

Cultural Appropriation

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Cultural Appropriation - Carolyn Chalfant 2018

Everything You Need to Know About Cultural Appropriation

- Lisa A. Crayton 2018-07-15

Cultural appropriation is a form of identity theft. It happens when someone adopts another culture's identifiable, tangible elements without honoring their cultural importance or significance. It includes everything from hairstyles to clothing to jewelry to musical style. Using historical context, current events, teen-friendly examples, and useful sidebars, this resource helps readers grasp the magnitude of the problem, including how they may be participating in appropriation without even knowing it. When teens better understand cultural appropriation, and become actively involved in helping reduce harm, they will be better able to connect meaningfully with other cultures.

Cultural Appropriation in Fashion and Entertainment - Yuniya Kawamura 2022-06-16

Is it ever appropriate to “borrow” culturally inspired ideas? Who has ownership over intangible culture? What role does power inequality play? These questions are often at the center of heated public debates around cultural appropriation, with new controversies breaking seemingly every day. Cultural Appropriation in Fashion and Entertainment offers a sociological perspective on the debate, exploring appropriation of cultures embedded in race, ethnicity, class, sexuality, and religion in entertainment as well as the clothing, textiles, jewelry, accessories, hairstyles, and tattoos we wear. Case studies are drawn from K-pop, Bollywood dance, J-pop, Bhangra music, Jamaican reggae, hip hop and EDM fashion to explore how, when, and why cultural borrowing or appreciation can become cultural appropriation.

There's also discussion of subcultural territories that extend beyond geography, race and ethnicity, such as cosplay and LGBTQI+ communities. By providing a range of global perspectives on the adoption, adaptation, and application of both tangible and intangible cultural objects, Kawamura and de Jong help move the conversation beyond simply criticizing designers and creators to encourage nuanced discussion and raise awareness of diverse cultures in the creative industries.

The Battle for Art - Derrick Elchers 2020-08

A thoughtful look at the ongoing debate surrounding the topic of cultural appropriation, this book seeks to provide a balanced, reasoned perspective that will aid both the creators and appreciators of art in understanding, discussing, and navigating this difficult and divisive topic.

Cultural Appropriation - Heather C. Hudak 2019-07-15

Cultural Appropriation and Aesthetic Apartheid - James O. Young 2001

The Ethics of Cultural Appropriation - James O. Young 2011-10

Through a combination of empirical research and philosophical analysis in essays by leading experts in the social sciences, this book undertakes a comprehensive and systematic investigation of the moral and aesthetic questions that arise from the practice of cultural appropriation.

Courtly Visions - Joshua S. Mostow 2015-02-04

Courtly Visions: The Ise Stories and the Politics of Cultural Appropriation traces—through the visual and literary record—the reception and use of the tenth-century literary romance through the seventeenth

century.

Fruitlandia - Dena Jennings 2019-07

What is the difference between appreciation and appropriation of culture? How do you respectfully regard the contribution of artists and leaders of a culture that is not your own? What does it mean to adopt a culture that you did not learn from childhood? Explore these questions and more in the allegory of Fruitlandia. This workshop tool has been used successfully in the classroom, board rooms, camps with adults and children of various races and cultures. This text can be useful to individuals, groups and facilitators as we explore conversations of culture and appropriation.

Cultural Appropriation - M. M. Eboch 2019

A white celebrity boasts dreadlocks in an Instagram post. Fashion models strut down a runway wearing Native American headdresses. A fraternity brother dons blackface as part of his Halloween costume. What do these things have in common? They are acts of cultural appropriation, the oftentimes innocent but nonetheless offensive practice of emulating the culture of a people with less power and privilege. When does appreciation cross the line to become appropriation? The viewpoints in this volume address what constitutes cultural appropriation, how it hurts those it seeks to celebrate, and how to be inspired by a culture without insulting it.

