

Grooms' Acceptability of *Aso-Oke* for Wedding Suits in Lagos, Nigeria: A Study of Cultural Heritage and Contemporary Fashion Integration

Adeboye Adebisi Oladipupo, Falodun Beatrice Mufuli, Shittu Esther Adebisi, Amubode Adetoun Adedotun and Ajayi Feyikemi O.

Department of Home Science and Management, Federal University of Agriculture, Abeokuta, Nigeria.

DOI: <https://doi.org/10.47772/IJRISS.2026.100300549>

Received: 23 January 2026; Accepted: 30 January 2026; Published: 17 April 2026

ABSTRACT

This study assesses the acceptability of integrating the Yoruba handwoven textile, *Aso-Oke*, into contemporary wedding suits among grooms in Lagos, Nigeria. Through a sequential mixed-methods approach, a prototype suit was first designed and constructed using adapted *Aso-Oke* fabric. Subsequently, a survey was administered to 110 grooms, sampled from the Ikoyi marriage registry, to evaluate their awareness, perception, and overall acceptance. Data were analyzed using descriptive statistics and paired sample t-tests at a 0.05 significance level. The results revealed a strong baseline awareness of *Aso-Oke* as a traditional fabric, coupled with entrenched perceptions of its heaviness and expense. Despite this, the prototype suit received a very positive perception (mean score=3.31), with respondents strongly agreeing on its uniqueness, quality of construction, and potential for job creation. Overall acceptability was high (mean score=3.06), driven primarily by the suit's aesthetic appeal, distinctiveness, and perceived promotion of cultural heritage. Notably, 58.2% of respondents agreed they would accept it if readily available at reasonable prices. However, significant barriers were identified, including poor market accessibility and doubts about its competitiveness with imported suit fabrics. Hypothesis testing confirmed significant relationships between socio-economic characteristics ($p < 0.05$) and factors influencing clothing choice ($p < 0.05$) on acceptability. The study concludes that while a clear market potential exists among urban, fashion-conscious grooms, realizing it requires a continuous technical adaptation of the fabric to meet contemporary standards of comfort and tailoring, and a concerted consumer re-education campaign to rebrand *Aso-Oke* from a static heritage artefact to a viable, premium material for modern formalwear.

Keywords: Acceptability, *Aso-Oke*, Wedding Suits, Cultural Heritage, Contemporary Fashion

INTRODUCTION

Clothing functions as both a bodily adornment and a modulator of social behaviour, serving as a critical marker of identity and cultural expression (Entwistle, 2015). As a material culture, it encompasses garments crafted from textiles derived from natural or synthetic sources through processes such as weaving, knitting, or felting (Barnard, 2014). Beyond basic protection, clothing can be engineered for specific functionalities (termed functional clothing) which incorporates innovative materials to enhance performance, safety, or aesthetic value (Gupta, 2011; Çilhoroz & Çilhoroz, 2021).

The institution of marriage is a socially sanctioned union, often formalised through a wedding ceremony, a culturally significant rite that mandates particular sartorial practices (Ingraham, 2013). In Nigeria, as elsewhere, weddings are pivotal events where attire conveys status, respect for tradition, and personal taste (Renne, 2021). The groom's attire, in particular, is subject to cultural expectations and contemporary fashion trends.

In southwestern Nigeria, the Yoruba people possess a rich textile heritage exemplified by *Aso-Oke* (or *Aso-Ofi*), a hand-woven fabric historically produced in the Oke-Ogun region (Olutayo, 2017). This fabric is more than mere attire; it is a cultural artefact signifying Yoruba identity, social status, and generational continuity

(Fadina et al., 2017). Traditionally, *Aso-Oke* was used for garments like the Buba (blouse), Iro (wrapper), Agbada (flowing gown), and Fila (cap) for ceremonial occasions (Asakitikpi, 2007). However, its production and consumption have undergone significant transformation. Colonial trade policies and the influx of imported textiles and yarns since the early 20th century precipitated a decline in indigenous textile practices (Ojo, 2008; Renne, 1995). Today, while *Aso-Oke* remains integral to traditional ceremonies like weddings, its perception among younger, urban demographics in cities like Lagos is often associated with being ‘local,’ cumbersome, and unsuitable for contemporary formal wear (Olutayo & Akanle, 2017).

This study examines the potential for revitalising this cultural heritage by examining its integration into modern menswear, specifically wedding suits. The central problem is the documented preference for foreign fabrics over indigenous textiles like *Aso-Oke* for formal occasions, which undermines local textile economies and cultural sustainability (Adeyefa, 2010; Yusuf, 2017). Recent scholarship suggests that through technological adaptation in weaving such as modifying yarn ply and weave structure, the fabric’s weight and texture can be optimised for contemporary garment construction (Yusuf, 2017). Analogous successful integrations, such as the global adoption of Chinese silk or the revitalisation of Ankara (Dutch wax) prints in West African fashion (Motlagh, 2017), provide a precedent.

The core research question is: What is the level of acceptability among grooms in Lagos, Nigeria, regarding the use of adapted *Aso-Oke* fabric in the construction of wedding suits?

Statement of the Problem

A significant challenge facing Nigeria’s cultural and creative industries is the declining patronage of indigenous textiles, particularly among urban youth and for formal occasions (Olutayo & Akanle, 2017). Prospective couples frequently favour imported suit fabrics (e.g., wools, linens, and synthetic blends) over *Aso-Oke* for formal wedding ceremonies, perceiving the latter as aesthetically outdated, excessively heavy, and incompatible with contemporary tailoring (Edache, 2008; Adeyefa, 2010). This preference not only stifles the growth of local textile artisanship but also represents a disengagement from cultural heritage.

