

THE IMPACT OF CULTURAL APPROPRIATION OF NIGERIAN INDIGENOUS TEXTILES IN CONTEMPORARY GLOBAL FASHION DESIGNS: STRATEGIC DIRECTIONS

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Abstract

In the global textile and fashion scene, cultural appropriation has become belligerent. In this study, it refers to when native designs and patterns are used frequently in textile and fashion designs without permission, proper acknowledgment, or understanding of the cultural significance behind these elements. This study explores the phenomenon of cultural appropriation through the lens of Nigerian indigenous motifs as they appear in global contemporary textile and fashion designs. This is qualitative research. It employed the use of observations, desk methodology and interviews to collect some data. It examines how traditional Nigerian patterns, symbols, and textiles are integrated into international fashion, often detached from their cultural origins and meanings. The study highlights the tension between cultural appreciation and appropriation, considering issues of intellectual property, identity, and power dynamics. It found out the impact on Nigerian artisans and communities, and revealed the broader implications for cultural appreciation, preservation and respect in the

global fashion industry. In conclusion, the study calls for a more ethical and informed approach to incorporating indigenous motifs in fashion, promoting collaboration and recognition of source cultures.

Keywords: cultural appropriation, Nigeria, indigenous textile designs, contemporary global fashion.

Introduction

Cultural appropriation has become a significant and often contentious issue in the global fashion industry, particularly regarding the use of indigenous designs and motifs. This phenomenon involves adopting elements of one culture by another, frequently without permission, proper acknowledgment, or understanding of the cultural significance behind these elements (Young & Brunk, 2012). Nigerian indigenous textile designs, renowned for their rich history, symbolism, and craftsmanship, have increasingly gained visibility in contemporary global fashion. These textiles, including iconic forms such as Adire, Aso -Oke, and Ankara, carry cultural narratives and traditional knowledge passed down through generations (Onyemelukwe, 2020). Also including Akwete of the Igbo (chudi-Duru, 2025). However, their incorporation into global fashion raises critical questions about cultural respect, intellectual property rights, and economic justice for Nigerian communities.

While the global fashion industry often celebrates the aesthetic appeal of Nigerian textile designs, it risks commodifying and decontextualizing these cultural expressions, potentially reducing them to mere decorative

motifs (Eicher, 2013). This disconnection can contribute to cultural erasure and exploitation, where original creators and cultures do not receive recognition or benefit from their heritage's commercial success (Scafidi, 2005). Moreover, the imbalance of power between predominantly Western fashion houses and indigenous Nigerian artisans exacerbates this issue, as the latter often lack access to global markets and legal protections (Akinlabi, 2019). Consequently, the appropriation of Nigerian textiles in fashion epitomizes broader global dynamics of cultural exchange, dominance, and resistance. This paper explores the complexities surrounding the use of Nigerian indigenous textile designs in global contemporary fashion. It will analyze how these designs are appropriated, the impact on Nigerian cultural identity and economy, and the ethical considerations necessary for equitable cultural collaboration. By examining these issues through multidisciplinary perspectives, this study seeks to contribute to ongoing debates about cultural appropriation and advocate for practices that honour and sustain the cultural heritage of Nigerian textile art.

Problem of the study

Cultural appropriation of Nigerian indigenous textile designs in global contemporary fashion has become a significant issue in recent years. While Nigerian textile traditions such as Adire, AsoOke, and Ankara hold deep cultural, historical, and symbolic meanings, their adoption by global fashion designers often occurs without appropriate recognition, understanding, or benefit to the originating communities. This practice raises concerns

about cultural misrepresentation, loss of cultural identity, and economic exploitation. Moreover, the widespread and uncredited use of these designs can undermine the intellectual property rights of Nigerian textile producers and diminish the value of the original cultural expressions. The problem this study seeks to address is the impact of cultural appropriation of Nigerian indigenous textile designs in the global fashion industry, and the implications for cultural heritage preservation, economic empowerment, and ethical fashion practices.

