



Image



MAGAZINE

F/W 2020

OCA National

OCA - Asian Pacific American Advocates is a national membership-driven organization of community advocates dedicated to advancing the social, political, and economic well-being of Asian Americans and Pacific Islanders (AAPIs) in the United States.

Founded as the Organization of Chinese Americans in 1973, OCA has grown to be a robust national advocacy organization to advance the civil and human rights of AAPIs and aspiring Americans. The organization presently has over 50 chapters, affiliates and partners, impacting more than 35,000 individuals across the country through local and national programming. The organization's headquarters remain in Washington, DC, allowing OCA to directly engage in critical public policy issues on a macro level, it continues to largely remain as a grassroots constituency of lay advocates from all walks of life and diverse ethnic identities addressing uniquely local level issues impacting over 19 million Asian Americans and Pacific Islanders across the country.

To fulfill its mission, OCA has adapted the following goals to:

- Advocate for social justice, equal opportunity and fair treatment;
- Promote civic participation, education, and leadership;
- Advance Coalitions and community building; and
- Foster cultural heritage.

OCA takes no collective position on the politics of any foreign country, but instead focuses on the welfare and civil rights of Asian Americans and Pacific Islanders.

Publisher

OCA - ASIAN PACIFIC
AMERICAN ADVOCATES

Executive Editor

LISA WONG

Managing Editor

EILEY FONG

Editor

MENDY KONG

Contributors

MITCHELL CHENG
ALICE CAO
TORI ELDRIDGE
SHIRLEY KOU
ANDREW PENG
EMI TAKEMOTO
BRITTANY TANG
ANGELICA ZHENG
MANDY ZHU

President

SHARON M. WONG

Executive Vice President

EDWARD LEW

Treasurer

THONG TARM

Secretary

LINDA NG

FOR COMMENTS OR
SPONSORSHIP INQUIRES:
OCA - ASIAN PACIFIC
AMERICAN ADVOCATES
ATTN: IMAGE MAGAZINE
1322 18TH ST NW
WASHINGTON, DC 20036
TELEPHONE: 202.223.5500
EMAIL:
OCA@OCANATIONAL.ORG
WEBSITE:
WWW.OCANATIONAL.ORG

Vice Presidents of:

Communications

LISA WONG

Chapter Development

ERIC LIN

Economic Development

DAVID LIN

Education and Culture

JUNE JEE

Finance

VIRGINIA NG

Public Affairs

ROLAND HWANG

Membership Services

GREG JUNG

Immediate

Past President

LESLIE MOE-KAISER

General Counsel

ADA LOO



IMAGE is published nationally by OCA. Entire contents copyright 2020. Printed in the USA. All rights reserved. Submissions to IMAGE are welcome. Including: feature stories, poetry, fiction, artwork, photos, editorials, and letters. All submissions become the property of the publication. No contents may be reproduced without the express permission of the publisher. Every precaution has been taken to ensure the accuracy of information at press time; neither the publisher nor the editors shall be liable for damages arising out of errors or omissions. The opinions expressed do not necessarily reflect those of IMAGE or the publisher. We reserve the right to refuse or edit all submissions.

TABLE OF CONTENTS

4, 5

Letters from
the Board

6, 7



OCA Chapter
Highlights

ANDREW PENG

8-10



What Does Being
Asian American
Really Mean?

EMI TAKEMOTO

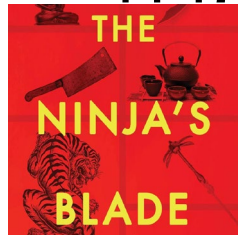
11-13



Painting With
Alice

ALICE CAO

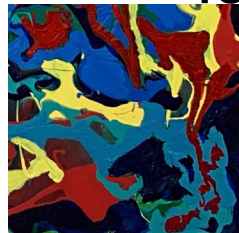
14-17



Hapa Author Tori
Eldridge Shares Her
Own-Voices Path to
Publishing

TORI ELDRIDGE

18



The Face of
Appetite

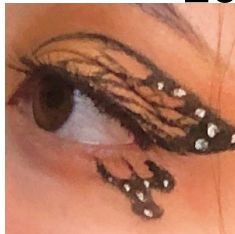
ANGELICA ZHENG

19



Lingua
Franca

20



Cosmetic
Cosmos

MANDY ZHU

21

Things Don't
Change
Overnight

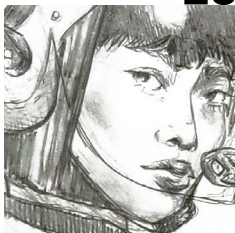
MITCHEL CHENG

22-24

Zoom
University:
The Realities
of Online
School

BRITTANY TANG

25



Space Girl

SHIRLEY KOU

Letters from...

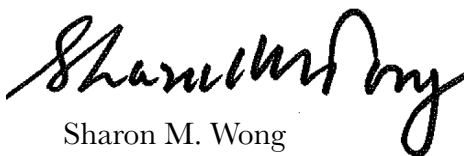
Dear OCA family and friends,

Another year has passed for us; 2020 proved itself to be a challenge in ways we could not have imagined. The global pandemic has brought out the worst and the best in us at the same time. Our community has faced innumerable adversities. We realized the importance of working and living as a collective “us” by taking care of our neighbors, working with our communities to stay safe, and using our voices to speak up about the injustices that still exist in this country.

With this edition of *IMAGE*, we are proud to bring forth stories, art, and content from a variety of perspectives, whether from different generations, cultures, backgrounds or experiences. *IMAGE* celebrates the diversity of the AAPI community, and gives us a chance to explore the creative world outside of our own lenses. We create *IMAGE* to showcase the beauty of the diversity of perspectives and experiences at OCA, and through these seeming differences, we still and always come together to create positive change to impact the world. We as an OCA family should not feel burdened by the challenges of this year, but reflect and move forward for a better and stronger tomorrow.

Thank you for making my tenure as National President one that I will always treasure for what we accomplished for the AAPI community. I wish success for the future leadership of OCA, and will continue to support in the ways that I can.

Best wishes,



Sharon M. Wong
National President



Dear OCA Friends and Family,

If you are reading this, I would like to extend a warm hug through the words on this page and tightly hold you. Although we might be battered, torn, wrought, and worn, our existence today is a testament to the hope and promise of tomorrow and the next day. And if hope is hard to find, I pray there is love around you to carry you to the end of this tunnel.

Many say that this year has been an all-time low point for human kind. Climate scientists say that 2020 will have seen the coolest summer in the next 100 years. The global pandemic has no end in sight. Democracy in the Land of the Free is in grave danger. There are people and institutions who still deny the humanity of Black and Brown people.

The silver lining is that these lows have brought forth social political reckonings across communities, companies, and countries that will define this new decade - this includes OCA. I made a vow to myself the first day I stepped foot in Washington, D.C., that is best summarized by these words I heard from Cat Bao Le, Executive Director of SEAC Village, “The work we do now, we do knowing that we might not see the fruits of our labor, but future generations will.” As I continue my journey with OCA as Director, I look forward to working with everyone here to bring OCA into a new era. As Judge Michael Kwan once told one of my mentors, “OCA is only as good as the people who are behind it.”

