

# PROJECT\_3.2%

**STAGE TWO: DEVELOPEMENT WORK  
ALONGSIDE SECOND OUTCOME.**

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**PROJECT 3.2% DIASPORA PHOTOBOOTH SHOOT  
AND SOCIAL MEDIA CAMPAIGNING.**

**03**

# INITIAL IDEAS

Create a campaign through social media or other media outlets showcasing South Asian representation. This could show how representation can be done in an effective way. This would also allow for a large audience to interact with the content and involve as many people who want to help.

Do photoshoots of the diaspora and portray as many faces as you can to show how large the South Asian diaspora community is. This will show how many people are affected by the lack of representation.

Initially, I wanted to display my first outcome around London for people to see however as the material is delicate and there is no way to secure it by my means, I followed up by thinking about creating a poster campaign instead to display around London. This campaign would look at raising awareness to how the lack of representation affects the diaspora. I also found that this idea would be a great opportunity to get the diaspora involved through Social Media, as it could be shared and used as content to raise awareness. Similar to how the BLM started online, this too could start a movement one small step at a time.

From here I began to think of the different ways this idea could be executed and different ways the final outcome could turn out.

I knew I wanted this outcome to be photography based as I wanted to use my best skill to my advantage. I also feel this would be an effective way to show the diaspora as seeing the faces of those this movement affects could be more sentimental to viewers and force a realisation of how many people it affects.

To begin thinking of concepts, I went over my research and pinpointed factors that affect the diaspora. These factors include:

- Islamophobia/ Normalisation of racism
- Colourism
- Bullying & Harassment
- Low Self Esteem

## **Colourism**

As colourism is a common thing dark South Asians struggle with, I found it important that representation for dark skin South Asians was included or worked upon in some way within this project. I found this as in most cases when South Asians do appear in the media, they are more often than not light skin as this appeals to the ideal that the whiter you are the better. A direct play of colonialism and white supremacy. Creating a photography based outcome on this could include dark skin models in traditional South Asian wear to provide some dark skin representation in the media.

## **Low Self Esteem**

One effect that I feel is the most detrimental to the South Asian diaspora is low self esteem as this links also to our confidence and connection to our culture. It could lead to us feeling ashamed or embarrassed of our heritage, skin, family etc. By creating a project that highlights the beauty and uniqueness of the South Asian diaspora, it could lead to some South Asian viewers feeling proud of who they are and feel the confidence to be their authentic self. I feel this is the most important thing to look at within this project as it directly links to the normalisation of racism and being judged for how you look or what ethnicity you are is a modern day tragedy. This project could be done by involving as many people of the diaspora as possible to create a photographic collection of the faces of the diaspora.

## Artists who work with portraiture



### STEVE MCQUEEN, YEAR 3.

Explored through the vehicle of the traditional school class photograph, this vast new art work is one of the most ambitious portraits of children ever undertaken in the UK. It offers us a glimpse of the capital's future, a hopeful portrait of a generation to come.

Steve McQueen invited every Year 3 pupil in London to have their photograph taken by a team of specially trained Tate photographers. They included children from state primaries, independent schools, faith schools, special schools, pupil referral units and home-educated pupils.

These class photos are brought together into a single large-scale installation, capturing tens of thousands of Year 3 pupils in a milestone year in their development.

“There’s an urgency to reflect on who we are and our future [...] to have a visual reflection on the



people who make this city work. I think it’s important and in some ways urgent.” says McQueen.

Within this project, I really enjoy how McQueen made sure to include all Year 3’s despite their learning environments. This diversity and inclusivity is something I aim for with this design outcome. I also like how each picture is taken in the same format creating a uniformity amongst all the pictures together. This is also something I’d like to explore in my own work.

# EXPLORATION OF IDEAS

## Artists who work with portraiture



### TERRY RICHARDSON

Although controversial, Terry Richardson is infamous for his portrait photography, capturing some true icons of our modern century. Much of his works are Lo-Fi snapshots. He breaks the traditional rules. Soft lighting? Nope. Harsh direct lighting. Complex light setup? Usually not. Single flash and the shadows hug the model. His shots themselves are candid, raw, and consistent. You can easily imitate the look with the proper setup but to replicate the feeling in his images is a whole different matter.

“There’s that whole thing of putting objects in this really rich, expensive, fancy looking setting or lighting or whatever. But I think stuff like that, unless it’s done really well, just looks old fashioned and kind of boring. I think my aesthetic, and others with a similar kind of thing, is much more immediate and it has an energy to it.” – Terry Richardson

The consistency in the simplicity of his portrait photography appeals to me as it again creates a uniform look and creates a direct focus on the subject. There is nothing else to decode or look at except for the boldness of the subject which I find to be very empowering and would work well in my personal work.

## FROM HERE TO ETERNITY, SUNIL GUPTA: A RETROSPECTIVE

Around June of 2021, I went to an exhibition of Sunil Gupta's photography work on identity, family, race, migration and the realities concerning the fight for equality. I found this exhibition to be inspiring as it sparked in me the need to be an active activist and work upon what is important to me as a social cause. His photography of his real life gave me the idea to not create a set and concept but to capture real life to add to the authenticity of the message.

Gupta often combines personal and lived experiences with broader socio-political issues. Addressing ethical questions on documentation and representation, the work is fuelled by an acute desire to bring about change. Many powerful projects have arisen from his visual storytelling of his own coming out while migration with his family from New Delhi to Montreal, his participation in New York's Gay Liberation Movement in the 1970s and his active campaigning in the early AIDS movement, in India and around the world. Gupta has become an inspiration to generations of activist photographers and LGBTQ+ rights advocates.

