Cosplay

People who express their love for a narrative through cosplay, "the portrayal of a character or object from a media property such as a Japanese anime or a video game through costuming and performance" (Bender, 2017, p. 155), learn a variety of skills through this pursuit (Bender, 2017; Bender & Peppler, 2019, 2018; Chen, 2007; Lotecki, 2012; Matsuura & Okabe, 2015; Okabe, 2012). These include, but are not limited to, crafting costumes, styling wigs, designing and applying makeup, constructing props, and analyzing texts both to create a visual look for the character and to learn to roleplay as the character (Lotecki, 2012). In pursuing cosplay, cosplayers must leverage a variety of information sources, and may use their information literacy in a variety of stages: recognizing an information need, determining the extent of the need, constructing a strategy for meeting the information need, evaluating information, constructing new concepts, using information effectively, and disseminating information (C. A. Martin, 2012). Cosplayers interact with each other both in-person and online (Nicolle Lamerichs, 2011; Lotecki, 2012; Winge, 2006), creating a hybrid affinity space that can offer insight into both pathways for connected learning and how hybrid "affinity spaces encourage collaborative information literacy practices" (C. A. Martin, 2012, p. 108). This chapter begins with a description of the origins and history of cosplay. It then discusses how scholars have contextualized cosplay, describes studies that have investigated cosplayers' demographics and cosplay experiences, and explores various motivations for engaging in cosplay, before turning to the relationship between cosplay, learning, and information.

The Origins of Cosplay

The practice of cosplay is older than its name. It is distinct from other costuming practices such as masquerade balls, fancy dress parties, and Halloween costuming in that it requires some type of narrative as its source and is undertaken as an expression of the cosplayer's appreciation for that narrative. The first recorded instance of costuming that meets both of these requirements appears to have occurred in 1908, when Mrs. William A. Fell and her husband dressed for a mask skating carnival as the characters Diana Dillpickles and Mr. Skygack, respectively, from the science fiction comic strip *Mr. Skygack from Mars*: "Both costumes closely followed those of the comic characters" ("'Mr. Skyjack from Mars' and 'Diana Dillpickles' on skates," 1908). In 1910, an unnamed woman in Tacoma, Washington won first prize at a masquerade ball wearing a costume based on the title character in the same comic strip (Ashcraft & Plunkett, 2014). A friend of hers borrowed the costume to wear in public as an advertisement for his skating rink, and was arrested for public masquerading. As news of the incident spread through the press, Mr. Skygack costume sightings spread, too.

Fan costuming at conventions began in 1939 when fanzine publisher Myrtle R. Douglas and author Forrest J. Ackerman attended the first World Science Fiction Convention, also known as Worldcon, in costumes Douglas had constructed that were inspired by the 1933 film *Things to Come* and the art of pulp illustrator Frank R. Paul (Lotecki, 2012). The following year, several other attendees brought their own costumes, prompting an impromptu exhibition, and in later years, this event was formalized as a competition called a masquerade (Ashcraft & Plunkett, 2014). This tradition of fan costuming continued into the 1960s, when fans began wearing costumes inspired by *Star Trek* to conventions. At the same time, members of The Sherlock Holmes Society in London dressed in character and traveled to locations associated with

Sherlock Holmes stories, for example, staging the confrontation between Holmes and Moriarty at Reichenbach Falls in costume at a waterfall in Switzerland (Duffy, 2017).

Fan costuming in the United States and Europe continued in the 1970s with costumes inspired by *Star Wars (Nicolle Lamerichs, 2011)* and other narratives, while in Japan, college students started to dress up as manga and anime characters for conventions and school and university festivals (Ashcraft & Plunkett, 2014). The Japanese term *kasou* was used to describe this dressing up, but it didn't capture the roleplaying elements of fan costuming practices. While the term "masquerade" was used in the West, writer Nobuyuki Takahashi found that when he and his friends were writing a magazine article about the phenomenon for a Japanese audience, the term carried connotations of formality that didn't align with what they were trying to describe. They came up with the term *cosplay* or, in Japanese, *kosupure*, a portmanteau that captured both the elements of costuming *and* of roleplaying.

