

文化文化文化文化  
化文化文化文化文

# **CULTURAL CHINA 2021**

**The Contemporary China Centre Review**

文化文化文化文化  
化文化文化文化文

**Edited by**

**Séagh Kehoe and Gerda Wielander**

文化文化文化文化  
化文化文化文化文

# Cultural China 2021

The Contemporary China  
Centre Review

Edited by  
Séagh Kehoe and Gerda Wielander



# Cultural China 2021

## The Contemporary China Centre Review

Edited by  
Séagh Kehoe and Gerda Wielander



University of Westminster Press  
[www.uwestminsterpress.co.uk](http://www.uwestminsterpress.co.uk)

Published by  
University of Westminster Press  
115 New Cavendish Street  
London W1W 6UW  
<https://www.uwestminsterpress.co.uk>

Text © Main introduction and editorial arrangement Séagh Kehoe  
and Gerda Wielander

First published 2022

Cover design by Diana Jarvis  
Cover image by Gerda Wielander

Print and digital versions typeset by Siliconchips Services Ltd.

ISBN (Paperback): 978-1-915445-20-9

ISBN (PDF): 978-1-915445-17-9

ISBN (EPUB): 978-1-915445-18-6

ISBN (Mobi): 978-1-915445-19-3

DOI: <https://doi.org/10.16997/book69>

This work is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/4.0/> or send a letter to Creative Commons, 444 Castro Street, Suite 900, Mountain View, California, 94041, USA. This license allows for copying and distributing the work, providing author attribution is clearly stated, that you are not using the material for commercial purposes, and that modified versions are not distributed.

The full text of this book has been peer-reviewed to ensure high academic standards. For full review policies, see: <https://www.uwestminsterpress.co.uk/site/publish/>

Suggested citation: Kehoe, S. and Wielander, G. (eds.) 2022.  
*Cultural China 2021: The Contemporary China Centre Review*.  
London: University of Westminster Press.

DOI: <https://doi.org/10.16997/book69>. License: CC-BY-NC-ND

To read the free, open access version of this book online, visit  
<https://www.uwestminsterpress.co.uk/site/books/10.16997/book69>  
or scan this QR code with your mobile device:



# Contents

<b>Introduction</b>	<b>1</b>
<i>Gerda Wielander and Séagh Kehoe</i>	
<b>1. Health and Medicine</b>	<b>9</b>
1.1 Acupuncture Anaesthesia as Medical Diplomacy <i>Emily Baum</i>	9
1.2 The ‘Affective Plague’: WeChat Group Chat as an Epidemiological Space <i>Dino Ge Zhang</i>	13
1.3 Accounting for the Animals: Faunal Medicalisation in Modern China <i>Liz P. Y. Chee</i>	16
1.4 Art after Pandemic: Reimagining Virus in Pei-Ying Lin’s <i>Virophilia</i> <i>Sophie Xiaofei Guo</i>	19
<b>2. Environment</b>	<b>25</b>
2.1 Embodied Activity and Intimating Environment: A Report from LanCheng, Taiwan <i>Shaw-wu Jung</i>	25
2.2 ‘Sometimes We Have Some Toxins’: Eco-Anxiety in Chinese Female-Authored Writing and Cultural Activism <i>Justyna Jaguscik</i>	28
2.3 Garbage Bins Are for Containing People Too <i>Adam Liebman</i>	32
2.4 Revisiting the Maoist ‘Smart Village’ <i>Jessica Imbach</i>	36
<b>3. Food Cultures</b>	<b>41</b>
3.1 Repositioning Potatoes in the PRC <i>Jakob Klein</i>	41
3.2 Feeding the Future: The Politics of Aspiration in a Chinese Market Street <i>Samuel Berlin</i>	44