Travelling Goods, Travelling Moods - Christian Huck 2012-09

Looking at cultural appropriation from around the world, this volume uses the field of cultural studies—heavily influenced by both economics and sociology—as a lens through which to view the paradigm of transcultural consumption. The editors present a variety of

consumptive phenomena including: the introduction of Chinese foods to the United States, Ford cars in Germany, and American schoolbooks in the Philippines. Rejecting the idea that these interactions were simply forms of "Americanization," *Travelling Goods, Travelling Moods* fills a gap in consumer studies and enriches the debate about cultural transfer.

Questioning Cultural Appropriation - Jonita Davis
2018-12-15

We live in a country where you can have Thai take-out ordered in while you lay warm under your Navajo-style blanket watching Bollywood musicals on Netflix. We are surrounded by other cultures that we also have a duty to protect. This volume is all about defining that responsibility and giving readers the tools to fulfill it. We must all learn to questions this cultural crime before it wipes out and whitewashes all of our differences away.

Why People and communities such as the Maasai in Kenya and Tanzania should fight against cultural appropriation of their traditional knowledge by luxury fashion labels
- Joy Mutimba 2018-04-18

Essay from the year 2018 in the subject Philosophy - Practical (Ethics, Aesthetics, Culture, Nature, Right, ...), grade: A, , course: Law, language: English, abstract: Cultural appropriation is defined as taking intellectual property, traditional knowledge, cultural expressions or artefacts from someone else's culture without permission. This also includes the unauthorised use of another's culture's dance, dress, music, language, folklore, cuisine, traditional medicine, religious symbols and the likes. Any process of borrowing necessarily involves acts of appropriation, which are means by which borrowing occurs. The first

problem lies in the fact that developing countries like Kenya have not sufficiently defined their cultural industries within the Intellectual Property context. It is only recently that cultural industries have started realizing the full economic benefits that would be open to them, should they be granted adequate Intellectual Property protection and promotion.

African Appropriations - Matthias Krings 2015-07-20
This exploration of African adaptations of global pop culture is "a genuinely innovative book unlike most others in either anthropology or African studies" (American Ethnologist). Why would a Hollywood film become a Nigerian video remake, a Tanzanian comic book, or a Congolese music video? Matthias Krings explores the myriad ways Africans respond to the relentless onslaught of global culture. He seeks out places where they have adapted pervasive cultural forms to their own purposes as photo novels, comic books, songs, posters, and even scam letters. These African appropriations reveal the broad scope of cultural mediation that is characteristic of our hyperlinked age. Krings argues that there is no longer an "original" or "faithful copy," but only endless transformations that thrive in the fertile ground of African popular culture. "The text is jargon free, a pleasure to read, remarkably well researched, and enriched by 40 illustrations . . . Highly recommended." -Choice

Talking about the Elephant - Lupa 2008
"Talking About the Elephant" collects 19 essays written by Elizabeth Barrette, Aliyah Benjamin, Phillip Bernhardt-House, Veronica Cummer, and others on such practices and faiths as Celtic reconstructionism, neoshamanism, and ritual magic.

Shakespeare and Cultural Appropriation - Vanessa I.

Corredera 2023-03-24

Shakespeare and Cultural Appropriation pushes back against two intertwined binaries: the idea that appropriation can only be either theft or gift, and the idea that cultural appropriation should be narrowly defined as an appropriative contest between a hegemonic and marginalized power. In doing so, the contributions to the collection provide tools for thinking about appropriation and cultural appropriation as spectrums constantly evolving and renegotiating between the poles of exploitation and appreciation. This collection argues that the concept of cultural appropriation is one of the most undertheorized yet evocative frameworks for Shakespeare appropriation studies to address the relationships between power, users, and uses of Shakespeare. By robustly theorizing cultural appropriation, this collection offers a foundation for interrogating not just the line between exploitation and appreciation, but also how distinct values, biases, and inequities determine where that line lies. Ultimately, this collection broadly employs cultural appropriation to rethink how Shakespeare studies can redirect attention back to power structures, cultural ownership and identity, and Shakespeare's imbrication within those networks of power and influence. Throughout the contributions in this collection, which explore twentieth and twenty-first century global appropriations of Shakespeare across modes and genres, the collection uncovers how a deeper exploration of cultural appropriation can reorient the inquiries of Shakespeare adaptation and appropriation studies. This collection will be of great interest to students and scholars in theatre and performance studies, Shakespeare studies, and adaptation studies.