Takahashi used the term in a 1983 article for the magazine *My Anime* describing Japanese fans who dressed up as manga and anime characters at the Comiket convention in Tokyo (Ashcraft & Plunkett, 2014). Over the next few years, the term came into wide use at Japanese conventions. In the 1990s, it was introduced to a wider Japanese audience through television and magazines, and as Japanese anime and manga increased in popularity in the United States, the term came into use there as well as globally. Takahashi defines cosplay as "a fan's expression of his or her love for a favorite character… in which fans use their entire bodies" (Ashcraft & Plunkett, 2014, p. 20).

Conceptualizing and Contextualizing Cosplay

Theresa M. Winge (2006) identifies four components of cosplay: cosplayer, social settings, character and roleplaying, and dress. Nicolle Lamerichs (2011) identifies four elements of cosplay: a narrative, a set of clothing, "a play or performance before spectators" (para. 1.2), and a subject/player. Lamerichs (2010) also offers a variety of potential lenses for analysis of cosplay: "the types of performances or spaces in which the costume is worn; the process of making the costume or admiring it and identity of the player (as seamstress, fan and model) and the character" as well as "what kind of ludic experience does cosplay constitute? How can cosplaying as a type of play, be analyzed?" (p. 4) There is some overlap in these conceptualizations of cosplay, but there are differences between them, as well.

Winge's (2006) cosplayer and Lamerichs's subject/player (2011) are nearly identical concepts. Winge defines a cosplayer as "anyone who expresses his or her fandom and passion for a character by dressing and acting similarly to that character" (Winge, 2006, p. 68). Lamerichs's includes the cosplayer's multiple identities, as fan, costume creator, and model, as part of this concept. Most of the literature on cosplay is related to cosplayers' identity. There is a particular focus on how cosplay allows the cosplayer to play with norms of gender, sexuality, and race, whether they are challenging these norms, reinscribing them, or creating a microcosmic community that rewrites them entirely (Table 1).

Closely related to the cosplayer is their choice of character, embedded in Winge's (2006) concept of character and roleplaying and Lamerichs's (2011) concept of narrative. Cosplayers select characters from a wide variety of media and genres, including anime, manga, video games, conics and graphic novels, fantasy, cartoons, film, books, fan art, and original characters

(Lotecki, 2012). They choose which character to play for a variety of reasons, including the character's visual appearance, personality and history, resources available for costume creation, and what members of a cosplay group are wearing (Lotecki, 2012; Rosenberg & Letamendi, 2013). Cosplayers do not necessarily consider gender, race, or body type of a character a limitation. They might crossplay, changing their own gender expression to match the gender of the character, or gender bend, reimagining a character as a different gender than the character's gender as originally designed (Figure 1) (Leng, 2014; Nichols, 2019; Thomas, 2014). They might racebend, playing a character whose original design is not their own race without altering their appearance to match the characters' race (Figure 2). They also might choose a character whose body type is different than their own, either modifying their body to be more like the character's (Figure 3) (Brownie & Graydon, 2015) or creating a look that replicates the character's dress but fits their own body (Figure 4) (Hill, 2017).

Dress (Winge 2006), or a set of clothing (Lamerichs 2011), is the *sine qua non* of cosplay. According to Winge (2006), dress includes "all body modifications and supplements, such as hair, makeup, costume, and accessories, including wands, staffs, and swords" (p. 72). Cosplayers acquire costumes by making them themselves, often using help from online tutorials and discussion forums, by commissioning them, or by buying them online (Nicolle Lamerichs, 2011; Lotecki, 2012). They might make most of their costume but buy small additions like wigs, shoes, or small props (Lotecki, 2012). Some cosplayers strive to create a costume as close to the original character's as possible (Lotecki, 2012). Others extend the original text by imagining the character in a different setting or type of dress, such as Disney princesses wearing battle armor (Figure 5) (Reading, 2014), or creating a crossover or mashup costume that combines two texts,

such as the Sailor Milaje, a group of cosplayers who combine the characters from the manga and anime *Sailor Moon* with the Dora Milaje, a team of women who serve as the personal guard of King T'Challa in Marvel's *Black Panther* comics and movies (Figure 6) (Gaudette, 2019).