It is important to remember that hope and love are the underlying themes of these reckonings and movements. Though my heart aches and mourns for the hurt and loss that 2020 brought, it stays glued together by the faith of my community. Thank you for your incredible response in providing resources for COVID-19, standing up in support of Black Lives, fighting anti-Asian hate, and more. With my whole heart, I thank you for standing by our staff at OCA National.

In solidarity,



Thu Nguyen
Director

Chapter Highlights

BY ANDREW PENG



UTAH

OCA Utah combined COVID-19 testing, census outreach, and voter registration efforts by tabling at local Asian and Pacific Islander-owned groceries and markets in the Salt Lake Valley area including Chinatown Supermarket, Ocean Mart, Tay-Do Supermarket, and Kim Long Fresh Market. They partnered with the Asian Association of Utah - Refugee & Immigrant Center, National Tongan American Society, SLC West Side Coalition, Salt Lake County Mayor's Office for New Americans, Utah Indochina Chinese Benevolence Society, VoteRise, and WestView Media.

950+ individuals outreach in person
10,000+ reach on social media outreach

GREATER HOUSTON

OCA-Greater Houston conducted a comprehensive digital strategy for Census 2020 Outreach and Getting Out The Vote (GOTV) that included virtual events such as the HAAPIFEST 2020 film festival, Youth Advocacy Summit, the OCA National Virtual Summit and OCA-GH created educational videos and weekly events to organically use social media to promote Census awareness to diverse AAPI audiences as with a total reach of over 15,000+ people. OCA-GH also supported OCA Chapters and Census Ambassadors around the country with Census Outreach materials.



Additionally, OCA-GH utilized targeted social media for 370,000+ AAPI residents, created 1.2+ million impressions, texted 19,431 AAPI residents, emailed 20,000+, and phone banked 70,000+ calls. Additionally, OCA-Greater Houston did literature door hanger canvassing of 200,000+ households up to Election Day, and on Election Day organized 8 AAPI Exit Survey Poll Sites with AAL-DEF (Asian American Legal Defense & Education Fund).

DETROIT

OCA Detroit, or the Association of Chinese Americans (ACA), held their Voter Registration Week on September 16-22. They hosted a series of events such as text banking, Senior Care Package Drop Off and National Voter Registration Day (NVRD) Workshop.

For the week, they collaborated with APIA-Vote-MI. For NVRD, they also partnered with Asian Pacific American Student Organization at Michigan State University and United Asian American Organizations at University of Michigan. OCA Detroit engaged members of all ages and backgrounds in getting out the vote. There were more than 100 people who joined them throughout the week.

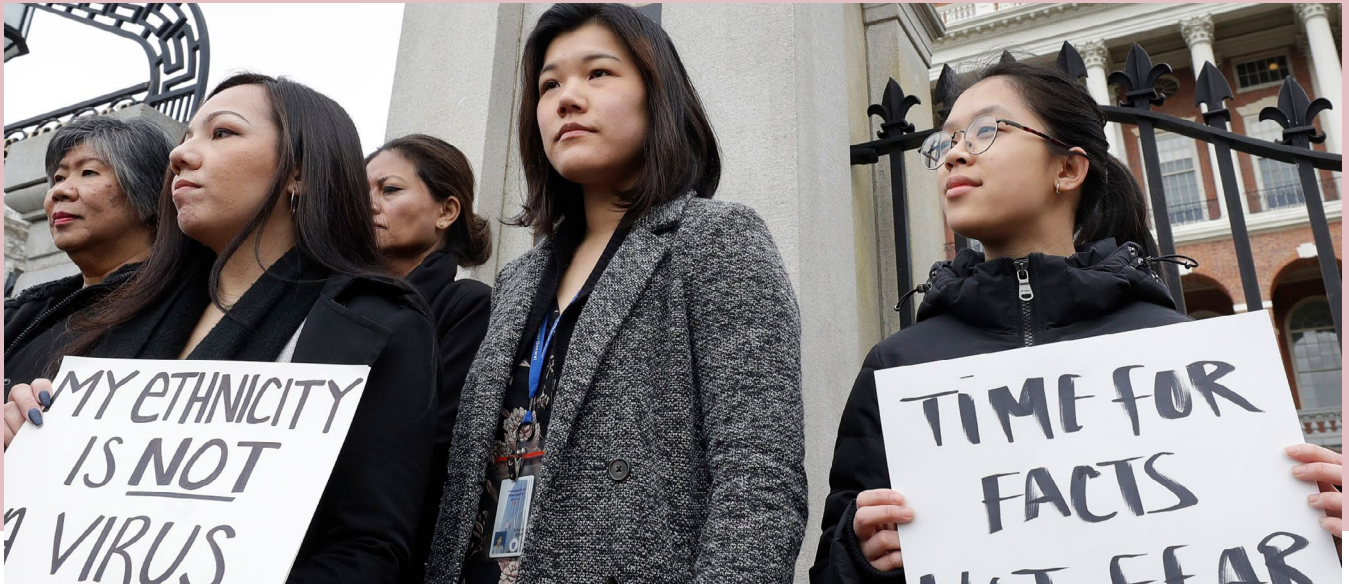


GREATER CLEVELAND



OCA Greater Cleveland hosted the national AAPI Census Caravan in Cleveland, Census and Voter Registration events including National Voter Registration Day and the first-ever Early Vote Day to celebrate and educate voters about their early vote options to ensure maximum participation. We partnered with AsiaTown Cleveland and the City to provide hot meals and fresh produce to the AAPI community along with Census/Voter Registration assistance. We also delivered Spectrum/Rebuilding Together Safe and Healthy Home Kits to families in AsiaTown.





What Does Being *Asian American* Really Mean?

EMI TAKEMOTO

A lot has happened in 2020. With the Coronavirus pandemic, uprise of social justice movements, concerns regarding climate change, and the U.S. Election just around the corner, I have been reflecting on who I am as a student, a Gen Z, and as an Asian American. As a student, I am learning more and more about the world around me; realizing the truths of this country and the issues that Americans, immigrants, and everyone in-between face. As a Gen Z, I see the rise of activism, recognition of social and political issues, and importance of accountability within my generation. As an Asian American, I continue to see the blatant racism and hate crimes we face, the flaws and strengths of the Asian American community, but above all, the shift to being

better and striving to improve ourselves on an individual and communal level. Before this year started I wasn't aware of everything I just listed out. Barely starting my college journey, all I had known of my Asian American community was my part as a Japanese American. I was familiar in my identity as a mixed-raced, Japanese American who was involved within the Japanese American community and was knowledgeable of the past and current challenges my community has faced. I hadn't really thought of what my role or contributions to the overall Asian American community was and had little previous experience of being a part of it. It wasn't until my summer internship with OCA-Greater Los Angeles where I developed a better sense of being a part of the Asian

American community. I was introduced to both issues that smaller ethnic groups and the Asian American community as a whole were facing. After living through what seems to be the most chaotic (yet interesting) year of my life, this new exposure to being a part of the Asian American community allowed me to reflect and consider what my role in the Asian American community was. I acknowledged the strengths and privileges I have as an Asian American that I can utilize to make change and help those around me. Most importantly, I realized what being Asian American means to me.