3.3 China's Eating Videos and the Rising Number of Single-Person Households in the Age of Urbanisation <i>Caroline Yiqian Wang</i>	48
3.4 Tasting Home in Henan: Exploring Identity Through Shaoguo <i>Erin Thomason</i>	52
<b>4. Children and Parenting</b>	<b>57</b>
4.1 What is a 'Good Child'? Raising Children in a Changing China <i>Jing Xu</i>	57
4.2 Chinese Childhoods, Then and Now <i>Carl Kubler</i>	60
4.3 Children and War Education in Maoist China (1949–1976) <i>Orna Naftali</i>	63
4.4 Social Media Discourse on Stay-at-Home Fathers in China: Full-Time Father, Part-Time Worker <i>Fei Huang</i>	67
<b>5. Film and TV</b>	<b>71</b>
5.1 Visualising Homelessness in Sinophone Hong Kong: On Jun Li's <i>Drifting</i> (2021) <i>Alvin K. Wong</i>	71
5.2 Shaping Narratives of Anti-Corruption Through Popular Culture: An Analysis of the <i>Storm</i> Film Series <i>Alvin Hoi-Chun Hung</i>	74
5.3 The Cinematic Cult of Mao <i>Jie Li</i>	76
<b>6. Red Culture</b>	<b>81</b>
6.1 Recipes for Reform: Smashing the Gang of Four in the Dining Carriage Under Chairman Hua Guofeng <i>Jon Howlett</i>	81
6.2 The Art of the Propagandist: Visual Approaches to Understanding Revolutionary China <i>Steven F. Jackson</i>	88
6.3 At First Sight – Book Covers of the Mao Era <i>Marc Matten</i>	93
6.4 From Propaganda Posters to Covid Memes: Repackaging Chinese Posters in the Digital Age <i>Ruichen Zhang</i>	98

<b>7. Calls to Action</b>	<b>105</b>
7.1 Racisms as Plural: It's Not a Competition <i>Shzr Ee Tan</i>	105
7.2 The Heavy Burden on London Chinatown's Streets <i>Freya Aitken-Turff</i>	108
7.3 My Own Sentimentality: Notes on Female Individualisation from Contemporary Urban China <i>Jing Y. and Derek Hird</i>	111
Editors and Contributors	117





#### 4.4 Social Media Discourse on Stay-at-Home Fathers in China: Full-Time Father, Part-Time Worker

*Fei Huang*

‘When you hear the term stay-at-home fathers (SAHFs), what is the first image/ thought that pops into your head?’ – this is one of the questions I asked in a survey that I did with all my friends on WeChat last year. Answers varied from ‘good father’ and ‘nurturing man in an apron’ to ‘go out and get a job!’

In the following, I analyse a common narrative about SAHFs on social media who intertwine paid work with their lives as full-time fathers, which brings a new perspective on how this emergent gendered identity is represented in today’s digital China. Texts for analysis were articles on WeChat subscription accounts (*weixin dingyuehao* 微信订阅号), which I selected based on their quantifiable widespread appeal and reception (as confirmed through ratings and circulation/readership figures) and particular significance for the construction of masculinity and fatherhood (e.g. texts associating the role of SAHFs with masculinity and fatherhood, featuring experiences and insights from actual SAHFs and/or were referred by different articles in other contexts). The aim of my analysis is not to examine whether these WeChat articles accurately represent the realities of everyday SAHF life. Rather, I focus on the structures of knowledge that are represented by the statements of the articles, as they form a discourse in their correlation with each other and broader ideologies.

The term digital nomad (*shuzi youmin* 数字游民) is introduced in two recent articles about SAHFs (Hu 2019; Zhang et. al. 2019) and refers to people who work remotely and online. They argue that some SAHFs have already realised this ‘nomadic’ lifestyle, which opens up the possibility of altering



**Figure 4.4:** Stay-at-home father Xiao Chen with his son sitting in front of a desk (credit to Chen’s WeChat subscription account – @埃文爸爸).

gender dynamics in and outside the home – the increase of job opportunities that embrace mobility and flexibility has made it possible for men to be more involved in the family without cutting off their connection to the labour market. As the author from one of the above-mentioned articles (Hu 2019) states:

The SAHF La Rou has become a start-up entrepreneur whose career focuses on family education; (another SAHF) Qi Xiansheng started his blogging career on relationships and family on Weibo...The contrast [between the traditional conception of SAHFs and these fathers' image] helps readers to better understand this social group and leaves them some room to reflect on the social prejudices and stereotypes against this particular group of men – Do SAHFs who assume the dual identity as primary caregiver and part-time worker belong to a special social group? [After interviewing with SAHFs], my understanding and perception on SAHFs have completely changed – our society believes that men have to work outside the home in order to support the family, but in fact, full-time fathers also have their own career.

