-wave feminism, women have taken on feminist efforts of empowerment and resistance through the online sphere, utilising digital tools, particularly through social media, to create new modes of dissemination for information, participation and engagement. Much of these practices have originated from a history of feminist self-publishing, including the framework of D.I.Y. activism utilised by contemporary feminist zine-makers in acts of self-expression, community-building and counterculture.

In light of the COVID-19 pandemic, societal structures are increasingly experiencing radical changes, with women being disproportionately impacted by an exacerbation of gender inequalities. While countries including Aotearoa (New Zealand) have been placed in lockdown, with entire populations readjusting to implemented practices of social distancing and working from home, this has brought about increased issues of domestic and family violence, unpaid care work, and wage disparities for women. With this occurring all within the confinements of home, the online sphere could have the potential of double as safe spaces for women to share their struggles and stay connected.

In this research project, through designing and facilitating an interactive activity which will be carried out via Instagram, this research aims to explore the potential of creating feminist conversations with Asian women in diaspora through their mobile devices in everyday spaces. The findings of this research may be used for academic publications and presentations.

What will happen in this research?

Through designing and facilitating an interactive activity with 20 prompts, which will be carried out via Instagram, this research aims to explore the potential of creating feminist conversations with Asian women in diaspora through their mobile devices in everyday spaces.

Why am I being asked to participate in this research?

You have been chosen by the primary participant as a secondary participant for this research project as you have been featured in the content created by one of the primary participants in completion of the interactive activity. While secondary participants are individuals which actively and knowingly participate in the creation of the primary participant's prompt contents, this includes family members and friends which they will ask to include in photos, audio or videos created specifically for this research project; incidental participants are those included in existing or past content such as childhood photos or videos, which will be featured in completion of the prompts.

How do I agree to participate in this research?

In order to take part in the research project, please complete the attached Consent Form and Consent and Release Form. Your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data will not be possible.

What are the benefits?

- This research project will, on the one hand illuminate the existing knowledge gap on the stories, voices and experiences of Asian women in diaspora, which are often neglected in white-dominated,

mainstream perspectives; and on the other hand, will address the knowledge gap within Asian communities on feminist discourse, thus acknowledging and enhancing their agency.

- As participant, you will be able to engage in acts of feminism through self-learning, consciousness-raising and self-expression. In addition to this, you will gain knowledge in utilising social media to engage in modes of online participation, including self-publishing, which are integral to fourth-wave feminist practices.
- The activity designed from this research project could be further adopted in practice for other diasporic, migrant or ethnic minority groups as a tool of empowerment or resistance in evoking feminist conversations. This research would then be useful to women's rights groups, feminist organisations, social support networks, policy-makers and community organisations in achieving similar goals.
- As an Asian woman in diaspora myself, this research is extremely significant on a personal level as it acts as a reflection and translation of my lived experiences in Aotearoa. This research project will aid me in completing my qualification of a Master of Communication Studies at Auckland University of Technology.

How will my privacy be protected?

Your privacy will be protected through the option of remaining confidential in this research project, you can choose to remain confidential through the Consent Form. Confidentiality refers to a condition where only the primary researcher and supervisor know the identity of the research subject, but steps are taken to protect that identity from anyone else. This includes, selecting whether your face will be blurred out in research outputs, whether your Instagram handle will be visible in the research outputs, as well as the ability to change your real name. These options are listed on the Consent and Release Form. Your decision to remain confidential will neither advantage nor disadvantage you.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Sigrid Norris, sigrid.norris@aut.ac.nz, +64 9 921 999 extn 6262.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, ethics@aut.ac.nz, (+649) 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Helen Yeung
Email: helen.yeung28@yahoo.com

Project Supervisor Contact Details:

Sigrid Norris
Email: sigrid.norris@aut.ac.nz
Phone: +64 9 921 999 extn 6262

Approved by the Auckland University of Technology Ethics Committee on 19 May, 2020, AUTEK Reference number 20/115.

Appendix F: Consent and release form for secondary participants



Project title: *Facilitating Feminist Conversations with Asian Women in Diaspora through Instagram.*

Project Supervisor: *Sigrid Norris*

Researcher: *Helen Yeung*

- ☐ I have read and understood the information provided about this research project in the Information Sheet dated 31 May, 2020.
- ☐ I have had an opportunity to ask questions and to have them answered.
- ☐ I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- ☐ I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data will not be possible.
- ☐ I permit the researcher to use the photographs, videos or images that are part of this research project.
- ☐ I understand that the photographs, videos or images that are generated as part of this research project will be used for academic purposes only and will not be published in any form outside of this project without my written permission.
- ☐ I agree to take part in this research.
- ☐ I wish to remain confidential throughout the research project (please tick one): Yes ☐ No ☐
- ☐ I wish to have my face blurred in the research outputs (please tick one): Yes ☐ No ☐
- ☐ I wish to receive a summary of the research findings (please tick one): Yes ☐ No ☐
- ☐ The activity designed from this research project may be further adopted in practice for other diasporic, migrant or ethnic minority groups as a tool of empowerment or resistance in evoking feminist conversations.

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

.....
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.....
.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 19 May, 2020, AUTEC Reference number 20/115.

Note: The Participant should retain a copy of this form.

Appendix G: Information sheet for incidental participants



Date Information Sheet Produced:

31 May, 2020

Project Title

Facilitating Feminist Conversations with Asian Women in Diaspora through Instagram.

An Invitation

My name is Helen Yeung, and you are receiving this as you are a incidental participant in my research project for Asian women in diaspora to facilitate feminist conversations through Instagram. I am conducting this research as part of my qualifications for a Master of Communication Studies at Auckland University of Technology. Your agreement to be part of this research project would be greatly appreciated.

What is the purpose of this research?

In the age of fourth-wave feminism, women have taken on feminist efforts of empowerment and resistance through the online sphere, utilising digital tools, particularly through social media, to create new modes of dissemination for information, participation and engagement. Much of these practices have originated from a history of feminist self-publishing, including the framework of D.I.Y. activism utilised by contemporary feminist zine-makers in acts of self-expression, community-building and counterculture.

In light of the COVID-19 pandemic, societal structures are increasingly experiencing radical changes, with women being disproportionately impacted by an exacerbation of gender inequalities. While countries including Aotearoa (New Zealand) have been placed in lockdown, with entire populations readjusting to implemented practices of social distancing and working from home, this has brought about increased issues of domestic and family violence, unpaid care work, and wage disparities for women. With this occurring all within the confinements of home, the online sphere could have the potential of double as safe spaces for women to share their struggles and stay connected.

In this research project, through designing and facilitating an interactive activity which will be carried out via Instagram, this research aims to explore the potential of creating feminist conversations with Asian women in diaspora through their mobile devices in everyday spaces. The findings of this research may be used for academic publications and presentations.

What will happen in this research?

Through designing and facilitating an interactive activity with 20 prompts, which will be carried out via Instagram, this research aims to explore the potential of creating feminist conversations with Asian women in diaspora through their mobile devices in everyday spaces.

Why am I being asked to participate in this research?

You have been chosen by the primary participant as a incidental participant for this research project as you have been featured in the content created by one of the primary participants in completion of the interactive activity. While secondary participants are individuals which actively and knowingly participate in the creation of the primary participant's prompt contents, this includes family members and friends which they will ask to include in photos, audio or videos created specifically for this research project; incidental participants are those included in existing or past content such as childhood photos or videos, which will be featured in completion of the prompts.

How do I agree to participate in this research?

In order to take part in the research project, please complete the attached Consent Form and Consent and Release Form. Your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data will not be possible.

What are the benefits?

- This research project will, on the one hand illuminate the existing knowledge gap on the stories, voices and experiences of Asian women in diaspora, which are often neglected in white-dominated,

mainstream perspectives; and on the other hand, will address the knowledge gap within Asian communities on feminist discourse, thus acknowledging and enhancing their agency.

- As participant, you will be able to engage in acts of feminism through self-learning, consciousness-raising and self-expression. In addition to this, you will gain knowledge in utilising social media to engage in modes of online participation, including self-publishing, which are integral to fourth-wave feminist practices.
- The activity designed from this research project could be further adopted in practice for other diasporic, migrant or ethnic minority groups as a tool of empowerment or resistance in evoking feminist conversations. This research would then be useful to women's rights groups, feminist organisations, social support networks, policy-makers and community organisations in achieving similar goals.
- As an Asian woman in diaspora myself, this research is extremely significant on a personal level as it acts as a reflection and translation of my lived experiences in Aotearoa. This research project will aid me in completing my qualification of a Master of Communication Studies at Auckland University of Technology.

How will my privacy be protected?

Your privacy will be protected through the option of remaining confidential in this research project, you can choose to remain confidential through the Consent Form. Confidentiality refers to a condition where only the primary researcher and supervisor know the identity of the research subject, but steps are taken to protect that identity from anyone else. This includes, selecting whether your face will be blurred out in research outputs, whether your Instagram handle will be visible in the research outputs, as well as the ability to change your real name. These options are listed on the Consent and Release Form. Your decision to remain confidential will neither advantage nor disadvantage you.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Sigrid Norris, sigrid.norris@aut.ac.nz, +64 9 921 999 extn 6262.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, ethics@aut.ac.nz, (+649) 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Helen Yeung
Email: helen.yeung28@yahoo.com

Project Supervisor Contact Details:

Sigrid Norris
Email: sigrid.norris@aut.ac.nz
Phone: +64 9 921 999 extn 6262

Approved by the Auckland University of Technology Ethics Committee on 19 May, 2020, AUTEK Reference number 20/115.

Appendix H: Consent and release form for incidental participants



Project title: Facilitating Feminist Conversations with Asian Women in Diaspora through Instagram.

Project Supervisor: Sigrid Norris

Researcher: Helen Yeung

- I have read and understood the information provided about this research project in the Information Sheet dated 31 May, 2020.
- I have had an opportunity to ask questions and to have them answered.
- I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data will not be possible.
- I permit the researcher to use the photographs, videos or images that are part of this research project.
- I understand that the photographs, videos or images that are generated as part of this research project will be used for academic purposes only and will not be published in any form outside of this project without my written permission.
- I agree to take part in this research.
- I wish to remain confidential throughout the research project (please tick one): Yes ☐ No ☐
- I wish to have my face blurred in the research outputs (please tick one): Yes ☐ No ☐
- I wish to receive a summary of the research findings (please tick one): Yes ☐ No ☐
- The activity designed from this research project may be further adopted in practice for other diasporic, migrant or ethnic minority groups as a tool of empowerment or resistance in evoking feminist conversations.

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

.....
.....
.....
.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 19 May, 2020, AUTEK Reference number 20/115.

Note: The Participant should retain a copy of this form.

Appendix I: Prompt instructions

Prompts: Week 1

Prompt 1: Reclaiming Our Narratives

While storytelling is something we carry out on a daily basis, and these appear to be restricted to our personal experiences and narratives, the act of storytelling is also political in nature, an expression of identity, and constrained by the limitations we encounter in our lives. For those living in diaspora, our migration stories are often neglected in the mainstream, undervaluing the challenges and struggles our families face as a result of this. Create a storyboard documenting your family's migration journey to Aotearoa. Produce content for three panels to share as a single post on Instagram.

- On the first panel, create a collage consisting of two photos: a family photo significant to your family's migration journey, and a photo of your country of origin or somewhere significant to you in Aotearoa.
- On the second panel, reflecting on the Five Ws, who, what, where, when and why. Write a brief story on your migration journey. Who was part of this journey? Was the decision to migrate a political one?
- On the third panel, using images and text, describe a significant detail from this time. You may choose to ask your parent/s about this. Based on this new detail, have you uncovered something you did not know about that time?

This prompt was inspired by my work GEN M "Generation Migrant", a community zine I created in 2017 to navigate my own Hong Kong-Chinese diasporic background, along with personal stories of people of colour in the Auckland community. Read it [here](#).

Prompt 2: Identity Text Wall

Set a timer for 10 minutes. Beginning with the phrase "I am..." create a text wall made up of self-identifiers, either negative or positive, which you or others have associated you with throughout your life. Each statement should be separated by a backslash. For example: "I am a woman of colour / 24 / Hong Kong-Chinese / activist / Sagittarius / loves cats..." Be as creative as you want in presenting this in a post, you may select to include photos or other forms of multimedia.

Prompt 3: My Fullest Name

Produce content for four panels to share as a single post on Instagram.

- On the first panel, write or type out your fullest name and tell your story, the text could be placed in the caption section if it does not fit on the post. Some questions to consider: Who gave you your name? Do you know the ethnic

origin of your name? Do you have any nicknames? If so, how did you get them? What is your preferred name? Did gender play a role in how you got your name?

- On the three other panels, share the top three identities you feel closest to according to your name. Use an image or images to represent each identity. In brainstorm format, share any meanings, significance, culture or ancestral knowledge surrounding these identities.

Prompt 4: Where is Home?

In 1990, feminist and social activist, bell hooks said in her essay, "Choosing the Margin as a Space of Radical Openness":

"The very meaning of "home" changes with experience of decolonization, of radicalization. At times, home is nowhere. At times, one knows only extreme estrangement and alienation. Then home is no longer just one place. It is locations. Home is that place which enables and promotes varied and ever changing perspectives, a place where one discovers new ways of seeing reality, frontiers of difference."

Reflecting on the quote above, create content for five panels to share as a single post on Instagram.

- For the first four panels, each panel should represent a reminder or memory of home. Keep in mind that "home" can be many things, and is not restricted to physical locations or spaces. You may choose to illustrate, create photo collages or post photos.
- On the last panel, copy this quote and add it to your post. Write any reflections you have in the caption.

Prompt 5: "Mama"

In 2019, New York-based singer-songwriter, Raveena, released a song called "Mama" dedicated to her mother and grandmother, and the sacrifices they made during their migration journey to America in the 1980s. In the lyrics, Raveena wonders about her mother's past before she was married, and the personal aspirations she gave up to raise her and her family. Listen to the song [here](#).

Reflecting on the song, conduct a short interview with your mother or a woman in your family to find out what their aspirations and dreams were prior to migrating. This could include what they dreamt of doing when they were younger, but could not achieve due to barriers such as gendered expectations, family background or upbringing. To make this activity easier, you may choose to record the dialogue on audio. Produce four or more panels to share as a single post on Instagram.

- Using your mobile device, take a photo of your mother or your selected woman figure's hands. This could be a close up of their hands, keeping in mind a detail that holds meaning for you, or a shot of their hands while completing daily activities. On the first panel, use the photo you have taken. You may choose to collage or illustrate over this photo using your selected editing application.
- On the second panel, describe what is happening in the photo, and what this means to you.
- On the third panel, record something that stood out to you during your short interview. This could be as simple as what your mother aspired to be when she was younger.
- On the last panel, include a photo of your mother or chosen woman figure, taken when they were younger.

Prompts: Week 2

Prompt 6: P.S. I love you

Growing up in diaspora, relationships between migrant mothers and daughters are often strained or misconstrued as a result of differences in cultural understandings for expressions of love. Looking at the digital communications you have had with your mother or an important woman figure in your family, re-evaluate how love is present within these conversations. Bearing this in mind, produce content for two panels to share as a single post on Instagram.

- On the first panel, create an illustration of a digital communication you have had with your mother or an important woman figure in your family, whether it be via text, Whatsapp, WeChat or other platforms.
- On the second panel, reflect on this communication and write a small note to them.

Listen to [this song](#) by Asian-American singer mxmtoon “Unspoken Words” in relation to this prompt.

Prompt 7: Cooking from Home

In 2018, anthropologist, Hadas Ore, discusses how home-cooking is a sense of nostalgia for migrant women of colour, providing a way for them to momentarily return to their familial homes. These emotions often vary from the pleasure in feeding others, love, care, devotion, self-sacrifice, their own pleasure in cooking and eating, to feelings such as disgust caused by women’s obligation to cook, and the burden of home cooking in addition to paid employment outside the familial home. Take a moment to reflect on your memories of the kitchen in your familial home.

- Using the notepad on your phone, take ten minutes to write down what you picture, bearing in mind that these can be any incomplete thoughts. What ingredients, fresh produce or sauces are readily available? Who do you see in the kitchen and what are they feeling? Is there a dish that stands out in particular?
- What can you see, hear, smell, taste and touch? Produce five panels to reflect each of these to share as a single post on Instagram. These could be represented by photos, illustrations or videos along with text.
- In the caption, paste the excerpt you have written.

This prompt was inspired by writer and zine-maker Nina Mingya Powles, and her [contribution](#) for the Satellites lockdown advent calendar. She is also the author of “Tiny Moons: A Year of Eating in Shanghai.”

Prompt 8: My Mother Tongue

As a result of patriarchal or male-dominated traditions underlying Asian cultures, feminism is often perceived negatively. Think of 5 words from your language to describe common characteristics or traits shared by women in your family, this could be in relation to concepts of strength and resilience, or shared physical traits. Be creative and make this a poem or short piece of writing.

This prompt was inspired by Instagram poet, artist and public educator, Jasmin Kaur @jusmun. Here is a [recent poem](#) she wrote on the women of colour in her life.

Prompt 9: Recipes As Resistance

In 2009, academics Robyn Longhurst, Lynda Johnston and Elsie Ho said that while on the surface, the mundane act of home-cooking is often seen as part of our daily routines, these practices are often more powerful and political than expected. For women of colour in diaspora, reproducing home recipes can often be a sign of resistance against assimilation, resilience, an assertion of self-identity and cultural specificity. Reflecting on this, illustrate or collage this home recipe, and tell the story behind it. Why is it significant to you and the women in your family? Alternatively, you can also record yourself creating this home-recipe as part of the post or to share on your Instagram Stories.

Prompt 10: Material Objects

In the process of migration, many women of colour carry with them everyday objects which act as a reminder or attachment of home. This could be anything ranging from a simple photo, jewelry, to a vase or a piece of furniture. These objects are often filled with memories, whether it be of loved ones, childhood experiences or aspirations and dreams they look forward to achieving in their new homes. While on the surface, these objects or artifacts could be perceived as apolitical as they are situated in the private sphere, these objects are in fact value-laden, and evoke personal narratives in efficient and powerful ways often neglected by male-dominated histories.

Bearing this in mind, curate a small exhibition of four objects in your familial home. Take a photo of the objects and post it. In the caption, write about the significance of each object, and reflect on any of the questions listed below. You can include up to 10 panels in your post. Questions to look at include:

- Who does this object belong to? How is it connected to you?

- What meaning does this object have for you? Are these feelings related to your own identity? What feelings or ideas does this object give you?
- Has this object provided support or strength for you in any way?
- Where was it used? What space, room, building, or locality was it used in?
- What was the function or purpose of the object, or what work did it do?
- What impact did the object have on work processes, the environment, or the community back home?
- Is there a photo of the owner? Is there a photo of the object in use, or a photo of the place where it was used? You may choose to include this in the post as extra panels.

This prompt was inspired by the project, [Museum of Material Memory](#) @museumofmaterialmemory, a digital repository of material culture of the Indian subcontinent, tracing family histories and social ethnography through heirlooms, collectibles and objects of antiquity.

Prompts: Week 3

Prompt 11: Generating Feminist Knowledge

Following the past two weeks of prompts, I hope you have taken on some new-found knowledge on storytelling and reclaiming our personal narratives by engaging with everyday objects and those around us!

This idea of generating and reclaiming the knowledge we want to see around us is a concept that is central to feminist approaches. The way we practice feminism can often be defined by how we generate knowledge, whether this be how we write, who we are referencing or uplifting within our communities. Our actions are central to creating the changes we want to see and the spaces we envision ourselves thriving in.

Bearing in mind that most of the time knowledge only becomes significant when we choose to value them as resources or references, create a typographic piece of a quote you liked recently with feminist origins or from a woman of colour. This could be something a friend, family member or mentor said to you, a sentence that stood out from a recent book or article or something you have heard in passing. Remember to reference the work or person in entirety.

For inspiration, graphic designer and illustrator [Jee Hei Park](#) (@jeeheipark) creates typography with quotes from feminists of colour around the globe. Go on to her Instagram page and have a look at the work on her account.

Prompt 12: Where Do We Stand?

In 2011, Youna Kim said that the identities of Asian women have experienced drastic changes due to transnational migration. She explained that Asian women often become “twice marginalised” in their diasporic existence, one from their cultures of origin and the other from being in white, male-dominated spaces following migration. This acts as a reflection of wider structures of transnational inequality, racial hierarchy, marginalisation and exclusion.

Reflecting on this, create a post with 5-10 panels to document some thoughts and experiences, this could be in the form of collages, writing or illustrations. Some things you could examine include:

- The first time you felt invisible as an Asian woman or girl. What are some things people have said to you?

- An Asian film character, actress or popular figure you have been associated with. Write 5 traits or characteristics that are stereotypically associated with them or for Asian women.
- What are the emotions or feelings surrounding this? Anger? Power? Courage? Isolation?
- What are some characteristics that authentically represent yourself or Asian women around you.

A passage I wanted to share from “The Seven Necessary Sins for Women and Girls” by Mona Eltahawy:

“Imagine a girl justifiably enraged at her mistreatment. Imagine if we acknowledged her justifiable anger so that a girl understood she would be heard if anyone abused her and that her anger was just as important a trait as honesty. And imagine if we taught a girl that injustice anywhere and against anyone was also worthy of anger, so that she developed a keen sense of compassion and justice and understood that injustice, whether personal or affecting others, was wrong?”

We must teach girls that their anger is a valuable weapon in defying, disobeying, and disrupting patriarchy, which pummels and kills the anger out of girls. It socializes them to acquiesce and to be compliant, because obedient girls grow up to become obedient foot-soldiers of the patriarchy. They grow up to internalize its rules, which are used to police other women who disobey. We should not let patriarchy hammer girls into passivity. Well-behaved, quiet, acquiescent, and calm: no more.”

Prompt 13: A Day in Feminist History

Reflecting on this piece of history, the narratives we learn growing up, whether this be through school or stories passed down from our family members, are often male-dominated with women’s voices erased or minimised. In this prompt, research a prominent feminist figure from your home, and how they contributed to the resistance against gendered expectations and structures. Post a photo or illustration of the person you researched on your stories. In the caption include a short description of what they did or have said. Upload the photo and caption into the folder. The account below is some research I did from last year on a Chinese feminist:

In 1907, early 20th century Chinese feminist and anarchist, He-Yin Zhen, said in her essay “On The Question Of Women's Liberation” that:

“For thousands of years, the world has been dominated by the rule of man. This rule is marked by class distinctions over which men—and men

only—exert proprietary rights. To rectify the wrongs, we must first abolish the rule of men and introduce equality among human beings, which means that the world must belong equally to men and women. The goal of equality cannot be achieved except through women's liberation.”

Born in the Chinese province of Jiangsu, Zhen moved to Tokyo in 1903 where she published a number of writings in anarchist journals on male social power, which argued that society could not be free without the liberation of women.

