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Examining Gender and Resistance with Filipina Hong Kongers through Cellphilm Production and Collaborative Writing

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ABSTRACT *Hong Kong's non-white ethnic minorities – including its Filipina residents – are often described in media and policy discourses as a unified group. Speaking back to this misconception, in this article we describe the gendered experiences of two 23-year old Filipinas born and raised in Hong Kong through what Claudia Mitchell has described as* girl method *– research with girls for girls and about girls' concerns – in our case producing visual depictions of girlhood in cellphilms (cellphone + filmmaking + intention) and collaborative writing. We write together as co-researchers to extend participatory approaches to research dissemination as we make sense of the changing political situation in Hong Kong in the years since our first collaboration in 2015. Through a polyvocal – many voices writing together – reflection on a cellphilm production project on identities and belonging four years later, we argue that Filipina identity in Hong Kong is complex and multifarious, and we aim to disseminate knowledge by and for Filipina Hong Kongers that speaks back to the erasure of their experiences within larger discourses about Filipinas, gender, and activism in Hong Kong.*

KEYWORDS cellphilm method; gender; girl method; Hong Kong; resistance; youth

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Introduction

While participatory visual research with youth is a growing trend in research for social justice, there is a tendency for participants' participation to end at the visual production phase (Mitchell et al., 2017). Seeking to forge a way to bring participants into the dissemination phase of participatory visual research we write together about a project that we undertook in 2015 in Hong Kong that sought to examine identity, belonging, and resistance with a group of Filipina, Indian, Pakistani, and Nepali Hong Kongers. Through cellphilm method (cellphone + filmmaking + intention; see MacEntee et al., 2016, 2019) as well as 20 semi-structured interviews, three focus groups, a participatory screening, and the development of a participatory archive of our cellphilms on YouTube, we sought to share the multifarious experiences of Filipina, Indian, Pakistani, and Nepali Hong Kongers. In looking back on our collaboration in 2021, and in the wake of Hong Kong's 2019 Extradition Bill Protests,[1] as two Filipina participants (Jianne and Alecxis) and the Project Investigator (Casey), we ask: how did the creation of cellphilms impact our understandings of Filipina identity and activism in Hong Kong in 2015, and how do we understand them today? What are the methodological and ethical challenges in writing together – through polyvocality – particularly as we continue our collaboration across geographical expanses over time?

Through an examination of women's writing, Nayak Kishori (2009) has argued that polyvocality, or the use of many voices writing together, is a "pluralist and transgressive" (p. 46) feminist writing practice. We employ a polyvocal approach in the writing of this article to address power imbalances among us as a research team, including the age, employment, and geographical disparities. Kathleen Pithouse-Morgan et al. (2015) describes the "critical introspection and shared vulnerability" (p. 163) that can be drawn out in the polyvocal process.

We note how time and space have nuanced our collaborations, and in revisiting our work together, in light of the Hong Kong's Extradition Protests, we reflect on the ways that we viewed the opportunities and challenges to resistance and activism in 2015, and the ways that we see them today. From her position as a cis white female professor located in Canada, Casey feels a great deal of despair about the state of Hong Kong. From Japan, where Jianne is now living and working, she finds herself constantly refreshing the news

[1] Hong Kong's Extradition Bill Protests began in June 2019 as a response to the Chief Executive's proposed Extradition Bill, which would allow for people who had been suspected (or charged) with a crime to be extradited to Mainland China. Fears about Hong Kong's autonomy and politically motivated extraditions brought citizens to the streets. Escalating police violence and brutality – including a point blank shooting of a young protester – brought out more people to the streets as they demanded, "withdrawal of the 'riot' description used about the protests, amnesty for all arrested protesters, an independent inquiry into alleged police brutality, Universal suffrage for the elections of the chief executive and Legislative Council, Hong Kong's parliament" (BBC, 2019). The emergence of COVID-19 brought increased political repression, including the 2021 mass arrests of pro-democracy politicians (Human Rights Watch, 2021).

cycle, trying to get a clear picture of what is happening to her home, raising awareness in the country she's now residing in and adding to the conversation on social media. From Hong Kong, Alecxis is navigating her prior activism with her everyday realities as a mother, student, and worker. While we look back on our collaboration now, we acknowledge the ways that we sought to make space to understand issues of identity, belonging, and resistance by and for ethnic minority young people in Hong Kong – something we are still working on today amidst the Covid-19 pandemic. In this paper, we seek to understand how the experience of being a Filipina-Hong Konger impacted Jianne's and Alecxis' sense of identity and acts of resistance in the 2014 Umbrella Revolution protests, and how we now understand them looking back in 2021.

