

**Authenticity of *yum cha* in Auckland, New Zealand, as
compared with Guangzhou, China, the country of
origin**

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Abstract

Food authenticity has become an important topic in recent years. Especially when a food is found far from the place of origin, its authenticity is doubted and argued over. *Yum cha* is the art of drinking Chinese tea and eating snacks (*dim sum*) together. This study compares *yum cha* in its place of origin, that is, Guangzhou, China, and a new place, that is, Auckland, New Zealand, to examine the authenticity of *yum cha* out of origin.

This study adopts content analysis as its methodology to explore the authenticity issues of *yum cha*. As there are a number of definitions of the term authenticity, and various concepts associated with it, this study uses N. Wang's (1999) theory of three types of authenticity (objective authenticity, constructed authenticity, and existential authenticity) to form its criteria for examining *yum cha*. However, only one type of authenticity – constructive authenticity – is analysed in this research because of some objective issues. Two restaurant search websites, Dian Ping and Zomato, are chosen to provide the content. The comparison is conducted in three dimensions: food, dining environment, and service. With respect to the food dimension, the eight most popular *dim sum* food items are analysed. The results reveal that *yum cha* in Auckland, New Zealand, has kept a high degree of constructive authenticity, especially in food appearance, food presentation and serving pattern. In contrast, *yum cha* in Guangzhou possesses both traditional and fusion characteristics that reflect the impact of foreign cultures.

Through the exploration of the authenticity of *yum cha*, this study has analysed the relationship between food and culture, as well as food and society. It may provide a reference for academic researchers to further study food authenticity away from the place of origin. Furthermore, it may help those potential restaurateurs to make better business plans when opening ethnic restaurants in a new country.

Keywords: *yum cha*, *dim sum*, food, authenticity, content analysis

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person except where explicitly defined in the acknowledgements, nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

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Chapter 1.0: Introduction

1.1 Background

Authenticity has drawn scholarly interest and opened up multiple discourses in recent decades (Antón, Camarero, Laguna, & Buhalis, 2019; Beer, 2008; Cohen, 1988; Ebster & Guist, 2005; Heitmann, 2011; Lau, 2010; S. Lu & Fine, 1995; Lunchaprasith & Macleod, 2018; MacCannell, 1973; Özdemir & Seyitoğlu, 2017; Selwyn, 1996; N. Wang, 1999). In the experience economy, customers are discerning, expecting high quality products and services (Gilmore & Pine, 2007). As customers' buying decisions depend on "how real they perceive an offering to be" (Gilmore & Pine, 2007, p. 1), the increasing economic significance of authenticity pushes the term "authenticity" to be more important than ever before in today's consumer society (Beer, 2008).

In the food industry, "consumers are increasingly demanding more of their food in terms of originality and authenticity" (Beer, 2008, p. 153). The extent of food authenticity makes a great contribution to diners' expectations and acceptances (Lin, Ren, & Chen, 2017). Nevertheless, in postmodern¹ society, authenticity has become controversial – there is no uniform standard for the definition (Beer, 2008). Furthermore, in today's global environment, traditional food is easily impacted by a number of factors especially when food is relocated² to a new country; its authenticity is influenced by the local produce, the local food regulations, and the import regulations of that country (S. Lu & Fine, 1995). Nonetheless, because of globalisation and modernisation, even in the places of origin, "innovation is introduced in reproduction of traditional cuisine to enhance the attractiveness of food experiences" (Lunchaprasith & Macleod, 2018, p. 104).

Chinese restaurants can be found almost everywhere around the world (Cheung & Wu, 2014). With good flavour, excellent service, and competitive prices, Chinese food has a good reputation in many countries. Outside of China, Chinese restaurants not only bring delicacies

¹ Postmodern in this study refers to an era when the social system lacks a symbol of centralisation and unity (Luhmann, 1995). In postmodern era, nothing is absolute and unchangeable.

² Food relocation refers to the migration of food along with immigrants.

to customers but also Chinese food etiquette, food culture and Chinese food philosophy. Cantonese³ are the pioneers of Chinese migration (Cheung & Wu, 2014; Lam, Lowe, Wong, Wong, & King, 2018; Ng, 1993). Along with Cantonese immigrants, Cantonese food thus became the first Chinese food in other countries and established a good reputation (Cheung & Wu, 2014). Within the vast array of Cantonese food, *yum cha*, has become one of the most popular Chinese food offerings enjoyed by a great number of nationalities.

Yum cha in Cantonese means “drink tea” (Y. Zhang & Long, 2015). To provide diversity in tea drinking, foods are made in small sizes to be served along with the tea and are called *dim sum*⁴. *Dim sum* dishes are served on small plates which are “similar to Tapas in Spanish cuisine or mezze in Mediterranean cuisine” (Denizci Guillet, Law, & Kucukusta, 2018, p. 363). *Yum cha* is the art of drinking tea and eating snacks. As the most typical representative item of Cantonese cuisine (Tam, 1997), *yum cha* is the key to understanding Cantonese food history, food culture, food philosophy and lifestyle (Y. Zhang & Long, 2015).

Yum cha originated in Guangzhou, the capital of Guangdong Province of China (Y. Zhang & Long, 2015). *Yum cha* is as common in Guangzhou as coffee and toast in Western countries.⁵ Due to the efforts of Guangzhou immigrants, *yum cha* has spread across the world to Hong Kong, Macau, the Philippines and other Asian countries and places, as well as the United States of America, Canada, Australia and New Zealand. People can enjoy *yum cha* without travelling to China. However, previous studies, such as Tam (2004), have indicated that there is a certain degree of difference in the experience of *yum cha* outside of Guangzhou.

1.2 Chinese in New Zealand

“Chinese immigration was one of the most influential in New Zealand” (Mavromatis, 2017, p. 16). Research shows the immigration history of Chinese in New Zealand began with the

³ Cantonese are people who originated from the Guangdong Province of China (G. K.-H. Chan, 1972).

⁴ *Dim sum* literally means touching one's heart (Tam, 1997). It is typically served in bamboo steamers or on small plates.

⁵ The term ‘Western countries’ in this study refers to European countries, Canada, USA, Australia and New Zealand.

arrival of Cantonese gold diggers dates from the 1860s (Ho, 2002; Lam et al., 2018; Ma & Cartier, 2003; Murphy, 2003; Ng, 1993). The earliest Cantonese gold diggers were mainly peasants. These peasants came from a cluster of counties which are close to Guangzhou, the provincial capital of Guangdong Province in Southern China (Lam et al., 2018). Due to “a combination of over-population, floods and famines, and political and social unrest” in the late of the 19th century (Lam et al., 2018, p. 11), those peasants decided to leave China to “seek a way out of the breakdown in economic infrastructure and governance” (Murphy, 2003, p. 5). A large number of them emerged to seek gold in the wave of “gold rushes’ in California, USA (from 1848), in Victoria, Australia (from 1851), in Canada (from 1858), and Otago New Zealand (from 1861) (Lam et al., 2018; Murphy, 2003; Ng, 1993). Although New Zealand was not the country that has the biggest gold mines, New Zealand was an ideal destination for those Cantonese peasants because the maritime traffic between New Zealand and China was relatively more convenient than to the USA and Canada (Lam et al., 2018).

After 1900, when gold became scarce (Ng, 1993), some gold diggers returned to China while others chose to stay in New Zealand. Many Chinese immigrants resorted to hospitality work or businesses because hospitality had a relatively low cost of entry (Mavromatis, 2017) and hospitality jobs did not need too many English language skills (H. Liu, 2015). Other Chinese immigrants resorted to market gardens, fruit shops and laundry jobs (J. H.-f. Liu, 2005; Ng, 1993).

For more than a century (Murphy, 2003), the Chinese have remained the “undesirable aliens” in New Zealand (J. H.-f. Liu, 2005, p. 177; Ma & Cartier, 2003, p. 339). The New Zealand Government proposed a series of laws and policies to limit the expansion of Chinese immigrants, “even before their arrival” (Ng, 1993, p. 20). The Chinese Immigrants Act 1881 is one of the famous anti-Chinese laws in New Zealand history. The Act introduced an entry poll tax of \$10 for each Chinese newcomer (Lam et al., 2018; Murphy, 2003; Ng, 1993) and restricted the number to one Chinese passenger per ten tons of cargo to be carried on immigrant ships. The 1888 amendments to the Chinese Immigrants Act increased the tonnage restriction to one Chinese passenger per 100 tons of cargo (Murphy, 2003; Williams, 1977). In 1896, “the poll tax was raised to \$100 and the tonnage restriction further increased to 200 tons” (Murphy, 2003, p. 51). The discrimination against Chinese was not only legal but also social

(Ng, 1993). Furthermore, the physical features – black hair and yellow skin – of the Chinese also marked them apart from the mainstream New Zealanders (Murphy, 2003).

“Food was used as a tool in racial ideology” (H. Liu, 2015, p. 2). As the Chinese were excluded from mainstream New Zealand society, the early Chinese food was modified to adjust to the Kiwis’ tastes rather than conventional Chinese cuisine (Mavromatis, 2017). Mavromatis (2017) described his experience in Chinese restaurants in New Zealand in the 20th century “the first restaurants offered adapted Chinese fare such as wontons with mystery pink sauce, chow mein, egg foo yung, lemon chicken, and sweet and sour pork. Most, however, still offered the classic grill menu (steak, chops, chips) that was familiar to Kiwis at the time as well” (Mavromatis, 2017, p. 16). That modified food was a tool for early Chinese immigrants to create a business niche “during the Chinese exclusion era” (H. Liu, 2015, p. 3).

Chinese social status in New Zealand entered a new era in the 1990s (J. H.-f. Liu, 2005). The rise of the Chinese economy had a positive and transformative effect and shaped and reshaped how the Chinese were viewed in New Zealand (J. H.-f. Liu, 2005). Also, as New Zealand became more tolerance of other cultures, a large number of authentic Chinese restaurants established, especially after 2000 (Mavromatis, 2017). “The faux Cantonese meals disappeared; regional cuisines became commonplace. Menus were written in Mandarin, and *yum cha* spread” (Mavromatis, 2017, p. 17).

1.3 Goal, Objective and Question

The goal of the study is to explore the authenticity of *yum cha* outside of its place of origin, that is, Guangzhou, China and the objective is to compare *yum cha* in Auckland, New Zealand, with *yum cha* in Guangzhou, China. To meet the goal and the objective, the following research question was developed:

To what extent is *yum cha* in Auckland authentic as compared to *yum cha* in its place of origin?

1.4 Research Significance

The exploration of the authenticity of *yum cha* reflects how a food culture survives in a new country (Tam, 2004) and how tradition and modernity are negotiated in a global world (Z. Chen, 2018). From reviewing the existing published literature, there appears to be a limited number of studies on *yum cha* in New Zealand. Hence, the research gap has been identified. Moreover, this study aims to make contributions to gastronomy and culture-related research.

1.5 Chapter Outlines

This dissertation comprises six chapters. Chapter 1.0 is an introduction of the research, including research goal, objective, and question, as well as research significance.

Chapter 2.0 offers the background to the research topic. It firstly presents the knowledge of *yum cha*, including “Historical Origin”, “Components”, “Yin and Yang in Chinese culture”, “Serving Pattern”, and “Rituals, Practices, and Etiquette”. Then, it introduces the literature on authenticity, including “The Concept” and “Three types of Authenticity on Examination in Food Authenticity”.

Chapter 3.0 describes the methodology of this study, – content analysis. It starts by presenting the definition of content analysis, the features and applications of content analysis, and the advantages and disadvantages of content analysis. After that, it presents the four steps followed in the method of content analysis: formulating the study question, sampling, coding, and analysing data.

Chapter 4.0 presents the data analysis; Chapter 5.0 is the discussion, and Chapter 6.0 sets out the conclusions, limitations and recommendations.

Chapter 2.0: Literature Review

2.1. Introduction

The literature review contains two parts: *yum cha* and authenticity. In part one, it draws a picture of *yum cha* for readers for better understanding what *yum cha* is. To do so, it firstly introduces the historical origin of *yum cha*. Then, it gives more information about the two indispensable components of *yum cha* (Chinese tea and *dim sum*). After that, it shows some traditional rituals, practices, and etiquette during *yum cha* consumption. Part two is about authenticity. First of all, it reviews previous theories about the concept of authenticity. From among the various theories, the researcher decided to take N. Wang's (1990) theory of three types of authenticity to set the criteria to examine the authenticity of *yum cha*. The following section of part two reveals how N. Wang's (1990) theory can be applied in examining food authenticity. The chapter will aid readers in understanding the background issues of the research in the subsequent chapters.

2.2 Yum cha

2.2.1 Historical Origin

Yum cha has a long history over two centuries beginning from the middle of the Qing Dynasty (1644–1912) (Mo, 2009). *Yum cha* originated in Guangzhou (also known as Canton), the capital of Guangdong Province (Mo, 2009; S. Wang, 2009; Y. Zhang & Long, 2015). Guangzhou is the largest port city in China. For over 2,000 years, Guangzhou has remained a principal trade port on the ancient Maritime Silk Road (Han & Yang, 2004). Before the Qing Dynasty, Guangzhou was a typical agrarian society, and Guangzhou people were accustomed to the self-sufficient farming production mode. At that time, meals were mostly eaten at home; Guangzhou was no exception (Mo, 2009). Nonetheless, Guangzhou had a geographical advantage; being situated in the southern gateway of the Chinese mainland, Guangzhou was one of the earliest cities in China to develop foreign commerce (Wong & Tang, 2005). Once this had happened, Guangzhou established its gastronomic reputation during the late Qing (Klein, 2007).

In the middle of the Qing Dynasty, the Qing imperial government designated Guangzhou as the only port city open to foreign trade, and this held before the Opium War (1839-1842) (H. Liu, 2015; Wright, 2011). Supported by the political policy, commercial trade in Guangzhou grew quickly (H. Liu, 2015). Consequently, a great number of peasants emigrated from villages to Guangzhou city for economic reasons (Ng, 1993). Roadside tea stalls began appearing to cater to migrant workers' needs for refreshments. These roadside stalls called *yiliguan* were specifically for the needs of poor workers. *Yi* means one; *li* is a monetary unit; *yili* equals one-tenth of 1 RMB (Chinese currency), and *guan* stands for a place. Thus, *yiliguan* stands for a cheap place. Tea in *yiliguan* was sold at only *yili* a cup (Tam, 1997), and customers had to stand, squat, or sit on the ground to drink tea.

As business grew, some *yiliguan* updated from roadside stalls to roadside shops furnished with tables and chairs. At that time, food began to be offered to complement the tea drinking (Mo, 2009). The updated *yiliguan* was called *erliguan* (*er* means two). Tea was sold at *erli* a cup. Popular food was served, such as *rou bao* (meat bun), *chao fan* (stir-fried rice), *djeen dui* (sesame dumpling), and *dan san* (deep fried twisted egg puffs)⁶ (Mo, 2009), because *erliguan* were places for manual workers who did not have time and mood to enjoy snacks – they came to *erliguan* to fill their stomachs and quench their thirst. Therefore, foods in *erliguan* were big and were not yet called *dim sum*. Foods in *erliguan* were presented on the table to allow customers to pick for themselves, and they paid after the meal. *Yiliguan* and *Erliguan* laid the foundation for the art of drinking tea and eating food together. However, with urbanisation, *yiliguan* and *erliguan* eventually disappeared (Mo, 2009).

When food markets became more popular in Guangzhou, food wholesalers appeared. Food wholesalers purchased fish, vegetables and fruit from farmers and on-sold the goods to retailers in the morning markets. Typically, food wholesalers began their workday between 3 and 4 am. When the commodity transactions were completed, food wholesalers would go for breakfast together. Compared with manual workers, wholesalers were relatively wealthier, and had more disposal income. More importantly, those wholesalers wanted a place to exchange business information (Tam, 1997). Thus, higher-level eating places appeared, – teahouses called *chah*

⁶ In this article, any word or phrase that is not English is italicised and translated using the Cantonese Yale system. If there is no direct Cantonese translation, it is given in Mandarin, using pinyin.

geui, offering more delicate food. There is no written record of the time when *chah geui* appeared in Guangzhou. Nonetheless, in a book published in Hong Kong in 1875, a foreigner recorded the *chah geui* he saw in Guangzhou City in 1873. This is believed to be the first reliable document to record *chah geui* in Guangzhou (Mo, 2009). Although the furnishings were still simple and crude, *chah geui* already had two-floor sizes and started to offer small snacks, *dim sum*, to attract wealthier customers and encourage them to stay longer to increase business revenue. *Chah geui* is considered to be the beginning of *yum cha* (Tam, 1997).

In the late 19th century, influenced by Western architectural culture (Gaubatz, 1998), high-rise buildings became popular in Guangzhou. A larger teahouse with three or more storeys, called *chah lauh*, appeared. The key characteristic of *chah lauh* was the height of the building: the higher the floor, the better the view, and the higher the price of the tea (Mo, 2009). *Chah lauh* could cater to different social classes (Z. Chen, 2018). As *chah lauh* became more and more popular, *chah geui* gradually lost its appeal.

In the same period as the *chah lauh*, another type of teahouse, *cha sat*, was formed to cater to people who had more requirements in terms of the quality of *yum cha*. In *Chah geui* and *chah lauh* foods were prepared in advance; however, in *cha sat*, foods were cooked when orders came in. Some *cha sat* even had a weekly menu (Mo, 2009).

Before the Second Sino-Japanese War (1937-1945), the Guangzhou catering industry had a strict requirement in its operation: teahouses only served *yum cha* while restaurants only served formal meals. Nevertheless, in the aftermath of the war, restaurants began to serve *yum cha* and teahouses started to offer formal meals as well to gain income. To attract more customers, during *yum cha* service, operators even added some recreational activities such as calligraphy, painting auctions, Cantonese opera, and gambling (Mo, 2009). Nevertheless, such prosperity did not last long.