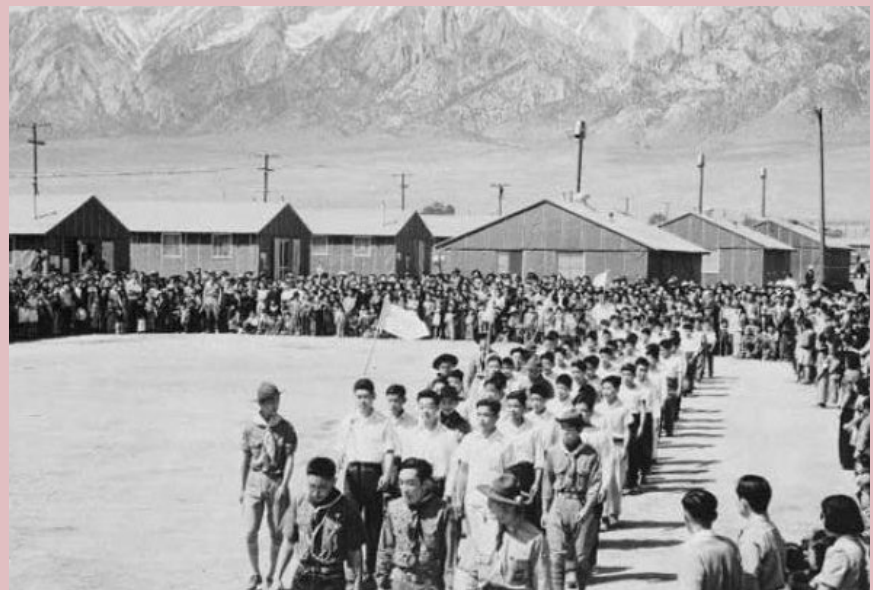
As a Gen Zer, being Asian American is complex; defining it is difficult to fit into a simple, one sentence definition. Being Asian American is more than just my race being from a country within the borders of Asia's geography or having similar physical features to others who identify as Asian American. My experiences and perspectives as an Asian American are different and unique to those from different generations. We live in a time where the intergenerational Asian American community has a mix of traditional and progressive values, many of which have been a result of past and current events and experiences. This year has encouraged me to dive deeper into figuring out who I am, the values and opinions I hold, the impact that my identity has on me, and what it really means to be Asian American. *This is what being Asian American means to me.*

Being Asian American means

cherishing the time I spend with my family and grandparents. Hearing the stories of how my grandparents immigrated to the US to have a better life and were able to build their lives from the ground up empowers me to strive in my academic and professional life in order to be able to give back and provide for them as they did for me. Many Asian Americans share this experience of coming to the US from their homeland in search of a better life or more opportunities. The Asian American community also shares values of hard work, determination, and education. Too often are our accomplishments seen as less meaningful due to a generalized and expected standard that society has specifically placed on us. I always hear the same stereotypes said about me and other Asian Americans: "You're lucky you're Asian because that means you're smart." "You're good at math right?" "It's because you're Asian". No. Nothing about my race and ethnicity has to do with my skills or intelligence. I wasn't born

knowing how to do things. I had to learn and put in the work to be knowledgeable and accomplish goals just like everyone else did. Our achievements should not be invalidated by the model minority theory or the expectations of our community to attain, but be recognized and celebrated for its success as a result of our values.

Being Asian American means refusing to let stereotypes define myself or the community and our successes. Asian Americans are constantly made fun of and seen as the stereotypes that are placed upon us; to the point where racism toward Asian Americans is normalized and underreported. It is unfortunate to acknowledge that due to a lack of representation in the media, hate crimes and discrimination that Asian Americans endure rarely show up in the news. Few people are actually aware of the racism that our community goes through. We have the power to challenge those stereotypes and use the voice we have to be vocal about racism towards Asian Americans and how it has





become so normalized that to others it seems irrelevant. Stereotypes of Asian Americans are generalized and not representative of the diversity of all Asian Americans. Being Asian American means being proud of the diverse ethnic cultures, backgrounds, values, and traditions our community holds. We, as Asian Americans, do not have a monolithic identity nor do we all have the same experiences. As a racial community, we tend to be clumped into one racial group where, to others, our differences and uniqueness are overlooked.

Being Asian American means learning and preserving my ethnic culture and traditions in order to share with the future generations. When I first truly learned about the experiences and perspectives of Japanese Americans during World War II, it wasn't from the less-than-one-page summary within my history books from school, but from the small Japanese American cultural organizations and programs I was lucky to be a part part of. After recognizing that I could have never truly learned the

Japanese American perspective of the war and internment camps without my involvement within the Japanese American community, I realized that many perspectives of Asian Americans aren't taught and talked about enough in society, and within the public education system. It is important for us to learn the history, struggles, and accomplishments of the Asian American community out of respect for those who fought for current generations to have better lives and opportunities. Just as past generations have fought for us, it is up to the current generation to continue to fight for future generations and empower their generation to be giving, supportive, and appreciative of other members of the Asian American community.

Being Asian American means working together as a community to fight for equality and social justice for all Asian Americans. We have been used as pawns, through the model minority theory as a tactic to pit our community against other communities of color, and accused for the

the uprise of the COVID-19 pandemic. Our community continues to face racism, xenophobia, violence, hate, and unfortunate death. To overcome this, it is important that our community unites to rise above the issues we face, which also includes standing in solidarity with other minority communities and those outside of our community.

Overall, being Asian American means being my true and unapologetic self, and being proud of who I have become, the accomplishments I have made, and the culture that I represent.

EMI TAKEMOTO is a current second year undergraduate, currently majoring in Public Health Policy, at the University of California, Irvine. Over the summer, she was an intern for OCA's Greater Los Angeles chapter. Growing up, Emi was a member of the East San Gabriel Valley Japanese Community Center as Japanese language school student. She has participated in various Japanese youth leadership programs such as the Kizuna Leadership Program where she grew interest in preserving her community and spreading awareness of gentrification in Downtown Los Angeles's Little Tokyo. With a strong passion in Public Health, Emi hopes to utilize her leadership skills in a career to support the overall health and safety of all communities.

PAINTING WITH

ALICE CAO



Alice Cao is a sophomore studying marketing and statistics but she has had a love for art making since she was young. She usually works with acrylic paint, but she has dabbled in photography and would like to transition to other art forms such as block printing. In the future, she hopes she can paint full time, or at least more often than she does now.

Instagram:
[@paintingwithalice](https://www.instagram.com/paintingwithalice)

I'm inspired by post-impressionism and the idea of capturing feelings and emotions of a moment through brush strokes and colors. Additionally, through my years of painting, I've discovered that this style best suits my creative flow and allows for a certain degree of freedom in painting. The color schemes of my paintings are heavily inspired by the moods that they are trying to convey.