Locating the Study

In many ways, the Hong Kong that we were writing about when we first began collaborating on the writing of this article is gone[2]. Originally, we came together to create short cellphilms about non-homogenizing conceptions of ethnic minority identities in the wake of the 2014 Umbrella Revolution protests in Hong Kong, keeping in mind the different experiences in relation to gender, ethnic background, religion, etc. When we looked back on our work exploring Filipina-Hong Kong identity and activist practices in Hong Kong, we noted how much had changed. Before we engage with our analyses of the cellphilms that we produced in 2015, we briefly describe the social and political context for ethnic minorities in Hong Kong.

A Hong Kong-based non-profit, Section Juan (2015), found that Filipino youth struggled with their identity formation in Hong Kong for a number of reasons, including racism, a lack of employment opportunities, and educational segregation. Because Chinese is a majority language in Hong Kong and a perceived ticket to inclusion in social and educational structures, scholars such as Ku et al. (2005) have argued that Filipinos' opportunities for social and economic advancement after secondary school rely on their linguistic capital, specifically their Chinese (Cantonese) language proficiency. Puja Kapai's (2015) study found that only 24.8% of Filipinos who reside in Hong Kong speak Cantonese. Together we wondered what we might learn about the specific experiences of Filipina young women in Hong Kong.

[2] In the Spring of 2019, when the Chief Executive of the Hong Kong Special Administrative Region (HKSAR), Carrie Lam, first put forth the Extradition Bill as a piece of legislation, the streets of Hong Kong erupted in turmoil. The protests have continued despite the emergence of the COVID-19 pandemic, and the government has responded by targeting pro-democracy activists and politicians through increasing repressive practices, including mass arrests in January 2021 (Human Rights Watch, 2021).

Who Are We in Hong Kong?

Casey

From 2008 to 2010 Casey, a white cis Canadian woman, taught secondary school in Hong Kong. She taught ethnic minority youth, who were segregated from the Chinese students in the school. She is also an ethnic minority in Hong Kong. However, as a white woman who was educated in Canada, she negotiated the Hong Kong public school system as a privileged *Native English Teacher*. Her time in Hong Kong was marked by unearned privileges resulting from the lingering effects of British colonialism and hegemonic whiteness (Leonard, 2008).

After she left her teaching position, Casey continued to think about the long-term consequences of segregating young people based on their ethnicity, socio-economic status, and language practices. She wanted to learn more about how lived experiences of school shifted the ways ethnic minority youth saw themselves and impacted the ways that they act as citizens. This yearning led her to study at the doctoral level at McGill University, and later back to Hong Kong for her doctoral research.[3]

It was here in Hong Kong that Alecxis, Jianne and Casey began collaborating for her doctoral research. The collaboration unfolded through a series of interviews, focus groups, a cellphilm-making workshop, cellphilm, a screening event, and a series of follow-up conversations. As Casey was about to leave Hong Kong, we began talking about ways to stay connected to each other and to the project. Jianne suggested that we might write an article collaboratively that spoke to our understandings that emerged in the project.

Jianne

Jianne was born and raised in Hong Kong. She really did not see being an ethnic minority as a significant part of her identity when she was younger. Being and identifying only as a Filipina did not seem like it was a big deal. In the first term of secondary school, her ethnicity started to feel like a burden. While she was preparing for her public examinations, she would often hear people say things like, "Look at all those local [Chinese] students, they study 8 hours a day! This is the reason why you guys [ethnic minorities] can never compete with the locals!" These words echoed throughout Jianne's three years of secondary school, and came from the mouths of her teachers. Jianne attended a designated school where the majority of the students were ethnic

[3] Casey's doctoral project received approval from McGill University's Research Ethics Board in 2014.

minorities.[4] Most of her teachers were Chinese and she felt there was a huge cultural gap between them.

Jianne felt she was not good enough to compete with local students, because she did not receive equal education due to her ethnicity. She one of Hong Kong's "lost generation." Not only do her poor Cantonese language skills deprive her of educational and employment opportunities, but so do her gender and appearance. Being a 23-year old Filipina standing barely five feet tall makes employers doubt her capabilities even though she received merits during her education and even overseas.