Caused by a series of natural disasters such as droughts, floods, and typhoons, and the government's policy failures (Ashton, Hill, Piazza, & Zeitz, 1992), the Great Chinese Famine between 1959 and 1961 was one of the great disasters in world history (G. H. Chang & Wen,

1997), which might have caused 35 to 42 million deaths in the whole country (Weigelin-Schwiedrzik, 2003). Guangzhou was no exception. The city too suffered from a shortage of food supply. Consequently, *yum cha* service became very limited (Mo, 2009). Later, during the Chinese Cultural Revolution (1966-1976), one of the most significant political catastrophes in the 20th century (X. Lu, 2004), influenced by anti-capitalist culture (Kirkby, 2018), *yum cha* was considered a capitalist endeavour. As a consequence, a number of teahouses and restaurants stopped *yum cha* service (Mo, 2009).

The turning point occurred in 1978. In that year, the Chinese government adopted a new policy which was referred to as Open Door policy. The policy reform has modified China's economy from rigid to dynamic and has altered the Chinese market from closed to open (E. Song & Sung, 1991). Economic progress has also promoted the development of the catering industry, and this showed in the rapid growth of restaurants in Guangzhou in the following two decades (Klein, 2007). The arrival of goods, people, and cultures from other regions of China, such as Sichuan and Hunan, and other countries, such as European countries and the USA, has encouraged the modern Guangzhou cuisine to combine different elements of different cuisine traditions to make innovations. Nowadays, Guangzhou is a metropolitan city in which one can easily find diverse exotic cuisines such as those from France, Spain, Italy, Korea, Japan and Malaysia.

However, the modernisation of Guangzhou cuisine has been a double-edged sword. Guangzhou's traditional culture is challenged. For instance, plenty of old *yum cha* restaurants and teahouses were demolished to make room for shopping malls and residences. As a result, *yum cha* restaurants "in their original settings are rare and cannot be easily maintained" (Z. Chen, 2018, p. 511). *Yum cha*'s food –the flavour of *dim sum* – was also changed. With the deterioration of the natural environment such as water pollution, some species like river prawns, which used to be a common ingredient for making *har gow* (prawn dumplings), are now replaced by sea prawns because of the increasingly high price of river prawns (Michelin Digital Guide – Hong Kong Macau, 2017). With the development of industrialisation, machines replaced humans' hands in making food. This standardised production has weakened the variety of the flavour of *yum cha* (Mo, 2009). In the past, many *dim sum* items contained pork fat to achieve a good flavour. Nevertheless, many restaurants today have reduced the proportion of pork fat because modern people prefer to eat low-fat food (Chouinard, Davis, LaFrance, &

Perloff, 2007). Impacted by globalisation and urbanisation, Guangzhou has welcomed different ingredients and more food items. Fierce business competition also stimulates *yum cha* chefs to combine new elements into traditional food to attract more young consumers. Consequently, some *dim sum* items today are no longer served in bamboo steamers. They are shaped into animal shapes like rabbits and piglets and presented on large white plates and even decorated with edible flowers that make them more like European dishes. Also, tea is no longer the only drink. Some *yum cha* restaurants today also serve cola, wine and other beverages along with the food.

2.2.2 Components

Yum cha in Cantonese means drinking tea (Tam, 2004, p. 132). “The savouring of tea at a leisurely pace and an enjoyable manner” is an important ritual in *yum cha* (Y. Zhang & Long, 2015, p. 61). Although China is famous for its tea culture, nonetheless the types of tea in *yum cha* are limited. “*yum cha* typically never involves ‘foreign’ teas⁷” (Tam, 2004, p. 132). Popular Chinese teas served in *yum cha* practice, include *pou-leih* (fermented black Chinese tea), *sauh meih* (white Chinese tea), *tieguanying* (Chinese oolong tea), chrysanthemum tea, and jasmine green tea (Mo, 2009). “Milk or sugar is never added” in Chinese tea (Liley, 2006).

Yum cha is not only drinking and appreciating tea. Food is another inseparable component of *yum cha* and is called *dim sum*. *Dim sum* literally means “touch heart” (Tam, 1997, p. 295). As the purpose of *yum cha* is to enjoy the delicacies, not to fill the stomach (Tam, 1997; Y. Zhang & Long, 2015), *dim sum* items are made in small sizes to complement the tea drinking. According to Tam (2001), there are more than two hundred varieties of *dim sum* items served in a restaurant, though steamed *dim sum* is the most common type (Mo, 2009). Foods are usually steamed in bamboo baskets, sometimes wooden baskets and then served hot (Qu, 2016). Popular steamed *dim sum* dishes include steamed shrimp dumplings, half-filled steamed dumplings with pork and prawn, barbecued pork buns, steamed chicken feet with bean paste, steamed pork spareribs, steamed rice noodle rolls, and steamed turnip cakes. Steamed *dim sum* items are served as three or four pieces in the bamboo steamers (Mo, 2009). Frying is another common cooking technique in *dim sum* making. Famous fried *dim sum* such as fried spring

⁷ Foreign tea here means non-Chinese tea.

rolls, fried dumplings, and fried sesame balls. Impacted by European and Southeast Asian cultures in the middle of the nineteenth century (Mo, 2009), *dim sum* also includes plenty of exotic⁸ sweet items such as *daahn taat* (egg tart), *monggwo boudin* (mango pudding), and *mahlaai gou* (Malay sponge cake). These fried and sweet dishes are usually presented on the small plates. The intension of *dim sum* is to try a wide variety of dishes at the same time and share them with others at the same table.

Originally, tea was the centre of *yum cha*, and *dim sum* only played a supportive role (Tam, 1997). When business competition became fierce, chefs and cooks became more inventive. Thus, the variety and quality of *dim sum* became a more important concern (Tam, 1997; Y. Zhang & Long, 2015). Whatever the change, tea and *dim sum* cannot exist singly in *yum cha*. This coexistence relationship between tea and *dim sum* follows the old Chinese philosophy of yin and yang (Mo, 2009).

2.2.3 Yin and yang in Chinese Culture

Chinese culture is full of paradoxical concepts. For Chinese people, everything contains “opposite properties”, and opposites produce “balance and harmony” (Faure & Fang, 2008, p. 195). This “dialectical thinking” is rooted in the Chinese philosophy of yin and yang (Fang, 2012, p. 31). Yin and yang reflect the view of “all universal phenomena as being created by dual cosmic energies” (Faure & Fang, 2008, p. 195). Yin stands for female energy, which is dark, wet, cold, weak and soft. Yang refers to male energy, which is light, dry, hot, strong, and hard (Fang, 2012; Faure & Fang, 2008; Fieldhouse, 2013). Yin and yang coexist in everything. “Yin and Yang exist within each other and interplay each other” (Fang, 2012, p. 34). Yin and yang have influenced Chinese culture for thousands of years, including “Chinese philosophies, martial arts, medicine, science, literature, politics, daily behaviour, beliefs, thinking” (Lee, 2000, p. 1066).

The nutrition concept of Chinese gastronomy strongly relates to traditional Chinese medicine, while traditional Chinese medicine is closely linked with yin and yang (Shen, Pang, Kwong, &

⁸ originating in or characteristic of a distant foreign country.

Cheng, 2010). When a person is dialectically verified as having yin and yang disharmony, one of the most effective therapies is Chinese food therapy (Shen et al., 2010). According to traditional Chinese medicine, foods have five properties: cool, cold, warm, hot and plain, and five tastes: sour, sweet, bitter, spicy, and salty (Weng & Chen, 1996). To treat a disease, the five properties and five tastes of should be appropriately selected (Weng & Chen, 1996) and the four seasons should be followed up also (Shen et al., 2010, p. 1009). Foods that have cool or cold properties, and sour, bitter or salty tastes are considered to be yin foods. Yin foods are normally high in moisture and tend to have cool-toned colours. Examples include almost all green vegetables, most fruits, soy sauce, tea, and coffee. Foods that are warm or hot, and taste sweet or spicy, are thought of as yang foods. Yang foods tend to have warm colours like red or yellow. Examples such as potatoes, ginger, garlic, chilli, and lamb (Gao, 2017). Yin foods are good for skin and increase blood circulation. Yang foods are good for the kidneys and increase sexual power (J. Young, 2019). However, the nature of the yin or yang of a food is not unchangeable: the cooking techniques such as boiling, and steaming can increase a food's yin energy and yang energy can be increased by deep-frying, stir-frying and roasting. A meal is matched with a yin and yang balance is regarded as nutritional and healthy.

While yin and yang are related to cool and hot, the concept not only stands for the temperature of the food but also to the type of energy that is generated within the body after consumption (Shen et al., 2010). Green tea may be drunk hot, but the body feels cool after drinking it, so it is considered a cool or yin beverage. Beef may be eaten as a cold dish like salad, but it generates heat energy within the body after consumption and thus is considered a hot or yang food. In *yum cha*, tea represents a yin drink, and *dim sum* dishes refer to a range of yang foods. Moreover, as *dim sum* is usually oily, sipping tea along with eating can help to neutralise the fat (Tam, 2004). Thus, tea and *dim sum* should be consumed at the same time to achieve a balanced taste and then create harmony in the body system.

2.2.4 Serving Pattern

Traditionally, the supply of *yum cha* in Guangzhou started at 5 am or 6 am and finished at 2 pm (Y. Zhang & Long, 2015). In contemporary Guangzhou, *yum cha* is available the whole day – from 5 am to late at night (S. Wang, 2009). Nevertheless, morning tea is still the most popular form (Mo, 2009). In the early morning in Guangzhou, retired people come to enjoy

and socialise with friends and relatives over *yum cha* after their daily morning exercise. Retired people usually order a pot of tea and two pieces of *dim sum* per person, then start chatting with their exercise partners or reading newspapers to relax. A few hours later, office workers come to eat breakfast at the same tables. After that, housewives come to have brunch with their old friends (Qu, 2016). During lunchtime, office workers return to have lunch. In the afternoon, businesspeople choose *yum cha* teahouses as their second office to exchange business information. In the evening, families and couples come to have dinner. Some places even be open 24 hours to cater to all people (Mo, 2009).

In the book *One cup of tea and two pieces of dim sum*. Mo (2009) recalled her *yum cha* experience in Guangzhou. According to Mo (2009), *dim sum* items were initially served by waiters by placing them on large trays and carrying them over the shoulder. When these waiters walked around the restaurant, they announced the names of the foods by yelling out. If consumers wanted those *dim sum* items, they would call the waiter to come to their table. With the expansion of business, carts replaced the trays, and were pushed by a waiter or waitress around the restaurant. Consumers stopped the cart, took a look at each food items and chose whatever they liked (Qu, 2016). When business became even busier, *dim sum* became more of a self-service style (Mo, 2009). Customers are allowed to order food by themselves. Customers only need to tick the food items on a paper menu and return the paper to the staff. Then they can sit and wait until the food items are delivered to their tables. With the development of technology, some restaurants in Guangzhou have even begun to let customers place orders by using their restaurant app.

According to Mo (2009), in the past, all the kitchen and serving staff were males. Around 1927, some *yum cha* teahouses started to employ young and beautiful waitresses to attract customers. Nowadays, both males and females work in the back of the house (kitchen) and/or front of the house (lobby and dining area).

2.2.5 Rituals, Practices, and Etiquette

Food is not only about eating and drinking. Food can be interpreted as a material expression of cultural identity, religious belief, and the concept of nutrition and health (Woodward, 2007).

In Guangzhou, eating *yum cha* is a daily ritual. “Have you eaten *yum cha*?” is a unique Guangzhou greeting. *yum cha* in Guangdong is enjoyed by a diverse population, no matter whether they are rich or poor, old or young, male or female. The consumption of *yum cha* is an expression of Guangzhou food culture and cultural identity. There are four key rituals and etiquette in *yum cha*.

2.2.5.1 Wen Wei Dian Cha (Tea Order)

Yum cha is a group activity, and sharing is at its core (Mo, 2009). For Guangzhou people, going to *yum cha* with families or friends on the weekend is an important activity that has been going for several generations. Regular consumers usually have their preferred and familiar spot to sit it (Qu, 2016). After sitting down, consumers will be asked what tea they would like. When ordered, a pot of tea is given to the table before the meal (Salina, 2019). After the meal, the tea bill is calculated by the number of people (S. Wang, 2009).

2.2.5.2 Jie Gai Xu Shui (Top Up Water)

Consumers can refill water as many times as they want (Qu, 2016). To add more water, it is not necessary to call the server over. The custom is to leave the cover of the teapot open and place the lid at an angle on the top of the teapot as a cue (Mo, 2009), and the server will top up the water while they are passing by (Qu, 2016).

2.2.5.3 Kou Cha Li (Finger Kowtow)

During *yum cha*, it is customary to top up tea for others. When someone is pouring the tea, the tea drinkers express their gratitude by tapping the table with two fingers of the same hand which is called “finger kowtow” (Mo, 2009, p. 20).

2.2.5.4 Kan Shu Mai Dan (Check Out)

In Guangzhou, it is a tradition to eat first and pay after, which is called *tai sou* or *mai dan* in Cantonese. Traditionally, *dim sum* items were served on different plates or plates with different colours so that the price was based on the number and colour of the plates (Tam, 2004). When

the *dim sum* cart appeared, the price began to be counted based on the size of dishes. The sizes range from small, medium, large, even to extra-large. Once consumers have ordered dishes, the server will record the choices by stamping little stamps on the card. The bill will be made by simply adding up the different stamps (Qu, 2016).

After depicting the full picture of *yum cha*, in order to explore the authenticity of *yum cha* this chapter will now turn to review theories about authenticity and food authenticity in the following section, to aid readers in understanding how those theories can be applied in supporting this study.

2.3 Authenticity

2.3.1 The Concept

The term “authenticity” derives from two classical Greek words: *auto*, meaning ‘self’, and *hentes*, meaning ‘doer’ (Umbach & Humphrey, 2017). Authenticity is considered to refer to something “genuine or real” (Lu & Fine, 1995, p. 538; Taylor, 1991, as cited in Jang, Ha, & Park, 2012, p. 933). Nonetheless, what is real is a continually controversial topic because authenticity is an extension of reality, while reality cannot be proved (Beer, 2008). Furthermore, across history, the concept of authenticity has been frequently redefined in new ways “to serve a wide variety of ideological purposes” (Umbach & Humphrey, 2017, p. 2).

The study of authenticity originated from analysing tourism (Matos & Barbosa, 2018). According to Matos and Barbosa (2018) and Rickly and Vidon (2018), the historian, Daniel Boorstin, is considered the first person to discuss authenticity. In his book *The Image: A Guide to Pseudo-Events in America*, published in 1962, Boorstin argued that American mass culture has a fake reality. Although the book did not mention the word authenticity, the concept of authenticity runs throughout the whole book. In the tourism industry, Boorstin (1962) claimed

that tourists' experiences are filled with "pseudo-events"⁹ while tourists are satisfied with these experiences.

MacCannell (1973) verified Boorstin's (1962) views in respect of the inauthentic and superficial social life of the time (Matos & Barbosa, 2018). Nevertheless, MacCannell (1973) disagreed Boorstin's (1962) opinion that tourists only want superficial and contrived experiences. Rather, MacCannell (1973) argued that tourists are always seeking the authentic and appreciate experiences that are different from their daily life. Based on Goffman's imageries of front stage and backstage¹⁰, MacCannell (1973) proposed the concept of "staged authenticity" (p. 595) and said that, "once social structure differentiates into front and back in the movement from primitive to modern arrangements, the truth can no longer speak for itself" (p. 591). MacCannell (1973) considered the "touristic space" as a "stage set" (p. 597), viewing the backstage as a domain of "truth", "reality", and "intimacy", while the front stage is "false" (p. 592). Furthermore, MacCannell (1973) noticed that people are normally willing to enter the backstage; nonetheless, what they are allowed to enter is the front stage. Since MacCannell's work was published, the subject of authenticity has been an important agenda in tourism study (Cohen & Cohen, 2012).

Selwyn (1996) further developed MacCannell's theory. Selwyn (1996) observed MacCannell uses the term authenticity in two distinct senses: 1) "an alienation-smashing feeling"; 2) "some sort of knowledge about the nature and society of the chosen destination" (pp. 7-8). Hence, Selwyn (1996) refined authenticity as feeling (hot authenticity), and authenticity as knowledge (cool authenticity). According to Selwyn (1996), hot authenticity refers to emotions, rather than from the intellectual responses. In this framework, hot authenticity can be just a good story (Waterton & Watson, 2010) whereas cool authenticity refers to knowledge, and that knowledge can be acquired either through visiting buildings or sites or reading about the history of a location (Lau, 2010).

⁹ "Pseudo-events" refer to false realities (Tandoc Jr & Skoric, 2010).

¹⁰ Goffman (1990) insisted that the world is like a stage (Kivisto & Pittman, 2013). The front of the stage is for audiences to watch performance while the back of the stage is for actors to prepare and relax (Hersh, 1991).

N. Wang (1999) observed three approaches to access to the concept of authenticity: “objectivism, constructivism, and postmodernism” (p. 350). The approach of objectivism presumes authenticity “can be measured with objective criteria” (Belhassen, Caton, & Stewart, 2008, p. 669). The approach of constructivism views authenticity as the result of social construction and interpretation (N. Wang, 1999). The approach of postmodernism is similar to the approach of constructivism, as both stress the subjective property of authenticity (Belhassen et al., 2008), while the postmodernist approach places more emphasises on authenticity as “an existential state” and “emotional experience” (Belhassen et al., 2008, p. 671) because a number of authors such as Vannini and Williams (2016) noticed that people in the postmodern era focus more on a sense of “real self”, rather than real objects. N. Wang (1999) thus proposed three different types of authenticity, namely: “objective authenticity, constructive authenticity, and existential authenticity” (p. 350). According to N. Wang (1999), there is an absolute and objective criterion for measuring objective authenticity; hence even if people consider they have achieved an authentic experience, “this can, however, still be judged as inauthentic, if the objects are ‘in fact’ false” (N. Wang, 1999, p. 351).