Cultural Appropriation and the Arts - James O. Young
2010-02-01

Now, for the first time, a philosopher undertakes a systematic investigation of the moral and aesthetic issues to which cultural appropriation gives rise. Cultural appropriation is a pervasive feature of the contemporary world (the Parthenon Marbles remain in London; white musicians from Bix Beiderbeck to Eric Clapton have appropriated musical styles from African-American culture) Young offers the first systematic philosophical investigation of the moral and aesthetic issues to which cultural appropriation gives rise. Tackles head on the thorny issues arising from the clash and integration of cultures and their artifacts.

Questions considered include: "Can cultural appropriation result in the production of aesthetically successful works of art?" and "Is cultural appropriation in the arts morally objectionable?" Part of the highly regarded *New Directions in Aesthetics* series.

Cannibal Culture - Deborah Root 2018-10-08

The book examines the ways Western art and Western commerce co-opt, pigeonhole, and commodify so-called "native experiences." It raises important and uncomfortable questions about how we travel, what we buy, and how we determine cultural merit.

Rome, Empire of Plunder - Matthew Loar 2017-10-19

An interdisciplinary exploration of Roman cultural appropriation, offering new insights into the processes through which Rome made and remade itself.

White Negroes - Lauren Michele Jackson 2019-11-12

Exposes the new generation of whiteness thriving at the expense and borrowed ingenuity of black people—and explores how this intensifies racial inequality. American culture loves blackness. From music and fashion

to activism and language, black culture constantly achieves worldwide influence. Yet, when it comes to who is allowed to thrive from black hipness, the pioneers are usually left behind as black aesthetics are converted into mainstream success—and white profit. Weaving together narrative, scholarship, and critique, Lauren Michele Jackson reveals why cultural appropriation—something that's become embedded in our daily lives—deserves serious attention. It is a blueprint for taking wealth and power, and ultimately exacerbates the economic, political, and social inequity that persists in America. She unravels the racial contradictions lurking behind American culture as we know it—from shapeshifting celebrities and memes gone viral to brazen poets, loveable potheads, and faulty political leaders. An audacious debut, *White Negroes* brilliantly summons a re-interrogation of Norman Mailer's infamous 1957 essay of a similar name. It also introduces a bold new voice in Jackson. Piercing, curious, and bursting with pop cultural touchstones, *White Negroes* is a dispatch in awe of black creativity everywhere and an urgent call for our thoughtful consumption.

Who Owns Culture? - Susan Scafidi 2005-05-18

It is not uncommon for white suburban youths to perform rap music, for New York fashion designers to ransack the world's closets for inspiration, or for Euro-American authors to adopt the voice of a geisha or shaman. But who really owns these art forms? Is it the community in which they were originally generated, or the culture that has absorbed them? While claims of authenticity or quality may prompt some consumers to seek cultural products at their source, the communities of origin are generally unable to exclude copyists through legal

action. Like other works of unincorporated group authorship, cultural products lack protection under our system of intellectual property law. But is this legal vacuum an injustice, the lifeblood of American culture, a historical oversight, a result of administrative incapacity, or all of the above? *Who Owns Culture?* offers the first comprehensive analysis of cultural authorship and appropriation within American law. From indigenous art to Linux, Susan Scafidi takes the reader on a tour of the no-man's-land between law and culture, pausing to ask: What prompts us to offer legal protection to works of literature, but not folklore? What does it mean for a creation to belong to a community, especially a diffuse or fractured one? And is our national culture the product of Yankee ingenuity or cultural kleptomania? Providing new insights to communal authorship, cultural appropriation, intellectual property law, and the formation of American culture, this innovative and accessible guide greatly enriches future legal understanding of cultural production.

Imitation as Resistance - Raoul Granqvist 1995

Author Raoul Granqvist postulates that imitation as cultural dialectics lies at the heart of every colonial or post-colonial society that seeks to find a way out of years of dependence; this was also the case with the nineteenth-century America. In its endeavor to establish its own cultural boundaries, its own space, it sought frantically to free itself from dependence on Old World value systems and worldviews. Simultaneously - and here lies the paradox that this book takes advantage of - it sought and found fresh nourishment in the Old World gardens that it despised. Imitation, Granqvist argues, then involved acts of creative resistance and inversion.