This prompt was inspired by the project, The Asian Feminist (@the.asian.feminist), a social media account which covers women's issues from across Asia. For Women's History Month, which follows the hashtag #womenshistorymonth, they have been looking at important women figures in Asian history. You can find a recent post [here](#).

Prompt 14: STFU!

Asian women have experienced a long history of being represented through mainstream media as subservient, passive, submissive and hypersexualised. This exoticification or fetishisation of Asian women's bodies, often referred to as “yellow fever” for East Asian women, has deeply affected the everyday lives of Asian women, whether it be in interpersonal relationships, dating experiences or opportunities in the workplace. As a result of such stereotypes, Asian women are further deemed invisible and apolitical.

In 2019, this was reflected in Japanese-American singer Rina Sawayama's track “STFU,” a response on racism, sexism and how Asian women are often not allowed to express anger or rage, or be dominant. Listen to the track here:

<https://youtu.be/XojM2D3F-Dc>

After listening to this track, create a digital collage or artwork to reflect your emotions or experiences behind this issue. This could be posted either to your Instagram Story or as a post. In the caption or another story post, share the meanings behind the piece you created.

Prompt 15: What are you wearing?

Feminist scholar Sarah Ahmed said, “Feminism can begin with a body, a body in touch with a world, a body that is not at ease in a world; a body that fidgets and moves around. Things don't seem right.” Reflecting on this, think about an item of clothing or outfit that is significant to you, whether this be positive or negative. Take a photo and post this on your Instagram, whether this be you wearing the outfit or the outfit by itself. In the caption, reflect on why this item of clothing or outfit holds value to you. What experiences does it encapsulate?

Prompts: Week 4

Prompt 16: (In)visibility

In Cathy Park Hong's book "Minor Feelings," she discusses her experiences of being one of the only Asian woman in a white-dominated field along with the complexities of navigating identity as a poet:

"I always pretended like I wasn't the only Asian woman in the room, which, for me at least, freighted the air with tension as if my body were the setup to a joke that never became defused by a punchline. But why not defuse it? If there was this expectation that I should write about my Asian identity, why not say out loud that I was the only Asian in the room?"

"The literary scene has since diversified, but when I was younger, whether the reading was held at a bar, bookstore, or university, I read mostly to a white audience. The white room was such the norm that often I barely even noticed it. But when I did, I began to feel the whiteness in the room. If a neutral background color, say white, turned traffic-cone orange everywhere you went, you'd become chronically stressed and your mind would curdle like a slug in salt. That's how I felt. Only I had to pretend that I wasn't seeing traffic-cone orange everywhere."

"I was deeply lonely and never felt quite present then. I only came into focus when I was making art and later when I began writing poetry, which I found freeing because my body was dematerialized, my identity shed, and I could imagine myself into other lives."

Reading the excerpts above, reflect on your own work experiences and the complexities behind this. What has it been like as an Asian woman in your current field? Are there cultural differences in your family's understanding of what you do? How do you navigate your own identity with future goals and aspirations? Create up to 4 slides. You may choose to include examples of your work, along with your thoughts in the caption.

Prompt 17: Practicing Radical Love

While concepts of practicing radical love for yourself and your communities have become widely popularised on social media, there is often a lack of time to truly reflect on how we practice this. In an article by Adrienne Maree Brown called "Love as Political Resistance: Lessons from Audre Lorde and Octavia Butler," she talks

about how practicing love should be understood as care for ourselves and others, with the goal of forming political resistance and cultivating resilience:

“Audre Lorde taught us that caring for ourselves is “not self-indulgence, it is self-preservation, and that is an act of political warfare.” And although we know how to meme and tweet those words, living into them is harder. We have a deeper socialization to overcome, one that tells us that most of us don’t matter—our health, our votes, our work, our safety, our families, our lives don’t matter—not as much as those of white men. We need to learn how to practice love such that care—for ourselves and others—is understood as political resistance and cultivating resilience.”

[Read the piece](#) and create a photo essay on what this means to you as an Asian woman living in diaspora. Think about everyday interactions, aspects of culture, identity and activities you may overlook as politically charged on a daily basis. You can include up to 10 panels in your post.

Prompt 18: What could feminist media look like?

Read this excerpt from “Feminist Media: Participatory Spaces, Networks and Cultural Citizenship”:

“Women have always played an important role in movements for social justice. Using media to transport their messages, to disrupt social orders and to spin novel social processes, feminists have long recognized the importance of self-managed, alternative media. In the past two decades an increasing number of women have taken the tools of media production into their own hands. With the rise of new media and communication technologies, women have started to use these technologies for the production and distribution of feminist media.”

Create a collage to reflect what feminist media could look like to you. What kind of stories would it cover? Who’s voices would you feature?

Prompt 19: DIY Mixtape

Curate a playlist of ten songs for the women of colour in your communities. Design an album cover for this along with a title. Along with each track, include a short description of why you chose each song in the caption. Tag the people you dedicate this to.

Prompt 20: Identity Text Wall II

Set a timer for 10 minutes. Beginning with the phrase "I am..." create a text wall made up of self-identifiers, either negative or positive, which you or others have associated you with throughout your life. Each statement should be separated by a backslash.

While this is a repeat of prompt 2, it aims to be a reflection on what you have learnt through participating in this research project. Again, be as creative as you want in presenting this in a post, you may select to include photos or other forms of multimedia.

Appendix J: Data collection tables (Phase I)

Name of Data Piece	Date	Place	Social Actors		P1	Nahyeon
P1_01_a	10/08/20	Home	4		P2	Gwen
P1_01_b	10/08/20	Home/Digital	0		P3	Min-Young
P1_01_c	10/08/20	Home/Digital	1		P4	Anjuli
P1_01_d	10/08/20	Journal	1		P5	Pauline
P2_01_a	10/08/20	Home/Digital	2		P6	Shivani
P2_01_b	10/08/20	Digital	2			
P2_01_c	10/08/20	Home/Digital	2			
P2_01_d	10/08/20	Journal	2			
P3_01_a	10/08/20	Home/Digital	1			
P3_01_b	10/08/20	Home/Digital	1			
P3_01_c	10/08/20	Home/Digital	1			
P3_01_d	10/08/20	Journal	2			
P4_01_a	10/08/20	Home/Digital	1			
P4_01_b	10/08/20	Digital	1			
P4_01_c	10/08/20	Home	10+			
P4_01_d	10/08/20	Journal	1			
P5_01_a	10/08/20	Home/Digital	4			
P5_01_b	10/08/20	Digital	1			
P5_01_c	10/08/20	Home/Digital	1			
P5_01_e	10/08/20	Journal	1			
P6_01_a	11/08/20	Home/Digital	3			
P6_01_b	11/08/20	Home/Digital	2			
P6_01_c	11/08/20	Home/Digital	5			
P6_01_d	11/08/20	Journal	1			

Name of Data Piece	Date	Place	Social Actors
P1_02_a	12/08/20	Digital	0
P1_02_b	12/08/20	Journal	0
P2_02_a	11/08/20	Digital	0
P2_02_b	11/08/20	Journal	0
P3_02_a	11/08/20	Home/Digital	0
P3_02_b	11/08/20	Journal	0
P4_02_a	11/08/20	Digital	0
P4_02_b	11/08/20	Journal	0
P5_02_a	12/08/20	Digital	0
P5_02_b	12/08/20	Journal	3
P6_02_a	12/08/20	Digital	0
P6_02_b	12/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_03_a	13/08/20	Digital	0
P1_03_b	13/08/20	Home	0
P1_03_c	13/08/20	Home	0
P1_03_d	13/08/20	Home	0
P1_03_e	13/08/20	Journal	1
P2_03_a	12/08/20	Digital	2
P2_03_b	12/08/20	Digital	0
P2_03_c	12/08/20	Digital	0
P2_03_d	12/08/20	Digital	0
P2_03_e	12/08/20	Journal	0
P3_03_a	12/08/20	Home/Digital	1
P3_03_b	12/08/20	Home/Digital	0
P3_03_c	12/08/20	Home/Digital	0
P3_03_d	12/08/20	Home/Digital	0
P3_03_e	12/08/20	Journal	1
P4_03_a	12/08/20	Digital	0
P4_03_b	12/08/20	Digital	0
P4_03_c	12/08/20	Home/Digital	0
P4_03_d	12/08/20	Home/Digital	1
P4_03_e	12/08/20	Journal	0
P5_03_a	13/08/20	Home	1
P5_03_a	13/08/20	Home/Digital	0
P5_03_a	13/08/20	Digital	3
P5_03_a	13/08/20	Digital	1
P5_03_a	13/08/20	Journal	1
P6_03_a	13/08/20	Digital	0
P6_03_b	13/08/20	Digital	1
P6_03_c	13/08/20	Digital	1
P6_03_d	13/08/20	Home/Digital	1
P6_03_e	13/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_04_a	14/08/20	Home/Digital	1
P1_04_b	14/08/20	Home/Digital	0
P1_04_c	14/08/20	Home/Digital	0
P1_04_d	14/08/20	Home/Digital	2
P1_04_e	14/08/20	Digital	1
P1_04_f	14/08/20	Journal	1
P2_04_a	13/08/20	Home	1
P2_04_b	13/08/20	Home/Digital	1
P2_04_c	13/08/20	Digital	0
P2_04_d	13/08/20	Home/Digital	10+
P2_04_e	13/08/20	Digital	1
P2_04_f	13/08/20	Journal	1
P3_04_a	13/08/20	Home/Digital	0
P3_04_b	13/08/20	Home/Digital	0
P3_04_c	13/08/20	Home/Digital	1
P3_04_d	13/08/20	Home/Digital	3
P3_04_e	13/08/20	Digital	1
P3_04_f	13/08/20	Journal	0
P4_04_a	13/08/20	Home/Digital	5
P4_04_b	13/08/20	Home/Digital	1
P4_04_c	13/08/20	Home/Digital	2
P4_04_d	13/08/20	Home/Digital	2
P4_04_e	13/08/20	Digital	1
P4_04_f	13/08/20	Journal	0
P5_04_a	15/08/20	Home/Digital	3
P5_04_b	15/08/20	Home/Digital	10+
P5_04_c	15/08/20	Home/Digital	6
P5_04_d	15/08/20	Home/Digital	5
P5_04_e	15/08/20	Home/Digital	1
P5_04_f	15/08/20	Journal	1
P6_04_a	14/08/20	Home/Digital	2
P6_04_b	14/08/20	Home/Digital	4
P6_04_c	14/08/20	Home/Digital	0
P6_04_d	14/08/20	Home/Digital	3
P6_04_e	14/08/20	Digital	1
P6_04_f	14/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_05_a	15/08/20	Home	1
P1_05_b	15/08/20	Home/Digital	1
P1_05_c	15/08/20	Home/Digital	1
P1_05_d	15/08/20	Home/Digital	1
P1_05_e	15/08/20	Journal	2
P2_05_a	15/08/20	Home/Digital	1
P2_05_b	15/08/20	Digital	1
P2_05_c	15/08/20	Home/Digital	1
P2_05_d	15/08/20	Home/Digital	1
P2_05_e	15/08/20	Home/Digital	1
P2_05_f	15/08/20	Home	1
P2_05_g	15/08/20	Journal	1
P3_05_a	14/08/20	Home/Digital	1
P3_05_b	14/08/20	Digital	1
P3_05_c	14/08/20	Digital	1
P3_05_d	14/08/20	Home/Digital	1
P3_05_e	14/08/20	Journal	1
P4_05_a	15/08/20	Home/Digital	1
P4_05_b	15/08/20	Digital	1
P4_05_c	15/08/20	Digital	1
P4_05_d	15/08/20	Home/Digital	1
P4_05_e	15/08/20	Journal	1
P5_05_a	15/08/20	Home/Digital	1
P5_05_b	15/08/20	Home/Digital	1
P5_05_c	15/08/20	Digital	0
P5_05_d	15/08/20	Home/Digital	1
P5_05_e	15/08/20	Journal	2
P6_05_a	15/08/20	Home/Digital	1
P6_05_b	15/08/20	Home/Digital	1
P6_05_c	15/08/20	Home/Digital	1
P6_05_d	15/08/20	Digital	1
P6_05_e	15/08/20	Journal	1

Name of Data Piece	Date	Place	Social Actors
P1_06_a	17/08/20	Home/Digital	1
P1_06_b	17/08/20	Home/Digital	1
P1_06_c	17/08/20	Journal	1
P2_06_a	17/08/20	Digital	1
P2_06_b	17/08/20	Digital	1
P2_06_c	17/08/20	Journal	1
P3_06_a	17/08/20	Digital	1
P3_06_b	17/08/20	Digital	1
P3_06_c	17/08/20	Journal	1
P4_06_a	17/08/20	Digital	1
P4_06_b	17/08/20	Digital	1
P4_06_c	17/08/20	Journal	1
P5_06_a	18/08/20	Digital	1
P5_06_b	18/08/20	Digital	1
P5_06_c	18/08/20	Journal	2
P6_06_a	18/08/20	Home/Digital	1
P6_06_b	18/08/20	Home/Digital	1
P6_06_c	18/08/20	Journal	1

Name of Data Piece	Date	Place	Social Actors
P1_07_a	18/08/20	Home/Digital	1
P1_07_b	18/08/20	Home/Digital	1
P1_07_c	18/08/20	Home/Digital	1
P1_07_d	18/08/20	Home/Digital	1
P1_07_e	18/08/20	Home/Digital	0
P1_07_f	18/08/20	Journal	1
P2_07_a	19/08/20	Home/Digital	1
P2_07_b	19/08/20	Home/Digital	1
P2_07_c	19/08/20	Home/Digital	0
P2_07_d	19/08/20	Home/Digital	1
P2_07_e	19/08/20	Home/Digital	0
P2_07_g	19/08/20	Journal	2
P3_07_a	18/08/20	Digital	0
P3_07_b	18/08/20	Home/Digital	0
P3_07_c	18/08/20	Digital	0
P3_07_d	18/08/20	Home/Digital	0
P3_07_e	18/08/20	Home/Digital	0
P3_07_f	18/08/20	Journal	4
P4_07_a	18/08/20	Home/Digital	1
P4_07_b	18/08/20	Home/Digital	4
P4_07_c	18/08/20	Home/Digital	2
P4_07_d	18/08/20	Home/Digital	0
P4_07_e	18/08/20	Journal	1
P5_07_a	18/08/20	Home/Digital	0
P5_07_b	18/08/20	Home/Digital	1
P5_07_c	18/08/20	Home/Digital	1
P5_07_d	18/08/20	Home/Digital	1
P5_07_e	18/08/20	Home/Digital	1
P5_07_f	18/08/20	Journal	2
P6_07_a	19/08/20	Digital	0
P6_07_b	19/08/20	Home/Digital	0
P6_07_c	19/08/20	Home/Digital	0
P6_07_d	19/08/20	Home/Digital	0
P6_07_e	19/08/20	Home/Digital	0
P6_07_f	19/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_08_a	19/08/20	Digital	2
P1_08_b	19/08/20	Digital	2
P1_08_c	19/08/20	Journal	2
P2_08_a	19/08/20	Home/Digital	1
P2_08_b	19/08/20	Journal	2
P3_08_a	20/08/20	Home/Digital	1
P3_08_b	20/08/20	Journal	0
P4_08_a	19/08/20	Digital	0
P4_08_b	19/08/20	Journal	0
P5_08_a	20/08/20	Home	1
P5_08_b	20/08/20	Journal	1
P6_08_a	19/08/20	Home/Digital	1
P6_08_b	19/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_09_a	21/08/20	Home/Digital	1
P1_09_b	21/08/20	Journal	1
P2_09_a	20/08/20	Digital	0
P2_09_b	20/08/20	Digital	0
P2_09_c	20/08/20	Digital	0
P2_09_d	20/08/20	Journal	0
P3_09_a	20/08/20	Digital	0
P3_09_b	20/08/20	Digital	0
P3_09_c	20/08/20	Journal	0
P4_09_a	19/08/20	Home/Digital	0
P4_09_b	19/08/20	Journal	3
P5_09_a	22/08/20	Home/Digital	0
P5_09_b	22/08/20	Home/Digital	0
P5_09_c	22/08/20	Journal	1
P6_09_a	20/08/20	Home/Digital	0
P6_09_b	20/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_10_a	23/08/20	Home	1
P1_10_b	23/08/20	Home	0
P1_10_c	23/08/20	Journal	1
P2_10_a	22/08/20	Home/Digital	1
P2_10_b	22/08/20	Home/Digital	1
P2_10_c	22/08/20	Home/Digital	1
P2_10_d	22/08/20	Home/Digital	1
P2_10_e	22/08/20	Journal	1
P3_10_a	22/08/20	Digital	1
P3_10_b	22/08/20	Home/Digital	0
P3_10_c	22/08/20	Home/Digital	0
P3_10_d	22/08/20	Home/Digital	2
P3_10_e	22/08/20	Journal	0
P4_10_a	20/08/20	Home/Digital	10+
P4_10_b	20/08/20	Home/Digital	0
P4_10_c	20/08/20	Home/Digital	0
P4_10_d	20/08/20	Home/Digital	1
P4_10_e	20/08/20	Journal	0
P5_10_a	23/08/20	Home	4
P5_10_b	23/08/20	Home/Digital	0
P5_10_c	23/08/20	Home/Digital	10+
P5_10_d	23/08/20	Home/Digital	0
P5_10_e	23/08/20	Journal	1
P6_10_a	23/08/20	Home/Digital	0
P6_10_b	23/08/20	Digital	0
P6_10_c	23/08/20	Home/Digital	0
P6_10_d	23/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors		P1	Nahyeon
P1_11_a	25/08/20	Digital	1		P2	Gwen
P1_11_b	25/08/20	Digital	1		P3	Min-Young
P1_11_c	25/08/20	Journal	0		P4	Anjuli
P2_11_a	25/08/20	Home	1		P5	Pauline
P2_11_b	25/08/20	Journal	0		P6	Shivani
P3_11_a	25/08/20	Home/Digital	1			
P3_11_b	25/08/20	Home/Digital	1			
P3_11_c	25/08/20	Home/Digital	1			
P3_11_d	25/08/20	Journal	0			
P4_11_a	25/08/20	Home/Digital	1			
P4_11_b	25/08/20	Journal	1			
P5_11_a	26/08/20	Home	0			
P5_11_b	26/08/20	Journal	3			
P6_11_a	26/08/20	Digital	3			
P6_11_b	26/08/20	Digital	2			
P6_11_c	26/08/20	Journal	1			