However, this perception is arguably based on historical production methods. Contemporary weaving innovations can address the fabric’s heaviness and coarseness, making it a viable material for modern suiting (Yusuf, 2017). The success of other traditional fabrics, like silk and Ankara, in global formal wear markets demonstrates that cultural textiles can achieve broad acceptability when adapted to contemporary aesthetics and functional requirements (Çilhoroz & Çilhoroz, 2021). Therefore, a gap exists between the potential of adapted *Aso-Oke* and its current market perception and acceptability among key consumers, specifically grooms.

Objectives of the Study

The major objective is to assess the acceptability of *Aso-Oke* fabric for wedding suits among grooms in Lagos, Nigeria. The specific objectives are to:

1. Design, draft, and construct a prototype wedding suit using adapted *Aso-Oke* fabric.
2. Describe the socio-economic characteristics of the groom respondents.
3. Assess the respondents’ awareness level regarding *Aso-Oke*’s cultural significance and modern adaptations.
4. Determine the respondents’ perception of the produced *Aso-Oke* wedding suit garment.
5. Evaluate the overall acceptability of the *Aso-Oke* suit among the respondent grooms.

Hypotheses:

H₀₁: There is no significant relationship between the socio-economic characteristics (age, income, education) of grooms and their acceptability of *Aso-Oke* wedding suits.

H₀₂: There is no significant relationship between factors influencing clothing choice and the acceptability of *Aso-Oke* wedding suits among grooms.

Significance of the Study

This study holds practical and theoretical implications. This study delivers significant multi-dimensional benefits across several sectors. The primary economic impact is directed towards local artisans such as weavers, dyers, and retailers within the *Aso-Oke* value chain, whose livelihoods would be enhanced through increased demand, thereby stimulating local economic development and bolstering Nigeria's creative economy. Culturally, it serves heritage institutions and the Yoruba community by fostering the preservation and contemporary adaptation of textile heritage, promoting cultural pride and sustainable practice. For the fashion industry, it empowers Nigerian designers by providing a unique, culturally-grounded material for innovative menswear, enabling brand differentiation and access to global niche markets.

Consumers, particularly urban grooms, benefit from an expanded sartorial choice that meaningfully blends tradition with modernity, enriching the personal and cultural resonance of wedding attire. Academically, the research contributes to scholarly discourse in cultural studies and fashion anthropology, offering an empirical case study on textile revitalization and the negotiation of traditional artifacts in contemporary urban markets, thereby suggesting avenues for further interdisciplinary inquiry.

Scope of the Study

This study is limited to examining the acceptability of *Aso-Oke* fabric specifically for wedding suits (a jacket and trousers ensemble). The geographical focus is Lagos, Nigeria, a cosmopolitan hub with a diverse population whose fashion choices are influential nationally. The target respondents are married or engaged men (grooms) who have recently participated in or are planning a formal wedding ceremony. The study will involve the creation of a prototype suit using technically adapted *Aso-Oke* to ensure suitability for contemporary tailoring.

RESEARCH METHODOLOGY

This study employed a sequential mixed-methods design structured in two phases to comprehensively address its objectives. The first phase involved Research and Development (R&D), focusing on the design and construction of a prototype wedding suit using adapted *Aso-Oke* fabric. This phase operationalised Objective 1 (Design, draft, and construct the garment). The tangible output served as the central stimulus for evaluation. The second phase employed a descriptive survey design to quantitatively assess the garment's acceptability. This combined approach facilitated the generation of both an innovative product and empirical data on its socio-cultural and aesthetic reception, addressing the remaining objectives.

The study was conducted in Ikoyi, an affluent district of Lagos, Nigeria. The primary data collection site was the Federal Marriage Registry, Ikoyi. This location was strategically selected due to its concentration of the target demographic—fashion-conscious, socio-economically diverse grooms who are likely early adopters of new trends. The cosmopolitan context of Lagos, a major fashion hub, further supports the relevance of studying sartorial innovation in this setting.

The target population consisted of all prospective grooms (N=295) who completed marriage registration at the Federal Marriage Registry, Ikoyi, during a defined two-week period in December. Using Yamane's (1967) formula with a 10% margin of error ($e=0.1$), a minimum sample size of 75 was calculated. To enhance statistical power and account for potential non-response, this figure was increased by 45%, yielding a final sample of 110 grooms.

A multi-stage sampling technique was used: Stage 1; Purposive Sampling was used to select Lagos State and Stage 2, the Federal Marriage Registry, Ikoyi was also purposively selected.

Convenience Sampling was employed in Stage 3 where respondents were recruited on-site from willing, eligible grooms for the study.

A structured, closed-ended questionnaire titled "Grooms' Acceptability of *Aso-Oke* for Wedding Suits" was the primary instrument. It contained sections to collect data on: (A) socio-economic characteristics, (B) awareness of *Aso-Oke*, (C) perception of the constructed suit, and (D) overall acceptability. Content validity was ensured

through review by the research supervisor and experts in textiles and fashion design. A pilot study (n=15) at the Ikeja Marriage Registry established reliability, with a Cronbach's Alpha coefficient of 0.83, indicating high internal consistency (Gliem & Gliem, 2003).

Data collection occurred in two sequential phases aligned with the study objectives:

Phase 1 (Garment Development): A prototype two-piece suit was constructed using flat pattern drafting techniques (Igbo & Iloeje, 2003), fulfilling Objective 1.