Adaptation and Cultural Appropriation - Pascal Nicklas

2012-05-29

“Hamlet” by Olivier, Kaurismäki or Shepard and “Pride and Prejudice” in its many adaptations show the virulence of these texts and the importance of aesthetic recycling for the formation of cultural identity and diversity. Adaptation has always been a standard literary and cultural strategy, and can be regarded as the dominant means of production in the cultural industries today. Focusing on a variety of aspects such as artistic strategies and genre, but also marketing and cultural politics, this volume takes a critical look at ways of adapting and appropriating cultural texts across epochs and cultures in literature, film and the arts.

The Polish Wild West - Beata Halicka 2020-05-12

The incorporation of German territories east of the Oder and Western Neisse rivers into Poland in 1945 was linked with the difficult process of an almost total exchange of population and involved the taking over of a region in which the Second World War had effected an enormous level of destruction. The contemporary term ‘Polish Wild West’ not only alluded to the reigning atmosphere of chaos and ‘survival of the fittest’ in the Polish-German borderland but was also associated with a new kind of freedom and the opportunity to start everything anew. The arrival in this region of Polish settlers from different parts of Poland led to Poles, Germans and Soviet soldiers temporarily coming into contact with one another. Living together in this war-damaged space was far from easy. On the basis of ego-documents, the author recreates the beginnings of the shaping of this new society, one affected by a repressive political system, internal conflicts and human tragedy. In distancing oneself from the until-recently dominant narratives concerning expellees in Germany or pioneers of the

‘Recovered Territories’ in Poland, Beata Halicka tells the story of the disintegration of a previous cultural landscape and the establishment of one which was new, in a colourful and vivid manner and encompassing different points of view.

Stealing My Religion - Liz Bucar 2022-09-13

From sneaker ads and the “solidarity hijab” to yoga classes and secular hikes along the Camino de Santiago pilgrimage route, the essential guide to the murky ethics of religious appropriation. We think we know cultural appropriation when we see it. Blackface or Native American headdresses as Halloween costumes—these clearly give offense. But what about Cardi B posing as the Hindu goddess Durga in a Reebok ad, AA’s twelve-step invocation of God, or the earnest namaste you utter at the end of yoga class? Liz Bucar unpacks the ethical dilemmas of a messy form of cultural appropriation: the borrowing of religious doctrines, rituals, and dress for political, economic, and therapeutic reasons. Does borrowing from another’s religion harm believers? Who can consent to such borrowings? Bucar sees religion as an especially vexing arena for appropriation debates because faiths overlap and imitate each other and because diversity within religious groups scrambles our sense of who is an insider and who is not. Indeed, if we are to understand why some appropriations are insulting and others benign, we have to ask difficult philosophical questions about what religions really are. *Stealing My Religion* guides us through three revealing case studies—the hijab as a feminist signal of Muslim allyship, a study abroad “pilgrimage” on the Camino de Santiago, and the commodification of yoga in the West. We see why the Vatican can’t grant Rihanna permission to dress up as the pope, yet it’s still okay to roll out

our yoga mats. Reflecting on her own missteps, Bucar comes to a surprising conclusion: the way to avoid religious appropriation isn't to borrow less but to borrow more—to become deeply invested in learning the roots and diverse meanings of our enthusiasms.