Without roleplaying, however, cosplay is just costuming without play. Roleplaying ties together Winge's (2006) concept of character and roleplaying with Lamerichs's (2011) concepts of narrative and play/performance. Having selected a character and created dress that reproduces or reimagines the character's appearance, the cosplayer also roleplays as the character, taking on the behavior of the character through speech and physicality (Winge, 2006).

Lamerichs (2010) identifies three types of play at work in cosplay: transformative play, imaginative play, and performance. In transformative play, the cosplayer gives the source narrative a new meaning by either extending it, bringing a fantasy character to life in the real world, or deconstructing it, appropriating the character for new purposes and creating a new narrative. In imaginative play, the cosplayer engages in make-believe as children do, creating an illusion or imaginary universe. Belief in this illusion can be broken, for example, if a spectator sees a cosplayer arranging their wig in the bathroom mirror. Finally, the roleplaying element of cosplay is a performance, "a framed, structured act that can be repetitive and, though limited to a certain context, can still effect reality at large" (Nicholle Lamerichs, 2010, p. 6). Spectators evaluate this performance based on the cosplayer's behavior being "in character," or in keeping with the character's behavior in the original text, usually criticizing a cosplayer who behaves in an "out of character" fashion. They also evaluate the performance based on the cosplayer's ability to embody the character, which may lead to criticisms based not on costume construction

or in-character behavior, but on disconnects between the original character's appearance and the cosplayer's race or body type (Nicolle Lamerichs, 2011, 2014, 2018; Silvio, 2006).

Kirkpatrick (2015) contests Lamerichs's (2010) assertion that cosplay is a transformative performance. She argues that it is impossible to create transformation through performance from a source text; instead, she suggests that cosplayers enact *embodied translation*. This distinction arises from the fact that as "cosplayers convey source characters from a textual realm into a material one" (Kirkpatrick, 2015, para. 4.9), they subject those source characters to the corporeal limitations of their own bodies. Kirkpatrick addresses this especially with respect to the genre of superhero cosplay, through which "cosplayers take the super out of the superhero and demonstrate that superbeings can only really exist within fictional worlds" (Kirkpatrick, 2015, para. 4.9).

Whether a performance is transformative or translational, it hinges on the social settings in which cosplay occurs (Nicolle Lamerichs, 2011; Winge, 2006); both Lamerichs and Winge point out the importance of a spectator to observe the practice of cosplay. According to Winge, "it could be argued that cosplay… would be pointless if it were not for the spectators" (2006, p. 69). This interaction between cosplayer and spectator most often takes place in person, usually within a specific social context such as a convention, film screening, masquerade, fan event, or, in Japan, cosplay district such as Harajuku, though some cosplayers do wear their costumes in public places (Nicolle Lamerichs, 2011; Lotecki, 2012; Winge, 2006). Within the specific setting of a convention, a cosplayer performs both informally in the halls and formally at specific events such as fashion shows, photography sessions, and masquerades in which they perform skits in character (Nicolle Lamerichs, 2011; Winge, 2006). At the same time, these interactions can also

take place online (Hill, 2017; Winge, 2006), as cosplayers "share their work, interact with other fans, keep up to date on the work of other cosplayers, make friends, and promote themselves as artists" (Kane, 2017, p. 215).

Winge (2006) differentiates three types of social structures that support the act of cosplay: social interactions, environments in which those social interactions occur, and experiences afforded by these social interactions and environments. Social interactions occur between cosplayer and character, cosplayer and spectator, and cosplayer and cosplayer. The environments in which they occur "include, but are not limited to… an intimate space (dress), a private space (solitary rehearsals and research), a public space (interactions with other cosplayers, both in person and virtual), and a performance space (ranging from small parties to masquerades)" (Winge, 2006, p. 75). These interactions and environments afford certain experiences such as "making new friends [or] claiming a moment in the limelight" (Winge, 2006, p. 75).

Who Are Cosplayers?

