Amateur Photography as Self-Ethnography:
China’s Rural Migrant Workers and the Question of Digital-Political Literacy

Abstract
In recent decades, some distinctive cultural practices have emerged from China’s rural migrant worker community. A small but growing number of rural migrant workers are consciously using the camera on their mobile phones to engage in varying levels of political and cultural activism. This paper is concerned with the macro-level question of digital literacy and political consciousness among China’s rural migrant working class, but it pursues this question through a close-up account of some rural migrant individuals’ initial encounter and subsequent experience with the camera. By examining their cultural activist practices, and adopting a mode of inquiry most often used in visual anthropology, the paper discusses issues of class consciousness and digital literacy. Drawing on sustained interaction with a dozen migrant activists in Beijing from 2009 to 2011, the paper provides a preliminary evaluation of the potential of digital media to construct collective self-ethnography, as well as its capacity to effect political socialisation and social change.
Introduction

Internal migration, along with urbanisation, has brought about profound social changes in China since the start of economic reforms in the late 1970s. The 2010 Chinese Census reveals that the number of China’s internal migrants has reached 221 million, constituting more than a quarter of the world’s mobile population (Ma 2011). The majority of these internal migrants are of rural origin. Nearly 40 per cent of the total mobile population is employed in the manufacturing sectors in the Pearl River and Yangzi River Deltas, the most common destinations for men and women of rural origin (Li, 2004). By 2010, up to 42.8 per cent of migrants were born after 1980, making this age group the ‘mainstay’ of China’s labour force (Huang, 2011).

In recent decades, some distinctive cultural practices have emerged from this rural migrant cohort, including the widespread, everyday use of digital technologies. It is clear that the post-1980s generation of workers is more inclined to partake in the consumption of popular urban culture, and this generation’s sociality is marked by a high uptake of new and social media (Chun and Yang, 2006; Law and Peng, 2006; Qiu 2009; Wallis, 2011). On the one hand, the embrace of digital technologies is seen by some to facilitate political participation. In a study of China’s working class as a networked society, Jack Qiu points out that workers’ rights advocates and advocacy groups are becoming heavily reliant on working-class ICTs (information and communication technologies), i.e., inexpensive internet and mobile phone services such as QQ. ‘In so doing, they produce a particular kind of UCC (user-created content) that draws on the rich cultural repertoire of the Chinese working class, both past and present’ (Qiu, 2012: 184). On the other hand, the high uptake of digital technologies in
everyday life among rural migrant workers is seen to embody the desire for social mobility, and the enthusiastic use of various digital communication technologies associated with the mobile phone camera and other mobile phone functions is seen as evidence of, and further leads to the shaping of, a consumerist and urban, modern subjectivity (Law and Peng, 2006; Yang and Zhu, 2008).

What still remains somewhat unknown, despite the abundance of literature linking migrant workers and the use of mobile phones, is the relationship between the democratisation of everyday digital technologies (such as digital video recorders and mobile phone camera) and the raising of collective political consciousness. As a result, it is not clear if and how the level of workers’ class consciousness is shaped by their digital literacy, or if it is formed solely through their class experience as socially marginalised and economically exploited individuals. In the meantime, a small but growing number of rural migrant workers are consciously using the camera on their mobile phones to engage in varying levels of political and cultural activism. This form of activism may take the form of using the mobile phone camera to record and share images of collective industrial actions against capitalist management, as evidenced in the Honda automobile plant in Fuzhou in 2010 and throughout the electronics manufacturing sectors in other parts of China (Qiu, 2012). It may also aim to carve out a new space, whereby an alternative story about urbanisation and industrialisation can be told, and whereby marginal groups come to gain voice and visibility. Using the camera to create an ethnography of the marginal yet dignified existence of working and living, this small but growing body of visual evidence calls for recognition of rural migrant workers as citizens deserving of dignity, respect, and political recognition. For this
reason, it certainly needs to be considered alongside extant discussions of mobile phone usage, mobility, and distinct forms of sociality among this rural migrant cohort.

Describing her work on the production and use of videos by diasporic Hmong people, Louisa Schein advocates a fieldwork modality that she describes as ‘itinerant ethnography’, arguing that

itinerant ethnography is in spirit siteless, a recognition of the deterritorialised character of the cultural politics which are under examination. In this strategy, some research encounters are ephemeral, constituted by transient aggregations of people, such as festivals or international meetings – or living rooms when the VCR is turned on. Others are mobile – such as those with videos, video producers, and returned migrants to homeland sites – and hence require the tracking of movements (2002: 231).