In contrast with objective authenticity, constructive authenticity involves a relative and negotiable concept (Matos & Barbosa, 2018). “It happens when there is social consensus, through a group of people” (Matos & Barbosa, 2018, p. 157). Constructive authenticity “is unfixed, subjective, and variable” (Reisinger & Steiner, 2006, p. 67). It is constructed by consumers or producers, “in terms of their imagery, expectations, preferences, beliefs, powers, etc” (N. Wang, 1999, p. 352).

Existential authenticity involves “personal or intersubjective feelings activated by the liminal process of tourist activities” (N. Wang, 1999, p. 351). Therefore, existential authenticity can be just “an authentic happy time” (N. Wang, 1999, p. 352). One example is Disneyland. Disneyland is inauthenticity itself, but it “offers us insight into many layers of reality (Gilmore & Pine, 2007, p. 109). Disneyland brings people authentic happiness and knowledge through participation, especially for children (Gilmore & Pine, 2007). These activities, as in Disneyland, do not concern themselves about the authenticity of objects, but involve research for authentic selves with the aid of objects (N. Wang, 1999). People experience the existential authenticity that comes from “being themselves” (Sims, 2009, p. 325). Existential authenticity is

“formulated in response to the ambivalence of the existential conditions of modernity” (N. Wang, 1999, p. 360). Existential authenticity can be used to define a greater variety of postmodern activities (N. Wang, 1999). N. Wang’s (1999) theory is still effective today (Antón et al., 2019; Pirolli, 2018; Zatori, Smith, & Puczko, 2018). Therefore, this study uses N. Wang’s (1999) three types of authenticity to set criteria for examining the authenticity of *yum cha* in New Zealand.

2.3.2 Three Types of Authenticity in the Examination of Food

Authenticity

Customers are increasingly demanding authentic food (Beer, 2008; S. Lu & Fine, 1995; Luchaprasith & Macleod, 2018). This is especially true for foods from other countries, which are expected to be unique and different from the daily diet (S. S. Jang et al., 2012). Otherwise, customers will likely feel cheated and will not return to the restaurant again. In general, authentic food refers to foods that “are prepared using the same ingredients and processes as found in the homeland of the ethnic, national, or regional group” (S. Lu & Fine, 1995, p. 358). This definition involves a concept that food has a special relationship with where it is produced, –called “the taste of place” (Trubek, 2008, p. 11). This notion relates to the concept of objective authenticity.

However, constructivists reject the notion that authenticity can be objectively determined (Ebster & Guist, 2005). As food is the final product of agriculture, when food is reproduced in a new agricultural environment, the flavour will be unavoidably changed as the ingredients cannot be exactly the same. In other words, there is no objective authenticity if the food has been reproduced (S. Lu & Fine, 1995) because the natural environment, such as soil, water, air and sunshine, has changed. In addition, when food is relocated to a new country, it is socially constructed as the local consumers “want a unique, yet comfortable experience, given their own cultural preferences” (S. Lu & Fine, 1995, p. 535). Levenstein (1985) argued that a successful ethnic restaurant not only needs to meet local expectations but also needs to maintain its traditional

characteristics. Bourdieu (2013) explained that a prized dish in one culture might be rejected in another because of different habits and beliefs. S. Lu and Fine (1995) argued that the production of authenticity is constrained by the aesthetic of the customers. For example, Americans consider duck feet as dirty, unpleasant, and unhealthy. Thus, Chinese restaurants in America replaced duck feet with other things to cater to American tastes. Although a Chinese duck dish without duck feet is still an authentic Chinese food in the view of Americans, it may lose its appeal and cultural meaning for diners of Chinese descent (H. Liu, 2015). Food is constructed to meet the local expectations that reflect an adaptation of society (H. Liu, 2015), and thus relates to the concept of constructive authenticity.

In addition, a number of scholars also argue that the authentic feeling is different for different individuals (Beer, 2008; Ebster & Guist, 2005; George, 2000; S. Lu & Fine, 1995; Özdemir & Seyitoğlu, 2017; Waller & Lea, 1999; N. Wang, 1999), which is a reflection of existential authenticity. Ebster and Guist (2005) revealed that people with different life experiences have different abilities to distinguish and appreciate authentic food. For example, S. Lu and Fine (1995) conducted interviews with Chinese restaurateurs in America. It was found that Americans did not complain about the lack of authenticity of Chinese food because they were not as aware of the alterations in the food as Chinese customers would be. However, N. Wang (1999) suggested that people who lack of knowledge and experience can also acquire an authentic feeling with the aid of objects and activities because authenticity in postmodern conditions can be extended to the concept of seeking an “authentic self” (p. 360). Thus, people may claim they have engaged in an authentic experience as long as they have had “an authentic good time” (p. 352).

2.3.3 Three Types of Authenticity in the Examination of *yum cha*

As authenticity is a controversial term, the way the term is used in this study relates to the three categories “objective authenticity, constructive authenticity, and existential authenticity” (N. Wang, 1999, p. 350). Nevertheless, objective authenticity involves a relationship with where it is produced (Trubek, 2008), which is called in French *terroir* (Weiss, 2011). Thus, in this case, only Guangzhou possesses the characteristics of objective authenticity because the objective authenticity of food emphasises the fresh, original

ingredients (Gaytán, 2008). However, Chinese restaurants in New Zealand have to use local meat and vegetables.

With regard to existential authenticity, although people claim that they look for an authentic dining experience, a multitude of studies note that the authentic feeling differs across individuals (Bourdieu, 2013; Lin et al., 2017; S. Lu & Fine, 1995; Shelton, 1990; N. Wang, 1999). Ebster and Guist (2005) revealed that diners with different degrees of experience in a particular culture have varied ability, perception and attitude to appreciate the authenticity of the food in the culture. Thus, culturally native diners are better than culturally experienced diners at distinguishing between authentic and inauthentic, while culturally experienced diners are better than culturally inexperienced diners at making this distinction. In this context, in Guangzhou, China, residents may have more ability to discern the authenticity of *yum cha* than people from other provinces. Likewise, in Auckland, New Zealand, Chinese customers may distinguish authentic *yum cha* better than other ethnic groups.

Additionally, authors such as N. Wang (1999), Steiner and Reisinger (2006), and H. Kim and Jamal (2007) have claimed that the concept of authenticity in postmodern society can be only a process of looking for the authentic self. According to this notion, authenticity lies in the mind of people rather than its objects (S. Lu & Fine, 1995). Hence, people who have a different cultural background, limited food knowledge and food experience may also claim they had an authentic dining feeling as long as they believe they have had “an authentic good time” far removed from their daily routines (N. Wang, 1999, p. 352). Hence, customers’ comments cannot be totally trusted because of this variety of objective factors. Therefore, in this case, only one type of authenticity, constructive authenticity, will be analysed.

Chapter 3.0: Methodology

3.1 Introduction

This chapter is the methodology chapter of the research. This study aims to explore the authenticity of *yum cha* in Auckland, New Zealand, as compared to Guangzhou, China, the place of origin. As discussed in Chapter 2.0, the concept of authenticity is a controversial topic and authenticity cannot be directly observed or measured. Thus, the content analysis methodology was adopted for this study. In this chapter, the research paradigms are firstly introduced. Then, the concept of content analysis is presented, including its history, definition, advantages and disadvantages. After that, the chapter explains the method and how the research was conducted.

3.2 Research Paradigm

A research paradigm consists of several components including ontology, epistemology, methodology and methods (Scotland, 2012). Ontology is the reality that people explore which concerns the nature and the system of being (Healy & Perry, 2000; Rawnsley, 1998; Scotland, 2012). Epistemology answers how we get knowledge and how we discover new things from the reality (Guba and Lincoln; 1994). NurseKillam (2013) divide epistemology into objectivist epistemology and subjectivist epistemology. Objectivist epistemology looks at a thing from the outside to make an objective measurement while subjectivist epistemology studies a thing from the inside to gain subjective understanding. The perspective of ontology and epistemology will impact the methodology and method used in researches (Gray, 2014). This study will use objectivist epistemology which believes that reality can be measured by relevant data to explore the authenticity of *yum cha* in Auckland, New Zealand.

3.3 Content Analysis

Content analysis initially appeared as a methodology initially for studying communication (Berelson, 1952). Berelson (1952) defined “content analysis” as “a research technique for the objective, systematic and quantitative description of the manifest content of communication” (p. 18). Based on Berelson (1952), Krippendorff (2004) offered a broader definition of content

analysis as “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (p. 18). According to Krippendorff (2004), the scope of texts is not limited to written material content. Instead, texts can be any form, such as pictures and sounds, that can convey information. As content analysis is concerned with intentions and meanings, the data analysis should be placed in a specific contextual environment (Downe-Wamboldt, 1992). Especially in today’s world, there is a tremendously large number of informative texts (Fraenkel, Wallen, & Hyun, 2011). If there is no proper plan for sifting information within a specific context, the research will be a very large task, and the result will be invalid.

As a technique, the most significant advantage of content analysis is that it enables researchers to unobtrusively study objects inaccessible to researchers through direct observations (R. Morris, 1994). Researchers can “observe” without being observed and do not influence the objects of their observation (Fraenkel et al., 2011). Content analysis can provide new insights into the phenomena of individuals, groups, institutions and societies (Downe-Wamboldt, 1992). By using content analysis, researchers can predict trends in a situation without the limitation of time and space in the study of present events (Fraenkel et al., 2011). The combination of these features makes content analysis one of the most popular and rapidly expanding techniques (Neuendorf, 2017) because almost “all social processes can be seen as transacted through matter that is meaningful to the participants” (Krippendorff, 2004, p. 44). The widest application of content analysis is in the fields of humanities and social sciences (Krippendorff, 2004).

Additionally, the financial costs of content analysis usually are relatively low because content analysis essentially is a process of encoding and decoding that can only be done by the researcher (Downe-Wamboldt, 1992). Also, because the data is readily available and can be returned, it is possible to replicate the conditions of other researchers (Fraenkel et al., 2011).

Nevertheless, content analysis is not without drawbacks. Firstly, content analysis is usually limited to recorded information. Secondly, validity is controversial; the premise of validity is that different researchers can reach an agreement in classification. Thirdly, each researcher

usually only has recorded what has survived and what someone else thought to be essential to preserve. As a result, it may not draw a full image of the past content. Finally, content analysis sometimes may cause confusion about causation (Fraenkel et al., 2011).

Although content analysis has certain limitations, by paying careful attention to every step, those problems can be minimised (Downe-Wamboldt, 1992). Hence this study adopted content analysis as its methodology to explore a more integrated view and gain a deeper understanding of the authenticity of *yum cha* in the postmodern context. Content analysis can be applied in quantitative and qualitative approaches, and sometimes mixed modes of research (White & Marsh, 2006). Despite this, this research uses qualitative content analysis because qualitative content analysis emphasises a more integrated view and a deeper understanding of texts and their specific contexts (Y. Zhang & Wildemuth, 2017).

3.4 Method

White and Marsh (2006) proposed four steps for conducting a qualitative content analysis. This study uses White and Marsh's (2006) method as a reference for examining the authenticity of *yum cha* in Auckland, New Zealand.

3.4.1 Formulating the Study Question

The objective of this study is to explore the authenticity of *yum cha* in Auckland, New Zealand, as compared to Guangzhou, China, denoted as the place of origin of *yum cha*. In order to achieve this, the following research question was formulated:

To what extent is *yum cha* in Auckland authentic as compared to *yum cha* in its place of origin?

3.4.2 Sampling

As there is limited academic written work relating to *yum cha*, this study uses information deriving from two restaurant-searching platforms. They are Dian Ping and Zomato. Dian Ping

is one of the most popular Chinese customer information platforms in mainland China, similar to TripAdvisor. Restaurant information from almost all cities in China can be found in Dian Ping. Zomato is a restaurant search platform founded in 2008 which currently operates in twenty-four countries including New Zealand.

As there are more than 200 types of *dim sum* items (Tam, 1997), this study only analyses the eight most recognised classical *dim sum* items. The eight food items exist in both Guangzhou, China and Auckland, New Zealand. The eight *dim sum* items are, *har gow* (steamed shrimp dumpling), *siu mai* (dry steamed open-face pork and shrimp dumpling), *cheung fan* (steamed rice roll), *cheun gyun*. (deep-fried spring roll), *loh baahk gou* (steamed and pan-fried turnip cake), *liu sha baau* (steamed egg custard bun), *daahn taat* (baked custard egg tart), and *cha siu baau* (steamed barbecued pork bun).

In Guangzhou, China, there are thousands of *yum cha* restaurants (Mo, 2009), and 750 *yum cha* restaurants are recorded on Dian Ping (with Guangzhou, China, as their location). Hence, this study has selected 12 of the most representative restaurants from the 750. The 12 restaurants are: Guangzhou Restaurant, Panxi Restaurant, Dian Du De, Tao Tao Ju, Fei Yi Liang Dian, You Yi Jian Cha Dian Xuan, Lu Yun Cha Ju, Yin Deng Shi Fu, Shang Lou Cha Dian, Bi De Liao, Ding Long Dian Xin Zai, and Chun Zai. Among the twelve restaurants, four have been in operation for over half a century and have maintained a good reputation with old¹¹ Guangzhou residents (Mo, 2009). The four restaurants in this group are Guangzhou Restaurant, Panxi Restaurant, Dian Du De, and Tao Tao Ju. According to Mo (2009) and Ouyang (2017), Guangzhou Restaurant was founded in the 1930s. Guangzhou Restaurant is famous for its high food quality and variety and has the reputation of one of the best restaurants in Guangzhou. Eating in Guangzhou Restaurant is a childhood memory for many old Guangzhou residents. Panxi Restaurant opened in 1935. Panxi Restaurant is known for its constant creativity. Dian Du De appeared in 1933 and has retained the tradition of handmade food to a high degree. In Dian Du De, many *dim sum* items are freshly cooked after being ordered, not pre-cooked as some restaurants in contemporary Guangzhou. Tao Tao Ju, which was built in 1880, is the

¹¹ People over 70 years old.

oldest teahouse in Guangzhou. Many old Guangzhou people come here every early morning to wait for the door to open.

Compared with Guangzhou Restaurant, Panxi Restaurant, Dian Du De, and Tao Tao Ju, the remaining eight restaurants are relatively new. Nevertheless, the eight restaurants are highly rated on Dian Ping. Some of them rated even higher than the four old ones. Furthermore, the prices in the eight restaurants range from affordable, to medium-priced, to high-end, which can represent different grades of *yum cha* restaurants in Guangzhou. In addition, the eight restaurants are located in different districts of Guangzhou. Therefore, the eight relatively new restaurants and the four old restaurants can be used as the representatives of Guangzhou *yum cha* restaurants.

For Auckland, New Zealand, twelve *yum cha* restaurants were chosen from Zomato (with Auckland, New Zealand, as their location). They are: Asian Wok, Canton Flavor, Grand Harbour, Dragon Boat, Enjoy Inn Chinese Restaurant, Pearl Garden, Sun World Chinese Restaurant, Lucky Fortune Restaurant, HKD Chinese Seafood Restaurant, Hees Garden Seafood Restaurant, Imperial Palace, and Lucky Star Chinese Restaurant. The twelve restaurants were chosen because they are all highly rated on Zomato and located in different parts of the city which are quite representative of Auckland. For example, Asian Wok is in Browns Bay. Grand Harbour and Dragon Boat are located in CBD. Pearl Garden and Sun World Chinese Restaurant are in Newmarket. HKD Chinese Seafood Restaurant is on Dominion Road in Mt Roskill, and Lucky Star Chinese Restaurant is in Papatoetoe.

3.4.3 Coding

Dining is an art form that pleases the five senses of the human body: vision, hearing, smell, taste, and touch (R. C. Chang, Kivela, & Mak, 2010). Thus, to judge the authenticity of a food experience, one should consider dimensions that can cover the five senses. According to various studies, a great number of attributes and factors contribute to authentic dining experience (Gaytán, 2008; Hudgins, 2006; S. S. Jang et al., 2012; H. Liu, 2015; Long, 2003; S. Lu & Fine, 1995; Sims, 2009), which can be drawn together into four dimensions: food, dining environment, service, and a customer's personal factors.

According to Lin et al. (2017), food, including ingredients, seasonings, preparation methods, presentations, recipes, and menus, all make significant contributions to a customer's perception of the authenticity of a restaurant. Nevertheless, the whole dining experience consumers receive from a restaurant is not only about food (Clemes, Gan, & Sriwongrat, 2013; Girardelli, 2004; S. Jang, Liu, & Namkung, 2011). A multitude of studies illustrate how dining environment plays a crucial role in consumers' dining emotions and also impacts their future intentions (George, 2000; S. Jang et al., 2011; S. S. Jang et al., 2012). In particular, for ethnic restaurants, most customers seek an authentic exotic environment through their dining experience (S. S. Jang et al., 2012). The environment of an ethnic restaurant "transports the diner to another land" (George, 2000, p. 70) and provides opportunities for consumers to learn about other cultures (Lego, Wodo, McFee, & Solomon, 2002). Symbols which contribute to an authentic dining environment containing decorations, themes, music, art, tableware and seating, language, and other factors craft a unique identity of a culture (Lego et al., 2002; Lin et al., 2017). George (2000) asserted that restaurants which can be labelled as authentic Chinese restaurants in foreign conditions should consist of these factors:

A Chinese restaurant would be one that has a Chinese name, offers a menu printed in English and Chinese and is decorated with Chinese printings and ornaments. It would provide guests with Chinese style cutlery, such as chopsticks, soup spoons, Chinese teakettles and cups. (p. 70)

Apart from food and dining environment dimensions, Lin et al. (2017) concluded that service is also a significant dimension for an authentic dining experience. The attributes and factors of the service dimension include service process and service style, as well as chefs and service staff. In addition, some researchers see that the customer's personal factors also have an impact upon their perception of authenticity in their dining experience; those personal factors include ethnicity, education, knowledge, experience, cultural awareness, memory, personal goals, lifestyle and values (Ebster & Guist, 2005; Lin et al., 2017; Robinson & Clifford, 2012).