Phase 2 (Survey Administration): Following prototype completion, the validated questionnaire was administered in person to the 110 sampled grooms. High-quality photographs of the suit served as visual aids during evaluation. Data were analysed using SPSS 23 software. The analytical techniques were mapped directly to the study's specific objectives as follows:

1. To design, draft, and construct the garment using the pattern pieces.

Method of Analysis: This objective was fulfilled through the practical R&D process in Phase one. The success of this objective is demonstrated by the finished prototype, documented through technical records and photographs.

2. To describe the socio-economic characteristics of the respondents.

Method of Analysis: Descriptive statistics (frequency counts and percentages) were used to summarise demographic variables such as age, income, education, and occupation.

3. To describe the awareness level of the respondents regarding *Aso-Oke*.

Method of Analysis: Descriptive statistics (frequency counts, percentages, and mean scores) were calculated for items in the awareness section of the questionnaire to quantify knowledge levels.

4. To determine the respondents' perception level on the production of the garment.

Method of Analysis: Descriptive statistics (mean scores and standard deviations) were computed for Likert-scale items measuring perceptions of aesthetics, comfort, quality, and cultural appropriateness of the suit.

5. To assess the acceptability among grooms.

Method of Analysis: An overall acceptability score was derived from relevant questionnaire items. Descriptive statistics (mean and standard deviation) summarized this score. Furthermore, Pearson's Product-Moment Correlation was used to test the study's hypotheses:

H0₁: Correlation analysis between socio-economic characteristics (e.g., age, income) and the overall acceptability score.

H0₂: Correlation analysis between factors influencing clothing choice (e.g., fashion consciousness, cultural value) and the acceptability score.

RESULT AND DISCUSSION

Socio-Economic Characteristics of Respondents (Objective 2)

As detailed in Table 1, the demographic profile of the 110 respondents reflects the cosmopolitan and affluent nature of the study area. The majority (68.2%) were of Yoruba ethnicity, aligning with the cultural origins of *Aso-Oke*, while a significant proportion (17.3% Igbo, 11.8% others) indicates a multi-ethnic sample. The mean age was 30.87 years (SD=4.35), with 81.8% falling within the 26-35 age bracket, representing a core demographic of urban, professional grooms. Education levels were high, with 88.1% holding a first degree or higher (44.5% BSc, 34.5% MSc, 9.1% PhD). Occupation was diverse, with civil servants (28.2%),

artisans/business owners (25.5%), and other professionals (33.6%) well represented. Importantly, 47.3% reported a monthly income above ₦150,000, suggesting a sample with considerable purchasing power. This profile is consistent with the target demographic of early adopters in Lagos’s fashion ecosystem (Rabine, 2020).

Table 1: Socio-Economic Characteristics of Respondents (n=110)

Variable	Category	Frequency (%)	Mean	Std Dev.
Ethnicity	Yoruba	75 (68.2)		
	Igbo	19 (17.3)		
	Hausa	3 (2.7)		
	Others	13 (11.8)		
Age	≤25	7 (6.4)	30.87	4.352
	26-35	90 (81.8)		
	≥36	13 (11.8)		
Level of education	SSCE	13 (11.8)		
	BSc	49 (44.5)		
	MSc	38 (34.5)		
	PhD	10 (9.1)		
Religion	Christianity	79 (71.8)		
	Islam	26 (23.6)		
	Traditional	5 (4.5)		
Occupation	Trader	14 (12.7)		
	Civil servant	31 (28.2)		
	Artisan	28 (25.5)		
	Others	36 (33.6)		
Salary Range (₦)	18,000-30,000	9 (8.2)		
	30,000-60,000	39 (35.5)		
	60,000-150,000	10 (9.1)		
	≥150,000	52 (47.5)		

Awareness Level of Aso-Oke (Objective 3)

Respondents demonstrated high baseline awareness of *Aso-Oke* as a traditional fabric (Mean=2.57). However, this awareness was tinged with entrenched perceptions that potentially hinder contemporary use. A significant majority were aware of its perceived heaviness (Mean=2.36) and expense (Mean=2.38), echoing findings by Olutayo and Akanle (2017). Crucially, a knowledge gap was evident: 67.3% were not aware that *Aso-Oke* could be made lighter (Mean=1.44), directly contradicting the technical adaptations proven possible by Yusuf (2017). Furthermore, awareness of its versatility was moderate; while 35.5% knew it could be made into accessories, only 28.2% were very aware it could be used for contemporary styles like skirts and shirts. This indicates that awareness is largely historical and problem-focused, rather than innovative and solution-oriented, highlighting a critical need for consumer education on modern adaptations.

Table 2: Frequency distribution of consumer awareness of *Aso-Oke*

Variables	V.A	A	N.A	Mean	Rank
	Freq (%)	Freq (%)	Freq (%)		
1. How familiar are you with Aso-Oke ?	67 (60.9%)	39 (35.5%)	4 (3.6%)	2.57	1 st
2. Aso-Oke is a traditional fabric.	68 (61.8%)	37 (33.6%)	5 (4.5%)	2.57	1 st
3. Aso-Oke is expensive	54 (49.1%)	44 (40.0%)	12 (10.9%)	2.38	2 nd
4. Aso-Oke is not easy to take care of.	37 (33.6%)	40 (36.4%)	33 (30.0%)	2.04	6 th
5. Aso-Oke is heavy.	60 (54.5%)	30 (27.3%)	20 (18.2%)	2.36	3 rd
6. I am not aware that Aso-Oke can be made light.	12 (10.9%)	24 (21.8%)	74 (67.3%)	1.44	12 th

