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Master's Thesis
Academic Year 2024

Reframing Cultural Appropriation: Raising
Awareness through Contextualization



Keio University
Graduate School of Media Design

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A Master's Thesis
submitted to Keio University Graduate School of Media Design
in partial fulfillment of the requirements for the degree of
Master of Media Design

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Abstract of Master's Thesis of Academic Year 2024

Reframing Cultural Appropriation: Raising Awareness through Contextualization

Category: Design

Summary

Cultural appropriation has become a focal point in academic and public discourse, yet its perception varies significantly across cultural and social contexts. Widely examined through a Western lens, perspectives from non-Western communities remain underrepresented and often reduced to either strong opposition or perceived indifference. This study seeks to bridge this gap by involving individuals from diverse cultural backgrounds in postmodern discussions of cultural appropriation. Two contextualization methods, observatory and participatory, are explored to raise awareness of cultural appropriation. The observatory approach presents historical and cultural background information to deepen understanding, while the participatory approach engages individuals in speculative appropriation scenario. These methods are tested through exhibition design and board game design. By implementing these contextualization strategies, this study aims to foster a more nuanced and inclusive discourse on cultural appropriation, challenging dominant frameworks and promoting intercultural understanding. The findings contribute to existing scholarship by demonstrating how structured contextualization can effectively raise awareness of cultural appropriation and encourage constructive cross-cultural conversations.

Keywords:

cultural appropriation, raising awareness, contextualization, exhibition design, board game

Keio University Graduate School of Media Design

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Chapter 1

Introduction

The concept of cultural appropriation has garnered significant attention and has become a focal point of academic and public discourse. Its growing recognition highlights how perceptions of cultural appropriation vary across cultural and social contexts, reflecting deeper differences in historical, political, and sociocultural frameworks.

Scholars have explored factors that affect perceptions of cultural appropriation. In their research concerning the interactions within minority groups, Kirby et al. highlighted the importance of identity construction and perception as key factors influencing views on appropriation. They proposed that the likelihood of accepting outgroups into one's cultural practices is largely shaped by perceived similarities or shared experiences [1]. It has also been observed that minority groups are more likely to perceive cultural appropriation than majority groups, particularly in the context of Black and White American communities [2]. Goldberg has noted that both the words "cultural" and "appropriation" as *"fluid, contextual, and relative"* [3]. This supports Handler's argument that cultures are *"not bounded, continuous over time, or internally homogeneous"* but rather are *"continually reconstructed, realigned, and reimagined"* as different individuals navigate their social realities [4]. Young has also claimed that culture consists of *"a set of beliefs, achievements, customs, etc. that is characteristic of a group of people"* [5], and people who share the culture are also participants in the culture. The abstract and flexible nature of culture, combined with the challenges surrounding cultural ownership, makes definition of cultural appropriation inherently difficult. In addition, the diverse perspectives on cultural values further complicate discussions on cultural issues. Instead of defining with a single definition, the complexity of cultural appropriation should be considered due to the diversity and complicity of global cultural contexts.

Appropriation provides a lens and perspectives on the evolving experience [6]. As Asian countries have grown in influence within global societies, discussions and debates on appropriation of Asian cultures have indicated vastly different attitudes and perspectives among Western and Eastern cultural groups. Although cultural appropriation is often viewed negatively and is considered harmful from a Western perspective, Asian communities have demonstrated more diverse and nuanced perspectives on the issue, and there have been questions and objections towards the concept. Instead of being viewed as defined by Western scholars with the connotation of “take without consent”, it is considered to be used to describe other concepts, such as the “contract” of behavior patterns [7], the “cultural hybridity” that occurs during active cultural exchanges [8], or the byproduct of Western culture as oppressor [9]. Accepting the concept of cultural appropriation would limit the parameter of discussion into a *“binary structure of ruling or being ruled”* [10], and thus proclaim a position to be subordinate.

The attitude of denial is absent in scholar discussions. Asian perspectives of cultural appropriation in Western media are either represented by Asian Americans, who are strong opposers of cultural appropriation [11], or be described as indifferent or ignorant [12], as Asians who live in Asia perceive the cases more as appreciation. Debates have occurred because of the different perspectives, which indicate the absence of awareness around cultural appropriation, as well as the lack of knowledge about the reasons behind the differences in perspectives, derived from different cultural and historical background of the participants. Therefore, the goal of the study is to explore methods to involve participants from diverse cultural backgrounds into postmodern discussions of cultural appropriation. Moreover, while scholars have contended that individuals carry their histories with them when engaging in cultural exchange [13], research has shown that prolonged exposure to a different culture can lead individuals to adapt and develop a transformed cultural identity [14]. The changing and evolving cultures accelerate the controversy and hostility especially on social media, where users with strong opinions perceive media coverage as biased against their side [15], and easily comment on disagreeable contents in a matter of correction [16], which will further affect users’ attitudes [17], especially when viewing comments before content [18]. Social media has been a major tool and platform for spreading “cancel culture”

[19], and such online activism has been proven to be related as a reaction of cultural appropriation [20], with the perceived “appropriating” individual or group being “canceled”. Cancel culture can have negative effects on issues such as mental health [21] and freedom of speech [22], highlighting the importance of fostering awareness of cultural appropriation and its inherent complexity.

Raising awareness involves increasing visibility and credibility within a community or educating individuals about a specific issue or topic to shape their beliefs, attitudes, and behaviors [23]. While the aspects mentioned above have affected the perception of cultural appropriation, few studies have been performed on how perception of appropriation changes according to context in which the cases happen, as well as whether awareness of appropriation can be raised by contextualization of background information. Research suggests that attitudes can shift when individuals encounter new and unexpected information, and these changes are often influenced by the context in which the information is acquired [24]. These lead to the proposal of two ways of contextualization—one by observation and another by participation—to raise awareness of cultural appropriation, and raise the following research questions:

Can awareness of cultural appropriation be raised by reviewing contextual background information?

Can awareness of cultural appropriation be raised through participation in creation of speculative appropriation scenarios?

In following sections, literature review will explore the conceptual foundations of cultural appropriation, its historical emergence as a Western construct, and the varying cultural and different historical contexts that shape perceptions of cultural exchange in Western, East Asian, and Asian American experiences. Research methodology will be addressed, including a preliminary survey which aims to examine biases and collect insights for later item designs, one round of test which aimed to investigate effectiveness of contextualization in raising awareness of cultural appropriation, and lastly two experiments that prove the concept and answer to the research questions. The results and discussion analyze these findings, placing them within broader theoretical and practical contexts, and exploring their implications for further intercultural understanding.

Chapter 2

Background

2.1. Concept of Cultural Appropriation

The general and broad definition of cultural appropriation contains an objective description. Scholars have mostly referred to the definition by Rogers, which is the *“use of a culture’s symbols, artifacts, genres, rituals, or technologies by members of another culture”* [25]. Others have also defined it as *“possession, adoption, or use of artifacts, symbols, styles, or identities identified with one culture by members of another”* [3], *“taking over of creative or artistic forms, themes, or practices by one cultural group from another”* [26], or the taking, from a culture that is not one’s own, of intellectual property, cultural expressions or artifacts, history and ways of knowledge. [13] [27].

Additional concepts have been explored, particularly regarding the dynamics between majority and minority cultural groups. Voice appropriation is often understood as the portrayal of cultures or minority groups different from one’s own in both fictional and nonfictional works. This is addressed in the field of intellectual properties as *“take, and often profit from, the artistic, musical, and knowledge productions of subordinate groups”* [28]. Scafidi discussed the condition that cultural appropriation occurs when an outsider interferes with the sourcing culture, whether with or without permission, transforms cultural products to *“express their own creative individuality”*, or *“sets off to create proprietary works”* and *“pursue profits elsewhere”* [13].

2.1.1 Negative connotations

Although cultural appropriation is inherently a neutral concept with discussions highlight its potential benefits for both the originating community and society

as a whole [13], it usually contains a negative connotation of “exploitation and dominance” [26], especially within modern discussions. Power relationship is one of the most prominent points for discussion, especially when a subordinate culture is depicted by a more powerful dominant culture in a way that cultural elements are selected and reinterpreted out of original context to be promoted in local communities [29].

Scafidi has argued that the group identity is simplified when cultural commodification happens and cultural products are devalued when appropriated by the majority culture [13]. She further explained that external use or copying of a cultural product can harm its original community by diluting or erasing its cultural value, message, and identity. As the unauthorized copies become generic, the meaning and significance within its source community will be lost along with exclusivity and authenticity of cultural products, so the source community loses its distinctiveness. The opportunities of the source culture including economic, educational, and other will be set back, and they might lose their ability to preserve their culture [5]. Furthermore, misappropriation by outsiders cuts out the intrinsic connection between the community and its cultural expression, and the lost intangible value is often impossible to restore [13]. These arguments align with Ziff et al., who have concluded 4 types of concerns around cultural appropriation: cultural degradation when appropriators silent the sourcing community and replace their voices; delusion, trivialization and commodification of cultural treasures; material deprivation when the source culture is uncompensated while appropriators profiting on cultural products; and controls over cultural products and claim of sovereignty [27].

While negative connotations and concerns surrounding cultural appropriation are prominent and form a critical area of discourse, it is equally important to acknowledge its complexity. Discussions of cultural appropriation must account for its multifaceted nature, considering contexts where cultural exchange fosters innovation, dialogue, or mutual enrichment, which challenges the boundaries of a negative interpretation.

2.1.2 Complexity

Those who wish to eliminate cultural appropriation by drawing a fine line between appreciation and appropriation might find themselves in difficulties of distinction, as there's complexity of defining negative effects in a variety of situations. Cultural products that gain public attention normally have the characteristics of the mixture of appreciation and appropriation. One must have recognition and consideration of the significance and values of the source culture in order to appropriate and commodify cultural products. Furthermore, the incentive to engage in cultural appropriation is a reflection of the participant inside the multicultural society, and the selection of appropriative acts shapes *“not only the intangible property of the source community but also the fabric of society as a whole”* [13].

Scafidi has defined a form of “permissive appropriation” when the source community chooses to offer cultural products to the general public, so *“promotion of widespread appropriation or copying becomes a positive value in itself”*. Although there are potential risks of exposure to abuse, permissive appropriation can be seen as a way of creative management of cultural products [13], and cultural appropriation can lead to the flourishing of contemporary art [5]. Nicklas et al. interpreted appropriation as *“the creative process of adaptation”*, and cultural appropriation suggests a shift towards the new version rather than distancing from the original [30].

Nakamura has observed a split of opinions among the insiders of the source culture when studying a case of appropriation of Native American iconography to be the symbol of Salamanca Central High School football team in New York. While the case would be normally judged as appropriative, both Native and non-Native groups are willing to keep the symbol, which is an indication of community bonds and structure of a common identity. While this example echoes the argument by Kirby et al. that perception of cultural appropriation is affected by the construction of identities [1], it also indicates that appropriation is more than merely a matter of insiders versus outsiders, and it can *“grant ... a minority group a sense of superiority to allow others to use the image”* [31]. Another study examines the positive effects of cultural appropriation on subordinate cultural groups in the face of Western civilization. It highlights how Hawaiian chiefs deliberately appropriated Anglo-American legal systems to “civilize” their country

by European standards, thereby asserting and guarding their nation’s sovereignty [28]. In this context, cultural appropriation can serve as a means of cultural resistance and preservation. The complexity of cultural appropriation calls for a nuanced discussion that takes context into account. It cannot be understood in simple terms and requires careful consideration of various factors.

2.1.3 Western origin and current studies

Discussions on the concept of cultural appropriation initially emerged in Western discourse, particularly in the context of power dynamics and colonialism. When concepts similar to cultural appropriation entered the scholar discussions, it was used in addressing concerns of appropriation of Native American and African American cultures by European Americans. Discussions on cultural appropriation have roots in critiques of colonialism, which can be traced back to the Harlem Renaissance of the 1920s—a period marked by a significant emergence of African American literature, music, and social commentary, as artists and intellectuals sought to define their identity in modern terms [32]. After the Great Migration, African American artists defined and sought their own way into “modernism” with literature, art, music and theatre, raising social consciousness of their discarded art forms and reclaiming their cultural identity and legacy from African origins. It was about the *“assertion of humanity in defiance of racism and a means of demanding civil rights”*, and further provided inspiration to anti-colonial movements in not only the United States [33] but also other cultures and nations such as Africa and the Middle East [34].

Concerns and controversies have been raised upon misrepresentation of African American experiences in literature and theatrical forms, with mainly J. C. Harris’s Brer Rabbit series of tales featuring the fictional Uncle Remus. Uncle Remus in the book as a fictional character who tells the stories is portrayed as a figure who *“has nothing but pleasant memories of the discipline of slavery”* [35], and being detached to the true historical experiences of the African American community [36]. The origin of the Brer Rabbit stories has also been a point of controversy. While being asserted a mostly European origin of most of the Brer Rabbit stories [37], evidence has been found to prove that 66 percent of the tales have a concrete connection to African origins [38]. The series of stories has since been interpreted

as a misrepresentation, romanticizing the experiences and figures of slavery, and Harris has been criticized for his *“penchant for conveying slavery through a nostalgic and paternalistic lens while simultaneously subverting these very ideologies”* [39], unconsciously racist, and appropriating not only African but also European and Native American folklore [40].

Controversies during Harlem Renaissance have also been raised upon caricatures on minstrel shows, which is a theatrical art form that frequently consisted of white performers dressing in “blackface” to imitate and mock African American experiences. Minstrel shows originated from the community of slaves during slavery, then recognized and developed by urban white men in the North of America, initially to perform caricatures of African American acts for amusement or profit. According to Baker [32], minstrelsy serves as a form of appropriation, creating a space where the black “Other” is taken, consumed, and contained within a domestic context. Watt describes in his book that minstrel shows characterized by “lavish costumes, music, and dancing” that *“entertained urban audiences at the same time as they advanced sharply delimited caricatures of blacks and blackness”* [41]. Mendelssohn has described minstrel shows of the 1830s as *“a bastard cultural form”* and referred to them as the unfortunate product of a white man’s effort to adapt an African American verbal and visual style into the racially charged language of nineteenth-century popular entertainment [42].

Interestingly, the issue of cultural appropriation has shown its complexity ever since then. Other scholars such as Eric Lott expresses an ambivalent attitude towards minstrelsy, claiming it to be “love and hate”, describes it to be *“organized around the quite explicit ‘borrowing’ of black cultural materials for white dissemination”* and obscured relations of slavery by *“by pretending that slavery was amusing, right, and natural”*, while admitting that it was *“hardly aware(d) of extraordinary influences”* of the lives of Northern Americans [43]. Mendelssohn argues that minstrelsy presented a contradictory blend of respectful imitation and degrading distortion [42]. In contrast to accusations of minstrelsy to be appropriative, derogatory and racist, it is at the same time praised to be a cultural legacy and as an ubiquitous art form that takes a great part of American theatrical culture. Mendelssohn pointed out that twentieth century black modernists did not *“smother and silence the mongrel voice of minstrelsy”*, instead, they used it as a

ubiquitous form of literature. He also argues that W. E. B Du Bois, one of the leaders of Harlem Renaissance, believed that minstrelsy could serve as a vehicle for black artistic expression and that black performers “*transformed and uplifted*” it [42]. In fact, even W.E. B Du Bois himself has written an draft eulogy about Bert Williams, one of the most famous African American minstrel artists, praising him to be “*a great comedian, a great Negro, a great man*” [44].

2.1.4 Current Western-centric studies

Academic discussions on cultural appropriation nowadays retains a Western perspective and Western-centered context, used in general to describe “*Western appropriations of non-Western or non-white forms*” and as “*part of the vocabulary of the post-colonial critique of Western expansionism*” [26]. Kenneth Coutts-Smith in his essay *Some General Observations on the Concept of Cultural Colonialism* performed one of the earliest academic discussions on the concept, although without the actual formation of the term “cultural appropriation”, identifying the concept of a “high culture” defined by an Eurocentric aesthetic and perspective within the criteria of fine arts, and the term “Cultural Colonialism”, which refers to the practice of imposing biased Eurocentric cultural values over diverse artistic expressions when art exists outside of historical and cultural contexts [45]. This is agreed by Coombe, claiming that the cultural expressions in the globe are categorized in the aesthetic perspective of European imperialism and colonialism, and that non-Western objects are defined and absorbed to become a part of “human” cultural heritage or a “universal” history, instead of recognized according to the original historical and cultural backgrounds [46]. It is also perceived as “*an undertheorized aspect of white privilege*” while also being “*a common expression of both Orientalism and anti-Asian racism*” [47]. Other criteria of discussion include considerations and analysis of authorship and around cultural appropriation in establishment of American law [13], as well as the legal appropriation of European law systems by indigenous culture in the context of imperialism, colonization and exchange of power [28]. Similarly, several researches on perceptions of cultural appropriation have been mainly addressing interrelationships between African Americans and European Americans [1] [2]. Although topics of appropriation of Asian cultures have been brought into discussions, Asian cultural groups were

mostly potentially perceived as minority or powerless as being appropriated [11] [47] [48] [49] [50]. While the concept of cultural appropriation has predominantly been analyzed within Western frameworks, often shaped by Eurocentric and post-colonial perspectives, exploring the term through the lens of Asian communities offers critical insights into its nuanced dynamics. Such perspectives are essential for understanding the intricate power relations and cultural exchanges in modern global societies.

2.1.5 Non-Western perspectives

While some Asian scholars have adopted Western theoretical frameworks in their discussions of cultural appropriation [31] [51], others have offered markedly distinct perspectives. These alternative approaches often focus on seeking innovative definitions within Asian contexts while expressing skepticism or outright rejecting Western-centric concepts.

In 2018, a non-Asian high school student posted photos of her wearing a qipao, a Chinese traditional piece to her prom, and sparked controversies from different perspectives and cultural groups, with critics from Western societies and mostly compliments from China. Weihang Zhou in response to this controversy argues that cultural appropriation has become the “internal rule” among the group of multicultural backgrounds. As he observed, the critics of the controversy, even with an Asian heritage, commented and argued with references of Western concepts and literatures, whereas monoculturalists who speak only Chinese demonstrate an open disposition towards the incidence. With the agreement of possessors of the culture, the critics were disputing “*whether ‘our own people’ adhere to ‘established norms’ when using cultural symbols*” [7]. Furthermore, he argues that if members of the original culture are allowed to wear traditional clothing without any requirement to understand its history, traditions, or aesthetic meanings, while such knowledge is required for people from other cultural groups, then this action eliminates people’s rights to participate in social activities without unrelated conditions, which in fact constitutes racism. Kezhi claimed that the term cultural appropriation has become the “unorthodox stress” of dominant culture due to “*guilt, compensation, self-reflection*” with the ideation of “*political correctness*”. He further argued that with the interpretation of the term to be the

use of subordinate cultures by dominant cultures with disrespect or stereotypes, one will have to accept the essential preconditions: only dominant cultures are able to appropriate, not the otherwise; no matter how both dominant and subordinate cultures protest about cultural appropriation, it doesn't change the dominant position of the appropriating culture; and the mainstream or dominant culture nowadays is still Western. With these premises, acceptance and protest of western "cultural appropriation" is *"no different from confession and proclamation of being the subordinate"* [52]. This is agreed by Jiang, that cultural appropriation is the product of the West as those who discriminate, distort and control, and thus taking the concept indicates the control of hegemony [9], and also elaborated by Pan, that approaches in the framework of European nationalism will always be limited to the political culture of ethnic identification [53].

Gao has argued that cultural appropriation is reflected as cultural hybridity, which is the *"interactive process in which two or more cultures choose, mix, imitate and merge with each other in content and form"*. Works born from cultural hybridity often surpass their source cultures in influence and popularity. As a result, audiences may learn about the original culture only through these hybrid creations, rather than through the authentic cultural expressions. Effective utilization of cultural hybridity not only removes barriers to cross-cultural understanding but also resonates with foreign audiences, encouraging them to actively engage in and explore the richness of an unfamiliar culture. Furthermore, cultural essentialism should be limited, as culture itself is in active evolution. An insistence on authenticity will both fail the intention of advocating cultural values and eliminate vitality of the original culture [8]. This is supported by Liu, who further argued that if any subordinate culture does not penetrate into a wide range of daily life or become an organic part of the culture inherited by the elite, it is doomed to die out in the wash of time and the extrusion of new culture. Therefore, we do not have to regard any "tradition" and specific "culture" as eternal things, and embrace the heart of inheritance and change [54].

Additionally, proposals are also made by scholars in Japan for the reframe of Western theory of cultural appropriation within a Japanese context, addressing consideration of a soft power of the appropriated group that creates new dynamics, the difference of evaluation in ethical issues between Japan and the West, while

addressing the problem of assessment of artistic merit in Japanese pop culture, which leads to the difficulty of assessing appropriation [55]. Similar critiques have been made of the Western perspective, which oversimplifies the complexities of Asian culture and identity, calling for a more nuanced understanding of cultural appropriation that acknowledges the diverse experiences of Asians globally and the differing ways in which Asians in the West and those in Asia perceive and interpret these issues [56]. A more optimistic approach towards cultural appropriation is also proposed for seeking breakthrough from Western framework that is dominating global opinions [57]. In contrast, Ye has advocated for abandoning the term “cultural appropriation,” questioning its relevance by challenging issues such as permission, cultural displacement, loss of profit, unfairness, stereotyping, racism, and the distortion of cultural meaning. He further addressed that cultural appropriation, as an umbrella term, encompasses a variety of issues and topics that are best addressed individually within their respective contexts for a clearer and more nuanced understanding [58].