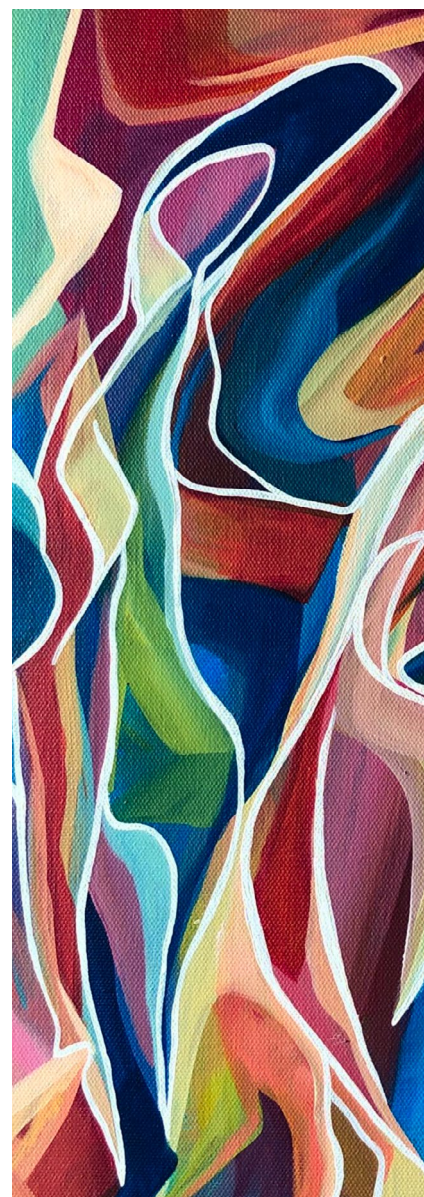
In my recreations of classical paintings, I adopt similar color stories that the original artists followed. My painting of the three dancing figures was actually inspired by the music in my Spotify playlists. Many of the songs were of an uplifting and groovy mood which inspired the colorful palette I ended up selecting. Overall, my paintings vary in theme depending on my motivation of creating art. Sometimes, as in the case of the three figures painting, I create art as a way to release emotions and frustrations or an overload of creativity. Sometimes I want to paint without putting much thought into the themes/messages of the piece, so I find existing paintings as a starting point to ignite my creativity. Other times, I do have specific messages and themes that direct my paintings in which case I tinker with ideas and plan out a blue print before starting my work. It's rare that I paint for the last reason since I am also enrolled in school full-time, but I hope to dedicate more hours in the future to painting and creating art inspired by messages that I want to convey.

ALICE CAO

ABSTRACT DANCING (2020)
acrylic on canvas



KLIMT (2020)
acrylic on canvas



**ALICE
CAO**

GUITAR MAN (2020)
acrylic on canvas



ABSTRACT DANCING (2020)
acrylic on canvas



Tori Eldridge

Tori Eldridge



Tori Eldridge

Hapa Author Shares Her Own-Voices Path to Publishing

TORI ELDRIDGE is the Honolulu-born author of *The Ninja Daughter* and *The Ninja's Blade*, books one and two of the acclaimed Lily Wong mystery-thriller series, nominated for the Anthony, Lefty, and Macavity Awards for Best Debut Novel and named one of the "Best Mystery Books of the Year" by The South Florida Sun Sentinel. Tori has short stories published in several anthologies and a narrative poem in the inaugural reboot of *Weird Tales* magazine. Before writing, she performed as an actress, singer, dancer on Broadway, television, and film. She is of Hawaiian, Chinese, Norwegian descent and graduated from Punahou School with classmate Barack Obama. Tori holds a fifth-degree black belt in To-Shin Do ninjutsu and has traveled the USA teaching seminars on the ninja arts and women's self-protection. Visit her website at <https://torieldridge.com>.

My path to writing followed a winding route through acting, singing, dancing, screenwriting, and martial arts. During this time, I lived in many cities across the United States with varying degrees of Asian-Pacific representation, but none as abundant as my hometown of Honolulu. As a mixed-race person of Hawaiian, Chinese, and Norwegian descent, I was surrounded by cultural examples of me in everyday life but rarely noticed anyone like me in mainstream fiction or media.

The first example of Hapa-Hawaiian media representation that I encountered was on a 1970s television show called *The Little People*, also known as *The Brian Keith Show*. As luck would have it, I was later cast in a guest starring role on that show when I was in seventh grade.

The other pivotal moment in junior high school was reading *The Good Earth* by Pearl S. Buck. It connected me to my Chinese heritage and resonated so strongly with me that I devoured the rest of her books before moving on to James Clavell and Eric Van Lustbader. This was before contemporary Asian authors like Amy Tan, Lisa See, and Celeste Ng had come on the scene. Back in the 70s, most of the Asian stories I read and saw portrayed on television and film were written by Caucasian authors.

Recently, there is a great push in the publishing industry for own-voices authors and own-voices books—stories about characters, communities, and/or cultural issues that match the ethnicity of the author.

While writing *The Ninja Daughter* and *The Ninja's Blade*, books one and two in my Lily Wong series, I had three main goals: share my culture with depth and insight, bust through the ninja stereotype to show an authentic example of a modern-day ninja, and entertain my readers with a fast-paced mystery that's both gritty and endearing. Not only do Lily Wong and I have a North Dakota Norwegian father and a Chinese mother (mine is from Maui and Lily's is from Hong Kong), we both live in Los Angeles, and we're both experienced practitioners of the ninja martial arts. Authenticity and insight are the hallmarks of an own-voices author and were the very qualities that struck me so powerfully when I had read *The Good Earth*.

While similar depth can be achieved by an author writing outside of their cultural experience, it requires considerable research and empathy. Too often, Asian-Pacific readers can find ourselves represented as shallow stereotypes or underdeveloped placeholders in an otherwise white-centric story.

Mainstream publishing has recognized the demand for diverse characters and subject matter in fiction and are finally buying more books written by authors of color. Many are actively seeking own-voices authors and developing imprints dedicated to those writers. I was fortunate to be one of three authors chosen to launch Agora Books, the diversity-focused crime fiction imprint of Polis Books. Being part of a trailblazing imprint afforded me more publicity than a debut author can usually expect. This was a tremendous boon and helped my discoverability. I feel very fortunate to have received so many stellar reviews and award nominations.

“
Too often, Asian-Pacific readers can find ourselves represented as shallow stereotypes or underdeveloped placeholders in an otherwise white-centric story.
”

The other challenge authors of color face in publishing is the stereotypic belief that we should only be writing certain kinds of books—Asian historical novels are a classic example. But what if an Asian-Pacific author writes in a traditionally white-dominated genre like science fiction, romance, or action adventure? Would publishers be willing to take a chance? And what if an ethnic author writes about someone else's culture, as bestselling white authors have done in the past? Time will tell. But change is happening.