His work here inspired me to capture the diaspora as they wish to be represented and portrayed through the camera lens adding to their own personal uniqueness.



**India Gate**

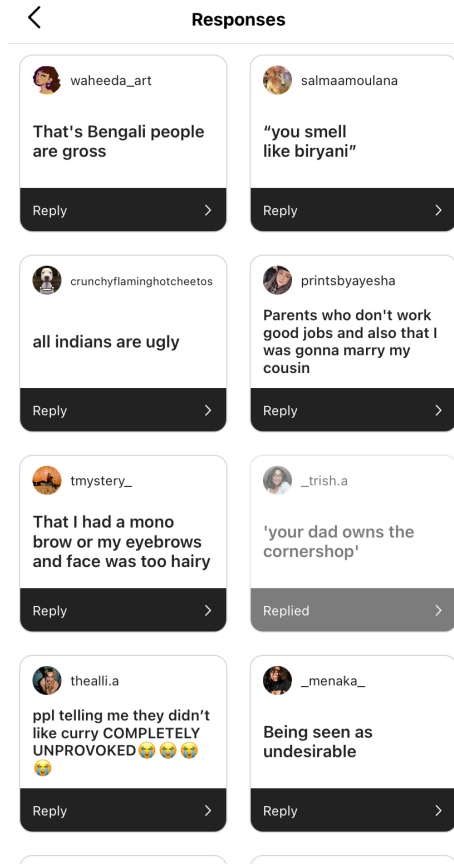
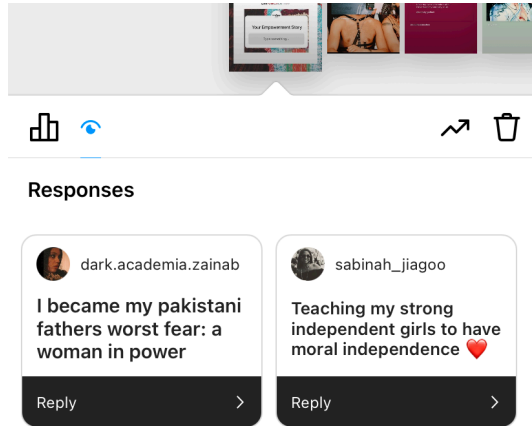
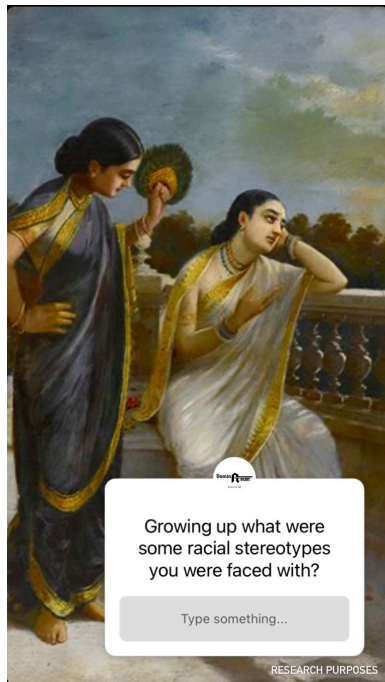
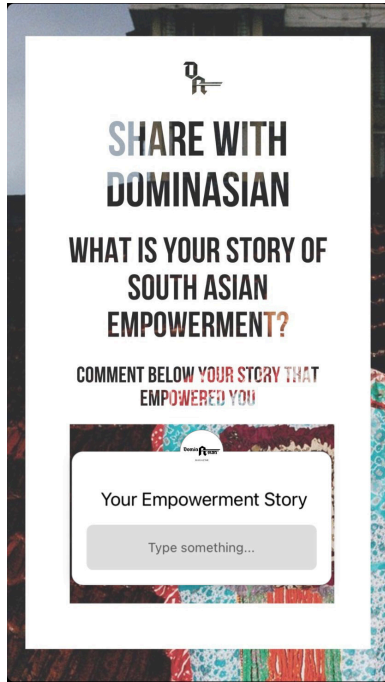
Even if you have a lover you should get married and have children. Who would look after you in old age?

# EXPLORATION OF IDEAS

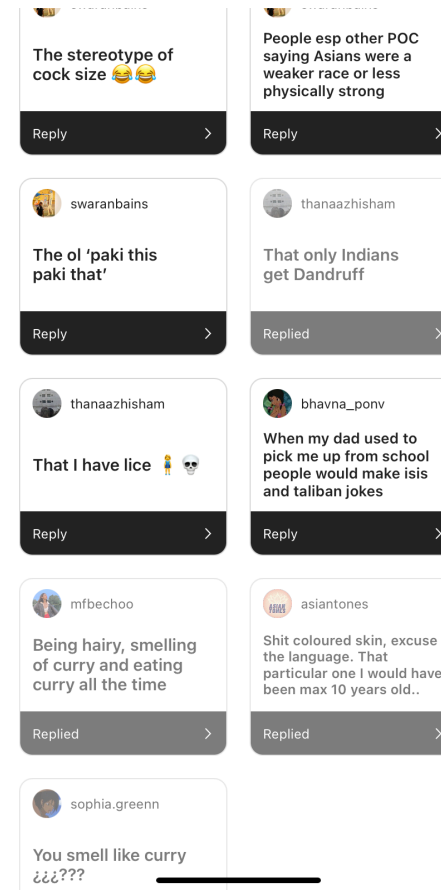


Within these selected works, I like the authenticity of the portrait photo in the first image in contrast to the other photos shown. The first image gives a regal feel to South Asians which is never seen. Each image is very empowering, tackling the belittling roles South Asians are given in the media. This all adds to a more positive representation of South Asians in media. I also quite enjoy the way Gupta combined his photography with traditional South Asian media through resemblance. It creates an interesting contrast we don't often see in South Asian curated work.