Name of Data Piece	Date	Place	Social Actors
P1_12_a	27/08/20	Digital	10+
P1_12_b	27/08/20	Digital	1
P1_12_c	27/08/20	Digital	1
P1_12_d	27/08/20	Digital	5
P1_12_e	27/08/20	Digital	4
P1_12_f	27/08/20	Digital	1
P1_12_g	27/08/20	Digital	5
P1_12_h	27/08/20	Journal	0
P2_12_a	26/08/20	Home	0
P2_12_b	26/08/20	Home	1
P2_12_c	26/08/20	Home	1
P2_12_d	26/08/20	Home	2
P2_12_e	26/08/20	Home	0
P2_12_f	26/08/20	Journal	0
P3_12_a	27/08/20	Digital	1
P3_12_b	27/08/20	Home/Digital	0
P3_12_c	27/08/20	Digital	13
P3_12_d	27/08/20	Journal	
P4_12_a	26/08/20	Digital	3
P4_12_b	26/08/20	Digital	1
P4_12_c	26/08/20	Digital	1
P4_12_d	26/08/20	Digital	1
P4_12_e	26/08/20	Journal	5
P5_12_a	27/08/20	Digital	0
P5_12_b	27/08/20	Digital	0
P5_12_c	27/08/20	Digital	0
P5_12_d	27/08/20	Home/Digital	0
P5_12_e	27/08/20	Digital	0
P5_12_f	27/08/20	Journal	0
P6_12_a	27/08/20	Digital	1
P6_12_b	27/08/20	Digital	2
P6_12_c	27/08/20	Digital	1
P6_12_d	27/08/20	Digital	2
P6_12_e	27/08/20	Digital	5
P6_12_f	27/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_13_a	28/08/20	Digital	1
P1_13_b	28/08/20	Digital	1
P1_13_c	28/08/20	Journal	0
P2_13_a	28/08/20	Digital	1
P2_13_b	28/08/20	Digital	1
P2_13_c	28/08/20	Digital	1
P2_13_d	28/08/20	Journal	1
P3_13_a	28/08/20	Digital	1
P3_13_e	28/08/20	Journal	1
P4_13_a	27/08/20	Digital	1
P4_13_b	27/08/20	Journal	
P5_13_a	29/08/20	Digital	1
P5_13_b	29/08/20	Digital	1
P5_13_c	29/08/20	Digital	1
P5_13_d	29/08/20	Journal	4
P6_13_a	29/08/20	Digital	10+
P6_13_b	29/08/20	Digital	10+
P6_13_c	29/08/20	Digital	1
P6_13_d	29/08/20	Digital	1
P6_13_e	29/08/20	Digital	1
P6_13_f	29/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_14_a	29/08/20	Digital	1
P1_14_b	29/08/20	Journal	0
P2_14_a	29/08/20	Digital	1
P2_14_b	29/08/20	Journal	0
P3_14_a	29/08/20	Digital	0
P3_14_b	29/08/20	Digital	1
P3_14_c	29/08/20	Journal	0
P4_14_a	28/08/20	Digital	1
P4_14_b	28/08/20	Journal	1
P5_14_a	29/08/20	Home/Digital	1
P5_14_b	29/08/20	Home/Digital	0
P5_14_c	29/08/20	Journal	2
P6_14_a	30/08/20	Home/Digital	1
P6_14_b	30/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_15_a	30/08/20	Home	0
P1_15_b	30/08/20	Journal	0
P2_15_a	29/08/20	Home/Digital	0
P2_15_b	29/08/20	Home/Digital	0
P2_15_c	29/08/20	Journal	0
P3_15_a	30/08/20	Home/Digital	0
P3_15_b	30/08/20	Home/Digital	0
P3_15_c	30/08/20	Journal	0
P4_15_a	28/08/20	Home	0
P4_15_b	28/08/20	Journal	0
P5_15_a	30/08/20	Home/Digital	0
P5_15_b	30/08/20	Home/Digital	0
P5_15_c	30/08/20	Journal	2
P6_15_a	30/08/20	Home/Digital	1
P6_15_b	30/08/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_16_a	04/09/20	Digital	1
P1_16_b	04/09/20	Digital	1
P1_16_c	04/09/20	Digital	1
P1_16_d	04/09/20	Digital	0
P1_16_f	04/09/20	Journal	0
P2_16_a	02/09/20	Home/Digital	10
P2_16_b	02/09/20	Home/Digital	2
P2_16_c	02/09/20	Home/Digital	1
P2_16_d	02/09/20	Home/Digital	4
P2_16_e	02/09/20	Journal	0
P3_16_a	02/09/20	Digital	1
P3_16_b	02/09/20	Digital	1
P3_16_c	02/09/20	Digital	0
P3_16_d	02/09/20	Digital	1
P3_16_e	02/09/20	Journal	
P4_16_a	02/09/20	Home	0
P4_16_b	02/09/20	Home	1
P4_16_c	02/09/20	Home	0
P4_16_d	02/09/20	Journal	0
P5_16_a	03/09/20	Home	0
P5_16_b	03/09/20	Home/Digital	0
P5_16_c	03/09/20	Home/Digital	0
P5_16_d	03/09/20	Home/Digital	0
P5_16_e	03/09/20	Journal	3
P6_16_a	02/09/20	Digital	6
P6_16_b	02/09/20	Digital	8
P6_16_c	02/09/20	Digital	5
P6_16_d	02/09/20	Digital	0
P6_16_e	02/09/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_17_a	08/09/20	Home	0
P1_17_b	08/09/20	Home	4
P1_17_c	08/09/20	Home	1
P1_17_d	08/09/20	Home	0
P1_17_e	08/09/20	Home	0
P1_17_f	08/09/20	Home	1
P1_17_g	08/09/20	Home	0
P1_17_h	08/09/20	Journal	0
P2_17_a	05/09/20	Home/Digital	0
P2_17_b	05/09/20	Home/Digital	0
P2_17_c	05/09/20	Home/Digital	0
P2_17_d	05/09/20	Home/Digital	0
P2_17_e	05/09/20	Home/Digital	0
P2_17_f	05/09/20	Home/Digital	1
P2_17_h	05/09/20	Journal	0
P3_17_a	06/09/20	Digital	0
P3_17_b	06/09/20	Home/Digital	0
P3_17_c	06/09/20	Home/Digital	1
P3_17_d	06/09/20	Home/Digital	0
P3_17_f	06/09/20	Journal	1
P4_17_a	07/09/20	Home/Digital	0
P4_17_a	07/09/20	Home/Digital	0
P4_17_a	07/09/20	Home/Digital	0
P4_17_a	07/09/20	Journal	0
P5_17_a	07/09/20	Home	0
P5_17_b	07/09/20	Home	0
P5_17_c	07/09/20	Home	0
P5_17_d	07/09/20	Home	0
P5_17_e	07/09/20	Home	0
P5_17_f	07/09/20	Home	0
P5_17_g	07/09/20	Journal	3
P6_17_a	08/09/20	Home/Digital	0
P6_17_b	08/09/20	Home/Digital	0
P6_17_c	08/09/20	Home/Digital	0
P6_17_d	08/09/20	Home/Digital	0
P6_17_e	08/09/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_18_a	10/09/20	Digital	1
P1_18_b	10/09/20	Journal	0
P2_18_a	11/09/20	Digital	0
P2_18_b	11/09/20	Digital	0
P2_18_c	11/09/20	Journal	0
P3_18_a	10/09/20	Digital	0
P3_18_b	10/09/20	Digital	0
P3_18_c	10/09/20	Digital	0
P3_18_d	10/09/20	Journal	0
P4_18_a	10/09/20	Digital	0
P4_18_b	10/09/20	Journal	0
P5_18_a	10/09/20	Home	1
P5_18_b	10/09/20	Home/Digital	4+
P5_18_c	10/09/20	Journal	0
P6_18_a	11/09/20	Digital	0
P6_18_b	11/09/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_19_a	14/09/20	Digital	0
P1_19_b	14/09/20	Digital	0
P1_19_c	14/09/20	Journal	0
P2_19_a	12/09/20	Digital	0
P2_19_b	12/09/20	Digital	0
P2_19_d	12/09/20	Journal	0
P3_19_a	11/09/20	Home/Digital	0
P3_19_b	11/09/20	Digital	0
P3_19_c	11/09/20	Digital	0
P3_19_d	11/09/20	Digital	0
P3_19_e	11/09/20	Journal	0
P4_19_a	07/09/20	Digital	1
P4_19_b	07/09/20	Digital	0
P4_19_c	07/09/20	Journal	1
P5_19_a	12/09/20	Digital	0
P5_19_b	12/09/20	Digital	0
P5_19_c	12/09/20	Digital	0
P5_19_d	12/09/20	Digital	0
P5_19_e	12/09/20	Digital	0
P5_19_f	12/09/20	Digital	0
P5_19_g	12/09/20	Digital	0
P5_19_h	12/09/20	Digital	0
P5_19_i	12/09/20	Digital	0
P5_19_j	12/09/20	Journal	3
P6_19_a	18/09/20	Digital	0
P6_19_b	18/09/20	Digital	1
P6_19_c	18/09/20	Journal	0

Name of Data Piece	Date	Place	Social Actors
P1_20_a	28/09/20	Home/Digital	7
P1_20_b	28/09/20	Journal	0
P2_20_a	16/09/20	Digital	0
P2_20_b	16/09/20	Journal	0
P3_20_a	20/09/20	Home/Digital	0
P3_20_b	20/09/20	Home/Digital	0
P3_20_c	20/09/20	Home/Digital	0
P3_20_d	20/09/20	Home/Digital	0
P3_20_e	20/09/20	Home/Digital	0
P3_20_f	20/09/20	Journal	0
P4_20_a	10/09/20	Home/Digital	0
P4_20_b	10/09/20	Journal	0
P5_20_a	16/09/20	Home	0
P5_20_b	16/09/20	Journal	3
P6_20_a	20/09/20	Digital	0
P6_20_b	20/09/20	Digital	0
P6_20_a	20/09/20	Journal	0

Appendix K: Data set tables (Phase II)

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_01_a	Photo	4 social actors (parents, 2 brothers) + photo album, family, migration, bus, storytelling, passport, baby photo, motel, bed, mattress. Caption: Tāmaki Makaurau, contemporary Asian identity, marginalised community, diaspora, career development	P1 uses a range of family photos to contrast and tell her migration story. She notes a cultural difference her mother faced when they arrived through the shared fact on P1_01_c on the mattress density.	Identity and Reclaiming Narratives: P1 chooses to centre her mother's memories in P1_01_c in retelling the story of the cultural difference she faced at the motel in Aotearoa. P1 notes in the journal entry that it is the first time she has spoken to her mother about their migration journey because they have had a rocky relationship. She comments on how the prompt gave her an opportunity to speak about this, "It was funny that a rigid framework such as 'I'm doing this for a friend's research project' was all she needed to not stop talking. She spoke of her connections to Korea and never felt like NZ was home after 25 years. She'd never expressed such deep uncertainty before to me. We had a conversation that spanned her regrets, her fears, the language barrier, her lack of planning, her sacrifice, all in the twenty minutes she was cooking fish on
P1_01_b	Digital collage (photo and text)			
P1_01_c	Digital collage (photo and text)			
P1_01_d	Journal			
P2_01_a	Digital collage (photo)	2 social actors (parents) + old photos, house, parents, baby, migration, immigration office, restaurant, career, computer business, road trip, seaside. Caption: Melbourne, Aotearoa, stories, belonging, lived experience, online project, pan-Asian	P2 uses a range of family photos to tell the story of how her parents met in Aotearoa. She notes a common reason for migration for "opportunities," and also the struggles her parents faced in career and filling racialized jobs at restaurants.	P2 selects to collage P2_01_a by switching the faces of her parents. This could be an indicator towards perceptions of gender roles. Identity: Like P1, P2's journal entry similarly notes cultural barriers with her parents due to the nature of their relationship, "But I think this is one of the many barriers that me and my parents face and why I can't understand them fully. I was able to learn a few new things, and I felt like using humour when we're talking eases our conversation."
P2_01_b	Digital (text)			
P2_01_c	Digital collage (illustrations, photo and text)			
P2_01_d	Journal			
P3_01_a	Digital collage (illustrations, photo and text)	5 social actors (mum, 2 brothers, grandmother, dad) + family photos, clock, teddy bear, globe, books, migration, "umma," America, radio, memories, Gwangju. Caption: identity, university, third culture kid, Korean heritage, war, colonialism, corruption, language, obstacles	P3 uses family photos, text and illustrations to tell her migration story. She notes that she has a lack of family photos as these were discarded by her paternal grandmother in Gwangju, Korea. P3 uses a range of objects instead to tell her story.	P3 centres her mother in her migration story. Note that the caption touches on significant topics on identity and colonisation. Identity and Reclaiming Narratives: P3 shares her experience of growing up in a single parent family in her journal entry and the struggles she faced with her own identity. She notes that telling her migration story is one that her mother and siblings have been trying to unpack together, "It wasn't until recent that me, my brothers, and my mum finally have been able to face a lot of our past trauma and unpack our grief together. It's a beautiful thing I think, to have this weight lifted off our shoulders and for us to be able to look back and actually see that we had a wildly funny, ridiculous, and most definitely loving childhood."
P3_01_b	Digital collage (photo and text)			
P3_01_c	Digital collage (photo and text)			
P3_01_d	Journal			
P4_01_a	Digital collage (photo)	1 social actor (father) + map, United Kingdom, Malaysia, Sri Lanka, Australia, New Zealand, citizenship, photo album. Caption: photography, cultural identity, Asian women, education, "between two worlds"	P4 uses a mixture of photos of her father along with text to tell her migration story. She only centres her father as she comes from a mixed background where her mother is Pākehā. Note that P4 may discuss her identity differently to other participants.	Identity and Reclaiming Narratives: Unlike other participants, P4's sense of cultural identity and migration story is centred on her father's experiences. Her journal entry interestingly draws parallels and similarities to her father's migration experience, "In many ways, this individualist experience reflects my own relationship in the diaspora and with my cultural and national identity." She notes the existing privilege in her own identity as her father is "protective" over how his migration story is told, "This slightly frustrated me (that he couldn't just say what he wanted) ,which I realise is my privilege feeling safe in sharing all my thoughts and beliefs."
P4_01_b	Digital (text)			
P4_01_c	Photo			
P4_01_d	Journal			
P5_01_a	Digital collage (photo)	4 social actors (parents, 2 sisters) + house, suburbs, car, letterbox, family photo, New Zealand, Switzerland, school, Christianity, work, debts, Auckland, clothing, postcard. Caption: immigrant, Tāmaki Makaurau, Asian, diaspora, amplify voices, holding space	Like P4, P5 also chooses to centre her father in the retelling her their migration story. She notes that her father came to Aotearoa first to set up for the family and this prompt reflects her gratitude for his sacrifices.	Identity and Reclaiming Narratives: P5 said in her journal entry that although she wrote the text portion of this prompt in less than 10 minutes, she struggled with whether she was telling this story correctly, this led her to reflect further on this narrative and the times in which her dad was absent. "Then I paused and without overthinking it too much, rewinded back to the toughest moments when my dad was away. I read it out loud to him after posting it on Instagram and I hope he knows how much I appreciate his ongoing sacrifices for us." This may have provided P5 the opportunity to reconnect with her family narratives.
P5_01_b	Text			
P5_01_c	Digital collage (photo)			
P5_01_e	Journal			
P6_01_a	Digital collage (photo)	3 social actors (grandparents and family members) + house, black and white photos, grandmother, grandfather, Aotearoa, Gujarat, village, Jalapore, children, immigration, fruit shop, Tāmaki Makaurau, nature, cooking, television, knitting, Coronation Street (television show), portrait. Caption: empowerment, women, textile industry, design, agency, sustain, self build, colonialism, capitalism, marriage, village, Machad (village)	P6 utilises a range of old photos and text to tell her migration story, this is centred on her grandmother who migrated to Aotearoa in 1948 when she was 17. Unlike the other participants, P6 is a second generation migrant as her grandparents migrated to Aotearoa prior to her parents. Note that her mother migrated from India in 1994 to marry her father. P6 talks about a "stark contrast" that her grandmother left a "comfortable family home" in India. P6 appears to be connected to her roots as she identifies her village in India as the end of her caption.	Identity and Reclaiming Narratives: P6 has an interesting screenshot of the old opening screen of Coronation street while P6 discusses impact of colonisation (and capitalism) in her caption like P3. The journal entry highlights how emotional this migration story retelling was for her, "I felt very emotional with this one, my grandmother went through a lot becoming a mother and wife at such a young age. Reading the comments was special to me. I realise people wouldn't know the stories of many Asian immigrants to back in the 40's, so it felt good to share."
P6_01_b	Digital collage (photo and text)			
P6_01_c	Digital collage (photo and text)			
P6_01_d	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_02_a	Digital collage (photo and text)	0 social actors + Korean, kiwi, female, writing, film, Asian, daughter, assimilation, education, resilience, weakness, model minority, marginalisation	P1 to P6 did this exercise quite similarly with a range of text and collaged images or photos. P4 selected to create a video with a similar format. This prompt had a recurring pattern where multiple participants (P1, P3 and P4) listed contrasting identifiers such as "weak" but "resilient" (P1) or a sense of in betweenness "loud" but "very quiet" (P3). P2, P5 and P6 had more positive identifiers which celebrated their positive traits. Another common occurrence was the articulation of racialized stereotypes of Asian women as perceived identifiers for participants. Identity: This exercise could possibly be key to an identity chapter for analysis. Note: No captions used for this prompt.	Identity: P1 notes aspects of identity in this post with being "too much" or "too little," this feeds into the broader theme of identity between participants of being "between two worlds." She notes this in her journal entry, "This one was an interesting one. I found it surprisingly hard, and had to dig deep to put labels on myself. It was interested to find that they were often contradictory. It felt both liberating and constraining. "
P1_02_b	Journal			
P2_02_a	Digital (text and illustration)	0 social actors + woman, daughter, New Zealander, Asian, yellow, over achievement, film, piano, music, storyteller, creativity, Asian, Chinese character for "obedience," egg		Identity: P2 notes in her journal entry that this prompt aided her with self reflection, "There were moments where I went in a question thought loop "Am I really ____? Would I feel comfortable sharing with people that I'm ____?" I remembered some things that people associated with me when I was growing up and I thought "Ooo who is she? She has grown." Pretty empowering to feel like I've changed and become the woman I am today :) "
P2_02_b	Journal			
P3_02_a	Digital collage (photo and text)	0 social actors + Korean, daughter, sister, in betweenness, hands, Asian, stereotypes, uncertainty, clothing, illustration		Identity: P3 describes this as an "introspective" activity, she notes in her journal entry that she learnt that she could be self deprecating. "Even so I've found that I still tend to lean towards a feeling of self deprecation I think "
P3_02_b	Journal			
P4_02_a	Video (photo and text)	0 social actors + woman, Sri Lanka, brownness, Malaysian, New Zealander, British, mixed race, exotic, "too westernised"		Identity: P4 similarly notes a sense of in betweenness of being "too westernised" or "pretty much white" beyond being South Asian. She uses an image of Shiva in the background in contrast to identifying as "exotic" and mixed raced. She notes in her journal entry, " I was quite nervous to post this on social media, it felt exposing and I was scared of how it would be perceived by people who follow me. "
P4_02_b	Journal			
P5_02_a	Digital collage (photo and text)	0 social actors + Filipino, name tag, cry baby, "questioning everything in my life"		Identity: P5 notes in her journal entry how this exercise made her self reflect on identifiers or perceptions of self, "In the shower I realised I missed the word "calm" which my boyfriend and colleagues coined. It surprises me just how different other people's perceptions of us can be to how we try to be perceived."
P5_02_b	Journal			
P6_02_a	Digital collage (photo and text)	0 social actors + pronouns, Indian, Gujarati, brown, woman of colour star signs, "curry muncher," stereotypes, hairy, food, weight, dreams, travel, sister, daughter		Identity: P6 also lists cultural identifiers and stereotypes as part of this exercise. She self reflects in her journal entry and notes uncertainty, " I really felt myself second guessing what I was writing. The first things that come to mind when I think " I am..." felt quite judgemental of myself perhaps? I feel like that question has so many variants depending on my mood also."
P6_02_b	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_03_a	Digital collage (photo and text)	2 social actors (grandfather, brother) + photo album, scrapbook, baby photo, hanja characters, grandfather, brother, son, citizenship, Korea, New Zealand, job, passports, table cloth, birthday card, school photo, certificates, writing	P1 uses a range of objects to illustrate her relationship with her name, P1 describes that the celebration of her name is a "small act of rebellion and discomfort" to "announce [her] presence to the world." Identity: Note themes of citizenship, assimilation and belonging to white institutions in contrast to family history and objects e.g. photo albums. She notes in her journal entry, "I really loved that moment with the digital space to bridge that kōrero."	Identity and Reclaiming Narratives: P1 notes in her journal entry, "I felt very, very liberated exploring the explanation of my name." She further documents the complex relationship she's had with her name, "My relationship with my name has always been prickly and messy, particularly the experience of having an "ethnic" name in a predominantly Pākehā society. The best feeling was when people had gone through similar experiences and could relate - or had gone through the opposite experience and was hearing the other perspective." "Digital Activism: P1 notes other observations, "Other interesting observations were the support and engagement from Pākehā men and women in support and acknowledgement of their contribution to being afraid to say my name, or in support about learning about me and my history. This post got a lot of engagement in shares and comments, and I really felt the love and support from my immediate Asian community, but also my wider Pākehā allies."
P1_03_b	Photo			
P1_03_c	Photo			
P1_03_d	Photo			
P1_03_e	Journal			
P2_03_a	Digital collage (text)	3 social actors (parents, family friend) + dictionary, Pakeha, dad, Welsh, Chinese name, Chinese characters, koru, flower, earth, dog, planet, pronouns, chicken, egg, lotus, honey, tattoo, rose, thorns, petal, field,	P3 uses a range of digital collages to showcase her name, in the first one she uses the template for Google dictionary to try to make sense of the story behind her name.	Identity and Reclaiming Narratives: P2 notes in her journal entry that this prompt led her to self-reflection of her name, "I never thought much about my English name because I never found any special connection to it. It was beautiful reflecting upon each character of my Chinese name and why my parents chose it for me."
P2_03_b	Digital collage (photo and text)			
P2_03_c	Digital collage (photo and text)			
P2_03_d	Digital collage (photo and text)			
P2_03_e	Journal			
P3_03_a	Digital collage (illustrations, photo and text)	3 social actors (grandfather, mother, brother) + screenshot, online messaging, Korean characters, Korea, family, brother, name tag, full name, teacher, cherry blossom, statue, monument, bull, paper cut out, yard sale, prosperity. Caption: Aotearoa, mother, grandfather, traditions, Lunar New Year ritual	P3 centres this prompt around her family story and her Korean name as a preservation of cultural expression/family lineage. She displays an online conversation with her mother in regards to the origins of her name. Note on not changing her name to an English one like P1.	Identity and Reclaiming Narratives: P3 notes in her journal entry that her name is a celebration to the connection she has with her mum. She emphasises how it gives her strength and reminds her that she doesn't need to belong. "My name is something I've at least always held with pride I think. Even if I had moments of wanting to be like everyone else, wanting to blend in, my name held on strong and made me feel it was something I could rely on."
P3_03_b	Digital collage (photo)			
P3_03_c	Digital collage (photo and text)			
P3_03_d	Digital collage (photo and text)			
P3_03_e	Journal			
P4_03_a	Digital collage (photo and text)	5 social actors (Indian princess, mother, grandfather, maternal grandmother, father) + cultural illustrations, Tamil alphabet, self portrait, jewelry, hair, old photo, trees, grandfather. Caption: emotion, mispronunciation, Indian princess, storybook, middle name, English heritage, self portrait, identity, maternal grandmother, growth, Tamil culture, father (papa), dual heritage, memento	Identity and Reclaiming Narratives: P4 uses a range of photos, illustration and text to tell the story behind her name. In the caption she notes her mixed heritage, "I was always embarrassed of my middle name, Gita. I hated the way it sounded and I never told people when they asked if I had a middle name. It is uncommon for someone of South Asian descent to have a middle name, it speaks of my English heritage and was chosen by my maternal Grandmother. Overtime, my use of the name Gita has become representative of acceptance and exploration of my identity. In particular, a series of self portraits entitled 'Gita (2019)' which engage with a constantly growing self visualisation."	Identity and Reclaiming Narratives: She notes in the caption, "Selvadurai was my Appu (paternal Grandfathers) first name. Traditionally, in Tamil culture, the children take on their father's first name as their last. My Papa chose to keep Selvadurai as our family name. I have grown to be so proud to be Anjali Gita Selvadurai and for my name to be a living memento of my dual heritage. " P4 further notes that this prompt was empowering as it reminded her of her journey in accepting and reclaiming her name, "I used to be so embarrassed of my name and hated how hard it was to pronounce and how it made other people uncomfortable. Over the years I have started to realise that my name is a beautiful representation of who I am. I don't shy away from correcting people anymore, it actually makes me feel so powerful when I have the courage to say "actually it's pronounced like this". I felt empowered after doing this and realising how far I have come in the acceptance of my identity. I felt warm and proud."
P4_03_b	Illustration			
P4_03_c	Photo			
P4_03_d	Photo			
P4_03_e	Journal			
P5_03_a	Photo	3 social actors (parents, dog) + scabble, dog, drivers license, photo, New Zealand flag, official name, classical art, text messaging, memes, bible	Identity and Reclaiming Narratives: P5 uses a range of photos, text and memes to showcase the story behind her name. She reflects her Catholic background through references to the bible and classical art. She notes in the caption, "Had I turned out to be a boy, Papa apparently wanted to name me John Michael while Mama was pretty set on Paul, inspired by Paul the Apostle from the Bible. All it took was adding "ine" for her to feminise it and live out her dream. But I would've been fine with Paul to be honest."	P5 further notes in the caption, "Since both my sisters have middle names, they gave me one too—Joy. Because it's synonymous to happiness and my mum liked that too. According to online sources, Pauline means "small" and "humble" which I think is fitting because I am quite literally small and I do act awkwardly whenever someone compliments me. In my lifetime, I've only met a handful of Paulines and every single one of them were either Filipino or an old white lady." P5 notices moments of self reflection following completion of the prompts, "I also realised that I didn't elaborate on my mum's maiden name which we all mistook for middle name when we moved to Aotearoa hence why it stayed on our legal documents. I didn't talk about my last name 'Ellosa' either. It's interesting that there's been a string of afterthoughts a few hours after I've posted the last three prompts."
P5_03_a	Digital collage (photo)			
P5_03_a	Digital collage (photo and text)			
P5_03_a	Digital collage (photo and text)			
P5_03_a	Journal			
P6_03_a	Digital collage (photo and audio)	7 social actors (parents, grandparents, auntie, great grandfather, Shiva) + music, song, album cover, name, Sanskrit, Shivani (deity), tiger, astrology, scorio, lotus, fabric, old photo, grandfather, wallpaper. Caption: Vedic astrology, full name, feminine, Sanskrit, goddess, parents, grandmother, family heritage, great grandfather	P6 uses a song/audio called "Ae Shivani" from a film called Khoobsurat to display the origins of her name. She also uses a mixture of cultural and religious imagery along with an old photo of her great grandfather.	Identity and Reclaiming Narratives: P6 notes that she is proud to carry her grandmother's name, she notes her as a significant figure in other prompts too. Celebration and significance of her cultural identity and family history. Feminism: Note connection to other women.
P6_03_b	Digital collage (photo and text)			
P6_03_c	Digital collage (photo and text)			
P6_03_d	Digital collage (photo and text)			
P6_03_e	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_04_a	Digital collage (photo)	2 social actors (mother, brother) + Korean passport, Furby, childhood photographs, brother, bed, high rise buildings, plants, house, window, cat, polaroids, study, laptop, cut fruit, tree, sunset, pantry, sauces, food. Caption: home, physical spaces, boundaries, mother cutting fruit, love, Korea, parents, expired Asian sauces in the cupboard, flats, cats, mother's garden, rental property, planet	P1 uses a range of photos to define what is home, she notes that this includes certain objects and rental properties in passing, and even acts of love such as cut fruit from her mother. Identity: P1 notes in the caption, "My sense of home is constantly shifting, changing and not limited to physical structures. My sense of home includes the way that my mother cuts up fruit as an act of love, my parent's connections to Korea, the multitude of half-expired Asian sauces in the cupboard, drafty flats, sleeping cats, my mother's beloved garden that she could only start once we moved out of rental properties, but also our beautiful and precarious planet."	Identity: P1 especially notes how home is often made up of both physical and emotional attachment to objects, "This was interesting in relationship to physical ephemera and ~emotions~ and ~feelings~ that reminded me of home exploring my own journey through pictures." Self-learning: P1 notes in her journal entry that she has and wants to learn more about storytelling via digital platforms in future, "Despite this, I had a pretty good rhythm of text-based storytelling that I was enjoying exploring (on an image based social media platform haha) and found it an interesting and different exercise collecting images. I'm interested in exploring how I can create affective moments of personal storytelling via images going forward. Also - at this point in the project, it seems that my audience have caught on and have gone out of their way to either share the stories to their platforms, or to message me personally letting me know they're enjoying reading them. It's really touching."
P1_04_b	Digital collage (photo)			
P1_04_c	Digital collage (photo)			
P1_04_d	Digital collage (photo)			
P1_04_e	Digital collage (text)			
	Journal			
P1_04_f				
P2_04_a	Photo	10+ social actors (mother, grandmother, friends) + photo of mother holding baby, birthday, cake, noodles, friends. Caption: family, new life, people, food	P2 uses a combination of photos, text and an old home video of her birthday celebration with her grandmother to encapsulate the idea of home. Identity: This is reflected in the caption, "I was raised by a family who moved away from their home. To start a new life in another country. I've always questioned, "Will they ever feel at home?" Upon reflecting on things that make me feel at home, I feel extremely privileged to have people, food, and things that make me feel at home – no matter where I go. And I hope I make my family feel at home too."	Like P1, P2 brings up in her journal entry that that home is not necessarily a physical space but one with people she feels safe with, "Home doesn't necessarily have to be a physical space to feel safe. I am highly influenced by the people I surround myself with, family and chosen family. I wondered a lot about where my family considered home was, and whether they miss that sense of 'home'."
P2_04_b	Video (captioned)			
P2_04_c	Illustration			
P2_04_d	Digital collage (photo and illustration)			
P2_04_e	Text			
	Journal			
P2_04_f				
P3_04_a	Digital collage (illustrations, photo and text)	4 social actors (mother, partner, friends) + chestnut, goldfish, Sailor Moon, clouds, persimmon, Korean language, A Little Prince, cards, houseplan, Gwangju, old photos, mother, friends, partner, loneliness. Caption: foreign, distance, memories, change, growth, archipelago	Identity: P3 similarly uses digital collages and illustrations to display her notion of home. She notes in her caption that home is unknown, "Never know where to say my home is. I feel like it's always changing as Hooks describes in her text. Sometimes my own home felt foreign and distant. Nowadays my memories fill those gaps and that limbo of uncertainty I think. I've been finding people close to me as moving island homes, always changing and growing. If we are in the same unknown place it's okay because we'll be a sweet little archipelago. "	Identity: P3 notes in her journal entry a lack of belonging to any space, "The feeling of home has always been one I've never been able to place. I've felt like I was always just floating through space and time. For a long time I've felt that not only did I not belong anywhere, I shouldn't belong anywhere. Growing up I'd always been sad when I thought back on my past, thought back on Korea. I felt that I was always missing something."
P3_04_b	Digital collage (photo and text)			
P3_04_c	Digital collage (photo and text)			
P3_04_d	Digital collage (photo and text)			
P3_04_e	Text			
P3_04_f	Journal			
P4_04_a	Digital collage (photo and text)	2 social actors (grandfather, boyfriend) + wedding, dishes, festivities, dog, apples, hands. Caption: iPhone, home, love, warmth, grandfather, boyfriend, apple, food	Identity: P4 utilises photos she took overseas to document what she constitutes as "home." She notes "iPhone reminders of 'home' in no particular order. Wedding puja in Malaysia, My loves sleeping on a Sunday afternoon, Nics 할머니 cutting us an apple, Holding my Granddads hand on my birthday." This is also documented in her journal entry, "I am very much a 'home' body and like being in my comfort zone, but it was interesting to see how this prompt played out for me as most of the images were snapshots of moments overseas. I felt quite calm upon completing this brief- by using snapshot photos from my phone of 'home' I felt comforted and it brought back happy warm times."	Identity: P4 notes in her caption that her sense of identity and home is also built on emotions and people rather than physical spaces, "As someone of dual heritage the concept of 'home' has always been contested in my mind. Home is not one place but small moments of love and warmth." Again this is evident in her journal entry, "Visualising this prompt was very special, it made me reflect on small intimate moments that reflect the idea of home being people, feelings and culture rather than physical places."
P4_04_b	Digital collage (photo and text)			
P4_04_c	Digital collage (photo and text)			
P4_04_d	Digital collage (photo and text)			
P4_04_e	Text			
	Journal			
P4_04_f				
P5_04_a	Photo	10+ social actors (friends, parents, sisters, dog) + old photo, flower, ornament, friends, karaoke, dog, food, soju, snacks, birthday, parents	Identity: P5 utilises a range of photos to encapsulate the idea of home, "Home to me is an all-encompassing word. Home is New Zealand as well as the Philippines. It took me a while to grasp that it's not necessarily one or the other. Home is where my tribe is. My family. My boyfriend. Old friends and new. Home is safe. Familiar. A place to rest. But home can sometimes even be my workplace which is odd to say...I guess home for me isn't just where I spend most of my time but also who I spend it with. By choice. These spaces and faces have vastly changed overtime. I'm sure they'll continue to in the years to come and as I evolve as a human being too."	Identity: P5 notes in her journal entry that home is defined by a sense of "familiarity" from people around her, "I got snippets of lines loved ones have told me in the past like how my used to be guy best friend told me he knows me like the back of his hand. And I said in my caption that home is familiar. Since people make up "home" for me, I'd like to think that I know my people well and they know me—the raw, inner parts of me."
P5_04_b	Digital collage (photo)			
P5_04_c	Digital collage (photo)			
P5_04_d	Digital collage (photo)			
P5_04_e	Text			
	Journal			
P5_04_f				
P6_04_a	Digital collage (photo)	10+ social actors (family, parents) + ingredients, eggplants, bittermelon, capsicum, tomato, parents, curry leaves, India, flowers, old photos, sunset	P6 uses a number of photos to show her definition of home. Identity: In her caption, P6 notes her definition of home, "Home to me is New Zealand, it is my family home in India, it is the suburb I live in. Home can feel like multiple places. I resonate home with family, friends and the food I've grown up with. Home allows me to feel warm and welcome wherever that may be."	Identity: P6 notes in her journal entry that this prompt allowed for her to engage in self-reflection, "This prompt really made me question what home was for me. I do feel the physical connection however it did make me think a lot about family. I think I felt better after this prompt, thinking about the definition of 'home' allowed me to realise it is ever changing and perhaps made me feel more comfortable with the uncertainty of life at the moment."
P6_04_b	Digital collage (photo)			
P6_04_c	Digital collage (photo)			
P6_04_d	Digital collage (photo)			
P6_04_e	Text			
	Journal			
P6_04_f				

