

Media Path to Identity

The Journey of the Vietnamese Young Generation Making Sense of
Their Identity in the Media Space

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ABSTRACT

Recent research has noticed that the picture of the second-generation immigrants negotiating their identity in media space is different and far more complex than the first generation. With their emergence in the new age of digitalisation, the second-generation immigrant is offered more media choices and freedom of access to the two most important cultural sets of host and homeland country to make sense of their identity. This thesis addresses the specific case of how the Vietnamese second generation in Czech Republic constructs identity through the consumption of different media in different stages of their life. A further implication of the thesis is to contribute to the limited study inventory regarding second-generation immigrants and the new emergence of social media that has barely been examined in the past decade.

This thesis relies mainly on the source of data from the semi-structured interview with ten informants, who are Vietnamese that were born and raised in Czech Republic. The age of informants varies from 18-30. Here, the focus lies on discovering the dominant media in the time they lived together with their parents and when they moved away from the family environment and lived independently. Moreover, it dives deeper to explore how they choose media and understand the cultural products and meanings embedded in those media that they selected, which can reflect their identity negotiation process.

The finding indicates that as soon as they moved away from their parents, their media consumption changed accordingly from consuming mass transnational media to becoming active users of popular social media such as Facebook and Instagram. Moreover, their attitude and perceptions towards transnational media and the image of Vietnam ‘home’ embedded in it also shifted from resisting to reconnecting and pursuing the images of ‘home’ in their own way by their own values.

Keywords: *Second Generation Immigrant, Vietnam, Transnational Media, Social media, Identity.*

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INTRODUCTION

[...] Do you identify yourself as more German or more Vietnamese?

That's difficult. That is a question that I have all of my life.

I would say that I have struggled with it all of my life as well, but I have a better idea now though.

/Huy Tran - The journey to search for identity - Youtube/

Elie, one of the informants, showed me this excerpt from a talk show featuring an influencer on social media about his own reflection of identity during the interview. I was surprised, less because we followed the same internet celebrity and more so because the video was exactly about the topic that I was investigating. When the section on the excerpt above came up, I noticed her face filled up with contemplation. It was inevitable that she was going through different emotions and thoughts as compared to mine. For me, I was engaged since I viewed the video clip as the life story of a person that I am interested in. It was the person and his personality that drove me to the story. But for Elie, and perhaps for thousands of the young immigrants born and raised overseas, listening to an influential figure who struggled in the past, but now has a clearer idea who he identifies to be, was driven by more than just mere interest in a charismatic figure. It is, in a way, motivated by the notion that the video serves as guidance and a chance to look for hints towards identity reflection from someone who shares a similar contextual background.

That's the uniqueness of media in providing spiritual materials to its users - the capability to convey a crafted narrative embedded with culturally rich values and enhanced with visual and audio production in a way that's entertaining to the three senses of our body. Its role in an individual's identification of self within a society is irrefutable, as identities are becoming more and more 'socially mediated' (Harré 1983). It has been observed that different types of media take different accounts in the identity negotiation process of immigrant groups, which has resulted in multiple forms of integration.

Transnational media is one of the types that have distinguishing impacts on the immigrants whose few reminders of their home country transcend national borders and enter their cultural life. It is critical to portray the representations of a country as a ‘‘tight-knit, value-sharing community’’ and promote long-distance nationalism to cross-border audiences who are deeply rooted in country of origins and possess the desire to sustain the connection with homeland. (Aslama and Pantti 2007, p.53).

One has to wonder if the transnational media was and is performing so well with the first generation, would they have the same impacts on the identity negotiation of their offspring? Second generation immigrants usually grow up in a bicultural environment, where they are exposed to the cultural world of their parents and the new homeland. Hence, scholars often characterize them as either ‘‘stuck between two cultures’’ or as ‘‘culture brokers’’ who translate and transmit the host society’s culture to their parents (Fog Olwig 2013). They usually lack a close connection with their origins. Thus, based on the literature review that would be subsequently presented, it is apparent that there have been heated debates on whether the transnational media sustain or not in the media consumption of the young immigrants to promote national identity construction within them, or at the very least, to provide parts for their development of multiculturalism. Not to mention, in understanding issues regarding the intersection of identity, nationalism and media, it is of great importance to examine both how the media impacts people and how people use the media, of which the first half dominates the discourse while the latter remains inadequately explored (Skey 2020).

With the emergence of social media during the last decades, the concept of singular national reference promoted by mass media is gradually replaced by the new form of media that could contain multinational representations. The identity issue happening in these platforms is believed to be far more complex than the traditional media due to their specialisation in individual customisation. Furthermore, it is worth noting that social media has been an increasing presence for the young generation in the current time. Yet, the library of studies on the impacts of these new challengers to cultural identity articulation only acquire limited attention, and the second generation, who is documented to be the more active users on these platforms, is barely examined.

Vietnamese second generation in Czech is no exception. For the children of immigrants, their quest for self-identification is fluid and multifaceted. Their sense of self constantly floats between the cultural world of their parents and their country of residence.

“I am Vietnamese, from Czech!” (Luna)

This answer was given with prolonged hesitation to the question, “How would you identify yourself?”. It seems that although the Vietnamese young generation in Czech are heavily influenced by the cultural value of society that they have been living in, they are still aware of their heritage, and there is a constant identity negotiation process that is taking place in them. This sentiment manifests in the name “banana kids” given to the Vietnamese second generation in Czech. This metaphor is used for a comprehensive description of Vietnamese children in Czech from the inside and out, which is white inside but yellow outside. It implies that although they are yellow-skinned on their appearance, their cultural identity is fully assimilated to the host culture. However, is there a reason to ask if this stereotyped picture is indeed applicable to comprehend the reality of Vietnamese second generation in Czech?

They negotiate their identity through materials that construct their lives, including media, in which the cultural value promoted in media space is believed to generate multiple senses of belongings and reinforce their collective identity. Elie’s encounter with the video above significantly reaffirms the roles of the media, for which it delivers those kinds of content to the second generation. Media and its deterritorialised characteristics in the digital age have become an essential and meaningful element for the identity negotiation of young immigrants.

Furthermore, the media option for the Vietnamese second generation is diverse, including the media that already exist in the ethnic enclave and liberal media spaces like social media as they were born in the context that media are more well developed compared with their parents’ time. Moreover, social media’s rise to popularity happened during the second generation’s young adolescent period when they have a certain freedom and sufficient cognition to reach their preference. Along with having a variety of personalised features that allow the users to connect to who they want, watch what they wish to and use when they want, social media also employs a

system whose algorithm is based on the users' preference to recommend users similar content. Therefore, it is pivotal to examine to which extent the children of immigrants negotiate their identities among the pools of media content offered to them.

Few other diasporas have had such a rigorous history of having access to the homeland transnational media as the Vietnamese had in the Czech Republic. Diasporas nowadays might enjoy their homeland media thanks to the internet and cable TV. Still, the Vietnamese community in the Czech Republic has had this access for many decades because of their ample time and resources for long-term community development. After all, they are the third most populous Vietnamese diaspora in Europe who emigrated to Czech with most guest worker status and not having had to start from nothing. Therefore, it is safe to assume that, compared to most other cases, there is a greater possibility for homeland transnational media to not only just foster long-distance nationalism among the Vietnamese immigrants in Czech Republic but also extend their influence to the new members of the community due to the vertical interactions within a family and community. This is the strategic argument to select this diaspora in order to test this quality of the homeland transnational media.

With the contextual perspective provided, the thesis sets out four objectives. The first objective is to investigate the issue of transnational media sustaining or not in the context of the Vietnamese second generation's media consumption in Czech. The thesis's second objective proceeds to examine how best to understand the reason for the absence and presence of the Vietnamese second generation in the flow of transnational media, specifically government-based Vietnam TV - one that the first generation heavily relies upon.

Upon understanding their use of transnational media, the third objective moves on to examine the second generation's practices on social media environments that have the linkage to cultural aspects of two cultural worlds that have been called as 'home' for them with the hope to disclose their identity negotiation process to contribute to the ongoing dialogue of identity study on digital media. The final objective is to present analytical arguments based on the informants' response to why transnational media is gradually being replaced by social media in the role of influencing identity formation.

With the objectives clearly defined above, this paper attempts to give an answer to three preliminary research questions:

1. What role does the transnational media, specifically Vietnam TV, play in the Vietnamese second generation?
2. Why could or could not the transnational media sustain in the second generation's media consumption?
3. How does the Vietnamese second generation relate to Vietnam and Czech Republic in their identity negotiation process through their use of social media?

Background

The Vietnamese migration to the Czech Republic has a long history. It dated back to 1950 when the two countries established their diplomatic relations as one of the contributions to strengthen the international communist movement. After that, Czechoslovakia became a temporary refuge for Vietnamese orphans after world war 2, and subsequent waves of Vietnamese migrants arrived at this country based on reciprocal agreement. Later in the 1970s, due to the bilateral agreements on scientific and technological cooperation, the Vietnamese authority sent thousands of apprentices, workers, and exchange students to Czechoslovakia to be professionally trained in the textile, engineering, and paper industry. They were expected to become the qualified labour force and come back to assist Vietnam in its renewal. In 1992, bilateral agreements expired, many Vietnamese were forced to return home. But most of them wanted to stay in the country rather than going back due to the gap between the living standards of the two countries. Staying in Czech seemed like an ideal opportunity to enhance their living standard.

In 1994, the treaties for the professional training of Vietnamese citizens in the Czech Republic and mutual employment were renewed, some Vietnamese began returning to the Czech Republic. Notably, at this time, the influx of Vietnamese to Czech became more remarkable. The connection with the Vietnamese permanent residents in Czech turned out to be a good chance for family members, relatives, and friends to follow them to Czech. Especially with the collapse of the communist regime in Czech, more people wanted to go to Czech as they thought it would be

good for them. Apart from that, some of them had the assistance of intermediaries or through recruitment agencies.

Ever since, a large population of Vietnamese people has settled in Czech, and the community has gradually expanded with the appearance of their descendants. By 2011, Vietnamese became the third largest ethnic community in Prague (after Slovakian and Ukraine) with a population of 83,0000 (Chan 2014). Currently, three main generations are constituting this community: first generation, 1.5 generation and second generation. The first generation is considered as the Vietnamese immigrants in Czech before and during the renewal period of the country. They speak little Czech language. The 1.5 generation is those that just recently reside in Czech. Of note, most of them are at their young age. Meanwhile, the second generation is the children born and raised in Czech and who followed their parents from an early age. They hold dual citizenship and are bilingual for Czech and Vietnamese. In 2013, Czech Republic government officially recognised the Vietnamese community as a national ethnic group (Praguemonitor 2017), which allows them to organise their own ethnic authority, culture, and media channel, obtain certain social support and welfare from the government based on the ethical regulation.

LITERATURE REVIEW

This chapter will explore the current climate surrounding the studies of identity with the focus on immigrants and the studies of media. Upon investigation, the chapter critically dives deep into the cross-intersection of the aforementioned studies, examining whether there exists a healthy amount of literature that touches on such convergence of topics on the lesser-known group of exchange worker immigrants.

1. Identity

The starting point of 'identity as a social science term and its rise to popularity was considered to be around the 1950s despite records from ancient Greeks being used to address philosophical subjects of permanence amidst change and unity amidst diversity (Gleason, 1983, p.910). In the early half of the 20th century, identity as a keyword was suggested to refer to a notion of "sameness of an entity to itself, or the sameness of an entity over time" - a continuity of the self in essence (Moran 2014). This notion of identity, which is used in a narrow and particular sense, contrasts sharply with the contemporary broader understanding of "identity" that is deployed to make sense of the self and society. Consequently, the usage of the 'identity' term in studies prior to the 1960s, upon closer reading, was assumed to be incidental and not a central part of a substantive discussion in itself, which suggested that questions on personal and social identity were not even discussed at all (Moran 2014).

Indeed, the study of identity's emergence in social science, in its sense of self and society, is regarded as a recent provenance from the 1960s (Brubaker and Cooper 2000). A fundamental milestone was laid down by the appropriation and popularisation of Erik Erikson's stages of psychosocial development for identity's social analysis, although the linked diffusions from psychoanalytic context to ethnicity (with Gordon Allport's 1954 *The Nature of Prejudice*) and sociological role theory (Nelson Foote) were vital in that emergence as well. Moreover, identity was considered to first appear as a journalistic and academic lexicon. It then became more widely used in social and political analysis, especially in the period of black power and subsequent ethnic movements that occurred in America in the late 1960s. As a consequence of these political movements, scholars transpired their focus of individual identity and the concerns

and assertions surrounding it, having already been touched on by Erikson to 'communal culture', to the group level (Brubaker and Cooper 2000). In short, the cornucopia of 'identity claims were given free rein by the gradually deteriorating status of class politics across the US and Western Europe at the time. Afterwards, identity established itself in other studies under the umbrella of social science such as sexuality, gender, religion, ethnicities, class, immigration, nationalism, culture, in which many theorists addressed the need to study identity issue, although their works were not primarily concerned with the aforementioned concepts (Brubaker and Cooper 2000). Thus, within only 50 years of the latter 20th century, identity study evolves from issues of maintaining a sense of self-unity to making exploration of identity as something "more active, dynamic and self-reflexive, with a strong component of normativity in terms of what constitutes a desirable self" (Moran 2014).

2. Ethnic identity formation

With the changing nature of identity studies' priority and the contemporary position of identity to the understanding of an individual in the current landscape firmly established, the thesis turns to explore ethnic identity and its dynamism when it comes to immigrants and determine how media could play a role in shaping ethnic identity.

To differentiate from other social identities, ethnic identity associates the sense of self to a perceived common origin and a shared culture (Barth 1969). While ethnicity may imply where people originate, a person's ethnic identity takes shape as a result of a continuous phase of "negotiating and constructing between differences in race, class, culture, gender, and other social characteristics" (Park 2013), and is the balance of commitment between each phase. In a different view, ethnic identity can be viewed as a subjective sense of belonging to an ethnic group that requires ethnic belonging and affirmation, which further consolidates its nature as a constantly in-the-making state (Phinney 1992).

For any group, ethnic identity plays a crucial role in one's personality that symbolizes and identifies its social boundaries (Eller 2009). However, when it comes to immigrants, ethnic identity has been acknowledged to be even more monumental because understanding their ethnic

identification is instrumental in helping them and them helping themselves in adapting to their life in the country of settlement economically, socially, and politically (Zimmermann et al. 2007). In most cases, immigrants go through "acculturation"- a constant process of physical and symbolic interaction used to adapt to a new culture (Park 2013). The two-dimensional model of measuring ethnic identity provides a compelling argument in an immigrant's fluid and dynamic ethnic identity complexity, which proposes a co-existence and complementary interplay of two different societies in many ways when an immigrant commits to them (Constant et al. 2006). Their affinity to the values and beliefs of the country of origin or the country of settlements can go either way, both ways, or no way whatsoever. Most researchers and policymakers yearn for biculturalism as their recommended best outcome of adjustment (Berry 1997; Phinney et al. 2001) from a societal point of view, immigrants would be well-adjusted if they feel at ease in both their ethnic group and the host society. And yet, this is not even the very least of the multifacetedness of ethnic identity.