Literature review

Nigeria indigenous textiles

Nigeria's indigenous textiles represent a rich cultural heritage, showcasing diverse techniques, patterns, and symbolic meanings that reflect the country's ethnic plurality and history. Among the most prominent textile traditions are Adire, AsoOke, Akweteand Ankara, each distinguished by unique methods of production and cultural significance (Onyemelukwe, 2020).

Adire, primarily practiced by the Yoruba people, involves resist-dyeing techniques using indigo to create intricate patterns on cotton fabric. This method has been handed down through generations, serving not only as a form of artistic expression but also as a medium for storytelling, cultural significance and social communication (Akinlabi, 2019). A traditional Yoruba textile art where patterns are created by tying, stitching, or folding fabric and then dyeing it with indigo. It involves the intricate resist-dyeing process. Historically used to signify status,

identity, and convey personal or family histories. It has gained a resurgence in the global fashion scene, with designers and brands incorporating it into their collections, sometimes leading to appropriation concerns.



Plate 1: Adire hand dyed fabrics. Source : Pinterest(2025)

AsoOke, another significant textile from the Yoruba culture, is a handwoven fabric traditionally worn during important ceremonies such as weddings and festivals (Eicher, 2013). The weaving process is labour-intensive and requires specialized skills, making AsoOke a symbol of prestige and cultural identity. On the other hand, Ankara fabric, widely popular across Nigeria and beyond, is characterized by vibrant, colourful prints and wax-resist dyeing techniques. Though its roots trace back to Indonesian batik, Ankara has been indigenized in Nigeria, becoming a staple in fashion and cultural expression (Okonkwo,2018). They are often used for special occasions like weddings and ceremonies. It is woven by skilled artisans from materials like cotton. It is deeply tied to Yoruba cultural identity and used in various traditional garments.



Plate 2: Aso-oke hand woven fabrics. Source: Pinterest (2025)

Akwete hand woven fabrics are well-known indigenous woven fabric of the Igbo people, historically created with fine synthetic fibers. Represents a part of Igbo cultural heritage and is sometimes used in national and traditional attires

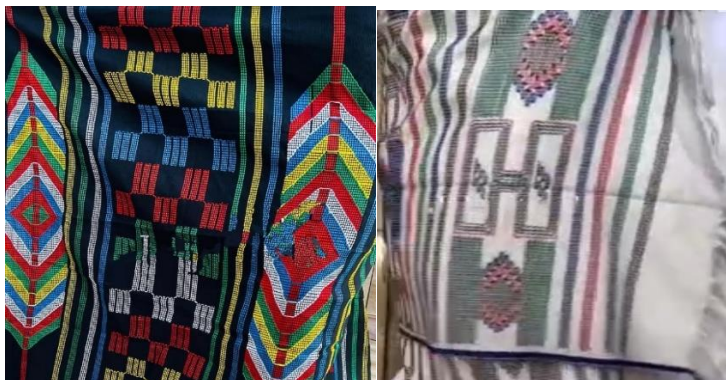


Plate 3: Akwete hand woven fabrics. Source: Chudi-Duru(2025)

A white, indigenous woven fabric particularly valued by the Anioma (Western Igbo) people known as Akwa-ocha(white-cloth). It is a source of pride and identity for the Anioma people, who use it in traditional attire. It faces challenges from the use of non-indigenous fabrics by other Igbo communities in the East.