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_05_a	Photo	2 social actor (mother, grandmother) + hands, kimchi, supermarket, batch, plants, old photos, grandmother	Feminism: P1 uses a range of photos and text to highlight her relationship with her mother. She says in P1_05_c, " My mum didn't dare to dream before having us. In her time, everyone was expected to get married to find a nice man and settle down. It's only now at old age that she'd dreaming new dreams...She's my idol. " Social Media: P1 notes in journal entry that she has a complex relationship with social media, "I have a thorny relationship with social media, worrying that some things are too precious to share to a faceless public, trying to carve out the difference between private and public and what benefits can come from being vulnerable on a public space."	P1 notes that while the first 4 prompts allowed her to relate to her mother, "This post was actually much less painful than I anticipated, more celebratory, and more of an exploration of her personality." Feminism: P1 notes the significance of her mother's struggles as a migrant, "It felt like it was reserved for her only, and that we as her family should be the only ones to see it. I know it harbours a lot of pain for her, and I know she lives with a lot of unspoken emotion and regret. I know that photo represents the relationship that she never had with her mother, one who she didn't speak to for 25 years since she immigrated (technological barriers, her mother lived in the countryside) and when she visited 2 years ago, her mother had dementia and could barely remember her. I know my mother wishes she did more. I couldn't post that one up."
P1_05_b	Digital collage (photo and text)			
P1_05_c	Digital collage (photo and text)			
P1_05_d	Digital collage (photo and text)			
	Journal			
P1_05_e				
P2_05_a	Digital collage (photo)	1 social actor (mother) + hands, ginger, knife, chicken broth, dish, car, driving, Auckland roads, old photo, dog	P1 uses her mother's chicken broth recipe, along with an audio interview conducted with her mother layed over footage of her driving down the roads in Auckland. Important note: Rewatch interviews for transcriptions.	Feminism: P2 notes that she realises the similarities between herself and her mother, "After my chat with my mum I think I could see more of myself in her, and how progressive her ideas actually were. I definitely could see her being a dreamer too when she was younger."
P2_05_b	Digital collage (illustration and text)			
P2_05_c	Video (captioned)			
P2_05_d	Video (captioned)			
P2_05_e	Video (captioned)			
P2_05_f	Photo			
P2_05_g	Journal			
P3_05_a	Digital collage (photo)	1 social actor (mother) + Buddhist temple, mother, pointing, monk, Buddha, gesture, anxiety, jobs, public officer, computer knowledge, software, sexism, marriage, children, dream jobs	Feminism: P3 writes positively about her mother in the caption, "I could talk endlessly about my mum I reckon. Truly a superwoman, her super power is Everything. Sadly, as mentioned before, we don't have a lot of photos left so I wasn't able to add one of her before she had us. She tells me she was super cute tho, and apparently when she got pregnant with my older brother people thought she was a "naughty teenager" because she looked so young." Important note: In P3_05_c, P3 writes about her mother discussing sexism in her workplace.	Feminism and Identity: P3 notes in her journal entry the struggles of belonging in association to her relationship with her mother, "I could literally talk about my mum forever. We've had some classic immigrant mum and daughter moments and arguments. For the longest time I just thought I wasn't Korean enough for her and that's why she was mad at me. This wasn't the case of course. It was only in the last year or so we've made some wild realisation and come to a true understanding of one another. There's something that's been lifted and the animosity I'd once felt isn't there anymore. I don't feel guilty anymore about all she has sacrificed. I feel lucky and I feel grateful."
P3_05_b	Text			
P3_05_c	Digital collage (photo and text)			
P3_05_d	Digital collage (photo and text)			
	Journal			
P3_05_e				
P4_05_a	Digital collage (photo and text)	1 social actor (mother) + hands, plants, vegetable garden, woodland fairy, longing for home, old photo, England	Identity: P4 captures her mother and how she longed for spring in Cornwall Park because it reminds her of home in England. P4 notes in the caption, " All we want is to make our mothers proud. "	Feminism and Identity: P4 notes that this prompt was significant in the relationship she has with her Pakeha mother, "This prompt was the hardest of the week for me. I am very lucky to have a great relationship with my mum. However this prompt brought up some recent feelings and conflicts that we have had. In the last couple of years it has become apparent to me the impact of having a non WOC mother. Mum and I are working through understanding each other and how our perspectives and lived experiences differ. Although I am not ready to voice these feelings publicly (and out of respect to my Mum as well as my own fragility) I decided to take a slightly different approach to this prompt and and try understand my mums longing for home (something we share). The checker pattern alludes to this 'black and white' difference of experiences we have had but overall shows we are strong together."
P4_05_b	Digital collage (photo and text)			
P4_05_c	Digital collage (photo and text)			
P4_05_d	Digital collage (photo and text)			
	Journal			
P4_05_e				
P5_05_a	Digital collage (photo)	1 social actor (mother) + hands, chicken, spoon, cooking, fried rice, lemon chicken, education, friendships, migration, Philippines, children, photos, house fire	Feminism and Identity: P5 uses a range of photos and text to describe her mother's aspirations, she notes excerpts of her mother's interview. Important Note: Prompt text displays intersections of gender, class, access to education, migration. In the caption, P5 recommends doing this activity to those in her social network, " Hiighly recommend sitting down with your mum (if you haven't already) and asking her about life when she was younger—dreams, aspirations, hobbies etc. "	Feminism and Identity: P5 notes in her journal entry that the project aided her to start conversations with her parents, "During our chat, I made sure to stare deep into her eyes as she told me the story of her youth—to show her and make her feel like I am really listening. Some of the stories I've already heard before and some I haven't. Nonetheless, that conversation is just the start of many others that I want to have with my mum. My boyfriend and podcasts I've listened to encouraged me to rebuild my relationship with my parents. I'm grateful to be a part of this research project as it prompted me to start that. "
P5_05_b	Digital collage (photo and text)			
P5_05_c	Text			
P5_05_d	Digital collage (photo and text)			
	Journal			
P5_05_e				
P6_05_a	Digital collage (photo)	1 social actor (mother) + mother, sari, jewelry, old photos, hands, dough, rolling pin, garden, lettuce, tree, roti, gardening, food, dreams	P6 notes that she really enjoyed this prompt. Feminism: P6 notes in the caption an excerpt from her interview with her mother, "So many dreams. I was going to become a doctor, it's why I'd like your little sister to become a doctor hahaha. I was good at science, but my sister me in reality it's too hard. So I went into commerce...I also wanted to do a graphic design course. I was so amazed you could study that. I've always had a passion for art design. I really wanted to that but it's all changed. I was good at drawing at school. I really wanted to do design. I had a lot of dreams, so many, I've forgotten. "	Feminism: "The song 'Mama' by Raveena always makes me a bit teary. The song resonates so much for me. I think it made me feel a lot more appreciative than usual for what my parents and grandparents have been through. But at the same time I had those feelings of guilt that tend to creep up on me. I felt very torn after the prompt, I discovered a lot about my mother and what her dreams were and that made me feel conflicted in my career/ life choice today."
P6_05_b	Digital collage (photo)			
P6_05_c	Digital collage (video and text)			
P6_05_d	Text			
	Journal			
P6_05_e				