The generation following their migrant parents adds a layer of complexity to ethnic identity as a study shows the second generation faces a social divide in their coming-of-age experience despite the majority growing up to be bicultural, or as Kibria (2002) phrases it "a part yet apart". The desire to fit in remains so vivid, but their own journey to search for ethnic identities carries on simultaneously. How they search for identities shift as second-generation members are suggested to no longer prioritise one identity over the other (Brettell and Nibbs 2009). Furthermore, their social relationships in their parents' host country could be even more complex because, as for them, their families, ethnic groups, and schools rarely overlap. They could pick up multiple cultural identities without even realizing it. Moreover, their acculturation process to their ethnic identity happens in their most fragile and vulnerable-to-change state in their life. Indeed, going from childhood to teenage years to adolescence to early adulthood amounts to just 20 years compared to a human's lifespan, but differences emerge drastically, especially during the teenage years when a self-awareness of their ethnic negotiations is constantly developed (Kibria 2002; Park 2009).

It is also noteworthy that the biculturalism of the second generation results from the constant negotiation and renegotiation of identities when transitioning from adolescence to early

adulthood (Kibria 2002). They are also bound to go through a unique transformation coined as the "re-acculturation" phase (Park 2009). They might even experience "reverse acculturation" where they introduce their culture of origin to their host community utilising deterritorialised advanced communication platforms (Kim and Park 2009). Their going back-and-forth nature marks a complex depth in the second generation's ethnic identity negotiation. And so, when bringing media consumption and how advanced social media platforms influence their identity negotiation to the equation, a more significant yet clearer picture reveals that begs the study to examine the interplay between ethnic identity, transnational media, and their digital platform to the second generation of immigrants. Yet, although there exists a healthy amount of literature on how traditional media from both the country of settlement and the home country of their parents influences the acculturation level, few have touched on the digital platforms that bring transnational media closer to the second generation's phone screen, and the impacts it may have on the identities of these "hybrid children". The following section will go back to basics, investigating the literature that was developed towards media and the immigrant's identity to explore their intersectionality.

3. Media and immigrant's identity

Identity is socially constructed, and it should not be neglected to mention the media's role in identity construction since it is undoubtedly integral to people's lives nowadays (Shotter and Gergen, 1989). Harré (1983) stated that identities are becoming more and more 'socially mediated'. The appearance of media in the development of ethnic identity has long been established. Study on films and representation by Hall (1992) and Gilroy (1993) on black popular music theorisations of diaspora within cultural studies are assumed as the two initiatives and the leverage for later studies of self-representation and self-identification in the media world. Many researchers felt the inquiry to examine everyday practices in the postmodern world, including media practices as media may serve to provide vital spaces for people who are experiencing cultural adjustment and may live in the "imagined community" or "transnational community".

Anderson (1983) 's work on the imagined community is one of the most influential notions of study about nationalism, and it does extend to other areas, which are relevant to nationalism

study. The issue of how the media creates space for people seeking a sense of belonging is also covered. He proposed a new definition for 'nation' and 'nationalism', which he called imagined community. For Anderson, understanding a nation grounded itself firmly in a territorial and social space should be revised to be more socially and culturally constructed. Accordingly, a nation is built in sovereign manners through the imagination of people who share common traits, beliefs and perceive themselves as part of that group even though they haven't met each other. In addition, Anderson brought up the point that print media is a part of this process of constructing imagined communities among people through space and time. Based on Anderson's framework, Mahmud (2015) suggests an extensive version of this concept in the contemporary digital age evolved from the conception of traditional media only promoting nationalism. This extended concept argues that nationalism harboured by the operation of nation-state-produced media is no longer confined within the border of such states. Nationalism is rather becoming transboundary with the help of spatial and digital media that carries traditional media and its presentation of a singular and coherent culture with related identities across its border (ibid). Understanding nationalism at this point is the core condition for further comprehension of social cohesion in the imagined community on cyberspace, where different articulations of identity and belongingness strongly take place (Lutz And Toit 2014).

The notion of media imagined community is applied in many studies on television and the internet as they are two new media models developed in the early stage of the digital age. For instance, Bernal (2018) understands the deterritorialised characteristic of the internet as ambiguous supporting diverse imaginary construction, allowing multiple forms of territoriality. She observes diaspora is much like cyberspace, alternating the meaning of territorial locations and borders, using the internet to make possible new crossborder spatialisation of identity. Similar to Bernal, Askoy and Robin (2000, 2002) perceive television programmes transported from Turkey are promoting long-distance nationalism among Turkish communities abroad. Besides, there are also other studies developed stressing different available technologies provoking the existing idea of the nation has implications for articulating a national consciousness.

Within the mediated imagined community conception established by Anderson, Clifford (1994) elaborates that there accordingly exist concepts of the imagined 'We' and the imagined 'Other', which are fostered by nationalism. Aligning with Clifford's argument, Mamod (2015) claims that the mediated construction of the imagined community is also a by-product of the identification of "us" and "them", which draws sharper boundaries between nationalities. Based on the establishments of such concepts, studies incorporating the issue of diasporas, media and their identity have often been seen using the term "us" and "other", "host", and "home" to make a clear distinction between the majority group and minority group, the local groups, and ethnic groups. However, Bhabha (1994) and Kraidy (2002) oppose the above-mentioned current mode of acculturation in the media space by proposing the complex notion of cultural hybridity, which implies that the process of cultural identity formation among immigrants involves a constant balance between holding on to their native country's culture and the simultaneous adoption of foreign customs (Dutta and Pal 2005). Myria Georgiou proposed the theory of "hybrid imagined communities" and multilayered belonging, which has relations with the concept of multilayered identities (Straubhaar 2008). To support going against the tide of the acculturation motion, Thompson (2012) reveals a more complicated picture of migrant's identity across new and old media types. The new wave of media coincides with a shift in nature in the presumed phenomenon of ethnic minorities resisting national culture and their tendency to tie with their root culture. New technologies which carry multiple national representations and allow them to be explored with little restriction are reinforcing the ethnic minority to carry on and negotiate new, hybrid cultures beyond the pre-conceived reach of the collective imagined community (ibid). Thus, this creates a solid rationale for migration study to lay focus on "how immigrants forge and sustain multi-stranded social relations that together societies of origin and settlement" and draws its attention beyond the scope of either 'sending' or 'receiving' societies (Basch et al. 1994).

Bailey, Georgio and Harindranath (2007) highlight the notion that there is an interconnection between imagination, cultural life and mediation with media generating the content as well as the context for the construction of the imagined world. With materials such as images, texts and sounds being negotiated by the media users to find the sense of belonging and relations with diverse communities contained in media space, the members of diasporas underwent beyond the

normal negotiation to include the happening between different existing cultural groups to further the relationships with relevant groups and sustain that community (Appadurai 1996). To back up the validity of this interconnection, studies have shown the idea of the imagined community can be constructed through pictures and films (Berry 2006). Moreover, the linguistic factor functions as the core strategy among a migrant community for both maintenance of transnational identity and constructing a collective identity in the recipient society. (Woldemariam and Lanza 2015). Madenoglu (2020) used text analysis for understanding the content and different discourses circulated in Turkish-Germans groups on Facebook to create imagined communities. At the same time, Kavoura (2014) investigates similar phenomena by looking into more detailed pictures of special language symbols that are binding people together on the social media communication platform.

Calhoun (2016) commented that the imagined community concept is a major foundation for the study of immigrants' identity in media space, in which they connect with the unacquainted others through the materials that media bring up. Social media is a dynamic platform that could surround the people with the same 'imagined' community together. The more complex the materials circulated within the imagined group of people are on the social media platform, the more the acculturation processes intensify. Therefore, this thesis draws the attention of the imagined community being examined thoroughly through the multi-scope aspects of social media, especially for the group of people possessing multiple identities as it is the place where various processes of identity formation are presented. The reason for the emphasis on social media is due to the identity formation being developed here far more complex from the idea of the imagined community of mass media, which are usually only restrained by a single nationalism concept. In this regard, it also considers second generation immigrants.

4. Media channels available in Diasporic Communities

Many scholars have offered pictures of symbolic spaces that media provides for acculturation, as well as how different media interfere with migration experiences in the new country (Johnson and McKay 2011; Miller 2011). Mass media is regarded to take a vital part in the process of national identity construction, addressing a fragmented audience body that is considered culturally different in many respects (Schejter et al. 2007). In contrast, Payne (2008) introduced

the term "demassified media", which serves dispersed audience groups that are culturally homogeneous. These comprise migrants' populations as well, whose identity is embedded in a shared culture from which they may be physically absent. Concerning the fact that two media types functionally differ, it is reasonable to postulate that they address differing integrative needs for dispersed populations faced with the complexities of enacting dual roles such as assimilation and ethnic affirmation models (Lee and Tse 1994).

4.1 The Host and Home Media to Immigrants

There is a growing demand by academics to examine the roles played by immigrants' uses of both native and host media in the acculturation process (Moon and Park 2007). Accordingly, increasing research has documented that the host media is available for immigrants as a navigation tool in the new environment, enabling them to better understand local customs, gain access to more resources, and actively participate in social activities, especially civic engagement.

Richmond (1967), in his study of Canadian immigrants, reported that the habit of reading newspapers and magazines was the determining factor in either immigrant's French or English proficiency. This cements the pivotal role of the host mass media and their engagement and attraction level on facilitating the immigrants' competence in understanding the host country's language, which ultimately helps them make sense of their new environment. Whereas Moon and Park (2007) 's study shows how the host mass media was a significant positive factor for the Korean to learn about the new cultural values. In addition, another surprise result was uncovered in Moon and Park's study that although Korean immigrants are frequently exposed to both American and Korean mass media, they tend to strongly assimilate to the American culture rather than bicultural due to the strong effects of the American media.

In another spectrum, Chaffee et al. (1990) showed that Korean immigrants are given a chance to acquire knowledge of American politicians through U.S. newspapers and TV. Two decades later, Dalisay (2012) re-examine the same issue of immigrants in America. Their usage of native language print media, television, and radio are associated with three new identity acculturation indicators: current English proficiency, preference to use English in interactions, and American

political knowledge. Immigrants especially shared that knowledge of politics in native media is essential for them in terms of being able to practice their right of performing civic engagement.

One thing for certain, host media's consumption by the immigrants has proved to become an inseparable factor that instrumentally influences their acculturation process, either be it towards the affinity with the host ideologies or clinging them and their identity back to the country of origin.

Likewise, some other studies stressed particular matters of homeland media and its significant effect on social cohesion, bridging the immigrants with the culture of origins and fostering national identity formation among their citizens living abroad. Georgiou, who possesses substantial literature regarding the understanding of media and communications' role in constructing meanings of identity and citizenship, also develops her interest in examining similar processes in diasporic populations and migrants. She conducted several researches among Cypriot, Greek and Arabic audiences, mainly in Europe, to grasp the significance of transnational television for the community as means to connect with homeland's culture, stay informed about political life at home (Georgiou 2006)

In similar patterns, Aksoy and Robins (2000, 2003) emphasize Turkish immigrants in Britain, France and Germany's active usage of transnational television from Turkey across Europe in order to think about their own identities and their relationship with the host society, in which Mcquail (1993) describes "Media access can also help people to communicate among themselves. This promotes cohesion and identity". Thus, it is shown that the new media network provided by homeland media does not only serve as space for Turkish to build their imagined community, promoting long-distance nationalism among 'Turks abroad', but beyond that being thinking across the spaces helps them to reflect about the natural construction of their identity.

4.2 Media produced by ethnic groups

Alongside mainstream media and transnational media, there is a co-existence of media productions established by ethnic groups, which also has its interference in minority groups' identities and individual identities. By virtue of their extensive use of information and

communication technologies, ethnic media have been described as indicators of "transnational" and "transcultural ways of life". Ethnic media serves both functions of host media and transnational media for ethnic groups, which are described as connective functions and orientative functions (Adoni, et al. 2006). The connective function keeps ethnic groups informed with events in their home countries, whilst the orientative function provides valuable information to shape their experience in a new environment. When offered alongside orientation stories, connective stories help build a dual frame of reference, in which immigrants are familiar with the norms of both their home country and the country of settlement and hence, are sufficiently comfortable with the cultural rules of both.

Minority media markets are recently attributed as those with great diversity since the languages they are presented often are not just the language of minorities, or the language of the host country, but also a healthy balance of both, be it information-focused, entertainment-oriented or a blend of both. Moreover, rather than saturating themselves with foreign contents to freshen up the diversity same as traditional media, minority media's outputs are likely to centre around the local, national, and diasporic context, the country of origin, or around a combination of all.

According to Kim (2020), the Vietnamese community in Czech Republic presents a strong industry of ethnic media for both online and offline, for example, the magazines of *Tuần tin mới* (New Week) and *Thế giới trẻ* (Youth World), together with web portals *Vietinfo.eu* and *Viet media*. Those are all distributed in Vietnamese, and each issue contains news on the Vietnamese community in Czech and translated news articles on Czech society and readers' opinions.

Undoubtedly, the ethnic media industry is growing strong, offering various types of media and rich content in many ethnic communities. Unlike host media and transnationalized homeland media, ethnic media not only hold the responsibilities of both but also creates an intermediate space for the immigrant to freely negotiate themselves without being constrained to the value of nationalism. This subsection demonstrates how ethnic media has served as a site where immigrants are provided with the most relevant information to their life when being "in-between cultural audiences" and helps them to reflect on their identity identification.

4.3 International media market

Media use among migrants is diverse. Migrant's participation is usually found not only in the binational media market of the country of origin and receiving country but also in the international media flows (Christiansen 2004). For example, Hong Kong film industry was popular among the Vietnamese diaspora in Australia when it was dominantly available in diasporic shops (Cunningham and Nguyen 2001). Whereas peer groups of Asian Americans living in southern California shared their shared interest in Korean media products, just as Asian in North America and Asian migrants in the Netherlands (Park 2013). Their common migratory encounters and cultural sensibilities have brought them to transnational media goods from Asian media markets outside their home countries.

Concerns on the diverse media sites, which have been developed among different immigrant groups, raise our awareness of a trend of media culture that has become disconnected from the conception of singular national reference. National media is not adequate to serve audiences anymore. The new kind of transnational media appeared to fill in the lack of media service and recruit their own niche audiences (Metykova 2017). At the same time, perceptions of the homogenous audience have also turned to be diversified.

As it seems, immigrant's identity in relations to media has gotten a considerable volume of studies on Australia, America, and West European countries, namely Netherlands (Ogan 2001), Italy (Bruno 2016), Germany (Georgio 2008) and many more, due to the scale of their migrant communities as well as the diversity of their media supplies. However, media studies of some groups with lesser-known immigration status in Central and Eastern European countries have still been limited. Therefore, it would be sensible to assume that the media tells different stories of immigrants' lives in different countries. Given the premise of studies regarding the media landscape of immigrants in the West, they, regardless of territories, offered the picture of various media sites that complement each other and positively impact immigrants' integration while simultaneously reinforcing their multiple identities. Central and Eastern Europe, however, might reveal different stories since host media is examined to be less supportive to immigrants and refugees than the West (Fengler, 2020). As a result, it facilitates conditions for ethnic media to be more favoured by some of the ethnic community.