Plate 4: Akwa-ocha hand woven Fabric. Source: Pinterest (2025)



Plate 5: Ukara cloth. Source: Pinterest (2025)

Ukara is an indigo-dyed cloth decorated with *Nsibidi* symbols, a coded language used exclusively by members of the [Ekpe secret society](#) in southeastern Nigeria and parts of Cameroon. It is a ritual object worn as a wrapper during ceremonies, used as a backdrop in Ekpe lodges, and worn to signify wealth, status, and power within the society. Ukara is made from plain white cotton, which is then transformed through a stitch-resist dyeing process using indigo. The cloth is adorned with *Nsibidi* symbols, which are a system of graphic signs that communicate a

secret vocabulary of abstract concepts, objects, and narratives. It is a ceremonial cloth used in various functions of the Ekpe society, including initiations and social events. The symbols on the cloth can represent a range of things, including abstract concepts, powerful animals like the leopard and crocodile, and symbols of wealth such as manillas. Ukara is reserved for high-ranking members of the Ekpe secret society, with the highest grades of membership having exclusive use of the cloth. The production is specialized, often involving different artisans for the stitching and indigo dyeing processes.

These textiles are deeply embedded in social and cultural contexts, often conveying messages related to status, spirituality, and community values (Onyemelukwe, 2020). Despite their cultural importance, Nigerian indigenous textiles face challenges such as industrialization, globalization, and the threat of cultural appropriation, which can dilute their authenticity and economic value for local practitioners (Akinlabi, 2019). Therefore, preserving these textile traditions requires not only safeguarding the techniques but also supporting the producers and communities that sustain them. Nigerian indigenous textiles encapsulate a vibrant cultural legacy, blending artistry with social meaning. Their continued relevance depends on conscious efforts to protect and promote this heritage within both local and global contexts.

Cultural appropriation of Nigerian fabrics in global fashion occurs when brands use indigenous designs

without crediting the origin or supporting local producers, turning them into trends that benefit the mainstream while diminishing their cultural significance. Adire, a Yoruba resist-dyed cloth, and Aso-oke, a hand-woven fabric from the Yoruba people, and Akwete-Igbo are examples of indigenous fabrics that have been subject to this issue.

Nigeria fashion industry

Contemporary Nigerian fashion represents a dynamic fusion of traditional aesthetics and modern influences, reflecting the country's rich cultural diversity and its evolving identity in a globalized world. Over recent decades, Nigerian fashion designers have gained international recognition by creatively integrating indigenous textiles, motifs, and craftsmanship with contemporary styles and global trends (Adeyemi, 2021). This blend has positioned Nigeria as a significant player in the global fashion industry, showcasing innovation while honoring cultural heritage.

A defining feature of contemporary Nigerian fashion is its adaptability and versatility. Designers frequently incorporate traditional fabrics such as Ankara, AsoOke, Akweteand Adire into modern silhouettes, making these materials accessible and appealing to younger generations both within Nigeria and in the diaspora (Onuoha, 2020). This approach not only revitalizes indigenous textiles but also challenges stereotypes about African fashion by presenting it as forward-thinking and cosmopolitan. Prominent Nigerian designers like Lisa Folawiyo, DeolaSagoe, and Maki Oh have been instrumental in elevating local fashion to international platforms,

blending craftsmanship with sustainable and ethical practices (Adewunmi, 2019). Contemporary Nigerian fashion also plays a critical role in cultural expression and identity politics. It offers a medium for celebrating African heritage, addressing social issues, and asserting national pride (Olaniyan, 2022). Fashion events such as Lagos Fashion Week provide a critical space for designers to showcase their work and engage with global audiences, further enhancing the visibility of Nigerian creativity and cultural narratives (Adeyemi, 2021).

However, the industry faces challenges including limited infrastructure, counterfeit products, and issues related to intellectual property rights, which can hinder growth and fair economic benefits for designers and artisans (Onuoha, 2020). Despite these barriers, the resilience and innovation of Nigerian fashion continue to drive its expansion and influence worldwide. Contemporary Nigerian fashion is a vibrant and evolving domain that successfully merges tradition with modernity. It serves as a catalyst for cultural pride, economic development, and creative exchange on both local and global stages.