The question highlighted in the narrative above – ‘Do SAHFs who assume the dual identity as a primary caregiver and a part-time worker belong to a special social group?’ indicates that the lives that these SAHFs lead have challenged the assumed boundaries between work and family life for men, which are specified in two particular aspects in this article, i.e. their priorities and their choice of work.

Firstly, while working from home is arguably another form of maintaining a connection with the public sphere to preserve the sense of masculinity for SAHFs (Hanlon 2012: 208), a shift in their identities and a greater focus on the family seem to be emphasised in the social media discourse, i.e. work comes after childcare. The term ‘full-time father’ (*quanzhi baba* 全职爸爸) is used throughout the above-mentioned article (Hu 2019) to denote these men's primary identity. While acknowledging the fact that raising children needs money, the author has made it clear that the purpose of this article is to understand the role of SAHFs and condemn the stereotypical conception that ‘men have to earn money’.

The SAHF/blogger Qi's experience mentioned in the article above (Hu 2019) is also narrated in the second article (Zhang et. al. 2019) entitled ‘From a workaholic to a full-time father: family is my other workplace’ (*cong gongzuo kuang dao quanzhi baba: jiating shi wode lingyige zhichang* 从工作狂到全职爸爸: 家庭是我的另一个职场). In the authors' words, during the interval between cooking and cleaning the house, Qi wrote millions of words of stories and published four books about food and romantic relationships. The term ‘interval’ (*jianxi* 间隙) suggests the secondary status of Qi's job as a writer. This article also shows another SAHF's (Xiong Jun) daily timetable, which revolves entirely around his son, and the only time for Xiong to take a break and do his own work is when his son takes a nap and/or after his son falls asleep at around

11pm. This timetable is to substantiate the point that being a SAHF is a full-day job without breaks. Similarly, the other two articles (Wu 2020; Tu 2020) compare the typical time schedules from 7am to midnight between a working father and a full-time father, to demonstrate that the time for the father himself is normally after 10pm every day without a day off. Such narratives suggest that the priority of SAHFs' lives is still to take care of the family, and their paid work is organised according to the rhythms of their everyday life as a full-time father.

Secondly, by giving two particular examples of SAHFs, the statement presented above signifies the fusion of childcare/married life and professional/work identity, in that some men tend to take inspiration from their experiences in caregiving and married life as a SAHF. This textual representation of the seamless integration of both intimate life and paid work by SAHFs resonates with Katariina Mäkinen's (2020) study on how stay-at-home mom blogging has become a form of freelance work within the digital economy in Finland. Similar to Qi's transition from a full-time advertiser to a SAHF/content producer on Weibo and WeChat, Yu Ba (Foki 2020) quit his full-time job when his son turned two and has been vlogging about/with his son on social media. He has now successfully become an influencer in childcare and parenting with 764,000 followers on Weibo. It appears that the internet, and social media in particular, has become an important medium of professionalisation and monetisation of family life for SAHFs, which enables them to combine intimate family life with the professional life in a way that challenges the assumed boundaries between paid work and family life. As the SAHF La Rou (Zhang et. al. 2019) states, 'the increase of creative job opportunities that embrace mobility and flexibility offers a new area for full-time fathers/mothers to balance family and individual careers.' These men all expressed long-term commitment to their dual identity, with being a SAHF as their primary role.

The textual representation of the dual identity of SAHFs redefines the assumed boundaries between work and life. By highlighting how busy SAHFs are with the work of the home and their part-time career, this discourse on SAHFs goes against the perception of the home as a place of passivity, laziness, and consumption (i.e. financially dependent upon their partners) (see Hays 1996; Johnstone and Swanson 2003; Merla 2008). The digital world therefore constructs new possibilities of gender performance and challenges people's perceptions and behaviours in the real world. The dual identity of SAHFs portrayed in the analysed articles is one aspect of how the image of SAHFs is circulated on social media, which allows more people to better understand this emergent gendered identity in ways that suggest a gradual shift in traditional gender roles and values.