Adopting a ‘multisited method’ (Marcus, 1996) and following an approach that is often used by anthropologists of media and visual culture (e.g. Ginsburg et al., 2002), I treat, in this discussion, a wide range of ‘ephemeral encounters’ with ‘mobile’ people, video producers and images as valid empirical fieldwork data. Furthermore, this discussion illustrates a number of ways in which digital ethnography poses additional challenges as well as possibilities in harnessing the ‘sitelessness’ and the ‘ephemerality’ of encounters and media content. This is because digital data in the form of photography and digital videos produced by rural migrant workers and grassroots organizations can be shown to the ethnographer today and deleted tomorrow, and tracing the movements of digital
images online is equally precarious. To pursue ethnography of this kind, one needs to find a way of not only tracking movements of mobile people, but, more problematically, one also needs to understand the impact when media texts produced by mobile subjects ‘intersect with the lives of those producing and consuming them’ in a number of sites (Dornfield, 2002: 248). Methodologically speaking, the challenge also lies in assiduously documenting, as part of constructing digital ethnography, the ‘ephemeral encounters’ – discussions, decisions, and negotiations made by individuals and organizations – in the process of storing, exhibiting, distributing, and circulating digital images.

Set against this background, and concerned with the macro-level question of digital literacy and political consciousness among China’s rural migrant working class, this paper offers a close-up account of some rural migrant individuals’ initial encounter and subsequent experience with the camera. By examining their cultural activist practices, and adopting a mode of inquiry most often used in visual anthropology (e.g. Ginsburg et al 2002), the paper discusses issues of class consciousness and digital literacy. Drawing on sustained interaction with a dozen migrant activists in Beijing from 2009 to 2011, the paper provides a preliminary evaluation of the potential of digital media to construct collective self-ethnography, as well as its capacity to effect political socialisation and social change. In what follows, I will explore some specific circumstances in which a self-ethnographic impulse has developed among a small group of rural migrant worker photographers to document the living and working conditions of migrant workers as a social group. Through this account, I also consider the question of how the growing accessibility of the Internet and its proliferating ways of circulation and data storage
simultaneously offer possibilities and pose challenges in the development of a distinct cultural practice in the specific context of social inequality in China.

Though not the main focus of this paper, it is hoped that this account will also highlight, if not to fully address, some methodological questions regarding the relationship between digital media practices and ethnography as a form of knowledge production. What kind of empirical material qualifies as valid data for analysis, and how should we go about generating such data? What analytic angle affords us the most effective pathway into our exploration of the relationship between digital media practice and political consciousness? And, finally, how do we make sense of our own role as the ethnographer?

_Digital cameras, NGOs, and class consciousness: The initiation of amateur photographers_

In recent years, a number of rural migrant advocacy NGOs have become increasingly cognisant of the potential usefulness of visual media to achieve their goals. A host of factors contribute to this new awareness, including the relatively easy access to technologies of visual production and distribution, such as digital cameras, digital video (DV) recorders, and the Internet; the growing exposure to visual material as part of migrant workers’ everyday cultural consumption; and the emergence of transnational scholarly and cultural elite bodies who play a pivotal leadership role in organising cultural activism, introducing new concepts and politics, as well as technical know-how, practical support and resources.
Furthermore, parallel to the arrival of digital video-making technologies is the growing presence of labour NGOs in Chinese cities, largely in response to a systematic lack of political will and ineffective implementation of labour laws on the part of the Chinese government. Concentrated mainly in Beijing and Shenzhen, these NGOs typically exist in the form of informal grassroots organizations, mostly funded by international donors who want to promote human rights in China. Official statistics on the scale of NGOs’ operations in China are hard to obtain, since, while some register as companies, others are not even registered. Despite this, one study estimates that there are around a ‘few dozen’ – possibly up to 50 – labour NGOs in the Pearl River Delta, with about 200 people working in them (Long, 2007). Another study estimates that there are between 30 to 50 registered labour NGOs in China, with usually three or four activists on average working for each of them (Franceschini, 2012). Though not the focus of this paper, it suffices to mention that the relationship between the Chinese government and NGOs varies widely. Some NGOs receiving patronage – if not funding – from and work closely with government organizations, as in the case of the Rural Migrant Women’s Home (Franceschini, 2012; Fu, 2009; Jacka, 2006), while others remain completely independent organizations operating under the radar of state scrutiny. Dedicated to the defence of workers’ rights, these grassroots organizations promote knowledge of labour law to workers, assist in their claims for wages and compensation, and organise activities, training, and cultural recreation for workers. However, despite their best intentions, it has been observed that NGOs’ positions are not always consistent with those of workers, and there exists a widespread lack of trust in the NGOs due to their lack of ‘official’ status (Franceschini, 2012).
Assisted by various social interests groups, such as NGOs, urban middle-class intellectuals, and transnational labour support organizations, a small but growing number of migrant cultural activists are exploring effective ways to make creative use of digital media to participate in struggles for self-representation and debates on social inequality and citizenship. In fact, my own sustained interactions with more than a dozen NGO workers and labour activists in Beijing, Suzhou and Shenzhen from 2004 to 2012 convinces me that effective labour activism is becoming synonymous with effectively harnessing new media technologies.