# EXPLORATION OF IDEAS



In order to have a better idea of what the diaspora have personally faced as South Asians, I took to social media to put out a Q&A on what stereotypes they have faced in their life alongside a story of empowerment for them as a South Asian. The results helped to see what were the most common stereotypes as well as making me aware of stereotypes I personally had not faced. This all added up to a large list of ridiculous things that South Asians are ridiculed for. These answers can be used to create slogans to raise awareness to these racial stereotypes.



Most of these stereotypes that people have faced play on their appearance, especially body hair, islamaphobia, scent etc. This proves to me that it is all the more important to portray the unique beauty that South Asians possess as it is so commonly criticised by people.

# EXPLORATION OF IDEAS

As I said in my initial ideas, I would explore colourism and low self-esteem as outcomes for this project. I started first with colourism and began conceptualising an idea. I already knew that I wanted to use dark skin models and play around with traditional garments and so I began creating deeper connections to South Asian culture through not only styling but also makeup. I felt it was important to use female models for this particular concept as it is usually women who are targets for colourism. They would be more attractive if they were lighter is always seen as an advertising gimmick for skin lightening products. I am yet to see such products for men or adverts directed to men. Thus having two female models felt more fitting. For the styling I wanted to create a contrast of skin showing and skin covered and thus found nude wear for the models to wear and complimenting Sari's as well. Each pose I had the models do was carefully thought out as I wanted each picture to be empowering and show a divine feminine.



**BROWN IS BEAUTIFUL**



# EXPLORATION OF IDEAS



The two key elements I played with in this shoot was femininity and skin. With this model, Dhivya - I wanted to portray the softness of a woman. By having her arms crossed over, I wanted to play on how guarded women have to be as we are constantly under critique for our appearance. With her arm hair and slight amount of skin showing I wanted to highlight the beauty in her naturalness and have the lighting create a beautiful glow of her skin. This helped to emphasize the importance of her skin in this shoot. I experimented with this pose in two ways. One looking away and

one looking directly at the camera. Her piercing gaze is almost like a siren and I love how that plays into the idea of a divine feminine. Whilst being guarded she is still aware of her strength and courage. It is a complex mix between soft and hard. The makeup for this model was inspired by the red bindi's South Asian women wear as a beauty statement but also as protection from evil eye. I found the red highly complimented her skin which was important to me in highlighting her skin's importance. The title of the piece was exactly what I trying to

convey in this shoot and so with each pose it was important that there was a key element of beauty. In this pose, I found that the illusion of levitating created an angelic aura to the picture and showed almost a goddess like resemblance. As dark skin women are scrutinised for not being pretty enough, I love how each image captures her natural beauty and encourages other to feel as empowered in their skin.

# EXPLORATION OF IDEAS



The second model, Anais, I wanted to experiment with the textures of the Sari. I tried different ways of styling it which is the beauty of a Sari as there is endless options on how to drape it. With the makeup look here, I was playing with the positive and negative of each models makeup. In this particular image, I feel the model is symbolic of a lioness with her hair and position. This all adds to the notion that women hold so much power, especially women of colour who have so much more to endure. From Terry Richardson, I was inspired to limit the amount



of shadow in each picture as it gives more focus to the subjects. With this image, I had the models pose in a way that would play on levels. With one model in the foreground and one in the background, I feel it makes for a visually pleasing outcome and certain boldness to the direction of their eyes. I changed Anais's draping to look more like a cloak almost to evoke a certain regal feel to the image. The different positions of the models in this image can be seen as a symbolic gesture that no matter where you look, there will always be someone trying to put you down.



With this solo shot of Anais, I created lines with her body and how much skin she was showing to add some geometric to the image. It is the perfect balance of not too revealing but revealing enough. I didn't want to sexualise the models within this shoot through how much skin was shown and what poses they held as I wanted it to purely focus on the boldness they poses individually. I find this particular image to be extremely powerful as the model stares directly into the camera in line with where her drapery reveals her skin.

# EXPLORATION OF IDEAS



When taking pictures of the models together, I wanted to use symmetry as a key element. Almost like a ying-yang. In this particular photo, I had the models lean on each other to show a sense of community and shared connection of experiences. To be able to lean on each other in times of need or in times of hardship. It shows how the South Asian community must look out for each other especially when it feels like the world uses us as the punchline of a joke or to make themselves feel better. In times of blatant racism, colourism, islamaphobia and more.



In this image, I styled the drapery to cross over to play on the idea that as South Asians we are all connected despite our history, background and blood. That is what makes our community so rich, strong and bold. It symbolises unity against all challenges and unity in all shared victories.

In this shoot I styled three different outfits, the red Saris to compliment each other, a black and white Sari to contradict each other and nude wear to show the beauty of brown skin. Each outfit was chosen with delicate



thought as to portray different messages under the same concept. With the black and white saris, I wanted to portray that although we may all be different, we are the same. Again linking back to the idea of unity and community. Having their arms linked and hands holding each other it further plays into the idea of supporting each other and knowing that what affects the other, affects you in some way.

# EXPLORATION OF IDEAS



For the final styling look, I wanted the models to be as natural as possible. I wanted to portray their beauty in a way that would be memorable. With this pose, I played with connection and symmetry combined to tie the whole theme of the shoot together. Unintentionally, I found that the shapes created by their bodies in this picture could almost resemble to mountains found in South Asia which are considered to be very spiritual and I love how that is an added factor in this image as it brings in yet another element of South Asian culture.