Although Asian perspectives, particularly Chinese and Japanese, remain less visible in scholarly discussions of cultural appropriation, which are still dominated by Western theories and frameworks, these regions are actively approaching the topic with intentions to adapt and innovate. By exploring historical contexts in the next section, we can better understand how past dynamics shape and inform these evolving interpretations of cultural appropriation.

Chapter 3

Historical Context

To understand various perspectives on cultural appropriation across different cultures, it is crucial to examine the historical context and how cultural exchange and appropriation have been perceived and influenced by different cultural frameworks over time, as each community considers its past experiences with the appropriation of its cultural expressions and its interactions with those outside the group [48].

3.1. Western Appropriation of Asia

3.1.1 Orientalism

Contemporary critics have argued that concepts in art and culture are shaped by the European upheavals and expansions of the early 19th century, with the celebration of global culture often rooted in a colonialist narrative that frames the discovery of great works as a genius accomplishment [46]. This concept echoes the argument that the root of appropriation of Asian cultures by Western society can be reflected by the perspectives of Orientalism, which was also placed as a field of discussion about colonialism. Orientalism as a scholar discipline developed in the 18th century stands for an illusional interpretation of the “Orient” from the European or the Western point of view. The concept comes from the Romantic temper of seeking an illusional state of being in a paradise of a distant or ancient place. Traced back to Renaissance and Enlightenment, inward discoveries of humanity and human experiences were made followed by outward discoveries of continents. Oriental works were then translated and interpreted as the decipher of human experiences in another place that was mystical and intellectual. Arthur Christy who mentioned cultural appropriation as a term in his discussion on

European colonialism illustrated several aspects that contributed to the development of Orientalism. First is the Romantic way of perception of the Oriental literature by Europeans, then the rise of anthropology and Darwinism which has evoked a realization of spiritual needs, and thirdly, the Industrial Revolution that encouraged a seek of escapade into Utopian space through the *“ugliness of industrialism and deplorable conditions of labor”* [59]. “Orient” thus becomes an imaginary place of exotic “other”, disregarding the existence of pluralistic and vastly different cultures, and an actually hypothetical concept that has been crudely applied to non-Western cultures.

Orientalism retained a negative, stereotypical and appropriative connotation in its context. Yet the Orientalist perspective and its effect can still be perceived from popular concepts in modern Western societies. “Orient” and Asian cultural elements are still perceived by its exotic and mystical “otherness” and as a distant place for seeking an escape, as well as being absorbed and reinterpreted along a Western view of values and utilized for modern purposes. Edward Said in his book *Orientalism* argues that by claiming Orientalism, one makes a stand far away from the actual Orient, that Orientalism *“makes sense at all depends more on the West than on the Orient”* [60]. Said further argues that Orientalism serves to reinforce the stereotypes through which the Orient is perceived, and summarized four principle dogmas of Orientalism: 1. The West is characterized as *“rational, developed, humane, superior”* and the Orient is *“aberrant, undeveloped, inferior”*; 2. Abstraction about the Orient is preferably drawn from texts that represent “classical” Orient rather than from modern realities; 3. The Orient is *“eternal, uniform and incapable of defining itself”*, and therefore descriptions from a Western point of view of the Orient is inevitable; and 4. The Orient is *“at bottom something either to be feared... or to be controlled”*. Although Said initially examined Orientalism in relation to the Arabic and Islamic cultures, the sentimental perception and illusions of Orientalism also apply in a similar way as the origin and base of explanation of how Asian culture was demonstrated in the West with a Western perspective. Two artistic styles, chinoiserie and japonaiserie, that emerged in the 18th and 19th centuries exemplify the Orientalist perspective applied to Asia.

3.1.2 Chinoiserie

Chinoiserie refers to a European interpretation and imitation of Chinese and other East Asian artistic traditions, particularly in fields such as decorative arts, garden design, architecture, literature, theater, and music [61]. The increase in trade between China and Europe in the 18th century introduced Chinese products to Europe, yet access to China remained limited, and direct experiences of the country were rare. This distance fostered an image of China as a mysterious, exotic land of fantasy. Chinoiserie, which has influenced 18th-century Rococo designers, involved the imitation and adaptation of “Oriental” motifs and ornaments, such as mythical creatures, landscapes, garden scenes, and intricate patterns. The exoticism of chinoiserie can be attributed to several factors, including its inherent Orientalist perspective. Firstly, the term “chinoiserie” itself, derived from French, essentially means “China-ism” but represents a blend of concepts and motifs from various “Oriental” cultures, treating the East as a homogenous and indistinct entity, which is an essential feature of Orientalism. Secondly, concepts from Asia were often depicted through a lens of fantasy and imagination. The Confucian philosophy, in particular, attracted significant attention during this period, with Confucius being elevated to the status of *“the patron saint of eighteenth-century Enlightenment. Only through him could it find a connecting link with China”* [62]. Confucius’ ideology of “benevolent governance” was romanticized and reinterpreted as the foundation of an imagined Oriental utopia, reinforcing the exotic and idealized portrayal of the East within the Western imagination. Thirdly, the acquisition of chinoiserie decorative pieces became a symbol of status, signifying wealth and high social standing. “Oriental” culture was then objectified and commodified, transforming it into an accessory of power for the “Occident”. The intricate designs of chinoiserie were appropriated by Western elites as symbols of wealth and power, diminishing the original cultural significance of the motifs. This trend experienced a revival in the 1920s, reinforcing the continued influence of Orientalism on perceptions of Asian cultures.

3.1.3 Japonaiserie

Similarly, japonaiserie in the 19th century serves as another historical example of how the Orientalist perspective shaped its view of Asian cultures. Japonaiserie had similar development traits as chinoiserie, impacting Western artistic styles after opening up trade with European countries. Unlike the later “japonisme”, which is the *“assimilation of certain stylistic approaches and design principles”*, japonaiserie as the previous phase of japonisme [63] essentially is *“using Japanese objects as props for conjuring up fanciful visions of Japan”* [64]. During the early phase of japonaiserie, unlike its later significant influence on Western art and movements such as Impressionism, Japanese art and artifacts were primarily used as decorative elements or backdrops, serving as exotic aesthetic components. Artists like James McNeill Whistler, who was profoundly influenced by Japanese art and philosophy, often created japonaiserie paintings. These works implied a feminized quality of Japanese culture by frequently depicting women dressed or undressed in kimonos, holding fans, and placed within settings adorned with Japanese artifacts. A Japanese approach to nature served as a major topic of discussion, in a way that Japanese culture and people are distortedly envisioned to be *“simple, innocent, primitive people living in blissful harmony with gentle, nurturing, benign nature”* [64], and this is further reinforced by their non-hierarchy compositions. The exoticization, longing and generalization of Japan as uniformed and unchanging can also be identified as Orientalist views. However, evolving from japonaiserie, japonisme became a significant influence on the development of Western art, eventually becoming an inseparable and essential element of Western culture. Criticizing japonaiserie solely as appropriation or exoticization reflects a Western-centered perspective. This evolution offers valuable insight into contemporary discussions on cultural appropriation, suggesting that, in some cases, appropriation can elevate the status of the source culture, contributing to its global recognition and strengthening its cultural influence through widespread dissemination.

3.1.4 Modern time Orientalism

Shi revealed that the four principle dogmas of Orientalism summarized by Said have a similar relevance to definitions of an Asian “Orient” especially in the context of the United States by analysing Orientalist perspectives in contemporary Asian art [65]. Western European intellectuals have often adopted an Orientalist perspective, viewing the Cultural Revolution and Maoist China as steps toward achieving a political utopia [66], despite the Cultural Revolution’s destructive impact on China’s cultural and economic development, as well as the inhumane treatment inflicted during this period. Similarly, the Tiananmen Square Student Movement, a post-Maoist event, has been interpreted through an Orientalist lens as a symbol of China’s transition from “uncivilized” to a “civilized” and “liberal” society, conforming to a “universal” Western-defined model of modernization. Vukovich argues that this form of “Sinologist Orientalism” reflects more about the West’s self-image and exceptionalism than it does about China itself [67].

Another example illustrating the persistence of Orientalist tendencies in modern times Western society is the concept of mindfulness. Popularized in the West for its proven effectiveness in psychology and psychopathology, mindfulness has been re-branded from its Buddhist origins, often stripped of its Asian cultural and spiritual roots [29]. Jon Kabat-Zinn proposed his program of releasing stress caused by modern life by overlooking the whole framework and picking only one element, which is *sati* or “mindfulness” as translated. According to Giraldi, he ignored several facts and key aspects of Buddhism while transforming meditation into mindfulness, including the moral values and practices of Buddhism and the fact that only a small part of members in monasteries practice meditation. He sought the way to cease suffering and seek stress reduction with “*Buddhist meditation without Buddhism*”¹ [68]. Mindfulness and related psychotherapeutic practices have departed from its Buddhist descriptions of meditation and adopted Western-based approaches, which causes a lack of consistency when applying to

1 Danny Fisher, “Mindfulness and the Cessation of Suffering: An Exclusive New Interview with Mindfulness Pioneer Jon Kabat-Zinn,” *Lion’s Roar*, October 7, 2010, <https://www.lionsroar.com/mindfulness-and-the-cessation-of-suffering-an-exclusive-new-interview-with-mindfulness-pioneer-jon-kabat-zinn/>.

psychotherapies of Asian and Asian Americans [69]. Furthermore, Buddhism was first brought to America by Japanese workers and missionaries in 1868, when they had to build Buddhist “churches” to adapt into local religious communities. While the Buddhists were deeply rooted, they had to face the growing hostility from the local Christian-dominated white community, which sees them as the heathen race and religion. While after World War II over 120,000 Japanese Americans were put into concentration camps, Buddhist priests were the first to be arrested [70]. The appropriateness of the reinterpretation of mindfulness with the western worldviews has been questioned, given an oppressive history of Buddhism that has been invisible in research on psychotherapy, psychology and psychopathology. When White Americans have the power to “systematically reject, choose, and rebrand cultures”, the power leads to cultural appropriation [29].

The Orientalist perspective has deeply ingrained a stereotypical image of Asia from a Western point of view, creating a framework that the Western society finds difficult to transcend. This persistent influence often leads to the misuse of cultural elements, even when intended with respect and appreciation, reflecting how Orientalist attitudes continue to shape perceptions and engagements with Asian cultures. Thus, Orientalism can be a fundamental reason of Western appropriation of Asian cultures. It is however worth mentioning that Asian critics have still presented a positive attitude towards Orientalism in terms of providing theoretical support towards the modernist revolution. Zou argued, while challenging critics who label modern Chinese art as ugly and aligned with Western ideology, that these critics “*completely negate the internalization, sinicization and localization of western Orientalism in the course of Chinese history*” [71]. While the Orientalist perspective frames the “Orient” as an object of fascination and analysis, often ignoring perspectives from Asia itself, people within Asia do not view themselves as the “other” through this Western framework. As a result, the concept of cultural appropriation as understood in the Western context may not fully resonate with Asian perspectives. Instead of seeing themselves as being exoticized or appropriated, Asians interpret Western cultural influence as one of many factors shaping modern society and identity.

3.2. Perspective of Asian American

The persistence of Orientalism in modern Western society has also significantly influenced the experiences of Asian immigrants living within these societies. Asian immigration history shows that American attitudes toward Asian Americans have often been shaped by foreign policy. As argued by Lee, before World War II, Asian Americans were largely viewed as obstacles to “Americanness” [72], a sentiment reinforced by the 1882 Chinese Exclusion Act and its ripple effects on immigration policies for other racial groups in North and South America. However, after World War II, Asian Americans were celebrated for their identity, because *“they complemented so-called ‘American’ traits and served larger political purposes in the United States”* [72]. Following the Japanese attack on Pearl Harbor, Japanese Americans were specifically targeted as an “enemy race” and widely put into concentration camps, while other Asian groups were categorized as “good Asians”. Five types of stereotypes have also been observed towards Asian Americans. First, the perceived physical differences of Asian immigrants, combined with their tendency to avoid calling attention to themselves, have made them portrayed as submissive. Secondly, Asian Americans were positioned within a certain social hierarchy: below Whites, while being viewed as being above other racial minorities, often labeled as the “model minority”. Third, Asian Americans are often perceived as unfair competitors, posing a potential economic threat. Fourth, regardless of how long they have lived in the country, Asian Americans are still recognized as foreigners, visitors and immigrants. Lastly, Asian Americans are often not seen as individuals, but rather as a homogeneous group [73]. These stereotypes continue to align with Orientalist view that Asia is subordinate, monolithic, and exoticized, portraying Asians as primitive and incapable of speaking or acting for themselves. Moreover, the hatred and fear directed towards Asians have been fused with racism against Asian Americans, who were once labeled as the “yellow peril” and perceived as a threat when they were seen as beyond the control of Western society. This dynamic further reinforces Said’s theory of Orientalism, where the “Orient” is constructed as something to be controlled or to be feared of [60]. Asian Americans, shaped by historical stereotypes and the struggle to balance their cultural heritage with an international identity, experience Orientalism in a way that differs from Asians

in Asia, who may perceive it as a primarily Western concept. This history, intertwined with the oppressive experiences of African Americans and other marginalized groups, has fostered high sensitivity among Asian Americans towards issues of cultural appropriation.

3.3. Asian History of Cultural Fusion

The historical development of China and Japan in the 20th century helps explain why they may perceive cultural appropriation differently from those in Western countries where the concept originated. Rather than viewing foreign influences as appropriation, both nations have continuously incorporated and assimilated Western concepts as parts of their modernization processes. Over time, they have adapted these influences to create unique cultural identities, which are distinct and reflective of their own historical and social contexts.

3.3.1 Japanese history of modernization

After World War II and the atomic destruction, Japan became an impoverished nation under American occupation, where the U.S. sought to democratize the country. Simultaneously, Japan viewed this post-war period as an opportunity to modernize and rebuild. Stemming from the intention to rebuild relationships with the United States [74], Japan embraced Western values and institutions. This shift towards Westernization, which began during the Meiji Restoration, continued as Japan assimilated American ideals, seeking a path to modernization and development in the post-war era.

Starting with American propaganda and censorship in post-war Japan, which prohibited any negative discourse about America, a strong admiration for the West has begun. This was coupled with Japan's desire for international respect and recognition. The appropriation of Western imagery and aesthetics flourished within Japan, as the country sought to modernize and align itself with Western ideals. An example of Japan's appropriation of Western aesthetics is *Shiseido*, which adopted Western styles such as Art Deco in its branding and beauty

standards². Positioned in the fashionable Ginza district, *Shiseido* used luxurious advertisements to influence young women, promoting a Westernized ideal of beauty, including a longing for youth. The use of English letters in its advertisements, which was uncommon in Japan at the time, evoked an exoticized and aspirational image of Western luxury. Similarly, as explored in *Ametora*, Western concepts significantly influenced men's fashion. Marx described in this book how Japan appropriated and reinterpreted the "Ivy League" style, inspired by the fashion of American college students, demonstrating a fascination with Western trends and aesthetics [75].

Japan's economic self-sufficiency during the late 20th century reinforced a degree of cultural isolation. Despite the continued admiration for Western culture, the lack of meaningful cultural exchange led to a superficial appropriation of Western influences. One example is the use of "decorative" English, which simply provides an exotic feeling without correctly conveying a message. This dynamic not only perpetuated the glorification of white Western culture but also contributed to the exoticization and diminishment of other cultures without deeper comprehension [76]. These dynamics have contributed to unacknowledged and unintentional racism in Japan, exemplified by instances such as "blackface" commercials, the use of "kuronbo" imagery caricaturing the Black community through exaggerated makeup in minstrel shows, and stereotypical depictions of African Americans, such as an advertisement portraying a Black individual transforming into a gorilla.

Interestingly, the exoticization and romanticization of the West as a utopian ideal align with the Western perspective of Orientalism. This process involves understanding culture through imagination and indirect sources rather than direct contact, creating a distinct form of "Occidentalism". In the Japanese-Western context, "*exoticization happens in both directions*" [76], with appropriation and re-appropriation occurring reciprocally. This dynamic may help explain why the Western concept of cultural appropriation does not fully resonate within this cultural context. Rather, this reciprocal dynamic should be acknowledged, particularly in Western societies where cultural appropriation is often called out and criticized, to ensure that the voices of Japanese and Japanese-American

2 Gennifer Weisenfeld, *Selling Shiseido: Cosmetics Advertising & Design in Early 20th-Century Japan*, 2009. https://visualizingcultures.mit.edu/shiseido_01/

communities are not marginalized or silenced [77].

3.3.2 Chinese history of modernization

Similar to Japan, it is challenging for China to perceive the concept of cultural appropriation within a Western framework. As another hegemonic power, China has historically developed its unique culture through the assimilation and adaptation of Western cultures and concepts. The beginning of the 20th century was “*a period of extraordinary hope and enthusiasm for China’s modernization*” [78]. In pursuit of modernization, Chinese artists turned away from traditional practices and gained inspiration from the West as they sought a path toward the future. Western concepts has influenced not only the Western-style Painting Movement and the development of communication design but also shaped feminine liberation and the emergence of a modern lifestyle. The emergence of qipao, as argued by Zhou [79], should be understood as a representation of female emancipation and a symbol promoting gender equality and progressive social norms. Similar to Japan’s advertising industry, Shanghai’s early 20th-century advertising was heavily influenced by Art Deco, reflecting a modern, luxurious lifestyle aimed at young, urban women. Rather than being solely attributed to Western influence or colonialism, this trend also symbolized an aspiration for societal modernization during a period of active learning and progression toward the future. Marxism, which serves as the foundation of Chinese political theory [80], was adopted and reinterpreted within a uniquely Chinese context. In post-war Maoist China, Marxist and communist ideologies were further appropriated to align with Mao’s vision for the nation. This period also saw the adoption of Soviet “Socialist Realism” artistic styles, which were adapted with stricter limitations on tone, subject matter, and color palette. Characterized by repetitive motifs and a uniform aesthetic, this style, referred to by Peng as “*the art of copy*” [81], became a distinct hallmark of Cultural Revolution art. The appropriation of Western concepts and artistic styles re-emerged in the post-Maoist era, notably in the works of artists who depicted Mao in a caricatured manner. These portrayals sought to confront and process the trauma and suffering of the preceding decades. In this context, cultural appropriation functioned as a means of healing, resistance, and recovery from a painful past. Contemporary propaganda posters in China

continue to feature elements such as the collage of communist motifs, glorified figures, and bold slogans. While these characteristics reflect the appropriation of Soviet propaganda, the distinctly “Chinese” elements incorporated into these works demonstrate how China has transformed and localized these influences, creating a uniquely Chinese style.

Orientalists often perceive Asia as a monolithic entity, while China itself exhibits immense complexity and internal hegemonic dynamics. While commonly viewed as monoracial, China comprises the Han majority alongside over 50 ethnic minority groups, whose cultures have been assimilated into the dominant mainstream. Even within the Han-dominated society, subtle power imbalances exist, such as those between northern and southern regions. As also a hegemonic power, China has historically developed by assimilating and appropriating various cultures, including Western influences, while also engaging in ongoing appropriation and assimilation within its borders. This historical context influences many Chinese people and scholars to reject Western definitions of cultural appropriation. According to Rogers [25], cases should be defined as cultural exchange when they occur between equal powers. In the Chinese context, where people may perceive their cultural and political identity as secure and equal to the West, it raises questions about whether the term “cultural appropriation” remains valid or applicable.

3.4. Discussions

Cultural appropriation is often discussed within the framework of Western colonization within the context of Western hegemony. However, Asian societies, particularly China and Japan, tend to reject, fail to engage with, or do not fully recognize the importance of this framework. This issue can be further examined through incidents widely recognized as cultural appropriation in Western societies. While many such cases do not generate extensive discourse on Asian perspectives, despite Asian responses in discussion threads often being largely unproblematic, one case has been widely studied. In 2004, Gwen Stefani released her album *Love. Angel. Music. Baby.*, which has drawn inspiration from Harajuku fashion. As part of her promotional strategy, she was frequently accompanied by four

silent Asian women, whom she referred to as the “Harajuku Girls”. Western scholars have critiqued her portrayal, stating that her work “*appropriates, absorbs, and cross-references cultural texts and ethnicities in order to market and brand herself*” [82], and promotes exoticism and embodies an “Orientalist” perspective [83]. In contrast, Japanese audiences have largely expressed confusion regarding the controversy and generally do not perceive her actions as problematic [12]. This is because the concept of cultural appropriation is viewed through a Western postcolonial lens that does not align with their historical and cultural perspectives. From their point of view, this theoretical framework may seem unfamiliar or irrelevant, or even perceived as an imposition of Western colonial ideologies that are not applicable to their context.

Although China and Japan were historically influenced by Western colonialism, they assimilated and reinterpreted these influences into their own cultural and political systems, creating distinct frameworks. Their historical experiences differ significantly from nations that were colonized and subsequently adopted Western postcolonial discourses. Thus, China and Japan lack the historical or theoretical parallels that would resonate with the Western framework of cultural appropriation. Instead, they developed unique approaches to modernization, incorporating Western elements into their traditions rather than experiencing a binary opposition to them. Additionally, China and Japan are both hegemonic powers, defined as possessing dominance or leadership over others cultures or groups. This sense of cultural and political strength further diminishes the relevance of Western cultural appropriation discourse in their context. As Pohl explains, “*the process of cross-cultural adaptation thus depends on certain compatibilities due to already existing views or practices facilitating the appropriation*” [66]. Ultimately, the lack of a comparable postcolonial framework, combined with their positions as non-colonized or post-colonial powers, explains why China and Japan approach cultural appropriation differently than the West. The unique histories and cultural dynamics of these societies render the Western framework of cultural appropriation less relevant or meaningful in their contexts.