Cultural appropriation

Cultural appropriation refers to the unacknowledged or inappropriate adoption of elements from one culture by members of another, particularly when a dominant culture borrows from historically marginalized groups (Rogers, 2006). Cultural appropriation is the adoption or use of elements from one culture by members of another culture, often without permission, acknowledgment, or understanding of the original cultural context (Young

&Brunk, 2012). This practice has become a widely debated topic, especially in fields such as fashion, music, art, and popular culture. While cultural exchange can be a positive force for creativity and mutual appreciation, appropriation is frequently criticized for perpetuating power imbalances, commodifying cultural symbols, and disrespecting the source communities (Rogers, 2006).

In recent years, Nigerian indigenous fabrics such as Adire, AsoOke, and Ankara have gained global visibility and acclaim within the international textile and fashion industries. While this exposure can celebrate Nigeria's rich textile heritage, it also brings to the fore significant concerns regarding cultural appropriation.

Nigerian textile designs are steeped in history, symbolism, and traditional craftsmanship. Adire, for example, is a resist-dyed cloth produced by Yoruba women, while AsoOke is a hand-woven fabric with ceremonial significance among the Yoruba people (Oluwole, 2019). The global fashion industry's increasing use of these fabrics often occurs without proper attribution, compensation, or understanding of their cultural meanings. This raises ethical concerns about the misrepresentation, commodification, and exploitation of Nigerian cultural heritage (Eicher, 2020).

One central concern regarding cultural appropriation is the issue of power dynamics. Typically, dominant or majority cultures appropriate from marginalized or minority cultures, which can reinforce historical inequalities and exploitation (Scafidi, 2005). For example, in the fashion industry, indigenous designs or

traditional motifs are often adopted by global brands without fair compensation or recognition to the original creators, resulting in economic and cultural harm to the source communities (Akinlabi, 2019). This lack of consent and benefit-sharing raises ethical questions about ownership, authenticity, and respect.

Moreover, cultural appropriation can lead to the misrepresentation or trivialization of significant cultural symbols. When sacred or meaningful cultural elements are used out of context or as mere aesthetic commodities, their original significance may be diluted or distorted (Young & Brunk, 2012). This phenomenon not only disrespects the culture but also risks eroding the cultural identity of the appropriated group.

Scholars emphasize the importance of distinguishing cultural appropriation from cultural appreciation. Appreciation involves respectful engagement, acknowledgment, and collaboration with the source culture, often including equitable benefits and cultural understanding (Rogers, 2006). Efforts to address cultural appropriation include calls for legal protections, ethical fashion practices, and increased awareness among consumers and creators. Cultural appropriation is a complex issue rooted in historical and social contexts of power and inequality. Addressing it requires sensitivity, respect for cultural heritage, and equitable treatment of cultural creators to foster genuine intercultural exchange.

Cultural appropriation of Nigerian indigenous fabrics within the global textile industry and fashion sector is a complex and pressing issue that raises questions about

ethics, intellectual property, and cultural respect. Nigerian textiles such as Adire, AsoOke, and Ankara are celebrated for their vibrant patterns, deep cultural meanings, and intricate craftsmanship, representing centuries of indigenous knowledge and artistic expression (Onyemelukwe, 2020). However, these fabrics have increasingly been adopted by international fashion brands and textile manufacturers, often without proper acknowledgment, permission, or compensation to the Nigerian communities that created them (Akinlabi, 2019).

This form of appropriation often involves the extraction and commercialization of indigenous designs detached from their cultural contexts, reducing them to mere aesthetic commodities for global consumption (Eicher, 2013). Such practices not only undermine the cultural significance of these textiles but also perpetuate economic inequities, as multinational companies profit from the cultural heritage of marginalized groups while local artisans see minimal financial return (Scafidi, 2005). The lack of strong intellectual property laws and enforcement in Nigeria further complicates efforts to protect these traditional designs from unauthorized use (Akinlabi, 2019).