## References

- Foki. 2020. Hongren zhuanfang – quanzhi naiba luoci daiwa: chule shiyue huaitai, ta zuode bubu mama shao 红人专访 - 全职奶爸裸辞带娃：除了

- 十月怀胎，他做的不比妈妈少 [Exclusive interview with famous people – the full-time father who voluntarily quit his job: he does no less than a mother apart from not being able to bear the child for ten months]. *Foki*, 21 June. <https://mp.weixin.qq.com/s/WiwU0lifYb8ur6b8sIvG6w>
- Hanlon, N. 2012. *Masculinities, care and equality: Identity and nurture in men's lives*. Basingstoke: Palgrave Macmillan.
- Hays, S. 1996. *The cultural contradictions of motherhood*. New Haven and London: Yale University Press.
- Hu, Y. 2019. Quanzhi baba de 'fei dianxing shenghuo zhinan' 全职爸爸的“非典型生活指南” [Full-time fathers' 'atypical living guidance']. *Paike*, 29 November. Retrieved from <https://mp.weixin.qq.com/s/kjzBJLD3vb4V-15lHaGM9w>
- Johnstone, D. D. and Swanson, D. H. 2003. Invisible mothers: A content analysis of motherhood ideologies and myths in magazines. *Sex Roles* 49(1/2): 21–33.
- Mäkinen, K. 2020. Resilience and vulnerability: Emotional and affective labour in mom blogging. *New Media & Society* 23(10): 2964–2978.
- Merla, L. 2008. Determinants, costs, and meanings of Belgian stay-at-home fathers: An international comparison. *Fathering: A Journal of Theory, Research, and Practice about Men as Fathers* 6(2): 113–132.
- Tu, Y. 2020. “Laopo, wo youmeiqian le”, quanzhi baba de gan'ga shike “老婆，我又没钱了”，全职爸爸的尴尬时刻 [‘Wife, I do not have any money left again’ – the embarrassing moment for full-time fathers]. *Meiri renwu [People of the day]*, 2 January. [https://mp.weixin.qq.com/s?\\_\\_biz=MzA5NTExODU1OQ==&mid=2656005835&idx=1&sn=598ed38816008b48e6e02de9d6037d7a&chksm=8bfbb7bbc88726dfa1c276db1783853f9182e7e5d7d7336ce9d355cd7bb94aa0a1162dfa86&mpshare=1&scene=1&srcid=&sharer\\_sharetime=1585909147200&sharer\\_shareid=ce05ef24fe5a16c72ebae15a50234fa4#rd](https://mp.weixin.qq.com/s?__biz=MzA5NTExODU1OQ==&mid=2656005835&idx=1&sn=598ed38816008b48e6e02de9d6037d7a&chksm=8bfbb7bbc88726dfa1c276db1783853f9182e7e5d7d7336ce9d355cd7bb94aa0a1162dfa86&mpshare=1&scene=1&srcid=&sharer_sharetime=1585909147200&sharer_shareid=ce05ef24fe5a16c72ebae15a50234fa4#rd)
- Wu, X. 2020. Quanzhi baba, wo jingni shitiao hanzi 全职爸爸，我敬你是条汉子！ [Full-time father – I admire you as you are the real man!]. *Southern Metropolis Weekly*, 20 June. <https://mp.weixin.qq.com/s/E9s92wd5ppWJvzyFpYBSdQ>
- Zhang, Z, Lü, X. G. and Zhao, Q. 2019. Cong gongzuokuang dao quanzhi baba: jiating shi wode lingyige zhichang 从工作狂到全职爸爸：家庭是我的另一个职场 [From a workaholic to a full-time father: family is my other workplace]. *Paike*, 4 February. [https://mp.weixin.qq.com/s?\\_\\_biz=MzA5MzgyNTUwMQ==&mid=2649255536&idx=1&sn=2b7c4c2edb443df3e8ea38056ad457b9&chksm=884b3ec2bf3cb7d499321b099e3b46d232edbcdba1f878afdf230356f0fde4f4e4ccc6ebdf31&token=1015853955&lang=zh\\_CN&scene=21#wechat\\_redirect](https://mp.weixin.qq.com/s?__biz=MzA5MzgyNTUwMQ==&mid=2649255536&idx=1&sn=2b7c4c2edb443df3e8ea38056ad457b9&chksm=884b3ec2bf3cb7d499321b099e3b46d232edbcdba1f878afdf230356f0fde4f4e4ccc6ebdf31&token=1015853955&lang=zh_CN&scene=21#wechat_redirect)