To define cultural appropriation for a broader global audience, it is crucial to introduce and discuss the concept in a way that acknowledges diverse cultural understandings. This requires fostering dialogue that bridges differing perspectives

and contexts, which can help to better explain, guide, and promote its visibility and credibility across various communities. This process is often referred to as awareness-raising [23]. By engaging in open discussions and educational initiatives, cultural appropriation can be more effectively contextualized and understood beyond its Western origins, ensuring a more inclusive and nuanced approach that resonates with a global audience.

3.5. Reasons for Raising Awareness of Cultural appropriation

To engage people from all cultures in the conversation on cultural appropriation, it is essential to encourage deeper reflection on the issue within different cultural contexts. While the global discourse on cultural appropriation is crucial, there are several other discussions that highlight the importance of raising awareness about this issue. One of the discussions includes the relationship of cultural appropriation with “cancel culture”, with the former being the action and latter being the reaction [20]. Cancel culture resulted from the hostility that can be more easily fostered in social media, where media bias is easily perceived against their side [84], resulting in the fact that social media become a major platform for spreading “cancel culture” [19]. The negative effects of “cancel culture”, such as mental health impacts [21] and restrictions on free speech [22], highlight the need for more thoughtful consideration of cultural appropriation before rushing to “cancel” it.

Another issue with cultural appropriation is the misapplication of the term for purposes beyond its intended meaning. In 2022, Dior released a skirt that claimed to be inspired by their own design traditions, but the structure and shape closely resembled the traditional Chinese Mamian skirt. The striking similarities sparked accusations of cultural appropriation, especially among young and educated Chinese students abroad. Protests were organized globally in front of Dior stores, and the brand ultimately removed the item from Chinese shelves. Although the protest was seen as a call for justice, it indicates invisible problems. Recently along with the rise of nationalism in China, traditional clothing including Mamian skirts has served as a semiotic means of a “nationalistic pride”, reinforcing a trend

toward deglobalization. Critics from outside China argued that by applying the Western term “cultural appropriation”, the protest confined the conversation to a Western framework, reinforcing a subordinate narrative. However, the protest was widely supported within China, with most interpretations linking it to the advocacy of Chinese tradition and nationalism. Pohl has noted that “*cross-cultural adaptations would be a demand for a certain ‘theory’ at a certain historical constellation in the meeting of cultures*” [66]. In this case, the appropriation of the concept of cultural appropriation serves the purpose of promoting nationalism. A more nuanced, multi-perspective discussion is needed to foster a deeper understanding of cultural appropriation, enabling more productive conversations within a global context.

Chapter 4

Design Process

4.1. Concepts and Related Works

Researchers have found that attitude can be changed when encountering new and unexpected information, and the change tends to be tied to the context where they learned the information [24]. Evaluations are context-sensitive, and that guides people to actions and attention towards the problems and opportunities [85]. When applying to the perception of cultural appropriation, potential opportunities can be explored in the relationships between contextualization and the perception of the concept. Assessment of cultural appropriation act needs consideration on its original cultural context [5]. Exposure to a variety of situations and contexts have the potential to alter participants' attitudes towards the concept, which leads to a rise in awareness. What's more, studies have shown that exhibition experience can successfully raise awareness [86], and that cultural awareness can be raised through analyzing cross-cultural incidents [87]. These studies lead to assumptions that awareness of cultural appropriation can be raised by exposure to unexpected appropriation cases, acknowledgment of contexts and reflections towards appropriation incidents.

Richard Sayers has suggested a mixed approach in his book *Principles of awareness-raising* [23]. "Personal communication" and "education", which includes strategies of word of mouth communication and approaches designed to impart information and skills, are selected as inspiration of designs that involve participants into both interventions by contextualized information and communication. Initially, an exhibition is created, showcasing incidents of cultural appropriation along with contextual background information that clarifies the reasons and motivations behind the creation of these cases. With direct knowledge and information, this

experience encourages participants to examine cultural appropriation and cultural exchange by observing, receiving, and reviewing the contexts, fostering an elevated awareness of the issue.

While acknowledgment plays a crucial role in raising awareness, it is equally important for participants to develop a genuine interest in the issue and actively engage in discussions as a long-term commitment. Viewing displays of cultural appropriation may prompt reflection on the cultural elements involved and their usage within specific incidents. However, because these displays are created by others, they may constrain participants' ability to explore alternative ways in which these elements could be utilized. Consequently, discussions often remain focused on individual cases rather than encouraging broader considerations of the issue. To expand participants' perspectives, one effective approach is to deconstruct these incidents into their fundamental cultural elements and encourage exploration of various ways to recombine them in different contexts. Through this creative process, participants engage in acts of acknowledgment, fostering deeper awareness. This approach aligns with the principles of the "Embedded Design" model, an evidence-based strategy for delivering persuasive messages in games in a subtle manner that bypasses players' psychological resistance [88]. An example of game design that incorporates the model is *Awkward Moment*, developed by the design and research team at Tiltfactor Laboratory at Dartmouth College [89], which aims to reduce social biases and gender stereotypes against girls and women in STEM. In this game, players respond to hypothetical situations by submitting "Reaction Cards" from their hand, while a designated "Decider" selects the best response each round. The chosen reaction wins the round, and play continues with new scenarios and responses. The game responds to the three strategies of "Embedded Design": intermixing "on-topic" and "off-topic" content to make the message less overt or threatening; obfuscating by employing framing devices or genres to redirect attention from the game's persuasive intent; distancing, that fiction and metaphor are employed to establish a psychological gap between the players' personal identities and beliefs and the game's characters as well as its persuasive message. The game has proven its validity with this method in strengthening players' association between women and science, encourages more assertive responses to various forms of social bias, and increases their motivation

to challenge stereotypes and discrimination [89] [90]. Inspired by the method and *Awkward Moment*, a board game is designed as a participatory way to raise awareness of cultural appropriation. Intermixing, obfuscating and distancing are also incorporated into the game design, which will be further explained.

4.2. Design Methodology

In order to design artifacts that effectively trigger various different responses as the content of the exhibition, understanding differences of biases and attitudes toward cultural exchange cases from both Western and Asian perspectives is a necessary first step. A preliminary survey is conducted to explore the difference in responses from participants of different cultural backgrounds toward cultural exchange cases. Participants were asked to rate and evaluate their attitudes towards the described situations. Comparisons are made between groups of participants from different cultural backgrounds and key insights are extracted, which serve as the basis for the designs of the artifacts to be displayed. Then a test is conducted to evaluate the validity of contextualization on awareness raising of cultural appropriation. According to the insights from the preliminary survey, multiple objects and posters are designed and mixed with existing objects of cultural exchange, creating a line of artifacts for the following exhibition. Participants' attitudes and awareness of cultural appropriation issues are recorded before and after viewing the display, and the validity of the exhibition is evaluated.

Two designs are implemented to assess whether contextualization enhances participants' awareness of cultural appropriation: one through observations and the other through participatory engagement. The observational method follows a similar approach to the test conducted in the previous step, with adjustments based on the insights obtained from the test. The participatory engagement method involves designing a board game inspired by the theoretical frameworks of "Embedded Design". In this game, each player creates hypothetical incidents and situations of cultural appropriation with the character card and two element cards. A designed judge gives points according to the ranking of offensiveness of the incidents. After a round of debate among the players, the judge makes the final decision on the points. Players take turns to be the judge, and the player

with the most points wins the game. Both methods are evaluated using a 7-point Likert scale to measure players' cognitive awareness of cultural appropriation, with scores compared before and after the process to determine whether awareness has increased.

4.3. Preliminary Survey

4.3.1 Survey design

The purpose of the survey is to investigate the biases of individuals from various cultures in different situations. The targeted Chinese, Japanese and Western participants were divided according to their cultural backgrounds. It is structured into two parts. Both quantitative and qualitative data are collected. The first part of the survey includes 12 different incidences of cultural exchange under situations including Asian cultural elements appropriated by Western cultures, Western cultural elements appropriated by Asian cultures, and appropriation cases between Asian cultures. The 12 cases covered the 5 types of cultural appropriation categorized by scholar James Young: object appropriation, content appropriation, stylistic appropriation, motif appropriation and subject appropriation [5]. For this survey, the appropriation of religious elements is categorized as stylistic appropriation, as the context is described as “bars or nightclubs decorated to resemble characteristics of a religious sacred space”, which aligns with Young’s definition of stylistic appropriation, described as “*integrate elements to create a work with stylistic affinities*”. Participants were asked to assess the acceptability of each incident using a 5-point Likert scale. This section analyzes participants’ views on cultural appropriation across different categories and explores the variations in acceptability based on the relationship between the appropriating culture and the source culture.

The second part of the survey examines participants’ attitudes and biases under different situations within the categories of food, fashion and music. Within each category, participants were initially asked to evaluate whether they believe that individuals from one culture using or performing practices from another culture qualifies as cultural appropriation. The evaluation was followed by several questions

aimed at exploring participants' attitudes, thoughts, and reasoning. This section examines the underlying reasons and biases, offering detailed insights into the complexities of participants' thoughts. These findings provide a foundation for designing the artifacts to be used in subsequent tests.

4.3.2 Insights, discussions and development

48 Chinese data, 19 Western data and 12 Japanese data were collected. 9% of responses were from age group under 18, 68% of the responses came from young adults under 30, 18% from age group above 30 and under 50, and 5% from age group above 50. The results of a relatively young group of participants, mainly composed of young adults under the age of 30, are recorded. Several insights has be drawn as the inspiration for item design for the later experiments.

Insights from Part I

In this part, 12 cultural appropriation incidents are provided to the participants. The incidents are consisted of incidents of Asian cultures appropriating Western cultures, Western cultures appropriating Asian cultures, and instances of appropriation occurring between different Asian cultures. Data were collected from Chinese, Japanese and Western participants, with a scale where 1 represented "very offensive" and 5 represented "not offensive at all". Attitudes are illustrated as the figure below (Figure 4.1):

Several insights can be drawn from the results. Participants with Western backgrounds demonstrate heightened sensitivity to instances of cultural appropriation between Western and Asian cultures, yet show a clear lack of concern regarding appropriation within Asian cultures themselves. The observation appears to align with Orientalist perspectives, where Asia is often perceived as a homogeneous, monolithic entity, that appropriation is not possible to happen. Moreover, the prevailing discourse surrounding cultural appropriation has been predominantly framed within a Western-centric paradigm, leading individuals from Western cultures to dismiss its applicability to Asian cultural exchanges. Differences can also be seen with Chinese and Japanese data sets. The Chinese data reveals a relatively consistent attitude towards appropriation across various

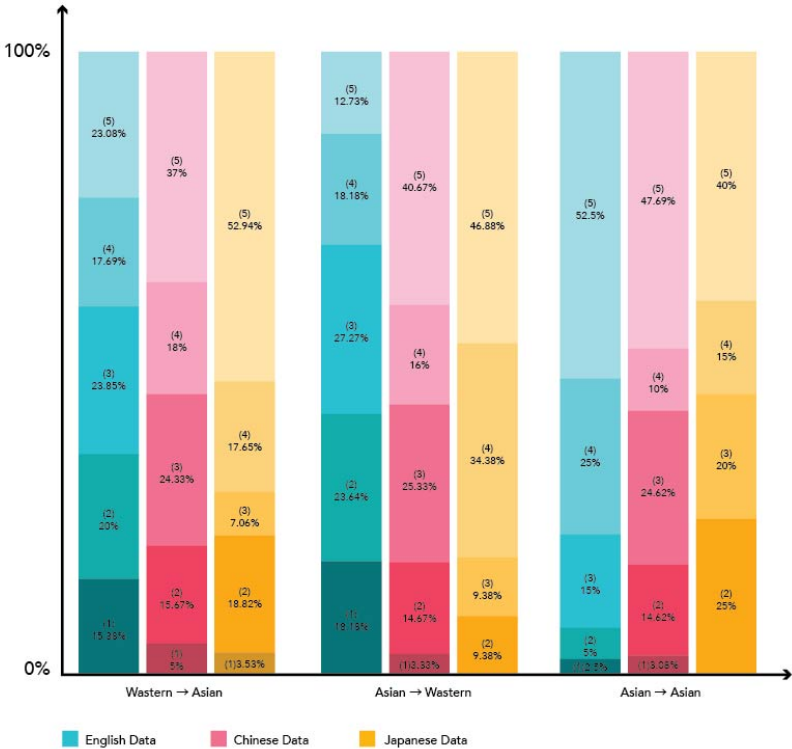


Figure 4.1 Attitudes of different cultural groups towards appropriation

cultural directions. In contrast, the Japanese data shows a heightened sense of offense when Asian cultures are the source of appropriation, as opposed to when they are the appropriating group. This may stem from Japan's unique historical context, where the country has long engaged in the appropriation of Western culture as part of its ongoing quest for modernization. Overall, all participants exhibited a relatively open attitude towards cultural appropriation, perceiving more open than offense.

Dividing the results according to the five categories of appropriation outlined by Young also reveals differences in attitudes among participants from different cultural backgrounds. While Chinese and Japanese data indicated greater concerns regarding content and religious appropriations, Western data showed more concern with motif appropriation, while aligning with the other two groups on content and religious appropriation types (Figure 4.2).

A closer examination of the comparisons within each case reveals several insights that serve as the foundation for the design of the items.

Result for Q1: How do you feel about non-Asian designers creating new patterns for traditional games like mahjong?

This question is based on the controversial brand, The Mahjong Line, created by two Americans, who replaced traditional mahjong patterns with entirely new designs, leading to accusations of cultural appropriation. Although mahjong has clear Chinese origins, Chinese participants expressed the least concern among the three groups, while Western participants found it relatively highly offensive. This difference in attitudes presents an opportunity for all cultural groups to reflect more deeply on the issue and reconsider the reasons behind these differing perspectives. This potential inspired the design of a Bauhaus-style Chinese chess set, following a similar ideology of removing traditional pieces and replacing them with Westernized designs in order to communicate better with Western audiences (Figure 4.4).

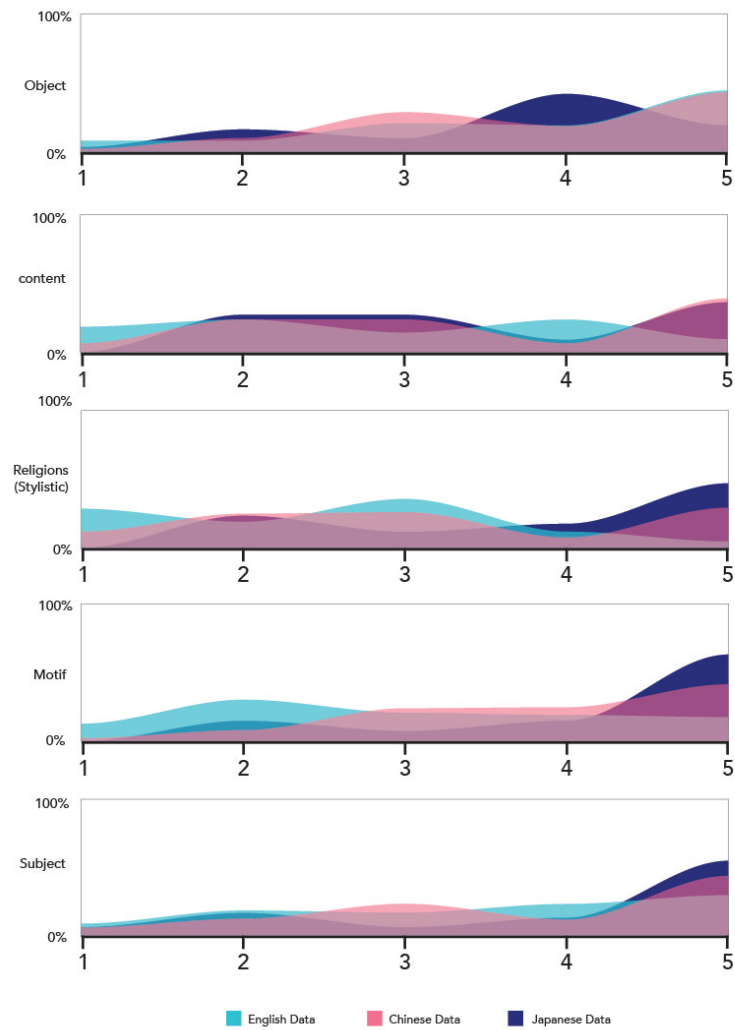


Figure 4.2 Comparison of attitudes of different cultural groups towards five categories of appropriation

Score	1. Offensive	2. Concerning	3. Neutral	4. Acceptable	5. No problem
Chinese (%)	4.17	0.00	22.92	16.67	56.24
Japanese (%)	0.00	16.67	0.00	0.00	83.33
English (%)	5.26	36.84	15.79	21.05	21.05

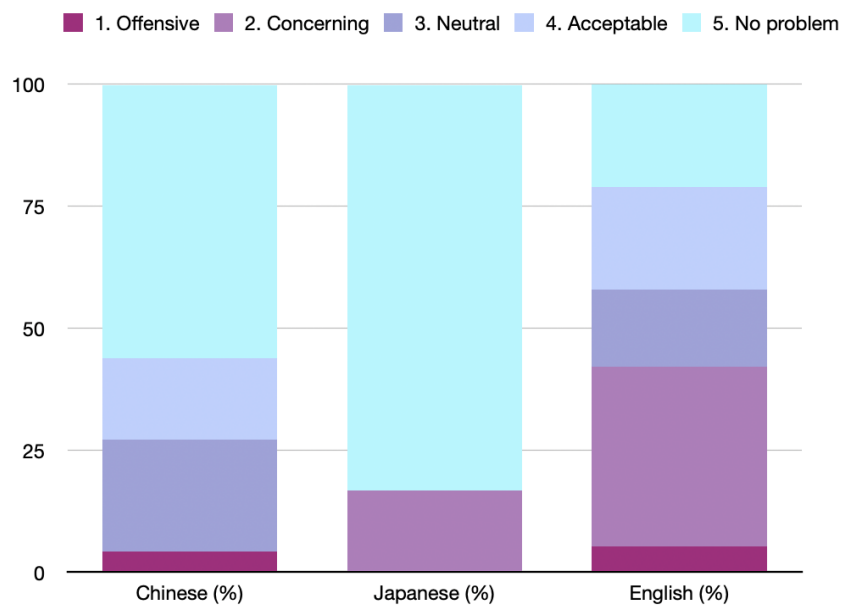


Figure 4.3 Difference in valuations of recreation of Mahjong patterns

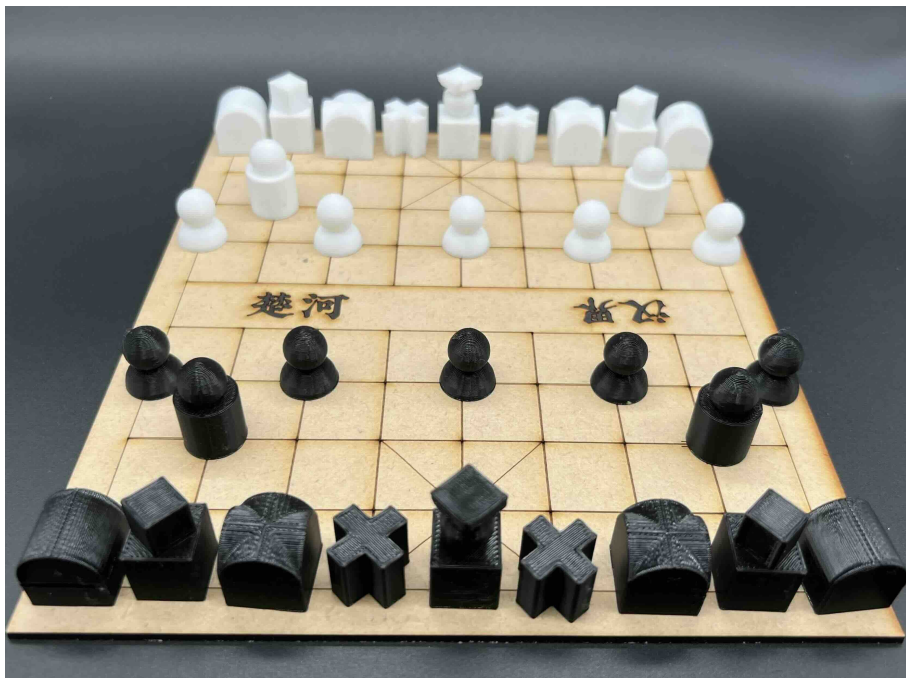


Figure 4.4 Bauhaus-style Chinese chess

Results of Q3 and Q4:

How do you feel about Asian filmmakers using Western myths and legends as the basis for their films?

How do you feel about Western filmmakers using Western myths and legends as the basis for a movie set in Asian countries?