This image was one of my favourites as I love how you can't see Dhivya's body but she lays comfortably on the shoulder of Anais. Connection and support is a big theme I explore in this shoot as when faced with such harsh and cruel criticism, having a community or even a friend to support you and have your back, to remind you of your beauty is so important. A lot of people when promoting skin lightening products, or only using light skin models do not care or realise the effect it can have on someones self confidence. This is why representation stands to be one



of the most important things we should provide as a modern society. Without it, the continuous cycle of systematic racism, harrasement and much more will continue.

With this final image, I played with heirarchy, and this is an ode to how media controls so much of the world without people knowing. It is the dictator of our society. I experimented the edit of this picture to resemble being sucked into the media and its propaganda.

# PROCESSES OF OUTCOME #02



## PROJECT\_3.2%

As said in my initial ideas, I wanted to create a campaign that showcases the many faces of the diaspora as a reaction to the lack of South Asian representation. The idea behind this was inspired by Steve McQueen's concept of photographing all the Year 3 students in London. I wanted to show as many faces of the diaspora as possible to create an impact on the viewer that these are the faces missing from the media and these are the same faces affected by the same thing. I did not have any requirements from people besides identifying as part of the South Asian diaspora. I knew the more faces I had, the powerful the end result would be. As only 3.2% of South Asians are found in UK media, this project could serve to not only increase representation but help the diaspora feel apart of a huge community they might not of known existed. I for the longest time did not realise how large of a community shared the same experiences and feelings from being South Asian and it was all the more important to make sure those who felt disconnected knew they were not alone. It plays on the ideas of community, representation, taking a stand and being the change. It was also the perfect way to get the diaspora directly involved and showed to me and whoever looks at this project, how many South Asians find this a cause worth fighting for. These pictures can then be turned into posters to display around London for people to see. They could be displayed at busstops, billboards or as glued wall posters.

# PROCESSES OF OUTCOME #02

**PROJECT 3.2%** **HOW DOES LACK OF SOUTH ASIAN REPRESENTATION IN MEDIA AFFECT THE DIASPORA?**

THE UK TODAY HAS A POPULATION OF 35.9% BRITISH SOUTH ASIANS WITH ONLY 3.2% OF SOUTH ASIANS APPEARING ON SCREEN PRODUCTIONS IN THE UK. THIS FIGURE ALONE SHOWS THE SIGNIFICANT LACK OF SOUTH ASIAN REPRESENTATION IN THE MEDIA.


THE SOUTH ASIAN DIASPORA DESERVES MORE AND TO HIGHLIGHT THAT, I AM ASKING FOR THE SOUTH ASIAN COMMUNITY OF LONDON TO COME GET THEIR PICTURE TAKEN AS PART OF MY PROJECT.

THE CONCEPT OF THE SHOOT IS TO SHOW AS MANY FACES OF THE DIASPORA AS POSSIBLE TO CREATE A REPRESENTATION CAMPAIGN THAT WOULD BE PRESENTED AS PUBLIC ADS AROUND LONDON.

SPREAD THE WORD AND BRING FRIENDS!

DATE: 27TH JANUARY  
TIME: DROP BY BETWEEN 12 - 5 PM  
STYLING: COME AS YOUR MOST AUTHENTIC SELF AND HOW YOU WANT TO BE REPRESENTED IN YOUR PHOTO  
LOCATION: COAL DROPS YARD, KINGS CROSS

[@sophia.greenn](#)



To develop from the 'Brown is beautiful' shoot, I wanted to do another shoot that includes the diaspora and showcases as many faces as possible. From these images, I planned to create a campaign on South Asian representation in the media.

To begin with, I took to social media to spread the word and had many Instagram accounts that work on South Asian representation share the post and spread the word. The three images here are what I posted on social media. Within minutes I had many responses with people confirming they will come and bring friends

## Taking to social media

**PROJECT 3.2%** **F.A.Qs**

**How will you recognise me?**  
I WILL PUT UP A SIGN AT THE LOCATION AND BE THE ONE WITH THE CAMERA :)

**Will there be time slots?**  
I HAVE DECIDED AGAINST TIME SLOTS SO PLEASE FEEL FREE TO COME ANY TIME. IT IS LOOKING LIKE IT WILL BE BUSIER LATER ON SO TO AVOID WAITING AROUND I'D SUGGEST COMING EARLIER

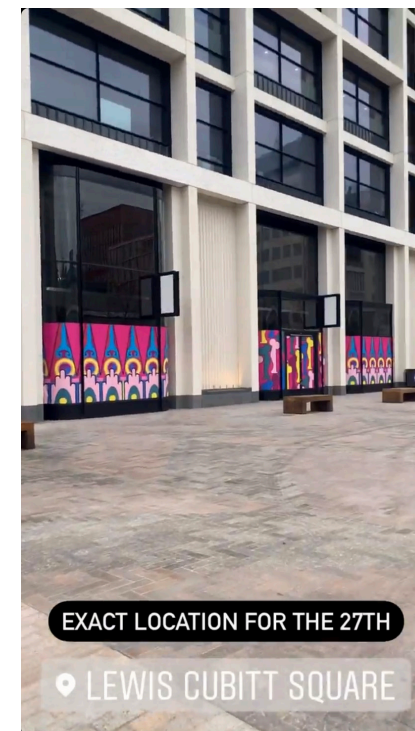
**How long will it take?**  
IT SHOULD TAKE NO MORE THAN 5 MINUTES

**If you have any other questions please dm me for more information**

[@sophia.greenn](#)



It was here, that I decided to name this project, "Project 3.2%". I found this to be the most powerful title to a project as the number speaks for itself. Many people messaged me saying they had no idea that is how little representation South Asians had and made them even more keen to get involved. I found then that without people even fully knowing what the project was about, they were made aware immediately the severe lack of representation for South Asians. Thus I tried to create an image for the project that was bold and in your face to add to the effect the title was already having on people.