# Editors and Contributors

## Editors

**Séagh Kehoe** is a Lecturer in Chinese Studies and founder and editor of the Contemporary Chinese Centre Blog at the University of Westminster, UK. Their current research interests include Chinese state media discourses of ethnicity, gender and sexuality, celebrity and the military. They have published in *Media, Culture and Society*, *The China Quarterly*, *positions: asia critique*, and *Asian Ethnicity*.

**Gerda Wielander** is Professor of Chinese Studies and Director of the Contemporary China Centre at the University of Westminster, UK. Her main research interests lie in the link between the personal and spiritual to wider social and political developments in modern and contemporary China. She is author of *Christian Values in Communist China* as well as book chapters and articles in leading peer-review journals. Her most recent work includes *Chinese Discourses on Happiness* (edited with Derek Hird). She is also Editor of the *British Journal of Chinese Studies*.

## Contributors

**Freya Aitken-Turff** has been the CEO of China Exchange since 2015. The Chinatown-based UK registered charity focuses on creating opportunities for

people to learn more about China, Chinese culture and London's Chinatown. Alongside work dedicated to exploring contemporary China and Chinese culture, Freya was awarded a Fellowship by the Winston Churchill Memorial Trust in 2017 to research the future prospects of global Chinatowns and she is the co-author of *Chinatown Stories* published by Unbound.

**Emily Baum** is Associate Professor of Modern Chinese History at the University of California, Irvine, USA. Her first book, *The Invention of Madness: State, Society, and the Insane in Modern China* was published by University of Chicago Press in 2018. She is currently writing a history of acupuncture in late 20th-century China and the United States.

**Samuel Berlin** (he/him) is a Postdoctoral Research Fellow in the School of Geography, Earth and Environmental Sciences at the University of Plymouth, UK. He is part of the Atmospheres of (Counter)Terrorism in European Cities project (@AtmoCT) studying the affective experiences of terrorism, counter-terrorism and securitisation. He recently completed a PhD in Human Geography at the University of Bristol, where he studied the developmental politics of class through an ethnography of a Chinese market street. Sam also maintains a research interest in the politics and ethics of gender, sexuality and the body.

**Liz P.Y. Chee** is a Research Fellow in the STS Cluster of the Asia Research Institute (ARI) and a Fellow of Tembusu College, both at the National University of Singapore (NUS). She was the first graduate of the University of Edinburgh-NUS Joint PhD Programme, and completed her dissertation under the supervision of Professor Francesca Bray. She has an undergraduate degree in Japanese Studies and an MA in East Asian History, and briefly worked for the Singapore bureau of the Asahi Shimbun newspaper before returning to academe. She completed most of the research for this book at the Guangzhou University of Chinese Medicine.

**Sophie Xiaofei Guo** is a PhD candidate at The Courtauld Institute of Art, UK. Her thesis examines how biomedicine has transformed image-making in Sinophone cultures from the late 1980s to the present day. Her publications include 'Doubting sex: Examining the biomedical gaze in Lu Yang's UterusMan' (2019), 'Gender in Chinese contemporary art' (2018), and "'We will infiltrate your bloodline": Biohacking gender, trans aesthetics and the making of queer kinship in the work of Jes Fan' (forthcoming book chapter).

**Derek Hird** is Senior Lecturer in Chinese at Lancaster University, UK. He has written mainly on Chinese masculinities.