5. Differences between first and second generation in their media usages

Immigrants go through different cultural adjustment processes to adapt to the host society (Berry et al. 2006). Some people find it possible to blend in with the new community. While others have undergone hard times and struggle to integrate into their "new home". Therefore, the arguments for the identity formation process cannot be generalized. Yet, different groups, given different migration circumstances, political location, and distinctive characteristics, should be placed in a specific context to grasp this social phenomenon's diverse nuances (Karim 2003). Moreover, observation on the sub-groups existing within each dispersed community should also be taken into consideration. Thus, many researchers suggest giving a glimpse into the community and observing how particular demographic groups in different communities undergo this process as the picture is more complicated than it has been perceived.

The experience of adults (the first generation) and their children who are born in the host nations (the second generation) receive much of the study traction due to the needs of researchers and policymakers to understand the adaptation of the most immigrant's demographic to the new society (Kebede 2010). Nevertheless, there is even a burgeoning body of research on the 1.5 generation, who are children migrating between the ages of eight and twelve (Rumbaut 2004), spawning a distinct group of immigrants to be focused on the already well-established immigrant's identity study (Kebede 2010).

Many studies have pointed out the differences between the identity negotiation process between first and second generation (Heelsum and Koomen 2014; Vathi 2015). Whereas the first generation experiences its identity tightened with roles and status, their descendants' identity is associated more with age-related emotions and activities, although in-group differences are just as significant (Vathi 2015). Moreover, the differences in media practices between the second generation and first generation are also discovered in most immigrant groups, which reflect on different paths that they are taking for their identity construction (Rubin 1984; Windahl 1981). This difference is believed to be related to varying motivations of media use between parents and their children (ibid). In addition, external social influences such as family, peer groups, the local community, and the workplace environment prove significant in affecting each generation's

media behaviours, leading to the process and development of acculturation and identity formation.

Though several studies have found a correlation between ethnic identities and media consumption among first-generation immigrants, how different types of media consumption and identities influence one another among second-generation immigrants has not been thoroughly investigated. The generation that comes after their parents' journey in the country of settlement, by default, does not have a direct emotional connection to a recently departed "homeland", which in them arises a different identity conflict since their way of attributing "home" and identity varies from that of their migrant parents. Furthermore, the second generation is likely to view the cultural meaning and boundaries embedded in media content completely differently. This creates a separate need for study explicitly designed for the generation as the distinction between host and home country media cannot be fully extended to them due to a lack of a sense of 'home' media.

5.1 Second generation and their media consumption

Some scholars argue that the first generation relies heavily on transnational practices, including media consumption, but not for their children (Portes and Rumbaut 2001; Kasinitz et al. 2008). Rumbaut (2002) conducted a study with a large sample of post-immigrant generation in the US, who originated from not only Asia but also Latin America and investigated several existing transnational attachments, including media within the group. The results reveal that together with other transnational elements, transnational media is hardly sustained in the new second generation immigrants as there is no "tingling sensation" over the "homeland" that never lost to them in the first place. Zontini (2007) has noted similar patterns appear in the group of Italian in England. In his study, it was also found that the value of traditional family practices perceived by the second generation is not as similar as their parents. Instead, it acquires a renewing value that is redefined and reconstructed by the second generation.

On the other hand, these arguments were not supported by some other scholars as they insist that transnationalism is capable of being maintained and passed down through generations (Levitt and Waters 2002; Smith 2002). Moreover, it has been evidenced that ethnic media and ethnic

identity of second-generation immigrants are in reciprocal relationships. Yuk, Yoom and Kim (2014) study different generations of Korean American and their identity articulation in the period of the Korean wave (the widespread use of Korean music and dramas across the globe since the 1980s). Both the 1.5 and 2nd generation show the influence of Korean wave simultaneously generating their curiosity towards Korean culture and prompting their action to approach Korean dramas. Consequently, they felt an affiliation with the cultural and social values depicted in those dramas. Similarly, Park (2013) studies a group of Asian American with diverse nationalities of origins living in Southern California. Her finding uncovers that, even though they could not completely understand the culture depicted in Asian media, they felt somewhat more associated with that than they did with the native American media. Oh (2015) and Mcgrath (2002), primary findings explore the reverse effect, not only transnational media has its influence on second generation identity constitution, but ethnic identity can also become a socialising force for the reception of transnational media in the second generation Korean American, who are in their college age.

As for the second generation, ethnic media played a significant role in building identities and learning about cultural heritage (Park, 2013). Although their encounter with ethnic media may be started by the interference of the first generation in their early stage, it was not equated to influence them that much (ibid). Park (2013) ascertained that the young generation only becomes conscious of their choice of media when they reach adolescent age. The most accountable factor urging the second generation to encounter ethnic media, for Park (2013), is the peer groups, who influence the media consumption of each other. Through interviews with Asian Americans, Park discovered the pan-Asian media products popular music and television shows shared among the groups functioned as an arena where they pushed and negotiated their boundaries of ethnic identities as bicultural Asian Americans.

The studies mentioned above on the second generation's adoption of transnational media not only disclose how they are making sense of their identity but also shine a reflection on their integration process to the new country. Puzzlingly, the second-generation groups give different answers for their acceptance of "homes", which manifests through their media consumption. They are either resisting the inherence of transnational value from the former generation and

thus, becoming well-assimilated to the host country or undertaking the negotiations for what they feel more affiliated with the binary culture that the media represents. These conflicts in previous studies' findings have made the issue of transnationalism's existence in the second generation become an "open empirical question", and this requires more research to clarify the current complicated context. Therefore, one has a reason to ask how would the Vietnamese second generation undertake this process?

5.2 Second generation and social media

Engraving in the children of the migrant generation is both the ethnic and national identities in their time towards adolescence. The emergence of the second generation happens in the period when the media industry is more well developed with numerous advancements in media technologies. Because of that, the second generation is granted easier access to broader and more diversified networks and information on cyberspace, enjoying the deterritorialised characteristic of the internet (Hargreaves and Mahdjoub 1997). Furthermore, with the uprisings of multinational media consumption and the ever more accessible opportunities to travel and immerse in different cultures, the young generation is better equipped to embrace multiple layers of cultural identities (Alonso 2010).

One important space for acculturation on the internet is the social networking sites (Croucher 2011). Li and Tsai (2015) claimed that social media has naturally influenced its users' cultural orientation. Social media is a valuable tool that provides voice and networks to individuals and groups on the dynamic transnational landscape as well as a way to learn about the personal environment, which could reflect self-presentation and identity. Though they may take different forms in their function, purpose and delivery, social media are, in essence, open spaces for the public sphere in which information flow is not manipulated by any authorities, but it is rather stressed on the personal interconnections (Dayani 2017). This structure of information can be perceived as a form of resistance to dominant structures that have been carried out by mass media of host and homeland countries, which enables the immigrants to facilitate their own choice of maintaining their social contacts and handles their multicultural identities (Croucher 2011). Therefore, individuals are given the capability to redefine their national identity and create a sense of belonging, agency, and place in their respective homeland(s).

Although there has been discussion about how homeland (mass) media creates cohesion in the diaspora and host (mass) media facilitates integration in the new culture, social media was also proven to be an effective tool for immigrants' acculturation (Dayani 2017). The setup and use of virtual communities through social media enable immigrants to contact and interact with more individuals (Nardon and Aten 2012) possessing similar backgrounds, with family and friends back home as well as establishing new relationships in the host country (Bacigalupe and Camara 2012; Nardon and Aten 2012). Through those social networks, it will ease the stress and any negative feeling that acculturation might bring and help build up positive effects towards the acculturation process, anchoring the identity formation process. As social networking sites are being favoured by many immigrant groups, especially when it has become a significant part of most young generation immigrant groups, their role in providing a space for identity articulation cannot be ignored (Gomes 2016). The second-generation immigrant identity articulation on democratic social media space has been previously studied only to a limited extent. Thus, Croucher (2011) called for more recognition and insights into "the changing landscape of global media and its concomitant effects on adaptation" because of its potential to be a very complex issue.

METHODOLOGICAL APPROACH

Given that this topic is about human affairs, which depict the picture of immigrants using the media to make sense of their identity, undoubtedly no concrete knowledge could respond to this issue as different contexts can produce different understanding at different times (Flyvbjerg 2001, p.30). Therefore, the thesis requires a method that allows me to earn context-dependent knowledge closely linked to "real life" (ibid, p. 73). This request can best be responded to by using case study research guided by a phronetic approach. Thus, this thesis proposes to investigate the specific case of Vietnamese second generation in Czech Republic to understand the importance of media in second-generation immigrants' identity articulation process, especially in the world of digitalisation.

As mentioned in the Introduction, there is a greater possibility for homeland mass media to foster long-distance nationalism among the old and young Vietnamese immigrants in Czech compared to other diasporas due to a long history of access. The argument above clearly shows that this case study was chosen strategically but not randomly selected. Such a critical case study, by activating more actors and basic mechanisms to unveil greater possible amounts of information, clarifies the root cause of a problem rather than just outlining the symptoms that representative case study usually folds in (ibid, p.77,78).

To collect empirical data, the thesis adopts qualitative approach to grasp the richness of data, by which the author is exposed to the stories and experiences in which people's acts, thought, and interpretation of the world around them are clearly shown (Bazely 2013, p. 4). Moreover, the end goal of the thesis is not to produce a concrete set of predictive data on how much statistically media influences the identity formation of the immigrants' child. Therefore, the choice of deploying qualitative research is to formulate the context needed for establishing a standpoint on the correlation of media and immigrants' identity before diving deeper (Harding, 2008). Finally, this methodological approach of the thesis is further reassured since the literature argued for the necessity of narrative case studies in social science without having to worry about yielding predictive science to justify its overall achievement (Flyvbjerg 2001, p. 30, 63).

A case study can be studied from different perspectives, depending on different empirical material, to have an in-depth analysis and sometimes unexpected findings from which more general conclusions can be drawn. Likewise, the thesis aims to capture various dimensions behind the complex intersection of identity and media from the case study; thus, triangulation in qualitative research is deployed to let data complement one another and ensure richer findings (Jick 1979). This thesis used two qualitative methods, including interview and observation. However, it is worth noting that the interview method serves as the primary method for collecting the majority of data of this thesis. Only a part of it depends on data from the fieldwork conducted for the previous research with the same topic (Nguyen 2020).

1. Design and sampling

This research recruited participants for interviews by using snowball sampling technique. Snowball sampling helps me gain access to the target population easily and quickly. One peculiar observation upon conducting this research was that the search for informants who fit the qualification of 'second generation' was harder because of one reason I had not anticipated. Due to the people that I contacted to reach the informants being confused about the term 'second generation' due to not having the contextual understanding. They tend to mistake the second generation with the 1.5 generation, who is also the young generation of Vietnamese but have recently arrived in Czech (Asher and Case 2008). It is significantly vital to distinguish between these two groups because different migrants' circumstances bring different impacts on people's perceptions towards the surrounding world and themselves. This thesis solely focuses on the Vietnamese second generation, who were born or followed their parents to Czech from a very early age. Therefore, snowball sampling ensures that the informants share the characteristics related to the research interest (Biernacki and Waldorf 1981, p.141). Furthermore, referrals make the data collected for this thesis more valid since it comes from reliable sources.

On the other hand, in snowball sampling, people tend to refer to those they know and have similar traits. Hence, this sampling method can have a potential sampling bias, which might hinder the researcher from earning conclusive results (Byrne 2012). To avoid this flaw, the sources did not only rely on one person's referrals. In fact, I initiated with three people that I already had the connection with since my previous research. In the end, I was able to reach

people in different circles and diversified my data. I had a chance to meet my first three interviewees in the previous research in Czech (Nguyen 2020). I was referred to more of their Vietnamese friends, who they call “banana friends”. The informants are diversified in terms of age and occupations. The informants are from 18-30 years old, which is the age range of the majority of the second generation because the time from when their parents entered the labour program to now is 32-54 years. Some informants just recently graduated from high school. Others are in their final years of college or have already worked in professional fields for years. The process continued until the 10th interview was finished. The rationale behind the thesis sampling such a limited number of interviews is due to the saturation of the sources. Towards the end of the sampling process, answers collected from the informants had shown repeating patterns with the previous ones, making the need to continue interviewing more informants disappear.

The semi-structured interviews were conducted in cyberspace. Eight of them were via Facebook Messenger, which has a video call function. One interview was conducted through Facetime, and another was held on Zoom. The reason why the interviews were entirely done on the internet is because of the current Covid-19 pandemic travel restriction. Therefore, everything had to rely on digital platforms. Two languages were used to conduct the interviews, which are English and Vietnamese. The choice of language was made by informants, as it is essential to let the informants express their feelings and thoughts in the most comfortable way (Blommaert and Dong 2010). In this way, it enables me to obtain rich information and explore different nuanced meanings of data.

Before conducting the interview, an interview guide was developed with four themed sections: biographical information, transnational media consumption, social media consumption, and identity. Biographical information contains questions about background, migration circumstances and language usage. This section serves to warm up the atmosphere by letting interviewers and informants know more about each other. By doing so, it is believed to reinforce the trust and willingness of both sides. Section two and section three focus on diving deeper into the media world of the informants as well as discover how they think when making choices of media and how they interpret those media content that they select. The last section is covered with questions of self-understanding and self-experiences during the time that they grow up as immigrants in

Czech. This section aims to justify the premise of arguments made while listening to the answers for the second and third section, ensuring strong argument building later in the analysis part. Jensen (2013) noted that the common problem that researchers often face when doing interviews is that the informants are not completely honest with what they think or mean what they say. Thus, along with the following questions in the interview guide, complementary questions were also made during the interview as means to extract the meanings and implications of the informants' words.

As mentioned above, besides the interview, I also used the data collected in my field trip back in 2019 when I was working on the same topic. The fieldwork was conducted for four days in Prague, Czech Republic. Data collection was executed by the ethnography method of informal interviews, go along, and observation. I visited a Vietnamese family, which had both first and second-generation living together. I made observations of their media practices and casual chat while staying with them. Other than that, I paid attention to public spaces around Prague, Czech Republic. I visited many Vietnamese restaurants, grocery shops and the most famous Vietnam trading complex called Sapa in Prague. This field trip helped me be more acquainted with the Vietnamese community in Czech, gain contacts, and earn the premise knowledge of the media context that they have been living in.

2. Analysis Methods

The goal is to avoid achieving findings that are summaries of the data's surface meanings typically reflected by themes being the only main interview questions. Thus, the thesis needs the data analysing process based on Braun and Clarke (2006)'s guideline of inductive thematic analysis to move beyond describing and focus on interpreting and explaining themes.

The data underwent six steps according to the guideline, including transcription of verbal data, coding, searching for themes, reviewing themes, defining and naming themes, and composing the report. The first phase of transcription of verbal data is an important step to familiarise me with the data collected. Because the interview language was inconsistent, switching between English and Vietnamese, it took me quite some time to transcribe everything into one language to

make it easier for the later steps of coding and theming. I chose to transcribe everything to English since seven out of ten interviews were conducted in English. Moreover, in this step, I was able to draw some of my initial ideas when listening to the records from time to time.