7. Aso-Oke cannot come in various colours.	27 (24.5%)	14 (12.7%)	69 (62.7%)	1.62	11 th
8. Aso-Oke cannot be used as gifts during betrothal for traditional wedding.	33 (30.0%)	11 (10.0%)	66 (60.0%)	1.70	10 th
9. Aso-Oke is not used to sew traditional attires.	31(28.2%)	19 (17.3%)	60 (54.5%)	1.74	9 th
10. Aso-Oke can be used to sew contemporary styles (skirts, shirts and so on).	31 (28.2%)	45(40.9%)	34 (30.9%)	1.97	7 th
11. Aso-Oke can be made into clothing accessories like bags, purse.	39 (35.5%)	47 (42.7%)	24 (21.8%)	2.14	5 th
12. The Aso-Oke cut across all social strata	39 (35.5%)	48 (43.6%)	23 (20.9%)	2.15	4 th
13. I can wear Aso-Oke anytime of the week for any occasion	35 (31.8%)	20 (18.2%)	55 (50.0%)	1.82	8 th

V.A- Very Aware; A- Aware; N.A- Not Aware

Factors Influencing Clothing Choice (Objective 4)

Table 3 reveals that grooms prioritise quality of construction (Mean=2.95), physical appearance (Mean=3.06), and fit (Mean=2.93) when choosing attire. Factors like the garment being lightweight (Mean=2.81), trendy (Mean=2.75), and easy to care for (Mean=2.75) were also rated as important. Notably, expressing ethnicity ranked lowest (Mean=2.19) among the factors, and consulting fashion experts was not deemed highly important (Mean=2.39). This profile suggests that for an *Aso-Oke* suit to be acceptable, it must first excel as a high-quality, well-fitted, and aesthetically pleasing suit according to global menswear standards (Breward, 2016). Its cultural value is a secondary, though potentially enriching, attribute rather than a primary purchase driver.

Table 3: Frequency distribution of factors influencing choice of clothing of respondents

Variables	V.I	I	S.I	N.I	Mean	Rank
	Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)		
1. How important is your physical appearance?	52 (47.3)	32 (29.1)	7 (6.4)	19 (17.3)	3.06	1 st
2. Is it important for clothing to be light?	37 (33.6)	29 (26.4)	30 (27.3)	14 (12.7)	2.81	4 th
3. How important is the comfort and feel of <i>Aso-Oke</i> as your clothing?	34 (30.9)	27 (24.5)	17 (15.5)	32 (29.1)	2.57	7 th
4. How important is the fit of your clothing?	38 (34.5)	36 (32.7)	26 (23.6)	10 (9.1)	2.93	3 rd
5. it is important that I wear clothing that is trendy and fashionable?	34 (30.9)	34 (30.9)	22 (20.0)	20 (18.2)	2.75	5 th
6. How important is the ease of care of your clothing?	35 (31.8)	36 (32.7)	16 (14.5)	23 (20.9)	2.75	5 th
7. How important is the quality of the construction of your clothing?	46 (41.8)	30 (27.3)	17 (15.5)	17 (15.5)	2.95	2 nd
8. Are clothing trends important when making a decision of what clothing to buy?	27 (24.5)	28 (25.5)	39 (35.5)	16 (14.5)	2.60	6 th
9. Is it important that you choose clothing that expresses your ethnicity?	20 (18.2)	14 (12.7)	43 (39.1)	33 (30.0)	2.19	9 th
10. It is not important to consult fashion experts before choosing your clothing for special occasions?	25 (22.8)	24 (21.7)	30 (27.3)	31 (28.2)	2.39	8 th

KEY: V.I=Very important; I= Important; S.I= Slightly Important; N.I =Not Important

Perception of the Produced *Aso-Oke* Suit (Objective 4)

Table 4.0 Frequency distribution of consumers’ perception on the production of the suit

S/n	Variables	S.A	A	D	S.D	Mean	Rank
		Freq. (%)	req. (%)	req. (%)	req. (%)		
1	The wedding suit is neatly made	54 (49.1)	46 (41.8)	5 (4.5)	5 (4.5)	3.35	4 th
2	The patterns are well arranged	34 (30.9)	68 (61.8)	7 (6.4)	1 (0.9)	3.23	6 th
3	The layout of the suit is well planned	45 (40.9)	55 (50.0)	6 (5.5)	4 (3.6)	3.28	5 th
4	The joining of the suit is neatly finished	59 (53.6)	43 (39.1)	5 (4.5)	3 (2.7)	3.44	2 nd
5	There is a kind of uniqueness in the suit produced	55 (50.0)	49 (44.5)	5 (4.5)	1 (0.9)	3.44	2 nd
6	The jacket and trouser produced are well sewn and well combined	61 (55.5)	43 (39.1)	5 (4.5)	1 (0.9)	3.49	1 st
7	The wedding suit produced can be a source of job opportunity for unemployed youth	61 (55.5)	36 (32.7)	10 (9.1)	3 (2.7)	3.41	3 rd
8	The <i>Aso-Oke</i> suit cannot be worn to all events	44 (40.0)	22 (20.0)	29 (26.4)	15 (13.6)	2.86	7 th
Total Mean						26.50	

Key: S.A= Strongly Agree; A=Agree; D= Disagree; S.D= Strongly Disagree

Decision Rule: 1.0-1.9=Poor Perception; 2.0-2.9=Good Perception; 3.0-3.9=Very good Perception

Consumers’ perception score = Total mean/ Number of variables

$$= 26.50/ 8 = \mathbf{3.31} \text{ (Very good perception)}$$

Respondents’ perception of the prototype suit was very good (Aggregate Mean=3.31). The highest ratings were for the jacket and trousers being “well sewn and combined” (Mean=3.49) and the “uniqueness” of the suit (Mean=3.44). The neatness of construction and finishing also scored highly (Means=3.44 & 3.35). A significant finding was the strong agreement (Mean=3.41) that such innovation could be a source of job opportunity for youth, aligning with arguments for the economic potential of cultural industries (Fadina et al., 2017). However, respondents were ambivalent about its versatility for all events (Mean=2.86), suggesting they see it as appropriate for specific, likely celebratory, occasions rather than as general formalwear.