The big publishing houses are also examining the systemic problem within their companies. According to the Lee and Low Diversity in Publishing 2019 survey, seventy-six percent of the industry professionals were white, and the category with Asian, Native Hawaiian, Pacific Islander, South Asian, and South East Indian grouped together accounted for only seven percent. Since it stands to reason that an overwhelmingly white culture in charge of buying, marketing, designing, and editing books would resonate with and be more likely to buy white-centric stories, diversity within the publishing industry is crucial.

These changes will take time to come to fruition. In the meantime, I hope the reading public will get a taste for diverse books. As a writer and avid fiction reader, I believe art, of any kind, benefits from a strong cultural voice.

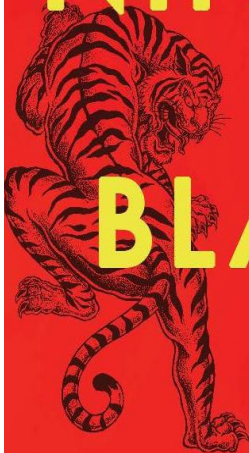
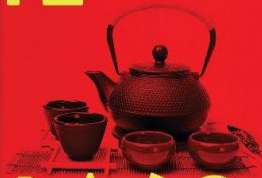
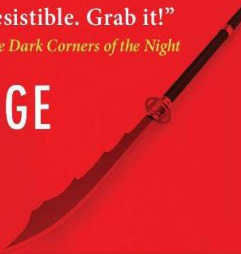
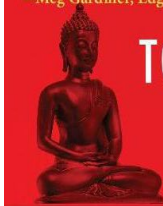
"Lily Wong is gutsy, smart, and irresistible. Grab it!"
—Meg Gardiner, Edgar Award-winning author of *The Dark Corners of the Night*

TORI ELDRIDGE

THE

NINJA'S

BLADE



Lily Wong--a Chinese-Norwegian modern-day ninja--has more trouble than she was bargaining for when controlling grandparents arrive in Los Angeles from Hong Kong at the same time she goes undercover in the dangerous world of youth sex trafficking. As she hunts for a kidnapped prostitution victim, a missing high school girl, and a sociopathic trafficker, the surviving members of a murderous street gang hunt for her.

Life would be easier if Lily knew who to trust. But when victims are villains, villains are victims, and even family is plotting against her, easy is not an option. All Lily can do is follow the trail wherever it leads: through a high school campus polarized by racial tension or the secret back rooms of a barber/tattoo/brothel or the soul-crushing stretch of Long Beach Boulevard known as The Blade.

She relies on her ninja skills to deceive and infiltrate, rescue and kill--whatever is necessary to free the girls from their literal and figurative slavery. If only those same skills could keep Lily's conniving grandparents from hijacking her future.

The Face of Appetite

Angelica Zheng is a 19 year old, Chinese artist born and raised in Chicago, Illinois. Through her art, she wants to create a changing experience for people, while also connecting with others through creation.



Instagram: @angelica.zheng
Email: angeliczheng30@yahoo.com
Questions/commissions are welcomed by the artist. on both platforms.



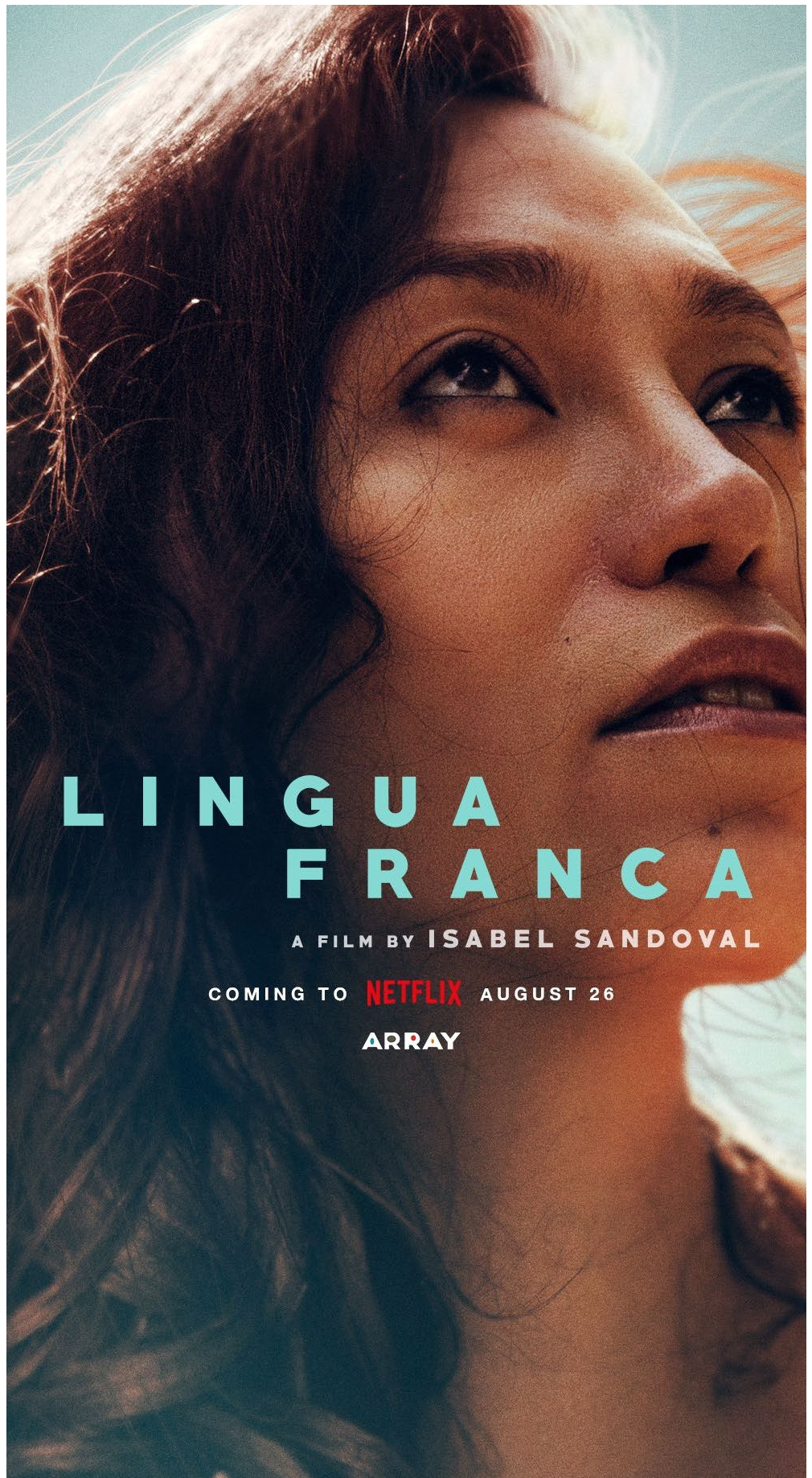
This piece is about boundaries or lack thereof. It's a story about two lovers who are intertwined together in an unhealthy way. I chose to start this piece off with the paint drip method to represent the initial excitement and chaoticism in the connection between two people. Unfortunately the excitement sometimes wears off and there are instances where people lose their sense of autonomy in a relationship. Through the drips created, I painted faces within them to further emphasize on how interlocked, codependent, and oblivious these two

are to their destructive behaviors. If you look closely, you'll find more faces than just the lovers. These faces represent the outside voices/other factors that can have a negative effect on a relationship without good boundaries. And although the experience itself is wounding, it's a personal experience many of us go through within our lifetime. This piece hold a special place in my heart, a constant reminder that loving without boundaries is not empathetic but self destructive.