Based on the four dimensions (food, dining environment, service, and personal factors) and their attributes and factors, the researcher compiled a coding unit table for comparing the differences in *yum cha* in the two cities in two countries. However, this study only analyses constructive authenticity while the dimension of personal factors belongs to existential authenticity. More importantly, it is impossible to access each person's comment on each restaurant. That means it is not possible to reach an exact conclusion from customers' feedbacks. Thus, only three dimensions will be analysed. In Table 1, below, each dimension includes some of the attributes and factors which will be analysed if data is available.

Table1. Attributes and factors influencing the authenticity of *yum cha*.

Dimensions	Attributes and factors	Type of authenticity
Food	Ingredients (some can be seen from the description of the food item on Dian Ping) Colour Shape Presentation	Constructive authenticity
Dining Environment	Restaurant name Menu design Decorations, table setting and cutlery	
Service	Serving pattern	

3.4.4 Analysing Data

Data analysis is addressed in Chapter 4.0.

Chapter 4.0: Data Analysis

4.1 Introduction

In this chapter, *yum cha* data from Guangzhou, China, and Auckland, New Zealand, is analysed, compared, and contrasted. The criterion of authenticity in this study is understood in term of the three types: “objective authenticity, constructive authenticity, and existential authenticity” (N. Wang, 1999, p. 350). Notwithstanding this, as only Guangzhou possesses the characteristics of objective authenticity and customers’ reviews cannot be sourced for every restaurant and from everyone who has reviewed them, as discussed in Chapter 2.0 and Chapter 3.0, the final comparisons are conducted in respect of only one type of authenticity – constructive authenticity. Pictures have been obtained mainly from two restaurant searching websites, Dian Ping and Zomato. Twelve restaurants were chosen from Dian Ping, and twelve restaurants were selected from Zomato. As some pictures are not available on the two websites, some data are marked ‘not available’.

With regard to the dimensions contributing to an authentic dining experience, this study starts by introducing the food dimension. Eight of the most famous *dim sum* dishes are compared in relation to various aspects of the food, including colour, shape, and plating. As food culture is not closed and static but open and dynamic (Kittler, Sucher, & Nelms, 2011), in the process of globalisation, a local cuisine absorbs features of alien foods from generation to generation. Hence, even in the birthplace of a food, it is hard to maintain the original setting of traditional food (Feagan, 2007). Therefore, in comparing each food item, an introduction to the food item in its traditional setting is given first. Then twelve pictures of food items from Guangzhou, China, and twelve pictures of food items from Auckland, New Zealand, are shown sequentially. After the food dimension has been consider, the dining environment dimension forms the basis of the next set of comparisons. Attributes and factors related to dining environment, such as menu design, decorations, table settings and cutlery, are analysed. Finally, the service dimension, that is, serving pattern, is examined. After the three dimensions have been analysed, there is a summary of this data analysis.

4.2 Analysis

4.2.1 Food

4.2.1.1 *Har gow* (Steamed Shrimp Dumpling)



Figure 1. Traditional *har gow*.
Source: Xiang (2011).

Har gow is one of the most iconic *Dim Dum* dishes in *yum cha*, which is considered to be one of “big four” (*har gow*, *siu mai*, *cha siu baau*, and *daahn taat*) of *dim sum* (Mo, 2009). *Har gow* was invented in the 1920s in a teahouse in Wu Feng village, a suburb of Guangzhou. To adjust to the local conditions, the owner of the teahouse purchased shrimps directly from fishermen’ boats. The owner mixed the shrimps with pork fat and bamboo shoots and then wrapped them into dumpling dough, creating the steamed shrimp dumplings, which are called *har gow* today (Qu, 2016). Traditional *har gow*, as revealed in Figure 1, has a one-bite size, a half-moon shape and at least twelve pleats on the skin (Mak, Lumbers, & Eves, 2012). The wrapper of *har gow* is made from wheat starch so that it becomes translucent when cooked (Qu, 2016). Traditionally, *har gow* is served as four pieces in a hot bamboo steamer (Mo, 2009).

However, *har gow* has changed in Guangzhou over time. With the deterioration of the natural environment, river shrimps have become extinct. Many restaurants in Guangzhou started to use sea shrimps to replace river shrimps because of the rising price of river shrimps. Also, to cater to the trend of the low-fat diet (La Berge, 2008), many restaurants in Guangzhou reduced the proportion of pork fat. Moreover, to save energy and time, many restaurants make *har gow* which cannot reach the standard of twelve pleats. In addition, due to the impacts of globalisation and urbanisation, the fierce competition has stimulated Guangzhou *yum cha* chefs

to come up with innovations in the appearance of *har gow* to attract young consumers, including children (Mo, 2009).

Har gow – Guangzhou, China



Figure 2(a). *Har gow* (left) and cold *har gow* (right).
Source: Guangzhou Restaurant (Dian Ping-Guangzhou).



Figure 2(b). Rabbit-shaped *har gow*.
Source: Pan Xi Restaurant (Dian Ping-Guangzhou).



Figure 2(c). Colourful *har gow* soaked in stock.
Source: Dian Du De (Dian Ping-Guangzhou).



Figure 2(d). *Har gow* topped with fish roe.
Source: Tao Tao Ju (Dian Ping-Guangzhou).



Figure 2(e). *Har gow*.
Source: You Yi Jian Cha Dian Xuan (Dian Ping-Guangzhou).



Figure 2(f). Colourful *har gow* soaked in stock.
Source: Lu Yun Cha Ju (Dian Ping-Guangzhou).



Figure 2(g). Cold *har gow* wrapped in glutinous rice dough.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).



Figure 2(h). *Har gow*.
Source: Yin Deng Shi Fu (Dian Ping-Guangzhou).



Figure 2(i). *Har gow*.
Source: Shang Lou Cha Dian (Dian Ping-Guangzhou).



Figure 2(j). Colourful *har gow* soaked in stock.
Source: Bi De Liao (Dian Ping-Guangzhou).



Figure 2(k). *Har gow* decorated with fish roe.
Source: Ding Long Dian Xin Zai (Dian Ping-Guangzhou).



Figure 2(l). *Har gow*.
Source: Chun Zai (Dian Ping-Guangzhou).

From Figures 2(a) to 2(l), we can see that *har gow* in modern¹² Guangzhou possesses both traditional and modified characteristics. In Figure 2(a), it is seen that Guangzhou Restaurant offers two kinds of *har gow*. One is the traditional version, as revealed on the left side of Figure 2(a), which is served hot in a steamer. Another one is the modified version, as shown on the right side of Figure 2(a); *har gow* is also served as a cold dessert on a plate. The filling of the cold *har gow* is a mixture of shrimp and fruit, and the wrapper is made from glutinous rice dough, which is more like a Chinese snow skin moon cake (the information is derived from the descriptions of the dish in the restaurant on Dian Ping). The creation of cold *har gow* is also reflected in Figure 2(g). Figure 2(b) is the rabbit-shaped *har gow*, which was invented by a head chef in one of the oldest *yum cha* restaurants, Pan Xi restaurant in Guangzhou (Mo, 2009). Figures 2(c), 2(f), and 2(j) show the colourful *har gow* currently in vogue. *Har gow* is coloured with natural vegetable juice such as spinach, pumpkin, and purple kumara then soaked in chicken stock. Then, each *har gow* is presented in a separate utensil. Figures 2(d), 2(e), 2(h), 2(i), 2(k), and 2(l) are the closest to the traditional version. Regardless, the *har gow* in Figure 2(d) and 2(k) are slightly modified by decorating with fish roe.

¹² In this article, the term modern refers to the time after the Chinese Open Door Policy in 1978 (E. Song & Sung, 1991).

Har gow – Auckland, New Zealand



Figure 3(a). *Har gow*.
Source: Asian Wok (Zomato-Auckland, New Zealand).



Figure 3(b). *Har gow*.
Source: Canton Flavor (Zomato-Auckland, New Zealand).



Figure 3(c). *Har gow*.
Source: Grand Harbour (Zomato-Auckland, New Zealand).



Figure 3(d). *Har gow*.
Source: Dragon Boat (Zomato-Auckland, New Zealand).



Figure 3(e). *Har gow*.
Source: Enjoy Inn Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 3(f). *Har gow*.
Source: Pearl Garden (Zomato-Auckland, New Zealand).



Figure 3(g). *Har gow*.
Source: Sun World Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 3(h). *Har gow*.
Source: Lucky Fortune Restaurant (Zomato-Auckland, New Zealand).



Figure 3(i). *Har gow*.
Source: HKD Chinese Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 3(j). *Har gow*.
Source: Hees Garden Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 3(k). *Har gow*.
Source: Imperial Palace (Zomato-Auckland, New Zealand).



Figure 3(l). *Har gow*.
Source: Lucky Star Chinese Restaurant (Zomato-Auckland, New Zealand).

According to Figures 3(a) to 3(l), *har gow* in Auckland, New Zealand, has kept its traditional characteristics, no matter whether one considers appearance, shape, colour or presentation. A key characteristic of *har gow* is that it should be translucent in appearance once cooked, to expose the interior shrimps (Mo, 2009). As we can see from the pictures, *har gow* from the 12 different *yum cha* restaurants all have a translucent appearance. The shape has kept the traditional half-moon shape, which is more evident in Figures 3(j), 3(k) and 3(i). The dumplings in the 12 restaurants are all presented as three or four pieces in a steamer, which is a conventional way (Tam, 1997). In spite of that, the size of *har gow* from the 12 restaurants in Auckland, New Zealand, looks bigger than its tradition version.

4.2.1.2 *Siu Mai* (Dry Steamed Open-Face Pork and Shrimp Dumpling)



Figure 4. Traditional *siu mai*.
Source: Pang (2017).

After *har gow*, *siu mai* is another classic *dim sum* item (Qu, 2016). The history of *siu mai* dates back to the Yuan Dynasty (1271-1368), originating in the North of China (Ni, 2012). Different from Northern *siu mai*, which has a white appearance and flower shape, traditional Cantonese *siu mai* (Figure 4) has a yellow colour and a cylindrical shape. The wrapper of Cantonese *siu mai* is made from egg dough which gives it a yellow appearance. The wrapper of Cantonese *siu mai* is a critical testament to the skills of the cook. If the wrapper is too thin, it will break and ruin the appearance of the dish, whereas if the wrapper is too thick, it will be tough and detract from the texture (Qu, 2016).

The traditional filling for Cantonese *siu mai* is a mixture of ground pork or beef, chopped shrimp, Chinese dried mushrooms, sesame oil, and seasonings with crab roe lightly sprinkled on the top (Jun, 2014; Liley, 2006; Qu, 2016). Water chestnuts or corn kernels are sometimes also added (Mo, 2009). Traditional Cantonese *siu mai* are relatively small at less than two centimetres with a slim waist for a visual attraction. Cantonese *siu mai* is also called dry-steamed by Cantonese people as it has a juicy interior filling and a dried exterior wrapper. The juiciness comes from a combination of meat and mushrooms during the steaming process. Traditional Cantonese *siu mai* is served as four pieces in a bamboo steamer (Mo, 2009). Cantonese *siu mai* in today's Guangzhou is lower, bigger and rounder than before ("Shumai," 2018), and is more diverse in the ingredients used and appearance for business reasons.

Siu mai – Guangzhou, China



Figure 5(a). *Siu mai*.
Source: Guangzhou Restaurant (Dian Ping-Guangzhou).



Figure 5(b). *Siu mai* (left) and *siu mai* topped with black truffle (right).
Source: Pan Xi Restaurant (Dian Ping-Guangzhou).



Figure 5(c). *Siu mai* decorated with broccoli.
Source: Dian Du De (Dian Ping-Guangzhou).



Figure 5(d). *Siu mai*.
Source: Tao Tao Ju (Dian Ping-Guangzhou).



Figure 5(e). Mixed *siu mai* topped with abalone and prawn.
Source: You Yi Jian Cha Dian Xuan (Dian Ping-Guangzhou).



Figure 5(f). *Siu mai* wrapped in a cuttlefish juice coloured wrapper and topped with scallop.
Source: Lu Yun Cha Ju (Dian Ping-Guangzhou).



Figure 5(g). *Cordyceps Militaris siu mai*.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).



Figure 5(h). *Siu mai*.
Source: Yin Deng Shi Fu (Dian Ping-Guangzhou).



Figure 5(i). *Siu mai*.
Source: Shang Lou Cha Dian (Dian Ping-Guangzhou).



Figure 5(j). Black truffle *siu mai*.
Source: Bi De Liao (Dian Ping-Guangzhou).



Figure 5(k). Five types of *siu mai*.
Source: Ding Long Dian Xin Zai (Dian Ping-Guangzhou).



Figure 5(l). *Siu mai*.
Source: Chun Zai (Dian Ping-Guangzhou).

As we can see from Figures 5(a) to 5(l), *siu mai* in modern Guangzhou is quite diverse. *Siu mai* in Figure 5(c) is decorated with broccoli on top, and *siu mai* in Figure 5(k) is decorated with carrot in the middle of the five *siu mai*. Traditionally, *siu mai* is topped with crab roe (Qu, 2016). However, *siu mai* in Figure 5(b) (on the right) and 5(j) are topped with black truffle. Likewise, in Figure 5(e), it is topped with abalone and prawn in a steamer. Furthermore, in Figure 5(k), there are five *siu mai* topped with different ingredients such as fish roe, prawn, and abalone in a single steamer. Apart from decoration and topping, it is found that the ingredients for making *siu mai* fillings and wrappers have also changed. For example, Figure 5(f) creatively uses cuttlefish juice to dye the wrapper to create a black colour, and its fillings use dried scallops instead of shrimps. Also, *siu mai* in Figure 5(g) is invented to cater to the modern healthy eating concept because *Cordyceps Militaris*¹³ is thought to have antioxidant properties in Chinese medicine (J. J. Zhang et al., 2016). Regarding the container, it can be seen that Figures 5(k) and 5(l) use a square wooden box for putting the food in. Regardless of those modifications, *siu mai* in some restaurants in modern Guangzhou has still appears as a traditional dish, as shown in Figures 5(a), 5(b) (on the left), 5(d), 5(h), and 5(i).

¹³ *Cordyceps Militaris* is a type of fungus which is considered to be a valued herbal drug in Chinese medicine (S. Li, Yang, & Tsim, 2006).

Siu mai – Auckland, New Zealand



Figure 6(a). *Siu mai*.
Source: Asian Wok (Zomato-Auckland, New Zealand).



Figure 6(b). *Siu mai*.
Source: Canton Flavor (Zomato-Auckland, New Zealand).



Figure 6(c). *Siu mai*.
Source: Grand Harbour (Zomato-Auckland, New Zealand).



Figure 6(d). *Siu mai*.
Source: Dragon Boat (Zomato-Auckland, New Zealand).



Data not available on Zomato.
Enjoy Inn Chinese Restaurant.



Figure 6(e). *Siu mai*.
Source: Pearl Garden (Zomato-Auckland, New Zealand).



Figure 6(f). *Siu mai*.
Source: Sun World Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 6(g). *Siu mai*.
Source: Lucky Fortune Restaurant (Zomato-Auckland, New Zealand).



Figure 6(h). *Siu mai*.
Source: HKD Chinese Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 6(i). *Siu mai*.
Source: Hees Garden Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 6(j). *Siu mai*.
Source: Imperial Palace (Zomato-Auckland, New Zealand).



Figure 6(k). *Siu mai*.
Source: Lucky Star Chinese Restaurant (Zomato-Auckland, New Zealand).

In comparison to *siu mai* in modern Guangzhou, China, *siu mai* in Auckland, New Zealand, looks more traditional. From Figures 6(a) to 6(k), it is seen that *siu mai* in 11 of the 12 restaurants for which pictures were available are all wrapped in a yellow wonton wrapper and garnished with fish roe. Nevertheless, the shape of *siu mai* is not as round as the traditional version, especially in Figures 6(e) and 6(k). Also, from these pictures, *siu mai* in Auckland, New Zealand, looks lower and bigger than the traditional version and the version served in modern China. Regarding the presentation, they are all plated traditionally and served in a bamboo steamer. Overall, there is not too many innovations in Auckland, New Zealand.

4.2.1.3 *Cheung fan* (Steamed Rice Roll)



Figure 7. Traditional *cheung fan* with soy dressing.
Source: Pang (2017).

“*Cheung fan* means ‘intestine’ and *fan* refers to ‘rice noodle’. The name *cheung fan* came from the shape of the roll since the rice sheet is wrapped into a roll like the intestine of a pig” (Wah, 2011, p. 159). The rice roll of *cheung fan* is made from rice flour; sometimes chestnut flour, wheat starch, corn starch or potato starch can also be added (Mo, 2009). The perfect cooked *cheung fan* should be “thin, chewy, smooth and had [has] a special flavour” (Wah, 2011, p. 161). *Cheung fan* can be filled or unfilled. The most classic fillings for *cheung fan* are shrimp, pork, and beef (Wah, 2011). Traditional *cheung fan* (Figure 7) is served with soy sauce which can be either a dipping sauce or a dressing (Mo, 2009).

There are two main types of *cheung fan* in Guangzhou, pulled *cheung fan* and drawer *cheung fan* (Matson, 2018). Pulled *cheung fan* is made from rice flour slurry. The cooking process is pouring the slurry onto a wet muslin on a steaming rack, adding the fillings and then covering it and steaming for 3-5 minutes. After it is cooked, the rice sheet will be pulled off from the muslin (Matson, 2018; Wah, 2011). Drawer *cheung fan* is made from rice flour batter. Unlike pulled *cheung fan*, drawer *cheung fan* does not need the muslin or cloth. It is made on flat stainless-steel drawers that slide into a commercial steamer (Matson, 2018).

As pulled *cheung fan* relies on a lot of handmaking, many *yum cha* restaurants in contemporary Guangzhou only serve drawer *cheung fan* (Matson, 2018). The two types of *cheung fan* look similar. While pulled *cheung fan* is a little thinner and enjoyed for its rice roll, drawer *cheung fan* is thicker and mainly enjoyed for its fillings. Good *cheung fan* should have a smooth texture and a light chewy taste (Qu, 2016).