There have been two large scale surveys of cosplayers. Ashley Lotecki (2012) sought to "to develop a deeper understanding of North American cosplayers" (p. iii). She used mixed methods, including an online survey, on-site ethnography, and self-directed recording of cosplayers' creation processes "to collect and analyze demographic, behavioural, and creative data" (p. iii). For the survey, she recruited cosplayers via social networking websites in online cosplay groups, website forums, email requests through cosplay event and community organizers to their members, emailing student populations of university creative-based degree programs, passing out business cards with a web link to the survey at cosplay-related events, and asking

participants “to pass along the survey link to friends who would potentially complete the survey” (Lotecki, 2012, p. 27). Focusing on self-identified cosplayers from North America who were age 18 or older, Lotecki analyzed 529 respondent surveys.

Robin S. Rosenberg and Andrea M. Letamendi (2013) also conducted an online survey of cosplayers in order to learn more about “their demographic information, how often they cosplay, the amount of time and money they devote to preparing for cosplaying, as well as their psychological motivations and experiences” (p. 10). Rosenberg and Letamendi recruited participants via the internet, including social networks (Facebook), blogs (Wordpress), and micro-blogs (Twitter). As in Lotecki’s study, participants were considered eligible if they self-labeled as a cosplayer, spoke English, and had access to the Internet; Rosenberg and Letamendi, however, did not place age restrictions on eligibility for the study. They analyzed 198 responses. The following two sections will address the results of these studies; results have been rounded to the nearest percent.

Demographics

Cosplayers tended to be in their mid- to late twenties. The average age for participants in Lotecki’s (2012) study was 23.8 years, while it was 28.4 years in Rosenberg and Letamendi’s (2013). Rosenberg and Letamendi reported an age range of 15 - 50 among their respondents.

Both studies found that the cosplay space was dominated by women, with 77% of participants in Lotecki’s study and 65% of Rosenberg and Letamendi’s study identifying as female. In Lotecki’s study, 21% of participants identified their gender as male while 2% identified as other; Rosenberg and Letamendi only offered female and male as choices. Lotecki asked participants about their sexuality, while Rosenberg and Letamendi did not; Lotecki found

that 63% of respondents were straight and 16% were bisexual, while "all other designations selected, including pansexual, asexual, gay, and other, were not large enough to be individually significant and were compiled under the "other" category at 21.7 percent" (p. 36).

With respect to race, Lotecki's (2012) population of respondents was 72% white, 6% "Latin American, Hispanic, Latino or Spanish," and 4% Chinese, while all "other designations selected were not large enough to be individually significant and were compiled under the "other" category at 17.4 percent" (p. 36). Rosenberg and Letamendi's (2013) respondents were 68% Caucasians, 12% Asians, 5% Latino/Hispanic, 0.5% Native American, 11 percent "Mixed", and 4% "Other".

Both studies demonstrate the dominance of white cosplayers and both elide the participation of Black cosplayers by including them in the "other" category, literally othering them. There is evidence in online movements such as #28daysofcosplay, created by cosplayer Chaka Cumberbatch-Tinsley, and #BlackCosplayerHere, created by Belema Boyle, that this elision suggests incorrectly that there aren't many Black cosplayers (Dahir, 2018; Lawrence, 2018, 2019). These hashtags were created deliberately to contest this idea.

Lotecki (2012) deliberately focused on North American cosplayers, finding that 49% of respondents were Canadian, 48% American, and 3% other; while they did not limit their study to North Americans, Rosenberg and Letamendi (2013) found that cosplayers from the United States dominated their results, with 93% from the United States, 5% from Australia, <1% from Canada, <1% from Mexico, and <1% from Sweden. As with race, these results may give a false impression that cosplay is not a global activity. In fact, researchers have studied cosplayers in Australia, China, Hong Kong, Indonesia, Malaysia, the Philippines, Taiwan, and Europe (Table

2), though these studies have not provided any large-scale survey data like Lotecki's (2012) or Rosenberg and Letamendi's (2013).