LINGUA FRANCA

broke ground as the first film directed by and starring a trans woman of color to screen in competition at 2019's Venice International Film Festival Venice Days program. LINGUA FRANCA is directed, written, produced, edited by and starring Isabel Sandoval. Prior to LINGUA FRANCA, Philippines-born Sandoval directed the award-winning films APPARITION and SENORITA. The Museum of Modern Art has recognized Sandoval as a "rarity among the young generation of Filipino filmmakers."

After securing a job as a live-in caregiver for Olga (Lynn Cohen), an elderly Russian woman in Brooklyn's Brighton Beach neighborhood, undocumented Filipina trans woman Olivia's (Sandoval) main priority is to secure a green card to stay in America. But when she unexpectedly becomes romantically involved with Olga's adult grandson Alex (Eamon Farren), issues around identity, civil rights and immigration threatens Olivia's very existence.



Cosmetic

cosmos

Mandy Zhu is a 20-year sophomore economics major at Northwestern University. Throughout the lockdown period and because of her university's remote learning, she has been steadily improving on her makeup skills and then posting those unique looks on her TikTok account [@duckmysick1020](#). She regularly receives a couple hundred views on each of her TikTok videos, with her best performing video standing at 3,740 views.



How did you get into doing such elaborate looks with makeup?

MANDY: I watched a lot of YouTube when I was younger and I always wanted to do it. I also saw it a lot on TikTok and so I just jumped into it.

Do you feel like you being an AAPI affected your exposure to makeup? Or TikTok fame? Or who you're inspired by in terms of makeup?

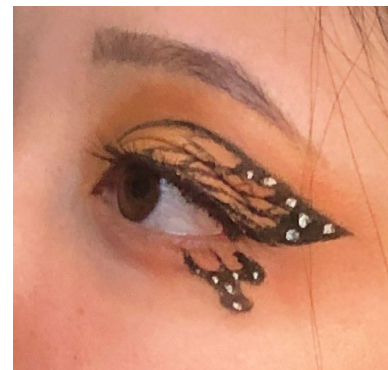
MANDY: I've always been watching Asian makeup artists throughout the time that I've been doing makeup. Oftentimes, whenever I watch videos from Western makeup, their techniques never suited my eye shape. Not because I have monolids, which honestly makes my life so much easier than those with monolids, but because Westerners typically have a lot more lid space and a lot more pronounced crease. So, whenever I tried to copy their tutorials it was really hard for me to replicate since it always came out looking muddy.

Also, I've learned through those videos that Western makeup doesn't actually suit my eyes in general since they end up overpowering my eyes. After about a year of watching just Western makeup artists, my friend actually recommended me to watch some Korean makeup artists who tend to focus on softer looks. After transitioning over to more Asian styled makeup, I was able to actually figure out what suited my face. With some more practice, especially over quarantine, I was able to figure out how to replicate Western styled makeup that

would suit my eye shape. And that was completely thanks to watching Asian makeup artists as they have helped me to fully understand and embrace my Asian features.

Based on your experience, do you think America has a very narrow view of beauty? Has there been a change, if any, in making room for other types of beauty, such as Asian?

MANDY: A lot of people have been embracing K-beauty all across America which can be seen with the success of Kaja. But there's some -thing that actually does bother me a lot. I do still occasionally watch Western makeup gurus on Youtube because I enjoy watching them try different products, especially those from different countries--But, it really bothers me when Western makeup artists are reviewing Asian makeup, especially Korean beauty, since they always give them bad reviews due to their "lack of pigmentation." Westerners are so set on these makeup rules, where they think if a product is highly pigmented then it is a worthwhile product. But if it isn't, they think it's bad quality. They don't understand that beauty standards are different in other countries. Asian beauty brands purposely make their products less pigmented because it suits the tastes of the Asians that they are sold to, not Westerners who want a full glam look.



Things don't change overnight

Things don't change overnight,
Yet you expect them to do so anyway.
You're the one that said I should slow down,
Consider and savor each action before doing.
But you keep pressing and pressing
With impatience on your lips
That say soon means now
And now means here.

It's puzzling,
Your "helpful considerations" keep piling up
As I try to process each tip
Day by day.
You can't expect a child to walk if they don't learn not to fall.
All mistakes are ugly,
Why shouldn't they?
But it's a big mistake to think that
Yelling improves performance,
Names too.
Naturally, you're speaking as a friend of course.
Wonder why it's not sticking?

Maybe there's a point to this
I'll attempt to repeat:
What you're saying is that with enough pressure
coal becomes diamonds
and dust becomes stars
Makes sense,
But maybe listen to yourself instead of annoying me
Let us grow without needless animosity
I don't like it,
Yet I don't despise it.

MITCHELL CHENG

Mitchell Cheng is a Chicago based filmmaker who writes on the side. A self described information sponge, he tries his best given the current circumstances. Currently, he is working on a film inspired by a real-life incident of a television station hijacking. IG: @mitchellrcheng

Fall 2020

ZOOM University

The Realities of Online School



from left to right: Sabrina Tang, Audreana Truong, Fiona Tang

A Perspective From Our Youth

BRITTANY TANG



Brittany Tang is a recent OCA-Greater Los Angeles intern. She currently studies Political Science-Public Service/Asian

American Studies student at the University of California, Davis and is pursuing a career path in social justice, public policy, and civic engagement. AAPI advocacy is a huge passion of hers and on top of her academic studies, she partakes in Model United Nations and various cultural campus organizations.

Besides battling the societal pressures, struggles, and norms of the public education system, America's youth must now juggle an enormous challenge on top of their academics: a global pandemic.

This piece is a quick look into how the lives of students have changed and what the impact of COVID-19 has been like on the high school and college experience.

What Has 2020 Been Like For You?



“2020 was a lot of things. It was a year marked by record high temperatures, an exceptionally polarized election, and a global pandemic. But for me, it was a year of goodbyes. While I watched the world through a screen, my senior year passed quickly.”

Sabrina T. (Alhambra High School c/o 21’)

“Although I have faced many hardships due to COVID like my parents getting laid off, canceling plans to move out to college, not experiencing prom, and not getting to cross the graduation stage, so many good things came from this experience that I wouldn’t change.”

Audreana T. (San Francisco State University c/o 24’)



“I don’t like it. My experience in high school has been pretty underwhelming. It feels like I lost my freshman year and I won’t be able to go back and relive it. If I look back to my middle school graduation, I don’t remember much of it and I did not get to say bye to my friends.”