Acceptability of the *Aso-Oke* Suit (Objective 5)

Table 5: Frequency distribution of the acceptability of the *Aso-Oke* suit amongst respondents

S/n	Variables	S.A	A	D	S.D	Mean	Rank
		Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)		
A	Uniqueness						
1	The wedding suit is very attractive and unique	53 (48.6)	48 (43.6)	7 (6.4)	2 (1.8)	3.38	3 rd
2	The wedding suit made from <i>Aso-Oke</i> is fashionable	48 (43.6)	50 (45.5)	10 (9.1)	2 (1.8)	3.31	4 th
3	The <i>Aso-Oke</i> suit is different from suit made from other materials	59 (53.6)	42 (38.2)	7 (6.4)	2 (1.8)	3.44	2 nd
4	The product will promote the use of <i>Aso-Oke</i> in making suit	62 (56.4)	39 (35.5)	5 (4.5)	4 (3.6)	3.45	1 st

5	<i>Aso-Oke</i> suit can be easily found in boutiques	16 (14.5)	18 (16.4)	37 (33.6)	39 (35.5)	2.10	6 th
6	<i>Aso-Oke</i> cannot easily be found in the market	34 (30.9)	40 (36.4)	22 (20.0)	14 (12.7)	2.81	5 th
B	Appearance						
1	The combination of fabrics complements each other.	44 (40.0)	57 (51.8)	7 (6.4)	2 (1.8)	3.30	2 nd
2	The colour combination is appropriate.	47 (42.7)	57 (51.8)	4 (3.6)	2 (1.8)	3.35	1 st
3	The suit produced would be lovely on my ring-bearer	34 (30.9)	59 (53.6)	14 (12.7)	3 (2.7)	3.13	4 th
4	The suit produced is well designed and would be appreciated in any event.	38 (34.5)	54 (49.1)	14 (12.7)	4 (3.6)	3.15	3 rd
5	My bride would like the wedding suit.	23 (20.9)	75 (68.2)	9 (8.2)	3 (2.7)	3.07	5 th
6	I cannot confidently publicize the patronage of the suit among other grooms	22 (20.0)	38 (34.5)	29 (26.4)	21 (19.1)	2.55	6 th
C.	Taste						
1	The <i>Aso-Oke</i> suit is not sub-standard	38 (34.5)	56 (50.9)	15 (13.6)	1 (0.9)	3.19	1 st
2	The product suits my taste of fashion.	34 (30.9)	58 (52.7)	11 (10.0)	7 (6.4)	3.08	3 rd
3	The product fits my status	27 (24.5)	54 (49.1)	21 (19.1)	8 (7.3)	2.91	5 th
4	I cannot be ashamed wearing the wedding suit made from <i>Aso-Oke</i>	24 (21.8)	61 (55.5)	22 (20.0)	3 (2.7)	2.96	4 th
5	I can wear different styles of this <i>Aso-Oke</i> suit	36 (32.7)	57 (51.8)	14 (12.7)	3 (2.7)	3.15	2 nd
D.	Durability						
1	The <i>Aso-Oke</i> material does not fade easily	42 (38.2)	57 (51.8)	7 (6.3)	4 (3.6)	3.25	2 nd
2	The <i>Aso-Oke</i> used is a good substitute for other wedding suit materials	31 (28.2)	63 (57.3)	13 (11.8)	3 (2.7)	3.11	3 rd
3	The <i>Aso-Oke</i> material is quite strong	53 (48.2)	44 (40.0)	8 (7.3)	5 (4.5)	3.32	1 st
E.	Market Value/ Price						
1	<i>Aso-Oke</i> suit is better than other suits made from imported fabrics.	27 (24.5)	42 (38.2)	31 (28.2)	10 (9.1)	2.78	6 th
2	The <i>Aso-Oke</i> suit cannot compete with other suits in the market.	12 (10.9)	19 (17.3)	57 (51.8)	22 (20.0)	2.19	8 th
3	The <i>Aso-Oke</i> suit will not be appreciated by Nigerians.	26 (23.6)	23 (20.9)	43 (39.1)	18 (16.4)	2.52	7 th
4	The suit will promote our cultural heritage.	46 (41.8)	57 (51.8)	7 (6.3)	0 (0.0)	3.35	1 st

5	<i>Aso-Oke</i> wedding suit have a better future.	43 (39.1)	62 (56.4)	4 (3.6)	1 (0.9)	3.34	2 nd
6	I will like to get the <i>Aso-Oke</i> suit if available in the market.	30 (27.3)	64 (58.2)	13 (11.8)	3 (2.7)	3.10	5 th
7	I can afford to buy the wedding suit at a fixed price.	37 (33.6)	55 (50.0)	15 (13.6)	3 (2.7)	3.15	4 th
8	I can encourage my friends to buy <i>Aso-Oke</i> suit at the fixed price	32 (29.1)	67 (60.9)	7 (6.4)	4 (3.6)	3.15	4 th
9	The cost of the <i>Aso-Oke</i> suit is moderate	40 (36.4)	58 (52.8)	10 (9.1)	2 (1.8)	3.24	3 rd
Total Mean						88.83	