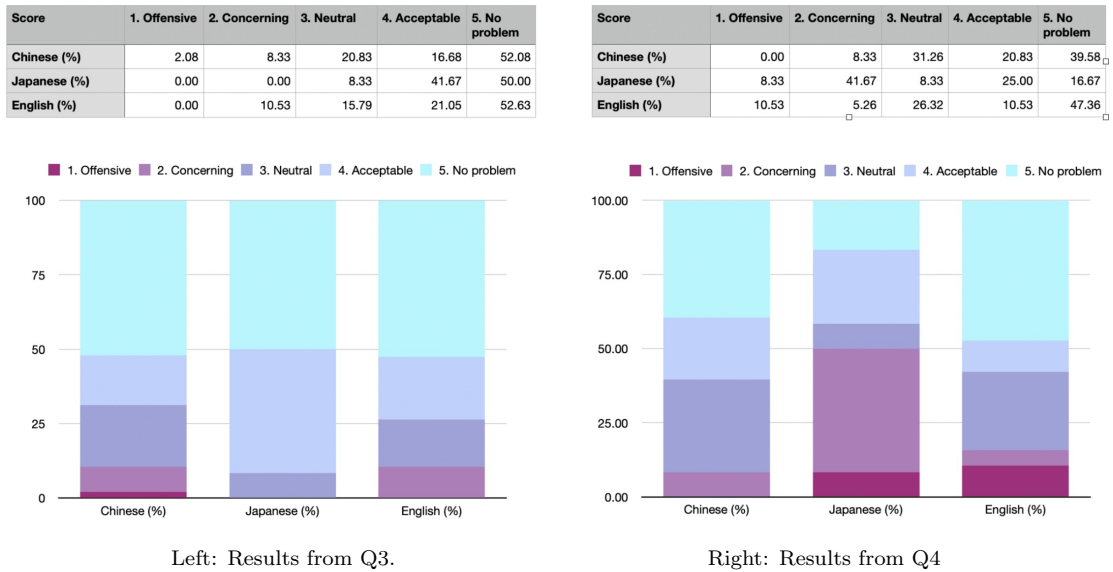


Figure 4.5 Comparison of attitude towards Asian and Western filmmakers producing Asian film with Western myths and legends

With the same condition of “making Asian film with Western myths and legends”, different results are presented. While Chinese participants exhibited a consistently tolerant attitude, both Japanese and English participants tended to find conditions in Q4 more offensive, particularly when the filmmaker had a Western background. It raises questions about whether cultural appropriation, as previously defined, still holds relevance and fits within a Western-centered perspective today. Based on this insight, a pair of movie posters was designed for comparison: one of them is a poster of *Mulan*, acted by a White actress; another is a poster of *Goose City*, where the ancient Greek story of Trojan Horse is appropriated as its storyline (Figure 4.6).

Poster of *Mulan*Poster of *Goose City*

Figure 4.6 A pair of movie poster design, inspired by results of Q3 and Q4

Results of Q5: How do you feel about Buddha statues or images being used as decor in nightclubs?

While participants exhibited a general tolerance towards many of the incidents, a larger percentage from all three groups considered religious appropriation to be more offensive and serious. Participants expressed greater offense in all cases involving appropriation of Buddhism, Christianity, or Shintoism (Figure 4.7).

Score	1. Offensive	2. Concerning	3. Neutral	4. Acceptable	5. No problem
Chinese (%)	18.75	20.83	25.00	6.25	29.17
Japanese (%)	0.00	33.33	8.33	16.67	41.67
English (%)	26.32	21.05	47.37	5.25	0

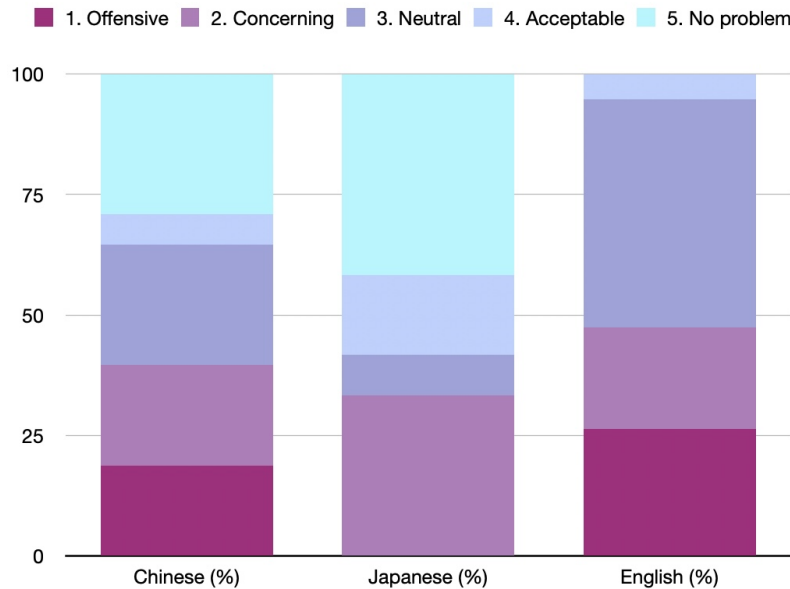


Figure 4.7 Attitudes of Buddha statues or images used nightclub decorations

It is worth mentioning that the descriptions offered only a general concept, and participants' perceptions of offensiveness may have been influenced by the specific images they individually imagined within those contexts. Variations in execution

could result in differing interpretations and levels of perceived offense. This case served as inspiration for the design of a “Nightclub Buddha” display item, as illustrated below (Figure 4.8).



Figure 4.8 Design of a “Nightclub Buddha”

As Buddhism is more widely spreaded in Eastern and Asian countries, it is also worth examining if the evaluation would be different for Western religious figures. As a comparative case, one item was designed featuring Santa Maria standing on a Buddhist lotus seat. This design is informed by several considerations. First, within certain Buddhist frameworks, Christ is regarded as an enlightened figure, which opens the door to reinterpreting Western religious symbols through an Eastern lens. Additionally, Christianity itself was appropriated by Hong Xiuquan, leader of the Taiping Heavenly Kingdom, a radical 19th-century rebellion aimed at overthrowing the Qing Dynasty. Hong claimed to be the brother of Jesus Christ, asserting that he had ascended to heaven, where he encountered divine figures such as the Lord God, Heavenly Mother, and others. Hong’s self-proclaimed divine mission, to *“slay demons, preserve righteousness, and save the people”*, led

him to declare himself the Heavenly King, a title conferred upon him by the Lord God [91]. This unique combination of Christianity and traditional Chinese beliefs serves as the inspiration of the creation of item Santa Maria on the Lotus Seat (Figure 4.9).



Figure 4.9 Santa Maria on the Lotus Seat

Results of Q7: How do you feel about traditional Asian costume (e.g. Japanese kabuki costume or Chinese Opera costume) being worn as party outfits or costumes in nightclubs?

Traditional clothing emerged as another topic that sparked discussions and controversy, with participants perceiving a level of offense similar to that of religious appropriation. While it is uncertain whether a direct analogy can be drawn between the two, it remains an interesting point for reflection and evaluation.

Furthermore, a recurring pattern emerges where Western participants tend to perceive the appropriation of traditional Chinese or Japanese clothing as more offensive compared to Chinese and Japanese participants (Figure 4.10). This observation provides another intriguing point for further discussion and reflection. Based on the results, it inspired the creation of an additional item: a poster for a nightclub costume party themed around traditional Asian clothing, set in a Western context, as illustrated below (Figure 4.11).

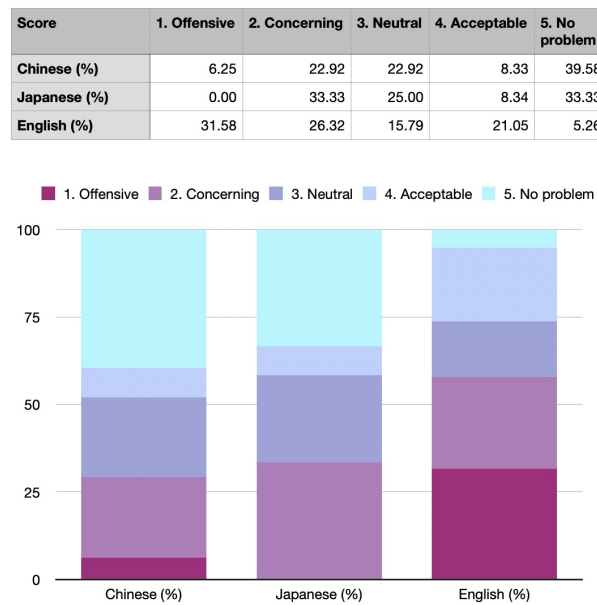


Figure 4.10 Evaluations of traditional Asian costume worn as party outfits

Result of Q8: How do you feel about Asian sacred symbols being used in fashion accessories or clothing?

The results (Figure 4.12) highlight differing attitudes among the three groups: Chinese participants showed low offense, Japanese moderate, and Western participants notably high, with over 50% finding it very or moderately offensive. Inspired by the concept of symbol appropriation, a Taoist talisman was created, blending traditional elements with the SAMCARA logo in a superficial manner. This design aims to provoke reflection on cultural appropriation and authenticity (Figure 4.13).



Figure 4.11 Poster for an Asian costume party in a nightclub in NYC

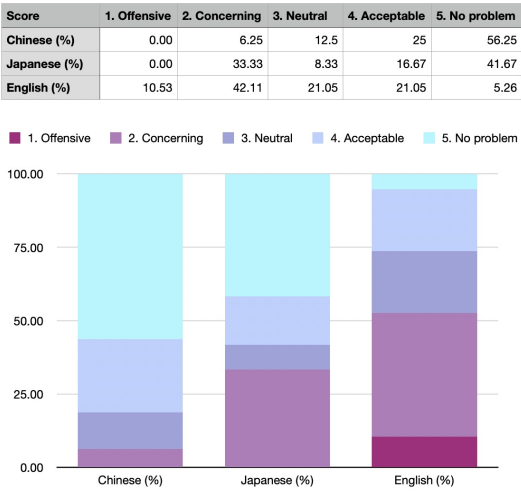


Figure 4.12 Evaluations of Asian sacred symbols used in fashion



Figure 4.13 A SAMCARA Taoist talisman

Insights from Part II

This section is divided into three parts: food, clothing, and music. Participants were asked to express their attitudes toward various situations and identify the specific aspects they consider problematic. Overall, participants exhibited similar attitudes toward most cases; however, certain insights revealed disagreements between groups, presenting potential opportunities for design.

One of the insights can be drawn from the question regarding the requirements for people from other cultures to reproduce traditional dishes. From the responses, differences emerge between the Asian and Western groups. Both Chinese and Japanese participants emphasize an understanding of their own cultural traditions as a key factor in authentically reproducing dishes from their cultures. In contrast, Western participants tend to believe that proper training and culinary expertise are the essential factors in recreating these dishes (Figure 4.14).

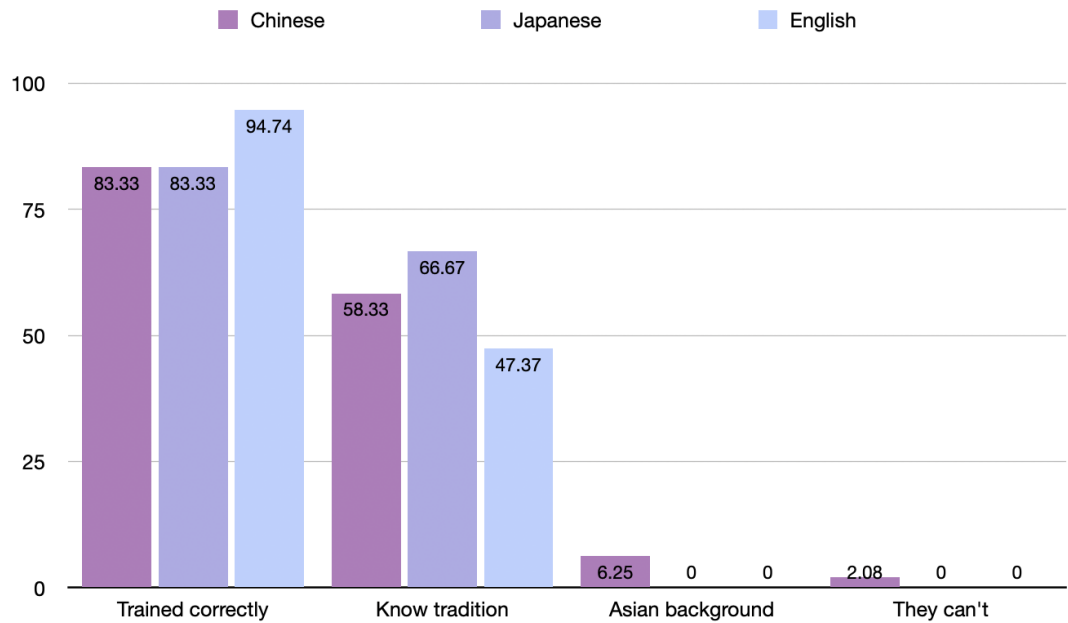


Figure 4.14 Comparison of key factors for reproducing authentic dishes claimed by different cultural groups

The emphasis on tradition by the Asian participants provides an inspiration for the selection of a Fortune Cookie as an item in the subsequent experiment. Fortune cookies are now widely recognized as a distinctive part of Chinese American culture, commonly served in Chinese restaurants across the United States and often contributing to stereotypes about Chinese identity in the U.S. However, fortune cookies actually originated in Japan and were initially brought to the U.S. by Japanese immigrants. Following World War II, when many Japanese Americans were placed in internment camps, Chinese Americans took over the production of fortune cookies, supplying them to Chinese restaurants. Over time, this practice solidified fortune cookies as a symbol of Chinese American culture¹. Given its lesser-known history, it is worth exploring whether participants would perceive it as a case of cultural appropriation upon learning its background. This discovery has the potential to prompt new reflections and a reevaluation of the concept of cultural appropriation, thereby contributing to greater awareness and deeper understanding of the topic.

Another opportunity for item design arises from the differing concerns among the three cultural groups regarding the use of musical elements by another culture. Chinese participants expressed the greatest concern about whether they receive permission to use Chinese musical elements, along with moderate concerns about devaluation of cultural significance, stereotypical depictions, loss of tradition, and lack of acknowledgment of origin. In contrast, Japanese and Western participants prioritized concerns about loss of tradition and lack of acknowledgment of origin, while permission to use the elements was of minimal concern (Figure 4.15).

The differences in concern reflect varying perceptions and evaluations of cultural appropriation across cultural groups. Building on this insight, a design related to cultural exchange in music has been developed: a poster for a music festival featuring punk, metal, or rock genres, as conveyed through the poster's visuals. Within the poster, traditional Asian musical instruments are depicted being used in unconventional ways, producing music styles that deviate from traditional Asian forms. By examining this case and engaging with diverse cultural perspectives,

1 Jennifer 8. Lee, "The Fortune Cookie's Origin: Solving a Riddle Wrapped in a Mystery Inside a Cookie," *The New York Times*, January 6, 2008, <https://www.nytimes.com/2008/01/06/>.

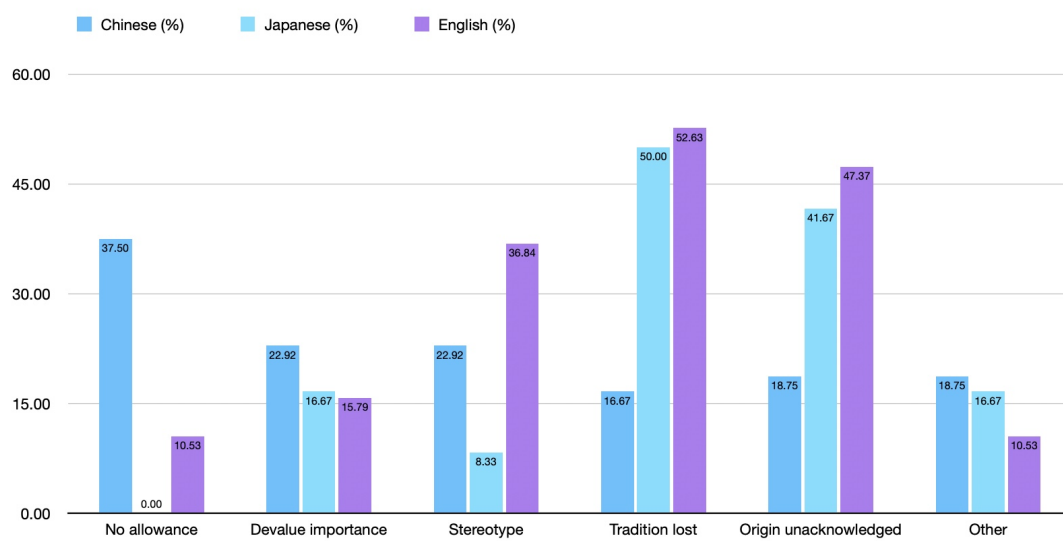


Figure 4.15 Different concerns between the three cultural groups regarding the use of musical elements by another culture

participants are encouraged to reflect on the use of musical elements in non-traditional contexts, fostering deeper discussions and critical thought on the topic of cultural appropriation (Figure 4.16).



Figure 4.16 Music festival poster, which Asian traditional instruments are used in an unconventional way

Additional insights from the survey highlight specific categories where cultural appropriation is particularly problematic. The results indicate a strong consensus across all cultural groups that casting an actor from one culture to portray a character from another is widely perceived as offensive. This finding supports the design of the movie posters inspired by Questions 3 and 4 in Part I (Figure 4.17).

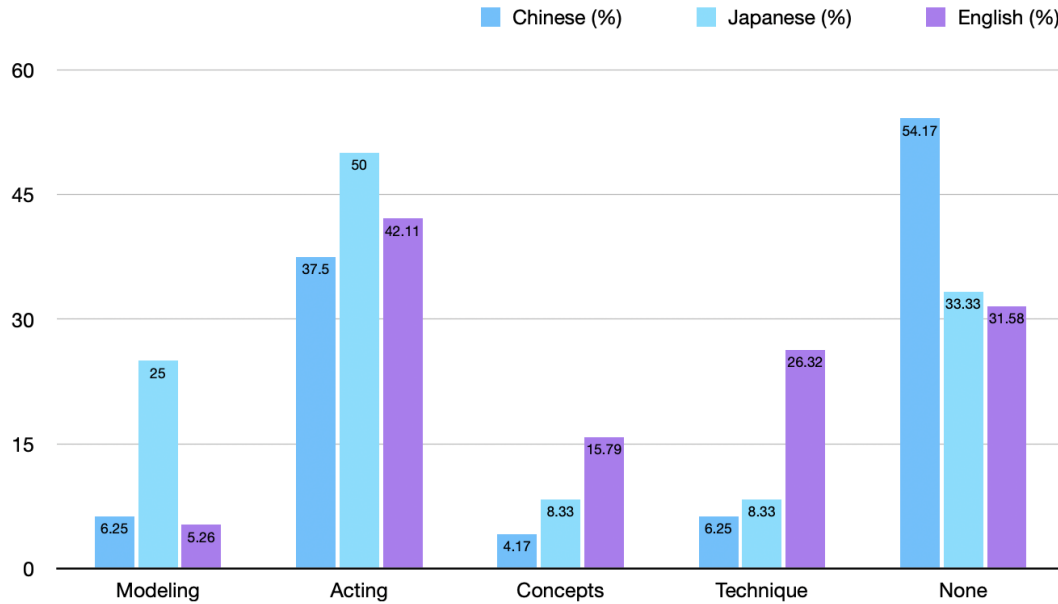


Figure 4.17 Identification of categories for concerns of cultural appropriation

The differences in concern regarding cultural exchange are further evident in responses to the use of Asian traditional elements in Western fashion brands. Western participants emphasized issues such as neglect of cultural significance, misrepresentation, devaluation, and lack of acknowledgment of origin. Japanese participants, however, displayed a primary focus on acknowledgment of origin and appreciation and respect for the aesthetics of cultural elements. In contrast, Chinese participants expressed only moderate concerns about misrepresentation and acknowledgment of origin, with the majority perceiving no problem. Although this insight did not directly result in the design of an item, the observed differences between cultural groups remain a valuable foundation for future design and exploration (Figure 4.18).

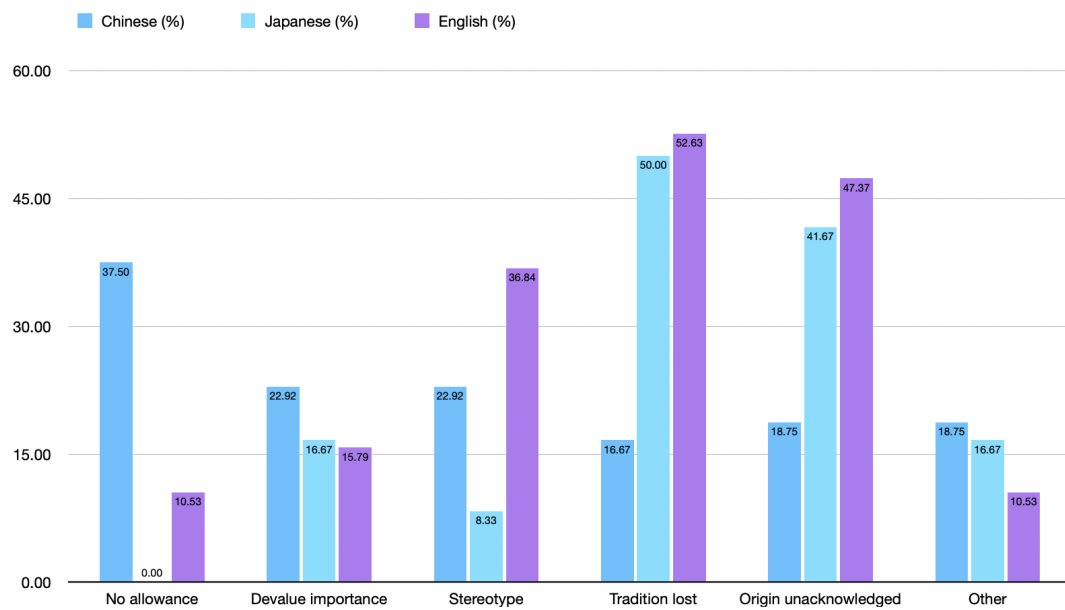


Figure 4.18 Difference in concerns when using of Asian traditional elements in Western fashion brands

4.4. Validity Test

The validity test design consists of three phases. The first phase involves a general investigation of participants' knowledge and awareness of cultural appropriation, during which they are invited to complete a questionnaire. The second phase includes a brief introduction to the concept of cultural appropriation, in order to provide participants with basic concepts. Participants are then invited to examine nine displayed items and identify which ones they perceive to constitute cultural appropriation. They are allowed to observe the items, read the printed description, ask for introductions and explanations and perform discussions during the process. After making the choices, participants are guided to the posted answer sheet and asked to choose a sticker color-coded according to their cultural identity, where they are also introduced to answers provided by the other participants. During the third phase, participants are asked about opinions on the items and whether they have any new thoughts on cultural appropriation. Then they are asked to evaluate which part of the whole process has provided them with new perspectives.