I first met Kailun in 2009 at an NGO-organised symposium in Beijing on the living conditions of China’s rural migrant workers. She gave a talk about the dormitory regime in Shenzhen and told a packed room of listeners – consisting of other NGO members, university student volunteers, and a few Chinese and transnational researchers like myself – that dormitories in the factories in south China were rudimentarily furnished, overcrowded, lacking in privacy, and unequipped with basic security measures for workers. Female workers had a particularly hard deal, since the shower and hygiene system was extremely limited. To complement her talk, Kailun showed us slides consisting of the photos she and her colleagues took. At one stage, she laughed and said, ‘When I took these photos, I had no idea if anyone would be interested in them. They are so ordinary. Now I know they are useful!’

Kailun’s presentation, enhanced by the effective use of images she and her co-workers had taken, was a great success. But when she first started to take photographs, she did
not realise that one day, she would put them to use in this way. Kailun and Xiaohong were two young women factory workers in their 20s who worked in a toy factory in Shenzhen. Having worked in Shenzhen for six years, Kailun became a volunteer with a local migrant worker advocacy NGO in Shenzhen, through them, got involved in a photography training course. There, Kailun and her co-workers acquired some basic photographic techniques, including how to operate a camera and how to choose lighting, angles, and perspectives. Usually conducted by independent professional photographers from Hong Kong and mainland China, these training courses run by NGOs offer technical guidance as well as concrete examples – some of which come from Zhang Xinmin’s work – of powerful ways of capturing the lives of rural migrant workers like themselves. Zhang is a professional photographer who has achieved international fame for his mostly black and white images of the migrant workers in the 1980s and 1990s. His work is an important source of inspiration for the worker photographers. This initiation turned out to be a turning point for Kailun and her co-workers. Upon completing the training, they set out, armed with digital cameras donated by middle-class people from Hong Kong, to document their daily walk from the industrial zone where they lived to the commercial district of Shenzhen. In 2009, their collection of photos, entitled ‘Fifteen Minutes Walk’, was prominently exhibited at the Second New Worker Culture and Art Festival in Beijing. Speaking to a journalist about her experience as an amateur photographer, Kailun said, ‘As long as I don’t have to work extra shifts, I would go out, wandering around everywhere with a camera. I don’t have much education, and can’t write that well. But with a camera in the phone, we can take photos of our lives. At first there were only four of us, but more and more workers are doing it’ (Sun Tao, 2009, Southern Metropolitan Daily).
Kailun’s encounter with the camera is instructive in understanding the unique role of digital visual technologies in shaping the political consciousness of migrant workers. Unlike *dagong* (meaning ‘working for the boss’) poets, novelists, and artists – a small handful of individuals within the rural migrant worker cohort who are blessed with literary dispositions and aptitude – Kailun has found digital photography helpful as a way to overcome her poor literacy skills. To Kailun and Xiaohong, pictures are more direct and visceral than words; images step in when words are either unavailable or not forthcoming. Equipped with a camera, regardless of how basic, she has the same right to record and document her own life and the lives of her co-workers as her more literary-minded – and mostly male – poet and novelist colleagues. ‘My workmates often laughed at me, and asked me what is the use of taking pictures. And I said to them, “Maybe there is no use now but maybe these photos will be useful to my children and my children’s children”’. (Beijing Migrant Workers’ Home, 2009: 81)