Jianne's experiences as a Filipina in Hong Kong have not been very pleasant because of the negative stereotypes associated with being Filipina. Filipinas are viewed primarily as domestic helpers, and other Filipina racialized and gendered work is concentrated primarily in the service industry, especially the food and beverage industry (HKSAR, 2017). Teachers in secondary school often told Filipina students that they would end up as waitresses if they did not do well on public exams. In her freshman year in secondary school, while talking about teenage pregnancy in science class, Jianne remembers vividly that her teacher said that he didn't worry about Muslim or Nepali girls getting pregnant, but always worries about Filipina students. It was insulting because he was insinuating that Filipinas are more likely to engage in unprotected sex than their peers.

Moreover, being a Filipina in Hong Kong means Jianne has experienced sexual harassment in her life in the city. She was often racially profiled by police, who stopped her for random ID checks as she lived her life in the city. She encountered catcalling and harassment numerous times in diverse city spaces: walking to the bus stop, walking in the streets of Tsim Sha Tsui, or being stared up and down in the Mass Transit Railway (MTR). There was a time when she was walking with a male friend. As they crossed the road, she heard someone shout, "Hey beautiful!" which made her feel unsafe and uncomfortable. She experienced sexual harassment when waiting for a friend in front of her apartment. Three young men saw her waiting. Despite her efforts to move away from them, they still followed her just to say, "Hey baby!," and then went on their way while laughing. Casey is reminded of the work of Roxane Gay (2018), who edited a collection called *Not That Bad*, about the normalization of sexual violence against girls and women, and the ways in which women and girls are taught to minimalize their lived experiences of gender-based violence.

Another time, Jianne had a meeting in Chungking Mansions.[5] She was catcalled and laughed at. One occurrence happened was because she refused

[4] Since Jianne graduated, the Education Bureau has abolished the designated school system for ethnic minorities. However, schools have been struggling with the integration of ethnic minority students into the local system.

[5] Chungking Mansions is a building in Hong Kong's Tsim Sha Tsui district, famous for its racial diversity, masculinized spaces, and bad reputation. The building has been captured in Mathews'

to make eye contact with any of the men, which she thought would be the safest way to avoid experiencing sexual harassment. In response, men shouted, "What are you looking at?" and laughed as they walked away. After all these incidents, she now walks with her head down. If she sees a middle-aged man coming her way, she tries to find another route or to move away from his line of sight. As an adaptation, Jianne learned to wear earphones so as not to be able to hear street harassment as she walks.

Despite experiencing discrimination from the police and gender-based violence in her daily life, Jianne has not let these experiences of sexual harassment and discrimination in school and in the streets deter her from working to make change in Hong Kong. A few years ago, Jianne became involved in community activism by joining a competition about Internet governance, which was held in Cantonese. Her team was the first group of ethnic minority students to represent Hong Kong youth in the 8th United Nations Internet Governance Forum. That's when she realized that she could actually have a place in Hong Kong. From then on, she has identified as an activist, a role model, and has worked to make a stand and speak about issues facing minorities in Hong Kong, from educational reform to independence, as well as empowering more young people to engage in dialogues and processes pertaining to internet governance.

Alecxis

Alecxis used to think that she wouldn't come across any difficulties in making friends or integrating with local Chinese people if only they were all integrated in schools, but she now realizes that it is more complex than what she originally thought. By secondary school, she had already established her sense of identity and belonging as a Filipina. Her perception of her own sense of identity as a Hong Konger, and especially her sense of belonging in Hong Kong changed after beginning community college, working in a company with local co-workers, and participating in the Umbrella Revolution protests in 2014. In her primary and secondary schooling experiences, Chinese and "non-Chinese" students – otherwise known as ethnic minorities – were separated into different classes, so she grew up learning with other ethnic minority students. This segregation didn't bother her during her years as a primary student and junior secondary student, as she thought that it was just the way society in Hong Kong was built. However, when she was invited by Casey to create cellphilms in 2015, she began to think more about her identity as a Filipina born and raised in Hong Kong, and how educational segregation may be negatively affecting herself and non-locals in terms of education, social inclusion and employment. Thereafter, she started to be more proactive

(2011) ethnographic account of the building, *Ghetto at the Centre of the World*, as well as imagined through Wong Kar Wai's (1994) film, *Chungking Express*.

in joining events that raise awareness about ethnic minorities. Despite pondering more about her identity at this time, she was still certain that her sense of identity and belonging as a Filipina had not waivered. However, this was challenged when she started community college in 2016, where she had the opportunity to study with local Chinese students. Although most classes in community colleges and universities in Hong Kong are taught in English, she struggled to find and maintain friendships with her Chinese classmates even without a language barrier. Many admitted that they felt self-conscious when having conversations with Alecxis, as they felt that their English language skills were not strong. In the first few weeks of college, she coped well with the cultural difference, thinking that the situation would change once her classmates warmed up to her. However, her experience made her doubt whether her sense of belonging in Hong Kong as a Filipina was limited to when she around other ethnic minorities. Alecxis began to think that her sense of identity wasn't as established as she had thought it was. However, this changed when she began participating in the Umbrella Revolution protests.