Cheung fan – Guangzhou, China



Figure 8(a). *Cheung fan*.
Source: Guangzhou Restaurant (Dian Ping-Guangzhou).



Figure 8(b). *Cheung fan*.
Source: Pan Xi Restaurant (Dian Ping-Guangzhou).



Figure 8(c). *Cheung fan*.
Source: Dian Du De (Dian Ping-Guangzhou).



Figure 8(d). *Cheung fan*.
Source: Tao Tao Ju (Dian Ping-Guangzhou).



Figure 8(e). *Cheung fan*.
Source: You Yi Jian Cha Dian Xuan (Dian Ping-Guangzhou).



Figure 8(f). *Cheung fan*.
Source: Lu Yun Cha Ju (Dian Ping-Guangzhou).



Figure 8(g). *Cheung fan*.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).



Figure 8(h). Pan-fried *cheung fan*.
Source: Yin Deng Shi Fu (Dian Ping-Guangzhou).



Figure 8(i). *Cheung fan*.
Source: Shang Lou Cha Dian (Dian Ping-Guangzhou).



Figure 8(j). *Cheung fan*.
Source: Bi De Liao (Dian Ping-Guangzhou).



Data not available on Dian Ping.
Ding Long Dian Xin Zai.



Figure 8(k). *Cheung fan* dressed with barbecue sauce and tomato sauce.
Source: Chun Zai (Dian Ping-Guangzhou).

From Figures 8(a) to 8(k), it can be seen that there are not too many changes to *cheung fan* in modern Guangzhou. Most restaurants have maintained the traditional style. Notwithstanding this, there are some changes in Figures 8(h) and 8(k). The traditional way to cook *cheung fan* is by steaming (Mo, 2009). Nevertheless, *cheung fan* in Figure 8(a) is steamed and then pan-fried. The traditional *cheung fan* should be white and topped with soy sauce or served without topping (Wah, 2011). However, *cheung fan* in Figure 8(k) is topped with BBQ sauce and tomato sauce (the information is obtained from the description of the food item in the restaurant on Dian Ping) which is not very traditional.

Cheung fan – Auckland, New Zealand



Figure 9(a). *Cheung fan*.
Source: Asian Wok (Zomato-Auckland, New Zealand).



Figure 9(b). *Cheung fan*.
Source: Canton Flavor (Zomato-Auckland, New Zealand).



Figure 9(c). *Cheung fan*.
Source: Grand Harbour (Zomato-Auckland, New Zealand).



Figure 9(d). *Cheung fan*.
Source: Dragon Boat (Zomato-Auckland, New Zealand).



Figure 9(e). *Cheung fan*.
Source: Enjoy Inn Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 9(f). *Cheung fan*.
Source: Pearl Garden (Zomato-Auckland, New Zealand).



Figure 9(g). *Cheung fan*.
Source: Sun World Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 9(h). *Cheung fan*.
Source: Lucky Fortune Restaurant (Zomato-Auckland, New Zealand).



Figure 9(i). *Cheung fan*.
Source: HKD Chinese Seafood Restaurant (Zomato-Auckland, New Zealand).

Data not available on Zomato.
Hees Garden Seafood Restaurant.



Figure 9(j). *Cheung fan*.
Source: Imperial Palace (Zomato-Auckland, New Zealand).



Figure 9(k). *Cheung fan*.
Source: Lucky Star Chinese Restaurant (Zomato-Auckland, New Zealand).

As we can see from Figures 9(a) to 9(k), as in Guangzhou, China, many restaurants in Auckland, New Zealand, also provide traditional *cheung fan*. Firstly, *cheung fan* in the twelve restaurants have all kept the white coloured appearance. Secondly, they are all topped with soy sauce dressing, except Figure 9(b). Notwithstanding this, as mentioned before, traditional *cheung fan* can be either dressed with soy sauce or eaten plain (Mo, 2009). Thirdly, they are all plated without any decorations on a white plate.

4.2.1.4 *Cheun Gyun* (Deep-Fried Spring Roll)



Figure 10. Traditional *cheun gyun*.
Source: Echo (2016).

Cheun gyun, or spring roll, is a popular Chinese fried snack, containing a variety of vegetables and meats rolled in a thin flour sheet and then deep-fried. *Cheun gyun* can be both savoury and sweet (“Cantonese Spring Rolls,” 2018). Typical fillings for *cheun gyun* are pork, chicken, shrimp, Chinese cabbage, carrot, celery, water chestnut, and onion (Liley, 2006). *Cheun gyun* is popular in both Northern and Southern China. In Guangzhou, Cantonese style *cheun gyun* is commonly found in *yum cha* restaurants (Figure 10). It is usually “four inches long and one inch in diameter” (“Cantonese Spring Rolls,” 2018). *Cheun gyun* has a crispy exterior and soft interior due to the quick fry technique. Good *cheun gyun* should have a golden colour (Mo, 2009). Traditionally, *cheun gyun* is served as a whole or cut in half with scissors before consuming to make it easier for customers to share. This step should be done at the customer’s table, not before serving. Traditionally, Chinese people eat *cheun gyun* without sauce (Mo, 2009).

Cheun gyun – Guangzhou, China



Figure 11(a). *Cheun gyun*.
Source: Guangzhou Restaurant (Dian Ping-Guangzhou).



Figure 11(b). *Cheun gyun*.
Source: Pan Xi Restaurant (Dian Ping-Guangzhou).



Figure 11(c). *Cheun gyun*.
Source: Dian Du De (Dian Ping-Guangzhou).



Figure 11(d). *Cheun gyun*.
Source: Tao Tao Ju (Dian Ping-Guangzhou).



Figure 11(e). *Cheun gyun*.
Source: You Yi Jian Cha Dian Xuan (Dian Ping-Guangzhou).



Figure 11(f). *Cheun gyun* with aioli sauce.
Source: Lu Yun Cha Ju (Dian Ping-Guangzhou).



Figure 11(g). *Cheun gyun*.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).



Figure 11(h). *Cheun gyun* with aioli sauce.
Source: Yin Deng Shi Fu (Dian Ping-Guangzhou).



Figure 11(i). Thin *cheun gyun* with sweet chili sauce.
Source: Shang Lou Cha Dian (Dian Ping-Guangzhou).



Figure 11(j). *Cheun gyun* served in a steel basket.
Source: Bi De Liao (Dian Ping-Guangzhou).



Figure 11(k). Cheese *cheun gyun* served with sweet sauce.
Source: Ding Long Dian Xin Zai (Dian Ping-Guangzhou).



Figure 11(l). Lemongrass foie gras *cheun gyun*.
Source: Chun Zai (Dian Ping-Guangzhou).

According to Figures 11(a) to 11(c), *cheun gyun* in modern Guangzhou, China, possesses both traditional and fusion characteristics. Six restaurants provide traditional *cheun gyun*, as shown in Figures 11(a), 11(b), 11(c), 11(d), 11(e) and 11(g). The remaining six restaurants serve *cheun gyun* in more of a fusion style. In Figure 11(f), *cheun gyun* is diagonally cut and laid into a circle on a bamboo basket with gaps, instead of a plate. Moreover, *cheun gyun* in this restaurant is served with aioli which is not a common sauce in Chinese cuisine. The same situation can be seen in Figures 11(h), 11(i) and 11(k). For example, *cheun gyun* in Figure 11(i) looks longer and thinner compared with the traditional style, and it is presented in a deep bowl and served with a sweet chilli sauce which is called a Thai sauce on the restaurant's menu. Figure 11(j) has innovation in the serving container. Food is served in a steel basket, not a plate, and is decorated with salad. Apart from the presentation and shape, Figure 11(k) shows an innovation in ingredient use by adding cheese, although cheese is not common in traditional Chinese cuisine in the filling. Similarly, Figure 11(l) uses lemongrass and foie gras for the filling rather than the more common pork, chicken, and shrimp (Liley, 2006).

Cheun gyun – Auckland, New Zealand



Data not available on Zomato.
Asian Wok.

Figure 12(a). *Cheun gyun*.
Source: Canton Flavor (Zomato-
Auckland, New Zealand).



Figure 12(b). *Cheun gyun*.
Source: Grand Harbour (Zomato-
Auckland, New Zealand).



Data available.
Source: Dragon Boat (Zomato-
Auckland, New Zealand).

Figure 12(c). *Cheun gyun*.
Source: Enjoy Inn Chinese Restaurant
(Zomato-Auckland, New Zealand).



Figure 12(d). *Cheun gyun*.
Source: Pearl Garden (Zomato-
Auckland, New Zealand).



Figure 12(e). *Cheun gyun*.
Source: Sun World Chinese
Restaurant (Zomato-Auckland, New
Zealand).

Data not available on Zomato.
Lucky Fortune Restaurant.



Figure 12(f). *Cheun gyun*.
Source: HKD Chinese Seafood
Restaurant (Zomato-Auckland, New
Zealand).



Figure 12(g). *Cheun gyun*.
Source: Hees Garden Seafood
Restaurant (Zomato-Auckland, New
Zealand).

Data not available on Zomato.
Imperial Palace.



Figure 12(h). *Cheun gyun*.
Source: Lucky Star Chinese
Restaurant (Zomato-Auckland, New
Zealand).

Despite the lack of data from four restaurants, it is found that *cheun gyun* in Auckland, New Zealand, tends to be more traditional. With respect to colour, *cheun gyun* in the eight restaurants has kept the traditional golden colour. Nevertheless, in terms of the shape and size, they look slightly shorter and bigger than the traditional style. As discussed previously, *cheun gyun* can be uncut, which can be seen in Figures 12(a), 12(b), and 12(c), or cut according to the requirement of customers, as revealed in Figures 12(c), 12(d), 12(e), 12(f), and 12(g).

4.2.1.5 *Loh Baahk Gou* (Steamed and Pan-Fried Turnip Cake)



Figure 13. Traditional *loh baahk gou*.
Source: Pang (2017).

Loh baahk gou is one of the favourite dishes “among locals of all ages” (Qu, 2016, p. 35). Although *loh baahk gou* is usually labelled as turnip cake in English, traditional *loh baahk gou*, as seen in Figure 13, is actually made with fresh grated Chinese radish, fried and diced Chinese sausage or cured meat, shrimp, and shiitake mushroom, and then mixed with rice flour, and steamed into cakes (Qu, 2016). After cooking, *loh baahk gou* is cut into rectangular pieces and then pan-fried until a brown crispy crust has formed so that it tastes soft inside and crispy outside. In the Chaozhou region of Guangzhou, *loh baahk gou* is a popular New Year dish which can be found everywhere across the region during the Chinese New Year. Cooked *loh Baahk gou* can be either eaten directly or with soy sauce (Mo, 2009).

Loh baahk gou – Guangzhou, China



Figure 14(a). *Loh baahk gou*.
Source: Guangzhou Restaurant (Dian Ping-Guangzhou).



Figure 14(b). *Loh baahk gou*.
Source: Pan Xi Restaurant (Dian Ping-Guangzhou).



Figure 14(c). *Loh baahk gou*.
Source: Dian Du De (Dian Ping-Guangzhou).



Figure 14(d). Normal *loh baahk gou* (left) and *loh baahk gou* served as a whole (right)
Source: Tao Tao Ju (Dian Ping-Guangzhou).



Figure 14(e). *Loh baahk gou*.
Source: You Yi Jian Cha Dian Xuan (Dian Ping-Guangzhou).



Figure 14(f). *Loh baahk gou*.
Source: Lu Yun Cha Ju (Dian Ping-Guangzhou).



Figure 14(g). *Loh baahk gou*.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).



Figure 14(h). Pan-fried *loh baahk gou*.
Source: Yin Deng Shi Fu (Dian Ping-Guangzhou).



Figure 14(i). Crumbed wasabi *loh baahk gou*.
Source: Shang Lou Cha Dian (Dian Ping-Guangzhou).



Figure 14(j). *Loh baahk gou* skewers.
Source: Bi De Liao (Dian Ping-Guangzhou).



Figure 14(k). *Loh baahk gou*.
Source: Ding Long Dian Xin Zai (Dian Ping-Guangzhou).



Figure 14(l). *Loh baahk gou*.
Source: Chun Zai (Dian Ping-Guangzhou).

From Figures 14(a) to 14(l), 11 restaurants can be seen to be serving traditional *loh Baahk*, the exception being Shang Lou Cha Dian. Tao Tao Ju (Figure 14(d)) provides two choices; one is a more traditional style, and another one is served as a whole piece and topped with dried shrimp, Chinese sausage, and sakura flower. At Shang Lou Cha Dian, as seen in Figure 14(i), the dish is far from its traditional style. The creative crumbed *loh baahk gou* is made more like a Japanese dish by using Japanese-style ingredients such as wasabi, Japanese mayonnaise, and dried seaweed. At Bi De Liao (Figure 14(j)), although the food looks traditional, it is skewered and presented on a wooden artwork.

Loh baahk gou – Auckland, New Zealand



Figure 15(a). *Loh baahk gou*.
Source: Asian Wok (Zomato-Auckland, New Zealand).



Figure 15(b). *Loh baahk gou*.
Source: Canton Flavor (Zomato-Auckland, New Zealand).



Figure 15(c). *Loh baahk gou*.
Source: Grand Harbour (Zomato-Auckland, New Zealand).



Figure 15(d). *Loh baahk gou*.
Source: Dragon Boat (Zomato-Auckland, New Zealand).



Figure 15(e). *Loh baahk gou*.
Source: Enjoy Inn Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 15(f). *Loh baahk gou*.
Source: Pearl Garden (Zomato-Auckland, New Zealand).



Figure 15(g). *Loh baahk gou*.
Source: Sun World Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 15(h). *Loh baahk gou*.
Source: Lucky Fortune Restaurant (Zomato-Auckland, New Zealand).



Figure 15(i). *Loh baahk gou*.
Source: HKD Chinese Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 15(j). *Loh baahk gou*.
Source: Hees Garden Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 15(k). *Loh baahk gou*.
Source: Imperial Palace (Zomato-Auckland, New Zealand).



Figure 15(l). *Loh baahk gou*.
Source: Lucky Star Chinese Restaurant (Zomato-Auckland, New Zealand).

Just as in modern Guangzhou, *loh baahk gou* in Auckland, New Zealand, also appear to be prepared traditionally. As we can see from Figures 15(a) to 15(l), *loh baahk gou* looks to be following the traditional cooking technique, that is, it is steamed and pan-fried. *Loh baahk gou* in the 12 restaurants in Auckland, New Zealand, are all sliced and served as three or four pieces on a white round plate. There are no extra decorations and innovations as in modern Guangzhou.

4.2.1.6 *Liu Sha Baau* (Steamed Egg Custard Bun)



Figure 16. Traditional *liu sha baau*.
Source: Pang (2017).

Steamed buns are one of the most famous wheat-based products in Chinese cuisine. Steamed buns can be either filled or unfilled. The fillings for filled buns consist of meat, vegetables, or sweet ingredients. Traditional Chinese steamed buns are usually round in shape and a white colour with a soft skin (Keeratipibu & Luangsaku, 2012). *Liu sha baau* or steamed egg custard bun is a unique Cantonese food which is commonly found in *yum cha*. Different from other sweet buns, the most distinctive feature of *liu sha baau* is its “semi-liquid filling made from egg yolk, pork oil and condensed milk” (Qu, 2016, p. 35). Good *liu sha baau* (Figure 16) should have the golden sand flowing out when tearing the bun. The taste of *liu sha baau* is between salty and sweet (Qu, 2016). The dough of *liu sha baau* is traditionally white but is often coloured with carrot juice in contemporary society to create an orange appearance.

Liu sha baau – Guangzhou, China



Figure 17(a). *Liu sha baau*.
Source: Guangzhou Restaurant (Dian Ping-Guangzhou).



Figure 17(b). *Liu sha baau*.
Source: Pan Xi Restaurant (Dian Ping-Guangzhou).



Figure 17(c). *Liu sha baau* coloured with pumpkin.
Source: Dian Du De (Dian Ping-Guangzhou).



Figure 17(d). Piglet-shaped *liu sha baau*.
Source: Tao Tao Ju (Dian Ping-Guangzhou).



Figure 17(e). Colourful *liu sha baau*.
Source: You Yi Jian Cha Dian Xuan (Dian Ping-Guangzhou).



Figure 17(f). *Liu sha baau* with cartoon images on surface.
Source: Lu Yun Cha Ju (Dian Ping-Guangzhou).



Figure 17(g). *Liu sha baau*.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).



Figure 17(h). Matcha *liu sha baau*.
Source: Yin Deng Shi Fu (Dian Ping-Guangzhou).



Figure 17(i). Penguin-shaped *liu sha baau*.
Source: Shang Lou Cha Dian (Dian Ping-Guangzhou).



Figure 17(j). Piglet-shaped *liu sha baau*.
Source: Bi De Liao (Dian Ping-Guangzhou).



Figure 17(k). *Liu sha baau*.
Source: Ding Long Dian Xin Zai (Dian Ping-Guangzhou).

Data not available on Dian Ping.
Chun Zai.

The steamed bun is the most common food item for *yum cha* chefs to make innovations in modern Guangzhou (Mo, 2009). *Liu sha baau* is often shaped into animals to cater to children. For example, in Figures 17(d) and 17(j), *liu sha baau* are shaped into piglets. Likewise, *liu sha baau* in Figure 17(i) is shaped into penguins. Another point of innovation is that *liu sha baau* is often coloured with vegetables or fruit juice in Figure 17(c), *Liu sha baau* is coloured with pumpkin to give a yellow colour, and is called pumpkin *liu sha baau* on the restaurant' menu. Also, in Figure 17(e) two colours of dough (white and yellow) are used to make the wrapper. In Figure 17(f), although the buns have kept the round shape and pure white skin, they are printed with Japanese cartoon images on the surface. In Figure 17(h), from the description of the food item in this restaurant on Dian Ping, this restaurant creatively adds matcha powder to give the filling a green colour. In addition, it mixes seaweed into the flour when kneading the dough to create a special appearance. Regardless of how the shape and appearance change, the characteristic of “lava-like” thick liquid of the filling is still the criterion for judging the quality (Mo, 2009), as seen in Figures 17(a), 17(b), 17(c), and 17(g).

