Cultural is a notoriously difficult term to define. In a more general sense, culture is interpreted in the aspects of a society’s artistic productions, their traditions, the system of beliefs held by the populous and their modes of expression. Usually driven by symbols which have values attached, which themselves are regarded thanks to attitude or faith of the community in those values. However the interest in culture is restrained to, from one view in HCI as described by Hofstede\cite{hofstede1986}, the \emph{“collective programming of the mind which distinguishes the members of one human group from another”}. The distinctions between cultures, leads to different approaches to communication, learning, admissibility and work ethic, which in turn, signifies differences in how people will interact with other people, and with technology.\\

Cultural diversity is a challenge for HCI. The widespread adoption of the GUI is one aspect of what is considered the apparent process of globalization. Businesses outgrow their national boundaries, form a global presence and ship products even to developing countries. Technology itself promotes international growth thanks to the existence of the world wide web, social media, new forms of communication, advertisement and even vectors for outsourced manpower. As such, it’s not unusual to find products and services that break the cultural boundaries. This multi-culturalism often proves to be an obstacle towards the usability of the system\cite{mapp2004} leading to rejection or slow adoption within certain communities without additional differentiating work applied to it. In recent review works on the subject of culture and HCI, the distinction between visible and invisible attributes or indicators was made, with visible attributes relating to interface design and localization issue, while invisible attributes pertain to Hofstede’s theory of cultural dimensions\cite{hofstede1986}\cite{mintu1992}. One example of dimension is the Power Distance, which levels how receptive users are to inequalities among other members of a society, a result of individualism\cite{erumban2006}. This would be relevant in the case of online gaming, where western audiences find the concept of paying for power unacceptable, but asian players state they find no issue with the practice.\\

And as such, culture is a highly researched topic in HCI, as no singular approach will exist for an interface because of culture. And this is the obstacle of culturally-aware systems. It is expectable of them to adapt to the users’ needs in all stages of HCI design, which means, as opposed to creating different builds for each context, the systems must include cultural models as well as generate adaptation rules. From the visible indicators, these include the presentation of information, the language, the dialog design and the interaction design itself\cite{duncker2013}\cite{erumban2006}.\\

Here, the shamanic interface may be pertinent to the latter, as it models and integrates socio-cultural information relevant to user background.\\