Like Jianne, Alecxis has also had multiple experiences of sexual harassment in Hong Kong. As a young Filipina in Hong Kong, Alecxis used to feel her safety in the city was assured. There are policemen constantly patrolling in all districts, which made her feel that she could roam around the city late at night and get home safely without worrying whether she was being followed. But like Jianne, as an adult she is often profiled for her ID card by the same police force she used to feel protected by as a child. The police in Hong Kong have increasingly used violence to combat civil disobedience, so they cannot be seen as a neutral or safe force. Alecxis has experienced catcalling and harassment from men as she walks around the city. Ironically, all of these experiences of gender-based harassment happened in daylight. She noticed that most of her experiences with gender-based harassment happened on Nathan Road, in the Tsim Sha Tsui district.

Whenever she walks in the area, she gets leered at. One time a man suddenly got close to her and whispered, "Hey beautiful, come here." She felt scared and uncomfortable, and could only briskly walk away. Another incident occurred when she was waiting for the pedestrian lights to turn green in front of Chungking Mansions when a man approached her, and began following her for several blocks. Despite her negative encounters with some men on the streets, she does not harbour malicious thoughts about all of them. She does not perceive that all men act aggressively, so she just smiled at him and greeted him back. Her perception of him as a friendly person broke when he suddenly told her that she was sexy and then asked for her phone number repeatedly. Alecxis assumed that he thought she was interested just because she returned his greeting. She clearly told him that she did not want to give her phone number. She was getting distraught and bothered, and wishing that the pedestrian light would turn green right then so she could get away. Even when the light turned green, the man continued following her and she finally

got him to stop following her when she ran into a nearby mall. Since that experience, she always has someone accompany her whenever she has to pass through that area. These experiences have shifted her sense of belonging as a Filipina in the city. Alecxis's sense of identity is not only impacted by her language and schooling experiences, but also the public spaces in which she has been sexualized and harassed.

Cellphilming as Girl Method

We employ Claudia Mitchell's (2011) notion of "girl method," the practice of engaging "in girl-centered research that takes on an advocacy role in defending the rights of girls (for girls), that acknowledges the unique positioning of contemporary girls as full participants in mapping out the issues in their lives (with girls), and that seeks to make visible girlhood itself as a critical space (about girls)" (p. 52) . We use girl method as a framework to explore the example of our cellphilm productions. Cellphilming encourages girls to take ownership of knowledge production and dissemination throughout the video production process (Mitchell, 2015). Responding to experiences of social, economic, and educational segregation, we describe a cellphilm-making project as an example of girl method.

Within cellphilm method, it is as important to describe the production process as it is to analyze the works that emerge from the workshops (Macentee et al., 2016). At a cellphilm workshop, Casey provided three prompts for Alecxis and Jianne (as well as two other Nepali female participants) to create cellphilms in response to: "Who am I in Hong Kong? What is my sense of identity?"; "Where do I belong in Hong Kong?" and "How do I participate as a citizen?." At the workshop, Alecxis and Jianne collaborated, brainstormed ideas, wrote a script, and filmed and edited a cellphilm called, *Who Am I in Hong Kong* (We Are Hong Kong Too, 2015), which can be found in our YouTube digital archive, We Are Hong Kong Too (n.d.). Four years after the cellphilm's initial production and formal screening, we re-analyzed *Who Am I in Hong Kong* in order to write about it together. We explicitly highlight moments where we explore issues of gender and resistance in relation to the Umbrella Revolution movement, and we reflect on this analysis in light of the ongoing political situation in Hong Kong.

Who Am I in Hong Kong

By editing a mixture of footage shot at our cellphilm workshop in 2015 and archival footage from Alecxis' cellphone, Alecxis and Jianne begin to complicate homogenizing narratives of Filipina girlhood in Hong Kong. The practice of making videos to document the school day was an everyday

occurrence at their schools and in their lives. From filming cultural activities at school (including singing and dancing competitions) to documenting fights (both on and off campus), stories, and gossip, DIY cellphone filmmaking was an everyday practice during recess, lunch and afterschool, as well as surreptitious filming during class. The choice to edit multiple shots together rather than engage in a No-Editing-Required or one shot shoot (Mitchell & De Lange, 2011) reflected Alecxis and Jianne's existing media-making practices, regularly creating edited videos for their personal blogs on travel, fashion, as well as political issues that mattered to them.