Liu sha baau – Auckland, New Zealand



Figure 18(a). *Liu sha baau*.
Source: Asian Wok (Zomato-Auckland, New Zealand).

Data not available Zomato.
Canton Flavor.



Figure 18(b). *Liu sha baau*.
Source: Grand Harbour (Zomato-Auckland, New Zealand).



Data not available on Zomato.
Dragon Boat.

Figure 18(c). *Liu sha baau*.
Source: Enjoy Inn Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 18(d). *Liu sha baau*.
Source: Pearl Garden (Zomato-Auckland, New Zealand).



Figure 18(e). *Liu sha baau*.
Source: Sun World Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 18(f). *Liu sha baau*.
Source: Lucky Fortune Restaurant (Zomato-Auckland, New Zealand).

Data not available on Zomato.
HKD Chinese Seafood Restaurant.



Data not available on Zomato.
Hees Garden Seafood Restaurant.

Figure 18(g). *Liu sha baau*.
Source: Imperial Palace (Zomato-Auckland, New Zealand).



Figure 18(h). *Liu sha baau*.
Source: Lucky Star Chinese Restaurant (Zomato-Auckland, New Zealand).

As we can see from Figures 18(a) to 18(h), *liu sha baau* in Auckland, New Zealand, has not had made too many modifications made to it in terms of the shape. Regarding the appearance, the only innovation which can be seen on the pictures is the colour. *Liu sha baau* in Figures 18(a), 18(b), 18(d), 18(f) and 18(g), are coloured orange. However, there is no information to clarify the source of the dye on Zomato. In Figures 18(c), 18(e), and 18(h), *liu sha baau* have kept their round and white appearance. Furthermore, from Figures 18(c) and 18(e), we can see that *liu sha baau* in two restaurants in Auckland, New Zealand, have maintained the quality of the “lava-like” filling.

4.2.1.7 *Daahn Taat* (Baked Custard Egg Tart)



Figure 19. Traditional *daahn taat*.
Source: “Enjoy yum cha” (2014).

As Guangzhou is a port city, its cuisine has been significantly influenced by other countries during cultural exchanges (Klein, 2007). *Daahn taat* is “a representative of Western influence” (Qu, 2016, p. 35). The invention of *daahn taat* is said to have been originally inspired in colonial history by the British egg tart and the Portuguese egg tart (C. Chan, 2011; Mo, 2009). *Daahn taat*’s first recorded appearance was in the banquet “Manchu-Han Imperial Feast”, one of the most luxury feasts in Chinese recorded history, for Emperor Kangxi, the fourth Emperor of the Qing dynasty. In the banquet, *daahn taat* was featured as one of the “Thirty-two Delicacies” (C. Chan, 2011, p. 78). Traditional *daahn taat* (Figure 19) is baked in a round pastry mould filled with egg custard, which is a mixture of egg, milk and sugar (Qu, 2016).

Daahn taat – Guangzhou, China



Figure 20(a). *Daahn taat* topped with roasted sliced almonds.
Source: Guangzhou Restaurant (Dian Ping-Guangzhou).



Figure 20(b). *Daahn taat*.
Source: Pan Xi Restaurant (Dian Ping-Guangzhou).



Figure 20(c). *Daahn taat*.
Source: Dian Du De (Dian Ping-Guangzhou).



Figure 20(d). *Daahn taat*.
Source: Tao Tao Ju (Dian Ping-Guangzhou).



Figure 20(e). *Daahn taat*.
Source: You Yi Jian Cha Dian Xuan (Dian Ping-Guangzhou).



Figure 20(f). *Daahn taat*.
Source: Lu Yun Cha Ju (Dian Ping-Guangzhou).



Figure 20(g). *Daahn taat*.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).



Figure 20(h). *Daahn taat*.
Source: Yin Deng Shi Fu (Dian Ping-Guangzhou).



Figure 20(i). Matcha *daahn taat*.
Source: Shang Lou Cha Dian (Dian Ping-Guangzhou).



Figure 20(j). *Daahn taat* topped with tapioca pearls.
Source: Bi De Liao (Dian Ping-Guangzhou).



Figure 20(k). Passionfruit *daahn taat*.
Source: Ding Long Dian Xin Zai (Dian Ping-Guangzhou).



Figure 20(l). *Daahn taat*.
Source: Chun Zai (Dian Ping-Guangzhou).

As can be seen from Figures 20(a) to 20(l), near half of the 12 restaurants have done variations on their *daahn taat*. The variation is mainly on the topping and ingredient use. In Figure 20(a), *daahn taat* are topped with toasted almond slices. Likewise, in Figure 20(j), *daahn taat* are topped with tapioca pearls to meet the trend that Chinese young people like to drink bubble tea with tapioca pearls in contemporary China. As regards the ingredients used for making *daahn taat* itself, *daahn taat* at Lu Yun Cha Ju, as seen in Figure 20(f), is claimed by the restaurant to be made using buffalo milk instead of normal milk to make the filling. Likewise, *daahn taat* in Figure 20(i) is named Japanese *daahn taat* by using matcha powder to create a green appearance. Also, in Figure 20(k), passion fruit is added in the egg custard to give more flavour. In respect of shape, traditional *daahn taat* is quite flat. Nevertheless, *daahn taat* is modified to be taller in size than its traditional version, as can be seen especially in Figures 20(d), 20(h) and 20(l).

Daahn taat – Auckland, New Zealand



Figure 21(a). *Daahn taat*.
Source: Asian Wok (Zomato-Auckland, New Zealand).



Figure 21(b). *Daahn taat*.
Source: Canton Flavor (Zomato-Auckland, New Zealand).



Figure 21(c). *Daahn taat*.
Source: Grand Harbour (Zomato-Auckland, New Zealand).



Figure 21(d). *Daahn taat*.
Source: Dragon Boat (Zomato-Auckland, New Zealand).



Figure 21(e). *Daahn taat*.
Source: Enjoy Inn Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 21(f). *Daahn taat*.
Source: Pearl Garden (Zomato-Auckland, New Zealand).



Figure 21(g). *Daahn taat*.
Source: Sun World Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 21(h). *Daahn taat*.
Source: Lucky Fortune Restaurant (Zomato-Auckland, New Zealand).



Figure 21(i). *Daahn taat*.
Source: HKD Chinese Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 21(j). *Daahn taat*.
Source: Hees Garden Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 21(k). *Daahn taat*.
Source: Imperial Palace (Zomato-Auckland, New Zealand).



Figure 21(l). *Daahn taat*.
Source: Lucky Star Chinese Restaurant (Zomato-Auckland, New Zealand).

In contrast to Guangzhou, *daahn taat* in Auckland, New Zealand appears to be more traditional, as seen in Figures 21(a) to 21(l). Firstly, there are no toppings on *daahn taat* at the 12 chosen restaurants. Secondly, the shape of *daahn taat* has kept its traditional round and flat shape in the 12 restaurants just like the traditional version. Thirdly, from examining these pictures, there is no obvious modification in ingredient use.

4.2.1.8 *Cha Siu Baau* (Steamed Barbecued Pork Bun)



Figure 22. Traditional *cha siu baau*.
Source: Pang (2017).

Cha siu baau is one of the most representative buns in *dim sum*. The filling of *cha siu baau* is made from small pieces of barbecued pork with a specific ratio of lean meat and fat, and is flavoured with oyster sauce and seasonings. The fluffy bun is made from leavened dough (Qu, 2016). The most significant difference between *cha siu baau* and other buns is that *cha siu baau* should be cracked open on top once cooked. A good *cha siu baau* should be snow white and evenly cracked into three segments to expose the filling (as shown in Figure 22).

Cha siu baau – Guangzhou, China



Figure 23(a). Steamed wholemeal *cha siu baau* (left) and baked *cha siu baau* (right).
Source: Guangzhou Restaurant (Dian Ping-Guangzhou).



Figure 23(b). *Cha siu baau*.
Source: Pan Xi Restaurant (Dian Ping-Guangzhou).



Figure 23(c). *Cha siu baau*.
Source: Dian Du De (Dian Ping-Guangzhou).



Figure 23(d). *Cha siu baau*.
Source: Tao Tao Ju (Dian Ping-Guangzhou).



Figure 23(e). Wholemeal *cha siu baau*.
Source: You Yi Jian Cha Dian Xuan (Dian Ping-Guangzhou).



Figure 23(f). Steamed *cha siu baau* (left) and baked *cha siu baau* (right).
Source: Lu Yun Cha Ju (Dian Ping-Guangzhou).



Figure 23(g). *Cha siu baau*.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).



Figure 23(h). *Cha siu baau*.
Source: Yin Deng Shi Fu (Dian Ping-Guangzhou).



Figure 23(i). Wholemeal *cha siu baau*.
Source: Shang Lou Cha Dian (Dian Ping-Guangzhou).



Figure 23(j). *Cha siu baau* coloured with brown sugar.
Source: Bi De Liao (Dian Ping-Guangzhou).



Figure 23(k). *Cha siu baau*.
Source: Ding Long Dian Xin Zai (Dian Ping-Guangzhou).



Figure 23(l). Steamed *cha siu baau* (left) and baked *cha siu baau* (right).
Source: Chun Zai (Dian Ping-Guangzhou).

As seen in Figures 23(a) to 23(l), almost all the chosen restaurants in Guangzhou have kept their *cha siu baau* traditional, going by the appearance. Nevertheless, three restaurants (Guangzhou Restaurant, You Yi Jian Cha Dian Xuan, and Shang Lou Cha Dian) have made a small change by using wholemeal flour instead of plain flour to make buns. Furthermore, two restaurants, Lu Yun Cha Jun and Chun Zai, provide two choices of *cha siu baau*. One is the traditional version as seen on the left side of Figures 23(f) and 23(i); one is the modified version as seen on the right of the two figures. The modified version is not steamed any more but baked like a pineapple *baau* (another *dim sum* snack). The baked *cha siu baau* is still filled with barbecued pork, but the dough is typically made from wholemeal flour. The topping pastry is made from butter or lard, and milk and egg, to create a crumbly crust. In addition, we can see from Figure 23(j), brown sugar has been innovatively added in the dough to create a white-black appearance. Nonetheless, *cha siu baau* is traditionally white in appearance as only plain wheat flour and water are used to make the dough (Qu, 2016).

Cha siu baau – Auckland, New Zealand



Figure 24(a). *Cha siu baau*.
Source: Asian Wok (Zomato-Auckland, New Zealand).



Figure 24(b). *Cha siu baau*.
Source: Canton Flavor (Zomato-Auckland, New Zealand).



Figure 24(c). *Cha siu baau*.
Source: Grand Harbour (Zomato-Auckland, New Zealand).



Figure 24(d). *Cha siu baau*.
Source: Dragon Boat (Zomato-Auckland, New Zealand).



Data not available on Zomato.
Enjoy Inn Chinese Restaurant.



Figure 24(e). *Cha siu baau*.
Source: Pearl Garden (Zomato-Auckland, New Zealand).



Figure 24(f). *Cha siu baau*.
Source: Sun World Chinese Restaurant (Zomato-Auckland, New Zealand).



Figure 24(g). *Cha siu baau*.
Source: Lucky Fortune Restaurant (Zomato-Auckland, New Zealand).



Figure 24(h). *Cha siu baau*.
Source: HKD Chinese Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 24(i). *Cha siu baau*.
Source: Hees Garden Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 24(j). *Cha siu baau*.
Source: Imperial Palace (Zomato-Auckland, New Zealand).



Figure 24(k). *Cha siu baau*.
Source: Lucky Star Chinese Restaurant (Zomato-Auckland, New Zealand).

According to Figures 24(a) to 24(k), *cha siu baau* in Auckland, New Zealand is made the traditional way. In terms of the colour, they are all pure white; With regard to the shape, they are all cracked into three segments, although some of them have not cracked enough to expose the filling, such as Figures 24(c) and 24(h). Finally, *cha siu baau* in the 11 restaurants for which pictures are available on Zomato are all served in a bamboo steamer, which makes them look very traditional.

4.2.2 Dining Environment

4.2.2.1 Restaurant Name

With regard to the names of Chinese restaurants, L. N. Chen (2018) examined the naming practices of 423 Chinese restaurants in America. The results imply that Chinese restaurants were named according to nine patterns that can emphasise their Chinese identity. They are: 1) “places names” of China such as “Beijing”, “Chengdu”, “Canton”, and “East/Eastern”; 2) “ambience” words like “garden” and “imperial/palace”; 3) Chinese “specialty”, examples are “fishball”, “tofu”, “Chinese hotpot”, and “*dim sum*”; 4) Chinese “cultural association” such as “panda”, “dragon”, “bamboo”, “lantern”, “wok”, and “chopstick”; 5) “personal names” of the Chinese such as “Mao”, “Lee”, “Wong” and “Fu”; 6) “superlatives and other positive modifiers” such as “best”, “great”, “legendary”, “No 1”, “Gold/Golden”, “happy”, “Sunny” and “King”; 7) “express takeout”; 8) transliterated hanzi, and 9) others.

The present study reveals that the naming practices of *yum cha* restaurants in Auckland, New Zealand, also follow the same rules. In the 12 chosen *yum cha* restaurants, all of them named following this rule such as Canton Flavor, Pearl Garden, Hees Garden Seafood Restaurant, Dragon Boat, Asian Wok, and Lucky Star Chinese Restaurant. Although these names have strong Chinese characteristics, it is only a reflection of constructive authenticity because using those Chinese names is a business niche that is intended to sell its ethnicity and exoticism (George, 2000). By contrast, going for *yum cha* in Guangzhou is a daily habit (Y. Zhang & Long, 2015). Thus, restaurants do not have the requirement to emphasise their Chinese identity, which can be seen in the 12 chosen restaurants in Guangzhou, China.

4.2.2.2 Menu

Regarding menus, K. Kim and Baker (2017) suggested that a menu is “a crucial marker of authenticity” as it gives “the first impression” to customers to evaluate the food “before actual consumption” (p. 313). According to K. Kim and Baker (2017), menu item names, item descriptions and the language used all contribute positively to an authentic feeling.

The following pictures show 12 *dim sum* menus from the 12 chosen restaurants in Guangzhou China, which can be seen in Figures 25(a) to 25(l). Then, as some restaurants do not provide *dim sum* menus on Zomato (a *dim sum* menu is separate from the normal menu), there are five *dim sum* menus from among the 12 chosen restaurants in Auckland, New Zealand, which can be seen in Figures 26(a) to 26(e).



Figure 25(a). Menu of Guangzhou Restaurant.
Source: Guangzhou Restaurant (Dian Ping-Guangzhou).



Figure 25(b). Menu of Panxi Restaurant.
Source: Panxi Restaurant (Dian Ping-Guangzhou).



Figure 25(c). Menu of Dian Du De.
Source: Dian Du De (Dian Ping-Guangzhou).



Figure 25(d). Menu of Tao Tao Ju.
 Source: Tao Tao Ju (Dian Ping-Guangzhou).



Figure 25(e). Menu of Fei Yi Liang Dian.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).



Figure 25(g). Menu of Lu Yun Cha Ju.
Source: Lu Yun Cha Ju (Dian Ping-Guangzhou).



Figure 25(h). Menu of Yin Deng Shi Fu.
Source: Yin Deng Shi Fu (Dian Ping-Guangzhou).

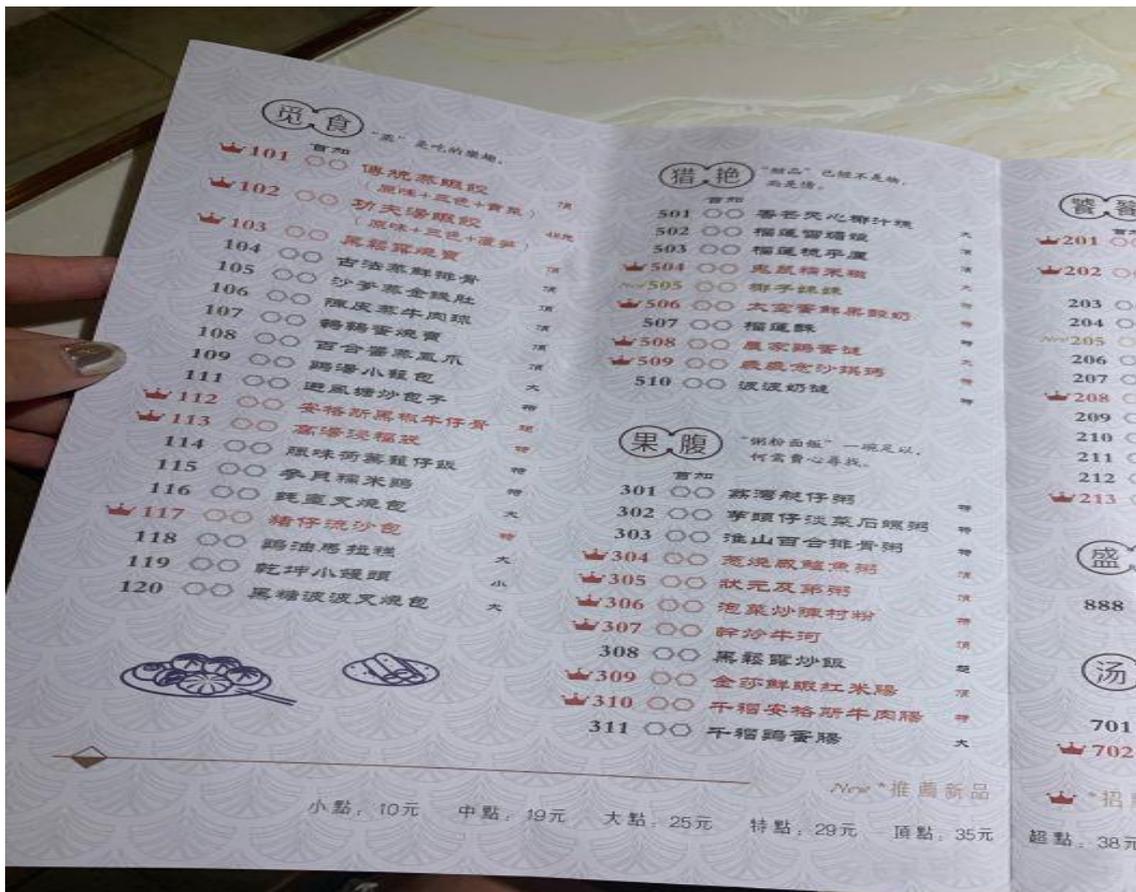


Figure 25(j). Menu of Bi De Liao.
Source: Bi De Liao (Dian Ping-Guangzhou).



