

This multi-component output consists of documentation and materials related to *Home-Makers*, an online collection of audio works produced in collaboration with (majority Filipina) migrant domestic and care workers in the UK and Lebanon.

Employed (and frequently living) in the homes of others, migrant domestic and care workers often live with precarious residential status and inadequate domestic space of their own. Yet they must become experts at feeling “at home” in unfamiliar cities. This project develops a distinctive collaborative practice research method to prioritise migrant women’s self-representation in the production of new insights into home-making in the context of transnational labour migration. It challenges the social science norms of observation, interview and transcription through making co-edited “soundwalks” recorded in places chosen by participants, which are designed to be downloaded by general publics and listened to on location. The research focusses on two destination countries with similar, controversial “tied visa” systems that shape migrants’ home-making practices.

The research initiates dialogues between performance praxis and studies of migrant domestic work, applying a performance method to research on migration. This methodological innovation affords collaborative, creative scope with the potential to influence work at the intersection of these fields. While social science research on migration and mobility has struggled to capture migrants’ subjective lived experience, the co-created soundwalks “show” rather than “tell” the ways in which they perform intimate home-making in their everyday lives.

This transnational project contributes to migrant women’s self-representation in the face of acute exploitation and invisibility. In doing so, it reveals the expertise of “home-makers” whose experiences are prismatic of globalised labour markets.

Home-Makers



Ella Parry-Davies

Physical materials which comprise or support this submission can be found inside the box. For online materials, a live link is provided in a PDF of this publication found on the USB drive  embedded in the box's interior lid. Links are indicated by the symbol .

Within this publication, references for components of the submission are found in the right margin using a lettering system A–P. Items marked with an * are components of the output, all other items are contextual.

Please have the website www.homemakersounds.org* open alongside this publication.

- A* Video walkthrough of website 
- B* *let the people know, let them feel* soundfile 
- C* *one day the kafala system will change* soundfile 
- D* *because I know somebody is listening* soundfile 
- E* Printed transcript of *let the people know, let them feel* soundwalk
- F* Printed transcript of *one day the kafala system will change* soundwalk
- G* Printed transcript of *because I know somebody is listening* soundwalk
- H* Article: Parry–Davies, Ella. 2020. 'Modern Heroes, Modern Slaves? Listening to migrant domestic workers' everyday temporalities', *Anti-Trafficking Review*, 15: 63–81 
- I Opinion piece: Parry–Davies, Ella. 2019. 'Communities are stepping up for migrant women: now what about politicians?', *The Guardian*, 11 July 2019 
- J Article: Parry–Davies, Ella. 2019. 'The realities of domestic worker activism and the fight for truth and justice', *Arts and Humanities Research Council Blog*, 11 October 2019 
- K Article published online: Parry–Davies, Ella. 2019. 'Time to Listen', *The Theatre Times*, 19 December 2019 
- L Statistic page: Statistics, AHRC blog 
- M Report: Parry–Davies, Ella. 2020. 'A Chance to Feel Safe: Precarious Filipino Migrants amid the UK Coronavirus Outbreak', published by Kanlungan Filipino Consortium and RAPAR UK, June 2020 
- N Independent Review in *The Londonist* 
- O Feature page of the *International Online Theatre Festival 2020* 
- P Statistics page: homemakersounds.org 

Further information on these materials can be found on the reverse of the box's interior lid.

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HOME-MAKERS

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Overview

This submission consists of outputs of the ongoing multi-component research project ‘Home-Makers: Urban Expertise in the Philippine Diaspora’, which explores the home-making practices of Filipina migrant domestic and care workers. It comprises documentation of the online collection of soundwalks; one peer-reviewed scholarly article in *Anti-Trafficking Review*; a report; and nine public engagement pieces: three BBC Radio 3 broadcasts (*Introducing the New Generation Thinkers* [↗](#), *Stanley Spencer, Domestic Servants, Surrogacy* [↗](#) and *Coming Out Crip and Acts of Care* [↗](#)); one podcast interview [↗](#); three web articles; a review [↗](#) reporting on and contextualising the research and documentation [↗](#) of the project’s programming in *The Theatre Times* International Online Theatre Festival.