Fiona T. (Alhambra High School c/o 24’)

A LOOK INTO THE FUTURE OF ONLINE EDUCATION:

The usual bustle of students scrambling to class in the morning has been replaced with faceless breakout rooms on Zoom accompanied with a silence that speaks mutual feelings of lethargy. Time spent making new friends and enjoying the company of old ones, has instead been replaced with video calls. For many students entering and leaving high school, this is a lonely and enduring time.

This feeling of disconnecting from reality and the world around, is a common struggle students are feeling as they deal with this isolating time. Social contracts for what „normal education“ is suppose to be like have changed and for once in many of our lives, we are stuck with choices for what we can do.

Pre-Covid, human interaction and proximity with other students gave us endless choices with our decisions to socialize. Our sense of identity was influenced by so many factors like teachers, students, demographics and culture we surround ourselves with--whether or not we wanted it to be. The difference now, is that we choose what influences our identity.

Some of the struggles many students have shared, is this feeling of being robbed of a once in a lifetime experience.

For high school students especially, this period of their lives are so heavily influenced by their peers around them. I too, went through my phases of grief before coming to realize that there is a silver lining.

The biggest takeaway from my 7 months of quarantine is that being isolated limits the choices around you, but opens up so many doors for personal growth. While you may be forced to be selective with the time you put into maintaining friendships and relationships, you are also opened to a world of endless possibilities with the technology around us. People, jobs, organizations from across the entire world are now accessible at the tip of your fingertips.

Needless to say, an in person experience is something that I hope we can all get back to. I miss a time when hugs and kisses were not deadly. The world is changing however and I think it's time we also begin to understand that the norms of school, work, and social culture are changing. Instead of just going about each day hoping for things to change, let's take it by storm and embrace it.

SPACE GIRL



SHIRLEY KOU

Instagram: @sh0rli

I am most comfortable working with a plain pencil and paper. Recently, I have been getting familiar with digital art software like CSP and Procreate! In my art, I mainly draw faces and try to incorporate different facial features and skin tones/textures to avoid same face syndrome. I practiced by using references but noticed quickly how they all had Eurocentric features. I grew very conscious of the diversity of my art and decided to actively work on that aspect; I wanted to improve my ability as an

artist overall. But I think this also has much to do with how I was also told that I had undesirable features: monolids, severe acne, etc. I wanted to use art to steer myself away from this Eurocentric perspective and to teach myself self-love. The portrait shown here is from a reference off of Pinterest. I decided to play off the idea of space and cyborgs to create my attempt at mecha art--just experimenting with different concepts!

Incoming Executive Council

President

LINDA NG

Greater Sacramento
Chapter

Immediate Past President

SHARON M. WONG

Greater Washington
D.C. Chapter

Executive Vice President

DEBBIE CHEN

Greater Houston
Chapter

Treasurer

THONG TARM

St. Louis Chapter

Secretary

LISA VU

San Francisco
Chapter

*Vice President of
Public Affairs*

ROLAND HWANG

Detroit Chapter

*Vice President of
Finance*

ERIC LIN

Central Virginia
Chapter

*Vice President of
Education and Culture*

**EMILIO MANUEL
CAMU**

Utah Chapter

*Vice President of
Membership*

GREG JUNG

Greater Sacramento
Chapter

*Vice President of
Chapter Development*

KENDALL KOSAI

Greater Seattle
Chapter

*Vice President of
Communications*

CECILIA PHAM

Greater Houston
Chapter

*Vice President of
Economic Development*

DAVID LIN

New Jersey Chapter

General Counsel

ADA LOO

Greater Washington
D.C. Chapter

THANK YOU FOR YOUR SUPPORT.

Family Lifetime Members

Ai Zhen Xu
Alfonso & Lana Tan
Alice Lee
Alice S. Cha
Anchen & Jimmy Lin
Anchen Wang
Ann Elizabeth & Howard Chan Jr.
Annie Kwan & Alan Ng
Austin Tao
C. Joanna Lei
Carol Sang Fang
David Imamura
Deborah F. Ching
Dick Du
Dwanchen Hsu
Flora Chan
Gary Guo
Grace Chen
Gregory Christopher & Majorie Chin
Helen Yu
Hsing Wu Lin
Jason Bobadilla
Jean Chang
Jee & Kim Choy
Jin Wang
Joe N. Chiu
Johnny Hsu
Joyce Wang
Kenneth & Ashley Lee
Kenneth Hum
Laura Lee
Lian Hao
Linda Bien
Linda Saw-Aung
Lisa & Wayne Wong
Margaret Choi
Maureen Farrell
Michael Head & Linda Ng
Michele Tam
Miriam & Horatio Yeung
Moses Wu
Paul Leung
Peter Chang
Peter K. Gong
Phillip Wang
Rene Snuggs Francis
Roland Hwang
Rosemary Abriam
RungFong Hsu
Sam & Kathy Law
Sen Maw Fang
Sharon Wong
Sheldon Pang
Sonya Gong Jent
Stephen & Lynn Tse
Sue Pai Yang
Tammy Huang
Theresa Chang
Thomas Eng
Ting Xu
Vincent & Grace Young
Virginia C. Gee
Virginia & John Ng
Wah Lee
Wilem S. Wong
William & Sinforosa Tan Kaung
William Tong
Ying Chan

Individual Lifetime Members

Adam Lee
Adeline Yoong
Aiden Yee
Albert Chua
Albert Lau
Alex Mark
Alice Cha
Alice Chang
Amy Ai Yu-Mei Lee
Andrew Chen (CA)
Andrew Chen (TX)
Andrew K.C. Wong
Andrew Torelli
Aryani Ong
Assunta H. Cha
Astria Wong
Benadette Musamali
Benjamin Wallace
Betty Lee Sung
Brandon Hou
C. Joanna Lei
Carol Tsai
Cassandra Kwoh
Cecil Fong
Celine Fong
Charles Cha
Chi Loek
Chi-Ming Chow
Cindy Tong
Claire Faith Weinan
Claudine Cheng
Clyde Wu
Colin Chang
Dai-Shan Wong
David F. Lee III
David T. Lin
David Wong
David Yao
Diana Gin
Dominic Ling
Don Hong
Donald Sheu
Ed Webman
Edward Kang
Edwina Kho
Elaine Lai
Eling Lam
Eugene Moy
Evelyn Moy
Evelyn Ray
Felix Chao
Frances Leung
Frank Liu
Geoffrey Lee
George Gee
George M. Ong
George Y. Cha
Ginny Gong
Glen S. Fukushima
Greg Jung
Hardy W. Chan
Harold Hom
Helen Kho
Helen Y.H. Hui
Howard Chan
Hwa-Shan Ho
Ida W. Eng
Jaclyn Allison Chu