Moreover, the power imbalance between Western-dominated global fashion markets and Nigerian artisans exacerbates the risk of exploitation and cultural dilution. While Nigerian designers and craftspeople strive to preserve and innovate within their traditions, the global industry's appropriation practices can overshadow authentic voices and contribute to cultural misrepresentation (Young & Brunk, 2012). To address

these challenges, there is a growing call for ethical collaboration, legal protection of indigenous knowledge, and greater consumer awareness about the origins and significance of Nigerian textiles in fashion (Rogers, 2006).

Cultural appropriation of Nigerian indigenous fabrics in the global textile and fashion industries highlights significant issues surrounding cultural respect, economic justice, and intellectual property. Promoting equitable partnerships and protective frameworks is essential to honoring and sustaining Nigeria's rich textile heritage in a globalized world.

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The appropriation of Nigerian indigenous fabrics is further complicated by issues of intellectual property rights. Many global fashion houses replicate distinctive Nigerian patterns and techniques without recognizing the original creators or contributing to their economic empowerment (Okeke-Agulu, 2017). This not only undermines the value of indigenous artistry but also

perpetuates a system where cultural capital is extracted from marginalized communities for commercial gain.

Addressing cultural appropriation in the global textile and fashion industries requires an emphasis on ethical practices, fair compensation, and respectful engagement with source communities. Collaborative partnerships, legal protections for indigenous designs, and increased awareness of the origins and meanings of Nigerian fabrics are essential steps towards cultural sustainability and equity in fashion.

Theoretical framework

These theories provide a foundation for analyzing the dynamics, ethics, and impacts of cultural appropriation in the context of Nigerian indigenous textile designs within global fashion.

Cultural Appropriation theory, propounded by Rogers, R. A. (2006). Rogers (2006) analyzes cultural appropriation as a process involving power imbalances between cultures, moving beyond simple cultural exchange to include issues of exploitation, representation, and commodification.

Cultural Imperialism theory, propounded by Herbert I. Schiller(1976). Schiller's theory of cultural imperialism examines how powerful nations dominate the cultures of less powerful ones, often through media, arts, and commodification, resulting in the marginalization or misrepresentation of indigenous cultures.

Intellectual Property and Traditional Knowledge theory, propounded by WIPO (World Intellectual Property Organization); Greene, S. (2005); ongoing work by WIPO. This framework addresses how traditional cultural expressions, such as indigenous textile designs, are vulnerable to misappropriation in the absence of legal protections, and the importance of safeguarding intellectual property rights for communities (Greene, 2005).

Cultural appropriation of Nigerian fabrics in global fashion scene and problems.

Cultural appropriation of Nigerian fabrics in global fashion often involves taking traditional textiles like Ankara and Ashoke, profiting from them without credit, and divorcing them from their cultural significance and symbolism. This issue is compounded by a history of Western brands overlooking local Nigerian designers and perpetuating stereotypes, even as African fashion gains more visibility. To practice responsible engagement, a shift is needed towards collaboration, ethical sourcing, and respecting the deep-rooted meanings of these fabrics. Here are some of the problems encountered:

- Lack of credit and compensation, that is, international brands often use Nigerian fabrics and designs without acknowledging the source or compensating local artisans, leading to economic disenfranchisement for the originators.
- Economic exploitation: Indigenous artisans may not receive fair compensation or remuneration, as

profits often go to large companies instead of the original creators.

- Devaluation of cultural value: Sensitive cultural practices and symbolism can be reduced to superficial trends, stripping them of their deeper meaning.
- Commodification and trivialization: The cultural context of fabrics is often stripped away, turning them into mere aesthetic objects for sale rather than items with deep symbolic or historical meaning.
- Stereotyping and misrepresentation: External narratives often fail to capture the rich diversity and history of African fashion, reducing it to a single, monolithic style and perpetuating harmful stereotypes.
- Lack of collaboration: Foreign designers may take inspiration without engaging with local designers, artisans, or cultural experts, which undermines the integrity of the traditions they are borrowing from.