By analyzing participants' choices alongside their attitudes and opinions on the items, we can identify which categories or topics evoke greater concern and stimulate deeper reflection. These topics can potentially be incorporated into further experiments aimed at raising awareness. Another comparison can be made between participants' understanding of cultural appropriation before and after viewing the display. This comparison examines whether participants develop a clearer understanding of the concept and assesses the procedure's effectiveness in raising awareness, providing insights for potential modifications to improve the process.

4.4.1 Test procedure

Phase I: Participants are asked to fill in a questionnaire including following questions:

Do you know the term "cultural appropriation"?

1. Yes
2. No

What do you think cultural appropriation means?

How common is cultural appropriation in everyday situations?

Phase II:

1. A brief introduction of the concept of cultural appropriation.
2. Identification of which one within the nine displayed items constituted cultural appropriation.
3. Post choices to answer sheet with stickers color-coded according to their cultural identity.
4. Review other people's choices on the sheet

Phase III: Participants are again asked to answer the questionnaire. Questions are asked as below:

What issues concern you the most?

Do you now have new thoughts on cultural appropriation?

Which part of the process provides you with new perspectives on the issue?

1. Examining different cases
2. Reading cases descriptions or learning about the creation process
3. Learning about other people's opinions
4. Engaging in discussion in the process

4.4.2 Display item design

Within the 9 display items, 7 are specially designed and 2 are chosen from existing items which are not widely recognized as cultural exchange cases. The designs and selection of items are based on insights gathered from the preliminary survey, as explained below(Figure 4.19, Figure 4.20).

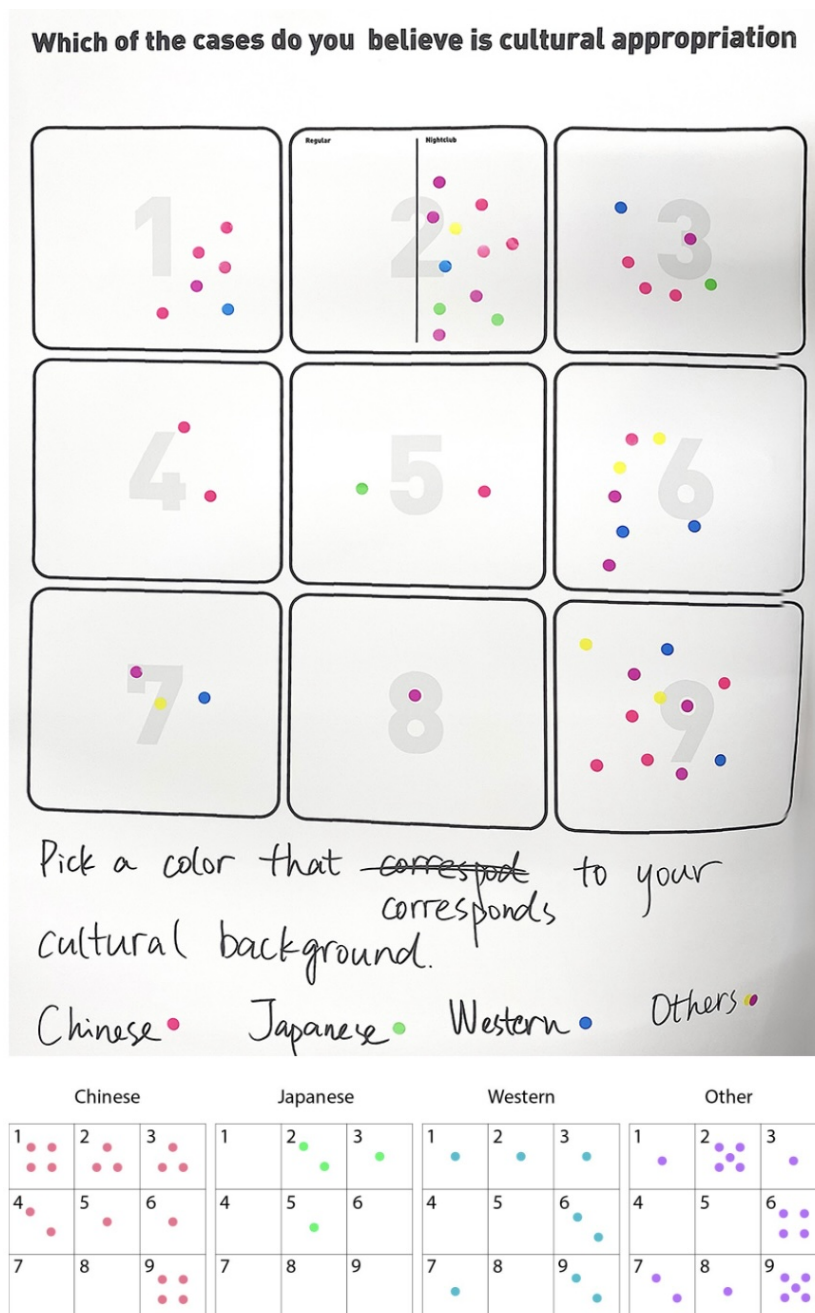
4.4.3 results and discussions

In total, 21 participants participated in the test. Among the 9 cases, item 2 (the Buddha as nightclub decoration) and item 9, which involve the appropriation of religious figures and the misrepresentation of Asians with Western individuals, received the highest number of votes, followed by item 1, 3 and 6. All cultural groups exhibited a similar pattern in identifying items as cultural appropriation (Figure 4.21).

no.	Item	Brief description	Medium	Concept of design
1		Santa Maria on the lotus throne	3D printing	Christianity, when introduced to China, has been localized, blended with local beliefs, and at times appropriated for purposes such as political agendas. Similarly, within a Buddhist framework, Jesus is recognized as an enlightened figure. Does an artifact combining elements of these two major religions constitute cultural appropriation?
2		Two buddha statues as comparison, one normal buddha, one as a decoration of nightclub	3D printing, acrylic paint	Buddha statues are often used as decorations in public spaces, including restaurants, spas, and pubs. Is it offensive to use them as nightclub decor? Notably, before Greek influence, Buddha was symbolized by icons like the lotus or footprints. The human form, including features like curly hair and facial characteristics, reflects Greek sculptural influence.
3		The fortune cookie	-	Fortune cookies, originally brought to the U.S. by the Japanese, were later adopted by Chinese communities, becoming a staple in American Chinese restaurants. Over time, they have spread globally and are now recognized as a distinct element of American Chinese culture.
4		Bauhaus-style Chinese chess	Wood board laser cut, 3D printing	Recently, two Americans created "renovated" mahjong sets, replacing traditional patterns with modern designs. This sparked accusations of cultural appropriation for disregarding the traditional significance of the pieces. Similarly, replacing Chinese chess pieces with Bauhaus-style designs removes their cultural symbolism, substituting them with Western concepts to appeal to a Western audience.
5		Poster for a hypothetical music festival, in which traditional Asian instruments are not played in a conventional way	Print	This design aims to explore whether it is considered appropriative or offensive to play traditional Asian musical instruments in unconventional ways, such as mimicking the gestures used for Western instruments or performing rock, metal, or punk music, as suggested by the poster's visual style.
6		A hypothetical poster of an Asian costume party in NYC	Print	Wearing clothing from other cultures can be highly controversial, particularly in Western societies, while many Asian audiences may not view it as problematic. Hosting an Asian-themed "costume party" raises questions about whether it reflects cultural appreciation or appropriation, especially since referring to traditional attire as a "costume" can itself be contentious. This design invites participants to consider various contexts before determining whether such practices constitute appropriation.

no.	Item	Brief description	Medium	Concept of design
7		A SAMCARA Taoist talisman	Print	Taoist talismans traditionally embody divine faith, serving purposes such as protection, enhancing luck, and healing physical or spiritual ailments. They are meticulously crafted by skilled practitioners following specific rules. This design, however, merges talismanic elements with the logo of SAMCARA, a real project in KMD, in a superficial and hastily executed manner. Does such a rough interpretation constitute cultural appropriation?
8		A hypothetical poster for a movie "Goose City", filmed with the storyline of tale of Trojan Horse	Print	The poster's visuals depict a story set in Asia, while its storyline is based on the tale of the Trojan Horse. This represents the reproduction of an intangible work originating from another culture, which James O. Young defines as content appropriation.
9		A hypothetical movie poster of Mulan	Print	This movie poster is presented as a comparative item to Item 8, exploring the implications of a Chinese character in a Chinese movie being portrayed by a white actress. The purpose is to investigate whether participants find this problematic and, if so, why. By comparing it with Item 8, this design aims to deepen participants' reflections on which instances they consider problematic and their reasoning, fostering critical thinking and raising awareness.

Figure 4.20 Item list (continued)



Participants' choices of cultural appropriation cases were analyzed with their concerns stressed after reviewing the display (Figure 4.22). The primary concern regarding item 2 was the perceived disrespect toward religion, as indicated by participant responses, where this issue was mentioned eight times. Similar concerns were also noted for item 1, although it was viewed as moderately inappropriate rather than overtly appropriative. This raised an interesting point about the heightened sensitivity surrounding religious topics. Religious figures may introduce biases in discussions of cultural appropriation, as people tend to perceive disrespect more strongly in these cases compared to others.

Item 9 primarily reflected participants' concerns about disregarding its cultural origin by depicting an Asian figure with a Western actress. Additionally, a sense of incoherence was noted, as the representation did not align with audience expectations. This perceived disharmony raises further questions: is it a form of cultural appropriation, or does the discomfort simply stem from a deviation from expected norms? Such ambiguity can inspire further discussion and reflection.

As an overall review, the most prominent collective concern was the disregard for the cultural origins during instances of cultural exchange. However, this raises important questions: to what extent should origins be traced, and how can we foster the awareness and knowledge necessary for individuals to engage with these origins? Encouraging interest and competence in understanding cultural histories becomes a key challenge. These considerations can serve as inspiration for further development of items that stimulate reflection and promote awareness of cultural appropriation.

Another concern following the ignorance of origin is the sense of incongruity experienced when encountering unexpected cases of cultural exchange. As noted before, this feeling often plays a crucial role in shaping whether something is perceived as cultural appropriation. This observation aligns with Yong's theory that aesthetics can influence ethical standards of evaluation. Additionally, curiosity about the meaning and motivations behind the creation of cases also contributes to how appropriation is perceived. These insights further emphasize that the perception and evaluation of cultural appropriation are dependent on context. Consequently, this supports the idea that raising awareness through contextualized exhibits is an effective approach, validating the exhibition's direction.

item	Reason	amount	%
1	disrespect religion	2	9.52
	Sense of incongruity or off-putting	2	9.52
	origin ignored	1	4.76
	not understanding meaning behind	1	4.76
2	disrespect religion	8	38.10
	motivation behind design	1	4.76
	origin ignored	1	4.76
	degrading original image	1	4.76
3	origin ignored	4	19.05
	misrepresentation	1	4.76
	Sense of incongruity or off-putting	1	4.76
4	Sense of incongruity or off-putting	1	4.76
	motivation behind design	1	4.76
5	Sense of incongruity or off-putting	1	4.76
6	not understanding meaning behind	3	14.29
	out of context	2	9.52
	origin ignored	1	4.76
	motivation behind design	1	4.76
	Sense of incongruity or off-putting	1	4.76
7	origin ignored	2	9.52
	not understanding meaning behind	1	4.76
	Sense of incongruity or off-putting	1	4.76
8	origin ignored		
9	origin ignored	4	19.05
	Sense of incongruity or off-putting	2	9.52
	not understanding meaning behind	1	4.76
	motivation behind design	1	4.76

Figure 4.22 Concern addressed for each item regarded as appropriation

This point can be further illustrated by comparing participants' understanding of the concept of cultural appropriation before and after their review and discussion of the display items. Responses to open-ended questions were analyzed and systematically categorized by identifying key terms and contextual meanings.

Before reviewing the display, participants described their understanding and definitions of cultural appropriation from various perspectives, typically stressing one or two key characteristics, which can be summarized as follows (Table 4.1).

Table 4.1 Key terms mentioned when defining cultural appropriation

key terms	Amount
adaption or blending	2
misuse of other cultural elements	3
use of other cultural elements	3
not recognize origin	4
commercialize other cultures	2
lack of respect	3
to copy	1

The identification of diverse characteristics, along with the broad range of topics mentioned, suggests that participants' understanding of the concept may be unclear, incomplete, or still evolving. After reviewing the display and participating in the discussions, more than half of the participants provided feedback that they had new thoughts on the topic (Table 4.2).

Table 4.2 Participants' feedback on if there are any new thoughts

Answer	Amount	percentage
Yes	11	52.38
No	2	9.52
maybe	1	4.76
Other	6	28.57

While some gave indirect answers towards the question, the difference between

their definitions of cultural appropriation and their feedback towards the question asking for new thoughts can indicate a potentially improved understanding of the topic (Table 4.3). For example, one of the participants wrote a clear answer of *“Using ideas or items of cultural significance of a group to which you don’t belong for personal gain without attribution”*, while giving the answer as *“It is very difficult to decide if something is appropriative without a lot of information and discussion”* in the section asking for new thoughts. The recognition of the complexity of the topic signifies an enhancement in understanding. Another participant, who was previously unfamiliar with cultural appropriation, responded with *“to distinguish fusion and appropriation”*, which indicates the beginning of their engagement with the topic. Although new thoughts may not have been immediately generated, the majority of participants who answered “no” or selected “other” demonstrated an enhanced awareness of the topic. This suggests that the method used is effective in raising consciousness about cultural appropriation.

Table 4.3 Key terms mentioned about new thoughts on cultural appropriation

key terms	Amount
history and context	3
deeper understanding	2
designer’s intention	1
balance innovation and integration	1
it’s difficult and needs discussion	2
more conscious	5

4.4.4 Limitations

While the test serves as a valid examination of the exhibition design methodology, several limitations can be identified. Firstly, although the test procedure is clearly outlined, the testing environment at the KMD Forum posed challenges. The complex and dynamic surroundings may have made it difficult for participants to concentrate fully while completing the open-ended questionnaires, resulting in some responses containing only key phrases rather than comprehensive answers. Secondly, when examining cases of cultural appropriation, the simultaneous

introduction of item contexts, group discussions, and exposure to others' opinions may have caused confusion. This overlap made it challenging for participants to accurately evaluate which part of the process contributed most significantly to their awareness and understanding. Moreover, when participants were asked to judge whether cases of cultural exchange constituted cultural appropriation, they were limited to binary yes-or-no choices without any indication of their attitudes. During the selection process, some participants expressed positive attitudes toward certain cases while still classifying them as cultural appropriation. Others maintained their initial choices but indicated a shift in attitude toward the cases. The current test procedure does not account for these nuanced changes, even though raising awareness can include shifts in attitude or understanding of the issue. Further adjustments are needed to clearly capture participants' attitudes and incorporate the measurement of attitude changes into the evaluation process.

Limitations can also be found in the designs of items. While item 2 has successfully attracted attention and ignited discussions, the visual execution might be one of the factors that affect participants' attitudes. According to Young, *"sometimes the moral case against cultural appropriation rests on an aesthetic premise"* [5]. It is possible that participants' judgments might change based on different visual executions of the item. Item 4 has attracted discussions, while the design of chess pieces successfully represented the original Chinese chess pieces and communicated these meanings. This design failed in its intention to disregard the original meaning of the pieces and create new, unrelated expressions. As a result, this may have led to an overly positive evaluation of the item, causing participants to refrain from judging it as appropriation. Item 7 failed to attract attention, likely because the appropriated object was too unfamiliar to the public. Additionally, the use of the SAMCARA logo was only minimally recognized by members of KMD. These factors may have led participants to overlook the item, resulting in a biased outcome. Item 8 faced limitations in effectively communicating its concept. Intended to appropriate the story of the Trojan Horse, its design that depicted a large horse within a city lacked the distinct characteristics of a wooden horse. As a result, much like Item 7, it failed to capture attention and was potentially overlooked by participants, undermining its ability to be compared with Item 9.

Furthermore, the Trojan Horse story originates from the ancient Greek myth in *The Odyssey*. This choice may not have resonated culturally or emotionally with participants, as it stems from a culture that no longer exists today.

While this methodology shows potential in raising participants' awareness and enhancing their understanding of cultural appropriation, certain limitations may restrict its effectiveness in fully addressing the research questions. These limitations should be carefully evaluated and addressed in future experimental designs to strengthen the study's overall approach.

Chapter 5

Proof of Concept

5.1. Methodology

5.1.1 Evaluation criteria

Results of the previous test suggest potential success in encouraging participants to develop new perspectives and increase awareness of cultural appropriation through contextualization. Two designs are conducted, one using a participatory approach and the other an observational approach, to address the two research questions. A standardized assessment tool is deemed necessary to evaluate changes in awareness before and after the experiment, replacing the reliance on discussions and questionnaires.

The Culture Awareness Scale(CAS) was developed initially to measure cultural awareness in nursing students with responses to 36 items on a 7-point Likert scale. Lower scores reflect lower levels of cultural awareness, while higher scores indicate greater cultural awareness. The content validity index was calculated to be 0.88, proving the validity of the scale [92]. It is initially consisted with 5 subscales, whereas a 3 factor structure is proven to be valid during a reanalysis of the scale [93], and still valid with modified structure of 4 factor subscales and modified questions for measuring cultural awareness in higher education within health and social care fields [94]. The CAS was modified to align with the cultural appropriation context of the experiments, serving as an assessment tool to measure whether awareness of cultural appropriation increased following the experiment. In both experiments, the cognitive awareness subscale is administered before the intervention to assess participants' baseline awareness of cultural appropriation. Following the intervention, participants complete the full modified CAS, including the cognitive awareness subscale. The scores before and after the intervention

on the subscale are compared to determine whether awareness has increased. Additionally, the post-experiment CAS responses are analyzed to evaluate the effectiveness of the experimental experiences in enhancing awareness of cultural appropriation.

5.1.2 Process of experiments

The observatory method

Based on the insights from the previous test, an exhibition is designed using the observational method to evaluate the impact of contextualization on awareness of cultural appropriation. The experiment followed a 4-step procedure. Firstly, participants were asked to fill in the cognitive awareness assessment for cultural appropriation. Participants were then asked to view the exhibited items and determine whether they believed the items constituted cultural appropriation. They were asked to rate their attitudes toward these items using a 7-point scale, where 1 indicated a very negative attitude and 7 indicated a very positive attitude. No additional descriptions or explanations about the items were provided to influence their judgments at this stage. Next, descriptive texts about the items were revealed, allowing participants to discuss and seek explanations regarding the items. Following this, participants were asked once more to determine whether the items constituted cultural appropriation and to rate their attitudes again using the same 7-point scale. Lastly, they were asked to fill in the full modified awareness scale for cultural appropriation. The cognitive awareness subscale questions are extracted and then compared to the same subscale participants filled in in the first step. The full modified CAS is analyzed to assess whether the display has increased their awareness of the cultural appropriation concept. This approach allows for assessing whether the exhibition as an observatory method can increase awareness of cultural appropriation and exploring how perceptions may vary based on contextual factors.

Updates on displayed items

Items of exhibition have been updated based on the results of the previous test. Modifications are shown as follow:

Item 1: An augmented reality (AR) scene has been incorporated as part of the context and description to enhance the overall experience and strengthen the impact of the provided information (Figure 5.1).



Figure 5.1 Updated AR scene on Item1

Item 2: Similarly, an AR scene has been incorporated into the descriptions. As previously discussed, the scenario where “a Buddha statue is used as nightclub decoration” lacked visuals, which may lead to varied interpretations among the participants and affect their evaluations. By setting a defined scene, the consistency of responses can be improved, helping to minimize unnecessary biases (Figure 5.2).