Lotecki (2012) includes a few demographic categories that Rosenberg and Letamendi do not. She found that cosplayers tended to be highly educated, with 72% having some post-secondary education, 24% having finished high school, 4% having attended some high school, and 1% reporting other levels of education. They were likely to be employed or enrolled in school, with 50% employed, 41% students, and 9% unemployed. They did not seem to have especially high incomes, although not all respondents reported their incomes; 47% of respondents had incomes under $15,000 per year. Only 3% had incomes over $70,000 per year. About 20% elected not to report their incomes. The remaining respondents had incomes between $15,000 and $70,000 per year. Lotecki (2012) breaks down both employment and income categories beyond those reported here.

It is important to note that, while neither of these studies mentioned it, there are general trends in who responds to surveys:

> ...women are more likely to participate than men (Curtin, Presser, & Singer, 2000; Moore & Tarnai, 2002; Singer, Van Hoewyk J, & Maher, 2000), younger people are more likely to participate than older people (Goyder, 1986; Moore & Tarnai, 2002), and white people are more likely to participate than non-white people (Curtin et al., 2000; Groves, Singer, & Corning, 2000; Voigt, Koepsell, & Daling, 2003). (Smith, 2008)

These trends are consonant with the results of both studies and may have influenced these results.

Cosplay Experiences

Both Lotecki's (2012) and Rosenberg and Letamendi's (2013) study asked cosplayers about their cosplay experiences. Lotecki found that most cosplayers had been cosplaying between 3 and 10 years; Rosenberg and Letamendi's respondents had been cosplaying for an average of 6.77 years, with a range of 3 - 42 years. Both studies found that cosplayers usually attended five or fewer cosplay events per year. There was a discrepancy in their findings about the cost of costumes, with Lotecki finding that cosplayers, on average, spent about $107 per costume while Rosenberg and Letamendi found the majority of their respondents spent between $100 and $399 per costume. It is possible that the large number of students and low income respondents in Lotecki's study is responsible for this discrepancy, but without any income or employment data from Rosenberg and Letamendi's participants, it is not possible to be certain. There seemed to be an inverse relationship between amount of money spent and amount of time spent.

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employment data from Rosenberg and Letamendi's participants, it is not possible to be certain. There seemed to be an inverse relationship between amount of money spent and amount of time spent; Lotecki's respondents spent an average of 277.2 hours per costume, while Rosenberg and Letamendi's spent an average of 44.16 hours per costume, with a range of 1 - 450 hours. Lotecki found that 65% of respondents had not participated in cosplay competitions, while 35% had. Rosenberg and Letamendi found that 93% of participants had cosplayed as part of a group, but only 8% of participants always cosplayed as part of a group.

Why Do People Cosplay?

Takahashi's definition of cosplay suggests the most obvious reason for engaging in cosplay: using the cosplayer's body to express the love of a character or narrative (Ashcraft & Plunkett, 2014). This reason seems to be taken as a given in most of the research on motivations for cosplay, which tends to focus on other motivations. Other reasons include social interaction, identity work, creative expression, exploring the relationship with a fantasy narrative, and skill building.

Social interaction is the most commonly cited reason for cosplaying. Cosplayers want to belong to a community of like-minded people who share their interests (Flatt, 2015; Geissler, n.d.; Kane, 2017; Lotecki, 2012; Peirson-Smith, 2013; Rosenberg & Letamendi, 2013; Wang, 2010). This desire encompasses both bonding with new and old friends (Kane, 2017) and feeling a sense of inclusion in an in-group. Cosplay is a fan practice embedded in the larger world of fandom; because not every convention attendee will cosplay, cosplayers signal to each other through their dress that they are part of a group together. As Anne Peirson-Smith (2013) points out:

> Adult Cosplay dress-up activity is not an end in itself, but an important social process. It is the creation of an imagined and imaginative world whose passport for entry is the wearing of fantastic costume derived from a commodity culture, forming the basis of shared relationships that are dynamic and which shift over time within the structured setting of Cosplay conventions, competitions, and meetings. (para. 54)

At the same time, Peirson-Smith (2013) suggests, "this dress-up activity affords the individual player a way of celebrating individuality, irrespective of gender boundaries, whilst also expressing and performing the secret self publicly, albeit within the safe confines of the collective" (para. 54). In this way, cosplayers use cosplay to explore their identity. They may enjoy pretending to be someone else for a day, but they may also use cosplay as a way to express themselves creatively (Kane, 2017; Rosenberg & Letamendi, 2013).