Figure 25(k). Menu of Ding Long Dian Xin Zai.
 Source: Ding Long Dian Xin Zai (Dian Ping-Guangzhou).



Figure 25(l). Menu of Chun Zai.
 Source: Chun Zai (Dian Ping-Guangzhou).

小点	Dim Sum (A) \$5.00/dish	大点	Dim Sum (C) \$6.50/dish
春卷	Spring Roll	虾饺	Prawn Dumpling
鸡尾包	Baked Coconut Bun	小笼包	Shanghai Dumpling
菠萝包	Baked Custard Bun (Pineapple Bun)	叉烧包	BBQ Pork Bun
中点	Dim Sum (B) \$6.00/dish	鱼翅饺	Shark's Fin Dumpling
鸡扎	Chicken Bundle	韭菜饺	Chives Dumpling
鸡包	Chicken Bun	白菜饺	Chinese Cabbage Dumpling
咸水角	Deep Fried Combination Dumpling	菠菜饺	Spinach Dumpling
奶黄包	Custard Bun	叉烧酥	BBQ Pork Cake
金沙包	Golden Yolk Bun	干蒸烧卖	Pork Siu Mai
椰汁糕	Coconut Jelly	豉汁排骨	Pork Spare Ribs with Black Bean Sauce
酿豆腐	Stuffed Pork Mince in Tofu	黑椒牛仔骨	Beef Spare Ribs with Black Pepper Sauce
糯米烧卖	Sticky Rice Siu Mai	柱喉牛肚	Tripe with Seafood Sauce
豉汁凤爪	Chicken Feet	鲜虾粉果	Shrimp Dumpling
叉烧餐包	Baked BBQ Pork Bun	潮州粉果	Combination Dumpling
山竹牛肉丸	Beef Ball	牛肉烧卖	Beef Siu Mai
八珍糯米鸡	Sticky Rice Wrapped with Lotus Leaves	叉烧肠粉	BBQ Pork Rice Roll
姜葱牛柏叶	Steamed Beef Omasum with Ginger&Spring Onion	牛肉肠粉	Beef Rice Roll
煎芋头糕	Fried Taro Cake	炸两肠粉	Dough Rice Roll
煎萝卜糕	Fried Turnip Cake	港式蛋挞	Egg Tart (Custard Tart)
煎马蹄糕	Fried Water Chestnut Cake	葡式蛋挞	Egg Tart in Portugal Style
芋头西米糕	Taro Sago Pudding	香滑豆腐花	Sweetened Tofu Jelly
芒果布甸	Mango Pudding	糯米糍雪糕	Sticky Rice Ice Cream Ball
芋头西米布甸	Taro Sago Pudding	芒果班戟	Mango Pancake
红豆煎堆	Sesame Ball with Red Bean Paste		
黑芝麻煎堆	Sesame Ball with Black Sesame Paste		
厨房	Kitchen (some selections weekend only)	特点	Dim Sum (Special) \$7.50/dish
日式焗生蚝	Baked Oyster in Japanese Style.....	锅贴饺	Pan-Fried Dumpling
干烧四季豆	Fried Beans with Pork&Olive.....	带子饺	Scallops Dumpling
黄金豆腐	Deep Fried Tofu.....	炸虾角	Deep Fried Prawn Dumpling
蒜香脆鱼	Deep Fried Garlic Spiced Fish.....	虾多士	Prawn Toast
蚝油时蔬	Steamed Seasonal Vegetable with Oyster Sauce	煎酿三宝	Stuffed Capsicum/ Tofu/ Egg plant with Fish Meat
脆皮烧肉	Crispy Pork.....	带子烧卖	Scallops Siu Mai
蜜汁叉烧	Barbecued Pork.....	炸式鱼须	Deep Fried Squid
明火烧鸭	Roasted Duck.....	鲜虾肠粉	Prawn Rice Roll
椒盐鸭下巴	Deep Fried Duck's Tongue with Salt&Pepper	炸蒜香虾卷	Deep Fried Garlic Prawn Rolls
椒盐鸡翼	Deep Fried Chicken Wings with Salt&Pepper	凉拌海带丝	Seaweed Salad (cold dish)
泰式青口	Mussels with Thai Chili Sauce.....	凉拌四季豆	Green bean (cold dish)
椒盐虾	Prawn with Pepper & Salt.....	明火粥	Congee(Various Types)
椒盐蟹	Crab with Pepper & Salt.....		
咕嚕肉	Sweet & Sour Pork.....		

Figure 26(a). Menu of Grand Harbour.
Source: Grand Harbour (Zomato-Auckland, New Zealand).



Figure 26(c). Menu of Lucky Fortune Restaurant.
 Source: Lucky Fortune Restaurant (Zomato-Auckland, New Zealand).

小 點 SMALL \$4.50		大 點 LARGE \$6.00	
椰汁糕 白糖糕 馬拉糕 蜜香蛋散	Coconut Jelly White Sugar Cakes Cantonese Sponge Cake Honey Twist	薑蔥牛柏菜 蒸牛肉丸 潮州粉果 蒸小籠包 插沙湯圓 鮮蝦燒賣 鮮竹卷 生煎包 鍋貼餃 糯米糍 炸兩	Stewed Omasun Steamed Beef Balls Chiu Chow Dumplings Steamed Pork Dumplings Sesame Paste Dumplings Steamed Pork Dim Sims Sen-Chu Rolls Fried Pork Buns Fried Pork Dumplings Glutinous Rice Fried Cruller Rice Rolls
中 點 MEDIUM \$5.50		特 點 SPECIAL \$6.50	
煎堆仔 咸水角 齋春卷 脆皮春卷 芒果布丁 蜂巢芋角 酥皮蛋撻 豉椒鳳爪 叉燒包 叉燒餐包 蓮蓉包 奶皇包 雞尾包 菠蘿包 豆沙包 豉汁排骨 蒸齋腸 薑汁馬蹄糕 柱侯牛肚 椰汁桂花糕 馬拉卷 蘿蔔糕 糯米卷	Sesame Glutinous Sweet Balls Savoury Dumplings Vegetarian Spring Roll Spring Rolls Mango Pudding Crispy Taro Dumplings Egg Custard Tart Black Bean Sauce Phoenix Feet Steamed BBQ Pork Buns BBQ Pork Buns Steamed Lotus Paste Buns Steamed Milk Custard Buns Cocktail Buns Crispy Top Buns Red Bean Buns Spare-ribs in Black Bean Sauce Steamed Rice Rolls Water Cashew Nut Jelly Squares Stewed Beef Tripe Coconut & Osmanthus Cake Sweet Sponge Rolls Turnip Cakes Glutinous Rice Buns	牛肉腸粉 叉燒腸粉 蝦米腸粉 蝦餃 香茜餃 韭菜餃 鮮蝦粉果 蝦多士 菠菜餃 炸魷魚腸 煎釐雙寶 鮮蝦腸粉 白粥油條 牛仔骨 墨魚仔 煎蝦餅 冰雪榴槤 羅漢齋腸 香茜牛腸	Steamed Beef Rice Rolls Steamed BBQ Pork Rice Rolls Fried Shrimp Rice Rolls Steamed Prawn Dumplings Prawn Dumplings with Coriander Chive Dumplings Prawn Dumplings Prawn Toast Spinach Dumplings Deep Fried Squid Tents Stuffed Eggplant Steamed Prawn Rice Rolls Congee with Cruller Beef Ribs Baby Cuttlefish Fried Prawn Cakes Icy Durian Dumplings Vegetarian Rice Rolls Beef & Coriander Rice Roll
粥類 油菜 \$10.00			
各類油菜 各類粥類	Steamed Vegetables Congee with Meat		

Figure 26(d). Menu of Hees Garden Seafood Restaurant.
Source: Hees Garden Seafood Restaurant (Zomato-Auckland, New Zealand).



Figure 26(e). Menu of Imperial Palace.
 Source: Imperial Palace (Zomato-Auckland, New Zealand).

From the 12 menus in Figures 25(a) to 25(l), four points can be taken. Firstly, the 12 menus are all printed in Chinese language only. The reason could be that there are not as many non-Chinese diners in Guangzhou as in Auckland, New Zealand. Secondly, on each menu, there are at least six sizes of *dim sum* for choosing from, from small, medium, to large, extra-large, super-large and premium. In Figure 25(g), there are nine sizes for the food items. Thirdly, from these menus, it is apparent that *yum cha* restaurants in modern Guangzhou not only serve traditional Cantonese dishes on their *yum cha* menus during the *yum cha* period but also dishes from other Chinese cities and provinces, such as Fujian brown sugar buns at Guangzhou Restaurant; Shanghai soup dumplings at Panxi Restaurant; Northern dumplings at You Yi Jian Cha Dian Xuan; Xinjiang (Xinjiang Province) black fungus salad at Bi De Liao; and Sichuan (Sichuan Province) spicy dumpling at Ding Long Dian Xin Zai. Moreover, some dishes are from other countries, such as Thai durian-filled pastries at Guangzhou Restaurant; toasted-almond soufflé and Black Forest cake at Panxi Restaurant; wasabi salmon tart at Panxi Restaurant, Fei Yi Liang Dian, Yin Deng Shi Fu and Bi De Liao; Japanese tuna rolls at Yin Deng Shi Fu; panna cotta with chia seed at Bi De Liao; fruit-filled mille-feuille at Ding Long Dian Xin Zai; as well as Japanese pumpkin cake and California sushi rolls at Chun Zai. Finally, the names of the food items in modern Guangzhou, at least in the 12 restaurants examined, are relatively long as the names contain more information about food ingredients.

By contrast, in Figures 26(a) to 26(e), it can be seen that menus in Auckland, New Zealand are Chinese-English bilingual versions because of the requirement for catering to both Chinese and non-Chinese diners here. Also, it can be seen that food items only have four sizes, small, medium, large and special, in four of the restaurants, namely Grand Harbour, Sun World Chinese Restaurant, Lucky Fortune Chinese Restaurant and Hees Garden Seafood Restaurant. Size information cannot be seen in Figure 26(e) for Imperial Palace. Regarding types of dishes, these menus also show some exotic-style (non-traditional *dim sum*) dishes, like mango pudding, baked oyster in Japanese style, and mussels with Thai chili sauce at Grand Harbour; Malaysian sponge cake at Lucky Fortune Restaurant; and prawn toast at Hees Garden Seafood Restaurant. Nonetheless, there are not as many exotic dishes as in modern Guangzhou. Lastly, in regard to dish names, the names are much shorter than in Guangzhou, China, because they have only introduced dishes without modifiers and there is a lack of information about food ingredients in the food items.

4.2.2.3 Decorations, Table Setting and Cutlery

In ethnic restaurants, the decorations such as lighting and light fittings, wall and table artwork are chosen based on cultural stereotypes (Lego et al., 2002). For example, the cultural stereotype as interpreted by the media suggests that an authentic Chinese restaurant uses a lot of red colour both internally and externally, with hanging lanterns in the room, decorative ink-paintings on the wall, and Chinese-style round tables. These modified Chinese restaurants represent constructive authenticity as its purpose is to create a Chinese identity in a foreign country. Nevertheless, this type of Chinese restaurant is not common in contemporary China.

As regards table and table settings, a traditional Chinese table is round. The purpose is to make it easy to see each other and share food. In restaurants in China, the tables are placed quite closely (Tam, 2004), which is to save space, while it is also a reflection of Chinese collectivist culture (Mo, 2009). Just like Tam (2004) said, “If the tables were placed too far apart, it was not the *yumcha* way” (p. 139). In *yum cha* eating practice, a set of utensils should contain a pair of chopsticks, a small bowl to put the food items, a small plate or saucer for the discarded bones, etc, and a small spoon for the congee (Chinese rice porridge) dishes.



Figure 27. Interior of Pearl Garden.
Source: Pearl Garden (Zomato-Auckland, New Zealand).



Figure 28. Interior of Hees Garden Seafood Restaurant.
Source: Hees Garden Seafood Restaurant Seafood Restaurant (Zomato-Auckland, New Zealand).

Using the Pearl Garden and Hees Garden Seafood Restaurant as examples, these two *yum cha* restaurants both use red colour on the walls, chairs and artefacts to create a traditional Chinese atmosphere. Tables in these restaurants are round and set closely. As shown in Figure 28, there is a bowl, a plate, a pair of chopsticks and a teacup on the table for each person. In addition, there is teakettle on the Lazy Susan¹⁴ in the middle, which is quite Chinese.

¹⁴ A Lazy Susan is a rotating round tray placed in the middle of a table to assist in distributing foods.



Figure 29(a). Interior of Panxi Restaurant.
Source: Panxi Restaurant (Dian Ping-Guangzhou).



Figure 29(b). Cutlery of Panxi Restaurant.
Source: Panxi Restaurant (Dian Ping-Guangzhou).



Figure 30(a). Interior Chun Zai.
Source: Chun Zai (Dian Ping-Guangzhou).



Figure 30(b). Cutlery of Chun Zai.
Source: Chun Zai (Dian Ping-Guangzhou).

In contrast with Auckland, New Zealand, decorations, table setting and cutlery in modern Guangzhou have both traditional and modern characteristics. Panxi Restaurant is one of the oldest *yum cha* restaurants in Guangzhou, China (Mo, 2009). From Figure 29(a), it can be seen that Panxi Restaurant has maintained its traditional style of decoration, with the tables being round and set very close. The set of cutlery, as shown in Figure 29(b), consists of a pair of chopsticks, a small plate, a bowl and a spoon. Moreover, we can also see the traditional Chinese style teakettle and teacups on the table in Figure 29(b). Chun Zai is a relatively new *yum cha* restaurant that appeared in 2013 and has become quite popular since opening (Winshang, 2015). Figure 30(a) shows the decorations of this restaurant tend to the more fashionable. Tables are not round and are not placed as close together as at Panxi Restaurant. The colour is not traditional Chinese red and black; it uses some light colours such as for the chairs, which are a light green colour. Nonetheless, this restaurant also provides a standard set of traditional cutleries as shown in Figure 30(b).

4.2.3 Service

4.2.3.1 Service Pattern

The traditional way to serve *dim sum* dishes is by pushing a steam-heated cart (as shown in Figure 31) around the room the yelling out the names of the dishes (Tam, 1997). It is found that most *yum cha* restaurants in Auckland, New Zealand, have kept this tradition to serve customers. Dishes are priced on a record card according to their type and size. The serving staff record the orders by stamping the card, which remains on customers' tables. The bill is calculated according to the number of stamps.

In contrast, in modern Guangzhou, due to the intensive competition, people have more interest in the quality of food. Hence, the cart serving pattern has almost entirely been abandoned. Because foods on the cart have to be prepared in advance; the food quality is lower than for freshly prepared foods. In modern Guangzhou, *dim sum* food items are cooked once ordered. Customers order food using a paper menu; the menu is also an order sheet which allows customers to tick the food items on it (as revealed in Figure 32). The bill is checked by counting the ticks.



Figure 31. Dim Sum cart.
Source: Grand Harbour (Zomato-Auckland, New Zealand).



Figure 32. Dim Sum menu is also an ordering sheet.
Source: Fei Yi Liang Dian (Dian Ping-Guangzhou).

4.3 Data Summary

This section summarises three significant findings which address the research question. First of all, the findings indicated that *yum cha* in Auckland, New Zealand, has a high degree of constructed authenticity. Regarding the food, no matter the colour, shape and the presentation, *dim sum* items in Auckland, New Zealand, have been designed to be conventional to a high degree. For example, the steamed food items such as *har gow*, *siu mai*, *liu sha baau*, and *cha siu baau* are all presented traditionally and are served on a bamboo steamer in the traditional way. With respect to dining environment, *yum cha* restaurants in Auckland, New Zealand have been constructed with strong Chinese recognition including restaurant name, menu design, decorations, table settings and cutlery offered. For serving pattern, the research indicated that some New Zealand *yum cha* restaurants still have the tradition of distributing food with carts.

Secondly, *yum cha* in contemporary Guangzhou possesses both traditional and modern characteristics. From the 12 chosen restaurants, it is suggested that Guangzhou *yum cha* restaurants provide traditional food while making modifications to traditional food and providing non-traditional *dim sum* dishes (dishes from other countries and other Chinese cities and provinces) at the same time. From the data analysis, Table 2, below, has been developed to showcase the details of the modifications to eight chosen dishes which were found in the figures set out in this chapter from the 12 restaurants in Guangzhou, China.

Table 2. Eight *dim sum* items with traditional and modified versions in the twelve restaurants in Guangzhou, China.