Taking place over the course of an externally funded three-year postdoctoral fellowship, the research investigates how home-making is performed in diaspora by women working and often living in the homes of others. It proposes that migrant domestic workers are expert “home-makers” outside of their waged domestic labour. Their expertise is demonstrated in the ways they build communities and develop connections with places of significance to them in destination countries.

The research is supported by peer-reviewed funding through a three-year British Academy Postdoctoral Fellowship hosted by The Royal Central School of Speech and Drama (Central) beginning in September 2018. It was further supported by an Affiliate Researcher position at the American University of Beirut (April–December 2019) and my selection as a BBC/AHRC New Generation Thinker in January 2019, which allowed me to disseminate the project’s outputs via publications, a podcast interview [↗](#), a review [↗](#) and radio broadcasts. It was a shortlisted finalist for the Times Higher Education ‘Research Project of the Year’ award in the Arts, Humanities and Social Sciences in 2020.

Since the commencement of the Postdoctoral Fellowship, the project has consisted of a half-day workshop on research ethics and project design with students and participants from the Filipino community in London (March 2019) and collaborative practice research with migrant domestic and care workers in the UK (March 2019–

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March 2020) and Lebanon (April–May and September–December 2019). I have also undertaken language training at the London Filipino Centre, methodological research and historical study of the development of Philippine out-migration and the global domestic labour market.

The practice research element consists of recording and editing soundwalks with individual participants. I typically spend time with participants in community settings before meeting them one-on-one in the more formalised practice research setting. After recording a conversation in a place chosen by a participant for its personal or community significance, we work together to edit the raw recording into a soundwalk. The ten participants (five in Lebanon and five in the UK) received fair remuneration for their time and creative work, spending between two and thirteen hours each editing their soundwalks (over multiple days) and learning audio editing skills on freely downloadable software. Those who are not able to fully participate (due to unpredictability of work, transience and other considerations) are all consulted about the content of the soundwalk, which I edit on their behalf. To contextualise the practice research, I have spent time with a much greater number of migrant domestic and care workers in less formalised community and one-on-one settings, as well as conducting online surveys and interviews (such as for the report ‘A Chance to Feel Safe’).

The soundwalks were uploaded to the project website, which became publicly accessible in November 2019 and was officially launched on International Women’s Day, 8 March 2020. It currently hosts 13 soundwalks to be conducted at specific sites in Lebanon and the UK (such as Kensington Gardens in London (see *let the people know* soundwalk) and Sodeco Square in Beirut (see *one day the kafala system will change* soundwalk) and continues to grow as the research progresses (see website). Three sample soundwalks have been provided as documentation along with this statement with the others available via the site at homemakersounds.org [↗](#). The site also hosts a resources page with links to advocacy and support groups and further reading. Research presentations (including at UCL, the University of Cambridge, University of Roehampton and Leeds School of Architecture) and public engagement outputs including radio broadcasts, online articles, a podcast interview [↗](#), a review [↗](#), talks (Geffrye Museum of the Home, Business Archives Council), programming in the *International Online Theatre Festival* [↗](#) (April–May 2020) and the Times Higher Education award shortlisting have supported the project’s dissemination. Each soundwalk is accompanied by a map and instruction (see examples on website), with content notifications, access

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I Overview

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FIG 1 Helen protesting in London



FIG 2 Kensington Gardens, London

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information and customisable alternatives to ensure inclusive and safe engagement by listeners, and the website is powered by 100% renewable energy. A monograph is currently in preparation. The research draws on long-term research interests and linguistic expertise relating to migration in Lebanon (comprising multiple periods of travel since 2013) and Southeast Asia (in the Philippines beginning in 2015 and, more recently, through a Visiting Scholarship at De La Salle University Manila in July 2018).