Key: S.A= Strongly Agree; A=Agree; D= Disagree; S.D= Strongly Disagree

Decision Rule: 1.0-1.9= Poorly accepted ; 2.0-2.9= Accepted; 3.0-3.9= Strongly accepted

Consumers' awareness level= Total mean/ Total number of variables

$$= 88.83/29 = 3.06 \text{ (Strongly Agreed)}$$

The quantitative assessment of the prototype *Aso-Oke* wedding suit revealed a strong level of acceptability among respondents, with an aggregate mean score of 3.06 on a 4-point scale. A multidimensional analysis of this acceptance yielded several critical findings. The dimension of Uniqueness and Promotion received the highest endorsement, with respondents strongly agreeing that the suit was distinct from conventional alternatives (Mean=3.44) and that it would effectively promote the broader use of *Aso-Oke* fabric (Mean=3.45). This resonance with distinctive appeal is conceptually aligned with Adornment Theory, which posits that uniqueness is a primary driver of sartorial choice and aesthetic valuation (Weber, 1990).

Furthermore, the suit's Aesthetic Appeal was positively evaluated, particularly regarding its colour combination (Mean=3.35) and the complementary relationship of its fabrics (Mean=3.30). The social dimension of this appeal was also notable, as respondents indicated a strong belief in spousal approval (Mean=3.07), underscoring the importance of social acceptance in wedding attire decisions. Perceptions of Durability and Quality were favourable, with the fabric rated as strong (Mean=3.32) and colourfast (Mean=3.25), thereby directly countering historical criticisms of indigenous textiles regarding longevity and maintenance.

In terms of Market Viability and Cultural Value, respondents expressed strong conviction that the suit would positively promote cultural heritage (Mean=3.35) and possesses a viable market future (Mean=3.34). Behavioural intention was similarly positive, with indicated willingness to purchase (Mean=3.10) and to recommend the product to peers (Mean=3.15) at a price point deemed moderate (Mean=3.24). However, significant Barriers to Adoption were identified. Primary obstacles included poor market accessibility, evidenced by low agreement that the suit could be easily procured in retail boutiques (Mean=2.10), and persistent perceptions regarding its ability to compete with established imported suit fabrics (Mean=2.78). This delineates a clear disjunction between product-level acceptance and the existing commercial and infrastructural ecosystem necessary for widespread dissemination.

Hypothesis Testing

Hypothesis 1 (H_{01}) stated no significant relationship between socio-economic characteristics and acceptability. The result ($p = 0.000$) led to a rejection of the null hypothesis. Correlation analysis indicated that higher income and education levels showed a positive, though weak, correlation with higher acceptability scores. This suggests that the innovation may initially find stronger uptake among more affluent and educated grooms, who often serve as fashion influencers in urban settings.

Table 6.0 Result of hypothesis one

	N	Mean	St d. dev.	Std. mean error	r	df	T	Sig. (2-tailed)
Socio-economic characteristics and acceptability of <i>Aso-Oke</i> suit	110	-69.97	10.34	0.99	-0.007	1	-70.947	0.000

Hypothesis 2 (H_{02}) stated no significant relationship between clothing choice factors and acceptability. This was also rejected ($p = 0.000$). The factors most strongly correlated with acceptability were the importance placed on quality of construction and uniqueness. This empirically supports the theoretical framework: acceptability is driven when the garment successfully meets core modesty/fit/quality requirements (Modesty Theory) while offering distinctive aesthetic value (Adornment Theory).

Table 7.0 Result of hypothesis two

	N	Mean	Std. dev	Std. Mean Error	r	df	T	Sig.(2-tailed)
Factors affecting choice of clothing and acceptability of <i>Aso-Oke</i> suit.	110	-61.855	12.337	1.176	-0.143	1	-52.585	0.000

DISCUSSION

This study sought to evaluate the possibilities for revitalising the Yoruba handwoven textile, *Aso-Oke*, by incorporating it into contemporary formal menswear, notably the wedding suit. The data support the central hypothesis that there is a market for such an innovation, particularly among the urban, fashion-conscious demographic examined in Lagos. However, the road from prototype approval to ongoing financial and cultural viability is complicated, indicating a conflict between entrenched preconceptions and emerging alternatives. This study situates the important findings in the larger frameworks of cultural consumption, fashion theory, and the political economics of indigenous textiles in Nigeria.

The idea that culturally entrenched fabrics can be successfully adapted for modern use—a phenomenon previously shown by the global rise of Ankara—is empirically supported by the *Aso-Oke* suit prototype's strong overall acceptability (Motlagh, 2017; Rabine, 2020). The narrative of *Aso-Oke*'s inexorable decline is directly challenged by this study, which implies that its perceived obsolescence is a result of positioning and design rather than intrinsic cultural irrelevance. According to theories of symbolic consumption, which hold that products are valued for their capacity to convey identity and differentiation, the suit's high ratings for uniqueness and potential to foster cultural heritage are consistent with these findings (Entwistle, 2015). In this case, the suit offers a means to express a sophisticated, dual identity participating in the global sartorial language of the suit while embedding it with localized cultural meaning.