Our collaborative analysis of the cellphilm is anchored by visual theorist Gillian Rose's (2012) discourse analysis II, which describes a way of analyzing visual work by attending to three sites: production (or how, why, and by whom a visual text is produced); image (which attends to the way that the visual text is composed); and audience (which attends to the life of the visual text in relation to its unfolding meanings and relation to other texts when it reaches new audiences). Rose (2012) argues that each of these sites of the image is influenced by technological (how the text is made), compositional (what the text is comprised of) and social modes (how the text is situated in relation to other texts in the social world). We now turn to a close reading of the cellphilm, "Who Am I in Hong Kong" drawing on Rose's (2012) discourse analysis II, paying specific attention to the site of the image, and in relation to social modes, as we make sense of the cellphilm in light of the Extradition Bill protests.

Figure 1. Still from "Who Am I in Hong Kong."

"Who Am I in Hong Kong?" opens with the title in pink on a black background; Alecxis and Jianne recall choosing pink text to symbolize girlhood and empowerment. Alecxis begins the cellphilm by asking, "Who am I in Hong Kong?." She declares, "I am a Hong Kong born Filipino" as she walks down a corridor. She adds, "I was raised in the city." The shot fades into a classroom filled with students whose faces and uniforms have been obscured (see Figure 1). This shot was taken when Alecxis was 16, originally filmed to document someone joking around during lunch time. This re-purposed and re-edited shot establishes the school as a prime location for Filipina identity negotiation. The cellphilm pans toward a blackboard where some students are gathering while others look on. In post-production Alecxis added a voiceover that says, "I have studied and worked here." The shot fades into an image of a computer screen as she types the words, "Ethnic Minority Students." She speaks, "At the same time, I am being labeled as an ethnic minority . . ." The shot fades into an image of a woman cycling down a path as she continues, "Even though I have been living here all my life" (see Figure 2).

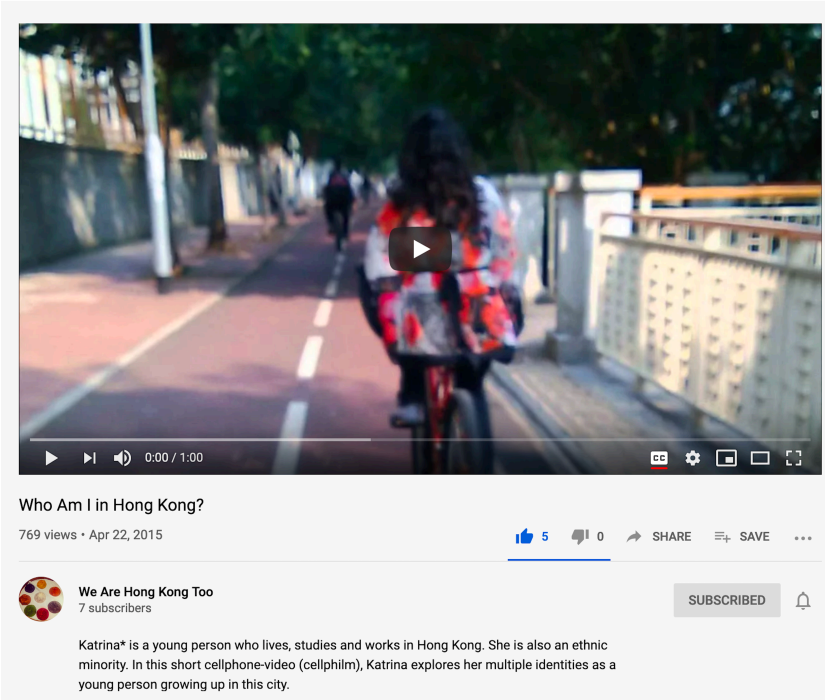

Figure 2. Still from "Who Am I in Hong Kong."

In the next shot, Alecxis writes, "Who am I in Hong Kong?" as she intones, "I try my best to blend in . . . yet I still stand out." The cellphilm shifts its point of view from over her shoulder as she says, "Because of this, I feel like I am a foreigner, like I am in isolation." Then Alecxis appears in front of a screen in a classroom as she says, "So I involve myself in workshops and community work to feel and be like a local." The shot fades into an image of a Google search page. Alecxis types "umbrella revolution" into the search box and yellow ribbons and umbrellas appear on the screen. Then the camera cuts to an image of Alecxis leaving the room and closing the door. The door slams as the screen fades to black.