II Questions, aims and objectives

The overarching aim of the research is to explore how female-identifying migrant domestic workers — that is, migrant women employed and often living in the homes of others — demonstrate expertise as “home-makers” beyond the sphere of their waged labour by creating a sense of home while living as migrants. This aim emerges as labour migration intensifies around the world, with an estimated 5000 Filipinos currently leaving to find work abroad every day (Commission on Filipinos Overseas 2015). Scholars must develop creative methods of capturing the lived experience of such processes, especially for marginalised, low-income groups such as domestic workers whose expertise frequently goes unrecognised. The key objectives are thus to learn about how home-making occurs through the relationships migrant domestic workers form with communities and spaces outside of their workplaces, and to investigate how the practice research method of making soundwalks might directly capture and communicate these relationships in a collaborative manner that prioritises the self-representation of a typically silenced or misrepresented group of women. As such, the research questions are:

- a. *What does “home-making” constitute for migrant domestic workers, outside of the term’s associations with domestic labour?*
- b. *How are expert practices of home-making made evident in migrant domestic workers’ relationships to spaces of personal, community and/or activist significance?*
- c. *How can such relationships be captured and communicated effectively through innovating practice-based and creative methods, i.e. collaborative soundwalk-making?*

- d. *What forms of agency and self-representation are afforded by this collaborative, practice-based method?*

These questions arose in response to the limitations of the social science methods used in existing research on migrant domestic workers' experiences. They are designed to capture migrant workers' lived relationships to particular spaces outside of their workplaces and to generate modes of collaborative research that privilege participants' decision-making about self-representation within knowledge production and dissemination (limitations which are more fully analysed in III. Context). On a broader scale, the questions were propelled by migrant women's ongoing struggle to be adequately listened to, and the grave consequences of their misrepresentations in public opinion, policy-making and legislation (Travis 2012; Mantouvalou 2015 [further detailed in III. Context]).

These research questions prompted my turn to soundwalk-making as a method of demonstrating home-making practices directly through on-location research in migrant women's chosen significant places, and through facilitating their considered decision-making about how to tell their stories and convey messages to listeners through co-editing (for more details, see IV. Methodology). The online collection of soundwalks (the key output of the project) responds to the key objectives of the research by providing an archive of migrant domestic workers' own accounts of their experiences of home-making narrated in significant sites chosen by them, an interactive and open access platform through which to engage listeners and disseminate findings, and a widely applicable model of a collaborative research methodology. Though an output in itself, the collection of soundwalks in turn forms the basis of further research outputs that draw on the data it makes available — for example, a peer-reviewed article in *Anti-Trafficking Review* which uses findings captured in the soundwalks to support the argument that domestic workers' everyday expertise contradicts essentialising paradigms of "modern slavery" and "modern heroes" as employed by the UK and Philippine states and international humanitarian organisations.

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Context

Lebanon and the UK are understudied destination countries in scholarship on Philippine out-migration, and their contrasting legal-bureaucratic norms regulating migrant domestic work are a key comparator in this research. In both countries, the residential status of migrant domestic workers, many of whom are Filipino women, is being fiercely contested by scholars, NGOs and domestic workers themselves. Due to the exceptionally high suicide rate among this demographic in Lebanon (reported in 2018 at two fatalities per week: Hall 2018), their employment and migratory conditions are under intense scrutiny by scholars and human rights groups (Pande 2013; Amnesty International 2019) and are directly critiqued by collaborators in the soundwalk *one day the kafala system will change*. In the UK, changes made to immigration rules since 2012 affecting migrant domestic workers have also been rigorously challenged in scholarship and advocacy (Mantouvalou 2015; Ewins 2015; Kalayaan 2019; and the soundwalk *let the people know, let them feel*). In this context, a direct and qualitative understanding of migrant domestic and care workers' lived experience (such as my research facilitates) stands to render academic research, public opinion and policy-making more responsive to this group's own accounts of migration, labour abuse, survival and community action.