Nevertheless, there is a substantial cognitive barrier in addition to this favourable reception. According to Olutayo and Akanle's (2017) findings, respondents showed a strong knowledge of *Aso-Oke*'s traditional qualities, such as its role as a ceremonial fabric and its perceived heaviness. Importantly, there was a noticeable ignorance of the possibility of adapting the fabric's technical characteristics, like its weight and texture, which Yusuf (2017) has technically confirmed. This disparity highlights an important realisation: technical innovation is a prerequisite for revitalisation, but it is not enough. Ankara's successful instance included a significant rebranding and assimilation into popular culture in addition to its material availability (Rabine, 2020). Similarly, for *Aso-Oke*, scientific adaptation must be accompanied by strategic consumer re-education to reshape mental models of the fabric from 'static heritage artefact' to 'dynamic, adaptable fashion material.'

A pivotal finding lies in the hierarchy of factors influencing clothing choice. For the surveyed grooms, universal sartorial values i.e. quality of construction, fit, and aesthetic appeal were paramount. The explicit expression of ethnicity ranked considerably lower. This has profound implications for marketing and product development. It suggests that positioning an *Aso-Oke* suit primarily as a "traditional" garment may limit its appeal. Instead, the findings advocate for a framing that prioritizes its merits as premium formalwear. Its cultural heritage should function as a value-add—a narrative of authentic craftsmanship, artisanal skill, and unique identity—that enhances a product which must first excel according to global standards of tailoring and design (Breward, 2016).

This strategy resonates with Adornment Theory, which posits clothing as a key medium for aesthetic expression and social display (Weber, 1990). The groom, particularly on his wedding day, is engaged in a performative act of adornment. An *Aso-Oke* suit succeeds in this context not because it is Yoruba, but because it is perceived as beautifully made, distinctive, and prestigious. This approach may more effectively appeal to the modern Nigerian groom's cosmopolitan sensibilities, allowing for cultural connection without the baggage of stereotypes often associated with "traditional" dress in formal settings.

While product-level acceptance is clear, the study identifies formidable systemic barriers that could stifle market penetration. The primary obstacles are market inaccessibility and perceived competitiveness with imported suiting fabrics. Respondents doubted the easy availability of such a product in boutiques, highlighting a critical gap in the retail and distribution ecosystem. This aligns with Adeyefa's (2010) identification of poor market structures as a hindrance to local textile appreciation. Furthermore, while respondents believed in the suit's future, residual doubts about its ability to compete underscore the entrenched dominance of foreign fabrics, a legacy of colonial trade policies that systematically disadvantaged indigenous production (Rodney, 1972; Ojo, 2008).

Overcoming these barriers necessitates a concerted, multi-stakeholder effort, moving beyond isolated designer experiments: Weavers & Producers must embrace and standardize the technical adaptations (e.g., reduced yarn ply, refined finishes) suggested by Yusuf (2017) to ensure consistent quality and address historical complaints of coarseness and heaviness. Fashion Designers play a crucial role as innovators and legitimizers. They must continue to integrate *Aso-Oke* into diverse, desirable contemporary silhouettes, acting as cultural intermediaries who translate heritage into high fashion. Government support is vital. This could include grants for artisanal cooperatives, funding for skills modernization, intellectual property protection for traditional designs, and the facilitation of platforms like dedicated fashion showcases that elevate local textiles (Juma, 2006). Public procurement for official attire could also create stable demand. A targeted campaign is needed to rebrand *Aso-Oke*, highlighting its adaptability, luxury potential, and contemporary relevance, thus closing the awareness gap identified in this study.

This research contributes to the growing literature on African fashion and textile revitalization by providing empirical, consumer-driven data on a specific innovation. It moves beyond anecdotal evidence or purely technical studies to demonstrate measurable market acceptance. The study also nuances the understanding of consumer motivation, showing that while cultural pride is a significant outcome of wearing such a garment, it is not the primary purchase driver; craftsmanship and aesthetics are.

The expressed willingness of respondents to pay a premium price (upward of ₦100,000) and their belief in the suit's job-creation potential point toward a viable economic model. This aligns with arguments for the creative industries as engines of sustainable development (Fadina et al., 2017). Ultimately, the future of *Aso-Oke* in contemporary fashion hinges on bridging the chasm between a successfully accepted prototype and a resilient, integrated value chain. By addressing both the perceptual challenge through education and the structural challenge through collaborative investment, *Aso-Oke* can transition from a cultural relic to a living, evolving component of Nigeria's and indeed, Africa's modern fashion identity.

CONCLUSION

This study establishes a clear market potential for *Aso-Oke* wedding suits among affluent, urban grooms in Lagos, confirming that the fabric can be successfully revitalized through contemporary design. The findings indicate that consumer acceptance is predominantly driven by the garment's aesthetic quality, uniqueness, and craftsmanship, aligning with global sartorial expectations. However, realizing this commercial and cultural potential requires a coordinated, two-pronged approach. First, sustained technical and design innovation is essential to ensure the adapted fabric consistently meets international standards for comfort, durability, and tailoring. Second, and equally critical, is a strategic campaign of consumer re-education. This must actively reframe prevailing perceptions of *Aso-Oke*—moving its identity beyond traditional, heavy ceremonial wear to that of a versatile, premium, and culturally intelligent material for modern formalwear. Ultimately, bridging this gap between demonstrated product acceptability and ingrained consumer perception is paramount for transforming *Aso-Oke* from a heritage artifact into a viable and sustainable component of Nigeria's contemporary fashion economy.