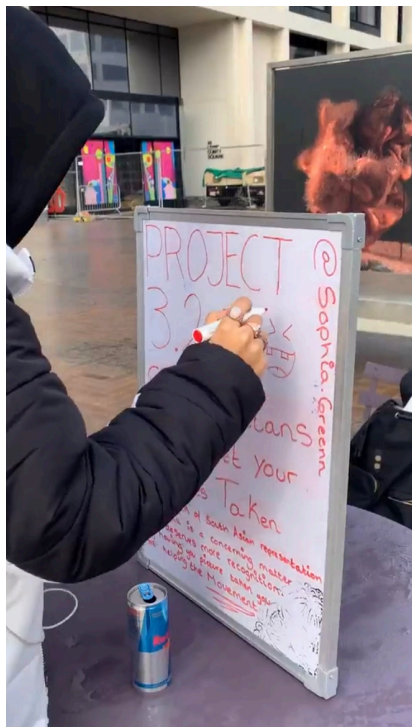


As I wanted to include as many people as possible, I had to come up with a location that would be accessible for everyone. Thus a studio felt too complicated as I had no idea how many people would come and at what time. I then spoke with a CCW Photography graduate, Mathushaa Sagthidas, whose work focuses on her Tamil roots and South Asian culture for ideas. She told me to check out Drop Coals Yard for locations. I went to explore and at the back I found this beautifully lit wall which I found to be perfect for a location to shoot. I then posted this location on my story for people to see.

# PROCESSES OF OUTCOME #02



Look out for a little brown girl dressed like this in kings cross today

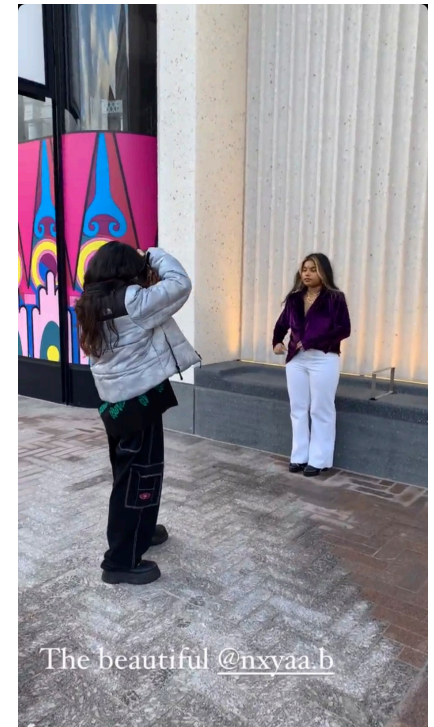


## Day 1 of Project 3.2%

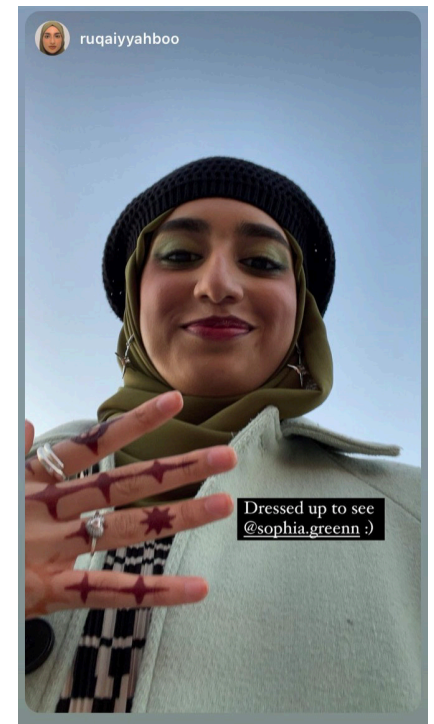
Social media played a large role in this project success as it allowed for my to connect with my own audience as well as the many people who shared my project via their social media accounts. It was my main form of communication with everyone who was interested and made it so much easier to get people involved.

On the day of the shoot, I posted on Social Media what i was wearing for people to recognise me easier. I also brought with me a whiteboard to create a sign and a sketchbook for all those who came to sign for me to have a documentation of everyone that participated. I loved the idea of having everyones signature as I knew this could be something I experiment with in my design outcome. It also was almost like an ode to our ancestors who travelled to the UK in hopes of a better life as they would've had to of signed many things to declare their stay in the UK. I know that from my family, when my grandma moved here at the age of 17, they made her sign a book to document her travel. This further connects the idea to my personal history and many others.

I had stayed in Kings Cross from 12 to 5pm and during this time many people came by to have their picture taken. I also stopped a few people who were South Asian and explained the project to them to which they happily joined in too. I recieved many amazing responses during the day about my project and many again took to social media to share their thoughts. In the end around 30 people came by with friends or family and the turnout made me all the more confident that this was going to be a successful project.