Moving on with coding, this is the step when I became more open to the meaning of data. It is worth noting that categories were formed based on the preliminary themes of transnational media and social media to turn the blind eyes to information that are not relevant to the research interest. This is also the limitation of this analysis since some interesting aspects that emerged in the process were discarded to leave space for more thorough analysis with the concern of word constraint in mind. Different categories were defined as language, time of consuming media, attitude towards media, content, external impact (friends, family, social networks), internal impacts (identity).

Followed by are steps that put those categories into themes. This process was redone several times to find the most logical connection and order for the themes. Accordingly, a biographical order of the themes was formed, making sense of all of the data. Media habits of a person tend to change according to different stages of life. In addition, it also depends on the changing media landscape. These tendencies were also found in the Vietnamese second-generation media consumption. Hence, a biographical order is applied in the last step of composing the report. It goes in chronological order dissecting the media consumption of different stages in informants' lives, from the time that they were little and lived with their family until their current stage of life when they are already broken away from parents and having control of their own life.

3. Ethics

Concerning ethics of research, a consent form, which stated the explicit purposes of this research and how the data collected would be used, was sent to all of the informants before conducting interviews. The interview only began once I received the consent form with the informants' signatures on it. In addition, the names of informants were anonymised based on the requests of the majority of informants. Therefore, names that are used in the following analysis questions were changed.

TOWARDS DISCUSSION

Media choice made by the immigrants' young generation could reflectively reveal their way of negotiating identity between two cultural worlds (Pfetzer 2013). Accordingly, this part of the thesis discusses the media's role in helping the Vietnamese second generation in Czech connect with their heritage and thus making sense of their identity. In order to understand the Vietnamese second generation's identity negotiation process on the media environment, four sections will be presented in chronological order of different stages in the Vietnamese second generation's life, focusing on answering the specific issues: the media landscape of the Vietnamese community in Czech, how this landscape affects the first and second generation, and how the Vietnamese second generation perceives the images of 'home' embedded in different media.

1. The dominance of Vietnamese television in the first generation's acculturation journey

Satellite television has long been favoured by the early Vietnamese migrants in Czech Republic and has become prevalent among the community. The Vietnamese first generation in Czech Republic and those newly arrived are usually found absent in the flow of Czech media, yet actively practice Vietnamese satellite television mainly due to their low proficiency in Czech and the lack of programs that suit their interests (Kim 2020). Encountering Vietnamese television programs is just a very usual thing in Czech. The reason is that every Vietnamese restaurant or grocery shop typically has a TV with a random Vietnamese channel displayed all of the time, not to mention that Vietnamese run small grocery stores or restaurants on every corner of Czech cities.

The picture becomes more evident if one visits the largest and most popular Vietnamese enclave, trading centre and market called SAPA in Prague. The first impression that this place brings to the visitors is the feeling of rich Vietnamese-ness in the atmosphere. This place resembles a smaller version of Vietnam society in the heart of Europe, which contains all the familiar components such as a busy market with voices of bargaining from sellers and customers, the distinctive smell of Vietnamese food and also the sound of Vietnamese languages coming from the TV screen that appear in every single corner of the place. Seeing the owners and clerks in the shops immersing themselves in the TV programs whose origin they moved away from is an

everyday image of the Vietnamese life there. Moreover, many Vietnamese households also subscribe to Vietnamese satellite TV, deeming them the most affordable and reliable media outlet.

Vietnamese channels on satellite TV have long been established and rapidly developed in the past decade in Czech. They are known under the shortened name VTV (Vietnam Television) and have been offered by Vietnamese businesses and all major Czech TV providers. However, the Vietnamese only had access to a limited number of Vietnamese channels on satellite television until the VTVgo was implemented. Along with the digital movement of the world, in which people's media trend of using internet TV has become a normality, Vietnamese national broadcast station was not left behind but established a new service called VTVgo, which is the official online TV system of Vietnam Television. The implementation of this app targets millions of Vietnamese viewers living abroad, offering them the option to watch live TV and enjoy the largest exclusive video store on multiple fields such as News, Economics, Culture, Entertainment, Sports, International or Featured Films in Vietnamese. Moreover, it also transmits forty-one Vietnamese channels through the internet.

The remarkable event took place in 2018 when the Vietnamese national broadcast station decided to open its agency in Czech as the demand for Vietnamese media service from the Vietnamese community there was massive. The usage of VTVgo is claimed to be a suitable platform to bring the image of Vietnam closer to the overseas communities, strengthen the connection between the overseas Vietnamese in Czech in particular and in Europe in general, to the homeland. With the supportive conditions, the use of VTV has become more and more common among the Vietnamese community in Czech, creating a dynamic Vietnamese media industry. There are thousands of Vietnamese families in Czech currently using this app to watch Vietnam TV every day. The majority of the interviewees saying that their parents either had the VTV satellite or the VTVgo modem installed or even both is a testament to its popularity.

One could say that VTV caters almost exclusively to the first generation. It is an indispensable part of their migration lives, serving several functions such as entertainment, a source of information, and beyond that, providing social and cultural cohesion with the homeland by

keeping them informed and updated with the happenings in Vietnam. Thus, Vietnam TV carries a comprehensive image of 'home' for the first generation. Its importance to the first generation was even acknowledged by the second generation as Sika, despite showing no interest in television, admitted that she knew about the popularity of VTV because her parents and their friends were "watching it a lot". Furthermore, VTV breaks away the family boundary and is utilised to discuss and discourse among the first generation's community since Luna recognised a few dramas on VTV were "very famous among my mom's friends". In this sense, VTV does not only serve as the connection between the first generation and their homeland but also provides social and cultural cohesion among the Vietnamese immigrants. This connection serves as the foundation for building a 'home' environment in Czech, strengthening the community bonds, which is significant for maintaining ethnic identity. However, it is worth raising questions here that does the second generation also belong to this community? Are they and their identity also affected by the media landscape of their parents? These questions will be explored in the following section.

2. Passing down the images of "home" to the second generation through Vietnam TV

The family is the first and most important social group in which the child acquires the first knowledge, skills, habits and gets the sense of who they are and where they belong to (Petani and Karamatić 2014). Moreover, when a child lives in an immigrant family context, where their parents possess multiple transnational ties, that child tends to be influenced by their parents and unconsciously adopt transnational practices. Mass media have become a part of the family environment, and in some ways, its presence and messages have an impact on members of the family (ibid). Transnational media, or specifically Vietnam TV, is pivotal to the first generation and Vietnamese family context that has profound implications of 'home'.

The definition of home should be thoroughly considered here. In the traditional conception, home is usually associated with a physical place where our ancestors are from and where we feel safe, comfortable, and welcomed. Deriving from these sensations over a 'home', McLeod (2000) claimed that the word 'home' contains valuable meanings, providing us with "a sense of our place in the world, which tells us we came from and where we belong" (cited in Heckman 2006).

Thus, nowadays, 'home' has become a widely used metaphor to describe the sense of belonging and indirectly express a part of identity.

The electronic landscape has enabled people to be at 'home' from distances through the media goods. Hence, Vietnam TV functions as 'home' in the family environment for the first generation. The second generation is exposed to transnational media as long as they are still in the same environment as their parents. Similar answers were given by ten interviewees when they were asked about their encounter with Vietnam TV:

Yes, my family had the VTV GO modem installed, but mostly my parents would watch them. (An Do)

My parents watch VTV, but I don't. When I used to live with them, I don't remember watching it, but I do remember the program being in the background. (Ngan)

Vietnam TV appears in their memory of when they were living with their parents. With multiple transnational activities, including media practices being shared and passed down to them, the young children' identity negotiation continues with Vietnam TV. The meaning behind the action of sharing these transnational practices could also be considered a way how the first generation delivers the image of 'home' and teaches their children the value of 'home' cultures. However, the second generation does not have a close connection with their origin because they do not often go back to Vietnam.

The last time I visited was back in 2015, so about six years ago. I mostly returned to visit my grandparents as they are pretty old now. (An Do)

I don't often visit Vietnam now. It's been four years since I last returned. (Valerie)

Furthermore, there are not only one but two places that have been called 'home' for them since they started to develop their awareness of the surrounding world. One home is Czech, where they

were born and raised, and where they perceive the image of 'home' on their own. Another is Vietnam, what their parents have always called 'home' for them even when they do not have close attachment in terms of languages, cultures, and people. This is to say, the only way they know about Vietnamese cultures is through their parents and the transnational practices that they share with them. Their perception of Vietnam 'home' is merely influenced by their parents. Therefore, the 'home' image perceived by the second generation undoubtedly differs from the first generation. Because of this, Vietnamese second generation is usually found in the confusion of identity, which Elie shared:

We all feel a bit lost when it comes to identity. Because as I said, our parents always want you to say that you are or we are Vietnamese, we shouldn't say that we are Czech. But we are, and it is true, we grow up here. (Elie)

Vietnam TV's existence in Vietnamese families has tied the Vietnamese second generation with their culture of origins or with 'home' in different ways. Thus, the section below attempts to understand how the second generation perceive Vietnam 'home' and negotiate their identity by diving deeper into two nuances of Vietnam TV consumption: the habit of watching TV and the transnational contents itself on VTV programs.

2.1 Watching VTV attributing to Vietnamese conventional values

Morley (2001) noted that understanding of home is significant to understand those media that have been around within the home environment. Home is not a backdrop to media consumptions, but it is a context as well as the condition for the constitution of the meaning of many media-related practices. The 'home' created by the first generation is heavily influenced by the nationalistic idea resembling a truly Vietnamese 'home' with all of the national symbolic components as it was acknowledged by Julia:

When I get home, it is just a whole mini Vietnamese world here, from the food that my mom cooks to the language that we speak at home to the music and movies that we watch together. (Julia)

Lash and Friedman (1992) claimed that these media goods, such as television, radio, magazines and so on, should be considered the 'national symbolic', and this nation is where they have their 'home'. In this regard, Vietnam TV and the practices around it are also considered the national symbols contributing to the making of 'home'.

As immigrants, the young Vietnamese generation is constantly reminded by their parents about the conventional family values. In addition, those values are being kept very strictly in their diasporic life, such as the importance of dinner time, family language and education.

I speak Vietnamese 100% at home to communicate with my parents. Even when I went to Czech school, my parents restricted my brother and me from speaking Czech at home. (Nghị)

Vietnamese people have different values and priorities. I value a lot like the value of family in Vietnamese culture, but for Czech people, it is not necessarily the case. (Luna)

My parents are very strict, so they didn't allow me to go anywhere after school. When my Czech friends were having fun at a pub or hanging out together, I must come home to have dinner with my family and do homework. (Mai)

The pattern of watching Vietnamese TV during dinner time was found in the narratives of all ten informants. Dinner is considered as news time for them, at which all of the family members gather around the dining table, have dinner and watch television at the same time. As the Vietnamese young generation used to spend dinner time with family at home most of the time following their parents' command, they adopted the habit of consuming Vietnam TV and became more familiarised with it. Even when the young generation is well assimilated to Czech society and culture, their parents believe family should be maintained in conventional Vietnamese ways, which undoubtedly contrasted to Czech culture as it is also acknowledged by the informants. The habit of watching Vietnam TV as an element attributing to conventional family values is also

considered as one of the most distinctive cultures that take crucial account for their ethnic identity formation (Kim, 2020).

Not necessarily dinner time, sometimes I watch VTV with my parents because we only have one TV in the house. (Henry)

Moreover, since Henry's parents are the ones who control the remote, he had to follow his parents to watch Vietnam TV because he just simply wanted to use television. From this perspective, as the central media of the family, Vietnam TV functions to unite all family members together in the same practice, blurring the barrier between generations and the differences in identity.

As for Luna, VTV was always turned on in the background of any family activities, not only during dinner time as she shared that “I usually watch TV in the evening and when cooking with my mom”. According to Ahmed and Veronis (2016), “the first generation themselves, the rituals or objects bear the meaning of their past lives as they begin new ones in a different cultural context”. Understanding from Ahmed and Veronis’s words, Vietnam television or the action of watching Vietnam TV implicates the meaning of ‘home’ (Vietnam). Thereby, the first generation uses it to create a sense of ‘home’ at home. This home is the transnational space within which the transnational activities and sentimental longings take place. The children also experienced this process of “homebuilding” mediated by their parents (Espiritu and Tran 2002). Furthermore, Small (1997, p.153) noted that for the individuals living in the transnational space, regardless of the generations, their identity might be forged by developing sentimental attachments to an imagined homeland and a transnational political self-consciousness, which makes us refer back to Luna’s saying that “I also value a lot like the value of family in Vietnamese culture”. Apparently, the Vietnamese second generation’s identity was also influenced while being exposed to those Vietnamese cultural meanings that were transmitted by their parents. Moreover, even though this habit of watching Vietnamese TV for Vietnamese second generation was merely impacted by the first generation while being tied to the critical family conventional values, it also serves as a stepping stone for them to approach broader cultural values of Vietnam, which are embedded in Vietnam TV programs.

2.2 Perceiving the parents' 'home' through a television set

The interaction with Vietnam TV is believed to facilitate the connection between the second generation and their culture of origins in terms of providing them with the opportunity to be acquainted with the cultural value implicated in the TV programmes and the use of national language by Vietnam television. Transnational media is, indeed, crucial in the construction and negotiation of ethnic identity (Onuzulike 2013). However, this does not mean that transnational media can define the identity, but rather it serves as 'a communicative space of inclusion, belongingness and segregation' (Bailey 2007). In this regard, transnational media is the platform that could bring about identity resistance, appropriation, reverse representation, and identity assertion.

For Julia, even though Vietnam TV has always been there, in her media consumption, it has failed to provoke a sense of belonging for her to different cultural meanings offered on Vietnam TV programs, which resulted in her resistance to watch Vietnam TV.

Usually, we had television turning on in the background while I had dinner with my parents. But I am not really interested in that. So, once I moved away from home for study and work, I didn't get to see it anymore. (Julia)

It is not only Julia but also Nghi and Ngan who refused to watch Vietnam TV in the first place.

I used to see VTV when I was at home, but I am not interested at all because it was hard for me to understand. Back then, usually after watching it for 5 minutes, I just gave up and went back to my room." (Nghi)

My parents watch Vietnam TV sometimes, but I don't. When I used to live with them, I don't remember watching it, but I do remember the program being in the background, and I sometimes listened to that. But I never watched it because when I was smaller and even until now, I didn't really understand Vietnam TV. And I think because I don't understand it, I am not interested in watching it at all. (Ngan)

Another form of resistance, as testified by Julia, Nghi and Ngan, is by not paying attention to the Vietnam TV. Even when they were impacted by their parents' transnational ties, it could not create the connection between them with Vietnam media or anything related to it. The reason was that they “don't understand it” and “not interested in it”, which point towards different aspects of Vietnam TV. The “understanding” here primarily refers to the indication of the televised language, and “interest” is associated with the content embedded in Vietnam TV. In this respect, they see themselves as not fit with different aspects attached to Vietnam TV. In other words, they could not identify themselves with either language or content related to Vietnam. Moreover, these aspects will be discussed more with other informants who face the same problems with them.

Other informants like Luna, An Do and Elie shared that they had the experience of watching different programmes on Vietnam TV. They either tried to know what was presented on Vietnam TV or were requested by parents.