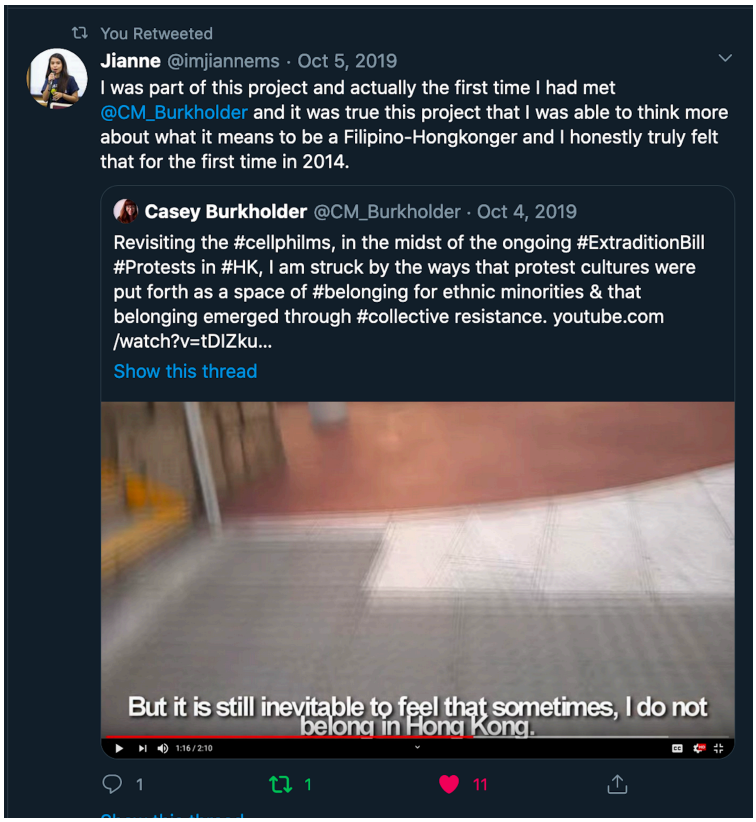

Figure 3. Looking Back at our Collaboration on Twitter

We suggest that "Who Am I in Hong Kong?" is meant to express both the ways in which Filipina girlhood is experienced in schools and in the community, and the agential ways in which Jianne and Alecxis advocate for ethnic minorities by becoming involved in workshops and community work.

In revisiting the film in the wake of the Extradition Bill protests, we see the ways that participating in the Umbrella Revolution and engaging in activism were acts of gendered resistance that encouraged ongoing political engagement and provided a template for online and embodied activism in the current protests. Originally, the intended audience for "Who Am I in Hong Kong?" were Hong Kong-based youth, both ethnic minorities as well as young Chinese people. After the cellphilm was produced and we held a community screening, we decided to show the cellphilm to a policy member at Hong Kong's Education Bureau. The policy maker watched the cellphilm politely, said "Thank you," and changed the subject. This interaction was unsurprising but disappointing, because we all hoped that viewing the cellphilm might move the policy maker to talk about some of the issues raised in the cellphilm: girlhood, activism, Hong Kong independence, and ethnic minority educational rights. This experience led us to think about other ways to show the cellphilm to academic and policy-making audiences, including sharing the cellphilm online through the development of a YouTube channel, *We Are Hong Kong Too* (Burkholder, 2017), co-presenting the work, and co-writing for academic spaces. We disseminated the cellphilm on Facebook and Twitter (see Figure 3), and have continued to converse in person and on-line about it its production and what it means now in light of the Extradition Bill protests.

Coming Together: Collaborative Writing as an Extension of Girl Method

Claudia Mitchell and Jacqueline Reid-Walsh (2013) argue that girl method "seeks to address working with girls, for girls and about girlhood" (p. 2). Mitchell (2011) suggests that girl method "invites researchers and communities (including the girls themselves) to re-visit the data and in so doing to explore it further" (p. 51). We extend girl method in our current collaboration by co-writing our findings. We practice girl method in academic and online spaces, and as such bring the notion of girl method into the dissemination phase of research for social justice. We see our collaborative revisiting and co-writing as part of such exploration. Four years after the original research project in which we produced cellphilms about ethnic minority identity, belonging, and youth resistance in Hong Kong, we have come back together and continued to grapple with our co-produced data in light of the Extradition Bill Protests. Girl method supports young women's interactions with visual methodologies to explore difficult subjects, such as gender-based violence in rural South Africa (in Mitchell's work) or heterogeneous identities and expressions of Hong Kong-Filipina girlhood in our own project (Burkholder, 2017). At the same time, we acknowledge that power differentials remain in the academic writing process, particularly where Casey has made editorial decisions in the manuscript based on reviewer feedback relating to writing form and style.