The Ethics of Cultural Appropriation - James O. Young
2012-02-13

The Ethics of Cultural Appropriation undertakes a comprehensive and systematic investigation of the moral and aesthetic questions that arise from the practice of cultural appropriation. Explores cultural appropriation in a wide variety of contexts, among them the arts and archaeology, museums, and religion Questions whether cultural appropriation is always morally objectionable Includes research that is equally informed by empirical knowledge and general normative theory Provides a coherent and authoritative perspective gained by the collaboration of philosophers and specialists in the field who all participated in this unique research project

Duet for Cannibals - Inti Guerrero 2010

Summary: "Duet for cannibals: forms of cultural appropriation" is a publication based on a screening and discussion program bringing together a selection of works by contemporary artists and filmmakers as well as footage from the archive of the Tropenmuseum in Amsterdam. The title "Duet for cannibals" is borrowed from a 1969 film directed by American author and critic Susan Sontag. Anthropologic and ethnographic institutions in European colonial power centres, like the former Colonial Institute of Amsterdam (nowadays the Royal Tropical Institute), were founded to study and exhibit the cultures of 'overseas people'. Their role was to appropriate, classify, and display cultural

artifacts and sometimes even human beings.

Voicing Identity - John Borrows 2022-11-01

Written by leading Indigenous and non-Indigenous scholars, *Voicing Identity* examines the issue of cultural appropriation in the contexts of researching, writing, and teaching about Indigenous peoples. This book grapples with the questions of who is qualified to engage in these activities and how this can be done appropriately and respectfully. The authors address these questions from their individual perspectives and experiences, often revealing their personal struggles and their ongoing attempts to resolve them. There is diversity in perspectives and approaches, but also a common goal: to conduct research and teach in respectful ways that enhance understanding of Indigenous histories, cultures, and rights, and promote reconciliation between Indigenous and non-Indigenous peoples. Bringing together contributors with diverse backgrounds and unique experiences, *Voicing Identity* will be of interest to students and scholars studying Indigenous issues as well as anyone seeking to engage in the work of making Canada a model for just relations between the original peoples and newcomers.

Going Indian - Judit Ágnes Kádár 2012-09-17

Durante los años sesenta y setenta aparece cierto interés en el fenómeno de las personas blancas que se comportan como indios o nativos, así como un nuevo entusiasmo por desafiar la tradición Cooperiana de cruzar las líneas del color en narraciones aparentemente no racistas. Este libro analiza cómo el «patio de recreo intelectual» proporciona biografías postcoloniales de «personajes tan escurridizos» como Sir William Johnson, Mary Jemison, May Dodd, y Archie Belaney/Grey Owl, o de otros ficticios como Jack Crabb y Jeremy Sadness. Los

textos analizados aquí plantean cuestiones relacionadas con la construcción de la identidad, el parentesco ficticio y el etnicidad simbólica, las motivaciones y los impulsos que subyacen al comportamiento/juego de ser «otro», así como los procesos e implicaciones de la transculturación y de la epistemología de las relaciones de raza.

What Is Cultural Appropriation? - Heather Bruegl 2024

Hybrid Cultures - 2020

Cultural Appropriation is a phenomenon that has taken part of the art world for generations. Though there are discussions within many fields about this, a sense of combativeness remains. The idea of US vs. THEM has been an issue since racial inequality has taken part in our country. Thus, how can one approach such a deep-seeded and extremely sensitive subject in a constructive way? Through research and active participation in cultural education, artists and historians can better come to understand how cultural appropriation takes the stage from minorities whilst keeping them oppressed. This study aims to present the communities of art history and art practice with solutions on how to approach the subject of culture and race in a respectful manner. Through extensive research on the countries of South Korea, Mexico, and the United States, the Hybrid Cultures collection presents the audience with works created through collaboration of cultures, as well as an expansive background on how such was approached and done.

Appropriate: A Provocation - Paisley Rekdal 2021-02-16

A timely, nuanced work that dissects the thorny debate around cultural appropriation and the literary imagination. How do we properly define cultural

appropriation, and is it always wrong? If we can write in the voice of another, should we? And if so, what questions do we need to consider first? In *Appropriate*, creative writing professor Paisley Rekdal addresses a young writer to delineate how the idea of cultural appropriation has evolved—and perhaps calcified—in our political climate. What follows is a penetrating exploration of fluctuating literary power and authorial privilege, about whiteness and what we really mean by the term empathy, that examines writers from William Styron to Peter Ho Davies to Jeanine Cummins. Lucid, reflective, and astute, *Appropriate* presents a generous new framework for one of the most controversial subjects in contemporary literature.