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_06_a	Digital collage (photo and text)	1 social actor (mother) + chat boxes, Korean characters, Korean, English, iPhone	P1 uses chatboxes to show her communication with her mother, she notes that as they usually live close by, the conversations are "aggressively practical." P1 notes in the caption the difference between her prompt and other participants, "Everyone has cute memos about little snippets of advice and awkward translations they receive via text from their mum but I literally scrolled through our KakaoTalk and it's just ok, ㅇㅋ, ok, ㅇㅋ."	Identity: P1 notes in her journal entry that she found similar experiences with those in her network, "My digital footprint with my mum is mostly a tool for communication, not conversation. Strangely, I found that people in the instagram chat had my experience with my mum with their dads. I wonder why that is."
P1_06_b	Digital collage (photo and text)			
P1_06_c	Journal			
P2_06_a	Screenshot	1 social actor (mother) + chat boxes, fruit, Chinese characters, Melbourne, filmmaking, isolation, walking, "I love you," lies, heart	Identity: P2 reflects on when she moved to Melbourne for 3 years to pursue her filmmaking career, "I called my 妈妈 when I went on walks because I felt like she was walking beside me. We don't say 'I love you because we lie through our teeth. Instead, we show our because it comes from the bottom of our hearts.'" In the caption, P2 leaves a note for her mother, "Love you 妈妈, hmu when you want sliced fruit."	Feminism: P2 notes in her journal entry the realisation of care from her mother, "Living apart from my family made it hard to communicate our love through physical actions. But I know that she gives advices to tell me she cares."
P2_06_b	Digital collage (text and illustrations)			
P2_06_c	Journal			
P3_06_a	Digital collage (illustrations, photo and text)	1 social actor (mother) + happy, healthy, emojis, baby, Korean characters, honey tea, ginger lemon tea, hand sanitiser, mask, jar, mug, playlist, music, songs, Boyzone, driving, Lincoln, Lauryn Hill, advice, warm water, YouTube,	Besides completing the original prompt, P3 creates an extra slide to show that she has been collecting songs that her mother has sent her. P3 tries to capture the care from her mother in the caption in relation to the prompt, "snippets of what my mum says, a little look into how she shows she's always thinking of her family (she's always telling me to keep my ass warm bc it's better for women apparently??), and the way it relates to @mxmtoon 's "Unspoken Words."	Feminism: P3 notes that this prompt reflected the changing nature of her mother and her relationship, "There was of course a time where messages like the ones shown in the post made me annoyed and disengage completely. Now we can speak honestly and openly, we can have arguments or disagreements and they don't feel like they're destroying our relationship forever. I don't feel like a disappointment and there's a level of trust and understanding that wasn't there before."
P3_06_b	Digital collage (illustrations, photo and text)			
P3_06_c	Journal			
P4_06_a	Digital collage (text and illustrations)	1 social actor (grandmother) + chat boxes, love, distance	Identity and Feminism: P4 documents this prompt by illustrating a digital communication with her grandmother. She write her a letter in the second slide, "Aachi, Your love is present in every way. I wish I was nearer, to show you how much I love you. Your darling, Anjuli."	Feminism: P4 approaches this prompt by writing about her relationship with her grandmother/Aachi (paternal grandmother) who lives in KL, Malaysia, "Growing up far away from my Aachi has been difficult but she has always been so loving and understanding with me-despite our many cultural differences. When we call over the phone the conversations are usually the same "hello darling", "god bless" "I love you". But nonetheless I am so grateful to be able to communicate with her in this way. Recently my Aachi called me saying she had read an article written about me and my photographic work, she told me I was brave and she was so proud of me. She surprising me so often with the amount of love and understanding she can have for a grandchild that is so different from her. Although this prompt made me miss her, it also helped me understand how special our relationship is."
P4_06_b	Digital collage (text and illustrations)			
P4_06_c	Journal			
P5_06_a	Screenshot	1 social actor (mother) + chat boxes, emojis, love, food, Christmas	P5 uses a screenshot of the texts from her mother to contrast the degrees of affection in their relationship. She notes that her mother is more affectionate than she is. Note: Refer back to text slide.	Identity: Disconnection in parental relationships. P5 describes in her journal entry that the digital and in person communication between her and her mother are not so different, "After going through my conversations with mum on Messenger and text messages, it became apparent to me how her digital presence isn't so different to her real one. She's just as communicative of her love for us on text as she is in person. I never used to be even close to anything like that. Only this year as I made a vow to myself that I'll rebuild my relationship with my parents. Starting with mum as she's already open about her feelings."
P5_06_b	Digital collage (text)			
P5_06_c	Journal			
P6_06_a	Digital collage (photo and text)	1 social actor (mother) + desserts, chat boxes, supermarket	P6 collages a chat between herself and her mother to document their digital communications. She states in the text that as they live together, her mother shows she is there by asking what she needs from the supermarket.	Identity: Disconnection in parental relationships. Unlike other participants, P6 notes that her relationship is different with her mother as they live together, "I think this prompt helped me further understand different ways my parents show they care. My mother bought to my attention, I will also call or text if I'm out if my mother needs anything for the house. Sometimes I worry I don't show my appreciation towards my parents but realise small things like these are ways we reciprocate these feelings."
P6_06_b	Text			
P6_06_c	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_07_a	Digital collage (video, audio and photo)	1 social actor (mother) + chopping, kitchen, kimchi, perilla leaves and seeds, spring onion, chilli paste, sauces, pantry. Caption: breakfast, lunch, dinner, cooking, confidence, power, perilla, sangchu, garden, Mångere market, gochujang, garlic, Danjang, anchovy fish sauce, soy sauce	P1 uses a range of audio and videos to showcase each sensory element. Feminism: P1 notes in her long caption that this prompt helped her navigate her mother's role at home, "I've always felt conflicted about this, but there is a specific joy she brings to her cooking. In the kitchen she moves with confidence, taking up space, cooking on multiple pots at once, chopping spring onions and crushing garlic with ease. She's powerful in this space. She is a machine. When I ask to help, she says, a bit disgruntled, that I will just get in her way." This is similarly reflected in the journal entry, "Having a space to reconcile my mother's domestic identity was quite liberating. I think in 2020, it's often difficult to harbour values in food and domesticity in the kitchen, these traditional gender roles, to attributing it to a sense of cultural resilience and empowerment for my mother."	Feminism: P1 further notes that, "It was interesting to consider the way that my mother's sense of identity and food also encroached on the daily activities of her having to create this and the sense of joy it brings - from doing grocery shopping at the Mångere markets, to growing produce in her back garden, to cooking for us as an act of love." She ends with a note on her perception of her mother, "I think my mother is incredibly strong and independent, but also a natural mother, a provider and a nurturer, and it was wonderful to be able to hold both of these opinions at once."
P1_07_b	Digital collage (video and text)			
P1_07_c	Digital collage (video and text)			
P1_07_d	Digital collage (video and text)			
P1_07_e	Digital collage (video and text)			
P1_07_f	Journal			
P2_07_a	Digital collage (audio and text)	2 social actors (mother, grandmother) + kitchen, grandmother, old photo, five spice, hands, soy sauce, sesame oil, red yeast, brown sugar. Caption: Fuzhou, marinated eggs, sticky rice, steaming rice, soy sauce, five spice, star spice, Chinese radio, mince pie, egg and tomato, big knife, yeast ball	P2 uses audio, photos and text to illustrate her connection to the kitchen. Identity: In the caption P2 reflects on her childhood experiences with her mother, "I remember my Mama in the kitchen. Even though this was a while ago now, I'd wake up and she'd be in the kitchen. By the time I come home from school, she'd still be in the kitchen. She would heat up a mince cheese pie for me as I watched Spongebob on Studio 2 LIVE. Her 奴蛋 (marinated soy sauce eggs) were the best. She'd spend hours and hours making it. Salty, sweet, fragrant."	Feminism: P2 notes in her journal entry on her relationship with women in her family, "a lot of my childhood memories and memories of comfort traces back to my grandmother. Growing up I knew that I loved my grandmother the most, but it's only now as an adult realise how much that shaped me as a person. And how it's affected the relationship I have with my mother because it feels like I've had to be reintroduced to her after my grandmother passed away."
P2_07_b	Digital collage (photo and text)			
P2_07_c	Digital collage (photo and text)			
P2_07_d	Digital collage (photo and text)			
P2_07_e	Digital collage (photo and text)			
P2_07_g	Journal			
P3_07_a	Text	1 social actor (mother) + dinner, fighter, flat, sesame seeds, pepper powder, chilli paste, soy bean paste, sesame oil, apple syrup, sweet potato, Shin ramen. Caption: Kimchi jigae, soup, Danjang guk, breakfast in korea, rice, side dishes, fried mackerel, bean sprouts, spinach, kimchi, mother, kitchen, smell, spring onions soy sauce kimchi, garlic, seaweed, gochujang, gochugaru, duanjang, Spam, kbbq, Budaejigae, gimbap, kindergarten	Reclaiming Narratives: P3 creatively approaches this prompt by simulating a game layout with the words "choose your fighter," comparing different Korean foods in the next four slides. P3 writes about her favourite dish in the caption, "Kimchi jigae was my favourite soup. Danjang guk was a close second. For breakfast in korea we had rice and a bunch of side dishes for breakfast. Fried mackerel, bean sprouts, spinach, more kimchi." Identity and Racism: P3 discusses in the caption how her mother was weary of racialized perceptions of Korean cuisine, "Mum always wanted a kitchen separate to the dining area because she was so conscious of the smell of korean and How some people dislike it. She was always careful with how she cooked and what she wore when she cooked." Note: P3 recalls childhood memories in the caption.	Identity and Feminism: "Have you eaten yet is possibly one of my favourite phrases that i hold close to my heart. In Korean the direct translation is "have you eaten rice yet" and without fail it's something my mum says whenever I go visit. It's something my partner's parents say when we go see them. Even if the answer is yes they still try to feed us. I think there's a complicated relationship we have with food and it tries to balance between health and control. I know with many immigrants there are varying degrees of feeling like you might not get the next meal so you try eat as much as you can while some others are taught to eat just what you can. I think as women we also have complicated relationships with food. Are we supposed to just be the nurturing makers, the feeders, and watch what we do with our mouths? The diets and the knowing of what food will do what for you seems to be something my mum has passed down to me. "
P3_07_b	Digital collage (photo and text)			
P3_07_c	Digital collage (photo and text)			
P3_07_d	Digital collage (photo and text)			
P3_07_e	Digital collage (photo and text)			
P3_07_f	Journal			
P4_07_a	Digital collage (photo and text)	3 social actors (grandmother, family member, brother) + food, silver plates, vases, deities, grandmother, children, tables, onion, garlic, place mats, bananas, leaves, old photographs	Identity: P4 uses a range of family photos and text to complete this prompt. She captures this in her caption, "Malaysia, where the food is drenched in nostalgia and spice. The kitchen and dining table are the heart of the house. And where food and prayer are synonymous." Like P5, P4 also talks about western food, "everything tastes so much better when aachi mixes the perfect bite and feeds you by hand @loganselvadurai also when aachi made a roast dinner for us bc we were craving western food lol ?_?"	Feminism and Identity: P4 centres her relationship with food with her grandmother in Malaysia, "Food is such a big part of our daily life when in malaysia (quite different to here in nz where we mostly eat a very varied diet and don't follow many traditions). Nothing will compare to my Aachis cooking and the memories I have sitting on the kitchen bench eating mangoes. Food makes me feel close to my culture and doing this prompt really made me want to honour my Aachi and learn some of her recipes. I felt hungry after this prompt and spent the evening messaging my brother in London about our favourite meals in Malaysia, it was so special."
P4_07_b	Digital collage (photo and text)			
P4_07_c	Digital collage (photo and text)			
P4_07_d	Digital collage (photo and text)			
P4_07_e	Journal			
P5_07_a	Digital collage (photo and text)	2 social actors (parents) + fish, Tagalog, fried fish, ginger chicken soup, menu, mung beans, pork rinds, garage, kitchen, father, tasting	P5 shares a range of text, photos and videos to showcase her relationship with food. P5 describes in her journal entry that she goes through self reflection and brainstorming prior to approaching the prompt, "Before finalising the panels for Instagram, I first brainstorm some ideas in my little journal." She centres this prompt around her dad, "I thought I'd tie the panels together with a single theme and that is my bubbly chef of a dad. He had produced all the content I used (thanks Pa!) I just curated them. This was one of the most fun I've had responding to the prompts so far. "	Feminism: Could potentially signify the switching of gender roles as P5 centres her father's role in cooking. She notes her parent's relationship with social media in the caption, "So my dad turned half of the garage into a makeshift kitchen. On weekdays, it's my mum who does most of the cooking but dad likes to spend his weekends cooking while listening to music. He uses Facebook way more than I do and he likes to post photos and videos of what he's cooking on it which I think is funny and adorable. Reflecting on the five senses, here's an encapsulation of Papa's relationship with food. If it were up to him, he'd grow every single ingredient that goes into his dishes himself."
P5_07_b	Video (captioned)			
P5_07_c	Video			
P5_07_d	Digital collage (photo and text)			
P5_07_e	Digital collage (photo and text)			
P5_07_f	Journal			
P6_07_a	Digital collage (photo)	1 social actor (mother) + spices, pantry, onions, chilli, eggplant, potato, hands, rolling pin, dough. Caption: family kitchen, jars, lentils, spices, sounds, sizzling oil, mustard seeds, spices, lemon, pickles, garlic, ginger, onion, chilli, dough	Feminism: P6 uses a range of photos and videos to showcase her memories of the kitchen. In the caption, P6 recalls memories of her mother cooking in the kitchen, " I have memories of mum cooking in excitement to create new dishes and many of her cooking after a tiring day at work with sore arms. Always determined to cook daily and usually from scratch she won't be stopped."	Identity: P6 notes in her journal entry, "I had a lot of nostalgic feelings surrounding this prompt. I have so many happy memories in the kitchen. I associate the kitchen as such a warm, comforting space."
P6_07_b	Video			
P6_07_c	Digital collage (photo)			
P6_07_d	Digital collage (photo)			
P6_07_e	Video			
P6_07_f	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_08_a	Digital collage (photo and text)	2 social actors (mother, grandmother) + Korean war, North Korea, South Korea, poverty, loneliness, disconnection, resilience, strength, adversity, map of Korea	Feminism and Reclaiming Narratives: P8 tells the story of her grandmother's displacement due to the Korean war to introduce this prompt, "At 22 years old, in the new South Korea, [my grandmother] experienced intense poverty, loneliness and disconnection. From it grew a resilience, independence and a strength to overcome adversity. My mum says this is where the women in our family get it from. P8 notes in the caption, "The women in my family are: Strong 강함 · Independent 독립적 · Stubborn 고집 · Introverted 내성적 · Future Thinking 미래지향적."	Identity and Feminism: P1 learns to celebrate the women in her family along with family history as she notes in her journal entry, "I don't know much about my maternal grandma, I only met her twice in my life before she passed."/> Reclaiming Narratives: "To hear about my mother's mother's history being intertwined with Korea's trauma and history was fascinating. It was really eye opening to feel realise that my family's history collided with something I had only read about in history books. It was also interesting to realise that I had a lot of be proud of in my family, and realising the history of women within it, something that I had self-inflicted a lot of shame and embarrassment in my upbringing in Aotearoa."
P1_08_b	Text			
P1_08_c	Journal			
P2_08_a	Digital collage (photo and text)	1 social actor (mother) + crying, tears, rose petal, salt, wounds, Chinese characters	Feminism and Identity: In the caption, P2 dedicates the poem to the women in her family, "Alexa, play 我的歌声里 by 曲婉婷. To my stubborn, warrior-like, protective, fierce, and gentle WOC in my family." She provides translations to the Chinese words used in her poems, "苦瓜 - bitter melon, 笑的很难看 - crying is ugly, 我不哭 - I won't cry." Important Note: Come back to the poem.	Feminism and Reclaiming Narratives: P2 acknowledges her positionality in her journal entry, "It has been a privilege to know and hear stories from my parent's generation, but also my grandmother's story growing up. Both my mum and her mother are testaments to how strong and resilient they are - after both having different cancers in their lifetime. Nothing is as hard as fighting for your life just to survive."
P2_08_b	Journal			
P3_08_a	Digital collage (photo and text)	1 social actor (mother) + orchids, mother, women, family, Korean characters. Caption: Korean, Japanese, grandparents, language, annexation, children, garden, magnolia tree	P3 uses a digital collage to showcase the words to describe the women in her family, interesting note that she uses flowers to symbolise changes in time. Feminism, Identity and Reclaiming Narratives: P3 leaves a note of the women in her family in her caption along with reflections on her own use of language, "I'm pretty sure my Korean is absolutely terrible and embarrassing but my mum insists it's good!??? Recently, maybe only like a few months ago, I found out my maternal grandmother and grandfather frequently flipped between speaking Korean and Japanese because they grew up on toward the end of the annexation. My grandmother was always active, she had 9 kids, made their clothes, cooked, cleaned, and was an avid knitter. My mum is the youngest and recalled being lonely as all her siblings were older and already in school. She sat in the garden under the magnolia tree. Always a dreamer. Her favourite flower is the orchid now." Note: P1_09 also makes links to Japanese imperialism.	Identity: P3 notes in her journal entry that language is a significant part of identity, "I often think about language and its importance in culture and identity. I'm lucky and extremely privileged to have even this small anchor of my mother tongue through sheer muscle memory it feels." P3 also talks about displacement in connection with migration, " The effects of colonialism and the forced eradication of language as one of the main factors in controlling and decimating a people's culture is something that is constantly alive in my head and day to day life as I try to understand my future and life in Aotearoa. I wish my Korean was better, I wish I had a better and stronger understanding of te reo."
P3_08_b	Journal			
P4_08_a	Illustration			
P4_08_b	Journal	0 social actors + Google translate, English, Tamil, women, family	Identity and Feminism: P4 notes in the caption that she does not speak her mother tongue, "I can't speak my mother tongue but I can tell you that women in my family are: beautiful, empathetic, innovative, fiercely independent and ever-loving." P4 also notes in her journal entry the difficulties of completing this prompt, "I use google translate a lot for tamil- never in real situations (as all my family speak english too) but more because of curiosity. I try mumble the words under my breath but I just get shy when I can't pronounce something correctly. One day I will learn how to introduce myself in Tamil. Because of all these feelings, the actual task for this prompt to describe women in my family took a slight backseat in the beginning but as I produced the content the words came easily (even if they were in english)."	Identity and Reclaiming Narratives: I carry a lot of shame surrounding not being able to speak my mother tongue. I grew up only speaking english and only know a handful of tamil and malay words (until recently a lot of words that I thought were tamil turned out to be malay and vise versa). I've always felt not brown enough when I met sri lankan or Tamil people in Aotearoa as I was missing out on a whole aspect of my culture.
P5_08_a	Photo			
P5_08_b	Journal	5 social actors (mother, sisters, aunties) + fridge, magnets	P5 uses a photo of word magnets on the fridge to complete this prompt. P5 notes in the caption, " This prompt is special and acted as a starting point for me to reconnect with my mother tongue. " P5 also notes in her journal entry the difficulties and self reflection that went into this prompt, "Then I found myself typing in my Notes app a couple of Tagalog words that popped into my head when thinking about the women in my family. I also started writing an excerpt about how migration has resulted in me assimilating to a predominantly English-speaking community which started in primary school. " Note: Refer back to long caption.	Identity: P5 notes that language is part of her ideas of belonging and being Filipino. In the caption she says, "Translating Tagalog to English and vice versa is a bit tricky. Growing up, I realised there are words that don't mean the same translated or I just can't find an English word for." Similarly in her journal entry, "Although I speak Tagalog to my family and sometimes my Filipino friends, depending on how often they speak it at home too, I feel like I've lost touch with my mother tongue beyond mundane conversations. I hardly write in Tagalog and I don't think I think in Tagalog as much anymore either. This prompt is special as it brought about a conversation with my family on the importance of speaking and writing in Tagalog as a Filipino. I asked them about translations to compare what I found on Google which didn't match up. Languages are tricky man."
P6_08_a	Text			
P6_08_b	Journal	0 social actors + Sanskrit	Feminism: P6 completes this prompt in Sanskrit. She notes in her caption, " The women in my family are incredibly generous, kind hearted, strong willed, stubborn and very talented chefs. They are a constant source of inspiration and empowerment in my life. "	P6 notes self reflection in her journal entry of how little she speaks her family's language, "I enjoyed this however spent a lot of the day thinking about how little I use my mother tongue."

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_09_a	Digital collage (photo and text)	1 social actor (mother) + ingredients, mother, recipe, quick meal, Korean-Japanese fusion, comfort food, leftovers	P1 notes in her journal entry that her mum also participated in the prompt, "My mum had gotten used to the routine by now. This took a couple of days to prepare for because she wanted to make something nice for the prompt. She brought out the nice dolsot and talked me through how to prep every ingredient. It was also nice because it reminded me of eating all the nice hard rice down the bottom - a fond childhood memory."	Identity: P1 notes Japanese Imperialism as part of her identity, "It was interesting to put up a recipe that was a 'Japanese fusion' version of a Korean meal. We were talking about Japanese influences particularly on those with East Asian culture, and it was interesting how we can be both connected and disconnected from the traumas of our nations." Important Note: This later resulted in a conversation between participants on collective trauma from our families experiencing Japanese imperialism.
P1_09_b	Journal			
P2_09_a	Digital collage (illustrations and text)	0 social actors + egg, ingredients, family	Identity: P2 shares a family recipe for soy eggs.	P2 leaves a note in her journal entry that this is the first time she's learnt the recipe, "I have never fully made a soy egg before, it seems way easier than I thought it was. Just requires a lot of patience."
P2_09_b	Digital collage (illustrations and text)			
P2_09_c	Digital collage (illustrations and text)			
P2_09_d	Journal			
P3_09_a	Digital (text and illustration)	1 social actor (mother) + food, spring onion, seaweed, sesame oil, garlic, fish sauce, beef, recipe, rice, side dishes. Caption: birthday, cooking, Roy Choi, hunger, soup	P3 digitally illustrates her mother's recipe for Korean seaweed soup. P3 reflects her cultural identity in the caption, "Traditionally made for birthdays, this is how my mum taught me make 김치국 seaweed soup. I am hungry just thinking about it."	Reclaiming Narratives: P3 notes in her journal entry that this was one of her "absolute favourite prompts" and "It gave me an opportunity to share the elements of cooking and story telling that I care deeply about. There's so much in cooking for me nowadays. I don't think I really follow recipes anymore, I just try and figure out the flavours my mum uses in her
P3_09_b	Digital (text and illustration)			
P3_09_c	Journal			
P4_09_a	Photo	1 social actor (grandmother) + recipe, cultural fabric, leaves	Identity: P4 shares a simple photo with a handwritten recipe. She notes how much she loves this recipe in the caption, "this is just one of aachis many recipes (carrot fry) that she has shared with us. although it contains very few ingredients it is perfect. v good mixed into basmati rice and with any veg curry."	Identity and Reclaiming Narratives: P4 notes in her journal entry that her family have been recording her grandmother's recipes, "My chosen recipe is my Aachis carrot fry. My mum, brother and I have all taken a keen interest in my Aachis cooking and recipes. This is a copy of a recipe my brother wrote down with Aachi on one of our trips. All imagery is from a photo book I made a couple years ago called 'Come Darling' which explores the connection between food, prayer and togetherness in my family/culture. The recipe is very easy and humble but its just soo yummy and the smell of mustard seeds being fried always transports me back to Malaysia."
P4_09_b	Journal			
P5_09_a	Digital collage (photo)	1 social actor (mother) + wok, noodles, Tagalog, Filipino, pancit bihon, adobo, mama	P5 celebrates her and her mother's love for cooking in this prompt through sharing their family recipe. She captions, "Today's prompt challenged me to take a stab at making one of these. I chose pancit bihon because it's the easiest and we had all the ingredients for it on hand which is a way of cooking both Mama and I embrace."	Identity and Reclaiming Narratives: P5 notes in her journal entry she had never learnt to make a Filipino dish prior to this prompt, "I wrote in my Notes app originally for Prompt 7 that I'm ashamed I haven't mastered a single Filipino dish yet. And that admittedly I resort to cooking Western dishes a lot. Probably because I know my parents know how to make our national dishes best anyway. Probably cause I just kept making the lazy "but I don't know how" excuse. Today I asked Mama how to make pancit bihon which we all loved eating growing up. I grabbed the shopping list stuck to our fridge, a pen and sat down on the floor in front of her as she sits on her designated chair. She gave me blow-by-blow details of the ingredients, measurements and steps. Then in the end she said, "You'll probably make it better than me" to which I scoffed at because she's the best cook! However, tasting my creation and serving it to my family for dinner, I did give myself a pat on the back as it tasted pretty good for a first try."
P5_09_b	Digital collage (photo and text)			
	Journal			
P5_09_c				
P6_09_a	Digital collage (photo and text)	1 social actor (mother) + eggplants, ingredients, potatoes, spices	Identity: P6 notes in the caption that she always make this when she misses home, "My mum makes this eggplant dish with the eggplants from our garden. I would always crave it when I was away from home. I've attempted to recreate it a few times, its never quite right."	P6 notes in her journal entry that she was excited to share a recipe with others, "I felt excited to share a recipe with others who probably haven't heard of less typical Indian dishes like this one."
P6_09_b	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_10_a	Video	3 social actors (mother, grandparents) + perilla leaves and seeds, hands, garden, sun. Caption: Korea, countryside, parents, home, material objects, plants, garden, perilla plants, youth	Reclaiming Narratives: P1 details her mother's migration journey in the caption, "We don't really have any material belongings from Korea. My mother always thought she was going to go back "home" and so left most of her belongings with her dad. Her parents lived out in the country side and many of their belongings were sold, thrown out or damaged when she didn't come back. The material objects that remind my mother are the plants in her garden that remind her of home. In this video, she dried her perilla plants from last summer, and is picking out the seeds to make a paste. She said she learnt how to do this from her mother back in Korea in her youth."	Feminism and Reclaiming Narratives: P1 notes in her journal entry how it reflected her mother's displacement from migration, "She left so many of her material belongings in Korea. I think that she tries not to have things around that directly remind her of Korea because she feels a lot of regret and confusion from displacing herself from her home country, and ultimately her own parents." She said that her mum turned to nature instead to remind her of her mother, "Instead, unexpectedly, it was interesting to see her inherited knowledge seeping through to food through her garden. She was harvesting(?) perilla seeds, dried from the previous year, to eat as a paste. I asked her how she knew how to make the paste and she said it was something her own mother taught her on the farm."
P1_10_b	Photo			
P1_10_c	Journal			
P2_10_a	Digital collage (photo and text)	3 social actors (parents, grandmother) + Carpenters, cd, English music, English tv, piano, baby shoe factory, grandmother, old photos, dining table set, chair, Aotearoa, NZ money	Identity: P2 uses 4 objects to tell a story on her migration and family history. She notes that her dad learnt English through music and tv, she learnt piano because of her mother, her grandmother has lots of old photos and that they have the same dining table set since 1997.	Identity and Reclaiming Narratives: P2 notes in her journal entry she became more aware of her family's migration story, "After finishing this exercise, I felt more connected to my family's journey when they first came to Aotearoa. I never realised how much history each of these small objects had, and how impactful each of them have on our daily lives. "
P2_10_b	Digital collage (photo and text)			
P2_10_c	Digital collage (photo and text)			
P2_10_d	Digital collage (photo and text)			
P2_10_e	Journal			
P3_10_a	Digital (text and illustration)	3 social actors (grandmother, mother, brother) + Aotearoa, Korea, grandmother, Lincoln, belongings, family, possessions, hoarding, table, flat, Winter Sonata (Korean drama), television, cd, soundtrack, piano, football clothes, brother.	Identity: P3 begins this prompt by detailing her migration story and moving around with her family, this leads into collages of the very few objects that she owns. P3 notes in the caption that she does not own a lot of objects, "Don't have much but here's a few things. Our family 밭상, my mums old 겨울연가 CD, my older brothers football clothes that are now mine."	Identity and Reclaiming Narratives: P3 notes in her journal entry that she feels discomfort around objects, "I still feel uncomfortable thinking about material goods and objects. I feel untethered when considering this aspect of immigration. I hate thinking about my past too much even though it was more than a comfortable one. My mother was supported, my dad worked as a doctor and was able to afford us moving and living in Aotearoa. But everything in between that makes me hurt still. What little I have access to I try and hold with some love.
P3_10_b	Digital collage (photo and text)			
P3_10_c	Digital collage (photo and text)			
P3_10_d	Digital collage (photo and text)			
P3_10_e	Journal			
P4_10_a	Digital collage (photo)	5 social actors (grandparents, mother, boyfriend) + old photographs, blanket, letter, necklace	Identity and Reclaiming Narratives: P4 uses a range of photos to signify her definition of home. She says in the caption, "All of these objects live in my room in my familial home and remind me of home." This includes items from her grandparents overseas, for instance, "I keep this old letter folded up in a box with a crystal elephant on it. The letter is from my Appu (paternal Grandfather), he was a beautiful writer and this letter keeps my memories of him close."	Identity: P4 reveals in her journal entry that objects are an integral part of her identity and experiences, "The outcome of this prompt really reflects my stance and experiences as a child of diaspora . Most of the objects chosen were not my families but things that i have acquired/ been given and deem to be important in my own journey. I am a very object-based person, I like beautiful 'things' and being surrounded by them. All the items were give/gifted to me, which makes me reflect on my relationship with taking things on from people and how important relationships are to me. The output for this prompt speaks of my own personal story and how (like a squirrel) like to collect special things and hold them close."
P4_10_b	Digital collage (photo)			
P4_10_c	Digital collage (photo)			
P4_10_d	Digital collage (photo)			
P4_10_e	Journal			
P5_10_a	Photo	4 social actors (parents, sisters) + lounge, family portrait, plant, graduation, fruit bowl, Aotearoa, Quezon City, lamp, phone, curtain, books, dvds, Blockbuster, family tradition	P5 uses a range of photos and text to showcase her connection to objects. She notes, "we brought this entire photo frame on our big move to Aotearoa as a reminder of home. of project 4, Quezon City and our dear extended family."	Identity and Reclaiming Narratives: Unlike P4, P5 discusses a lack of connection to objects, "I realised during my search for objects that we don't have a lot of objects we brought from the Philippines apart from photos and clothes. That's because we tried to limit what to bring to avoid paying for excess baggage. I remember feeling super sentimental on our last week in our ancestral home in Manila. I don't remember wanting to bring a lot. Just the photo frame I posted in the third panel which has the faces of people I grew up laughing, eating and playing with. What I love is that in our 10 years in NZ, there are new objects we've accumulated over time that give me the same feeling of warmth and familiarity. Today's prompt reinforced this idea I've been holding onto—that home is my family more than anything. So I'm not surprised that my response to the prompt is centred around my family."
P5_10_b	Digital collage (photo and text)			
P5_10_c	Digital collage (photo and text)			
P5_10_d	Digital collage (photo and text)			
P5_10_e	Journal			
P6_10_a	Photo	3 social actors (parents, grandfather) + Kabhi Khushi Kabhie Gham, Bollywood, mother, coins, India, grandfather, India, independence, British rule, plate, Crown Lynn, flowers, clothing	Identity and Reclaiming Narratives: P6 uses a range of photos to showcase her relationship with objects. P6 notes in the caption the historical significance of each object, "1. DVD of Kabhi Khushi Kabhie Gham a classic Bollywood film, I went through a period of watching this film almost everyday as a six year old. I aspired to have the same style as one of the main characters. 2. These are my mothers coins from India given to her by my grandfather. They mark significance to me as the coins are from the year 1947 the year India gained independence from British rule. 3. This is my favourite plate at home it is Crown Lynn from my fathers side of the family."	Identity: P6 notes in her journal entry that she struggled with this prompt, "I struggled with this for while, I started to think about the objects I use daily. I felt very nostalgic about my childhood, it made me think of how I viewed things at such a young age and why I enjoyed this particular Bollywood film. I think it said a lot about my current interests at such a young age."
P6_10_b	Photo			
P6_10_c	Photo			
P6_10_d	Journal			
P6_10_e	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_11_a	Digital collage (screenshot and text)	2 social actors (Cheryl Dunye, Laura Mulvey) + film, feminism, cinema, black women, archives, Psycho (film)	Feminism and Identity: P1 celebrates her identity as a filmmaker in this prompt, she uses various screenshots and quotes from feminists to showcase this and generate knowledge. P1 notes in her journal entry, "This was hard!" Note the quotes P1 chose for this prompt. "Sometimes you have to create your own history. The watermelon woman is fiction" (Cheryl Dunye, 1996) and "Woman, then, stands in patriarchal culture as a signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of a woman still tied to her place as the bearer of meaning, not maker of meaning" (Laura Mulvey, 1975).	Feminism and Identity: For the first quote, "End card over still from the film, The Watermelon Woman, directed by Cheryl Dunye (1996). The Watermelon Woman is a reflexive film starring the director/writer as a Black lesbian filmmaker on her mission to uncover the identity of an unnamed Black mammy character in silent films only credited as 'The Watermelon Woman'. At the end of the film, this end card appears, as a powerful acknowledgement by the director of the use of film as a fictionalisation of history and a revisionist medium to champion marginalised identities that have historically been silenced and forgotten. " The second quote, "from feminist film theorist Laura Mulvey's famous essay 'Visual Pleasure and Narrative Cinema' (1975) a harsh criticism and call to action to interrogate the dominant male gaze in cinema, which insidiously rendered female characters powerless by its male creators. 21 years later, 'The Watermelon Woman' is a powerful embodiment of a female filmmaker harnessing their agency and taking control of the narrative."
P1_11_b	Digital collage (screenshot and text)			
	Journal			
P1_11_c				
P2_11_a	Photo and text	1 social actor (Chimamanda Ngozi Adichie) + stories, stereotype, storytelling, representation	Feminism: P2 choose a quote from Nigerian writer Chimamanda Ngozi Adichie, "The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story." She notes in her journal entry, "This is my go-to quote whenever I question myself what stories I want to tell."	P2 notes in the caption how this quote stuck with her, "this is a quote from Nigerian writer @chimamanda_adichie. I watched her 2009 TED Talk 'The Danger of A Single Story' back in high school, and it's a quote I always come back to."
P2_11_b	Journal			
P3_11_a	Digital collage (photo and text)	3 social actors (Charles Taylor, Donna Haraway, Tiffany Singh) + eyes, identity, self, perceptions, Te Reo, creation	Feminism and Identity: P3 selects 3 quotes surrounding identity. A notable one is from Donna Haraway, "We are not immediately present to ourselves. Self-knowledge requires a semiotic-material technology to link meanings and bodies. Self-identity is a bad visual system." P3 also quotes an email correspondence with Tiffany Singh who uses the Te Reo saying, " Kia whakatōmuri te haere whakamua " (I walk backwards into the future with my eyes fixed on my past). She reminds her, "Do not get pulled into believing this is about identity. Your identity is your informer, not your creator."	Feminism and Identity: P3 notes her journey into feminism in her journal entry, "Sometimes I get so embarrassed when thinking about my journey in learning about feminism, it started in a very stereotypical tumblr girl manner. I was very aggressively feminist in a way that I didn't fully understand. I just kinda felt that it was right and true. Intersectional feminism is perhaps the greatest saviour in this complicated feminist growth. White feminism had left me feeling stagnated and lost. I hope to continue growing and learning more. "
P3_11_b	Digital collage (photo and text)			
P3_11_c	Digital collage (photo and text)			
	Journal			
P3_11_d				
P4_11_a	Text	1 social actor (ALOK) + feminism, liberation, binaries, norms, intersex, people of color, nonbinary, trans, exclusion, demonisation	Feminism: P4 quotes author ALOK in this prompt, "feminism should be about liberating all people from the constrictive & coercive gender & sex binaries & norms that were imposed on us. I believe that feminism starts with intersex people of color, nonbinary people of color, trans people of color and all of the people they demonize & exclude."	Feminism and Identity: P4 notes in her journal entry the importance of the person she quoted, "the quote I chose to visualise was from ALOK, a nonbinary poet, author and activist. I have followed them on Instagram for so long and think they are amazing, also them being South Asian makes me look up to them even more. Their fierce and unapologetic words inspire my stance on feminism being that inclusivity and intersectionality are fundamental. I feel very privileged and want to use my voice to uplift and amplify others. "
P4_11_b	Journal			
P5_11_a	Photo	1 social actor (friend) + cake	P5 posts a photo of cake along with a quote from her friend. She notes in the caption, "I'm paraphrasing a bit but a dear friend and incredibly intelligent + strong woman named Alyssa Pua once said to me at 1am "Don't settle for crumbs" which stuck with me since. Take it as you wish but for me this looked like walking away from something that no longer served me."	Feminism and Self Reflection: P5 reflects on her journey in completing this prompt. In her journal entry she says she had trouble deciding who to quote, "Then I remembered I'm lucky to have friends who have said a lot to me in the past that helped me in some way. "Don't settle for crumbs. You deserve the whole cake," was one from my friend Alyssa. She said that because at the time I had been seeing a shitty guy. I didn't take action right away because I justified the whole thing. There's a lot in the past that was toxic but I put up with—memories I may not realise I've been repressing. I am however grateful for the women I've gotten close to since participating in this research. I dated someone who had absolutely no person of colour in his circle of friends. I always knew how toxic that was but I chose to acquiesce... But no more like Mona Eltahawy says."
	Journal			
P5_11_b				
P6_11_a	Text	2 social actors (Alexandria Ocasio-Cortez, Chimamanda Ngozi Adichie) + women, culture, self esteem	Feminism: P6 chooses to quote AOC in this prompt, she includes the quote, "Our culture is so predicated on diminishing women & preying on our self-esteem, & so it's quite a radical act—and it's almost like a mini protest—to love yourself in a society that's always telling you you're not the right ... whatever it is." P6 explains the 2 quotes in the caption, "1: This quote by Alexandria Ocasio-Cortez the Congress woman for Bronx and Queens is a reminder to give yourself more credit in a society constantly sending messages that we are not good enough. 2: Quote by the writer Chimamanda Ngozi Adichie addresses how we've created our perception of women and have the power to change it."	Feminism: P6 notes that she found this prompt empowering in her journal entry, "I enjoyed researching for this prompt. The quote I chose by AOC really resonates with me daily. She talks about how loving yourself is like a radical act in today's society. I felt good after this prompt as this is something I constantly need reminding of. I think both quotes are empowering thereof allowed me to feel empowered on this day."
P6_11_b	Text			
	Journal			
P6_11_c				