These problems underscore the urgent need for ethical practices, legal frameworks, and collaborative efforts to safeguard Nigerian textile heritage within the global fashion context.

Examples of cultural appropriation of some Nigerian indigenous Fabrics

- Adire symbolic dye motifs/designs: some international textile companies have been accused of taking patterns like those found in Adire hand dyed fabrics of the Yoruba tribe from the Western

Nigeria without proper credit, particularly when using them as designs on printed fabrics.

- Nsibidi symbolic motifs: Using motifs that have specific meanings without understanding or respecting that symbolism can be disrespectful and contribute to the commodification of a culture's heritage. For instance Ralph Lauren and Ukara motifs. Instead of him to acknowledge that the inspiration for these- is ukara cloth from South-Eastern Nigeria, he wrote “inspired by batik”. He lacks knowledge of the motifs from nsibidi- the ancient proto-writing system used by Ekpe societies.



Plate 6: Examples of Ukara motifs utilized by Ralph Laurenin 2023

Source:<https://x.com/ikeanya/status/1504818219013619722#:~:text=RalphLauren.....>

The cultural appropriation of Nigerian Adire prints by Chinese manufacturers is a prime example of how a dominant culture can exploit the designs of a minority culture, leading to economic harm and the potential erasure of cultural heritage. Chinese companies mass-produce cheaper, inferior versions of Adire, which they sell in Nigeria, undercutting local artisans and threatening the traditional industry. This practice erodes the livelihoods of Nigerian craftspeople and disregards the cultural significance, history, and stories embedded in the original, handmade fabric.



Plate 7: Imitations of Adire fabrics. Source: Pinterest(2025).

How cultural appropriation happens.

Mass production: Chinese manufacturers can mass produce textiles at a much lower cost due to cheaper labour and economies of scale.

Reproduction of designs: They copy traditional Adire patterns, which are originally a product of skilled, artisanal processes in Nigeria.

Market infiltration: The cheaper, imitated Adire is sold in Nigeria, often being marketed to traders and competing with or even replacing local versions.

Economic impact: This influx of cheap imports weakens the local Nigerian Adire industry, which is already struggling with inflation and other economic challenges.

Cultural and ethical implications

Loss of authenticity: The replicated designs lack the historical, symbolic, and spiritual meaning that traditional Adire carries, as they are removed from their original cultural context.

Erosion of cultural identity: When outsiders profit from a culture's designs without giving credit or proper compensation, it can be seen as a form of cultural erasure and a loss of creative sovereignty for the originating community.

Disempowerment of local artists: The practice not only threatens the economic viability of Adire makers but also risks diminishing the value and recognition of their unique craft and cultural heritage on a global scale.

What is the way forward?

There should be public awareness. Nigerian artisans and government bodies are raising awareness to persuade the public to buy locally-made, traditional Adire fabrics not the imitated ones.

Policy advocacy-there are calls for government intervention, such as legislation to ban or regulate the importation of imitation fabrics.

Government support-the Nigerian government is exploring ways to support the local textile industry, but more comprehensive policies are needed to protect local crafts from such competition.

Analysis and discussion

Analyzing the appropriation of Nigerian indigenous textile designs in global fashion through the lenses of Cultural Appropriation Theory (Rogers, 2006), Postcolonial Theory (Said, 1978), and Cultural Imperialism Theory (Schiller, 1976) reveals a complex interplay of power, representation, and cultural exchange.

Cultural Appropriation Theory highlights how elements of Nigerian textile traditions such as Adire, AsoOke, and Ankara are often adopted by global designers without adequate recognition, understanding, or benefit to the originating communities. Rogers (2006) categorizes appropriation as a process that can range from respectful cultural exchange to exploitative commodification. In the context of global fashion, appropriation frequently falls into the latter, as indigenous designs are commodified, stripped of their cultural context, and used primarily for

aesthetic value, undermining their original meanings and significance.