**Jon Howlett** is a Senior Lecturer in History at the University of York, UK. He has published on a range of topics including the political and social history of the

PRC, Sino-British relations, the history of Shanghai, propaganda production, and decolonisation. He is a co-director of the York Asia Research Network.

**Fei Huang** is a Chinese-English interpreter/translator and PhD candidate in Chinese and Cultural Studies at the University of Westminster, UK. Her research interests include masculinities, gender studies, and family life in contemporary China. Her current research explores stay-at-home fathers in contemporary China.

**Alvin Hoi-Chun Hung** is a Doctoral Researcher at the Centre for Socio-Legal Studies of the University of Oxford, UK. His research interests pertain to the study of humanities around the subject of law, and the study of law and its relationship with society, in the Asian context and with a comparative approach. His doctoral research project uses 'legal culture' as theoretical lens to examine management-labour relations in a Chinese-managed cross-cultural work environment. This blogpost was adapted from his latest article, "Stones from another mountain": an analysis of the cinematic significance of Hong Kong's Storm films in China's anticorruption campaign, published in *Law and Humanities*. His articles have been published in the *Journal of Law and Society*, and the *Journal of Comparative Law*.

**Jessica Imbach** is a Postdoctoral Researcher and Lecturer in Chinese Studies at the University of Zurich, Switzerland. Her research explores contemporary Chinese media culture as well as the intersections of technology, futurology and environment in contemporary Chinese literature. She is co-editor of the forthcoming volume *Sinophone Utopia: Exploring Futures Beyond the China Dream* (Cambria Press) and is currently editing a book on digital literature and culture in the Sinocybersphere, which is under contract with Amsterdam University Press.

**Justyna Jaguscik** is Senior Lecturer in Chinese Language, Culture and Society at the University of Bern, Switzerland. She received her PhD in Chinese Studies from the University of Zurich, Switzerland, in 2016. Jaguscik has published several papers on feminist poetry, workers' culture and gender issues in English, Polish and German. Her current research explores grassroots cultural activism in the PRC and focuses on independent theatre productions.

**Shaw-wu Jung** is a Taiwan-based anthropologist at Academia Sinica who focuses on law, politics, and the politics of culture. He previously engaged with the intimate spaces of village and local ideas in Taiwan before expanding to the political economy of transnational contexts. To prepare for comparative study, since 2010 he has conducted fieldwork in Hong Kong where a series of related political and legal issues in light of civil society, citizen empowerment, and local culture were explored.



**Steven F. Jackson** is Professor of Political Science at Indiana University of Pennsylvania, USA. He writes primarily on Chinese foreign relations. He began his interest in Chinese revolutionary posters in 1980 as a student and acquired more while teaching English in China 1981–1983.

**Jakob Klein** is Senior Lecturer in Social Anthropology, SOAS University of London, UK. He convenes an MA programme in the Anthropology of Food and chairs the SOAS Food Studies Centre. Klein is the co-editor (with James L. Watson) of *The Handbook of Food and Anthropology* (Bloomsbury, 2019) and (with James Staples) of ‘Consumer and consumed: Humans and animals in industrialising food systems’ (Special Issue of *Ethnos*, 2017). His research interests include Chinese regional and diasporic cuisines, food heritagisation, and meat eating and vegetarianism.

**Carl Kubler** is a PhD candidate in Modern Chinese History at the University of Chicago, USA. His research interests include the history of childhood in 20th-century China and the transnational dimensions of Qing socioeconomic history, with particular emphasis on the years immediately before and after the first Opium War.

**Jie Li** is John L. Loeb Associate Professor of the Humanities at Harvard University, USA. She is the author of *Utopian Ruins: A Memorial Museum of the Mao Era* and *Shanghai Homes: Palimpsests of Private Life*. Her forthcoming book, *Cinematic Guerrillas: Maoist Propaganda as Spirit Mediumship*, explores film exhibition and reception in socialist China.

**Adam Liebman** is Assistant Professor of Anthropology at DePauw University, USA. He is currently working on a book monograph called *Recycling Uncontained* which explores waste circulations and containment struggles in and beyond Kunming. His published articles include ‘Waste politics in Asia and global repercussion’s’ (2021) and ‘Reconfiguring Chinese natures: Frugality and waste reutilization in Mao era urban China’ (2019).