Yes, I watch it with my mom because my mom wants to watch it. And when I don't have anything to do, I just decided to watch it together with my mom. We just switch from one channel to another every time; sometimes it is about news, sometimes it is about Vietnamese drama, or game shows. (Luna)

Before, occasionally with my parents. When we had dinner together, we would turn on the TV to let it be in the background for the atmosphere. The programmes I watched back then were game shows or news. But, as for news, I didn't really understand much back then because they spoke quite fast in formal Vietnamese. So occasionally, I would catch a word or two. But for game shows, since they were for comedic reasons. (An Do)

When I had dinner with my family or my mom, we did watch Vietnamese news together. I mean, my parents work a lot. They spent most of the day at work, so I think most of them don't have perfect Czech, so this is the only way they can stay in touch with what is going on in Vietnam. I watched it because of my mom, not because of me. (Elie)

For the second group, they had the experience of consuming Vietnam TV in a more proper way than the first group, for which they actually paid attention to the content presented by those Vietnam programs. Nevertheless, language was found to be the common cause hindering informants of both groups from building further interest and keeping up with Vietnam TV. In addition, the informants specified and stressed the difficulty of listening to different accents or the slangs used by the narrators coming from different provinces on Vietnam TV.

It depends on the narrators and who host the programme because you know Viet has many accents and different slang. So sometimes it is difficult for me to understand. Like my grandma, she lives in Hue, and my mom is from Haiphong, so they have different accents, and they have different words. So sometimes I call my grandma, it is very hard to understand. And also, about the content, if it is the news and they use professional terms I cannot really understand. (Luna)

I lost track of which channels are good or bad. And the game shows that are on TV have quite intense accents from the South or North, so I lose concentration when hearing them. (An Do)

As briefly mentioned above, there is a distinct boundary of language used at home and outside the family context for the Vietnamese second generation. Although Vietnamese was strictly ruled as a family language and actively used by the young generation to communicate with their parents, their performance in Vietnamese was not as good as their Czech. Moreover, this point was proven when some informants did not show their confidence in speaking Vietnamese during the interviews, and they picked English as the alternative language instead.

I can't say that my proficiency in Vietnamese was good. I could only communicate inside the family context, such as to convey that I was hungry, but not to the extent that I could convey specifically what to eat as my vocabulary was limited. It has to be Czech because I have been educated here since first grade till university level. (Henry)

Yeah, I can [speak Vietnamese] because my parents still talk to me in Vietnamese my whole life, so I pick that up. And now also I have a Vietnamese boyfriend, so I get to practice a little more with him. I speak Czech at school; I never have Vietnamese to hang out with, so most of the time, I speak Czech. Also, when I was a baby till 1st grade, I was at a Czech nanny five days a week, so I spoke Vietnamese with my parents only two days a week. (Ngan)

The reason for their low proficiency in Vietnamese is that the frequency of using Vietnamese is less than Czech as they more actively participate in Czech society. Furthermore, being with the Czech nanny, for which Ngan mentioned in her answer, should be taken into consideration as it is a common issue among the Vietnamese second generation in Czech (Souralova 2014). The language education and Czech culture lessons given by Czech nannies have significantly impacted their identity formation since childhood (ibid). Therefore, one can argue that the Vietnamese second generation was well-assimilated to Czech society.

I also spent my childhood time with a Czech family and spoke the language with their children, so I see Czech as my native language. I feel no different from a regular Czech except for the appearance. When I talk to a native through telephone, they don't recognise any difference. (An Do)

Similarly, An Do, with his confidence in the local language and the competence to communicate with the local peers, in a way, leverages his beliefs to be 'identity' equal with a Czech. For An Do, the only thing that shook this belief is his own appearance.

Language means much more than a tool for communication. It is a crucial factor for entering into an entire nation and also the foundation on which nationality is imagined (Salomone 2010). Anderson's (1983) framework of the imagined community noted that the use of language by the media could help build the image of subjective ideas of the nation. Besides, Ignatieff (1993) adds that "It is the language, more than land and history, that provides an essential form of belonging" and thus allows a person to develop their identity with the land of language that they feel belong.

The use of the national language on Vietnam TV creates an imagined community called Vietnam, where the audiences understanding this language can further develop the relationship with Vietnam and their national identity. In this sense, the Vietnamese second generation does not belong to this imagined community, as their Vietnamese proficiency was not enough for them to understand what was presented on Vietnam TV and they feel excluded from that. Consequently, the gap in language creates a sense of “otherness” for them and causes a loss of interest in the programs. The experience of making use of Vietnamese at home enabled the second generation to develop bicultural characteristics. However, given the heavy influence of Czech culture on the second generation when they were little, their identities were forged more by Czech society. And when mainstream society lets the individual feel discouraged because of their cultural background, the distant development of cultural identity is further restrained. In this connection, they feel they belong to Czech and feel more at ‘home’ when they can comfortably communicate in the Czech language. They watch Vietnam TV primarily because of their parents and not because of Vietnam TV itself as they were unable to identify themselves with some common traits in the culture, of which language was a part.

Leaving the language barrier behind, the Vietnamese second generation found themselves the contents that they could enjoy without the need of understanding language. The genres that kept them up with Vietnam TV back then were dramas and music shows, which utilised and emphasised the sound, melody, and images to deliver the messages to audiences.

It is usually news, but when I was young, I did not pay attention to political issues at all because I did not have knowledge of it. I know that my mom enjoyed watching Viet Rap. I also watched it with her. But that is not really my kind of entertainment. It is not just the music I can find myself enjoying. I don't know, but Vietnamese music doesn't really match my taste. (Elie)

I used to watch Paris by Night with my mom and dad. But you know, it is not my music, it is the music that the older generation would prefer more than us. (Valerie)

Viet Rap and Paris by Night are the two most popular music shows in Vietnam. As for Viet Rap, as its name has already presented, it is the music competition show catered to mainstream the rap genre to the national audience. Its rise to popularity is due to the adaptation of the usual aggressive and street-levelled nature of rap to the more soulful and rustic taste of traditional Vietnamese value. On the other hand, Paris by night, despite not bearing any Vietnamese name, is a household show that preserves and celebrates the melodramatic performances of the traditional Vietnamese music genre to fill the cultural void felt by the migrants. Both are not merely a form of entertainment but are mediated media products that promote a condensed sense of cultural identity because both are perceived exclusive genres made for the Vietnamese and their respective generations.

Vietnamese second generation stressed that because of the differences in music taste between generations, they could not enjoy it. Music can divide the generations but also can bring them together. For instance, rap type of music is usually more favoured by the young generation. Nonetheless, Elie's parents still enjoy and follow Viet Rap. They not only consume it because of the music itself but because they can sense Vietnameseness in the music, which is rooted in the soul of every Vietnamese. Furthermore, music may be personal. Music may be subjective. But without a rooted understanding of the music's soul and a gradual familiarisation to the music's acoustic features, which ties to specific perceptual, cognitive, and affective faculties, it proves difficult for the young second generation to develop an attached familiarity in terms of cultural identity and a sense of 'home' to the transnational media products. Since the conceptions and value of the nationalistic idea are neglected in the Vietnamese second generation mindset, it is not easy for them to immerse in those kinds of music. Bosch (2014) stated that "the act of tuning in" is a crucial key to identity formation for the audience. From this point of view, the second generation could not enjoy those cultural products, thereby not constructing an identity towards Vietnam.

Another kind of content on Vietnam TV consumed by Luna was Vietnam drama:

I can't really remember the name, but I think it is about a mom-in-law being mean to her daughter-in-law. It was ridiculous for me, but was kind of very famous among my mom's friends. (Luna)

She watched the popular Vietnamese drama named "Mother-in-law and Daughter-in-law" with her mother. Its popularity stems from the delivery of the picture of the misconception that has been rooted in Vietnamese culture and society regarding the relationship between the mother-in-law and the daughter-in-law. In this misconception, people believe that mother-in-law and daughter-in-law are always in a strained relationship, which is woven from the old custom in the feudal regime. This misconception has now passed down to nowadays life and still strongly exists in many Vietnamese perceptions becoming a social norm of thought. According to Levitt (2009), as for the second-generation, most of the second-generation immigrants compromise with the norms of the host society where they were born and raised, or even are more deeply embedded in those cultures. Thus, it affects their grasp of homeland's cultural norms, especially for those who don't have a close connection with their heritage but only experience it through their parents (Lee and Kim 2014). Of course, such a thing as a national myth and culture could not be understood if one does not have the national ideology in the first place, similarly to Luna, who could not accept the story presented on Vietnam drama and found it "ridiculous". In other words, she could not attach herself to those national ideologies and thus flex away from the construction of national identity.

Schiller (2004) developed the new concepts in the transnational social fields, for which he distinguishes between transnational ways of being and transnational ways of belonging. Transnational ways of being tells us about how people conduct social relations, behaviour and individual engagement related to transnational activities, but does not have any identity association. It describes people immersed in transnational social fields but does not identify with any cultural label associated with that field. In contrast, transnational ways of belonging "combines the action and awareness of identity that action signifies" (ibid, p.1010). These are emotional processes in which people use memory, nostalgia, and imagination to connect to different locations bound together by a shared destiny and history. Departing from this perspective, the Vietnamese second generation was practising the transnational ways of being but

not belongings. They participated in transnational activity, which was consuming Vietnam media but could not identify themselves with the mediated cultural products and language contained in Vietnam TV. Moreover, those mediated Vietnamese cultures and products could not generate the feeling of belonging for the Vietnamese young generation with their country of origin and thus failed to interfere with their identity awareness.

In addition, that could also be understood in a way that Vietnam TV has built a barrier between the second generation and the first generation. The perceptions of cultural meanings and language hinder the second generation from stepping into the Vietnam world embedded in Vietnam TV. As a result, it makes them feel like the 'other' to Vietnam and people belong to it, including their parents. On the other hand, as the central media in the house, Vietnam TV can unite family members together - the first generation and second generation - blurring the barrier between them caused by the aforementioned factors. However, this uniting effect only impacted their way of practising transnational ways of being but could not interfere further into their transnational way of belonging.

Levitt (2009) calls for attention to the issue that the potential effect of being raised in a transnational environment should not be dismissed as the conventional family values governing the family life are continuously renegotiated by the children immigrants. These aspects will be further discovered in the following sections.

3. Breaking away from parents

In this section, its aim is to explore media consumption of the Vietnamese second generation when they are breaking away from the 'home' environment that their parents created, which also means that themselves and their media choice is not anymore influenced by their parents. Most of the informants are in their adolescent age or just passed this period not a while ago. Adolescent time is one of the most important periods where identity formation strongly takes place (Sabatier 2008). Indeed, the second generation at this time are given the exposure to diverse culture, they take more control of their life, make the decisions by their own, which significantly reflect their self-understanding leading to self-presentation. Accordingly, a glimpse into the media consumption of the second generation at this time could help uncover the changes

in their mindset or rise of cultural awareness and belonging. The previous section serves as the background giving the insight of ethnic influence on the second generation and their media consumption, of which their media consumption was bound to the media of their parents. Meanwhile, this section of the research continues chronologically to discuss the media choice made by the Vietnamese young generation without any interference. It dives deeper into the notion of the motive behind media choices and discovers the mediated content and platforms, which can reflect the changes in their self-identification.

It is worth restating that the interaction between the informants of this study and Vietnam TV discussed above only happened in their childhood time when they were living with their parents, as was shared by most of the informants.

Once I moved away from home for study and work, I didn't get to see it anymore. (Julia)

I stopped watching television or VTV since I moved away from my parents for university. (Nghị)

There is only one case of Luna that she still lives with her parents but is less bound to family activities because she has to go to college and spend most of the time participating in social activities more than being at home.

But since I started going to drama school, I don't have time to help out my mom cooking that much. I get back home quite late. It just happens to be something I don't really miss. But since I forgot when it is like to watch TV again, so I don't look for it. (Luna)

However, still, Vietnam TV does not seem to stay in the Vietnamese second generation's media consumption at all in both cases of moving away from 'home' or less being attached to their parents because of school or work.

For Luna, the 'home' that she returns to since starting drama school identity-wise has shifted from the 'home' of a Vietnamese child under the protected roof of the family environment to the 'home' of an adolescent enjoying some of their first moments of independence. Moreover, her way of saying "It just happens to be something I don't really miss. But since I forgot when it is like to watch TV again, so I don't look for it", somehow goes against the human craving for nostalgia. At its foundation, nostalgia presents how individuals connect to their past, mainly referring to the happy moments and fostering the urge to live out the past experience (Yang 2003). But for Luna's case, the good moments are good to remember, to embrace but not good enough for her to want to relive that experience again by watching TV with her family. What made the memories of Vietnam TV couldn't stay in her happy memory could probably have a relation with the struggle that she experienced while watching Vietnam TV, such as the language and obstacles of understanding the culture. Those create the feeling of 'excluding' from the meaning of Vietnamese culture attachments to Vietnam TV. Moreover, Batcho (2018) claims that nostalgia could strengthen cultural identity, social bonds, attachment to the home, and continuity of self. The 'home' embedded in Vietnam TV was the one that was created by Luna's parents to replicate the 'home' of their own but not yet identified by Luna. For that reason, it could not strengthen her social bonds with 'homeland' as well as her cultural identity, particularly her Vietnamese identity that has never been lost from the beginning. Additionally, it affirmed the above statement that the young generation is not in the phase of transnational ways of belongings as they were not emotionally attached to Vietnam TV.

As same as Luna, other informants also shared that TV in general or Vietnam TV, in particular, has been removed from their media consumption. This tendency could be explained by the same answers with Luna. All of the informants did not have a direct connection with their country of origin. Therefore, the feeling of 'home' facilitated by Vietnam media does not impact them. Instead, they find their own media for daily consumption.

I use social media a lot. I use it throughout the day. It is not that I sit down and play with my phone but more like if I have 5 mins, I will use it. (Mai)

I think I use Facebook and Instagram throughout the day. Because it is handy so whenever I am free on hand, I just open Facebook or Instagram app on my

phone and scroll newsfeed. Ah, I just remember recently I just downloaded Tiktok since the pandemic started. There are some hilarious contents that make me feel relaxed. That is why sometimes I also check the Tiktok app. Let me remember if I forgot anything. Hm Snapchat. No, not really. I don't use it anymore. So basically just three: Tiktok, Instagram and Facebook. (Sika)

It's probably Instagram. Especially now when they have reels and IGTV (Instagram TV). I got to use it more than I did before. It is all about the videos that get you hooked on it. (Luna)

I use it all the time because of work. I also use it as personal use to communicate with my friends because I cannot see them now. The most usually Instagram, Facebook and Whatsapp as well, and also Linked in for work. (Elie)

After stopping being in the same environment with their parents, the second generation is given more freedom for making their own media choices. As a result, social media is chosen by the young generations because they claim that it is handy and flexible. In addition, social media has become integral to their lives and appears all day long in their activities. There is no distinct time for using social media, which differs from when they consume Vietnam TV that was only consumed in a particular family time. They use social media for not only entertainment but also for work and social networks. They move back and forth between online and offline environments. Several social media platforms are being used by the second generation, such as Facebook, Instagram, Tiktok, Youtube, Whatsapp, etc. However, Facebook and Instagram are most favoured by the Vietnamese second generation among these social media platforms, especially for Instagram. Social media nowadays does not only hold one function of connecting people at its purest meaning when it was first introduced to the public. Beyond that, social media acts like a virtual society where different activities and layers of meanings are digitally presented, creating a sophisticated society just as the same as the actual one. It does not only connect people by direct communication, but also connects them through what is considered as intermediate materials such as news, music, images, video, and so on.