Previous item 4: The Bauhaus-style Chinese chess set has been replaced with redesigned playing cards, specifically featuring the face cards. Although the previous chess set replaced traditional Chinese chess pieces and removed Chinese characters, the new design still retained the original meaning of the pieces. Given that the inspiration was drawn from the approach of replacing traditional mahjong patterns, which removed the original meanings, the Bauhaus-style Chinese chess can be considered to have failed in its intention to disregard the original meaning of the pieces and create new, unrelated expressions. The Jack, Queen, and King

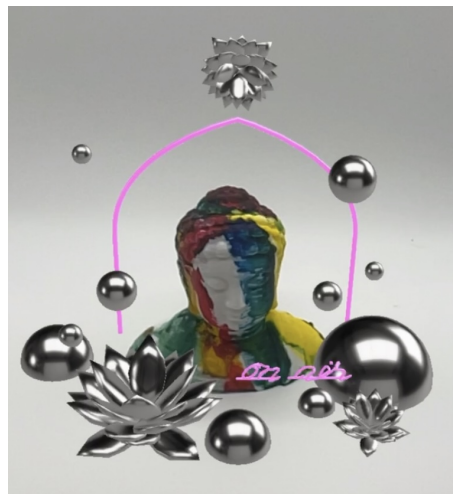


Figure 5.2 Updated AR scene on Item2

cards in a standard deck are symbolic representations of authority and societal hierarchy, with their roots tracing back to the French court cards, where each face card originally represented real royalty. Over time, these face cards evolved into the modern deck of playing cards, but they retain cultural meanings tied to monarchy and governance. Replacing the images on these cards can be seen as similar to replacing mahjong patterns, as both actions involve altering the cultural meanings traditionally associated with the original representations. Historical and contemporary public and political figures are depicted alongside one random individual and a cat, all rendered in a playful pop art style. This approach aims to infuse a sense of renovation into the design, further distancing it from the original cultural meanings of the traditional representations (Figure 5.3).

Previous item 5: This item has been removed from the display due to its lack of controversy. While its message was conveyed during the previous test, very few participants identified it as cultural appropriation.

Previous item 7: This item has been removed from the display due to the lack of public knowledge regarding the appropriated objective. Greater efficiency in conveying information is needed, as participants tend to overlook the item.



Figure 5.3 Pop art face cards

Previous item 8: This item has been replaced with a postcard featuring an Asian actress in a portrayal of *Pride and Prejudice*, a classic Western film. This can now be compared with the previous item 9, which depicted a white actress portraying the character of Mulan, a figure from traditional Chinese folklore (Figure 5.4).

The participatory method

In contrast to the observational method, a participatory approach is used to actively engage participants in the process of contextualization. Drawing on the “Embedded Design” model and persuasive game design principles, a board game is created to test whether actively creating context around cultural appropriation, along with accompanying discussions, can raise awareness of the issue. Same as the observatory method, participants were asked to fill in the cognitive awareness assessment for cultural appropriation before starting the game. During the game for 3-6 players, each participant selects a character card to represent their role. Each round, one player is designated as the judge, who evaluates scenarios based



Figure 5.4 *Pride and Prejudice* movie poster

on their own judgment. The remaining players each draw five item cards, select two, and combine them with their character card to create the most offensive cultural appropriation scenario possible. The judge ranks the scenarios and awards points based on their level of offensiveness. Players then engage in a round of debate and persuasion if they wish to contest their scores. Afterward, the judge makes a final decision. The role of judge rotates among players, and after each round, players replenish their item cards. Once everyone has served as the judge once, the scores are tallied, and the player with the highest total wins the game. After the game experience, participants were asked to fill in the full modified CAS, including same cognitive awareness subscale. Same as the observatory method, cognitive scores before and after the game experience are compared, and the modified CAS is analyzed.

Using the strategy of mixing “on-topic” and “off-topic” content, the item cards are made up of cultural elements (e.g., “kimono” or “dreadlocks”) and neutral elements (e.g., “restaurant” or “graduation ceremony”). Obfuscation as another strategy is employed by instructing players to earn points by creating the most offensive cultural appropriation scenarios and engaging in debates, rather than directly conveying the message or encouraging explicit acknowledgment. Players are asked to create and imagine hypothetical cultural appropriation scenarios involving assigned characters. By employing the strategy of distancing, this approach encourages psychological detachment from the intended persuasive message, which enhances its effectiveness.

5.2. Results and Analysis

5.2.1 Research Question1:

A total of 12 responses from young educated Asian adults are gathered. The responses of assessments of the exhibition experiment are analyzed in response to the first research question:

Can awareness of cultural appropriation be raised by reviewing contextual background information?

Firstly, a comparison was made between participants' ratings of their attitudes toward the eight displayed items and their judgments on whether these items constituted cultural appropriation before and after reading the descriptions and interacting with the items. The results revealed that participants' attitudes toward certain items shifted after engaging with the contextual information and reflecting on the background. While most changes were not substantial, all participants exhibited some degree of variation in their attitudes toward one or more items. A curious result can be seen in item 5, when two different scenarios are provided in the description for one item. Eight out of the twelve participants displayed changes in their attitudes toward the two provided scenarios, further supporting the hypothesis that the perception of appropriation is influenced by the context in which the scenarios are presented (Figure 5.6, Figure 5.7).

The recognition of cultural appropriation also varied for each participant before and after being exposed to the contextual background of the items. To more clearly distinguish the variation in attitudes, a function is applied to calculate the degree of attitude change by calculating the sum of the absolute differences in choices for each participant. This method provides a numerical representation of how much their attitudes have shifted. The function is expressed as

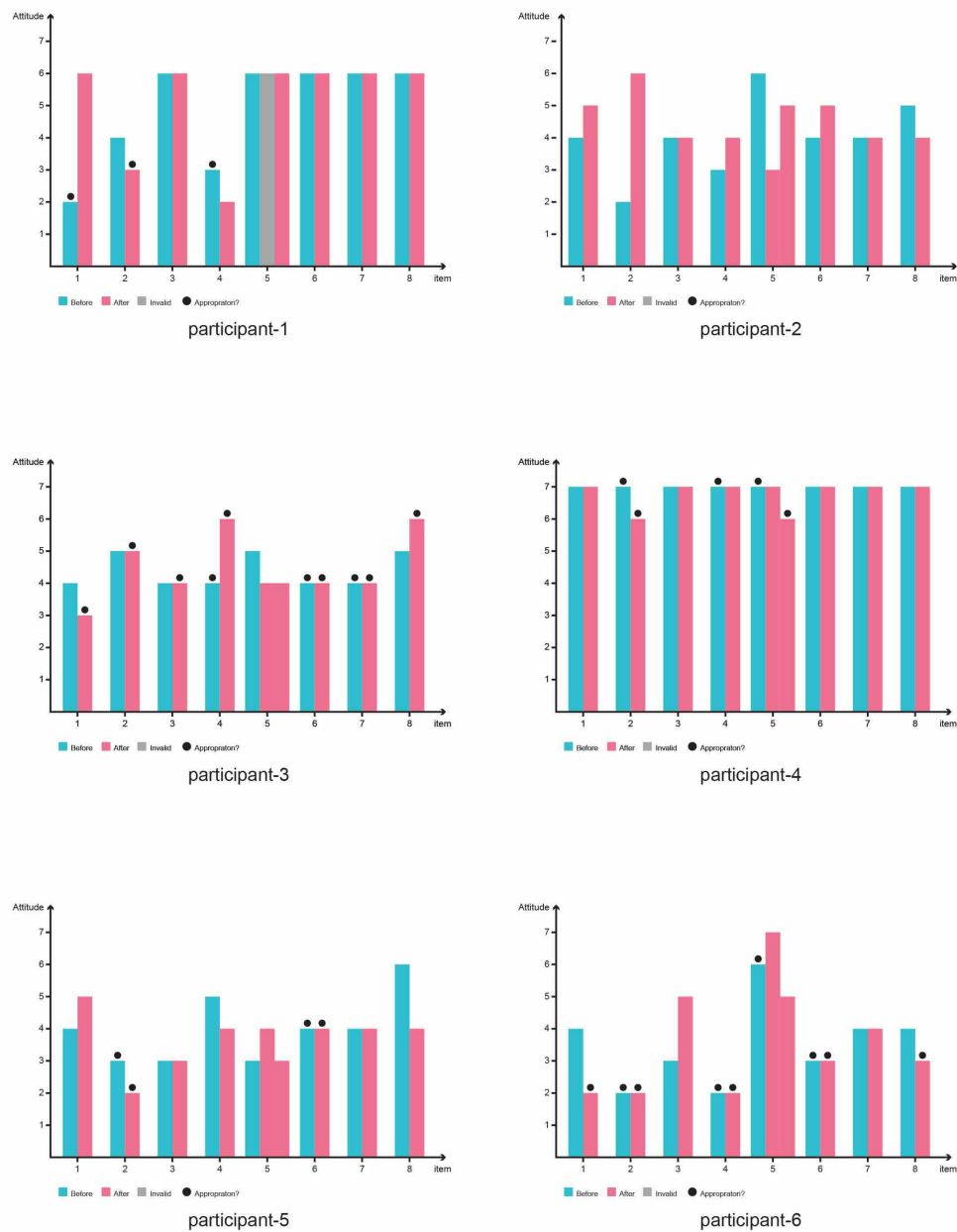
$$\sum_{i=1}^n |a_i - b_i|$$

The results are as indicated in the table (Table 5.1).

Table 5.1 sum of the absolute differences in choices for each participant

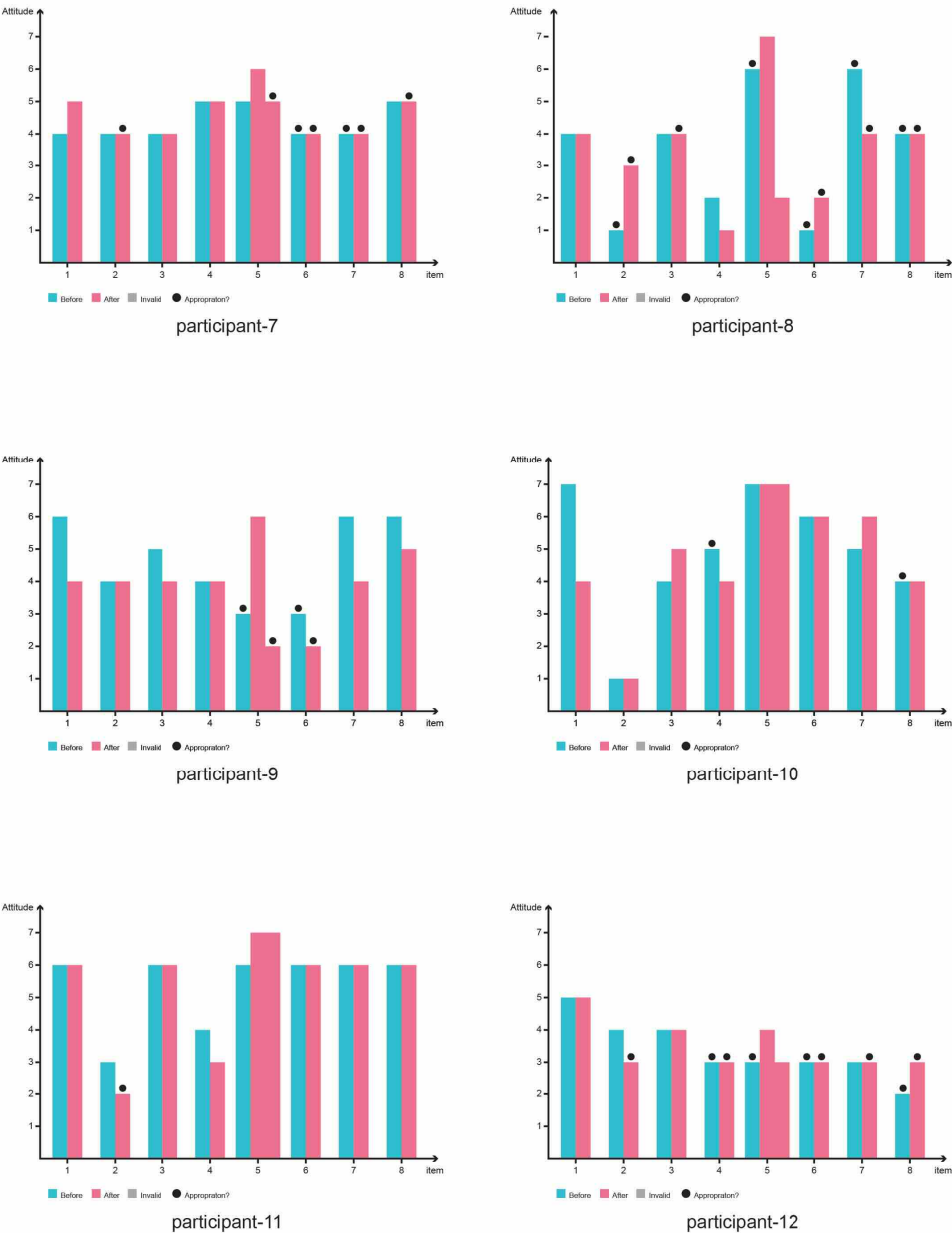
P1	P2	P3	P4	P5	P6
5	12	6	2	7	7
P7	P8	P9	P10	P11	P12
3	11	11	6	4	3

The participants all showed different degrees of attitude change before and after the contextualization of cultural appropriation cases, with a minimum of 2 and maximum of 11. Therefore, the result of this part of the experiment supports a positive result that perceptions of cultural appropriation are influenced



blue shows the "before" score, red shows the "after" score, dot shows it is recognized as cultural appropriation

Figure 5.5 Attitude on items before and after reading descriptions



blue shows the "before" score, red shows the "after" score, dot shows it is recognized as cultural appropriation

Figure 5.6 Attitude on items, before and after reading descriptions(continued)

by contextual information.

Steps 1 and 4 involve two sessions of awareness assessments. By comparing the results of these assessments, the study evaluates the research question and assesses the effectiveness of the exhibition design as an observatory method of raising awareness of cultural appropriation. To analyze the results, the answers of cognitive awareness subscales in Steps 1 and 4 are compared. The average scores of each participant are calculated for both of the steps, as shown below (Table 5.2).

Table 5.2 means of scores of cognitive awareness for each participant

	P1	P2	P3	P4	P5	P6
Step1	5.00	4.15	4.62	4.31	4.69	4.38
Step4	5.62	4.92	6.69	6.69	4.54	4.23
	P7	P8	P9	P10	P11	P12
Step1	4.38	5.00	5.00	3.77	4.23	5.31
Step4	4.62	5.00	6.00	4.23	6.54	5.62

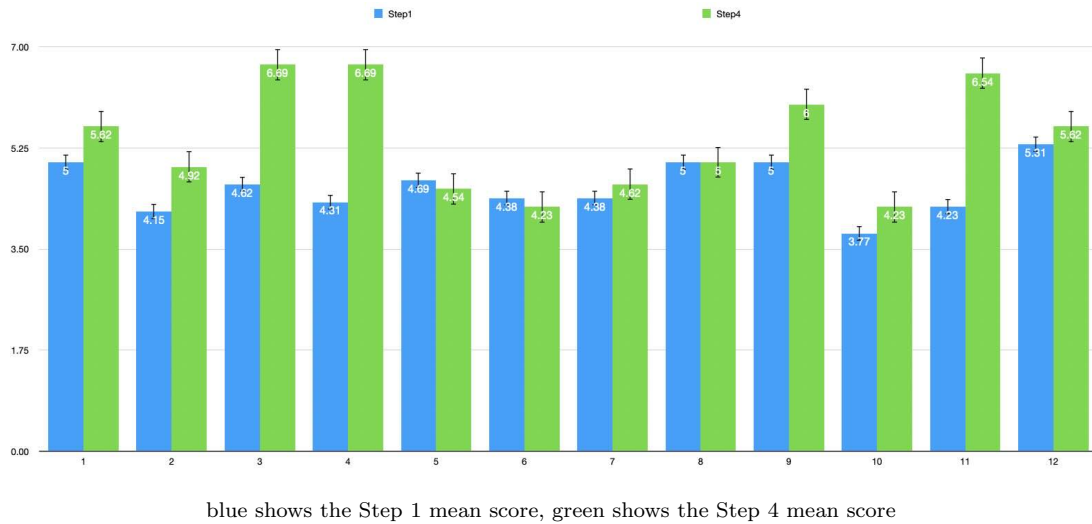


Figure 5.7 Comparison of means of the scores of each participant

The figure above (Figure 5.8) demonstrates an overall increase in the cognitive

awareness scale for cultural appropriation, with nine out of twelve participants showing an increase in scores. In order to statistically examine if the awareness has been raised, a Wilcoxon Signed-Rank Test is performed to examine whether there is a statistically significant difference in the means of the two groups. It is typically used for paired data when the assumptions of a paired t-test are not met. In this case, the test is applied to a small sample of 12 data pairs that do not follow a normal distribution. The dataset meets the assumptions of the Wilcoxon Signed-Rank Test, as it consists of paired metric data. The reliability of the Wilcoxon Signed-Rank Test also depends on the assumption of a symmetric distribution of differences and the absence of significant outliers in the differences. The boxplot of differences below shows that although there is slight right-skewness, the median remains relatively centered. The Quantile-Quantile Plot shows that although the points deviate slightly from the red reference line, particularly in the upper range, the distribution still appears symmetric (Figure 5.9).

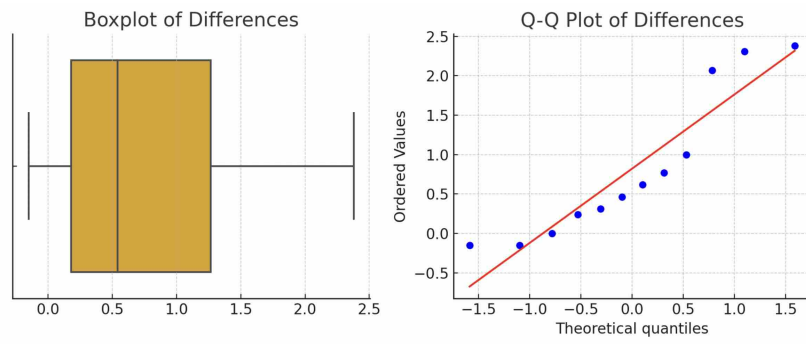


Figure 5.8 Boxplot and Q-Q Plot of differences in cognitive scores pre and post exhibition

The Interquartile Range (IQR) method identifies outliers as any values falling outside the calculated lower and upper bounds. These bounds are determined using the formulas:

$$\text{Lower Bound} = Q1 - 1.5 \times \text{IQR}$$

$$\text{Upper Bound} = Q3 + 1.5 \times \text{IQR}$$

Q1 represents the first quartile (25th percentile), Q3 represents the third quartile (75th percentile), and IQR is the difference between Q3 and Q1. Applying this

method to the dataset, the computed lower bound is -1.45, and the upper bound is 2.90. Since all differences fall within this range, no outliers were identified. These analysis indicate that the data meets assumptions of a Wilcoxon Signed-Rank Test, and thus the test result is reliable.

In the Wilcoxon Signed-Rank Test, the null hypothesis (H_0) states that there is no significant difference between the measurements at Step 1 and Step 4. The computed test statistic W is 3. As the sample size is less than 20, the method of comparing the test statistic W with the critical values table is applied for avoiding approximation errors and higher accuracy in decision-making with real-world implications. A significance level $\alpha=0.05$ is applied in order to avoid false positive error that promotes misleading results and increase the credibility of the study. As participant 8 shows a zero-difference observation, sample size is reduced by 1. According to the Critical Values Table for the Wilcoxon Signed-Rank Test at a significance level of 0.05, the Critical Value is 11 for the sample size 11. The test statistic W is less than the Critical Value 11, thus the null hypothesis is rejected, which means there is a statistically significant difference between Step 1 and Step 4 values. In terms of this experiment, the participants' cognitive awareness scores has changed significantly after the test, indicating that participants' awareness of cultural appropriation has been raised after the exhibition experience.

The modified CAS is designed to measure whether the exhibition effectively increased participants' awareness of cultural appropriation. Using a 1 to 7 scale, where 1 indicates "strongly disagree" and 7 indicates "strongly agree", the average score for each participant was calculated to assess the overall change in awareness. With 4 representing a neutral response, all participants scored above 4, showing a relatively small standard deviation. While four out of twelve participants reported lower scores, the majority demonstrated a clear above-average evaluation. These results suggest that the exhibition successfully enhanced participants' awareness of cultural appropriation, supporting the research question with positive evidence (Figure 5.10).

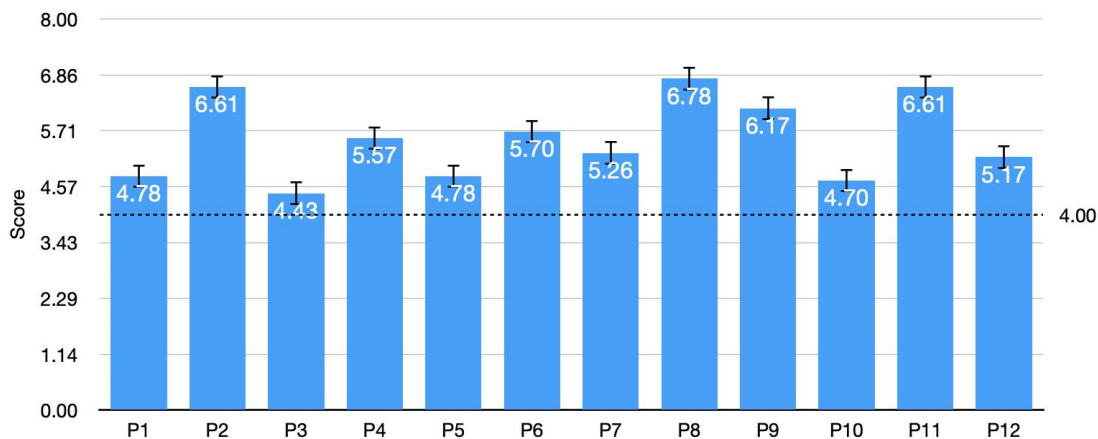


Figure 5.9 Means of scores for each participant in Step 4

Discussion

The findings of this study demonstrate a positive outcome in raising participants’ awareness of cultural appropriation through contextualized scenarios and displays. Although contextualization of the concept proceeded in a passive way with only observation and acknowledgment, participants’ cognitive awareness score of cultural appropriation has increased after the exhibition, and positive evaluation has been given to the exhibition experience.