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Although soundwalks are a well established performance art genre (associated with artists such as Janet Cardiff, Platform and Rimini Protokol), they have rarely been used as a collaborative research method for the purposes of gathering empirical findings. By comparison, the practice research project *Walking Interconnections: Researching the Lived Experiences of Disabled People for a Sustainable Society* used audio-recorded walking interviews as material for an audio play designed to be listened to while walking, although in this case the editing and dramaturgy was carried out by an individual, Dee Heddon (Heddon and Porter 2017). Similarly, the site-responsive play *Nanay* was based on interviews including with Filipino carers in Canada, but subsequently dramatised and performed as a testimonial play by professional actors (Pratt, Johnston and Banta 2017). The innovation of my project is to include participants throughout the editing process, where crucial decisions are made about how to communicate stories and messages, and participants can

learn IT and audio editing skills. While walking as a method of research has been used to consider the gendered aspects of walking (influentially by Rendell 2010 and Heddon and Turner 2010), this project also points up racialised and migration-related aspects of such practices, which have so far been under-explored, particularly in the UK context. The specific experiences of migrant domestic workers, which in this case included limitations on their participation in the method — for example, due to work-related physical disability, feeling unsafe and racially “othered”, and even incarceration in their employers’ homes — have offered challenges to the scope and theorisation of a walking methodology, which I reflect on in my monograph, currently in preparation. For listeners in the UK and Lebanon who may not be aware of migrant domestic workers’ perspectives, the soundwalks offer a way to reconnect with familiar or shared spaces through a hitherto unexplored point of view and learn about the experiences of those who inhabit the space for different reasons.

The development of soundwalk-making as a collaborative research practice also stands to contribute to scholarly and NGO-led research on migrant domestic labour, which has thus far largely deployed social science methods, such as ethnographic interview and observation (see recently Amnesty International 2019; Mansour-Ille and Hendow 2018 and Kobaissy 2016 in Lebanon; and Kalayaan 2019 and Mantouvalou 2015 in the UK). In contradistinction to these methods, collaborative soundwalk-making affords sustained, intimate collaborative relationships (albeit with fewer participants), and empirical findings based on migrant domestic workers’ own considered choices about how to represent their experiences, perspectives and messages within knowledge production. It thus emphasises self-representation and attention to the subjective lived experiences of migrant women (further elaborated in vi. Findings). Recent examples, such as the participatory film *Our Journey* produced by researchers Jiang and Kobylinska with members of the Voice of Domestic Workers organisation in the UK (2019) and a feminist action research project led by the Global Alliance Against Traffic in Women and the Anti-Racism Movement in Lebanon (2019) point to growing interest in collaborative research methods, which are especially important when working with those such as migrant domestic workers who lack opportunities for self-representation, such as are facilitated by my project.

Finally, the soundwalks draw on the “RoRo” research model developed in the Philippines by performance-ethnographer Jazmin Llana, which replaces the traditional notion of the static anthropological “field” with the intention to ‘journey and gather’ (Llana 2018: 258) while travelling

through the Philippine archipelago (compare Clifford 1997). This movement-based method of research (in my project explored through transnational comparison and on-location walking) is specifically pertinent to Filipinos arriving from a context already strongly influenced by archipelagic and transnational cultures of mobility. Acknowledging how movement-based research intersects with different forms of migration (such as those of migrant workers) has provided a framework for addressing questions regarding researchers’ positionality and privilege. In particular, the framework attends to how my privileged mobility as a researcher intersects with and throws into relief the conditions of travel for those for whom transnational migration often represents the only route out of destitution.