**Marc Matten** is Professor of Contemporary Chinese History at Friedrich-Alexander University of Erlangen-Nuremberg (FAU), Germany. He is working on the legacy of the Maoist past in contemporary Chinese society (<https://redmemory.hypotheses.org/>), as well as recent developments of global historiography at Chinese universities (<https://www.writing-history-with-china.phil.fau.de/>).

**Orna Naftali** is Senior Lecturer in the Department of Asian Studies and Director of the Louis Frieberg Center for East Asian Studies at the Hebrew University of Jerusalem, Israel. Her main research interests include the anthropology of childhood and youth, education, gender, nationalism, and militarisation in the PRC. She is the author of two books: *Children, Rights, and Modernity in China:*

*Raising Self-Governing Citizens* (Palgrave Macmillan 2014), and *Children in China* (Polity Press 2016).

**Shzr Ee Tan** is a Senior Lecturer and Ethnomusicologist (with a specialism in Sinophone and Southeast Asian worlds) at Royal Holloway, University of London, UK. She is interested in impact-based issues of music and decolonisation, aspirational cosmopolitanism, and anti-racist activism in music scenes around the world (including HE), with a view towards understanding marginality through the lenses of intersectionality. Her recent research project initiated with Mai Kawabata, 'CULTURAL imperialism and the 'new yellow peril' in Western art music, has gained considerable traction among East Asian music communities around the world and turned her towards more activist-informed scholarship and teaching.

**Erin Thomason** is an independent scholar, consultant, and applied researcher focusing her work at the intersection of life course development, poverty reduction, and sustainability. She earned her PhD in Anthropology from University of California, Los Angeles, USA, and still incorporates the lessons she learned from rural grandmothers into her everyday life. She has been published in *Gastronomica* and *Journal of Consumer Studies*. Her work is featured in the edited volume, *Families Upside Down* (Brill 2021).

**Caroline Yiqian Wang** is a final-year Masters candidate and Researcher in the School of Culture and Communication of the University of Melbourne, Australia. Her research interests fall between interdisciplinary fields of East Asian cultural, film, and media studies. Her latest projects include a short documentary about thriving Chinese food landscapes in Atlanta and an article on Hong Kong food and ethnic identities in *Food, Culture & Society*.

**Alvin K. Wong** is Assistant Professor in Comparative Literature at the University of Hong Kong. His research interests include Hong Kong culture, Chinese cultural studies, Sinophone studies and queer theory. Wong is writing a book titled *Queer Hong Kong as Method*. He has published in journals such as *Gender, Place & Culture*, *Culture, Theory, and Critique*, *Concentric*, *Cultural Dynamics*, *Continuum*, and *Interventions*, and in edited volumes such as *Transgender China*, *Queer Sinophone Cultures*, and *Fredric Jameson and Film Theory*. He also co-edited the volume *Keywords in Queer Sinophone Studies* (Routledge 2020).

**Jing Xu** is an Anthropologist at the University of Washington, USA, and a National Academy of Education/Spencer Postdoctoral Fellow. Her research examines child development, education, family and morality in contemporary China and martial law-era Taiwan as well as broader, cross-cultural comparative contexts. She is the author of *The Good Child: Moral Development in a Chinese Preschool* (Stanford University Press 2017).

**Jing Y.** is an artist and writer. She is the initiator of 'Writing • Mothers' (WM), an ongoing Chinese collaborative writing project since 2017.

**Dino Ge Zhang** is a media anthropologist and co-editor of the book (*Un*) *Locked: Memories of Wuhan* (Scale 2021).

**Ruichen Zhang** works on digital humour and its socio-implications in China and is, more generally, interested in power struggles and meaning making on the Chinese internet. She earned her PhD in Sociology at the University of Cambridge, UK. She is co-editing a forthcoming Special Issue of *AI & Society* on 'Iteration as Persuasion in the Digital World' with Dr Clare Foster, Centre for Research in the Arts, Social Sciences and Humanities, University of Cambridge, UK.