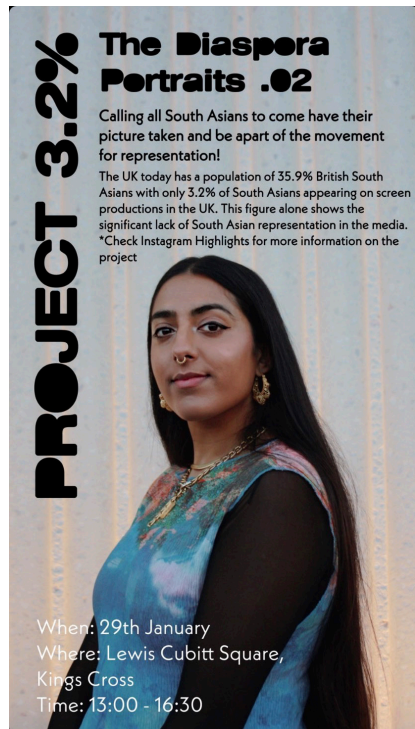


The beautiful [@nxvaa.b](#)



Dressed up to see [@sophia.greenn](#) :)

# PROCESSES OF OUTCOME #02



## Day 2 of Project 3.2%

The amazing turnout and response encouraged me to do this pop-up shoot one more day as many people on the first day messaged saying they could not make it as it was during the week and they found it hard to find time to come as much as they wanted to. I then took to Instagram again to announce I would be doing it again, the same week, same location but on the Saturday. The turnout again blew me away and the people I stopped to photographs words of encouragement all the more motivated me to create something that the diaspora would be proud of. On this particular day, there was rain but I found ways to make it work by trying to shelter those who came with an umbrella. I had about 18 people get their picture taken and sign the book with totaled me with 47 photographs altogether. This was a huge achievement for me as I thought I would get atleast 15 people in total. Many people messaged me and asked me to do this regularly and so now I feel this will be a project I continue to work on even after this course.

To share the outcome with people, I created an Instagram reel and TikTok of the final images. This allowed people to share the video and reach more audiences. The video hit 5000 views and had 4969 unique accounts look at the video. That was such a huge number of people for me to comprehend but all the more showed me how important this project was to them. This video can be found on my instagram, @sophia.greenn.

When I had finished the 2 days of shooting I was so happy with the outcome and couldn't wait to start editing the pictures and developing the idea.



keel insights

Messaging-related insights are unavailable due to privacy rules in some regions. [Learn more](#)

**The Diaspora.**

sophia.greenn · Original audio  
January 27 · Duration 0:12

5707 279 36 -- 22

Reach ⓘ

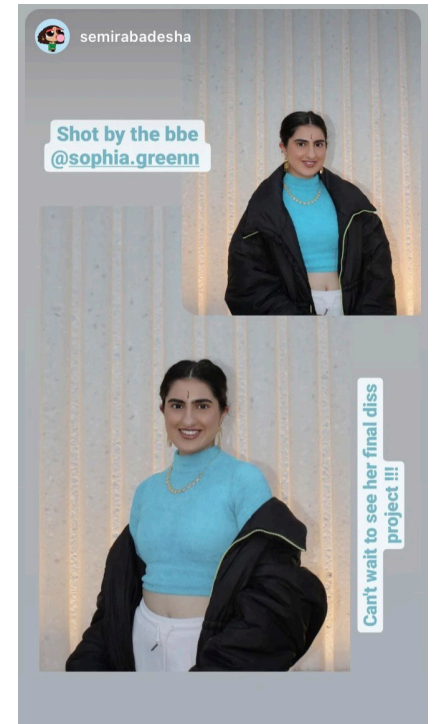
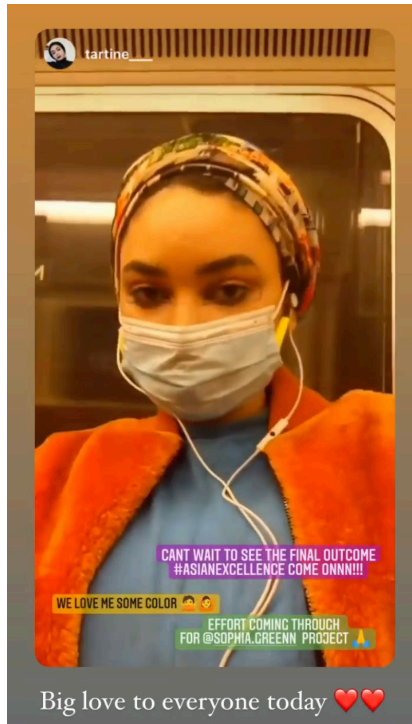
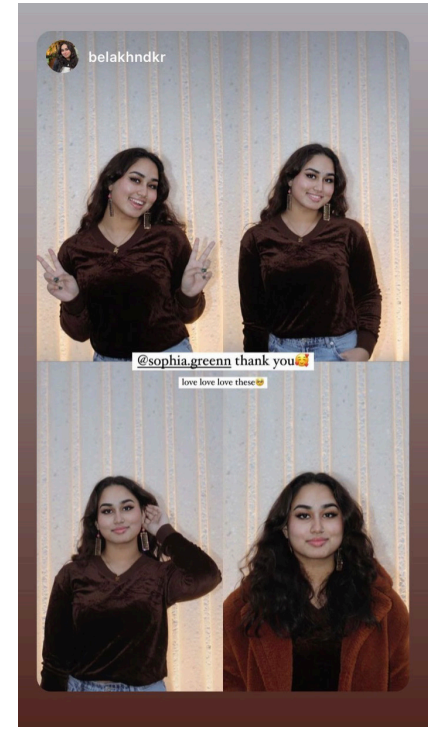
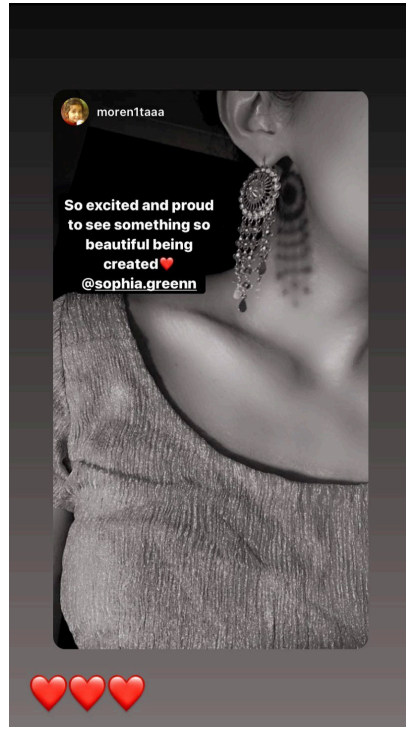
**4,969**  
Accounts reached