IV

Methodology

The online collection of soundwalks (see [website](#)) is the output of a method generated specifically in relation to the research questions (detailed in ii. Questions, aims and objectives), and realises the research project’s key objectives (also detailed in ii. Questions, aims and objectives): to learn about the home-making practices of migrant domestic workers and to investigate the potential of practice research (and specifically soundwalk-making) to capture such practices in a collaborative manner. Firstly, it generates an archive that captures migrant domestic workers’ accounts of diasporic home-making in their own words. This forms the basis for findings in relation to the research questions a. and b. (indicated in ii. Questions, aims and objectives), which ask what home-making constitutes for migrant domestic workers, and how it is evidenced in their relationships to places of personal, community and activist significance. Second, the collection of soundwalks develops and models a novel practice research methodology that privileges participants’ decision-making about self-representation within knowledge production and dissemination, thus addressing research questions c. and d., which ask how collaborative soundwalk-making might capture home-making practices in ways that emphasise migrant domestic workers’ self-representation and agency.

In the case of research questions a. and b. on home-making and relationships to significant spaces, generating the archive of soundwalks has enabled insights into the home-making practices of migrant domestic workers in

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RACISM

NO ONE IS
ILLEGAL





← FIG 3 Migrant worker protestors in Sodeco Square, Beirut
 FIG 4 Editing a soundwalk

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public spaces, and, through its on-location approach, directly evidences and communicates their expertise in forming relationships with specific sites in destination countries through activism, community-building and personal encounter. These insights form the basis of specific discoveries (articulated in vi. Findings, insights and outputs), as well as research and public engagement outputs and future writing.

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I have met participants through self-led, grassroots organisations (such as the Filipino Domestic Workers' Association in the UK and the Alliance of Migrant Domestic Workers in Lebanon), as well as *ad hoc* connections formed in public spaces and networks that spread from these initial contacts. I typically spend time with participants in community settings (such as activist events, day trips and social gatherings) before meeting them one-on-one in the more formalised practice research setting. For this meeting, participants choose a location that has particular significance for them (for example, the route of a workers' rights protest march in *one day the kafala system will change*; or a community picnic in *let the people know, let them feel*), and we meet there to audio-record a conversation. We then work together to edit the raw recording into a soundwalk that is made available on the website homemakersounds.org for listeners to download. Listeners are invited to return to the location in question and listen to the soundwalk that was recorded there through their headphones. Eight participants (four in Lebanon and four in the UK) have fully participated in the co-editing process, spending between two and thirteen hours each editing their soundwalks (over multiple days) and learning to use freely downloadable audio-editing software, a skill which they can take with them beyond the project. Women who were not able to commit to editing (due to unpredictability of work, transience and other considerations) are all consulted about the content of the soundwalk, which I edit on their behalf.

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Innovating this specific methodology in response to the research questions was crucial given the invisibility and exploitation many migrant domestic workers face. It was key that the practice research was collaborative and sought to facilitate participants' own expressions of and reflections on home-making. This was achieved primarily through following migrant domestic workers' own selections of significant locations for meeting to discuss their experiences (placing them in the role of the expert guide), and their participation in co-editing the recordings. In the words of one participant, comparing the method to those of other researchers she had had contact with:

'I see the difference in the transparency and the honesty. You say "this is your voice," and first of all we work together. I feel I am inside and I am involved, really inside that story' (field recording, reflection on process with Sara, 5 October 2019). As evidenced by this comment, my research affords a distinctive capacity for migrant workers to exercise self-representation through a collaborative practice research methodology.

As a response to research question d. on the forms of agency and self-representation afforded by my methodology, the process of collaborative editing also brought to light participants' perceived benefits of and agendas for self-representation, ranging from activist messaging (*one day the kafala system will change*), to testimonies directed at other women considering overseas employment (*sacrifices*, available online [\[1\]](#)), to reflections on the therapeutic experience of telling one's story (*because I know somebody is listening*). Audio co-editing and acts of listening were of specific importance, with another participant noting during editing: 'The loudness, the tone has also impact. It really emphasises my story. If I would be the listener and I can meet this person, I can tell her that "you made it, I'm proud of you, you made it, you're so strong." I'm proud of myself' (field recording, reflection on process with Amara, 26 August 2019). Facilitated by this specific practice research methodology, this comment reveals Amara's growing recognition of her expertise as a survivor of labour abuse and homelessness, and as a skilled storyteller and sound editor, expertise which is evident in the soundwalk itself (*we are workers*, available online [\[2\]](#)).