Moreover, different from Vietnam TV or any other mainstream media that only facilitate one-way communication, social media emphasize two-way communication and personal preferences. It allows users to filter out the information that they aren't as interested in, which is something that is not possible with the mainstream media. That is why more and more people become into social media because it accumulates all functions in one platform and only presents relevant information for its users. Social media is notably widely used among the young generation, who are born in the digital world, and the Vietnamese second generation is no exception. From here, we can see that mainstream media- Vietnam TV- apparently receive a different meaning from the Vietnamese second generation compared with their parents. If for the first generation, Vietnam TV is emotionally made use of in their life because it represents nuanced meanings of 'home'. For the second generation, it is no more than a tool for communication purposes. Therefore, since there are no emotional attachments between the second generation and Vietnam TV, Vietnam TV is easily replaced by a new media that performs better communication functions and is more suitable for living in the digital age. And that is social media.

4. Living in their own media world

There is still a need to examine how the second generation's consumption takes place on Facebook and Instagram in order to track up with their identity negotiation process. It is worth referring to Zhao et al. (2008) saying that "[i]dentity is an important part of the self-concept". Self-concept is the totality of a person's thoughts and feelings in reference to oneself as an object. Media consumption on social media could disclose the user's identity because it stresses personal preferences of everyday concern, lifestyle and life theme, thereby presenting a self-image that derives from group belonging, combined with the value and the emotional meaning they feel associated with (Sihvonen 2015).

I think I use social media mostly for entertainment. I use Instagram to follow some Vietnamese celebrities. And Facebook for getting updated information about the Czech. (Julia)

I also use Facebook to read the news on it. I follow those newspaper channels such as Dailymail. I contact my friends via Facebook messenger as well. On Instagram, I follow many celebrities, so I just follow their pictures and daily lives. It is nothing really educational. (Luna)

Most of them are in English because I follow many English pages, but then I also have some in French because I used to go to bilingual high school French and Czech. So I follow French pages. I have it very mixed. I also have friends from Bulgarians so I have in Bulgarian. It is in all languages, also in Vietnamese and Czech- of course, they are the main ones. (Mai)

The Vietnamese second generation consumption on social media is diverse in terms of content and sources of information. As for content, their interests lay on different aspects of society such as politics, cuisine, tourism, and entertainment. In addition, those contents are not only produced in Czech, but also from sources of diverse origins. Surprisingly, Vietnam media is also in their selection. It occupies a significant part in their consumption, and especially the Vietnamese second generation is captivated by contents related to lifestyle in Vietnam. In order to uncover how the Vietnamese second generation moves back and forth between two cultures on social media and negotiate their identity, this thesis looks closely at different aspects of their consumption, which are divided into two main categories: news and lifestyle.

News

As the word 'news' itself covers a broad area of information, it is worth making a distinction here for the definition of news in this analysis. The news mentioned in the following content refers to a large scale of social issues rather than a small scale of group community information. Muller (2013) pointed out that news media that generate national self-image could encourage audiences to identify with the nation. In addition, there have been many studies that discovered the relations between media and national cultural identity, in which news coverage is considered crucial for the process of building national identity in many ways. For instance, it reflects users' knowledge about their own country better than other foreign countries, which helps to construct civil identity.

I mostly read news in Czech and English when it comes to global and local news. But very rarely in Vietnamese. (Henry)

It is usually about international news and Czech news as well. I don't really follow Vietnamese news. (Julia)

For news, I would say 80% is in Czech and 20% in English. (Sika)

Not only for Henry, Julia and Sika, but the fact is that in the answers of all of the informants, Vietnam news did not appear. They primarily consume news in the international flow and Czech flow.

In Czech, there is one person that I follow on Instagram. He usually brings up news on his Instagram page. That page is very updated, especially about the political situation in Czech. And that person works in parliament and is famous among the young generation. (Luna).

Mostly news and business as it is relevant because of my job. Because I am working in marketing, so I need to know about the current trend. Moreover, young people here are very interested in political content, and so am I. So I talk about it with my Czech friends all the time. (Henry)

It is usually about international news and Czech news as well. Currently, politics is a big thing here in Czech because the politicians are not doing well in the current situation. I usually share that news with my friends here. I think when it comes to Czech, we all know the situation, we all know about the changes. And the situation is how it is? (Elie)

Informants are quite engaged in the political issues in Czech and actively following the news. Moreover, they also actively share with their peers and colleagues about that news because, one way or another, it has an impact on their lives. Elie and Henry talked about how they possess a huge interest in politics and compare it with other Czech young people. Both expressions of

Henry when saying "young people here are very interested in political content, and so I am" and Elie, when she used the word "we" to encompass her together with Czech friends, demonstrate that they identically consider themselves as young Czechs just like other friends of theirs.

Their enthusiasm in politics, contrasting the generally low levels of political interest proportionally shown by young people (White et al. 2000), is by no means just a personal preference, but rather, is reinforced by the "mere exposure" effect, where repeated exposure to an activity, topic or stimulus co-influenced by their peers provides ample conditions to strengthen their attitude towards politics. Besides, for the immigrants' young descendants whose status is targeted to be socially categorised, politics is understandably a gateway in the search for their identity. Identity always exists within politics (Younge 2018) because societal change comes when a group of individuals sharing the essential identity works together to bring their desired ideas into a reality through politics.

Even in normal circumstances, no one would enter politics from a completely blank state. Instead, it's the desire to mould the worldview, improve their civil status, and overall participate in the country's social development where they consider it as their own country that builds up their interest.

Furthermore, they show concerns about the global news, for which it is a topic of discourse with their friends and colleagues. The challenge of fitting in and the opportunity that it presents require them to share common discourse with those they interact with the most, which further contribute to their direction of finding identity. One could say this is a typical example of "You are the average of the five people around you".

I follow the local news here to know what is going in my neighbourhood. And also the State's page to get information about covid, or new restrictions. I read them to translate to Vietnamese for my parents or some of my relatives here because they are not good at Czech. They can only speak very basic Czech. And you know, it is important to be updated especially in this time of the pandemic. (Nghì)

Not only consuming news for their own purposes, but Nghi has also become a translator in the family who reads the news and translates it for her parents and relatives, who have language barriers. It could also be understood in a way that she unofficially functioned as a "cultural bridge" between broader society and her families, bringing foreign ideas and perspectives back home and translating them in a way that her family members can better understand. While doing "bridging" between the two cultural orientations, the second generation's identity is imbued with the culture sets of two worlds, which lead to the development of bicultural identity.

Lifestyle

An individual's lifestyle relatively encompasses one's routine activities and behaviours while doing them (Lyn et al. 2011). As a result, it is through the lifestyle that an individual's perspectives and attitudes in their way of life can reveal. And in a way, one's lifestyle has the ability to immerse themselves into cultural symbols that best resonate with personal identity and forge a sense of self. Social media affordances allow people to present their lifestyle and connect people that have similar traits in lifestyle. Such consumption of users on lifestyle content could produce different relationships, objects and personal identity. The arguments above are what leads the thesis into investigating the correlation of the second generation's choice of lifestyle content on social media and the identity that they are forging.

Unlike politics, when it comes to the topic of lifestyle, the Vietnamese second generation follows quite a significant number of Vietnam pages on both Instagram and Facebook. Moreover, the content that they follow illuminates Vietnamese cultures from different components of lifestyle.

It is worth starting with interviewees' quotes:

I follow some Vietnamese celebrities because right now, that is the only way I can see what is going on in the country. I want to follow it because I am interested in knowing about the mentality of the younger generation in Vietnam. Of course, I am in touch with my family, but we don't always argue about things. For me to see things change, how the mentality has changed is only through these people. (Elie)

I am quite invested in the fashion industry. So I came to the stage where I became curious about the fashion industry in Vietnam as I have my roots there, so I searched for it on Instagram. I liked some pages, and other relevant pages keep popping up in the explorer section, so that is how I know more Vietnamese local brands. When I see the pictures on Instagram of those fashion brands, I see the strategy in Vietnam is not only about showing the product but also try to embed stories into it. So I think that I got to know more about Vietnamese culture through the content that people in Vietnam are very, very hard working. They have certain values that Czech people don't really have. And I can totally relate to them when sometimes I have the same goals and values in life. (Luna)

Elie and Luna clearly show their interest in the life of the young generation and culture in Vietnam by taking different paths approaching relevant Vietnam media. As for Elie, the curiosity of the differences between European and Vietnamese young generation's mentality encouraged her to follow Vietnamese celebrities on social media. By looking through celebrities' pictures of daily activities being updated on the internet, Elie was able to expose the life of Vietnamese young people from a distance, satisfying her curiosity about the land that has always been labelled as her 'home'. As for Luna, it is both interest and identity that guided her to reconnect with cultural origins. At first, it was her investment in the fashion industry that simultaneously generated her curiosity about the particular fashion industry in Vietnam as she perceived that there is a linkage between her and Vietnam. However, she did not expect that it would connect her to further values of Vietnamese culture through the stories of people embedded in the marketing products. Moreover, after seeing those values presented, she claimed that "I can totally relate to them". This relativity could be explained as a result of being raised in the Vietnamese cultural enclave. Though those cultural values were hardly accepted by Luna at the beginning, for the time being, she is gradually imbued. Hence, when she encounters a culture that she knows is totally different from Czech, she gets the feeling of familiarity and relativity instead of strangeness. In regard to identity, it could be seen that she is undergoing the transformation process of identity, switching from a single identity to construct bicultural identity.

There are some that I follow because I just like them, like the way they are. For example, their lifestyles are different from mine. But some people have similar struggles in life with me, or the same diet that I have and they are also Vietnamese that are living in Europe, are studying abroad and have an international boyfriend. (Mai)

For Mai, she follows some Vietnamese but not fully Vietnamese influencers because she felt the similarities of identity background with those influencers. Her ethnic identity is provoked once she sees these people and feels familiarised in terms of identity background but not familiarised in terms of life patterns. "Identity is defined as a constitution based on recognising familiarities and shared derivations" (Hall 1996, cited in KOC 2006). In addition to that, the concept of familiarity called out in this definition is also associated with the meanings of sameness, belongingness and unity. Therefore, it could be said that Mai constructs the identity of Vietnamese children who live in between cultures. Besides, this identity background of "Vietnamese living in Europe" has bound people seeing those posts and are conscious of the issue of origin just like Mai. Consequently, it shapes an imagined community on social media (Anderson 1983).

When I suddenly found a Vietnamese on the explore section of Instagram, with black hair and speaking Vietnamese, it would make me curious a lot and click in. I think of the word "đồng hương" (compatriot) when seeing those pictures. However, a part of me feels that I am not 100% Vietnamese since I was born in Europe and grew up in Czech. So it is both close and strange. (Sika)

Same but slightly different from Mai, Sika connects to Vietnam by following Vietnamese influencers not because of their background but because of their appearance and language. Sika feels the similarities in appearance and language of speaking. Thereby it raised her awareness of heritage and cultural identity. In other words, Sika had the experience of discovering herself as a Vietnamese while feeling associated with the portrayals of Vietnamese people in social media posts, at the same time realizing that she is different from that group because, identically, she is not fully Vietnamese. They might possess similar appearance features, but they are different in

terms of their coming-of-age circumstances and mindset. On this account, it causes confusion for Sika with the feeling of both “close and strange”.

Departing from that point, we could see the differences between the transnational media use of the first and second generation. The second generation has the tendency to connect with transnational media that are common among people their age and resist the transnational media that is favoured by the old generation. Thus, it should be taken into consideration that the acceptance of transnational media counts on the types that could satisfy the generations' preferences.

Apart from that, the Vietnamese second generation also expresses their enthusiasm for exploring Vietnamese cuisine by actively following Vietnamese food bloggers as well as profiles that promote Vietnamese cuisine on both Facebook and Instagram.

It is worth mentioning that even before the Vietnamese second generation entered the mediated world of food, food has already been a significant element, which is made used by the first generation to bring their children closer to Vietnamese culture.

When I get home, it is just a whole mini Vietnamese world here, from the food that my mom cooks to the language that we speak at home to the music and movies that we watch together. (Julia)

I do follow some food accounts on Instagram. It is something that I miss. I remember it was one of the things that I enjoyed learning about the cultures when I was in Vietnam. (Elie)

I like cooking and baking, and since I started working out a little, I became interested in the health topic. I also like Vietnamese cuisine. So I do follow Vietnamese food bloggers on Instagram. (Ngan)

Food culture takes a crucial account in nation-building and national branding. Duruz (2006) indicated that food could facilitate linkages, references, or a sense of belonging between people

to a place and construct place identity. In this sense, pictures of Vietnamese food on social media have stimulated a sense of belonging for Ngan and Elie and thus, made them become loyal subscribers to those profiles. Besides, Elie emphasized that food is one of the most enjoyable parts of her way of learning about Vietnamese culture. The more the Vietnamese second generation see these visuals of Vietnamese foods on social media, the more they are reminded of their culture of origin and urged to reconnect with their cultural heritage. Consequently, the second generation constructs a cultural identity towards Vietnam by consuming mediated food on social media.

Last but not least, the cultural identity constitution of the Vietnamese second generation is also found in the concept of 'homecoming', in which they feel the impulse driven by the pictures of the land and sceneries where their parents come from.

Ah I just remember I do follow some Vietnamese travel pages on Instagram. That is what I am mostly curious about then followed by is food content. When I see those beautiful places and delicious Vietnamese food pictures, I usually share with my mom and tell her that I want to visit there or want to taste that food. (Valerie)

Especially for Vietnamese travelling vloggers. When they share beautiful pictures of beautiful places in Vietnam, it urges me that one day I want to go back to Vietnam to visit those places. (Henry)

Deriving from Proshansky et al. (1979) 's framework of place identity where they argue that place has functions to provide a sense of belonging, construct meaning and foster attachments. On the same study line, Altman and Low (1992) further developed the concept of place attachment that demonstrates when people feel connected to a place, such bonds will impact their identity development, perception, and practices. From this standpoint, the Vietnamese second generation is constructing place identity towards Vietnam as they are strongly fostered to come 'home' after seeing the touristic pictures on social media. Moreover, the Vietnamese second generation generates the excitement for revisiting Vietnam is not only simply explained by the attractiveness of the tourist attractions, but they are also aware that that is the place where their

parents come from, and where they have their origin. Therefore, their action did not stop at showing a fascination for those places but also shared with their parents about their desire for revisiting.

Identity

The construction of identity is a continuous negotiation process, which does not only stress how others perceive one but also how one makes sense of their own identity (Hall 1997). In addition, Damon and Hart (1992) noted that self-understanding is considered as cognitive-based for personal identity formation.