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_12_a	Digital collage (photo and text)	10+ social actors + Asian, cinema, Lucy Liu, stereotypes, representation, Charlie's Angels, Cameron Diaz, Drew Barrymore, Lydia Ko, golf, Gwen Stefani, Harajuku Girls, music, hegemony, problematic, Spike Lee, marginalisation, Black communities, Parasite, Bong Joon Ho, diaspora, James Wong Howe, racial discrimination, laws	Identity and Representation: P1 uses photos from films, music and shows she grew up watching in popular culture. She notes in the caption, "A lot of my personal journey exploring my identity stems from exposure to media and pop culture growing up in a Western society. I've used this opportunity to reflect on moments in my upbringing that shaped my worldview at that time. A note to also say that this has a heavily East Asian bent with an acknowledgement that this is how I identified and recognised seeing some reflection of myself growing up." Reclaiming Narratives: P1 documents how she approached the prompt in her journal entry, "This was one of my favourite ones to make! I made a long collage of Asian representation that I was exposed to in film. I followed a personal history through film to grapple with my own experiences of being exposed to seeing people who looked like myself in media."	Media Representation and Race: P1 notes in her journal entry the importance of representation in relation to her journey as a filmmaker, "I used it as a platform to discuss my own tricky and difficult ideas surrounding representation that effected me when I was younger and beyond. It was interesting to see the ways that my own views surrounding race in a diaspora as an Asian woman was developed as I got older and I had the resources and the framework to further understand wider discourse in society."
P1_12_b	Digital collage (photo and text)			
P1_12_c	Digital collage (photo and text)			
P1_12_d	Digital collage (photo and text)			
P1_12_e	Digital collage (photo and text)			
P1_12_f	Digital collage (photo and text)			
P1_12_g	Digital collage (photo and text)			
P1_12_h	Journal			
P2_12_a	Photo and text	2 social actors (pakeha friend, classmate) + racism, Asian, stories, pakeha, white people, model minority myth, smart, school, test, selfie	Racism and Identity: P2 decides to discuss broader issues of racism and being Asian in this prompt. She hand draws small comics based on her encounters growing up. She notes a conversation with her friend when she was 13, "I don't want to sit with the Asians anymore. I want to sit with the popular white people." She also discusses the model minority myth and her feelings of failing at school. P2 captions this prompt, "racism starts at the grassroot level and we need to dig it up and replace it with a lovely flower."	Identity and Reclaiming Narratives: P2 notes that this prompt aided her to think about and discuss marginalisation, "This was my first time sharing my experience of marginalisation to a wider public/audience. I had an interesting conversation with friend who also shared their experience which I wasn't aware of."
P2_12_b	Photo and text			
P2_12_c	Photo and text			
P2_12_d	Photo and text			
P2_12_e	Photo and text			
	Journal			
P2_12_f				
P3_12_a		10+ social actors (Lee Bul, actresses) + art, meme, queer, Mulan, Knives Chau, Lucy Liu, Vanessa Hudgens	Identity and Representation: P3 completed this prompt by showcasing the work of Korean artist Lee Bul along with a few examples of characters/people that she was excited to see onscreen growing up. "Lee Bul was one of the first Korean artists I'd looked into when I was in high school. It wasn't until uni I realised how groundbreaking her works were. For awhile I was obsessed with performance work that aimed to shock viewers, really get them to "see". But as I was researching more of Lee Bul, I came across a passage where she spoke about performance art based on shock value and grotesque imagery can't be the end. People get used to strange scenes very quickly. I think from this point I wanted to find ways to be seen and understood without having to exert myself, my body or my history to the point of gratuitous consumption... I would simply like to be!"	Identity and Reclaiming Narratives: P3 notes in the caption that, "Every time I see a representation of someone that I can connect deeply with I want to cry!" In her journal entry she notes the importance of projects like AFPA, "Something I've been thinking a lot about lately is the need to for more than simple "aesthetics of diversity". Projects like AFPA are some things that will change our existence from just palatable check boxes to real change I think... "
P3_12_b				
P3_12_c	Journal			
P3_12_d				
P4_12_a	Photo	6 social actors (Powerpuff Girls, actresses) + film, cartoon	Media Representation and Reclaiming Narratives: P4 recreates the Powerpuff Girls as South Asian characters along with showcasing her favourite characters on film growing up. She captions, "being diasporic south asian is getting excited every time you see someone that looks like you on tv (even if their saris are busted, im looking at you parvati and padma)." In her journal entry, P4 describes her childhood experiences of South Asian women on screen, "I have very early memories of feeling excluded and invisible. A Lot of these centre around the lack of mainstream representations of South Asian women. As a young child I didn't understand the reasonings behind all these things I just knew that I never saw characters that looked like me and when I did they were usually a caricature of 'indianness' which I couldn't relate to and was kind of offended by. This meant when I did see small roles featuring brown women (eg padma and parvati patil in the harry potter series, i loved it and took it sort of as 'the best i could get'. This is where my idea about the powerpuff girls came from.	Feminism: P4 notes in her journal entry that 5 traits of South Asian women include, "Exotic, in need of a white man to fall in love with, always hated the surprise element that a brown girl could be good at something that wasn't academic." She says she feels, "a mixture of excitement and anger. excitement to see people that look like me and anger that they were never developed enough." She notes that some characteristics that authentically represent herself or Asian women around them include, "sensitive, loud, independent, smart, - made me reflect on the women taking part in AFPA as they really do inspire me and make me feel heard!"
P4_12_b	Digital collage (photo)			
P4_12_c	Digital collage (photo)			
P4_12_d	Digital collage (photo)			
	Journal			
P4_12_e				
P5_12_a	Illustration and text	0 social actors + high school, lacrosse, design, long jump, grass, photos	Feminism and Reclaiming Narratives: P5 creates a series of illustrations to note the complexities of herself beyond stereotypes. On P5_12_a she notes that she is seen as a "smart, shy, docile Asian girl." She then outlines the "expectations" versus "reality" in how she was seen. She notes in the caption, "As much as I would've loved to smash some faces playing lacrosse, kill it in long jump on the many Athletics Days I chose to sit out and overall become an "it girl" in high school, it was much easier playing out the "smart, shy and docile Asian girl" role I seem to have imposed on myself. While I don't think this did me any harm, I have since then updated my code, so to speak. To dare more greatly and own my stories." She notes the difficulties of completing this prompt in her journal entry, "Similar to Prompt 11, I feel like I overthought what to include. I wrote excerpts, recollections of memories where I felt invisible (which was my defining characteristic in high school lol) in my Notes app and found myself unable to finish many of the sentences. I have this feeling that I try too hard all the time. Maybe I need to care less? Or maybe I need to accept myself."	Identity and Belonging: P5 notes some thoughts around what she finally posted, "This is getting tangential but yeah when they say "high school" is forever, that shit never resonated with me because as elitist as it may sound, I did not click with many people in high school. I'm glad uni made up for my slightly traumatising experience though. At uni I met some of my closest friends now. I think they got to meet a more authentic, meaning multi-faceted Pauline. And that's because they made me feel more comfortable."
P5_12_b	Illustration and text			
P5_12_c	Illustration and text			
P5_12_d	Illustration and text			
P5_12_e	Digital collage (photo and text)			
	Journal			
P5_12_f				
P6_12_a	Digital collage (photo and text)	10 social actors + Raveena, music, flowers, Mississippi Masala (film), sari, Joy Crookes, dairy, candy, Simpsons, television, Indian, Apu, Art Green, Gwen Stefani, cultural appropriation, bindi, Selena Gomez Iggy Azelea, emojis	Racism and Representation: P6 contrasts instances of positive representation and negative representation on screen. A notable one includes the depiction of the character Apu on Simpsons as a dairy owner, with the text, "you must own a dairy." P6 notes in the caption, "There have been many incidents in the media where I've felt like part of a running joke to the mainstream public. Seeing certain celebrities appropriate our culture feels incredibly insensitive. Particularly when they have such a large platform to influence others. Desi queens on the other hand like Raveena and Joy Crookes discussing their experiences through music is so exciting to see and hear. I love that they incorporate traditional clothing and jewellery too. Growing up films such as Mississippi Masala and Bend it like Beckham were special as they showed the relationship between immigrant parents and their children which was rare to see on screen. As a child I have blocked out a lot of racial slurs said to me, but a common one was assuming I owned a dairy and a lot of jokes about curry. All things no one should be made to feel ashamed of!"	Representation and Self Reflection: P6 reflects on the prompt in her journal entry, "I had mix feelings about this prompt. Good because of how happy I am to see more representation in media and sad at the current state of cultural appropriation and mockery that is made of our cultures in media. I think it did show me how much we have progressed in terms of diversity in comparison to my childhood."
P6_12_b	Digital collage (photo and text)			
P6_12_c	Digital collage (photo and text)			
P6_12_d	Digital collage (photo and text)			
P6_12_e	Digital collage (photo and text)			
	Journal			
P6_12_f				