Given that the collaborative soundwalk method is particularly time-consuming, the number of participants was limited. I supplemented the practice research by conducting other modes of research with Filipino and migrant domestic worker communities in the UK and Lebanon, affording further contextual insights elaborated in publications and a report, and which will support my monograph (currently in preparation) and future research outputs. While this was not strictly part of the formalised practice research process, it contributed to mutual trust and my broader understanding of Filipino migrants' experiences, which have in turn strengthened the collaborative relationships through which the practice research takes place.

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FIG 5 Alejandro's guitar, recording *because I know somebody is listening*



FIG 6 In the supermarket, recording *COVID bayanihan*, London

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Timeline

2018	September	Commencement of Postdoctoral Fellowship.	
2018 2019	September– March	Language training, ethics review, historical and methodological research.	
2019	March	Half-day workshop on project ethics and research design with Central students and members of the UK Filipino community.	
	April–May	Preliminary research with migrant domestic worker and Filipino groups in Lebanon.	
	September– December	Soundwalk-making with participants in Lebanon.	
2019 2020	March– March	(excluding periods abroad noted below) Soundwalk-making with participants in the UK.	
2020	March	Official launch of homemakersounds.org on International Women’s Day.	
	April– Ongoing	Writing monograph proposal and sample chapters.	
	April–May	Programming as part of <i>The Theatre Times International Online Theatre Festival</i> .	O
	June	Publication of ‘ <i>A Chance to Feel Safe</i> : Precarious Filipino Migrants amid the UK Coronavirus Outbreak’.	M
	September	Publication of <i>Anti-Trafficking Review</i> article and programming in Soundwalk September.	H
Future plans		Further soundwalks to be uploaded to homemakersounds.org ; monograph in preparation.	

VI

Findings

The practice research led to the creation of a collection of soundwalks recorded and co-edited with migrant domestic workers, constituting a base of open access, collaboratively produced data evidencing the expertise of this population as “home-makers”. Though the research is ongoing, a key finding so far indicates that home-making is practiced

through migrant domestic workers' community activities and activist work in public spaces: for example, hosting gatherings across feminist and domestic worker networks in London's Kensington Gardens as described in the soundwalk *let the people know, let them feel*; coordinating a protest march starting in Sodeco Square in Beirut as in *one day the kafala system will change*; or providing mutual support in times of crisis, as evidenced in the soundwalk *COVID bayanihan* (available online [□](#)).

The soundwalks also demonstrate how home-making is practised through everyday acts of survival and the defiance or evasion of labour abuse. This evidences my second key finding, presented in my peer-reviewed article 'Modern Heroes, Modern Slaves? Listening to migrant domestic workers' everyday temporalities' in *Anti-Trafficking Review*. As I argue in this article, the attention to everyday survival and home-making afforded by the soundwalks challenges the binary essentialisation of migrant domestic workers as "modern heroes" and "modern slaves"; tropes which overlook the everyday lives of workers by emphasising sensational incidents of sacrifice, violence or exploitation.

These findings provide answers to the research questions a. and b. (indicated in ii. Questions, aims and objectives), which explore what expert home-making constitutes for migrant domestic workers, and how it is evidenced in their relationships with significant spaces. The findings express how home-making takes place through activism and everyday survival, and the expertise migrant domestic workers demonstrate in coordinating and practising it collectively.

The findings have been the basis of my peer-reviewed article and monograph, currently in preparation. The collection of soundwalks is online at homemakersounds.org [□](#) and free to access, which makes it available for use by members of the public, industry and third-sector professionals, and other scholars and educators in theatre and performance studies, as well as fields such as migration, mobility and labour studies. As a response to research questions c. and d., which ask how practice research methodologies might capture expert home-making in ways that emphasise migrant domestic workers' self-representation, the creation of the soundwalks also models a distinctive methodology that has been transposed to different geographic contexts (the UK and Lebanon), and stands to be applicable in other locations or with other research participant communities. As scholars and NGOs studying migrant domestic work increasingly move towards participatory research practices for example, feminist action research in GAATW and Anti-Racism Movement (2019), and participatory film-making in Jiang, Kobylinska and the

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Voice of Domestic Workers (2019), this project contributes an innovative model for generating findings in a collaborative way that prioritises migrant women's self-representation.