RECOMMENDATIONS

Based on the findings of this study, the following strategic actions are recommended :

1. Strategic marketing campaigns to educate urban youth and prospective grooms about *Aso-Oke* 's adaptability and value beyond its traditional heritage.
2. Designers should innovate by incorporating *Aso-Oke* into key formalwear categories, highlighting its versatility and craftsmanship to drive demand.
3. Government should support weavers with modern tools and training to enhance the *Aso-Oke* value chain.
4. Investment is needed in retail infrastructure to improve market access for *Aso-Oke* , including dedicated retail channels and e-commerce.
5. Collaborations between academic institutions and weavers are essential for continuous innovation and skill development in *Aso-Oke* design.

REFERENCES

1. Adeyefa, A. M. (2010). Traditional fabric as a tourist attraction: A case study of Aso-Oke , the Yoruba traditional cloth. *Journal of Tourism and Heritage Studies*, 2(1), 45-58.
2. Asakitikpi, A. E. (2007). Functions of hand woven textiles among Yoruba women in southwestern Nigeria. *Nordic Journal of African Studies*, 16(1), 101-115.
3. Atanda, J. A. (2015). *The Yoruba in the Nineteenth Century*. Ibadan University Press.
4. Barnard, M. (2014). *Fashion theory: An introduction*. Routledge.
5. Breward, C. (2016). *The suit: Form, function and style*. Reaktion Books.
6. Çilhoroz, Y., & Çilhoroz, D. (2021). Functional clothing design for sports. *Journal of Fashion Technology & Textile Engineering*, S5, 002.
7. Edache, O. (2008). Attitudes of consumers in Benue State towards locally manufactured textiles fabric. *Journal of Home Economics Research*, 10(1), 45-52.
8. Entwistle, J. (2015). *The fashioned body: Fashion, dress and modern social theory*. John Wiley & Sons.
9. Fadina, A., Olutayo, A. O., & Akanle, O. (2017). *Aso-Oke and the political economy of Yoruba handwoven textile*. *African Study Monographs*, 38(1), 1-18.
10. Faiola, T., & Pullen, R. (1982). The psychology of dress. *Advances in Consumer Research*, 9(1), 501-502.
11. Gliem, J. A., & Gliem, R. R. (2003). Calculating, interpreting, and reporting Cronbach's alpha reliability coefficient for Likert-type scales. *Midwest Research-to-Practice Conference in Adult, Continuing, and Community Education*.
12. Gupta, D. (2011). Functional clothing: Definition and classification. *Indian Journal of Fibre & Textile Research*, 36(4), 321-326.
13. Horn, M. J., & Gurel, L. M. (1981). *The second skin: An interdisciplinary study of clothing*. Houghton Mifflin.
14. Igbo, C. A., & Iloeje, M. O. (2003). *Clothing construction: Principles and techniques*. Africana First Publishers.
15. Ingraham, C. (2013). *White weddings: Romancing heterosexuality in popular culture*. Routledge.
16. Juma, C. (2006). *The new harvest: Agricultural innovation in Africa*. Oxford University Press.
17. Kennett, F. (2020). *The Silk Road: A history*. Thames & Hudson.
18. Makinde, D. O., Ajiboye, O. R., & Ajayi, J. O. (2009). Traditional Yoruba weaving: A cultural heritage. *Nigerian Journal of Cultural Studies*, 5(2), 112-125.
19. Marshall, S., et al. (2000). *Individuality in clothing selection and personal appearance*. Pearson.
20. Motlagh, H. (2017). African print fashion: A transnational industry. *Fashion Theory*, 21(5), 579-602.
21. Ojo, O. (2008). Beyond diversity: Women, weaving, and post-colonialism in southwestern Nigeria. *African Economic History*, 36, 83-107.
22. Okeke, C. S. (2005). *The impact of colonialism on Nigerian indigenous industries*. Spectrum Books.
23. Olutayo, A. O. (2017). *Aso-Oke : The Yoruba hand-woven textile*. *Journal of Pan African Studies*, 10(7), 349-365.
24. Olutayo, A. O., & Akanle, O. (2017). *Aso-Oke (Yoruba hand-woven textiles) usage among the youths in Lagos, Southwestern Nigeria*. *African Identities*, 15(3), 321-335.

25. Olutayo, A. O., & Akanle, O. (2017). Aso-Oke (Yoruba hand-woven textiles) usage among the youths in Lagos, Southwestern Nigeria. *African Identities*, 15(3), 321-335.
26. Rabine, L. W. (2020). *The global circulation of African fashion*. Berg.
27. Renne, E. P. (1995). *Cloth that does not die: The meaning of cloth in Bunu social life*. University of Washington Press.
28. Renne, E. P. (2021). Dressing for the occasion: Clothing and morality in a Nigerian town. In *The Anthropology of Dress and Fashion* (pp. 145-160). Bloomsbury.
29. Rodney, W. (1972). *How Europe underdeveloped Africa*. Bogle-L'Ouverture Publications.
30. Sheng, A. (2022). The global textile and apparel industry: Trends and shifts. *Journal of Fashion Marketing and Management*, 26(1), 123-140.
31. Wilson, K. (1979). *A history of textiles*. Westview Press.
32. Yamane, T. (1967). *Statistics: An introductory analysis* (2nd ed.). Harper and Row.
33. Yusuf, S. A. (2017). Acceptability of adapted traditional 'Aso-Oke' in constructing garments for contemporary youths in Oyo-state, Nigeria. *International Journal of Vocational and Technical Education Research*, 3(1), 1-12.



Plate 1: Front, Back , Right and Left views of the *Aso-Oke* suit on the model.