One limitation is the cultural backgrounds of the participants. The study involved only Asian young adults, which raises questions about the applicability of the method to other cultural and age groups. Cultural perceptions and experiences of appropriation may vary significantly across different cultures, ethnicities, and regions. While the results were positive in this case, responses might differ in participants of diverse cultures. Additionally, the validity of the assessment might be influenced by the participants’ limited experience with cultural exchange and communication involving a variety of cultural groups. Participants lacking a multicultural background may struggle to evaluate scenarios involved with a global context. This could have influenced their ability to evaluate the complexities surrounding cultural appropriation under certain situations.

While participants demonstrated shifts in perception after contextualization,

prior research suggests that such changes may be dependent on specific incidents and not necessarily transferable to unrelated situations. Long-standing attitudes, shaped by cultural norms and personal experiences over time, are often resilient and may continue to influence the evaluation of future cases [24]. This indicates the challenge of achieving long-term changes in attitudes toward cultural appropriation.

5.2.2 Research Question 2:

13 responses from young educated adults from Western and non-Western cultural backgrounds are gathered for analysis. The responses of assessments before and after the board game experiment are analyzed in response to the second research question:

Can awareness of cultural appropriation be raised through participation in creation of speculative appropriation scenarios?

Same as the exhibition experiment, scores of cognitive awareness subscales are compared to evaluate the research question and assesses the effectiveness of the board game design as a participatory method of raising awareness of cultural appropriation. The mean of the scores of each participant both before and after the game experience are calculated, as shown below (Table 5.3).

Table 5.3 means of scores of cognitive awareness for each participant before and after playing board game

	P1	P2	P3	P4	P5	P6	P7
before	4.38	4.54	4.46	4.38	4.85	4.92	5.00
after	5.08	4.77	5.08	4.85	5.23	5.23	5.00
	P8	P9	P10	P11	P12	P13	
before	4.77	4.46	4.62	5.46	4.38	4.08	
after	4.69	4.92	5.38	6.08	4.85	5.15	

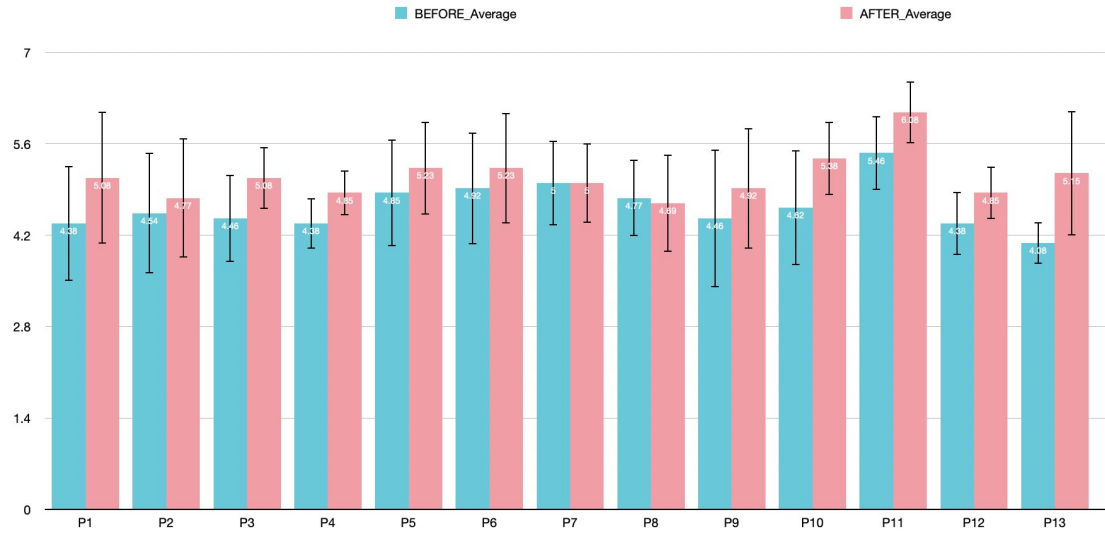


Figure 5.10 Means of cognitive awareness scores for each participant before and after the game

The figure (Figure 5.11) has demonstrated an overall increase in the cognitive awareness for cultural appropriation after the game experience, with eleven out of thirteen participants showing an increase in scores. Same as the exhibition experiment, in order to statistically examine if the awareness has been raised, a Wilcoxon Signed-Rank Test is performed to examine whether there is a statistically significant difference in the means of the two groups. The test is applied to a small sample size of 13 pairs that do not follow a normal distribution. To examine if the differences follow symmetric distribution, and the Quantile-Quantile Plot shows that the distribution appears approximately symmetric, which fulfill the assumptions for a Wilcoxon Signed-Rank Test. With the IQR method applied to check for outliers, all differences falls in the range of lower bound -0.155 and upper bound 1.085, proving that there are no significant outliers within the data set. The data meets assumptions of a Wilcoxon Signed-Rank Test, and thus the test result is reliable (Figure 5.12).

In the Wilcoxon Signed-Rank Test, the null hypothesis (H_0) states that there is no significant difference between the measurements before and after the board game experience. The computed test statistic W is 1. Same as the exhibition

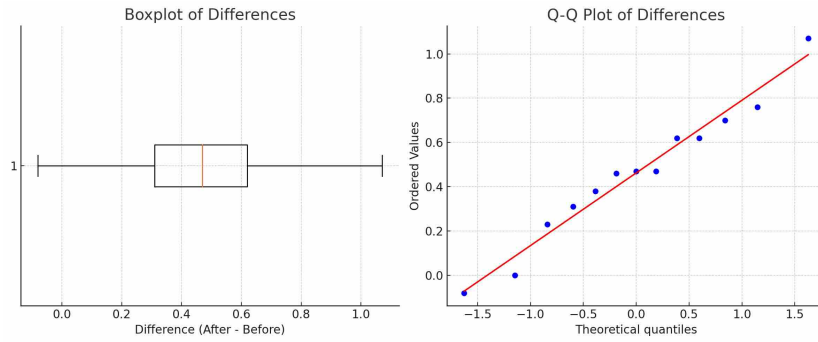


Figure 5.11 Boxplot and Q-Q Plot of differences in cognitive scores before and after playing board game

experimnt, the sample size is less than 20, the method of comparing the test statistic W with the critical values table is applied, and significance level $\alpha=0.05$ is applied in order to avoid false positive error. As participant 7 is a zero-difference observation, sample size is reduced by 1. According to the Critical Values Table for the Wilcoxon Signed-Rank Test at a significance level of 0.05, the Critical Value is 13 for the sample size 12. The test statistic W is less than the Critical Value 13, thus the null hypothesis is rejected, which means there is a statistically significant difference between mean scores before and after olaying the game. In terms of this experiment, the participants' cognitive awareness scores has raised significantly after the game, indicating that participants' awareness of cultural appropriation has been raised after the board game experience.

The modified CAS following the game experience assesses changes in participants' awareness of cultural appropriation. Similar to the exhibition experiment, every participant exhibited a mean score exceeding 4, reflecting a distinctly above-average assessment. These findings imply that the game experience effectively heightened participants' awareness of cultural appropriation, thereby providing affirmative support for the research question (Figure 5.13).

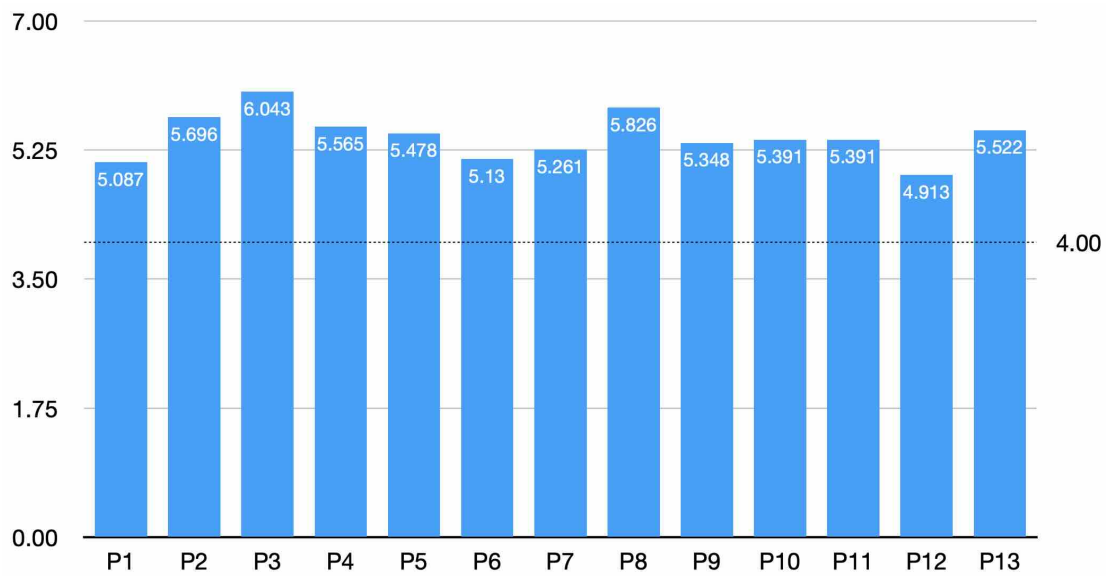


Figure 5.12 Means of scores for each participant after the game experience

Discussion

The analysis results indicate a positive impact on participants' awareness of cultural appropriation through engaging in creating speculative appropriation scenarios. By participating in the game, contextualization becomes an active and exploratory process. The game's rules encourage players to critically examine various possibilities and alternative contexts in which cultural appropriation may occur, as well as to assess the offensiveness of these scenarios under different circumstances. Participants are exposed to various viewpoints and encouraged to engage in critical reflection through discussions and debates. Additionally, the game promotes discussions on the complexities of cultural appropriation by employing an unconventional method, where players create offensive scenarios instead of directly critiquing the issue. This reverse approach fosters serious discussions in a more approachable and psychologically safe environment, allowing for meaningful engagement without causing actual offense, as one of the participants commented:

"The game being a 'game' made me more comfortable to talk about these kind

of things, as I feel like it's not something I can easily openly discuss with many people."

Feedback from other participants further highlights the game's effectiveness in enhancing understanding and raising awareness of cultural appropriation, as demonstrated by the following example comments:

"I thought I understood the concept of cultural appropriation somewhat, but this game made me realized that I didn't understand it at all!"

"It did improve my understanding of cultural appropriation and I feel more confident in differentiating what's offensive and what's not."

Participants also shared reflections on how the game experience personally impacted them, as illustrated by the comments below:

"I'll be more thoughtful when encountering cultural appropriation in real life."

"It ultimately made me realized the importance of considering each person's views instead of judging each other."

One limitation of the study is the narrow age range and educational background of the participants. The board game was tested exclusively with young adults who had higher education and some prior understanding of cultural appropriation, raising concerns about its applicability to broader demographics. While the method may be particularly effective for younger audiences, further research is needed to assess its impact on different age groups and explore ways to make it more inclusive. Additional participant feedback may suggest potential directions for further game development:

"This game is making me understand more by the game of the game."

"I think it is still an ongoing learning process for me but the game felt like a good introduction."

Participants have also noted that their understanding and awareness of cultural appropriation continued to grow throughout the game and that the experience inspired further learning on the topic. This suggests that repeated game play,

particularly with participants from diverse backgrounds, may further enhance awareness. Future development should focus on expanding the card set to include cultural elements from a wider range of traditions and exploring whether increased game play leads to greater awareness over time.



Figure 5.13 Participant playing the board game

Chapter 6

Conclusion

This research examines the historical context behind differing attitudes toward cultural appropriation in Western and non-Western cultures, offering insights into the modern controversy surrounding the issue. While cultural appropriation is often regarded as a serious concern in Western discourse, non-Western perspectives vary significantly and remain invisible in scholarly discussions and theoretical frameworks. Throughout the design and experimentation process, a general lack of awareness regarding the historical reasoning and contextual factors behind cultural appropriation became evident. Participants expressed surprise at the complexity of the issue, despite demonstrating open-mindedness and a willingness to engage. This highlights the need for an approach that not only informs but also actively engages participants in a way that fosters curiosity and motivation to explore the topic further.

This need is particularly relevant for Asian audiences, whose perspectives are frequently overlooked in global discussions on cultural appropriation. The research, along with the observational and participatory methods explored, provides a framework for making this topic more accessible and engaging, encouraging broader participation in global conversations on cultural issues. By effective demonstrations of the effects of contextualization through both observational and participatory approaches, this study provides potential strategies to actively engage individuals from various cultural backgrounds in conversations about cultural appropriation. In doing so, it contributes to the ongoing discourse by encouraging a more nuanced and inclusive redefinition of cultural appropriation.

While this research demonstrates the potential of raising awareness and fostering deeper consideration of cultural appropriation through its methodologies, several limitations remain. One key limitation is the narrow focus on Chinese and Japanese contexts, excluding other Asian cultures where appropriation may take

different forms. Additionally, the term “Western” oversimplifies diverse cultures into a monolithic entity. During discussions, some non-Asian participants rejected the label “Western”, noting that the term is often synonymous with “American”. This evolving interpretation of “Western” highlights the need for further research to refine terminology and better account for regional and cultural nuances in discussions of cultural appropriation. Another limitation lies in the demographic composition of the study, which primarily included young, educated adults with some prior understanding of cultural appropriation. It remains unclear whether the proposed methods would be equally effective for individuals from different age groups or varying levels of cultural awareness. Future research should explore how these methods can be adapted to engage a broader audience, considering age-specific interests and educational backgrounds to ensure inclusivity and accessibility.

Both methods in this study highlight the need for repeated experiments to assess their long-term impact on raising awareness of cultural appropriation. The exhibition method, while effective in illustrating specific cases, could potentially limit participants’ ability to generalize their understanding to new or unexpected situations in real life. The board game serves as an engaging introduction to cultural appropriation, fostering initial interest in cultural awareness. There is significant potential for repeated game play with different participants to further enhance understanding and critical engagement with the topic.

Future research should expand the scope to include a broader range of cultural contexts, examining historical and social factors that shape attitudes toward cultural appropriation and cultural exchange. Additionally, a critical reassessment of the term “cultural appropriation” is necessary. This study suggests that its current Western-centric definition does not fully align with Asian perspectives, particularly in Chinese and Japanese contexts. Rather than disregarding the issue, non-Western cultures should actively engage in refining its definition to better reflect their own cultural realities. Such engagement is crucial not only for contributing to global discussions on cultural issues but also for self-reflection. Non-Western cultures can also hold hegemonic power, sometimes without it being recognized. A deeper understanding of cultural appropriation and related issues can help these cultures navigate ethical considerations and avoid replicating similar

patterns of cultural dominance. Future research should explore the relevance and application of the term “cultural appropriation” within diverse cultural frameworks to foster a more inclusive and globally informed discourse. This approach has the potential to not only enrich the dialogue surrounding cultural appropriation but also bridge cultural divides, promoting greater empathy and understanding in an interconnected global society.

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Appendices

SECTION I: Case Judgements

Please rate your level of acceptance for the following examples:
1.Offensive 2.Concerning 3.Neutral 4.Acceptable 5.No problem

The Mahjong Line' is a mahjong brand created by two Americans, featuring bright colors and designing a completely new set of mahjong tiles that are vastly different from traditional mahjong designs. As shown in the image.



1. How do you feel about non-Asian designers creating new patterns for traditional games like mahjong? ▾

12345

offensiveno problem

2. How do you feel if these new patterns for mahjong are created by Asian designers? ▾

12345

offensiveno problem

3. How do you feel about Asian filmmakers using Western myths and legends as the basis for their films? ▾

12345

offensiveno problem

4. How do you feel about Western filmmakers using Western myths and legends as the basis for a movie set in Asian countries? ▾

12345

offensiveno problem

5. How do you feel about Buddha statues or images being used as decor in nightclubs? ▾

12345

offensiveno problem

6. How do you feel about bars or nightclubs in Asia being decorated to resemble a Catholic church? ▾

12345

offensiveno problem

7. How do you feel about traditional Asian costumes (e.g. Japanese kabuki costume or Chinese Opera costume) being worn as party outfits or costumes in nightclubs? ▾

12345

offensiveno problem

8. How do you feel about Asian sacred symbols being used in fashion accessories or clothing? ▾

12345

offensiveno problem

9. How do you feel when Asian traditional dance styles are used in advertisements for non-related products? ▾

12345

offensiveno problem

10. How do you feel when concepts from Western history are used as selling points in Asian fashion products without appropriate context (for example, using terms such as "Baroque" or "Rococo" while showing an inaccurate or different style)? ▾

12345

offensiveno problem

11. How do you feel when traditional Asian motifs are used in Western home decor without an understanding of the culture? ▾

12345

offensiveno problem

12. How do you feel when Western motifs are used in home decor in Asia without an understanding of the culture? ▾

12345

offensiveno problem

Next →

Page 3

SECTION II: By Categories

In this section, we will present several scenarios and questions from the three areas of food, clothing, and music. Please select your thoughts or opinions.

Food

1. Imagine an Asian chef cooking in a Western restaurant

13. Will you go to the restaurant if you know the cook is Asian? ▾

Yes

No

14. Would you consider the above case cultural appreciation or cultural appropriation? ▾

Appreciation

Appropriation

Both

Neither

15. Do you think that an Asian chef can accurately reproduce Western cuisine? ▾

Select all that apply

Yes, if they are trained correctly.

Yes, if they understand culinary traditions of the other culture.

Only chef with a Western cultural background might be able to accurately reproduce.

No, only chefs from the other culture can.

Not sure

Other

Figure .0.1 Survey Questionnaire(1/5)

98

16. If a restaurant is known for having a renowned Asian chef cooking Western dishes, would you be interested in visiting? • ▾

Select all that apply

☐ A Yes, I would expect fusion dishes with a hint of Asian taste.

☐ B Yes, I would expect authentic taste from the other culture.

☐ C Neutral, the identity of chef has no impact on the experience.

☐ D Neutral, it depends on price and other factors.

☐ E No, the dishes will not be delicious and authentic.

☐ F No, it's problematic and involves misrepresentation.

☐ G Not Sure or Other

17. How would you comment on the phenomenon that Asian chefs are cooking in Western restaurants? • ▾

Select all that apply

☐ A Positive, they bring new perspectives, innovation or improvement.

☐ B Positive, it shows the appreciation towards the other culture.

☐ C Neutral, it's an intriguing form of cultural exchange.

☐ D Neutral, the nationality of chef is irrelevant to the experience.

☐ E Negative, it's problematic if it involves misrepresentation.

☐ F Negative, the food will not be as delicious or authentic.

☐ G Not sure or Other

18. Will you go to the 2 restaurants if you know the cook is non-Japanese? • ▾

☐ A I will go to (a) only

☐ B I will go to (b) only

☐ C I will go to both

☐ D I will not go to any of it

19. Would you consider the above cases cultural appreciation or cultural appropriation? • ▾

	Appreciation	Appropriation	Both	Neither
(a)	☐	☐	☐	☐
(b)	☐	☐	☐	☐

20. Do you think Western chefs can accurately reproduce traditional Asian cuisine? • ▾

Select all that apply

☐ A Yes, if they are trained correctly.

☐ B Yes, if they understand Asian culinary traditions.

☐ C Only chef with an Asian cultural background might be able to accurately reproduce.

☐ D No, only chefs from Asia can.

☐ E Not sure

21. If a restaurant is known for having a renowned Western chef cooking Asian dishes, would you be interested in visiting? • ▾

Select all that apply

☐ A Yes, I would expect innovative takes and fusion dishes.

☐ B Yes, I would expect traditional dishes and authentic taste.

☐ C Neutral, the identity of the chef has no impact on the experience.

☐ D Neutral, it depends on price and other factors.

☐ E No, the dishes will not be delicious and authentic.

☐ F No, it's problematic and involves misrepresentation.

☐ G Not sure or Other

22. How would you comment on the phenomenon that Western chefs are cooking in Asian restaurants? • ▾

Select all that apply

☐ A Positive, they bring new perspectives and innovation.

☐ B Positive, it shows the appreciation towards Asian culture.

☐ C Neutral, it's a form of cultural exchange.

☐ D Neutral, the nationality of the chef is irrelevant to the experience.

☐ E Negative, it's problematic if it involves misrepresentation.

☐ F Negative, the food will not be as delicious or authentic.

☐ G Not sure or Other

Next →

Figure .0.2 Survey Questionnaire(2/5)

Clothing

I. Asian people dressing in Western clothing (e.g. jeans, suites, gown etc.)

23. How do you feel when you see Asian people wearing Western clothing?

☐ Proud

☐ Happy

☐ Neutral

☐ Offended

☐ Discomfort

☐ Not sure

24. Do you think it is cultural appreciation or cultural appropriation when people from other cultural backgrounds wear Western clothing?

☐ It's appropriation

☐ It's appreciation

☐ It's both

☐ It's neither

25. Do you think that Asians who wear Western clothing should learn about the clothing's history or significance?

☐ Yes, the engagement with culture is required.