Jae Chin
James Tso
Jan Xie
Jane Chen
Janet Lew Carr
Janet Namkung
Janny Leung
Jeanne Lee Jackson
Jenny Kho
Jeri Okamoto Floyd
Jessie Cheng
Jessie Lee Yip
Janet Lew Carr
Janet Namkung
Janny Leung
Jeanne Lee Jackson
Jenny Kho
Jeri Okamoto Floyd
Jessie Cheng
Jessie Lee Yip
Jimmie Yee
Join Y. Luh
Julie Wang
Kai-Tung Li
Kam L. Liu
Karl Frank Rosenberger
Keith Wang
Ken Yeung
Kenneth Lem
Kevin Asehan
Kevin Luke
Kim Choy
Kin-Wah Lee
Kitty Pon
Kristina Le
Kung Lee Wong
Kyle Luke
Leslie Moe-Kaiser
Lillian Gee
Ling Liu
Linh Ta
Lisa Summa
Lynn Luu
Margaret Wong
Marjorie Lee
Marriam Tasawar
Martha Wong
Mary Ann Yu
Mary Au
Mary Lee
Mary Tom
Matthew Chen
May Chan
Michael C. Lin
Michael Chiu
Michael Kwan
Michael Lee
Michelle Chiu
Monica Arima
Patrick Leung
Paul Y. Sha
Pearl Lin
Peter Lau
Peter To
Peter Wu
Peter Yang
Qing Wu
Raymond Wu

Raymond Wong
Regina Yin
Richard Ikeda
Robert E. Lee
Robert Wu
Rose Chu
Rose Eng
Rose Li
Roxanne Ramirez
S.B. Woo
Sadi Chhoa
Sandy Nguyen
Sandy Yan
Songbae Lee
Stan Lou
Stan Tsai
Stanley Jsa
Stanley Wang
Sue Ann Hong
Sylvia Lam
Thomas J. Lee
Thong Tarm
Tom Hayashi
Tony Siu
Vicky Wong
Victor Yau
Victoria Ma
Wai Ling Eng
Wai-Ching Lam
Wen Ching Lee
Wendy Karahalios
William C. Uy
William Kwan
Winnie Tang
Woon Ki Lau
Woon-Wah Siu
YM Administrator

STAY CONNECTED WITH AFFORDABLE INTERNET

\$10 mo
+taxes
for up to
10Mbps.†



Now more than ever, access to home Internet is important to stay connected to friends and family, work from home or attend school online.

If at least one person in your household is a SNAP participant or receives SSI benefits (California only), you may qualify for Internet service up to 10Mbps for \$10/mo. or less.

- Includes installation and in-home Wi-Fi
- No annual contract
- No deposit

In response to the public health crisis, Access from AT&T is temporarily:

- Expanding eligibility to households participating in the National School Lunch and Head Start programs or that meet income* requirements.
- Waiving home Internet data overage fees until June 30, 2021. (Excludes DSL)

access
from AT&T

Other eligibility requirements apply.

Visit att.com/access or call 1-855-220-5211 for complete information and to apply.

*AVAILABLE ONLY IN THE AT&T WIRELINE FOOTPRINT. OFFER VALID UNTIL JUNE 30, 2021. IF AT LEAST ONE PERSON IN YOUR HOUSEHOLD IS A SUPPLEMENTAL NUTRITION ASSISTANCE PROGRAM ("SNAP"), NATIONAL SCHOOL LUNCH OR HEAD START PROGRAM PARTICIPANT OR MEETS HOUSEHOLD INCOME BASED ON 135% OR LESS THAN FEDERAL POVERTY GUIDELINES YOU MAY QUALIFY FOR UP TO 10MBPS HOME INTERNET SERVICE AT OUR DISCOUNTED \$10/MO. RATE. IN CALIFORNIA ONLY, HOUSEHOLDS RECEIVING SUPPLEMENTAL SECURITY INCOME ("SSI") BENEFITS MAY ALSO QUALIFY. ADD'L ELIGIBLE SPEED TIERS: (3MBPS/1.5MBPS/768KBPS) AVAILABLE FOR \$5/MO. DEPENDING ON YOUR SERVICE ADDRESS. **DATA ALLOWANCE:** SERVICE INCLUDES EITHER 150GB OR 1TB OF MONTHLY INTERNET DATA ALLOWANCE PER MONTH DEPENDING ON YOUR SPEED TIER. IF YOU EXCEED YOUR MONTHLY DATA PLAN ALLOWANCE, YOU WILL BE AUTOMATICALLY CHARGED \$10 FOR EACH 50GB OF DATA USAGE IN EXCESS OF YOUR DATA PLAN, EVEN IF LESS THAN 50 GIGABYTES IS USED. FOR MORE INFORMATION, GO TO ATT.COM/INTERNET-USAGE. **ADD'L FEES & TAXES:** AT&T ONE-TIME TRANSACTIONAL FEES, AND MONTHLY COST RECOVERY SURCHARGES WHICH ARE NOT GOVERNMENT-REQ'D MAY APPLY, AS WELL AS TAXES. SEE WWW.ATT.COM/FEES FOR DETAILS. †INTERNET SPEED CLAIMS REPRESENT MAXIMUM NETWORK SERVICE CAPABILITY SPEEDS. ACTUAL CUSTOMER SPEEDS MAY VARY BASED ON FACTORS INCLUDING SITE TRAFFIC, CONTENT PROVIDER SERVER CAPACITY, INTERNAL NETWORK MANAGEMENT FACTORS AND DEVICE CAPABILITIES, AND ARE NOT GUARANTEED. FOR MORE INFORMATION, GO TO ATT.COM/SPEED101.



YOU MATTER

That is why Nielsen is proud to support OCA - Asian Pacific American Advocates and its dedication to advancing the social, political, and economic well-being of Asian Americans and Pacific Islanders (AAPIs).

Nielsen helps top brands and businesses understand what you watch, listen to and buy to ensure your diverse perspective is considered.

***SO, IF YOU ARE ASKED TO PARTICIPATE
IN A NIELSEN STUDY, PLEASE SAY 'YES!'***



Advertisement Opportunities

OCA - Asian Pacific American Advocates invites you to utilize our platforms for your marketing and outreach purposes. Our print and digital media reaches Asian Americans and Pacific Islanders of all ages across the country.

IMAGE Magazine is published twice a year, in the spring and fall, to an OCA membership of approximately 3,000 addresses. Meanwhile, our monthly email newsletters reach an audience of about 13,000, and this number continues to grow as OCA touches more people through our programs. Publishing your message through OCA will guarantee that your organization reaches thousands of AAPIs.

See the ad rates below:

IMAGE Magazine

Full page: \$1,000

Half page: \$500

Email Newsletter

One-time: \$250

Three-month run: \$500

Program Books:

Corporate: \$2,000

Non-profit: \$1,500

IMAGE Magazine

Full Page: Black and white; 8.5"x11"; Bleed:

1p6

Half Page: Black and white; 4.25"x11";

Bleed: 1p6

Monthly Newsletters

Full color; Minimum width 500 pixels

Any shape

OCA National Convention and OCA Corporate Achievement Awards Program Books

Full Page: Color; 8.5"x11"; Bleed: 1p6

Half Page: Color; 4.25"x11"; Bleed: 1p6

Send hard copy materials to:

OCA Attn: Eiley Fong

1322 18th Street NW

Washington, DC 20036

or via email:

eiley.fong@ocanational.org

Subject: Paid Advertisement for OCA