If you have asked me that question like 5 years ago, I would say that I feel more Czech. But right now, I don't think so. It is a balance of both. (Luna)

Honestly, I think I have come to the point where I see the balance of both cultures. I am trying to embrace both, or at least the best of both. I don't want to choose. (Elie)

I think of myself, not 100% Vietnamese but not 100% Czech. Just like my name, it has both Czech and Vietnamese. So my full name is Tran Ová Thanh Thuy. Ová is the middle name used for females in Czech. So my name contains both culture Vietnam and Czech. It is a combination of both. (Julia)

To be honest, I think it changes according to the time. When I was young, I never thought that one day my Vietnamness would grow this strong like now. When I was young, I thought I was like 80% Czech, and only 20% of me was Vietnamese. Now I feel like I am going back to my heritage. (Sika)

Not only until we hear those confirmations from the Vietnamese second generation, but their identity negotiation processes are also already clearly disclosed in their choice of media content and how they consume them on the platform of social media. All the informants have presented themselves becoming more and more engaging into two cultural worlds and feeling comfortable being in both of them. There was no negative feeling generated for the second generation while

attempting to fit themselves in two cultures at the same time but only the confusion, which made them negotiate back and forth their identity. However, this confusion does not hinder them from furthering their relationship with Czech society and Vietnamese society. Instead, they find their own way of compromising and absorbing the values of two cultures in the media environment.

In addition, it is worth noticing that they do not immerse themselves in all content about Vietnam. There are still aspects that they find themselves not fit in, such as the political issues in Vietnam, resulting from their loss of interest. This could be understood in a way that they have always considered themselves as Czech citizens. Therefore, they constitute their national identity by engaging in political news, which impacts their current life because they are both physically and mentally raised and resided in Czech. Vietnam could not connect with them through the news because it is hard for them to understand such a society through only several short visits. Instead, they construct their identity towards Vietnam by reconnecting to the origin and trying to understand the culture that has already been presented in their life rather than trying to become Vietnamese and well-integrated into Vietnam. They recalled cultural aspects that they have been taught by their parents and from which they are more familiar, such as the cuisine, travelling places and from sharing the common lifestyle among people in the same generation. These are something that they already have a connection with. And what they do to "reconstruct" their identity is strengthening that connection. In other terms, they embed the emotions and feelings into those transnational ways of being that they did not have emotionally attached before to turn it into transnational ways of belonging in their own way.

Moreover, immigrant children's experiences are not just a continuation of the first generation's involvement in their ancestral homes but rather are an integral part of growing up in a new destination (Levitt 2009). The changes in the consumption and attitude towards media unveil that there is a huge change in the identity formation process of Vietnamese second generation compared to when they lived in the same environment with their parents. From resisting to consume Vietnam TV, they have found their own way of reconnecting with the culture of origin in different forms of media. Accordingly, they have shifted from a single identity to positioning themselves in both cultures. In other words, they have become bicultural. All in all, if the meaning of home for the first generation is a place is a memory, is nostalgia, is experience, but

the meaning of home for the second generation is a pursuit of the images of home in their own way by their own value.

Last but not least, the process through which the Vietnamese second generation has tried to make sense of their identity through the media consumption of mass media and social media discloses the influence of two media to the second generation. Mass media, which promote strong nationalism and ties to the single perspective, failed to provoke the feeling of belonging for the second generation because clearly, they do not only possess one identity. Two cultural identities of two contradictory cultures exist in the Vietnamese second generation that does not allow them to accept a single point of nationalism. Instead, social media, unlike mass media, which is disconnected from national reference, serves as a perfect place for the second generation to undergo the multiple acculturation process and possess multiple identities at the same time.

TOWARDS THE END

The thesis has explored the media environment and media consumption of the Vietnamese second generation in different stages of their life, focusing on the time when they lived with their parents and when they started to live by themselves. It reveals that there are significant changes in their media consumption along with changing living environments. More specifically, they switched from consuming Vietnam TV to become active users of popular social media such as Facebook and Instagram. This phenomenon of the second generation's media choice has served as a reflection for understanding how their identity was negotiated and transformed. In addition, this thesis argues that factors such as family, environment and self-awareness take significant accounts in their way of making choices of the media platform and content, impacting the identity articulation process. During the investigation, the answers to three research questions proposed at the beginning of this thesis have gradually been exposed.

What role does transnational media play in the Vietnamese second generation?

The analysis has uncovered that Vietnam TV existed in the media consumption of the second generation but only during their time co-living with parents. Moreover, their transnational media consumption was not urged by self-interest or self-motivation. Instead, the first generation has both directly and indirectly impacted their children to watch Vietnam TV. It was indirect in the way that Vietnam TV was included in the transnational practices that the second generation had shared while they were living with their parents, who possess a strong sense of belonging to Vietnam. Hence, the home that the second generation return to every day is the home that has been built by their parents to resemble a truly Vietnamese 'home' that heavily influenced by the nationalistic idea with all of the national symbolic components. Vietnam TV takes an account in that process of 'home' building because it is considered as national symbolic. Moreover, it could not be neglected in family gathering time, which is an important family convention for Vietnamese and is one of the most distinctive cultures that take a crucial account for their ethnic identity formation and maintenance (Kim 2020). Besides, the first generation impacted directly on their children's consumption of Vietnam TV in a way that Vietnam TV is seen as the crucial tool for the first generation to teach the second generation the Vietnamese cultural values and language, which are embedded in the programs that the TV presents.

Vietnamese second generation did not have a close connection to Vietnam like the first generation, which resulted in their different perceptions towards the image of Vietnam as a 'home'. Consequently, the young generation only adopted Vietnam TV as the practice of transnational ways of being but not transnational ways of belonging, which is explained by how they did not develop any emotion and feeling with Vietnam TV and practices around it (Schiller 2004). Moreover, Vietnam TV's failure in generating a sense of belonging for the second generation is considered due to their successful integration into Czech society shown in their low proficiency in language and lack of nationalistic ideas of Vietnam. The language was a considerable obstacle hindering them from entering the culture and further developing their feelings with Vietnam. Additionally, since nationalist ideas were solely delivered by their parents, the cultural meanings of being a Vietnamese and Vietnam pictures were not rooted in their own experience. They are only transferred to them with the help of their perception and imagination. Hence, it was insufficient for them to fit in the mediated cultural products presented by Vietnam TV. Subsequently, it caused a loss in their interest and pushed them away from constructing the national identity of Vietnam. Meanwhile, it has strengthened their belief of themselves being more Czech in their childhood time.

As a point of departure, the thesis attempted to contribute to the comprehensive picture depicting the integration issue of different immigrants in the host society, where the media plays a part in it. Primarily, it stresses groups of young generation immigrants, who have only been in researchers' attention recently. While many studies have captured the importance of mass transnational media in the integration process of the first generation, either clinging them back to 'homeland' or facilitating positive attitudes towards host society by easing isolated and homesick feelings. The second-generation immigrants, who tend to view the meaning of transnational media differently, can disregard any sort of meaningful emotional attachment towards transnational media when they are well integrated into the host society.

In regard to the ongoing debate in the field, in which scholars have offered conflicting findings for the issue of whether transnational media sustain in the second generation or not. The choice of investigating the diasporas as strategic and critical as the Vietnamese in Czech does not satisfy

the assumption that transnational media can foster long-term nationalism in and within any diasporas overseas. This thesis argues that the transnational media could sustain in the young generation. Nevertheless, it depends on the context and the type of transnational media because different demographic groups might have their preferences of the transnational media that is suitable for them. The use and meaning of transnational media passed down from the first generation are hardly sustained in the second generation if they cannot generate emotions and a sense of belonging. This emotional attachment is considered as the glue binding them with specific transnational media, making it the irreplaceable element regardless of how rich in features other transnational media offer. On the other hand, the vice versa effect will appear. The second generation will continue their journey to find the transnational media that they can develop a sense of belonging and perceive that media by their own value.

A striking finding emerged in the analysis, which was not a part of the initial scope of interest. Mass transnational media has two-sided effects on the relationship of the first and second generation. It could be a barrier between two generations due to different or even opposing perceptions towards cultural values that are embedded in Vietnam TV. As for the second generation, Vietnam brings up the feeling of the 'others' to the country and their parents. At the same time, Vietnam TV, as the central media in the house, has the ability to unite family members together, blurring that barrier. It is worth noting here that this uniting effect only impacted their way of practising transnational ways of being but could not interfere further into their transnational ways of belonging. All in all, it draws attention to the picture of which mass media is more meaningful towards the interaction between the first and second generation, rather than being an identity negotiation tool.

Why could or could not the transnational media sustain in the second generation's media consumption?

The above results provide a ground understanding of why transnational media only sustains in the second generation's media consumption when they had their parents around and lived in a family environment. Vietnamese second generation did not hold on to Vietnam TV once they moved away from their parents. This thesis argues that it is because they did not have any emotional attachment to Vietnam TV, for which they only used it as a means of no more than a

communication tool. In addition, its function is not suitable for the young generation anymore to live in the current digital age, where there are high demands for a media that is more convenient and accumulates many functions to support work and daily activities. Consequently, Vietnam TV was quickly replaced by more well-developed media services, which are social media. Specifically, Facebook and Instagram were preferred by the informants. All in all, the answer to the second research question is revealed.

How does the Vietnamese second generation relate to Vietnam and Czech Republic in their identity negotiation process through their use of social media?

Even when Vietnam TV and Vietnamese cultural values attached to it were resisted by the young generation, their journey of connecting to Vietnam 'home' did not stop there. This is why the third research question was formed to investigate how the second generation continues their identity negotiation process with social media.

Besides following content related to Czech, the second generation also follows substantial Vietnam media on Facebook and Instagram. However, this thesis discovered that the second generation had distinguishing interests in the media flow of two countries. When the Czech media attracts the young generation with political news, Vietnam media is appealing to them with content regarding lifestyle. They constitute their Czech national identity through engaging in political news in two ways. Firstly, they considered themselves as a regular Czech that should engage in political issues to improve their civil status and overall participate in the social development of the country where they view as their own country. Secondly, engagement in political news helps them fit in the society by sharing common discourse with native friends and colleagues, equalling their status with the others. At the same time, they undergo the reshaping phrase of identity, where their identity is affected by people around them.

Vietnam could not connect with them through the news because they have never established a connection with Vietnam's politics from their parents or experience of living as citizens in that country. Instead, they construct their identity towards Vietnam through the cultural aspects that they had a chance to encounter through their parents' lesson of 'home'. It is argued that the

young generation reconnected to Vietnam through the content about lifestyle. Moreover, they strengthen that connection by developing a sense of belonging to it. In other words, they are embedding the emotions and feelings into those transnational ways of being that they were not emotionally attached to before. They started to practice transnational ways of belonging in their own way. Ultimately, this thesis has shown that while the meaning of home for the first generation is a place, a memory, nostalgia and experience, the meaning of home for the second generation is a pursuit of the images of home in their own way by their own value.

The second generation's media consumption and habits unveil that there is a considerable change in the identity formation process of the Vietnamese second generation compared to when they were little. They have shifted from a single identity to positioning themselves in both cultures. This thesis argues that the Vietnamese second generation has constructed a bicultural identity, which is reflected by how they feel comfortably immersed in the cultural worlds of both Czech and Vietnam on social media.

It has been disclosed that the bicultural identity formation process of the Vietnamese second generation relies on the direct interaction between them, and the media produced by the Czech and the Vietnamese. In addition, their development of bicultural identity was also facilitated through the involvement in the imagined community constructed by Vietnamese immigrants residing in Europe, who share the same positive attitude towards 'homes' in the journey of finding identity, by following Vietnamese-European influencers on social media.

Departing from this point, this thesis realises the potential to broaden the scope of study to the interconnectedness between immigrant's identity and media. How social media, featuring both as media platforms and social networking sites online, provides the space to establish the connection between dispersed immigrant groups with the same origins should be further examined. Since this connection considers the orientation of their cultural identity, the thesis provides one more aspect of the reconnections with origins, maintenance of cultural identity or development of bicultural identity, all of which occur through media.

The thesis also has further implications on how the transnational media could improve to attract the diasporas. It's evident why transnational media is preferable to the first generation because its content is based on the producer's version of home, which is similar to the first generation's. Thus, if the transnational media long-term goal is to connect with their overseas audience, they would have to explore the perspective of a foreigner who shares their parent's roots but is stuck in an identity limbo.

Last but not least, this thesis has contributed to the rudimentary inventory of study in and communication field about issues of identity articulation on social media by arguing that identity formation being developed on social media is far more complex than the idea of the imagined community of mass media which are usually only restrained by a single nationalism concept. Of note, this point is aligned with Croucher (2011) point of view that "the changing landscape of global media and its concomitant effects on adaptation" has the potential to be a very complex issue. The thesis argues that this is a suitable media platform for studying the group of people possessing multiple identities as it is the place where multiple cultural representations take place. In this regard, it also considers second-generation immigrants.

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APPENDICES

Consent Form

A) The research studying the media consumption of Vietnamese second generation in Czech Republic is included in the Master's thesis research at Lund University. The research is executed by Thanh Nga Nguyen.

B) The interview is conducted for the above-mentioned research. It will only be used within academia. This might include presentation, publication and conference presentation besides the Master's thesis. All information is guaranteed to be kept confidential, the interview is used anonymously. The consent also allows the interview to be recorded, either video or audio only is selected by the interviewees.

C) This consent can be withdrawn anytime. I agree with conducting an interview for the above-mentioned purposes:

Interviewee's name:

Interviewee's signature

Date

Interview Guide

1. Warm-up

- Do you prefer to have this interview in English or Vietnamese?
- Do you consent to let the interview be recorded? How would you like to be recorded?
With video or without?
- Can you tell me about yourself? What do you do?
- Were you born in Czech or did you follow your parents from an early age?
- What do you do in your free time?
- What kind of mass media do you use? (print media, television, social media,..)
- Do you watch television, or scroll through your social media when you have time?
- Personal information, backgrounds,..
- Which language do you speak at home?

2. Media consumption - Social media

- Which kind of social media platforms do you use?
- Among them, which one do you use the most frequently?
- How often do you use it?
- What practices do you usually do on social media? (chatting with friends, watching videos, reading news,..)
- What kind of content do you find yourself paying attention to?
- Are they produced by Czech, Vietnamese or foreign?
- Are they in Czech, Vietnamese or English?
- Are they related to Czech, Vietnam or anywhere else?
- Is there any reason why you consume those particular contents? Can you tell me more?
- Do your peers follow the same content as you?
- Do you talk with them about things that happen on social media?
- Do you feel any similarities or differences between you and the things that are portrayed in the content or feel related to it?
- What are the aspects that motivate you to keep following those contents?

- When you see contents about Vietnam or anything related, does it make you want to know more about Vietnam?

3. Media Consumption - Transnational media

- Do you watch television?
- What kind of program do you watch (news, fiction, entertainment,..)

If yes

- Do you watch it together with someone or just by yourself?
- If yes, whom do you watch TV with?
- What channels do you usually watch?
- Do you watch VTV (Vietnamese national broadcast channel)?
- Do you watch VTV with your parents or by yourself?
- Is there any reason why you follow up with VTV? Is it because you want to know more about Vietnam? (or any other reason)

If no

- Could you please tell me the reason why you are not interested in VTV?
- Have you ever watched it before or you actually watched and stopped watching it at any stage?
- If yes, why did you stop watching it?