In contrast to our work together in the cellphilm project, which occurred in a number of meetings and workshops within Hong Kong, our co-writing has taken place in Montreal and Fredericton (Casey), Hong Kong (Jianne and Alecxis) and Japan (Jianne), over Skype, through e-mail, and in hotel rooms, rental cars, and restaurants, as we got together to present an early version of this paper at a 2016 conference in Calgary, Alberta. Moving between online and in-person writing spaces has impacted our process. In our online collaborations, Casey has taken on the role of first author, beginning the writing process, completing the academic literature review, and posing prompting questions for Jianne and Alecxis to respond to. Originally working from a Google doc, where we could write simultaneously, we moved our writing to Facebook Messenger. Finally, we moved the writing onto a Word document where each author would have individual time with the document. With each change to the document, Casey took on the first round of revisions. Next, Jianne edited and added her perspectives to the document. Finally, Alecxis made suggestions and additions to the document before sending it back on to Casey. We continued this process of writing, adding, editing, reviewing, and passing on through multiple revisions. We make this writing process explicit to describe an extension of girl method (Mitchell, 2011), in order to explore what writing together has looked like for us across digital and physical spaces, and in response to reviewer feedback.

Girl Method and Project Sustainability

We see our work together as an extension of girl method as we decide how and when we tell our stories (and to whom), and to continue to manage and share our cellphilms, which we have archived on our "We Are Hong Kong Too" YouTube channel (see Burkholder, 2016). In 2016, we came together in Calgary, Alberta, to co-present our findings from the research at an academic conference. Reflecting on the conference, Jianne remembers expecting the conference to be more formal, at least compared to the ones that she had attended in the past. During the conference, she wasn't expecting Jianne and Alecxis' presence to be such a big deal or make such an impact on others, but she learned that research participants rarely attend academic conferences. In sharing her experiences as a Filipina living in Hong Kong (the results of the research), she talked about what she has experienced and what her life is like as a Filipina and an activist. She felt that she belonged more within the academic conference space in Canada than she had at other times when she shared her experiences within academic and community spaces in Hong Kong. Alecxis remembered reflecting that it felt wonderful to find others, on the other side of the world, who could understand and value what she said and had experienced in her work as a youth activist for democracy and ethnic minority rights in Hong Kong. Co-presenting at the conference made her aware that her experiences as a Filipina-Hong Konger resonated with other

presenters' works – including the creation of graphic novels by and for Indigenous peoples and the ways in which language and gender intersect in Mennonite communities in Canada. However, Alecxis recognizes that she and Jianne were the only research participants who were included within the conference as co-presenters.

How do We Make Sense of the Work Now?

Our collaboration as girl method has evolved from describing the ways that protest spaces in Hong Kong created spaces of belonging and inclusion for Jianne and Alecxis as Filipina Hong Kongers through cellphilms, to writing together, to watching the ways that ethnic minorities are described and othered in relation to the current protests. Early reporting on the Extradition Bill protests (Chan & Yao, 2019) highlighted the agential spaces of belonging for ethnic minorities in the protests, but later reporting has focused on presenting ethnic minorities as instigators of unrest and violence: as others who do not belong (Ting, 2019). Jianne shared the following on Twitter in October 2019:

> During the months of protest, I saw that finally, there is a bridge between us and acceptance to call us as Hongkongers. But again, as the bridge forms, I'm afraid it's going to snap again, in an instant… There are rumors that the S[outh] A[sian] community will be attacked in retribution and I really, really hope those just stay as rumors. As part of the non-Chinese community, I'm sorry for the actions of a few people. I hope this won't rift the solidarity we've built over the months.