Kailun and her co-workers are members of the *ba ling hou* (post-1980s) generation in China who embrace the camera function of the mobile phone much more enthusiastically than older generations (Hjorth et al., 2012). Yet in contrast to their urban, educated counterparts, young factory workers like Kailun and Xiaohong are less motivated by a desire to produce a digital form of ‘autobiography’ or ‘self-portraiture’, with meticulous attention to and reflection on one’s body (Gai 2009, 199-202). Instead, they are more motivated by a drive to produce a class-specific account of the collective experience of rural migrant workers. Of course, making such a distinction does not necessarily mean that workers, whether they are activists or not, always produce images
which fall under one category, or, only for one purpose. Nor does it mean that they feel
the need to represent the experience of all migrant workers. It simply points to a
particular historical juncture, whereby some individual workers such as Xiaohong and
Kailun acquire an inchoate, yet emerging sense of their mission to document, as
witnesses, the experience with urbanisation and industrialisation of a huge social group
that is caught in the historical moment of social transition and transformation.

This impulse to produce visual self-ethnographic evidence of the unequal process of
urbanisation and industrialisation and its impact on migrant workers is driven by a
conviction that migrant workers deserve to be recognised as political subjects with
equal rights and entitlements to urban citizenship, rather than simply producers of
surplus economic value. The captions that accompanied Kailun and her work mates’
pictures said it all: ‘We have been busy working, but when we look back, we realise that
we have nothing to our name. We are bringing prosperity to the city which belongs to
other people, but while we are busy doing so, our own backyard has gone to waste’. No
longer content with the destiny of being merely the object of the gaze – however
sympathetic and caring that gaze may be – rural migrant workers like Kailun and
Xiaohong decided to turn the gaze onto themselves and, in doing so, turned themselves
into speaking subjects. In this way, these amateur photographers compel us to consider
how the simultaneous actions of producing cheap labour and capturing images of this
labour can transform one’s self-awareness as a member of a collective identity.

What is implicit in Xiaohong and Kailun’s remarks is that despite their everyday life as
factory workers, taking pictures has become their favourite past-time.
Equally worthy of note is the fact that photography has become a way of seeing, mediating, and making sense of their own lives and environment. The camera has become an extra pair of eyes, enabling them to develop a more distanced, externalised, and heightened awareness of their mundane everyday existence consisting of crowded dormitories and sub-standard working conditions on the factory shop floor.

Like factory workers in Shenzhen, Xiao Qiang, a young construction worker in Beijing, also discovered the camera through his connection with a local NGO. Although only in his mid-20s, Xiao Qiang, a rural migrant from Hebei Province, has been a veteran construction worker for many years in places including Shijiazhuang, Tangshan, and various construction sites in Beijing. The awakening of his consciousness as a member of a marginalised group was precipitated by both his first-hand experience on the construction sites, and more crucially, through coming into contact with several migrant advocacy NGOs. His role inside the NGO as a liaison person assisting injured and grieved workers seeking compensation, as a training facilitator disseminating information to workers about their legal rights and entitlements, and as a participant in activities aiming to give voice, visibility, and agency to migrant workers, all sharpened his awareness of the potential usefulness of the camera for bigger and more political purposes.

When I first met him in 2009, Xiao Qiang had joined a rights-advocating NGO after having worked with them as a volunteer for some time. The NGO staff felt that Xiao Qiang’s previous experience as a rural migrant construction worker would help the organization gain trust and access to migrant workers. In the period of four years since I met him, he has moved from one NGO to another, with many intermittent months in
between working on various construction sites. Since starting to work with the NGO, Xiao Qiang became more aware of the capacity of his camera to document his life around him. He was able to attend a training course run by a professional photographer from Hong Kong, from whom he learned many technical ‘tricks’. He told me, ‘We learn these tricks from the professionals, and then we pass them on to workers’. But like most other workers, although Xiao Qiang was interested in taking pictures with his mobile phone camera, he was initially not clear of the usefulness of these images:

Some of us had a vague desire to document something interesting, or say something with an image, but they are mostly unstructured, inchoate thoughts. Nothing ambitious or purposeful.