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_13_a	Digital collage (photo and text)	1 social actor (Na Hyeseok) + female, professional, painter, feminist writer, Korea, "the new woman," traditional gender roles, 1920s, propaganda, Japanese rule, clothing, writing, child rearing, death, ambitions, history. Caption: worldview, Korean history, anglo-centric, learning	Identity and Self Reflection: P1 notes the difficulties of completing this prompt in her caption as she did not grow up with proximity to Korean history. "In the process of creating this post, I realised how anglo-centric my worldview was and I gained so much knowledge about incredible women in Korea's history. It was a process of unpacking my shame at not knowing enough Korean history to channel into growth and learning. I hope to share some of that learning with you." Similarly in the journal entry, "OH MY GOD THIS WAS SO HARD. I spent an ENTIRE DAY trying to google where to start. Turns out ... it is difficult! Especially when you have the Korean reading skills of a primary school student. " She notes her journey into deciding who to make this prompt about, "After a lot more Google and persevering through, I found an academic article that tracked Korea's early feminists. From here, it was easy to find a woman that I could admire and paved that way despite Korea's gendered expectations during that time. It was really inspiring and liberating to educate myself on a history that I was unaware of - and really rewarding. Worth the time invested."	Feminism and Reclaiming Narratives: P1 discusses her journey in researching for this prompt in her journal entry, "I first asked my mother if she knew anyone. She would throw out some names of people that I had no understanding of their body of work - novelists, painters etc. It didn't feel quite right. Then I was researching wider feminist movements in Korea. My troubles felt more and more difficult as I realised that narrative of feminist in Korea - there are particularly troubling radical feminists in Korean digital spaces that border (imo) onto misandry. It felt troubling and stressful, as well as facing the intense conservative patriarchal values of Korea. It felt like the whole thing was a can of worms and I sunk deeper and deeper into confusion of contemporarily politics in Korea. I think this was difficult - and I felt more and more disassociated from my own country. I was able to speak (semi) eloquently about NZ's politics, but how could I even be 'Korean' and talk about Korean feminists?
P1_13_b	Text			
P1_13_c	Journal			
P2_13_a	Digital collage (photo, illustration and text)	1 social actor (Qui Jin) + jade, dragon, old photos, woman, poetry, sword. Caption: martial arts, clothing, marriage, study, language, women, inequality, home, foot-binding	Feminism: P2 presents a poem by Qiu Jin in her content along with 2 old photos of her. The poem she references discusses the oppression of women in China, "Unbinding my feet I clean out a thousand years of poison, With heated heart arouse all women's spirits. Alas, this delicate kerchief here is half stained with blood, and half with tears." She writes in the caption, "秋瑾 Practiced martial arts Cross-dressed Had unbound feet Left her arranged marriage to study abroad Founded "Chinese Women's Journal" which used vernacular language to reach a broad audience Informing women about the inequality in their own home. For example, the cruelty behind foot-binding and oppressed marriages."	Feminism: P2 notes in her journal entry she was unaware of feminist historical figures in China, "I was amazed at how early on feminism was a movement in China. Particularly at how Qiu Jin dived into the deep end by turning society's expectations of her completely."
P2_13_b	Photo			
P2_13_c	Photo			
P2_13_d	Journal			
P3_13_a	Digital collage (photo)	1 social actor (Empress Myeongseong) + old photo, historical art. Caption: politics, men, imperialism, Japan, knowledge, education, war, death	Feminism: P3 notes in the caption, "Queen Min, Empress Myeongseong, the last Empress of Korea. Beginning as Queen Consort, she constantly educated herself in politics, philosophy, science, religion and other areas that were dominated by and reserved for men. She stood firmly against Japanese power coming into Korea. My mum had told me when explaining that King Gonong was perhaps one of the reasons why the annexation occurred with him. He was strong armed into signing treaties with the while the Empress was making desperate efforts to build a defence and make allies to help Korea. She was seen as an obstacle and a threat, which led to a brutal assassination of the Empress. It was horrific and disgusting."	Feminism: P3 notes how she learnt about the queen in the caption, "I learnt about Queen Min when I was researching the history of Korea for a Year 8 research project. She's one of the first historical female figures that left a strong impression on me. Also I was obsessed because 13 year old me was like "omg a queen with my name." P3 notes the importance of learning about strong women figures, "Learning about major historical figures like Empress Myeongseong left such a strong impression on my small baby brain. I think it was when I was in year 8 I first researched the history of Korea and of the Empress and to be honest, I saw a lot and read a lot of shit I probably should've left until I was older."
P3_13_e	Journal			
P4_13_a	Digital collage (photo)			
P4_13_b	Journal	1 social actor (Amrita Sher-Gil) + historical painting, old photo. Caption: art, male dominated, South Asian women, gender, identity, sexuality, heterosexuality, Indian, European, resistance	P4 centers her prompt on Amrita Sher-Gil, "an Indian-Hungarian artist and a pioneer for women of colour in art." She notes the importance of her work in the caption, "Knowing that art was fundamental in shifting dominant schools of thought and working in an extremely male dominated field and time. Sher-Gil used her art as a form of resistance against normative heterosexuality and nationalism. While also questioning her own thoughts on notions of gender, identity and sexuality. Her stylistic approach was reflective of her mixed race heritage, a blend of Indian and European painterly elements and subject matter. She challenged common perceptions of the 'exotic East', and instead dedicated her practice to depicting the plights and everyday lives of South Asian women."	Identity and Feminism: P4 states in her journal entry that this prompt was inspired a mixed raced artist like her, "I as inspired by a recent post by the Instagram account @brownhistory about a Indian Hungarian artist Amrita Sher-Gil. I was particularly drawn to her due to being mixed race like me and how this played into her artwork. I really enjoyed researching for this prompt and feel like there are a lot of parallels between us and our approach to art."
P5_13_a	Photo	1 social actor (Gabriela Silang) + stamps, statue, historical photo. Caption:	Feminism and Identity: P5 uses photos of stamps, a statue and historical artwork to showcase the life of Gabriela Silang. She notes in the caption the impact of her chosen historical figure, "Her story inspired the name of a grassroots-based alliance GABRIELA, short for "the General Assembly Binding Women for Reforms, Integrity, Equality, Leadership and Action." Their focus is on empowering Filipino women from marginalised sectors of society to fight for their rights and interests through collective action." In her journal entry, P5 notes her journey into completing this prompt, "Boy wasn't that prompt also tricky for me! Upon doing research into Filipino feminists (something I'm sooo under-educated about) I stumbled across a familiar story I heard in history class back in the Philippines about Gabriela Silang and her grit when she led an army of soldiers to fight against the Spaniards when Filipinos were living under their colonial rule."	Identity and Reclaiming Narratives: "I got a free 30-day trial of scribd to read her a biography written about her in Tagalog. I read it first to myself then out loud to my sister to almost test how well I can still enunciate sharp Tagalog sentences. Turns out, not very well. Which I felt ashamed about. This shame around not knowing enough about my culture has been a recurring thing since July when I engaged in a wholesome conversation about a Filipino friend of someone I had just met then and how she's gone back to the Philippines to explore her indigenous roots despite being born here. I know it's wrong to feel inadequacy at the sound of this, like "why am I not doing that?!" but I can't but feel it. Important Note: P5 also discusses her experiences with the project, "I'm grateful to have Helen and the AFPA participants who are quickly becoming my friends too to have intellectual, non-judgmental conversations around this shame and stigma I feel about my own culture, where it's coming from and what small actions I could take to combat them."
P5_13_b	Digital collage (photo and text)			
P5_13_c	Digital collage (photo and text)			
P5_13_d	Journal			
P6_13_a	Photo	3 social actors (Sampat Pal, Rani of Jhansi, Yasmeen Lari) + sarees, fabric, women, domestic violence, injustice, police, marriage, patriarchy, British colonialism, revolt, architect, female, Pakistan	P6 creates a detailed account of 3 different women figures that are significant to her, this includes Sampat Pal, Rani of Jhansi and Yasmeen Lari. Note: Most selected historical figures for participants revolt against imperialist powers.	Feminism: P6 notes that this prompt was empowering in her journal entry, "I felt incredibly empowered completing this prompt. Researching into how powerful these women are and were is very inspiring. It gave me a lot of optimism and left me feeling grateful."
P6_13_b	Digital collage (photo and text)			
P6_13_c	Photo			
P6_13_d	Text			
P6_13_e	Digital collage (photo and text)			
P6_13_f	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_14_a	Digital collage (photo and text)	1 social actor (Weike Wang) + Mitski, man, woman, overthinking, dialogue	P1 notes that her prompt caption that it was inspired by Korean singer Japanese Breakfast, "Collage of Weike Wang's short story "Omakase" over a still from Japanese Breakfast's MV for "Everybody Wants to Love You" Identity: She notes an important point that, "I've often felt that I overthink things, but I don't have the privilege to not overthink." Important Note: Refer back to dialogue on the slide.	Feminism and Self Reflection: P1 raises questions about this prompt in her journal entry, "I think I understood the politics of the 'passive Asian female' who did not harness any anger but I felt.... In all honesty a bit tired of this discourse. I wanted to see what other ways we could approach Asian humanity and the experience in ways that were less... angry tbh. I wanted to be able to explore further nuances of this experience. I'm not sure. Maybe I need to confront this."
P1_14_b	Journal			
P2_14_a	Digital collage (photo and text)	0 social actors + selfie, fire, emoji, anime, Hello Kitty, tiger, brain, halo	Feminism and Race: P2 uses a collage with a selfie to reflect her emotions behind this prompt. In the text she says "hello sexism and racism," "stay away," "please and thank you" and "think before you speak." She notes in her journal entry, "I loved making a collage to express and visualise the frustration I've felt from the racism I've experienced."	Emotion and Racism: P2 notes in her caption the frustrations behind this topic, "I've experienced too many conversations where people have been ignorant and joked about my ethnicity. Pls. let's talk about the current state of the world instead, inspired by another favourite human being of mine @rinasonline and her song STFUI"
P2_14_b	Journal			
P3_14_a	Illustration	1 social actor (Rina Sawayama) + face, Korea, Lincoln, dairy, Asian, kiwi, high school, exchange students, white	Racism and Emotion: P3 uses an illustration and photo of Rina Sawayama to complete this prompt. She notes her experiences in the caption, "That one time I was 9, heard some guy in a dairy in Lincoln talking shit about Koreans and I lightly tripped him as he was leaving. I glared hard at him I hope he remembers. That time on my first day of high school some teacher said "international?" Before I had a chance to reply I was ushered into the group of exchange students. Was very confused until my friends waved me over. Those times I got told "wow your English is so good" at University of Canterbury cafes. When I tell them I've lived here since I was four they say "oh so you're basically just a kiwi". Those times random men talked to me at my workplace, asking me if I'm Chinese, Japanese or Korean. Ah yes, the Trifecta of Asian. They teach you about all things vaguely Asian. Some guy once argued to me that North Korea was not a dictatorship, they were just fascist and totalitarian while I was desperately trying to disengage and just serve my gelato in peace. These times are just a handful, there's so many I've lost count. This is nothing compared to what I know so many others have faced. This shit starts this small and escalates to people losing lives. Just stfu if you're not actually going to be productive and engage."	Emotion and Racism: P3 reflects on the emotions behind completing this prompt. "This prompt was a lot of controlled anger. I get so goddamn frustrated and livid when thinking back to these incidents. Why didn't I say this or why didn't I just not engage? Or should I have engaged them more even though I know one harsh conversation won't change them? When will people try to listen and learn rather than have one session in some multiculturalism and think they know it all? I'm just angry as fuck sometimes and I feel bad about it. Sometimes it feels like too much. I just want people to understand and extend their empathy towards us." Important Note: Could potentially link this to Emma K. Ng or Mona Elithaway.
P3_14_b	Photo			
P3_14_c	Journal			
P4_14_a	Digital collage (photo and text)			
P4_14_b	Journal	0 social actors + model, clothing, dress, exotic	Feminism and Reclaiming Narratives: P4 posts a collage in response to this prompt, she depicts a South Asian woman with the text "exotic" and "STFU." She captions this, "exotic?? STFUI! don't compare me to a dessert. i'm sweet, but not for u!!!"	Feminism and Reclaiming Narratives: P4 describes her experiences in her journal entry, "After watching Rina's music video for STFUI I felt equal parts anger and empowerment. I reflected on experiences, comments and relationships that I have had in my life that have played into the exoticification and fetishisation of my body and existence as an Asian woman. Ughh fuck that!! I have been called exotic so many times in an attempt to compliment me. I have been compared to confectionery countless times (milk chocolate, brown sugar, caramel) and told I look like a Bollywood girl when I dress in traditional clothing. It makes me feel so uncomfortable, like i'm some exotic creature in a zoo. This collage is a reflection of all these feelings whilst also a celebration of my personal sexual liberation as a brown Asian woman."
P5_14_a	Photo			
P5_14_b	Digital collage (photo and text)	1 social actor (dog) + meme, Asian, small frame, weak, anger	Feminism and Emotions: P5 centers this on an angry dog she spotted with a meme saying, "When they use your genetically small Asian frame as a basis for assuming you're weak, won't stand up for yourself and are capable of breaking an asshole's neck." She notes in the caption, "me and this dog I took a photo of ages ago have a few things in common. We are both smol, go by pomeranian/paumeranian and don't get taken seriously when we're angry. Also yes, I tend to cry when I'm angry. No, that doesn't mean I'm weak."	Feminism: P5 notes that this prompt made her reflect on her experiences with men, "There have been things men have said and done to me and the women in my family that have caused me to bottle up so much anger (because I'm not naturally one to be vocal/showy about it) and take it out on the wrong people. But now I'm sitting here thinking those men shouldn't get away with the shit they've done. Growing up passive and subservient. I never knew how to properly deal with these feelings and act on my anger in a healthy way. Does it even need to be? I think I have a long way to go in terms of processing and talking through my coping mechanisms when it comes to anger and aggression. In the past, I would play aggressively against the girls I didn't like in intermediate or would slam doors/shout at home. I thought instead of writing about this publicly, I would take a more lighthearted/satirical approach because that is also how I cope with negative feelings lol."
P5_14_c	Journal			
P6_14_a	Digital collage (photo and text)	1 social actor (Indian woman) + traditional outfit, jewelry, chilli, chat boxes	Feminism: P6 creates a collage with a mixture of imagery and text. In it she includes the words "spicy," "exotic" and "you don't own me." She also includes messages she was sent, "I love the colour of ur skin," "You all do really well in school," "Indian girls are soooo shy."	Emotions and Feminism: P6 discusses her feelings behind the prompt in her journal entry, "I felt quite angry doing this prompt. It brang up lot of memories I've had of people stereotyping me, particularly feelings of questioning why certain men have felt attracted to me. I did enjoy the collage aspect of the prompt."
P6_14_b	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_15_a	Photo	0 social actors + K Road, photography, suit, mask, Asian, COVID-19, protect, portrait	P1 selects to post a photo of her portrait as part of an exhibition on anti-Asian racism due to COVID-19. She leaves a note in her journal entry that she liked this prompt, "I look good. I like this. Power suit!"	P1 notes in the caption, "When I'm nervous I wear this outfit with lil shoulder pads and I take up a little more space in the world (and the mask seems even more relevant now)"
P1_15_b	Journal			
P2_15_a	Digital collage (photo)	0 social actors + clothing, posing, selfie	P2 chooses to post 2 selfies of herself posing in nature. In the caption she documents the items she is wearing, "1) Raveena hoodie - first of all, the tag says "MADE W LOVE BY RAVEENA" and who doesn't like things made with love. It keeps my body and soul feel warm and cosy. 2) Wide bell bottom jeans - a jean where my legs can actually breathe and dance in. 3) Pink Reeboks - I found this baby at a thrift store and it fits perfect. If this isn't fate, I don't know what is."	Feminism: P2 notes in her journal entry that the prompt was empowering, "I can't remember the last time I took pictures of myself just for fun. It was a fun experience just to where whatever I liked and take random pictures. It was empowering."
P2_15_b	Digital collage (photo)			
P2_15_c	Journal			
P3_15_a	Photo	0 social actors + clothing	P3 posts 2 photos of her in this prompt, note that her face is hidden in either one. Identity: She explains in the caption, "I go through many clothing phases where I will ONLY wear the Thing and it will become embedded in my outfits like I'm some cartoon character. Recently one of them has been this secondhand wool sweater that's a bit too big for me that @kusal.ee had gotten me. It hugs and protects me from the world, keeps me very warm and safe. The second panel is a bit different, it's a secondhand mock turtleneck that has been adjusted by me for our project @kumin.nz where we explore our relationship with clothing, identity, and sustainability. I think clothing has been a strange journey for me. It wasn't until last year maybe that I've started finding things that genuinely make me feel comfortable in my own skin."	Identity: P3 notes the complex feelings she has towards gender and belonging, "When I was younger my outfits where so chaotic. Went through a lot of strange phases ranging from boring 'tomboy'/unknowingly non-binary looks, almost becoming a scene kid, to embracing weird nerd tumblr vibes before I graduated high school. I just never felt comfortable. Everything felt either too exposing or too suffocating. It's only recently I've sometimes felt at ease. And even then I feel I'm not fulfilling some nonexistent requirements of Asianness in my presentation and clothing. When will I feel at EASE!!!"
P3_15_b	Photo			
P3_15_c	Journal			
P4_15_a	Photo	0 social actors + make up, bindi	Feminism and Reclaiming Narratives: P4 chooses to post a close up photo of her wearing a bindi which she captions, "I used to be embarrassed to wear a bindi, now I realise I look like a <i>mj princess</i> ."	Feminism and Reclaiming Narratives: P4 notes that this prompt helped her reclaim her cultural identity, "I chose a bindi for my item to wear. Growing up I was always embarrassed of having to wear a bindi to 'cultural events', I thought it made me look TOO brown. As I have grown up I have decided to #reclaimthebindi (as it is something being culturally appropriated so much in western culture). When I wear a bindi (and my therefore my culture so clearly) with my usual 'western' clothing I feel so pretty, liberated and proud. "
P4_15_b	Journal			
P5_15_a	Photo	0 social actors + selfie, pants, mug, drink	P5 chooses to post photos of her favourite pair of orange pants. She captions, "It's very rare for me to find bottoms that stop perfectly at my ankles. The moment I tried these burnt orange pants on, I knew I had to secure the bag."	Feminism: P5 also notes her reflection on the project so far, "I did one for August and one of the prompts was "People you connected with this month" and I wrote down the AFPA girls <3 I'm so thankful for this experience and although I'm feeling sentimental since we only have one week of prompts left, friendships last forever like Gwen said and I do look forward to participating in more projects with the team in the upcoming future."
P5_15_b	Digital collage (photo)			
P5_15_c	Journal			
P6_15_a	Digital collage (photo)	0 social actors + outfit, green jacket, posing, hands	P6 talks about her favourite green jacket in this prompt. She captions, "My favourite colour is green so I was immediately drawn to this jacket when I saw it. I came across it when I travelled and wore it almost everyday when I first purchased it."	P6 notes in her journal entry, "This prompt made me realise how I dress really does effect my mood or vice versa. I noticed there's certain outfits I gravitate towards when in a happier mood."
P6_15_b	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_16_a	Text	2 social actors (Richard Dyer, Robert Altman) + power, humanity, race, whiteness, representation, burden, Koreans in Aotearoa, 1.5 generation, identity, director, Robert Altman, Nashville, abject, cinema	P1 approaches this prompt by quoting academic Richard Dyer, along with her personal experiences and her love for cinema. Identity: Note the quote P1 utilised to discuss her identity, " The claim to power is the claim to speak for the commonality of humanity. Raced people can't do that - they can only speak for their own race. But non-raced people can, for they do not represent the interests of race. "	Identity and Feminism: P1 notes that this idea of representing race relates to her own 1.5 generation experiences of representation, " I often struggle with this burden of representation, of feeling the pressure to speak as the single voice to represent Koreans in Aotearoa. How can I even dare to do this? With my broken Korean speech and fractured (not quite) 1.5 gen identity? " P1 notes in her journal entry that this prompt allowed her to learn about intersectionality, "I think about this all the time. It felt good to explore the intersections of my personal (raced) identity and my ambitions for the future. "
P1_16_b	Text			
P1_16_c	Digital collage (photo and text)			
P1_16_d	Digital collage (photo and text)			
P1_16_f	Journal			
P2_16_a	Digital collage (photo, illustration and text)	10 + social actors (friends) + friends, photo, whiteness, film, Asian, woman, safe space, doctor, studying, film stills, feminism, limbo, bubble	Identity and Self Reflection: P2 uses a range of illustrations, photos and text to complete this prompt. She notes ideas of belonging in P2_16_a by using text which says, "no one like you is successful in film," "everyone here is white," "why did you choose to study film? you could've become a doctor" and "am I good at what I do? or am I just here because I am an Asian woman?"	Feminism and Reclaiming Narratives: P2 reflects on her career in film as an Asian woman, "Exploring the film and TV industry as an Asian woman has been a spiritual journey. Growing up, narratives were shoved down my throat of who I should be and who I should become. And it still does today - to everyone. Telling stories hasn't been easy, but I am very grateful and privileged to have the opportunity to share my two cents with everyone. It's been a journey of reconnection with the people around me, myself, and the world. Everyone who tells stories knows the importance of "finding your tribe" - a safe space where we can show up as our authentic human selves and bare our souls. I hope that my storytelling journey can bring others the sense of 'tribe'" Identity: P2 notes in her journal entry, "Writing/making films impact of my journey who I am"
P2_16_b	Digital collage (photo and illustration)			
P2_16_c	Digital collage (photo and illustration)			
P2_16_d	Digital collage (photo and illustration)			
P2_16_e	Journal			
P3_16_a	Digital collage (photo and text)	2 social actors (Anh Tran, mother) + successful, employment, identity, exhibition, New Zealand, mother	Identity: P3 cites NZ artist Anh Tran in her post, "The frequent emphasis on identity and diversity of artists in exhibitions in New Zealand feels overwhelming." P3 notes in caption on her identity, "It wasn't until University that I was able to make meaningful connections with others of Asian backgrounds. I spent most of my life just thinking being lonely is normal, that it's common to feel that you can't connect with people in a particular way, and that it's fine to dismiss my experiences. I want to be understood in a space so that I can freely explore things around me without having to reiterate my existence to make others comfortable... idk it's a complicated mission either way..."	Identity and Race: P3 notes in her journal entry, "Similar to wanting more than aesthetic diversity I think. I want to exist in calm and be able to have critical conversations with the community without feeling like everything is a risk." Feminism: P3 reflects on a dialogue with her mother, " When I was your age, I didn't have anyone to tell me these things. Live your life in fear without fear, you have your mum. " She notes, "My mother just wants me to be happy and do my best."
P3_16_b	Digital collage (illustration and text)			
P3_16_c	Digital collage (photo and text)			
P3_16_d	Digital collage (illustration and text)			
P3_16_e	Journal			
P4_16_a	Photo	2 social actors (dog, boyfriend) + shadow, dog, boyfriend, building, forrest	P4 selects to post a random selection of photos to complete this prompt. She notes, "Here are a random assortment of images exploring light in my life that mean nothing (as well as everything)" Feminism and Identity: She notes in her caption some thoughts about visibility as an Asian woman, "Stream of consciousness w @asianfeministproject It is only recently that I have started to feel seen, accepted and celebrated for being an Asian woman in the field I am in. Along with this comes a pressure to make a type of work that exclusively speaks to my sense of identity and interactions with my culture. I love making the work I do but sometimes I want to make work about nothing (if this is even possible), but I feel like it won't be received as well because people perceive me as somebody who should be making work only about my experiences with these things."	Identity and Race: P4 notes in the journal entry her internal struggles of being an Asian woman artist, "Finishing this prompt brought to light some very new feelings. I recently have felt visible as an Asian woman but I am fighting with some inner conflict. I wonder if as an Asian artists I made the work any random artist would make, would I be seen and celebrated the same? Or am I only recognised when I make work about being Asian and a WOC. Will people only be able to handle/understand me if I make work about the plights of my identity. Maybe this is a form of artistic colonisation. I chose to use imagery that had was far removed from my other posts. Just a series of photographs I had taken that reflected on light (both literally in terms of light/dark shade and things that bring light to my life)."
P4_16_b	Photo			
P4_16_c	Photo			
P4_16_d	Journal			
P5_16_a	Photo			
P5_16_b	Digital collage (photo and text)	1 social actor (Samin Nosrat) + laptop, Spotify, playlist, house plants, Khruangbin, workout, Hobsonville, coffee, toast, mask, therapy, journaling, toast. Caption: podcast, career, people of colour	P5 completes this prompt through a series of photos from everyday along with text descriptions. She notes in the caption that a podcast episode with Persian-American chef and food writer Samin Nosrat on The Tim Ferriss Show helped her with the prompt, "Samin explains that for her this looks like pursuing a career and being part of a tribe where vulnerability is not only embraced but encouraged. She also wanted to work with more people of colour. These two things resonated with me in particular. Self Reflection and Feminism: "Just like how it took me a few tries to create content for today's prompt, it might take me even more tries to tick the boxes she's mentioned. And more as I figure out what I want and who am. But right now I'm grateful for the introspective days I've had while working from home. This setting also freed up a lot of time for me to engage in wholesome conversations with other Asian women who are on a similar journey @asianfeministproject Here's to carving out our own paths "	Feminism: P5 talks about her work experiences with white men, "I wanted to talk about my experiences having an old white man as a manager. I've always found our dynamic quite strange. He has a bit of a resting bitch face and always gave off an intimidating vibe. In the meeting room, he can be domineering but can joke around easily outside. He's sarcastic and blunt. I don't find all his jokes funny. He can be nice though. I just don't like the way he talks to me sometimes and I wish I had the guts to say that to him. Not all of the managers in my team at work are like that." P5 says this is important to her, "It's funny because in the latter half of this year I've decided to work towards being more assertive so I don't resort to compliance and passivity when I know I'm being mistreated. I tend to beat myself up on this too - the fact that I'm not already strong-willed and will make sure to get what I want. I think I am getting better at it slowly. I want to give myself permission to make progress at my own pace."
P5_16_c	Digital collage (photo and text)			
P5_16_d	Digital collage (photo and text)			
P5_16_e	Journal			
P6_16_a	Digital collage (photo and text)	10+ social actors (architects, white men) + university, tutors, education, statistics, meme	Identity and Race: P6 creates photo collages titled "Architecture." "Who we are taught to look up to," "What our tutors look like," to contrast the diversity in architecture but the dominance of white male voices in reality. On the last slide she uses statistics of registered architects in NZ by ethnicity. She states in the caption, "The first and second slide show well known architects globally. Studying architecture like anything else, there is a strong Eurocentric view on what is considered 'good design'. There is a lot more we could be doing besides using indigenous principles as a quick show of diversity. As numbers show there are large equity issues within the industry and there needs to be more representation. Within my own household I don't think my family quite grasp how much society and culture effects what I'm studying."	Self Reflection and Emotions: P6 reflects on her feelings towards the architecture industry, "I felt a mixture of anger and shock during this prompt. On this day I came across an article on indigenous architecture in New Zealand which had statistics on ethnicities who were registered architects in New Zealand. I wasn't completely shocked however seeing the numbers was disheartening. It also angered me as I thought about my own education and who we teaches us. I am grateful for this prompt as it encourages me to seek out firms that encourage genuine diversity and respect of indigenous cultures in New Zealand and globally."
P6_16_b	Digital collage (photo and text)			
P6_16_c	Digital collage (photo and text)			
P6_16_d	Text			
P6_16_e	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_17_a	Photo	5 social actors (friends, cat) + photobooth photos, friends, Thai food, Asian supermarket, produce, Chinese food, buns, jianbing, soup, kitten, sky, geese	For this prompt, P1 created what she captions as "A photo series of prosaic events, people and spaces as acts of self-love and resistance." Identity and Feminism: P1 notes in her journal entry that she loved completing this prompt, "This one was so pleasing to do! I felt that in the intensity of the collision of my academic background with interrogating my own experiences, It was beautiful to diarise my lived experiences and the everyday experiences that nourish me and who I am. I loved finding joy in my own photos, the things I had chosen to document, from spending time with loved ones, to comforting foods, to spaces that I felt safe in and cherished memories."	Feminism: P1 is reflective on self love in relation to feminism, "Self love I feel is often not celebrated in a lot of feminist spaces (or not for me). Often interrogating systems and analysing one's own belonging in space and within politics can feel powerless and dehumanising at times. It felt wonderful to be able to prioritise the necessity of self-love, and the ways that this was material, and present in my life."
P1_17_b	Photo			
P1_17_c	Photo			
P1_17_d	Photo			
P1_17_e	Photo			
P1_17_f	Photo			
P1_17_g	Photo			
P1_17_h	Journal			
P2_17_a	Digital collage (photo, illustration and text)	1 social actor (family member) + self preservation, century egg, hair, selfie, sun, world, flowers, sourdough, bread, dancing, headphones, music, chat box, Chinglish	P2 selects a range of objects and everyday activities that make her happy, "It was only this year that I realised how abundant love is. No one possesses love. It is ever free flowing within the universe. Just by loving and honouring our true selves, we are saying something to the world. Kia kaha."	Self Reflection: P2 offers reflections of the prompt in her caption, "It was only this year that I realised how abundant love is. No one possesses love. It is ever free flowing within the universe. Just by loving and honouring our true selves, we are saying something to the world. Kia kaha." Further in her journal entry, "the idea of radical love - like the answer in front of me this entire time. Afraid to give love - because it's for people who are special, you don't own it."
P2_17_b	Digital collage (photo, illustration and text)			
P2_17_c	Digital collage (photo, illustration and text)			
P2_17_d	Digital collage (photo, illustration and text)			
P2_17_e	Digital collage (photo, illustration and text)			
P2_17_f	Digital collage (photo, illustration and text)			
P2_17_h	Journal			
P3_17_a	Illustration			
P3_17_b	Photo	1 social actor (mother) + Black Lives Matter, activism, solidarity, art, fabric, mother, cooking, home, make up, selfie. Caption: relationships, anarchy, love, radical honesty	Identity and Activism: P3 completes this prompt by using a series of illustrations and photos. She showcases an illustration she did for Shakti Youth along with photos of herself and her mother cooking. In her caption she references Andie Nordgren's Short Instructional Manifesto for Relationship Anarchy, "To practice strength and perseverance, but to remember that that's not what all life has to be. To practice "radical honesty" with yourself and with those around you. To learn to trust in yourself, to pursue things in a way that may not be the norm. To heal past traumas and resentment. To be proud and to exist while being accepting of change. I think these are all small things I've done that have been I unintentionally political..."	Identity and Reclaiming Narratives: In her journal entry, P3 discusses reclaiming the self as part of her identity, "This prompt was a hard one I think. I still find it hard to be kind to myself and practice this radical love. Still somewhat hiding my sexuality, still somewhat questioning everything. What is my existence and why do I bother to stay? Pursuing my art as a career is a radical self love I think. I'm trying to be brave with it. Learning to understand and rebuild a relationship with my family is radical to me. I am and always have been proud of my overtly asian monolid features. I guess these are also elements of radical love. "
P3_17_c	Photo			
P3_17_d	Photo			
P3_17_e	Journal			
P3_17_f	Journal			
P4_17_a	Digital collage (photo)			
P4_17_b	Digital collage (photo)			
P4_17_c	Digital collage (photo)			
P4_17_d	Journal	0 social actors + textures, bread, sky, paint, dates, water, sea, podcast,	P4 completes this prompt by posting photos of different textures and surfaces. She notes in the caption, "found clarity w this prompt while listening to @iswis_podcast ep on 'belief systems personal power and radical pleasure.'"	Self Reflection: In her journal entry, P4 said she found this prompt difficult to approach, "I found this prompt quite difficult to do/engage with. Maybe this is because I can find it hard to properly look after myself sometimes. I went on to multiple weird tangents that were relevant in a very round about way. This was until I listened to a podcast episode of 'I Said What I Said' which talked about the idea of 'self preservation' and looking after ourselves as WOC in the current political climate and post COVID world. I then began to focus on the small things that brought me joy over the last few years which have been extremely tough for me. The theme organically started to centre around two basic things; nature and food. Air and sustenance."
P4_17_e	Journal			
P4_17_f	Journal			
P4_17_g	Journal			
P4_17_h	Journal			
P4_17_i	Journal			
P4_17_j	Journal			
P4_17_k	Journal			
P5_17_a	Photo	0 social actors + park, trees, shadow, croissant, mirror, shoe, vitamins, beach, hands, running, flower	Self Reflection: P5 posts a range of photos to complete this prompt. She notes in the caption, "As much as I love treating myself to a new pair of shoes or getting an almond croissant from every cafe possible in Auckland, I've recently tried to incorporate more discipline or what's seemingly uncomfortable into my "self-care routine." Doing things that, as much as I hate to do them in the present, my future self will thank me for. Whether that's meditating, doing any form of exercise, making my bed immediately after waking up or flossing. But this can also mean cancelling plans if my guts are telling me to, asking for help from people I trust and giving myself permission to be in a funk."	Self Reflection: P5 reflects about an encounter at her work which reminded her of the prompt, "This week has been challenging and I already felt like the things I've learned from participating in this research project were put to test. I noticed that at least once a month I have this weird encounter with my manager who I talked about in my previous reflection - one that always leaves me feeling like shit. This is why it's hard being highly empathic and subservient."
P5_17_b	Photo			
P5_17_c	Photo			
P5_17_d	Photo			
P5_17_e	Photo			
P5_17_f	Photo			
P5_17_g	Journal			
P5_17_h	Journal			
P6_17_a	Digital collage (photo)	0 social actors + lemons, food, eggplant, okra, Indian supermarket, snacks, petals, cookies, seaside, nature, astrology	P6 uses a series of photos to collage for this prompt. She notes in the caption, "Practising self care is fundamental to our well being. Currently I feel it tends to revolve around preparing and consuming food, going for walks, listening to music and spending time away from social media.	Self Reflection: P6 notes in her journal entry, "I think I took away how important and ongoing this process is. Particularly this year with everything going on, allowing yourself this time is crucial. I learnt that I myself find making this time difficult and probably need to work on my time management to make sure I don't burn myself out."
P6_17_b	Digital collage (photo)			
P6_17_c	Digital collage (photo)			
P6_17_d	Digital collage (photo)			
P6_17_e	Journal			
P6_17_f	Journal			
P6_17_g	Journal			
P6_17_h	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_18_a	Text	1 social actor (Kimberle Crenshaw) + inequality, treatment, Black feminist	Feminism and Representation: P1 chooses to quote Black feminist Kimberle Crenshaw in the prompt with her quote, "Treating different things the same can generate as much inequality as treating the same things differently." She notes in the caption, "If I could reimagine media, I would engage and champion underrepresented voices and experiences. In an ideal world, I would create a space that goes beyond shallow engagement and instead, devolve and disrupt power in an institution that often alienates and denies." P1 notes her thoughts around the prompt in her journal entry, "I found this prompt so incredibly daunting! Who was I to say what feminist media could look like?" "	Feminism and Self Reflection: In her journal entry, P1 documents the difficulties in completing this prompt, "On top of this - what does the intersection of 'Asian Feminist' media look like? What is the responsibility of all inclusion? By trying to create equity for Asian voices what about other marginalised voices such as Māori, Pasifika, gender fluid, LGBTQIA+, trans voices? I felt like I couldn't speak for all, and this burden felt heavy. Despite this - I could envision an utopia - the freedom is what the prompt provided, and it gave me an opportunity to dream and envision a future that I wanted. What is impossible in practicality, could be possible in the prompt - why not embrace it?"
P1_18_b	Journal			
P2_18_a	Digital collage (photo and text)	0 social actors + feminism, media, privilege, biases, binary, space, exclusion, mistakes	Feminism and Self Reflection: P2 approaches this prompt with mainly text, she notes in P2_18_b that she struggled with this prompt for a week, "how can I accurately represent feminism, when I'm constantly questioning my own biases/privileges on a daily basis? It can become overwhelming, frightened of the thought that I have had hurt someone unintentionally by excluding them."	Feminism and Self Reflection: P2 further notes, "To me, feminist media isn't just about what's being said, but from whom. It's about opening up your space, bubble, home. Actively inviting marginalised voices to join your conversation. Unlearning binary thinking. Make mistakes, acknowledge them, learn. You're complex. I'm complex. We have feelings. Let's be kind to each other and ourselves." P2 notes in the caption, "questioning 'feminism' everyday from now on."
P2_18_b	Digital collage (photo and text)			
P2_18_c	Journal			
P3_18_a	Illustration			
P3_18_b	Photo	1 social actor (Caster Semenya) + tears, Auckland Art Gallery, art, exhibitions, sports, running, flag	Feminism: P3 uses a photo she took at the Guerilla Girls exhibition in Auckland 2019 on P3_18_b, this shows statistics of the amount of women artists at Auckland Art Gallery. On P3_18_c is an illustration of Caster Semenya, an athlete unable to compete internationally without taking testosterone-reducing medication. P3 defines feminist media in her caption, "Intersectional, trans-inclusive, caring, accessible, nuanced, rooted in learning and growth. I don't know what exactly I'd like in feminist media, I just know right now that there's so much change that's still needed. Where to?"	Feminism and Self Reflection: Like P1, P3 notes that this prompt was difficult in her journal entry, "I don't know!!!! This one was even harder!!!! I know I ask and converse with others about wanting more media that represents our values and uplift people but I don't know what it should be. Am I even the person that should be participating in this? I feel like an imposter with no ideas."
P3_18_c	Illustration			
P3_18_d	Journal			
P4_18_a	Photo			
P4_18_b	Journal	0 social actors + historical art	Feminism and Identity: P4 completes this prompt with a piece of historical artwork, she captions this, "media reimagined: would be intersectional, trans inclusive, amplify minority voices/ experiences, considerate, open minded, honest and every growing."	Feminism: P4 notes in her journal entry that she found it difficult to complete this prompt, "Similar to the last prompt, I found this really hard to visualise (bit of a creative block this week). I eventually found some clarity when I was re-organising the bookshelf in our house. On the back of a magazine was an image of a painting where a group of women were dancing around a man and a woman. It jumped out to me as some type of representation of society where women are often celebrated as 'women' only when we are alongside a man. So i collaged another woman's face over the mans face. Now it is a whole bunch of womxn dancing and celebrating each other as it should be. In terms of the content for the post it was pretty simple, overall the media I want is inclusive and willing to change/grow."
P5_18_a	Photo	7 social actors + (myself, participants) + food, picnic, mothers, parents, migrants, imposter syndrome, chat boxes	Feminism and Reclaiming Narratives: P5 posts a photo of a picnic spread along with screenshots of the chat between participants of the project. She notes in the caption, "In the first two minutes of thinking about what feminist media could look like to me, the six women I've had the pleasure of getting to know through @asianfeministproject came to mind. Flashback to a year ago, I would've shuddered at the thought of being vulnerable on social media. But thanks to @chinesegoth I was able to show up and allow my true self to be seen alongside some of the best storytellers I've ever come across. While we're nearing the end of the prompts, there's nothing I would love more than to continue amplifying marginalised voices and empowering Asian women to share their stories with these pure souls. I may be projecting here but how do picnics and podcasts sound?" Important Note: Refer back to tiles with selected messages.	Feminism and Digital Media: P5 references the project in her journal entry, "Since I started working on this prompt pretty late, I went down a simple but genuine path of shedding light on the women behind AFPA who I owe a lot to. To me everything that the research project stands for is exactly what feminist media looks like. Something I wouldn't think twice subscribing to if I weren't a participant. Reading some of the comments on our posts on the actual page, I felt motivated to keep doing this for the sole purpose of amplifying underrepresented voices and stories." Note: Could refer to Sarah Ahmed.
P5_18_b	Digital collage (photo and text)			
P5_18_c	Journal			
P6_18_a	Text			
P6_18_b	Journal	0 social actors	Feminism: Besides acknowledging feminist media has to be inclusive, P6 notes it is, "A space that is open and warm, where women feel safe. I think it would be great to see a variety of women from all backgrounds and occupations in the mainstream sharing their journeys. A space that gives women knowledge and resources to heal. Stories by YOU for YOU."	P6 notes in her journal entry, "This prompt was enjoyable, I felt optimistic towards the future of feminist media and the benefits it can have on so many people's mental health."