Revisiting our cellphilms and re-writing this article in 2019 – and later in 2021 – has been an opportunity to reanalyze the works in light of the ongoing Hong Kong political situation. We see this work as a continuation of girl method and an example of project sustainability. Beyond reanalyzing our own works, we have also moved the spirit of our original collaboration forward with new projects. Jianne and Alecxis have continued the work on their own, for example by co-producing and co-directing a documentary with Hong Kong-based ethnic minorities in an effort to represent stories about ethnic minorities produced through their own voices. They have screened this documentary, #OwnVoices (Knott, 2018), with the Hong Kong public in order to effect change for ethnic minorities. They held a screening of the documentary in March 2018 and continue to explore cellphone filmmaking in their activist practices relating to ethnic minority rights in the territory, as well as in Jianne's professional and activist work, though she is now based in Japan. They have also held cellphilm workshops with Hong Kong Unison, teaching other ethnic minorities to create their own works. Jianne focused her cellphilm on the experiences of domestic workers in Hong Kong.

Jianne and Alecxis's work with ethnic minority girls has evolved into something that is Filipina girl-run for Filipina girls in Hong Kong, a fitting

continuation of girl-method. Jianne and Alecxis have worked with ethnic minority secondary students in their girl-led workshops and have identified Hong Kong-based ethnic minority girls as the target audience for the cellphilms they produce to disrupt homogenizing and gender-neutral depictions of ethnic minorities in Hong Kong. In their ongoing cellphilm workshops and girl-led collaborations, Jianne and Alecxis have fully engaged in the practice of expressing their experiences and advocating for change through cellphilming and organizing youth to articulate ideas about diverse ethnic minority girlhood. We have seen the power of youth and citizen-journalist cellphone filmmaking within the protest spaces in the Extradition Bill protests, and the opportunities that the protests have provided for us to revisit our previous works.

When we first began revisiting the work – before the Extradition Bill Protests – Jianne created a video explaining why she has dedicated herself to activism for ethnic minority young people, and why we continue to collaborate across digital spaces. Jianne wrote about the ways in which the cellphilms captured her way of thinking at one time, but indicated that it is no longer necessarily representative of her view:

> I feel that there have been a few changes ever since the cellphilms that Jianne and I created. Three years ago, I was very worried that I wouldn't be able to integrate with the Hong Kong community because of the language barrier. After I attended a local community college, I got to experience how it felt to… be interacting with my local classmates. At first, I was very worried, thinking that I wouldn't be able to make friends, I was wrong. I actually made a few local friends. They have been nothing but kind and friendly to me, and they really tried to communicate with me in English and also tried to teach me Cantonese. Of course, it is different outside of the community college as I am still not able to communicate well enough. Also, jobs are limited for a non-Chinese speaker like me. But the experiences I had in the last three years shed a new light on my sense of belonging in the territory.

We argue that through co-writing there is space in girl-method for the collaborations to be sustained through life and political changes, and particularly as our own activisms change with temporal and geographical shifts.

Concluding Thoughts

In this article, we have sought to articulate the ways that girl method can be extended to include participants in co-writing and co-presenting in academic spaces. We have argued that revisiting our cellphilms in light of the Extradition Bill protests provided nuance to our original findings while continuing to centre two Filipina young women's gendered experiences of public spaces, racial profiling, discrimination in schools, and efforts to resist

power through community involvement. We see this work as an example of what Claudia Mitchell and Naydene de Lange (2013) describe as "speak[ing] back" (p. 1) to the erasures of the experiences of Filipina girls who grow up in Hong Kong. Through an analysis of Alecxis and Jianne's cellphilm, "Who Am I in Hong Kong," and our polyvocal reflections, we have argued that Filipina-Hong Kong identity is malleable, and influenced by schooling experiences, interactions with local Hong Kong Chinese people, as well as engagement in community work and activism that shifts over time. We also suggest that street harassment and racial profiling are significant components of the experience of Filipina identity in Hong Kong, and remains so four years after our first collaboration. We have seen the ways that in writing and filming their own narratives as Filipina-Hong Kongers, Jianne and Alecxis speak back to essentializing discourses that seek to homogenize and other ethnic minority Hong Kongers.

The everyday lived experiences of Filipina young women in Hong Kong continue to require serious attention, given that Filipinas' experiences are often silenced even in research on marginalized youth in Hong Kong (Gube & Gao, 2019). Looking back at our collaborations, we suggest that being a Filipina Hong Konger has always been political, both in times of social unrest (e.g., the Umbrella Revolution, Extradition Protests, and amidst the Covid-19 pandemic), and in everyday business-as-usual Hong Kong. We offer our voices as a way of addressing the silences of Filipina young women in the academic literature on ethnic minorities in Hong Kong, and as a way of speaking back to the structures and spaces that continue to marginalize and oppress Filipinas. As our collaboration continues to change – along with the Hong Kong we once knew – we see our ongoing work as girl method in action.

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