Restaurant	Foods with a traditional appearance and presented in a traditional way	Foods with obvious modifications
Guangzhou Restaurant	<i>Siu mai, cheung fan, cheun gyun, lou baahk gou, liu sha baau, daahn taat</i>	<i>Har gow, cha siu baau</i>
Panxi Restaurant	<i>Har gow, cheung fan, cheun gyun, lou baahk gou, liu sha baau, daahn taat, cha siu baau</i>	<i>Siu mai</i>
Dian Du De	<i>Har gow, siu mai, cheung fan, cheun gyun, liu sha baau, daahn taat, cha siu baau</i>	<i>Loh baahk gou</i>
Tao Tao Ju	<i>Har gow, cheung fan, cheun gyun, cha siu baau</i>	<i>Siu mai, loh baahk gou, liu sha baau, daahn taat</i>
Fei Yi Liang Dian	<i>Cheung fan, cheun gyun, lou baahk gou, liu sha baau, daahn taat, cha siu baau</i>	<i>Har gow, siu mai</i>
You Yi Jian Cha Dian Xuan	<i>Har gow, cheung fan, cheun gyun, lou baahk gou, daahn taat, cha siu baau</i>	<i>Siu mai, liu sha baau</i>
Lu Yun Cha Ju	<i>Cheung fan</i>	<i>Har gow, siu mai, cheun gyun, lou baahk gou, liu sha baau, daahn taat, cha siu baau</i>
Yin Deng Shi Fu	<i>Har gow, siu mai, lou baahk gou, cha siu baau</i>	<i>Cheung fan, cheun gyun, liu sha baau, daahn taat</i>
Shang Lou Cha Dian	<i>Har gow, siu mai, cheung fan, cha siu baau</i>	<i>Cheun gyun, lou baahk gou, liu sha baau, daahn taat</i>
Bi De Liao	<i>Cheung fan</i>	<i>Har gow, siu mai, cheun gyun, lou baahk gou, liu sha baau, daahn taat, cha siu baau</i>
Ding Long Dian Xin Zai	<i>Har gow, cheung fan, lou baahk gou, liu sha baau, cha siu baau</i>	<i>Siu mai, cheun gyun, daahn taat</i>
Chun Zai	<i>Siu mai, cheung fan, lou baahk gou, liu sha baau</i>	<i>Har gow, cheun gyun, daahn taat, cha siu baau</i>

Thirdly, comparing the literature resources for each food item with the figures indicated that even *dim sum* items that appear in a traditional way, have changed in size, shape, and colour to different degrees over time, no matter whether they are found in Guangzhou, China, or in Auckland, New Zealand.

Chapter 5.0: Discussion

5.1 Introduction

This chapter presents three reasons to explain why the differences exist in *yum cha* in the two cities in two different countries. Further, it also summarises four reasons to explain why *yum cha* in Auckland, New Zealand is constructed to be authentic to a great extent from the perspective of immigration policy, economic factors, and Chinese cuisine itself.

5.2 Reasons for the Differences between *yum cha* in Guangzhou, China, and Auckland, New Zealand

5.2.1 The Differentiated Impact of Globalisation

Globalisation is the most significant reason for the differences. A large number of studies reveal that developing countries, such as China, have long suffered from the impact of a globally standardised culture, which leads to cuisines in those countries are losing their cultural identity and image (Mak et al., 2012). In China, one of the significant impacts of globalisation is the popularity of Western culture (Vukovich, 2013). In today's Guangzhou, young people chase more novel experiences and exotic things. As revealed in the data analysis chapter, some *dim sum* dishes are presented in the shape of animals or on white plates that make them more like European food. Hence, the contrast has created a sharp difference to make *yum cha* look more traditional in Auckland, New Zealand.

On the other hand, globalisation has contributed positive impacts on the authenticity of *yum cha* outside of China. For instance, globalisation has promoted international food exchange and transnational transportation (Hummels, 2007). As a result, New Zealand *yum cha* restaurateurs can easily import Chinese groceries and kitchen appliances directly from China if they are not available in New Zealand.

5.2.2 The Differentiated Demand for *yum cha*

Tomlinson (2003) argued that food in its home country is often taken for granted. In Guangzhou, going for *yum cha* is a daily habit. The local people may feel bored if they consume the same food, in the same way, every day. Hence, the desire for innovating the daily food stimulates *yum cha* chefs in Guangzhou to make more efforts to add new foods and make old foods with new presentations.

In contrast, the requirement of *yum cha* has altered outside of its origin. Tam (2004) noted that, for immigrants, it is easy to have a sense of “insecurity, alienation, and displacement” (p. 131) as well as the feeling of rootless and homesickness when living in a new country. Therefore, immigrants usually have a strong desire to taste their homeland’s food to recall its familiarity. In this situation, a homeland’s food goes beyond merely being eating; it conveys more emotional sustenance. For most Chinese immigrants, the Chinese identity cannot be “washed off” no matter where they have emigrated and how long since they have done so (Tam, 2004, p. 142). Through “regular *yum cha* gatherings” (Tam, 2004, p. 137), Chinese immigrants have taken the opportunities to renew, strengthen and expand their social network with people who speak the same language, share the same culture, and can understand the real problems in their immigrant life. More importantly, *yum cha* provides immigrants with a chance to escape the mainstream society temporarily and acquire a sense of “emotional stability” to resist “uncertainty, alienation and displacement” (Tam, 2004, p. 149). Therefore, for these Chinese immigrants, the more traditional the *yum cha*, the better for them to release homesickness. This means *yum cha* in New Zealand has a market demand to be constructed authentically and traditionally. More importantly, Chinese immigrants build a sense of community identity and pride from eating *dim sum* and drinking Chinese tea. Also, for non-Chinese, more traditional Chinese food has more of an attraction which can satisfy their curiosity and desire for novelty. Consequently, the traditional characteristics of *yum cha* are more stressed outside of China.

5.2.3 The Differentiated Social Environment

The competition in the catering industry in Guangzhou is quite intensive. According to a report from China Hospitality Association, the annual income of the catering industry in Guangdong in 2018 was 368.03 billion yuan,¹⁵ an increase of 5.9% compared with 2017, and ranking the first in all provinces of China (X. Song, Yang, & Liu, 2018). As the capital city of Guangdong, the retail sales of the catering industry in Guangzhou in 2018 were 117.475 billion yuan. This accounted for nearly one-third of Guangdong's total catering revenue, higher than Guangdong's average growth rate of 0.2%. The number of catering business entities climbed to 138,000 in 2018 (Guangzhou Municipal Bureau of Statistics, 2018). It can be said that Guangzhou restaurants are updated almost every day. Consequently, the fierce competition has forced *yum cha* chefs to make innovations to meet the challenges from their peers.

In the past, Guangzhou people used to sip a cup of tea, eat two pieces of *dim sum*, read newspapers or chat with friends, and stay in the restaurant for a long time, even half of the day (Mo, 2009). *Yum cha* is a representative of a slow lifestyle in old Guangzhou. In spite of that, with the acceleration of the pace of life, people have devoted less time to chatting with neighbours in a *yum cha* place (Z. Chen, 2018). *Yum cha* thus is losing its meaning of enjoying the slow life. On some occasions in contemporary Guangzhou, *yum cha* is treated as a proper meal because people come to eat quickly and leave quickly. The busy life in Guangzhou also motivates the appearance of morning *yum cha*, afternoon *yum cha*, and even evening *yum cha*, to cater to diverse customers from retired people and office workers, to young students.

In contrast, the pace of life is much slower in New Zealand. As a result, consumers can enjoy the delicacies with families or friends at a relatively slower pace. Besides, as there is a smaller Chinese market and higher running costs in New Zealand than in Guangzhou, *yum cha* is only available in the daytime typically during the lunchtime period from around 11 am to 3 pm.

¹⁵ Yuan is the currency of the People's Republic of China.

5.3 Reasons why *yum cha* could be Authentic in Auckland, New Zealand

5.3.1 New Zealand Immigration Policy changes

From the 1860s to 1930s, New Zealanders prohibited all non-European groups from coming into this country especially Asian people because of the fear of job competition and a strong sense of racial discrimination (Lam et al., 2018; Murphy, 2003; Ng, 1993). At that time, Chinese immigrants were sojourners and had quite limited rights to run businesses in New Zealand (Lam et al., 2018). In the middle of the 20th century, New Zealand became more open and welcomed Asian immigrants in consideration of its economic interests (Murphy, 2003). In the late 20th century, the New Zealand government modified immigration laws and regulations to allow more Asian people to live, work and establish businesses. Until 2002, the Chinese immigrants in New Zealand established a “new transnational family structure” (Ho, 2002, p. 145) – the new Chinese immigrants families are not permanent settlers, instead, they have continued to retain their economic, social and cultural capital, and information links with China (Friesen, 2001). In short, the new Chinese immigrants in the 21st century have “multi-local residence” (Ho, 2002, p. 146).

As a result of the changes to the New Zealand immigration policy, more professional Chinese chefs appeared in New Zealand, and more Chinese diners such as international students and workers settled here, creating a steady Chinese culinary market here. “The Auckland Region is the predominant area of settlement of Chinese, with 62 per cent of the New Zealand total” (Friesen, 2001, p. 219). Thus, the Auckland region has the most Chinese restaurants. Moreover, as these new Chinese immigrants still have a close relationship with China, it allows the creation of authentic Chinese food through the importing of Chinese ingredients directly from China. More importantly, the new Chinese immigrants in New Zealand are much wealthier (Friesen, 2001) than the early Chinese immigrants, effectively generating strong economic support for the development of these Chinese restaurants.

In addition to being allowed to import food items from China, the change of immigration policy has also stimulated the rise of the local stores in New Zealand. To cater for the needs of an increasing Chinese population in Auckland, there are plenty of Chinese supermarkets

and shops (Lam et al., 2018) such as Taiping and Dahua, which have sprung up to provide various authentic Chinese ingredients, condiments and kitchenware (Lam et al., 2018) to support the Chinese restaurants in Auckland, New Zealand.

5.3.2 Authentic Chinese Cuisine has a Low Cost

As we all know, Chinese people almost have no food taboos, which means the Chinese can eat everything (Gaubatz, 1998). In Chinese history, great famines happened too many times (Ashton et al., 1992; G. H. Chang & Wen, 1997; Dikötter & Bauckham, 2012). In order to make use of every part of a food item, the Chinese have developed sophisticated cooking methods that they can make anything tasty including some food which, for some cultures, is considered weird, such as chicken feet, pig noses, and rabbit heads. Although in modern China, it is unnecessary to save food as in the times of famine, this saving for eating tradition has been passed on to the next generation. For example, there are plenty of popular *dim sum* dishes in *yum cha* that are made from parts of meat which are considered to be inedible such as steamed chicken feet and steamed beef omasum, as well as those made from very plain ingredients such as steamed rice rolls, and fried sesame balls. These ingredients, especially chicken feet, are sold relatively cheaply in New Zealand, compared to other food items, which is actually beneficial to restaurateurs as it reduces costs.

5.3.3 Sophistication of Chinese Cuisine

Chinese cuisine is one of the most sophisticated in the world (J.-R. Li & Hsieh, 2004; S. Lu & Fine, 1995). The diversity of the use of ingredients, cooking techniques and seasonings, as well as serving patterns and eating etiquette (Huang, 1990), makes it hard for it to be copied and learned by other ethnic groups. For example, Chinese chefs do not measure ingredients precisely (G. Young, 1999); instead, they evaluate how much of each ingredient is needed by eye or by a handful, from their experience. Also, Chinese chefs do not like to follow the recipe books to cook food (Chow, 2004) which means there is no standard way to cook certain food. As a result, the secret of traditional Chinese cooking is hard to learn for outsiders. As we can see, there are many Chinese running European style cafes in New Zealand, while it is hard to find a Chinese restaurant is operated by a non-Chinese. Thus, the exclusive characteristics of Chinese cuisine allow it to have a high tendency to be authentic,

as long as there is no external force pushing Chinese restaurateurs to make modifications (H. Liu, 2015).

5.4 Summary

This chapter summarised some responses to the results of the data analysis in Chapter 4.0. It firstly put forward three possibilities trying to explain why *yum cha* appears differently in Guangzhou and Auckland. Based on the clues given in Chapter 1.0, it is claimed that globalisation is the most significant reason causing an Asian food or cuisine to present differently in the East and the West, because the impact of globalisation differs in various countries across this divide. Then, it is suggested that different customer needs in different countries lead to varying forms of *yum cha*. Moreover, it is argued that the different competitive environments in the two countries is another important reason to explain why *yum cha* tend to be innovative and fusion-style in Guangzhou while they present more traditionally in Auckland. Finally, three reasons were introduced to illustrate why *yum cha* is constructed to have a high degree of authenticity. It includes the changes in New Zealand immigration policies, the cost of ingredients for making authentic Chinese food, and the sophistication of Chinese cuisine itself that can be traced back to discussions presented in Chapter 1.0 and Chapter 2.0.

Chapter 6.0: Conclusions, Implications, Limitations, and Recommendations

6.1 Conclusions

This study using content analysis explored the authenticity of *yum cha* in Auckland, New Zealand. It is suggested that only Guangzhou possesses the objective authenticity of *yum cha*, because the flavour of food or cuisine is closely associated with its country of origin where natural conditions such as soil, sunshine, and water all contribute to the taste of vegetables and meats (Brulotte & Di Giovine, 2016). This study also indicates that existential authenticity differs between individuals because of a series of factors such as customers' cultural background, food knowledge and food experience. Furthermore, this study implies that *yum cha* in Auckland, New Zealand, has kept its constructive authenticity to a high degree in terms of food appearance and presentation, dining environment, and service.

“Food is never consumed isolated; it is always in context” (Beer, 2008, p. 160). Food is an essential medium and a useful tool for understanding the political, economic, cultural, social environmental and technological issues of a society or a community (Beer, 2008; R. C. Chang et al., 2010). Along with establishing the *yum cha* business in New Zealand, the Guangzhou food culture has spread here. The *yum cha* restaurant is a place for leisure, for business and to foster social connections (Z. Chen, 2018). For Chinese people, especially the Cantonese, consuming *yum cha* has strengthened their cultural identity and cultural pride (Mo, 2009; Tam, 1997, 2004; Y. Zhang & Long, 2015). Apart from the symbolic cultural function of food, as C. Morris (2010) noted, food is a reflection of political and social identity. The degree of authenticity and traditionality of a minor food such as ethnic food in the mainstream society represents the political status of the minority groups in the country. One possible explanation may be that the political and social status of the Chinese community in New Zealand is such that Chinese restaurateurs do not need to make too many compromises and concessions with their food. Future research can explore this from the political perspective.

Gastronomy is not static but always changing. That means no food cultures can have remained unchanged over time (Mak et al., 2012). On the one hand, overseas *yum cha* is constructed to be traditional and conventional to create a familiar taste and atmosphere for overseas Chinese to release their homesickness. On the other hand, *yum cha* in its place of origin is modified to be westernised, due to the impact of westernisation in Asian countries (Pingali, 2007). From this study, it can be concluded that it will become harder and harder to define food authenticity as the world is becoming homogenised (James, 2002). Aware of this, humans should raise their awareness and take practical actions to protect traditional foods and food cultures to ensure that, in the food field, the world is full of diversity and novelty.

6.2 Implications

This study has both practical and theoretical implications. Firstly, knowledge gained from this study can be beneficial to current restaurateurs and potential restaurant investors. For current restaurateurs, this study is useful to adjust business plans by understanding customer requirements in ethnic restaurants. For instance, restaurant managers and/or proprietors could make adjustments in interior decoration to create a more ethnic atmosphere. For potential restaurant investors, as this study indicated *yum cha* in Auckland, New Zealand has a high degree of constructed authenticity. Thus, it may be necessary to pay a regard to this and have it as a goal for business operations to maintain originality from the very beginning of business set-up.

Food authenticity can be regarded as a complicated concept. The findings of this study will potentially help to explicate the definition of food authenticity in modern society. Also, this study can serve as a reference for other researchers in the future to study food authenticity in other countries and other types of food. Moreover, this study may encourage more researchers to study gastronomy as it provides more information about social and cultural elements beyond the food itself.

6.3 Limitations

This study only chose 24 restaurants which cannot represent all the *yum cha* restaurants in Guangzhou, China, and Auckland, New Zealand. Secondly, this study only compares eight *dim sum* dishes, which may not be enough to identify the degree of authenticity of *yum cha*. Thirdly, many attributes and factors which are also significant contributions to authentic dining experience cannot be distinguished from pictures, such as specific cooking method, recipe, smell, and taste. Also, the main ingredients of some dishes can be seen from the descriptions of the dishes on Dian Ping, but it cannot be distinguished on Zomato. Furthermore, as Auckland, New Zealand, has a smaller *yum cha* market, some pictures are not available on Zomato, which led to missing data. Finally, this study does not compare tea, as there are too few tea pictures and menus either on Dian Ping or Zomato. Nonetheless, ignoring those limitations, this study reflects the newest information about *yum cha* in two different countries. This study can serve as an up-to-dated resource to address the present lack of written work related to *yum cha*.

6.4 Recommendations

This study adopted content analysis to study the authenticity of *yum cha*. For future researchers who want to study *yum cha* or Cantonese food authenticity from a different perspective, and thus achieve a different understanding, the first recommendation is to conduct a study using in-depth interviews. Z. Chen (2018) said that food experience is “co-created by both the customers in their perception of their involvement in the process and by the suppliers in creating a unique cultural environment with an atmosphere that facilitates the psychological well-being of the customers” (p. 521). In other words, the authentic feeling is created by both the suppliers and the customers themselves. Therefore, it is necessary to interview both suppliers and customers to understand their thoughts and motivations. For the suppliers, it is recommended to explore how they balance their businesses and maintain traditional characteristics at the same time. For the customers, it is suggested that interviews be held with Chinese customers who are culturally native diners. In doing this, such a study could go more in-depth to divide Chinese customers into Chinese of Cantonese descent and even other Chinese to get more exact data.

Sukalakamala and Boyce (2007) implied that most customers never experience authentic food or cuisine so that they cannot tell the difference between authentic and blended styles. Nevertheless, as discussed in Chapter 2.0, culturally inexperienced diners may also claim they have an authentic dining experience once they believe they have “an authentic good time” far from their daily routines (N. Wang, 1999, p. 352). Hence, interviews with non-Chinese customers could be conducted as well, to explore how the feeling of authenticity is different in people with different cultural backgrounds.

In addition to the consumers, the cooks are also a good resource for understanding issues such as the specific ingredients of the food, where the ingredients used come from, and how the food is made. Thus, future researchers could choose to interview the cooks as well.

Apart from in-depth interviews, it is further recommended to do a survey, not only because this method can also get information from people such as diners or suppliers, but also because this method is relatively flexible. It can be done online, by phone call or by sending paper questionnaires. Finally, observation is recommended because observation allows researchers to interact with objects and people to collect information directly. For example, the researcher can observe, touch, smell and taste food items in a direct way which cannot be accessed through content analysis.

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