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_19_a	Digital collage (illustration and text)	0 social actors + cat, cabbage, feelings	P1 captions this prompt, "a mixtape for my frens for all emotions from boogieing to cryin."	P1 notes in her journal entry the reason she chose these songs, "Initially, I was thinking of all the As-Am/ Asian-NZ voices I wanted to include in this. And then I just went for a vibe. Sorry!"
P1_19_b	Text			
P1_19_c	Journal			
P2_19_a	Illustration	0 social actors + flower, clouds, Chinese characters	P2 uses an illustration and digital collage to complete this prompt.	Feminism: P2 captions her mixtape "a mixtape for my WOC tribe." In the first tile she uses the Chinese slang for "goddess" (女神), a term used to describe women who are "phenomenal beauties."
P2_19_b	Digital collage (photo and text)			
P2_19_d	Journal			
P3_19_a	Digital collage (photo and text)	0 social actors + fire, polar bear, photo, window, clothing	Identity: P3 titles her mixtape, "I wish I was a kid again." In the caption she says, "A collection of songs I dedicate to my friends and family, to those who are working to find out who they are and to those who are seeking power, love, comfort and peace."	Identity: P3 notes in her journal entry that music is an important part of her identity, "I hope this mixtape isn't too edgy LOL. Music is important to me in the way I use certain pieces to stabilize myself and find understanding in them and in turn myself. Don't wanna sound like "music is my lyfe" but also music is so important to me!!!! AHHH!!!! Screen reader support enabled. I hope this mixtape isn't too edgy LOL. Music is important to me in the way I use certain pieces to stabilize myself and find understanding in them and in turn myself. Don't wanna sound like "music is my lyfe" but also music is so important to me!!!! AHHH!!!!"
P3_19_b	Text			
P3_19_c	Text			
P3_19_d	Text			
P3_19_e	Journal			
P4_19_a	Illustration	1 social actor (best friend) + dog, clothing, Spotify, emojis	Feminism and Identity: P4 notes in her caption that this mix was made for and with her best friend, "My bff! @_spicygirl and I curated a mixtape entitled "lysm!! bff!! for each other w @asianfeministproject a mix of empowerment and nostalgia." Journal entry how she created this prompt, "For this prompt I decided to co-create a mixtape with my best friend. We both prefer quality over quantity and are a little community of our own. We bonded in Year 7 (as two Asians in a very whitewashed school) and our friendship has been an anchor in my life ever since."	Feminism and Identity: She notes the importance of creating community with other Asian women in her journal entry, " Having similar experiences as Asian women we have been able to talk about our lives and our art and relate in so many ways that my many other friendships over the years have failed to. The songs we chose are a mix of the women we are now and a little look back on our memories. Love her so much, this was really fun to include her in the AFPA process as her support so far has been amazing."
P4_19_b	Text			
P4_19_c	Journal			
P5_19_a	Digital collage (photo and text)	1 social actor (god) + tape, god, wisdom, strength	Identity: P5 writes in the caption, "I'm a sucker for lyrics that cut deep. These are songs that remind me to have faith in myself, in God and that it's okay to feel lost sometimes. Dedicating this mixtape to the women in my life who I get wisdom and strength from."	Feminism: P5 explains how she approached the prompt in her journal entry, "What I did though was explain my subjective reasoning behind why these songs were important to me and why I wish to dedicate them to the women in my life who I know have also (some may currently be) going through it."
P5_19_b	Screenshot			
P5_19_c	Screenshot			
P5_19_d	Screenshot			
P5_19_e	Screenshot			
P5_19_f	Screenshot			
P5_19_g	Screenshot			
P5_19_h	Screenshot			
P5_19_i	Screenshot			
P5_19_j	Journal			
P6_19_a	Digital collage (photo and text)	0 social actors	P6 selects a range of songs she frequently listens to. One of which being, "Down time by Aaradhna - Amazing song and I love the Indian jewellery and henna tattoos she has in this video."	P6 notes in her journal entry, "I found it difficult with so many songs to choose from but tried to pick a mix that resonated with myself and many of my friends."
P6_19_b	Digital collage (photo and text)			
P6_19_c	Journal			

Name of data piece	Mode of data	Social actors + 1–3 important mediational means/ cultural tools	Notes	1–3 Observational Notes and/ or special points in interviews
P1_20_a	Digital collage (photo and text)	3 social actors (parents, brother) + female, Asian, filmmaker, storytelling, sister, daughter, friend, Korean, director, writer, family photographs, mailbox, Outlook, kimchi	P1 reflects on her experiences of this prompt and the project, in one of her identifiers she notes that she is "a unique culmination of experiences, moments, traumas and strengths." In her caption, "It's the last post for AFPA. I'm really happy to have shared some of my life with you all. I hope you enjoyed reading it and it meant something to you as well. Thank you to those who reached out to share your stories also - I've loved reading them too and felt really connected." In her journal entry she notes, "I procrastinated making this. Maybe I didn't want it to end? Maybe I was just dragging out the end. What an experience. I had such a wonderful journey participating in this. I really felt a sense of deep community, and revelation in personal, academic and historical spaces. I felt really overwhelmed to be finishing this project. I felt really honoured to be included."	Feminism and Reclaiming Narratives: "Without these prompts, I wouldn't have a much closer relationship with my mother - one that is now marked in closeness, admiration and respect. I felt emboldened by my past history, one that I barely knew existed. I realised that I felt often disassociated in Aotearoa, existing, but not truly connected. Drifting as someone who had no history, and existed just in the present - no past. Since my participation in this project, I have a much deeper and richer understanding of my own family history, Korea's history, and my own space in Aotearoa and the world. The prompts have only generated a stronger understanding and engagement with my own feminist theory, and challenged my complicit, anglo-centric worldview that I didn't realise I harboured so strongly. Since this project, my eyes have really been opened to something that I didn't expect: joy, connection and community. I didn't realise that I was so alone until I realised that others were experiencing a similar thing, and we could talk about it together. "
P1_20_b	Journal			
P2_20_a	Video	0 social actors	P2 finishes off the project with a video and animation detailing her identifiers, these are all positive and paired with an upbeat soundtrack.	Feminism and Reclaiming Narratives: P2 notes in the caption, "So thankful for @chinese goth and her mahi for AFPA. Creating a safe space for me to share my family's story. And to all the incredible down-to-earth wahines I've met along the way, I'm looking forward to our group hug and potluck!" Self Reflection and Storytelling: She also notes, " Although the project is technically over, I know that this is all part of a lifelong movement. Creative storytelling has been a process for me to reflect deeply and subconsciously about what's made me, me. And I'm becoming more self-aware of the disadvantages, and privileges that I have compared to every living being in this universe. Keep growing my loves."
P2_20_b	Journal			
P3_20_a	Digital collage (photo and text)	0 social actors + clothing, shadow, hands, phone, beach	P1 uses a series of photos and text to complete this prompt, she says, "I am trying, alive, fucking depressed, supported."	Emotions: P3 leaves a note on the project in her caption, "The final instalment of the this series thank you to @chinese goth for giving us this opportunity and using @asianfeministproject to open up to a wider audience...I will remember n cherish our interactions and conversations, I can't wait to meet everyone IRL someday." P3 notes in her journal entry that this prompt was extremely emotional for her, " This was a rollercoaster of emotions, I was feeling the beginnings of a depressive episode as this series was coming to a close and I felt more at odds with myself and my decisions. I think with these slides I was trying to capture and remember the basic truths I knew of the moment. And I'm still here and trying so that's a good sign right?"
P3_20_b	Digital collage (photo and text)			
P3_20_c	Digital collage (photo and text)			
P3_20_d	Digital collage (photo and text)			
P3_20_e	Digital collage (photo and text)			
P3_20_f	Journal			
P4_20_a	Digital collage (photo and text)	0 social actors + woman, brown, Sri Lankan, Malaysian, British, New Zealander, mixed race, exotic, feminism, allyship, privilege, fashion, culture, independence	Identity: P4 does this prompt with a photo of herself in the background. She lists much more identifiers than when completing the first prompt, one of which includes "part of AFPA."	Feminism and Identity: P4 reflects on participation in the project, " I AM so grateful for the community we have crafted w @asianfeministproject. All thanks to the amazing @chinese goth and all the beautiful artists & storytellers that make AFPA such a warm and loving space @paumeranian @just.a.min @pengwen.i @shivaniarsai @nahyeonlee although this is the end of our first venture, we have only just begun! I truly can't wait for what will come for you all xx WE ARE everythinggg."
P4_20_b	Journal			
P5_20_a	Digital collage (photo and text)	0 social actors + full name, bread, selfie	P5 completes this prompt in the format of a LinkedIn profile. She notes in the text that she is "a myriad of things" and urges people to "Show up, especially when it feels uncomfortable - you control your actions and response." P5 notes in the caption, "What my LinkedIn profile would look like if I were radically transparent about who I am. Participating in the @asianfeministproject was by far one of the best decisions I've made this year. Viewing myself from a place of worthiness is something I contend with daily. Not assertive enough, not confident enough, too soft, too passive. These are just some of the labels I've given myself throughout the years. But just as easily as we can edit our LinkedIn bios, we can freely choose and rewrite the narratives we tell ourselves—ones that serve us instead of work against us."	Identity and Emotions: P5 discusses the emotions behind the prompt in her journal entry, "When I wrote the identifiers the second time, I found that there were a few that I still cling to despite their negative connotations. Like how much of a cry baby I am and how self-flagellating I can get. But seeing everyone else's prompts and talking to my friends who have also been going through some shit, I realise that I'm not alone nor special." Feminism and Identity: P5 further reflects on the project in her journal entry and how it has helped her, "Participating in this research project was such a blessing. It turned out to be everything I hoped for and more. I looked forward to each week's sets of prompts, brainstorming and creating content for each one. Although we've reached the end of them, I would keep showing up in this way as my true self in a heartbeat when the next opportunity comes. Lastly though, I want to point out that if it weren't for this project, I don't think I would have embraced the idea of me being a writer. It sounded so pretentious and out of reach. Yes I have a lot to improve on because hey we're our biggest critics, but I'd like to think that I have a shot at mastering this style of writing - raw, self-aware and hopefully resonates with my tribe."
P5_20_b	Journal			
P6_20_a	Text	0 social actors	P6 notes that she is "resilient, brave and passionate" to name a few. She writes in the caption, "Grateful to be part of this amazing project by @chinese goth. Having this platform to share our stories has allowed me to feel connected to so many people. Big love for my incredibly supportive and loving AFPA family."	P6 notes in her journal entry, "Doing this prompt again I felt more confident in what came to mind. I've appreciated how these prompts have allowed me to produce work and not overthink how well the content will be received."
P6_20_b	Text			
P6_20_a	Journal			