4. Identity

- Do you feel different or the same as other people where you live?
- Which part do you feel more, Vietnamese, Czech, or a balance of both? Do you wish to know more about Vietnam or visit Vietnam one day?
- Have you ever experienced any obstacle or difficulty integrating into Czech society?
- If yes, what is it?
- If someone asks you where you are from, how do you answer that?

Interview Script

Elie - female, 23 years old, marketing officer, Prague

Can you tell me something about yourself?

I am 23. This year I am turning 24. I am taking a break from my study because of the pandemic but I work full time for a marketing agency. I do PR and also inf.

Were you born in Czech?

I was born in Czech and I spend my whole life here. But my older brother moved here later on.

What is your first language? Is it Vietnamese or Czech?

I think it is both. I use them actively and also I use English daily.

Between Czech and Vietnamese, which one do you feel more confident in?

Probably Czech.

Who do you use Vietnamese with?

With my family and some common friends of my brother, me and his wife.

How about other Vietnamese friends in Czech?

Ah to them I always speak Czech.

What do you usually do in your free time?

Actually I don't have much free time for myself now. Because working in PR is quite time-consuming. But I mean, due to the pandemic, I respect the rules here. It is very strict, so I spend time with my family.

Do you use social media during your free time?

I use it all the time because of work. I also use it as personal use to communicate with my friends because I cannot see them now.

Which social media do you use?

Mostly instagram, facebook and whatsapp. And also linkedin for work.

How often do you use them?

Ah.. a lot. I really have to be on my phone all the time so I don't really know what the average is.

What practice do you do on instagram?

For instagram, I use it to share pictures of my boring life and share some news. I am really into politics and what is going on in the world, not only the pandemic but also now when it comes to the Asian crime in the US.

What kinds of content are you now following on instagram?

I think it is hard to say. I think most of the people I am following now are my friends and influencers. Those influencers are people who I feel related to, like they engage in the topic that I follow. I follow everything around the world. I don't really stick to one specific industry. For example, some people are interested in fashion, so they follow a lot of fashion influencers. I follow kind of everything even when it comes to musicians here in Czech Republic, or Prague or even some Vietnamese pages because right now, that is the only way I can see what is going on in the country.

Who are the Vietnamese influencers that you are following? Can you tell me some of them?

They are not necessarily influencers. You probably know Thao Nhi and Huy Tran. They used to live in Germany so we actually have mutual friends as well. I don't know if I can say I follow them because of what they do. It is also good to catch up with people in the past.

Do you see any similarities and differences between you and Thao Nhi?

I met her before, I don't think we have much in common except few friends. I do disagree with her sometimes but I respect that. Like she turned her life around and actually moved back to Vietnam, which is something I would never have thought of so there is a respect from my side.

How about when it comes to the background and the identity?

I see the benefit of being in Europe. If I ever have kids I don't want them to not know anything about Vietnam and our culture, which is, of course, changing because I don't travel there that often as well but.. I think, especially in Europe, when you look at the mentality, Vietnamese do think differently from other countries. And it is kind of interesting to see because we all are pushed to become the perfect Vietnamese kids, who know the tradition, who follow them. But we do think differently based on the different culture that has the impact on us.

You just mentioned that following the Vietnamese celebrities and influencers is the only way for you to know about what is happening in Vietnam right? So what are the aspects of Vietnam that you are curious about?

I think it is the mentality of the younger generation. Of course I am in touch with my family, but we don't always argue on things. You wanna come to the political point of view that it is very different compared to Europe as the one grew up here. For me to see things change, how the mentality has changed is only through these people.

Are you also interested in the same thing in Czech? Like seeing the mentality of the young generation in Czech through the Czech celebrities?

I don't think so. It is also because I went to international school so I have friends around the whole world. I am trying to be more open-minded because the cultures are affecting me and my decisions but I am trying to see bigger pictures. I love Czech culture and Czech people, and the same for Vietnamese people and Vietnamese culture. But I don't wanna be the one that my parents think we should choose just one culture.

When you follow those Czech celebrities, what are the things that you want to know from their content?

It would be the political views. Because the situation here is very complicated and I think the situation invokes the young generation here to, for the first time, try to engage. They're interested and curious what is going on. Seeing the future of people with influence is important right now.

Other than the mentality of the young generation is there any other topic that you are interested in on instagram?

Ah.. it is food. I mean living in Czech republic we have a big community of Vietnamese people and we kind of know each other. And you know that when you meet someone they probably know your parents but it's not the same because food is one part of it. When it comes to my generation I kinda feel like it doesn't matter where you come from in Vietnam, they might divide you by south, central vietnam or northern part. Here I don't feel it that way but the food is something that I miss. I remember it was one of the things that I enjoyed learning about the cultures when I was in Vietnam.

What kind of language are used in the content that you are following?

They are all in Czech, Vietnamese and English. I don't prefer any specific language over another. I mean I can speak and read Vietnamese so..

Do you read the captions when it comes to Vietnamese posts?

I do read it of course. I know instagram is about the visual sense but the captions are things that I am interested in. And I think it has deeper meaning.

Do you find any difficulties understanding those Vietnamese captions?

My Vietnamese is not perfect. I also come from central Vietnam so it differs. But I don't really have any issues. I just read the whole text, I get the meaning, I get specific terms. But of course if someone asks me specific things I might have an issue. For example when I read something about what is going on in the political spectrum in Vietnam.

Do you have any opinion on the Vietnamese politics related news that you read?

I do believe in propaganda. I mean it is a socialist country and I can see even when I talk about it with my parents, I can see what they are saying corresponds with what they really believe in. They just hear something and believe in it without realizing that something is different like two days after or before that. But the fact that I can't find different kinds of news, I have different sources, it kind of makes me see more objectively.

I can be biased sometimes. I can't agree on everything but I don't want to be against it if I see it is working. Because the culture is based on that too and you can not change the mentality of people from day to day. It is a whole process and people need to understand what kind of difficult topic it is. So I am trying to respect it, not criticize it. But I don't agree with everything for sure.

Is there any reason why you are that interested in knowing about the situation in Vietnam?

Because most of my family still lives there. Even though my parents came to Czech Republic in the late 80s. They spend most of their life here. But they still live in their culture. It is not just their culture, it is my culture too. So just maybe to understand how my family and relatives think, it helps me to understand.

Do you share with your family about those contents on social media?

I do. I like the entertainment video from the young people. I like to share it with my friends. But if I see something more interesting, I share with my family too, especially my mom when she comes to Vietnam, she doesn't have time to travel often. She can't see the drastic changes because Vietnam is changing very fast. I also think it is something for her to be closer to her home country more often. I have the opportunities to travel, I go to different parts of Vietnam, but at the end of the day, it is something that connects me with my family and it would be good to know and share the experience to those who don't really have the chance.

How about Czech content? Is there any reason why you keep following them?

I want to of course know what is going on. In general, Czech Republic is a small country and it is still very beautiful and once you start working, you don't really have time to travel or see

anything. Now we got the option to travel almost everywhere in the world so people kind of forgot that their home country is great too.

How about facebook? What kind of content are you following on facebook?

It is usually about international news and Czech news as well. When it comes to Vietnamese community, I have my Vietnamese friends. My parents and my cousins, they still favor facebook more. I also follow the Vietnamese community group in Czech republic. They're trying to be more engaging even these times when you cannot really go to the events. But it is usually run by younger people and sometimes I feel like even them, they don't really follow or they don't really know that much as they pretend to know about Vietnamese culture. I have my opinion and they have theirs, for which they think it is good to share. But we all have different feelings and different views and opinions towards the Vietnamese community.

Why do you follow the Vietnamese community in Czech?

I don't think it is about the information that you share with someone else. It is just hm.. If it comes to the second generation, we all feel the same. We all feel a bit lost when it comes to identity. Because as I said our parents always push you to say that you are or we are Vietnamese, we shouldn't say that we are Czech. But we are and it is true, we grow up here. And thank God Czech Republic is.. It is not the best country but people do respect Vietnamese here, that is something we should not forget. That is also why we got the best of both worlds.

Do you also follow some Czech pages on facebook?

It is about lifestyle pages. Since I told you that I work as a PR, we also have a publication team so everything goes to me. So I don't really have the need to constantly follow the news about changes.

Do you share with your friends about things you see on Facebook?

It is usually about international news and Czech news as well. Currently, politics is a big thing here in Czech because the politicians are not doing well in the current situation. I usually share that news with my friends here. I think when it comes to Czech, we all know the situation, we all know about the changes. And the situation is how it is?

Can you give me some examples about the pages that you are now following on facebook when it comes to international news or Czech news?

I don't have any specific news. For younger people there is a page called refresher. But all the news from mainstream media, they have their all pages on facebook too and they share the articles, so I follow all of them too.

Do you watch TV?

I do. I usually have it in the background or for entertainment.

Do you watch it with your parents or only by yourself?

Most of the time by myself. But when I have dinner with my family or my mom, we do watch Vietnamese news together.

I mean my parents work a lot. They spend most of the day at work so I think most of them don't have perfect Czech, so this is the only way they can stay in touch with what is going on in Vietnam.

When you watch Vietnam TV with your parents, do you understand the content?

I do understand but it is not easy because of the accent. I watch it because of my mom, not because of me. Especially when we watch the news, you know we have the news time.

What kind of programmes do you watch with your mom?

It is usually news. I know that my mom recently enjoyed watching Viet Rap. But that is not really my kind of entertainment. It is not just the music they I can find myself enjoying. I don't know but Vietnamese music doesn't really match my taste. And I feel the same for Czech music. They are on the same level. I listen to UK, US music more.

What kind of programmes do you watch when you are by yourself?

Netflix. When I have time I just want to relax, so I just want to find comedy and good movies.

Do you feel yourself different from other people?

When I was younger, I did not have that much interaction with the Vietnamese community. I think my parents wanted me to be Czech in order to fit in the school. But I think the older I get, I can see the changes in how I respect the community as well. Because, of course, when I was growing up I did not understand why some people I didn't know or older people were complaining about me or saying that I was doing something wrong just because they, you know they just didn't agree with my hobbies for example. So I was really rude. I didn't have any respect for Vietnamese but the older generation was just trying to be negative towards me. I didn't have the sense of being in the community like I have now among the same generation. But today I do see even the differences within the generation. Some of them might be close to Vietnam and some of us just say we don't have much in touch with Vietnam, but this is who we are.

What part do you feel more like Vietnamese? Czech? Or both?

Honestly, I think I have come to the point where I see the balance of both cultures. I am trying to embrace both or at least the best of both. I don't want to choose.

How about when you were younger?

I knew that I am Vietnamese but I just didn't have the sense that I knew vietnamese culture. I did not understand anything about being Vietnamese except my look.

Do you wish to know more about Vietnam?

I wish I could travel there more because every province is very different. That is something that we don't see here. I would love to know the country better, understand the people, or maybe try to live there for a bit longer than just go there for a month. But the situation is how it is. I mean I don't see myself living there or spend the rest of my life there. But it is part of me. it should be a part of me and I want the culture to be my kids one day.

Have you ever experienced difficulties to blend in with your Czech friends?

For me, personally no. That is the interesting part that I really never had any issue with who I am even culturally. Even when I am only with the Czech kids in the room or Asian kids in the room, I just never experienced that.

How would you answer if someone asks you where you are from?

I think I would never use the term that I am Czech, I just say that I am Vietnamese but from here. Because I am. I grew up here and have spent my whole life here.

Photos From Fieldwork

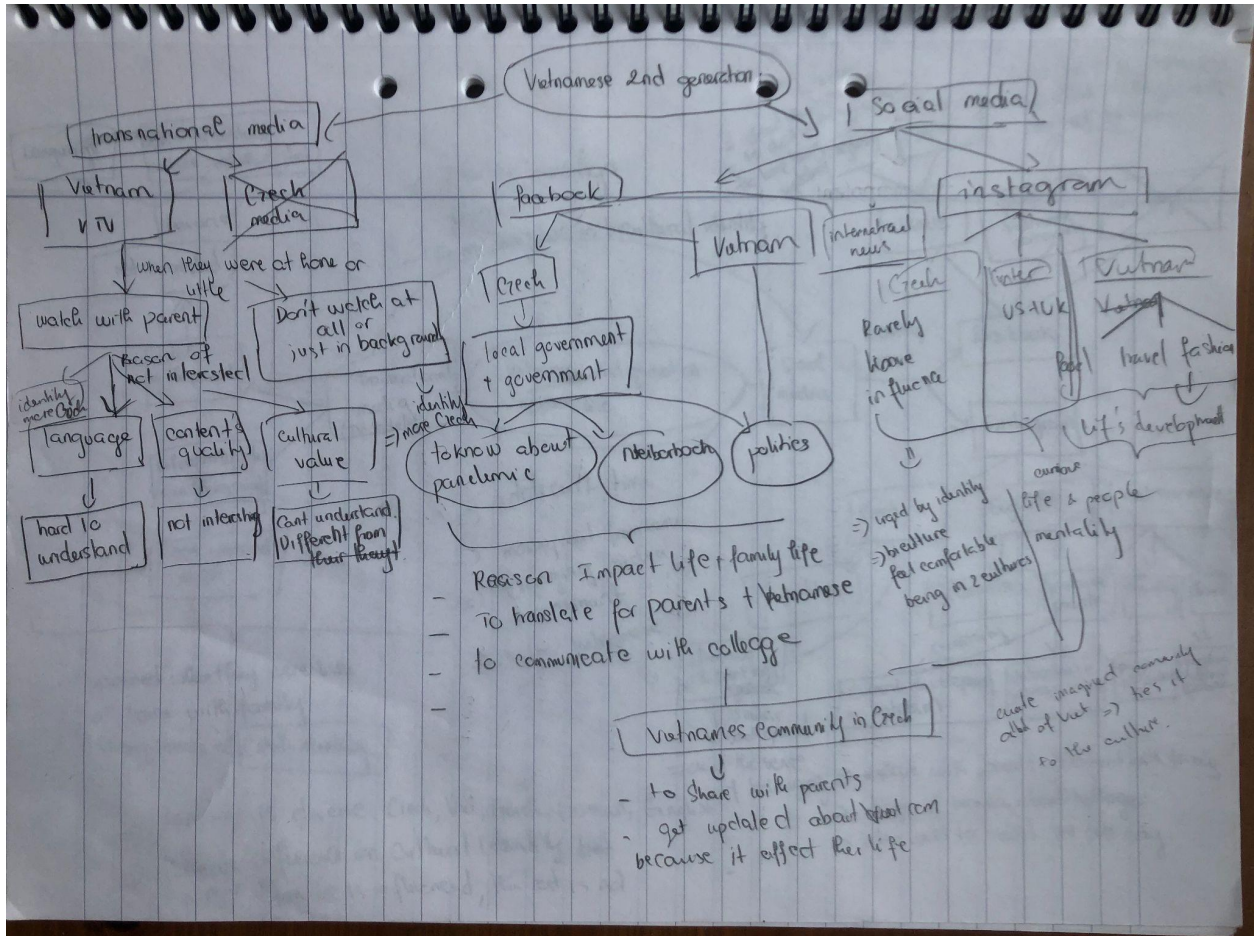


VTV (Vietnam TV) channels displayed on television in a Vietnamese restaurant in Prague, Czech Republic.



Vietnamese restaurant in Prague and banner written in Vietnamese

Mind Map



Mind Map of the Data Analysis Process