☐ Yes for most of the cases, so that mistakes can be avoided.

☐ Yes for special events and festivals, but it's not necessary for daily fashion.

☐ It's not necessary. They can wear it for aesthetic appreciation or as an exotic experience, as long as it's done with respect.

☐ No, they can wear anyway they want.

26. Do you think the following issues will occur when Western style or elements are incorporated into Asian fashion brands or luxury brands?

☐ Cultural significance of these elements will be devalued or neglected.

☐ Elements will be used incorrectly and cause misrepresentation.

☐ Cultural importance of the elements will be neglected.

☐ The origin and meaning of the elements are not properly acknowledged.

☐ The aesthetics are not appreciated and the elements are not treated with respect.

☐ No, I don't see any issues regardless.

27. Which of the following incidences do you find offensive?

☐ Use Asian models for a brand selling Western clothing.

☐ Use Asian actors to act a Western character in a movie setting in the West.

☐ Use Western philosophy in production of Asian products or artifacts.

☐ Making products with the reproduction of Western artistic techniques.

☐ None of the above.

II. Western people dressing in clothing from other cultures

(a. a white person dressing in kimono)

(b. a Chinese dressing in kimono)

28. How do you feel when you see people from different cultures wearing kimono?

	Proud	Happy	Neutral	Uncomfortable	offensive	Unsure
a. Western	☐	☐	☐	☐	☐	☐
b. non-Japanese Asian	☐	☐	☐	☐	☐	☐

29. Do you think the above cases are cultural appreciation or cultural appropriation?

	It's appreciation	It's appropriation	It's both	It's neither
a. Western	☐	☐	☐	☐
b. non-Japanese Asian	☐	☐	☐	☐

30. When you wear clothing from other cultures, how important is it to understand the history or significance of that clothing?

☐ Very important, the engagement with culture is required.

☐ Important in most cases, to avoid making mistakes.

☐ Important for special events and festivals, but not for daily fashion.

☐ Not important, as long as it's worn with respect, it can be appreciated for its aesthetics or as an exotic experience.

☐ Not important at all—they can be worn however I like.

31. Do you think the following issues will occur when elements from another culture are incorporated into fashion brands or luxury brands?

☐ Cultural significance of these elements will be devalued.

☐ Elements will be used incorrectly and cause misrepresentation.

☐ Cultural importance of the elements will be neglected.

☐ The origin and meaning of the elements are not properly acknowledged.

☐ The aesthetics are not appreciated and the elements are not respected.

☐ No, I don't see any issues regardless.

☐ Other

Figure .0.3 Survey Questionnaire(3/5)

100

32. Which of the following incidences do you find unsuitable? • ▾

Select all that apply

☐ Use a White model for a brand developed in Asia.

☐ White actors acting in a movie in an Asian setting.

☐ Make products or artifacts with philosophy from Asian culture.

☐ Reproduce techniques from Asian culture in Western products.

☐ None of the above.

☐ Other

Next →

Page 6

Music

I. Asian music elements or instruments are used Western people

33. Do you feel different when Western artists use traditional Asian instruments in different styles of music? • ▾

	Proud	Appreciate	Neutral	Offended	Discomfort	Not sure
Classical	☐	☐	☐	☐	☐	☐
Jazz	☐	☐	☐	☐	☐	☐
Pop	☐	☐	☐	☐	☐	☐
Rock or Metal	☐	☐	☐	☐	☐	☐
EDM	☐	☐	☐	☐	☐	☐

34. Would you consider the above case cultural appreciation or cultural appropriation? • ▾

☐ Appreciation

☐ Appropriation

☐ Both

☐ Neither

35. How do you feel when an Asian song or traditional piece of music is covered or reproduced by Western artists and becomes popular? • ▾

Select all that apply

☐ Positive, it's a normal incidence of cultural exchange.

☐ Happy and curious, about the original meaning of the song.

☐ Neutral

☐ Concerned, about if the original song's meaning being altered.

☐ Offensive, it is commercialized or appropriated without respect for its origins.

☐ Not sure or Other

36. What do you think when Asian music is misrepresented by Western people using stereotypical or inaccurate tunes? • ▾

Select all that apply

☐ I find it offensive.

☐ I find it offensive, but only if the misrepresentation is obvious or disrespectful.

☐ It's acceptable as long as it's not done in a mocking way.

☐ It's understandable within the cultural background, but better references are needed.

☐ It's not problematic.

☐ Not sure

37. How do you feel if Asian music is used in a parody or comedic setting by Western artists? • ▾

Select all that apply

☐ I find it offensive, as it mocks the culture.

☐ I feel uncomfortable, but it depends on how it's presented.

☐ I don't mind, as long as it's light-hearted and respectful.

☐ I don't find it offensive as long as it's part of the comedy.

☐ Not sure

38. Would you find it inappropriate if a Western artist releases a song labeled as "Asian music" but it doesn't align with traditional asian musical styles or aesthetics? • ▾

Select all that apply

☐ Yes, it would be inappropriate and lead to misrepresentation.

☐ Yes, but only if it is disrespectful or intentionally misleading.

☐ No, unless it's done in a mocking or disrespectful way.

☐ No, it's not offensive.

☐ Not sure or Other

39. Do you think that Western musicians should have a deep understanding of Asian culture when incorporating Asian music elements in their work? • ▾

Select all that apply

☐ Yes, they need to fully understand the culture or collaborate with Asian artists to use the elements respectfully.

☐ Yes, but a basic understanding of the culture is fine.

☐ No, as long as they use the elements tastefully and respectfully.

☐ No, they are allowed to use the elements freely.

☐ Not sure or Other

Figure .0.4 Survey Questionnaire(4/5)

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40. Overall, do you think the following issues will occur when Asian music elements or traditional instruments are used in production of music by western people? • ▾

Select all that apply

☐ Disrespect will happen when these elements are used without allowance.

☐ Cultural importance of Asian music and instruments will be devalued.

☐ Stereotype and discrimination will be enhanced.

☐ Asian music traditions are misrepresented or diluted.

☐ The origin and meaning of the elements are not properly acknowledged.

☐ Other

II. Musical elements or instruments from other cultures are used by Japanese people

41. How do you feel if Asian artists use their traditional tunes or instruments to play in different Western forms of music? • ▾

	Proud	Appreciate	Neutral	Offended	Discomfort	Not sure
Classical	☐	☐	☐	☐	☐	☐
Jazz	☐	☐	☐	☐	☐	☐
Pop	☐	☐	☐	☐	☐	☐
Rock or Metal	☐	☐	☐	☐	☐	☐
EDM	☐	☐	☐	☐	☐	☐

42. Do you perceive the about cases as cultural appreciation or cultural appropriation? • ▾

☐ Appreciation

☐ Appropriation

☐ Both

☐ Neither

43. How do you feel about a popular song in Asia being a reproduction or cover of another song by Western artists? • ▾

Select all that apply

☐ Proud, that Western music is appreciated in global media.

☐ Happy and curious about how the context would change.

☐ Neutral

☐ Concerned, about if the original song's meaning being altered.

☐ Offensive, it is commercialized or appropriated without respect for its origins.

☐ Not sure or Other

44. What do you think when Western cultures are misrepresented by Asian people using stereotypical or inaccurate tunes? • ▾

Select all that apply

☐ It's problematic and disrespectful.

☐ It's concerning, depending on whether it's intentional or accidental.

☐ It's neutral, sometimes it happens.

☐ It's acceptable as long as the artistic choice serves the purpose of production.

☐ It's just creative interpretation.

☐ Not sure or Other

45. How do you feel if Western music is used in a parody or comedic setting by Asian artists? • ▾

Select all that apply

☐ I find it offensive, as it mocks the culture.

☐ I might feel uncomfortable depending on how it's presented.

☐ I feel neutral. It's part of the comedy.

☐ It's acceptable if it's done in good taste and fits the content.

☐ There isn't a problem. It's only for fun and creativity.

☐ Not sure or Other

46. Would you find it offensive if an Asian artist releases a song labeled as a Western music style (e.g. rap music) but it doesn't align with the styles or aesthetics? • ▾

Select all that apply

☐ Yes, it would be offensive.

☐ Yes, but only if it is disrespectful or intentionally misleading.

☐ No, unless it's done in a mocking or disrespectful way.

☐ No, it's not offensive.

☐ Not sure or Other

47. Do you think that a deep understanding of Western culture is needed when Asian artists use Western music elements or instruments? • ▾

☐ Yes, they need to fully understand the culture or collaborate with local artists to use the elements respectfully.

☐ Yes, but a basic understanding of the culture is fine.

☐ Not necessary, as long as they use the elements tastefully and respectfully.

☐ No, they are allowed to use the elements freely.

☐ Not sure or Other

48. Overall, do you think the following issues will occur when Western music elements or styles are used in production of music by Asian artists? • ▾

Select all that apply

☐ Disrespect will happen when these elements are used without allowance.

☐ Cultural importance of the music and instruments will be devalued.

☐ Stereotype and discrimination will be enhanced.

☐ Music traditions of the other cultures are misrepresented or diluted.

☐ The origin and meaning of the elements are not properly acknowledged.

☐ Other

Figure .0.5 Survey Questionnaire(5/5)

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Appendices

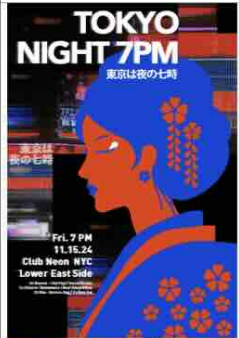
no.	Item	Brief description	Medium	Concept of design
1		Santa Maria on the lotus throne	3D printing, AR	Santa Maria on lotus throne Perhaps used as the holy statue in a local religion where Christianity is only heard but not fully understood. Maria is sitting, influenced by the long time habits of buddhism, on a lotus throne.  * (Jesus) reached a high state, either as a Bodhisattva, or an enlightened person, through Buddhist practice or something like that. —Dalai Lama, 2001
2		Two buddha statues as comparison, one normal buddha, one as a decoration of nightclub	3D printing, AR	A buddha statue in a club in Asia as decoration. 
3		The fortune cookie	3D printing	Instead of human forms, the representation of Buddha used to be symbols such as footprints or lotus, until the Greeks took inspiration from their statues and built Buddha statues. Stylistic elements also point to Greek influences.  Greek Buddha & Greek statue
4		Bauhaus-style Chinese chess	Print	Recreation of playing cards. Inspired by "The Mahjong Line", a mahjong brand created by two Americans, featuring bright colors and overturned traditional mahjong tiles. They are then accused of white-washing Chinese tradition, "gentrification" of mahjong, racism and cultural appropriation, and faced controversy and backlash on social media. Will people take it the similar way if playing cards patterns are modified?  Examples from The Mahjong Line
5		A hypothetical poster of an Asian costume party in NYC	Print	A poster of an Asian costume party in a nightclub in NYC. Consider the following 2 conditions and make your decisions: a) The event is organized by the Japanese owner of the club in celebration of Halloween b) The event is held by the American owner of the club, because he thinks kimono is cool and beautiful and he likes Japanese culture

Figure .0.6 Modified Item list(1/2)

	A hypothetical poster of the movie <i>Mulan</i>	Print	A very old movie poster of MULAN, based on the original Mulan storyline, directed and acted by white directors and actors.
	A hypothetical poster of the movie <i>Pride and Prejudice</i>	Print	A movie poster of <i>Pride and Prejudice</i> , directed and acted by Chinese directors and actors
	Fortune cookie	-	Fortune cookies have an evidenced Japanese origin, but spread widely in American Chinese restaurants, then across the world. Nowadays it is an evident part of American Chinese culture.

Figure .0.7 Modified Item list(2/2)

Please select how much you agree with the descriptions:

		strongly disagree		neutral			strongly agree	
		1	2	3	4	5	6	7
1	I often reflect on how culture affects my beliefs, attitudes and behaviors when I encounter cultural exchange cases							
2	When I have an opportunity to interact with someone from other cultures, I interact less frequently to individuals of certain cultural backgrounds							
3	I feel less comfortable while cultural elements from certain cultural backgrounds are appropriated.							
4	I feel comfortable when my culture performs cultural exchange with all cultural groups							
5	I believe that creators of cultural exchange cases make these decisions based on their own beliefs							
6	I typically feel somewhat uncomfortable when aspects from my culture are used by other cultural groups							
7	I think that opinions from the minority groups are present when their cultural elements are used or appropriated by majority groups							
8	I feel equally comfortable when my culture performs cultural exchange with all cultural groups							
9	Some usage of cultural elements may have made people from certain cultural backgrounds feel exoticized							
10	I think the community/society I'm in model behaviors that are sensitive to multicultural issues.							
11	I believe that some usage of other cultures' elements may alienate people from some cultural backgrounds.							
12	I respect the opinions and choices of other cultural groups when discussing cultural exchange and appropriation, even if I disagree.							
13	I often research on the background and reasons of their occurrence when I encounter cultural appropriation cases							

Figure .0.8 Cognitive awareness subscale assessment for cultural appropriation

Please select how much you agree with the descriptions:

		strongly disagree			neutral			strongly agree
		1	2	3	4	5	6	7
1	The game adequately address cultural appropriation issues							
2	The game provides opportunities for individuals to related to cultural appropriation issues							
3	After the game experience, my understanding of cultural appropriation has increased							
4	This game has helped me become knowledgeable about problems associated with appropriation between various racial and cultural groups							
5	I reflect on how culture affects my beliefs, attitudes and behaviors when I encounter cultural exchange							
6	I interact less frequently with individuals of certain cultural backgrounds when I have the opportunity to interact with people from other cultures							
7	I feel less comfortable while cultural elements from certain cultural backgrounds are appropriated.							
8	I feel equally comfortable when my culture performs cultural exchange with all cultural groups							
9	I believe that cultural exchange cases are created based on beliefs of the creators							
10	I typically feel somewhat uncomfortable when aspects from my culture are used by other cultural groups							
11	I think that opinions from minority groups are expressed and heard when their cultural elements are used or appropriated by majority groups							

Figure .0.9 Modified CAS: Assessment sheet for the board game (1/2)

		1	2	3	4	5	6	7
12	The game makes me consider creators' cultural values behind cultural exchange cases							
13	Some usage of cultural elements may have made people from certain cultural backgrounds feel exoticized							
14	It's more comfortable to discuss cultural issues during the game process than in daily life							
15	The game inspired me to reflect on my community's interest in discussion of appropriation and other cultural issues							
16	I believe that some usage of other cultures' elements may alienate people from some cultural backgrounds.							
17	I feel comfortable when my culture performs cultural exchange with all cultural groups							
18	The game makes me reflect on how differences in individuals from diverse cultural backgrounds are respected within the society.							
19	The community/society I'm in model behaviors that are sensitive to multicultural issues.							
20	I have gained knowledge of backgrounds and intentions for cases of cultural exchange during the experience of game							
21	Cultural issues are considered and choices are deliberately made when cultural exchange cases are created during the process of the game							
22	I respect the opinions and choices of other cultural groups when discussing cultural exchange and appropriation, even if I disagree.							
23	I will actively research on the origins, backgrounds and reasons of their occurrence when I encounter cultural appropriation cases							

Figure .0.10 Modified CAS: Assessment sheet for the board game (2/2)

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Figure .0.11 Sheet for evaluation of attitude before and after contextualization



Figure .0.12 Character cards in the board game

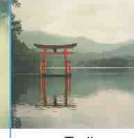
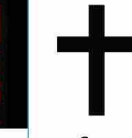
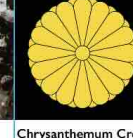
 Kimono <i>Traditional Japanese formal garment.</i>	 Qipao <i>Elegant, form-fitting Chinese dress.</i>	 Tailcoat <i>Western formal men's coat.</i>	 Katana <i>Iconic Japanese curved sword.</i>	 Samurai Armor <i>Japanese warrior protective gear.</i>	 Dreadlocks <i>African hairstyle with deep symbolism.</i>	 Blackface <i>Offensive racial caricature practice.</i>	 Rap <i>Rhythmic, spoken musical genre.</i>
 Geisha Makeup <i>Traditional Japanese white makeup.</i>	 Dumplings <i>Chinese staple stuffed food.</i>	 Sushi <i>Japanese vinegared rice dish.</i>	 Pasta <i>Essential Italian noodle dish.</i>	 Pizza <i>Popular Italian flatbread dish.</i>	 Hip-Hop Fashion <i>Urban African-American clothing style.</i>	 Lingerie <i>Western intimate or sensual wear.</i>	 Graduation Ceremony <i>Formal academic completion event.</i>
 Mapo Tofu <i>Spicy Sichuan tofu dish.</i>	 Bubble Tea <i>Taiwanese drink with toppings.</i>	 Hanfu <i>Traditional flowing Chinese attire.</i>	 Nightclub <i>Western-style music and dance venue.</i>	 Buddha Statue <i>Religious Buddhist figure sculpture.</i>	 Spa <i>Wellness center for relaxation.</i>	 Chinese Dragon <i>Prosperity symbol in Chinese mythology.</i>	 Western Dragon <i>Fierce creature in Western tales.</i>
 Jesus Statue <i>Depiction of Christian religious leader.</i>	 Torii <i>Entrance to Japanese Shinto shrines.</i>	 Mahjong <i>Chinese tile-based strategy game.</i>	 The Little Mermaid <i>Western fairy tale.</i>	 Mulan <i>Chinese heroine story.</i>	 Cross <i>Key symbol of Christianity.</i>	 Xifu <i>Elaborate Chinese theatrical attire.</i>	 Kagura Mask <i>Japanese ritualistic deity mask.</i>
 Beauty and the Beast <i>Classic European love story.</i>	 Pride and Prejudice <i>Iconic English romantic novel.</i>	 Rashomon <i>Influential Japanese mystery film.</i>	 Three Kingdoms <i>Legendary Chinese historical tale.</i>	 Ukiyo-e <i>Japanese woodblock print art.</i>	 Omnipotent <i>Flexible substitute for any element.</i>	 Eastern Omnipotent <i>Subtleties elements from Eastern cultures.</i>	 Western Omnipotent <i>Subtleties elements from Western cultures.</i>
 Dashiki <i>Vibrant traditional West African garment.</i>	 Restaurant <i>Universal dining concept, culturally varied.</i>	 Chrysanthemum Crest <i>Symbol of Japanese imperial family.</i>	 Kunai <i>Japanese ninja-associated weapon.</i>	 Bar <i>Western-style drinking establishment.</i>	 CHARACTER <i>Writing system of every language.</i>	 Santa Claus <i>Western holiday gift-giver figure.</i>	

Figure .0.13 Item cards in the board game

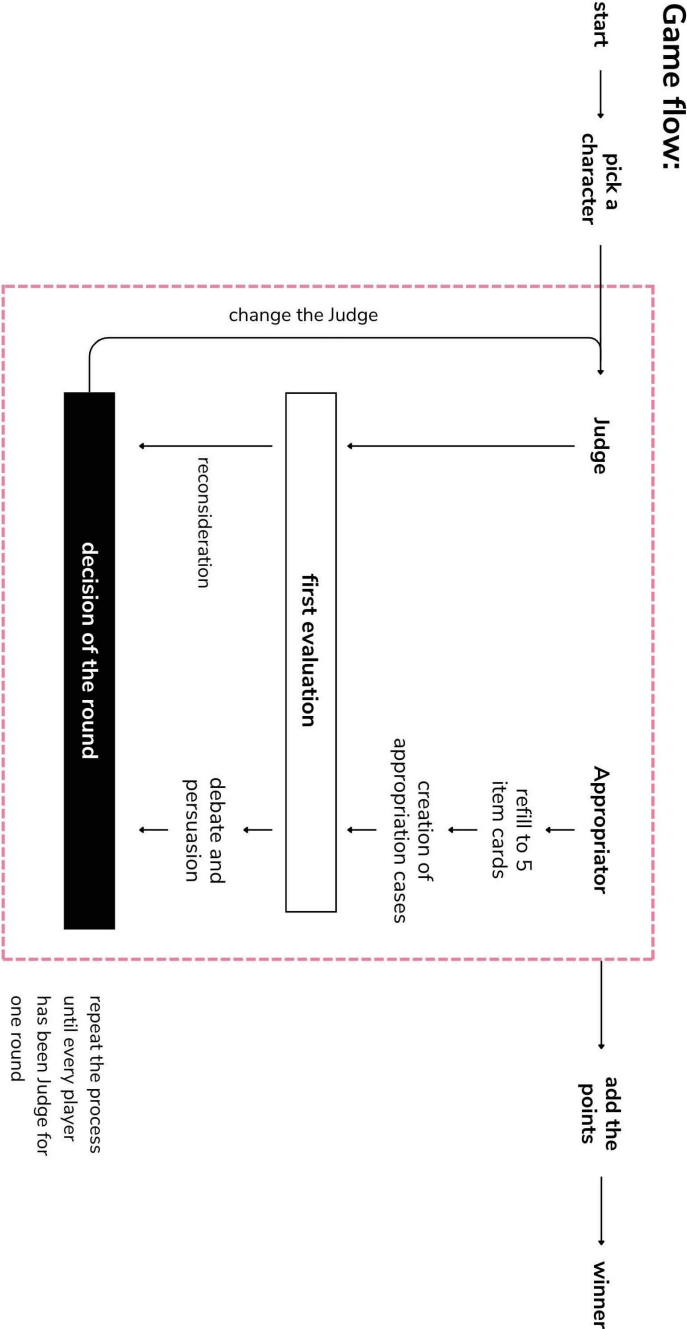


Figure .014 Flow of the board game