The soundwalks have supported my teaching at Central (for example, PhD research methods seminar, 'Applying Theatre: Practices' and 'Theatre and Migration' units) and have been used in the UK (Brunel University) and Lebanon (American University of Beirut) as a pedagogical resource at the level of content (that is, studying labour migration and migrant women's experiences) and method (walking practices and collaborative practice research). The website hosts a [Resources page](#) [□](#) including links to key reports and further reading to support the engagement of general publics, students and non-specialists (see website or [video walkthrough](#)). [A](#)

The collection of soundwalks is shared online at homemakersounds.org [□](#). Each track is freely downloadable and accompanied by inclusive and customisable "walking" instructions, access information and a map (see [website](#)). [A](#)

Since being made available in November 2019, the website has been viewed 5952 times by 1817 unique visitors (see [Home-Makers Statistics Page](#)). Dissemination of the collection via the website was complemented by programming in the [International Online Theatre Festival](#) [□](#) and [Soundwalk September](#), public engagement radio broadcasts, a [podcast interview](#) [□](#), an independent [review](#) [□](#) and [web articles](#) [□](#) which are estimated to have reached at least 13,000 readers/listeners. In particular, my article for the Arts and Humanities Research Council's blog 'The realities of domestic worker activism and the fight for truth and justice' reached over 8600 readers — by comparison capturing seven times as many hits as the AHRC blog's own homepage and 40% of the blog's total views (data available on [statistics page](#)). The article was principally accessed from the Philippines, evidencing the international relevance and reach of the research, specifically to communities in a prominent Global South sending country whose emigrants are the focus of the study. This article advanced one of the key findings of the research, addressing research question b. on how home-making practices are made evident in relationships to spaces of personal, community and activist significance. It argued that migrant domestic workers demonstrate expertise in organising activist struggle (for example, staging theatre plays and political protests in key urban sites such as London's Piccadilly Circus) as part of a collective home-making practice. [P](#)

I have presented on the project at the UCL (17 October 2018), Geffrye Museum of the Home (23 March 2019), the University of Roehampton (30 May 2019), the University of Cambridge (6 June 2019), the Business Archives Council

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(20 November 2019) and Leeds School of Architecture (12 February 2020) to academic and industry audiences (approximated total of 250 attendees), and published a peer-reviewed article for *Anti-Trafficking Review* with 611 full-article views and a report on UK-based Filipino migrants in the specific context of the COVID-19 pandemic with over 700 downloads.

A key contribution made by the research was also at the level of collaborators' experiences and towards the broader goal of self-representation among migrant women. Certain collaborators reflected on ways they perceived the soundwalk contributed to their struggle for recognition; for example, stating: 'When I listen to [the finished soundwalk], I feel that we are not alone, and despite our fear we are trying to express ourselves for the world to hear. We are risking our lives, our voices, to have freedom for everybody' (field recording, reflection on process with Espoir, 3 November 2019, translation from French my own). This comment indicates the high stakes of self-representation for migrant domestic workers, and the impactful potential of the research to contribute to the goal of recognising workers' rights and perspectives on an international scale.

Others emphasised the sense of self-confidence or respite from painful memories they had gained through the process: 'Telling the story is sad because it is fresh, but it also gives me motivation to move forward and prove to myself that I'm strong. All of my struggles and heartache and pain: and look, I'm here, I'm still standing' (fieldnotes, reflection on process with Lina, 5 December 2019). Such reflections signal the ways in which the collaborative practice research methodology facilitated collaborators' personal growth, particularly against the background of difficult experiences such as family separation and labour exploitation.

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