Plays 5,707



# PROCESSES OF OUTCOME #02

## The Responses



# PROCESS OF OUTCOME #02

## The Editing



Before



After



I did not want to overedit the pictures as I found that the original result was already quite nice. I took to Adobe Lightroom and played around with the different features. I kept playing around until I had created a glowing, brown tinged filter over the images which highlighted everyone's skin in the most beautiful way. As well as this it also made the glowing light in the background feel more regal and created a nice contrast between the subject and setting.

I then cropped all the images at a ratio of 3:4 and made sure to leave a good amount of space around the head. I also tried my best to make sure all the images looked as uniform as possible by having each person's body take up as much space as the others. This was so that there wasn't someone who was more zoomed in than another picture and create a smooth balance when the images are seen altogether.

During the shoot, I had the poses everyone did be whatever felt natural to them so that it would speak of their character and personality and not be something I have forced upon them. This would make for the most authentic outcome.

# PROCESSES OF OUTCOME #02



# DEVELOPEMENT OF IDEAS



Once I had finished the initial editing of the images, I began experimenting with how I could turn them into campaign posters. I started off simple by adding slogans to the images and keeping the design to a minimal to focus on the text and image with no distractions. I tried this idea on three images using different slogans however I feel this idea is too simple and doesn't speak on what the project is about. If you were to see this, you might be interested but wouldn't have any idea what the poster is about.



For the text, I used the font Helvetica Condensed and turned the opacity down to 70% so that it would not be overly bold and look odd on top of the image.

For the slogans in this campaign, I tried to come up with things that would speak clearly on what the diaspora would want to be said. Using questions and statements, I think this in combination makes for powerful text in the poster. However I think in the next design experiment I will look at how more text feels as a whole on the poster.



# DEVELOPEMENT OF IDEAS



In order to let the pictures speak for themselves, I wanted the text that would be included in the poster to simply support the focus and not overpower. This led me to experiment with simplistic designs. To begin with, I knew that to develop this project further, I would create a website forum for other South Asians to tell their stories to. I thus wanted to include a QR code to the website on the poster. This would leave more space for the image and need for less words as the website would have all the information. With this edit, I tried to include the QR code as part of the typography



so I decided to use within the '3.2' and try to keep with the simplistic theme I had aimed for. I tried to see what some texture would look like on the poster and so like the idea of a stamp effect text. This would be an ode to print media such as newspapers or magazines.

I then went on to try something that looked a bit more geometric, clean and modern. This theme complemented the images and I felt that to viewers this would be the easiest on the eyes helping to draw attention to the poster. I wanted to include the name of the project somehow and so used the QR



code to my advantage and played around with the type and image until I created a border around it. I then went on to try the text in different placements and sizes to see the variations in which this design could be done in. In the end, out of the two different outcomes, I preferred the first as it does not run the risk of covering too much of the subject in the photo. I considered this as everyone's pictures were so different in pose that some may have a large chunk of their picture covered by the text taking away the emphasis of the message through the pictures of the diaspora.

# DEVELOPEMENT OF IDEAS



As I was created a website for this project, I created a design personality for the cause whilst experimenting with the layout. I found a font called Bulldozer which I loved for this project as it was so bold and perfectly emphasised the words that it would be in. I replaced the clean Helvetica and tried to see what the typography would look like with this font. I then tried to see how the poster would look if more information was on it and added a brief summary of the project and its important to the bottom alongside the QR code. I found this outcome to not be engaging enough and tried moving



around the layout. It was at this point that I remembered I had each participants signature and so to add more personality to the poster made sure to add it in at least one of the design outcomes. I went back to the type being along the side of the poster but tried seeing how the QR code looked in the centre of the poster to 1. be a source of focus and 2. create space for the signatures to be added in. This turned out to be my favourite design outcome as I felt it held the most power and most intrigue to what the poster could be about to the viewers passing by.



However I still wanted to try out one idea I had whereby I would play around with the QR code square lines and blocks. I tried to create a sort of boarder around the subject and have the text around it connected through the pixels but found the end result to have no structure to it and being overwhelming to the eye to understand the true importance of the message. It took away all emphasis and created a lot of distraction. I decided to go with the 6th idea as it was the most powerful and eyecapturing design outcome whilst staying true to the aim of a clean modern look.

# FINAL SECOND OUTCOME



For the final outcome, I had planned to have these posters printed and put up around London to start a campaign however due to financial reasons this was unrealistic as I would need to print 100s of posters. I thus created mockups on Photoshop of what the outcome would look like if displayed in stores, the streets and as adverts around London.

# FINAL SECOND OUTCOME



CAN YOU SEE ME NOW?  
A SOUTH ASIAN  
REPRESENTATION  
MOVEMENT.