Postcolonial Theory, as articulated by Said (1978), provides a critical framework for examining how historical structures of colonial dominance persist in contemporary cultural interactions. The widespread, uncredited use of Nigerian textile motifs by Western fashion houses reflects ongoing postcolonial dynamics, where the cultural products of formerly colonized societies are mined for inspiration without reciprocal benefit. This perpetuates patterns of cultural dominance and marginalization, as Nigerian artisans remain excluded from the economic and symbolic rewards generated by the global fashion industry.

Cultural Imperialism Theory further deepens this analysis by illustrating how global media and fashion industries, dominated by Western interests, set standards for what is considered “fashionable” or valuable (Schiller, 1976). The appropriation of Nigerian designs in this context is not merely a matter of individual creativity, but a reflection of broader patterns of cultural domination. The global dissemination of these designs, divorced from their origins, reinforces Western control over cultural narratives and market access, limiting opportunities for authentic representation and economic empowerment for Nigerian communities. Given these theoretical insights, strategic directions for addressing the adverse impact of cultural appropriation in global fashion include:

1. Strengthening intellectual property protections for indigenous designs to ensure legal recognition and compensation for artisans.

2. Fostering equitable collaborations between global fashion brands and Nigerian communities, emphasizing benefit-sharing and capacity-building.
3. Promoting education and awareness about the cultural significance of Nigerian textiles among consumers and designers.
4. Supporting platforms that elevate authentic Nigerian voices and narratives within the global fashion discourse.

In conclusion, an interdisciplinary approach informed by cultural appropriation, postcolonial, and cultural imperialism theories underscores the need for strategic reforms. These measures are vital not only for preserving Nigerian cultural heritage but also for advancing justice, equity, and ethical practice in contemporary global fashion.

Findings

The paper reveals that the appropriation of Nigerian indigenous textile designs in global fashion frequently occurs without proper recognition, compensation, or understanding of their cultural context. This practice commodifies and decontextualizes the designs, often leading to the marginalization of Nigerian indigenous textile producers and communities. The power imbalance between Western fashion houses and Nigerian creators perpetuates postcolonial dynamics and cultural imperialism, limiting economic and symbolic rewards for the originators of these designs. Furthermore, the lack of strong intellectual property protections and equitable

partnerships exacerbates the risk of cultural erasure and hinders sustainable development for Nigerian textile traditions.

Conclusion

Addressing the impact of cultural appropriation of Nigerian indigenous fabrics requires a strategic, theory-informed approach that prioritizes justice, equity, and respect for cultural heritage. Strengthening intellectual property rights, fostering genuine collaborations, and promoting education about the cultural significance of Nigerian textile designs are essential steps to be taken. By implementing these strategic directions, the global fashion industry can move towards more ethical, inclusive, and sustainable practices that honour and empower Nigerian indigenous textile producers and preserve the rich cultural legacy. In conclusion, an interdisciplinary approach informed by cultural appropriation, postcolonial, and cultural imperialism theories underscores the need for strategic reforms. These measures are vital not only for preserving Nigerian cultural heritage but also for advancing justice, equity, and ethical practice in contemporary global fashion.

Recommendations

This study recommends that there should be collaborations with local creators, that is partnering with Nigerian designers, and textile makers is a key way to ensure authenticity, provide fair compensation, and give proper credit. To avoid cultural appropriation, it is essential to educate oneself about the cultural significance, history, symbolism, and context behind its

patterns and motifs to ensure they are used respectfully. There should also be a support for African designers and acknowledge the contributions and history of African communities. By doing so, one can wear African print clothing authentically and responsibly.

Prioritize fair trade and intellectual property is another crucial step to take, that is, supporting of brands that work ethically within the Nigerian fashion ecosystem and acknowledge the intellectual property rights of Nigerian creators.

Also the Support of Nigerian-led fashion by actively seeking and supporting Nigerian designers who are authentically using and reinterpreting their cultural heritage in both local and global markets.

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