Cosplayers explore and extend their relationship with fantasy narratives by bringing those fantasies to life. They enjoy transforming fantasy into reality (Lotecki 2012), "mimicking fantastic and divergent guises in the entertaining and empowering process of dressing up" (Peirson-Smith, 2013, para. 54). They also may see cosplay as a form of escapism (Flatt, 2015; Rosenberg & Letamendi, 2013), leveraging it as a way to cope with social pressures such as low income, high housing costs, and familial expectations.

Cosplay, Learning, and Information Literacy

Cosplay is inherently related to learning; no one is born knowing the skills one needs to cosplay. Of Lotecki's (2012) respondents, 94% reported that they had learned a new technique in the process of cosplaying, with the most cited being sewing (71%), wig or hairpiece styling (64%), makeup (48%), pattern drafting (42%), and dyeing (41%). Cosplay is not simply a

skill-building process, however; it is a subculture with its own set of cultural practices that shape how learning happens.

Perceiving that understanding cosplay would "allow art educators to bridge the gap between mainstream school cultures and adolescent subcultures," Jin-Shiow Chen explored "youth anime/manga fan culture from the viewpoints of six adolescents who are anime/manga fan artists," focusing on their "experiences, opinions, and values in making *manga doujinshi* (self-published comic fanzines), *cosplaying* (costume play), and participating in fan activities" (2007, p. 14). Chen found that these youth were "active cultural producers who are engaged in the reproduction of the materials they consume and in the manipulation of ideas, meanings, and cultural references that they perceive" (2007, p. 21). Chen identifies five characteristics of anime/manga fandom subcultural interaction and production articulated by her participants:

1. Anime/manga fandom is based on the circulation of images and signs for its production and expansion. (p. 21)
2. The production of fan art possesses a psychologically therapeutic function.(p. 21)
3. Anime/manga fandom develops a particular set of criteria, values, and expressive practices. (p. 21)
4. Anime/manga fandom catalyzes a closed cycle of communication and interaction. (p. 21)
5. Anime/manga fandom functions as an alternative community. (p. 22)

Datsuke Okabe (2012) draws similar conclusions based on interviews with female cosplayers and fieldwork carried out at cosplay events. Like Chen (2007), Okabe sees cosplay as a subcultural community with its own cultural practices. The knowledge within this community

is esoteric and inaccessible to outsiders, but members of the community derive pleasure from contributing to that knowledge. Interactions take place in a closed cycle in which cosplayers "are motivated by niche knowledge, reciprocal relationships with those who share their niche identity, and positive evaluation by a niche audience" (Okabe, 2012, p. 245). Okabe concludes that the cosplay community "has always been based on peer-based reciprocal learning, with members creating their own rules and codes of conduct" (Okabe, 2012, p. 245).

With their emphasis on the shared interest of cosplayers, the relationships between cosplayers, and the opportunity for cosplayers to contribute to community practices and knowledge, both Chen (2007) and Okabe (2012) point to the possibility that cosplay is a connected learning experience. Matsuura and Okabe explicitly articulate this potential in their study of how women cosplayers "socialize and learn... in [an] information and knowledge ecology" (2015, p. 1). Rie Matsuura and Okabe characterize the cosplay community as an "interest-driven, peer-based reciprocal learning environment" (para. 3). Citing Brunner's "Scaffolding" theory in which a more experienced/older/knowledgeable person assists a learner, they suggest that in reciprocal learning, various learners support each other. They found that this manifested in particular on social networking sites, where cosplayers were able to learn from each others' photographs.