Drawing on his own experience, Xiao Qiang believes that while everyone can use the camera to document what happens around them, the potential of this technical capacity is mostly untapped. One must be taught to find meaningful things to capture, learn the techniques of capturing them effectively, and come to realise the use that can be made of these images for the purposes of mobilization, consciousness-raising, and struggle to gain voice and visibility for the collective. ‘Workers need to be guided and inspired’, he said. In conversations and interviews in Beijing, Suzhou and Shenzhen, both NGO workers and migrant worker activists themselves freely expressed this view that workers’ consciousness needs to be instilled from outside.

For a few months in 2010, in between his stints with a number of NGOs, Xiao Qiang found himself back on a construction site in Tangshan City, Hebei Province, working as
a welder. By then, he had already developed a reputation among co-workers as being ‘trigger-happy’. More importantly, he had become much more cognisant of the capacity of the camera to document workers’ lives, as well as his own unique position to fulfil this task. He was both a worker and a self-appointed ethnographer. He had the trust of co-workers, as well as the rare access to their work in situ. ‘You cannot bring a proper camera to work. Bosses will not allow you and workers are wary of what you will do to them. But everyone is relaxed with me taking pictures of them using a phone camera. They often say to me, ‘Hey, Xiao Qiang, film me doing this!’ What we see here is an interesting paradox. Workers do not want to perform for cameras, but they like to be photographed by the people they trust. To do this, one has to use a mobile phone camera, which is inferior both in technical quality and perceived artistic standards. But ‘real’ cameras, particularly specialising in black and white shots, cannot be ‘here’, and therefore is unlikely to bear witness to life as it unfolds.

Realising that he was in a privileged position, Xiao Qiang came up with the idea of keeping a visual account of ‘a day in the life of a welder’. Using a Motorola mobile phone camera, he took hundreds of pictures of his co-workers getting up in the morning, eating meals, working on the construction sites, resting, and socialising. Xiao Qiang’s decision to create this project is a small step in the general scheme of effecting social change, but nevertheless it is a telling moment from the point of view of China’s rural migrants’ desire to construct their own life-narratives. For the first time, workers, equipped with mobile phones, are producing images of their own lives and work. While they may not have expensive cameras or the artistic sophistication that comes from professional experience, they do have the unrivalled advantage of having a much more
intimate knowledge of the subject matter – their own lives. More importantly, they are increasingly engaged in the production of self-ethnography, an alternative – to global, transnational and mainstream national narratives – account of what life and work are like from the point of view of workers themselves.

Xiao Qiang then made a 7-minute video slideshow using some of these pictures. He then added music, captions, and a voice-over narrative, and sent it to a few co-workers and friends via mobile phone, but he did not anticipate the extent to which his work would spread among welders. When he returned from Tangshan to Beijing, he realised that a surprising number of welders had his video clip on their mobile phone. When Xiao Qiang asked them where they got it, they told him that a laoxiang (friend from the same village) in Tianjin, or an ex-workmate in Shijiazhuang, forwarded it to them. Xiao Qiang was heartened to see his work spread so widely, and subsequently uploaded it to the Internet.³

Welders like my video because my pictures resonate with their experiences. When you want to communicate to others about your life, your work, and your feelings about them to those who don’t know about them, you sometimes find it hard to do so with your own words. My pictures and video help them express these things. Also, welders also want to send them to other welders, as a way of saying I know what your life, experience and feelings are like, because they are mine, too. Again, sending a video is a better way of saying this to a friend or a co-worker, or a laoxiang.
Xiao Qiang’s photos do not stand out in technical, aesthetic, and artistic terms. In fact, some may think they are, in composition and style, quite similar to the images of construction workers produced in mainstream documentaries. Workers are shown to be hard at work and enduring harsh working conditions with toughness and a sense of pride. Compared with the pictures of rural migrants in independent professional photographer Zhang Xinmin’s work, Xiao Qiang’s visual diary of a day in the life of a welder does not seem to feature anxiety, frustration or uncertainty as the main motif. However, his work, together with the work of other amateur migrant photographers, deserves special attention because it is produced, circulated and distributed in a network that is largely independent of mainstream popular institutions or the field of professional photography. Workers, including both those who know Xiao Qiang and those who do not, consider the photographer to be one of their own. Although the images themselves are ‘ordinary’, they generate responses and meanings which are significant in social semiotic terms. More than the moving pictures of migrant workers taken by professionals, Xiao Qiang’s pictures function as a conduit, a catalyst, and a means of forging inter-subjectivity among migrant workers.