*Haley*



CAN YOU SEE ME NOW?  
A SOUTH ASIAN  
REPRESENTATION  
MOVEMENT.

*Shadesha*



CAN YOU SEE ME NOW?  
A SOUTH ASIAN  
REPRESENTATION  
MOVEMENT.

*Aliif Rahman*



CAN YOU SEE ME NOW?  
A SOUTH ASIAN  
REPRESENTATION  
MOVEMENT.

*IBS*



CAN YOU SEE ME NOW?  
A SOUTH ASIAN  
REPRESENTATION  
MOVEMENT.

*Yuz*



CAN YOU SEE ME NOW?  
A SOUTH ASIAN  
REPRESENTATION  
MOVEMENT.

*Aman*



CAN YOU SEE ME NOW?  
A SOUTH ASIAN  
REPRESENTATION  
MOVEMENT.

*Alank*



CAN YOU SEE ME NOW?  
A SOUTH ASIAN  
REPRESENTATION  
MOVEMENT.

*Prax*



REFUGTES BEKLEBEN VE  
UNBEGUTES BEKLEBEN VERBOTEN  
26. JULI 29. AUGUST 2017  
Helen Festival  
PAUL KALKBENNER  
SWAS R SIDO SPO TRAILER PARK  
THE BRUNO MAEL 107 STRASSENBAND  
WESTBAM WINCENT WESS. CHEPBOZ KESH  
SVERNY OLIVER NORTHEMAN ANNA  
ANDRA GALLUZZI QUJOTTI SPINDE JIPRA  
SONJA BRONKHORST ANDELIA VANDERBEEK SARA ZANGE  
SUTJA FRANKENSTET LICENCIAR KARATE ANJA IL TOUIT  
KATJA KROONEN 30 JULI  
HALLA KALLIO  
BAGDA IMMER READY HANYAL PULJOMACIJE  
...  
WWW.VEKLEBEN.VE

23.10. BERLIN HUXLEY  
intro DIFFUS FLUXUS  
UNBEGUTES BEKLEBEN VERBOTEN  
23.10. BERLIN HUXLEY  
intro DIFFUS FLUXUS  
UNBEGUTES BEKLEBEN VERBOTEN



# FINAL SECOND OUTCOME



# FINAL SECOND OUTCOME

UNBEFUGTES BEKLEBEN VERBOTEN UNBEFUGTES BEKLEBEN VERBOTEN UNBEFUGTES BEKLEBEN VERBOTEN UNBEFUGTES BEKLEBEN VERBOTEN UNBEFUGTES BEKLEBEN VERBOTEN UNBEFUGTES BEKLEBEN VERBOTEN UNBEFUGTES BEKLEBEN VERBOTEN UNBEFUGTES BEKLEBEN VERBOTEN

CT RAMONE  
EUROPE 2019  
23/07/19 BI NUU

ZUKUNFT AM OSTKREUZ  
TICKETS BY DIRECT TICKETS NOKIAN  
16.07.2019

COVEN  
MAGICKAL CHAOS TOUR 2019  
01.08. KANTINE AM BERGHAIN

BABE RAINBOW  
SEP. 17th 2019  
BE NUU

LYGO  
14.09. Badehaus

PHUM VIPHURIT  
03.08.2019 KANTINE AM BERGHAIN

PRUNG  
25 YRS OF CLEANSING EUROPE TOUR  
06.08.19 ZUKUNFT AM OSTKREUZ

SALAD DAZE  
TOUR 2019  
03.09.19 CASSIOPEIA

WAYNE HUSSEY  
THE MISSION - UK  
11.09. BI NUU

FLIPPER  
40TH ANNIVERSARY SHOW  
FEAT DAVID YOW & MIKEEL WATT  
2008 BI NUU

CHROME DIVISION  
13.09. BI NUU

FLIPPER  
40TH ANNIVERSARY SHOW  
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2008 BI NUU

CHROME DIVISION  
13.09. BI NUU

ROCK + AG

UNBEFUGTES BEKLEBEN VERBOTEN

ROBERT SOKO DJ SET

BALKAN BEATS  
SA. 08. 06. Lido

LERA LYN  
03.11. BERLIN - SILENT GR  
04.11. HAMBURG - NOCHTSP

LOCAL NATIVES  
EUROPE LOCAL SEAS  
03.10. LIDO

# FINAL SECOND OUTCOME



CAN YOU SEE ME NOW?

A SOUTH ASIAN  
REPRESENTATION  
MOVEMENT.

F. Sajid

LUKE  
LA BOUTIQUE



# FINAL SECOND OUTCOME



# REFLECTION

After completing this section of my project, I am very proud of the outcome. The amazing and immediate responses give me the confidence to say this was a successful outcome as it clearly achieves what I set out in my initial ideas and aims with this outcome. It allows the diaspora to feel seen and be the main focus in some form of media which directly links to the overall investigation of this project. Alongside the other outcomes in this section, I feel that this campaign could make a difference in how aware people are on the situation of representation for the South Asian diaspora and South Asians in general. The QR code leading to a website is an engaging way of drawing in an audience as they wonder what the QR code leads as most people do when they see a QR code in public, thus why I chose to include it in my final design. I love how the diaspora were able to directly help me and join in this project as from what people have told me they have never seen or felt more connected to a project like they have with this one. Especially on Social Media, this project has been shared multiple times and reached in total over 6000 different unique accounts which I never expected but am so happy that this is the outcome. With this project now, I do hope to find a way to make this a real campaign display around London and will start to look at ways I would be able to do this.