Bender and Peppler (2019, 2018) make this connection even clearer, analyzing case studies of two cosplayers "who benefited from well-developed connected learning ecologies" (2019, p. 31). Like Chen (2007), their goal is to learn from cosplayers' past experiences in order to design future experiences. They identify four themes that may be useful for designing connected learning experiences: "relationships with and sponsorship by caring others; unique

pathways that start with a difficult challenge; economic opportunities related to cosplay; and comparisons with formal school experiences" (2019, p. 31). In both of their case studies, the cosplayers received support not only from other cosplayers, but also from family members, friends, and community mentors. They both chose complex costumes for their first costumes, requiring them to solve problems and learn skills that were well outside their existing knowledge. They each used what they had learned either to gain professional opportunities or to enhance their work. Finally, both of them found that the learning gained through cosplay felt more relevant to their lives than their formal schooling had been.

Conclusion

Cosplay is a practice that involves expressing one's love for a narrative by taking on the dress and behavior of a character or object within that narrative, but it is also a subculture that involves connecting with spectators and other cosplayers through performance and socializing. Connecting both online and in-person, cosplayers create a hybrid affinity space in which reciprocal learning occurs. This affinity space offers a promising setting for investigating both solitary and collaborative information literacy practices.

Table 1

Studies on Cosplay and Identity

Topic	Studies
Identity	Bainbridge & Norris, 2013; Bonnichsen, 2011; Brock, 2017; Casey, 2010; Chan, 2018; Farris, 2017; Frey, 2008; Gunnels, 2009; Hill, 2017; Kirkpatrick, 2015; Nicolle Lamerichs, 2011; Nesic, 2013; Peirson-Smith, 2013; Rahman, Wing-Sun, & Cheung, 2012; Reysen, Plante, Roberts, & Gerbasi, 2018; Sagardia, 2017; Smith, Watson, & Waterton, 2012; Taylor, 2009
Playing with norms of gender, sexuality, and race	Chao, 2017; Gn, 2011; Hjorth, 2009a, 2009b; King, 2013; Kotani & LaMarre, 2007; Leshner, 2017; Lunning, 2011, 2012; Morrison, 2015; Scott, 2015; Thomas, 2014; Tiercelin & Garnier, 2015; Whisnu & Ratri Kusumaningtyas, 2017
Challenging norms of gender, sexuality, and race	Chan, 2018; Hogan, 2012; Leng, 2014; Nichols, 2019; Ramirez, 2017; Taylor, 2009; Truong, 2013
Reinscribing norms of gender, sexuality, and race	Leng, 2014; Ramirez, 2017; Truong, 2013
Creating a microcosmic community that rewrites norms of gender, sexuality, and race	Hutabarat-Nelson, 2017

Table 2

International Studies of Cosplay

Location	Studies
Australia	Hjorth, 2009a, 2009b
China	Wang, 2010
Hong Kong	Rahman et al., 2012
Indonesia	Rastati, 2017
Malaysia	Chan, 2018; Paidi, Akhir, & Ping, 2014
The Philippines	Benino & Tayag, 2014
Taiwan	Chen, 2007; Silvio, 2006
Europe	Jóhannsdóttir, 2017; Lamerichs, 2013

Figure 6. Two female cosplayers crossplay as Roxas and Sora, two male characters from the *Kingdom Hearts* video game series. By agius - https://www.flickr.com/photos/agius/2906497890/sizes/o/in/set-72157607655028097/, CC BY 2.0, https://commons.wikimedia.org/w/index.php?curid=4920934

Figure 7. A black cosplayer cosplays as Poison Ivy, who is usually portrayed as white, from the *Batman* franchise. From https://www.instagram.com/p/BMzJJNKBxP9/.

Figure 8. A cosplayer uses padding to create muscles in order to cosplay Hellboy, from the comic and movie series of the same name. From https://www.instructables.com/id/Muscle-Suit/.

Figure 9. Cosplayer Brichibi Cosplays, who is plus-sized, cosplays as the character Princess Tiana, who is not, from the Disney film *The Princess and the Frog*. From https://thecurvyfashionista.com/close-personal-plus-size-cosplay-shero-brichibi-cosplays/.

Figure 10. A group of cosplayers pose as Disney princesses in battle armor. From https://io9.gizmodo.com/disney-princesses-in-battle-armor-this-weekends-best-c-1626252795.

Figure 11. The Sailor Milaje cosplay group combines the Sailor Senshi from the manga and anime *Sailor Moon* with the Dora Milaje from the comic and movie *Black Panther*.

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