Understanding Cultural Appropriation - Joel Kaj Jensen 2002

Rap Music and Cultural Appropriation in Hari Kunzru's "White Tears" - Florian Arleth 2019-07-03

Academic Paper from the year 2018 in the subject Literature - Modern Literature, grade: 1,7, University of Heidelberg (Anglistisches Seminar), course: PS II Race and Racism in Contemporary American Literature, language: English, abstract: This term paper takes a look at how cultural appropriation works in the context of African-American music in general and rap music in particular. Relevant parts of Hari Kunzru's novel "White Tears" will be analyzed in order to understand the motivations and intentions that the two white twenty somethings have in their respective approaches to music that was made before they were born and to a subculture they never participated in due to their social backgrounds. The conclusion of this term paper then answers the following question: Was Carter right to

reject the white rapper's business proposal? Especially in a society like the United States with its long history of racial and cultural contacts and clashes, the appropriation of items from different cultural backgrounds is a strongly contested issue. The intensity of recent mainstream debates concerning the professional sport franchises of the Cleveland Indians or the Washington Redskins and their respective marketing of Native American culture is proof of that. When cultural appropriation is used as a vehicle of capitalism, it becomes debatable. Hari Kunzru's novel "White Tears", published in 2017, deals with exactly these topics when portraying the business ventures of two young white music producers and their shared search for vintage sound in modern day New York City. In an early scene of the book, Seth and Carter, the producer duo, meet with representatives of a major label and their artist, a famous white rapper. Having heard of their vast archives of rare vintage sounds and their classic methods of production, the mainstream artists offers them the opportunity to work on his newest project, a tribute to all African-American music that was recorded prior to his birth in the Nineties. When Carter dismisses the project on the grounds of false cultural appropriation, he leaves his business partner as confused as the reader of the novel, since there is no further explanation offered and the plot continues.

Cultural Appropriation - Heather C. Hudak 2019

Borrowed Power - Bruce H. Ziff 1997

This book was a really informative and insightful collection of essays over cultural appropriation in our society today, mostly focusing on America's appropriation and use of Native American culture

specifically more or less. The topics in this book covers a lot of ground from arts, land, and artifacts to ideas, knowledge, and symbols. The book doesn't try and point fingers blaming anyone rather than stating facts of the matter over the gray area of cultural appropriation. Overall a really nice read.

Dddddddddddddd - Dddddddddddddddddd 2019-05-23

A collection of educational information regarding the appropriation of native cultures in today's society as a result of colonization.

Appropriate Appropriation - Lisa Jane White 1995

The Cultural Life of Intellectual Properties - Rosemary J. Coombe 1998-09-22

Logos, trademarks, national insignia, brand names, celebrity images, design patents, and advertising texts are vibrant signs in a consumer culture governed by a regime of intellectual property laws. In *The Cultural Life of Intellectual Properties*, professor of law and cultural anthropologist Rosemary J. Coombe brings an illuminating ethnographic approach to an analysis of authorship and the role law plays in shaping the various meanings that animate these protected properties in the public sphere. Although such artifacts are ubiquitous in contemporary culture, little attention has been paid to the impact of intellectual property law in everyday life or to how ownership of specific intellectual properties is determined and exercised. Drawing on a wide range of cases, disputes, and local struggles, Coombe examines these issues and dismantles the legal assumption that the meaning and value of a text or image is produced exclusively by an individual author or that authorship has a single point of origin. In the process, she examines controversies that include the service of

turbanned Sikhs in the Royal Canadian Mounted Police and the use of the term Olympic in reference to the proposed gay Olympic Games. Other chapters discuss the appropriation of such celebrity images as the Marx brothers, Judy Garland, Dolly Parton, James Dean, and Luke Skywalker; the conflict over team names such as the Washington Redskins; and the opposition of indigenous peoples to stereotypical Native American insignia proffered by the entertainment industry. Ultimately, she

makes a case for redefining the political in commodified cultural environments. Significant for its insights into the political significance of current intellectual property law, this book also provides new perspectives on debates in cultural anthropology, cultural studies, and political theory. It will therefore interest both a wide scholarly and a general audience.

Cultural Appropriation Within Music Culture - 2016