**Conclusion**

The figure of the *nong min gong* (rural migrant worker) has become a prominent social identity featured in professional photography exhibitions and competitions in recent years. At the same time, with the ubiquitous use of mobile phones, anyone can take a photo, and the widespread use of the Internet means that more and more people have the means to publish their photos online. Indeed, an increasing number of rural migrants,
especially the more technically savvy young workers, have taken up the habit of photographing people – including themselves – and things that are of interest to them. This discussion demonstrates that the level of consciousness of China’s rural migrant workers is inextricably linked with the extent to which they are inducted and initiated into the technology-enabled process of politicisation and socialisation. In other words, increasingly the forging of a collective migrant working class identity is assisted by the acquisition of a digital-political literacy on the part of both individual workers and worker advocacy groups.

To highlight the crucial role of digital literacy here is not to subscribe to technological determinism. We know that in the early stage of capitalism in the society studied by Raymond Williams (1961), workers were taught to read but not to write. The skills of reading were all that were required to follow orders and understand the Bible. From the ruling classes’ point of view, a certain level of literacy on the part of the worker may assist in reinforcing their subordination, but higher level of literacy may create space for criticism or even dissent of the status quo. We also know that the formation of the working class consciousness in the early part of the 20th century England was assisted by the increasing use of print technology, an improved level of literacy, the emergence of the ‘radical press’, and the expansion of the ‘radical reading public’. Although illiteracy did not exclude workers from political discourses, due to the widespread practice of newspapers being read out in gatherings, barbers, and taverns, as well as the widespread popularity of printed urban posters, improved literacy did play a significant role in assisting the formation of class consciousness. In those day and age where electronic media such as the radio, television, cinema, and the Internet were unheard of,
the technological means of printing pamphlets was seen as the most effective machine of ‘multiplication’, which, in lieu of face-to-face communication, works to transmit ideas and information to as many people as possible (Thomposon 1963: 805). In the case of the Chinese workers in an era which is marked by growing degree of digitalization, mediatization, and visualization, to address the age-old question regarding the relationship between literacy, politics and social change is to ask if and how social and political change is related – or not – to levels of digital-visual literacy.

This account suggests that the production of a class-specific UCC does not so much draw on the ‘rich cultural repertoire’ of the rural migrant worker culture (Qiu, 2009); rather, it constitutes an integral part of such cultural repertoire. The ways in which worker photographers turn to digital photography to construct their collective self-ethnography tell us that the technological form and the content it generates cannot be disaggregated. Therefore, to understand the formation of class consciousness through the ‘ways class experiences are handled in cultural terms’ (Thompson, 1991: 9) in the context of China’s rural migrants, it is crucial that we examine the role of digital-political literacy in this process, as well as the ways in which political, economic, social and cultural structures shape, if not determine, various levels of digital-political literacy demonstrated by rural migrants.

In the absence of a strong, effective and legitimate body that represents the interests of rural migrant workers, it is mostly NGOs – in their different forms and arrangements, and often with varying levels of training, induction and facilitation from transnational, middle-class allies – that assume the role of delivering and fostering digital-political
literacy. Given this, their modus operandi and their efforts to deliver means, access and know-how provide crucial clues to the formation of a class-based political consciousness. Their level of success hinges on their capacity to introduce political socialisation and digital literacy simultaneously as a mutually constitutive process. Given the hegemonic influence of the dominant culture and inhospitable and fraught circumstances in which labour NGOs operate, the prospect of such activism effecting large-scale social change is slim at present. However, as this discussion of amateur photography suggests, though still relatively small in scope and influence, visual cultural activism may hold out political and social potential in the long run which may not be easily dismissed.

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References


1 There is no space here to discuss how dominant visual culture represents and positions rural migrant workers (see Fu, 2009; Jacka, 2006; Sun, 2009; Yan, 2008), but suffice it to mention here that it is crucial to our understanding of how and why migrant activists engage in the practices discussed in this paper. Also, see Sun (forthcoming) on the representation of rural migrants in mainstream and professional photography.

2 NGOs often invite scholars, professionals and artists from Hong Kong and other labour advocacy circles to run workshops for NGO workers and volunteers, teaching them skills and techniques in performance arts, writing, theatre and photography, which are all deemed important aspects of the work of mobilisation and consciousness-raising.

3 The URL is www.tudou.com/programs/view/ZF9htxoY_K8/. It can also be accessed at pic.chengbiancun.com/Item/Show.asp?m=2&d=270.