

Introduction

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In this issue, we explore Hong Kong as a function of its microcultures as found in its eateries, of its architectural motifs in its filmic representations, and of its cultural history in the intersection between comics and law. In the first article, **Winnie H. Y. Cheung** and **Wee Lian-Hee** examine shorthand scripts that are passed from the waiting staff to the kitchen in Hong Kong's eateries. The authors argue that the techniques required for kitchen shorthand stem from sophisticated and systematic orthographic principles. In the second article, **Chan Shao-yi** analyzes the recurring motifs of neon signs and skyscrapers mainly in films. Through these motifs, she uncovers representational relations between the cinema and the city, arguing for a spectacle of fluidity that shapes Hong Kong's cityscape. The third article, written in Chinese by **Chu Wai-li 朱維理**, explores the cultural and political background to the legislation of the Objectionable Publications Ordinance in 1975. Chu highlights how social perception of comics in the 1960s and 70s as something that preached violence and obscenity influenced legislators to draft said ordinance.

Hong Kong Studies will, from time to time, feature irregular sections soliciting reflections and other forms of academic writing. The purpose of these sections is to shed light on various issues pertaining to Hong Kong society and academia, and to foster a more inclusive community of like-minded scholars. For this issue, we are interested in the experience of postgraduate students whose research agendas are affiliated with those of this journal. Whereas **Antony Huen** is a Hong Kong born and bred researcher completing doctoral education abroad, **Tom Cunliffe**, a British doctoral student, spends part of his doctoral training in Hong Kong due to his research interest. The two pieces provide an interesting contrast on how research cultures and teaching environments differ between Hong Kong and abroad.

Three books are featured in our book reviews section. *Hong Kong 20 Years after the Handover* is an edited volume dealing with Hong Kong's contentious politics. It is an account of post-1997 collective mobilization in response to political pressures from Beijing, and to cultural and socio-economic struggles within Hong Kong society. *Boys' Love, Cosplay, and Androgynous Idols* presents studies of queer fan culture in mainland China, Hong Kong and Taiwan via ethnographic methodologies. This is relevant to Hong Kong Studies scholars working in the field given its focus on transnational flows within the "Greater China" region. *Preserving Local Documentary Heritage* features interviews that shed light on various aspects of archival work. It also advocates for an archives law that preserves Hong Kong's institutional and cultural memory systematically amidst shifting socio-political agendas and budgetary constraints.