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COMMENTARY

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Extraction, Not Exchange: The Appropriation of Africanness in the Global Fashion Industry

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Abstract

Purpose: This commentary paper argues that the unauthorised commodification of African design patterns by global brands constitutes a form of neo-colonial extraction. It aims to distinguish this from ethical appreciation by analysing the roles of power, profit, and permission.

Methodology/Design: The commentary employs a critical analysis of historical context and contemporary case studies (e.g., Vlisco, Louis Vuitton, Maasai IP Initiative) to trace patterns of appropriation and emerging models for equity.

Findings: Appropriation systematically displaces artisan economies and distorts cultural identity, facilitated by a legal void in the protection of Traditional Cultural Expressions (TCEs). Ethical models, however, demonstrate that collaboration based on consent, credit, and compensation is viable.

Practical and Social Implications: The findings necessitate a shift in industry practice toward co-creation and revenue-sharing to remediate economic harm and cultural erosion. This supports the cultural sovereignty of African communities as authors and partners.

Originality: The analysis uniquely frames appropriation as a continuous neo-colonial economic practice, moving beyond symbolic critique to propose concrete, relational frameworks for transforming cross-cultural engagement.

Keywords
Cultural Appropriation, fashion ethics, decolonial design, global brands, global north, intellectual property

1 | INTRODUCTION

The global fashion industry's engagement with African cultural heritage has long been characterised by a profound imbalance, which this paper terms "extraction, not exchange." While the visual lexicon of African cultures, from Ghana's Kente cloth and Adinkra symbols, Nigeria's Aso Oke and Akwete cloths, to the complex beadwork of the Maasai and the embroidery of Ethiopia, provides an array of inspiration, its adoption by the Global North fashion industry often replicates colonial patterns of exploitation. This practice transcends aesthetic borrowing; it constitutes a systematic form of neo-colonial extraction that perpetuates economic inequity and facilitates cultural erosion. The central problem lies in the unauthorised commodification of these designs, where powerful brands profit from cultural symbols while the local communities are excluded from economic benefits and narrative control, a dynamic exacerbated by a global intellectual property regime ill-equipped to protect collective, traditional knowledge.

The significance of this issue extends beyond ethical fashion criticism into the realms of economic justice (Almila & Delice, 2023), cultural sovereignty (Molnár, 2025), and post-colonial theory (Azim, 2001). Several studies, such as Chudi-Duru (2025) and Araya and Beyene (2024), conducted across

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Africa, confirm that the appropriation of African design patterns directly impacts artisan economies, undermining local industries and devaluing indigenous craftsmanship in the global marketplace. Culturally, it represents a continuation of historical plunder, where, as during the colonial era, artefacts and their meanings were decontextualised and repurposed to serve external narratives (Coombes, 1994). This ongoing extraction not only harms the material conditions of communities but also inflicts symbolic and hermeneutical violence, stripping cultural expressions of their deep-seated meanings tied to identity, spirituality, and collective memory, especially in the African continent.

This illuminates how power asymmetries, rooted in colonial history and sustained by global capitalism, enable extraction, especially from marginalised groups. The primary objective is to trace the historical lineage of this issue from colonial-era museum collections to contemporary fashion runways, analyse its socio-economic and cultural impacts through specific case studies, and critically assess the limitations of current legal protections. In the end, this commentary paper proposes pathways to transform exploitative extraction into ethical collaboration, advocating models grounded in consent, credit, compensation, and co-creation. The following sections will provide this historical context, examine contemporary case studies across various African textiles, detail the consequent socio-economic erosion, analyse the legal void, and conclude with a framework for a more equitable and respectful cross-cultural exchange in global design.

2 | HISTORICAL CONTEXT: COLONIAL LEGACIES, PATTERN EXTRACTION AND POST-COLONIAL APPROPRIATION

Contemporary appropriation cannot be understood in isolation. It is tethered to a long history of colonial plunder. During the colonial era, African material culture was systematically stripped from its communities and deposited in Western museums, creating a visual archive that served imperial narratives rather than indigenous ones (Coombes, 1994). Furthermore, she meticulously traces how, between 1890 and 1918, British colonial powers systematically removed African material culture. They showcased it in British museums and exhibitions, transforming objects like the Benin Bronzes into instruments of imperial storytelling. By examining high-profile events like the Stanley and African exhibitions, missionary showcases, and national museum displays, she reveals that the appropriation of African artefacts was far from passive: it was a deliberate strategy to shape British national identity, reinforcing racial hierarchies and notions of superiority.

Coombes (1994) stresses that this process was not a straightforward projection of the empire's ideology. Instead, it fostered a complex public imagination in which contradictory ideas about Africa, ranging from "primitive" to "noble savage" (Coombes, 1994) were widely disseminated through popular and scientific discourse. Museums and exhibitions became arenas where African artefacts were decontextualised, stripped of their original meanings and redefined as curiosities that entertained, educated, and justified imperial expansion. This was not just theft of objects; it was theft of meaning. Traditional African patterns, as envisioned in objects and other textiles, were never mere decoration; they encoded historical narratives, proverbs, markers of social status, and spiritual cosmologies. They functioned as textile texts, systems of communication that carried collective memory and identity. When brands today lift these motifs without context, they replicate the logic of colonial extraction: treating African creativity as a commons to be mined, rather than as intellectual property authored and owned by African societies (Nwauche, 2017).

Post-colonialism provides a critical lens for understanding how the legacies of colonial domination continue to shape cultural production and interpretation long after formal colonial rule ended. As Azim (2001) argues, post-colonial criticism is centrally concerned with the persistence of colonial power in discourse: the stories, categories, and representational systems through which the West continues to define the non-West. Colonialism was not merely a political and economic project (Go, 2024); it was also a textual one, producing authoritative narratives that rendered colonised cultures as timeless, primitive, or aesthetically useful only when reframed through Western interpretive lenses (Coombes, 1994). These discursive habits survive in contemporary institutions, shaping how African cultural forms are read, valued, and circulated. Thus, even in a nominally "post-colonial" era, the structures that determine who has interpretive authority over cultural objects remain deeply unequal.

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3 | APPROPRIATION VS. APPRECIATION AND WHY THE DIFFERENCE HINGES ON POWER, PROFIT, AND PERMISSION

Cultural appropriation is conceptualised by Lalonde (2025) as a process in which meanings embedded in cultural practices and symbols are taken out of their original context, distorted, and ultimately destroyed. Rather than framing appropriation as simple borrowing or exchange, Lalonde emphasises that harm arises when elements of a culture, what she calls "constitutive cultural property" (p.4), deeply tied to identity and collective memory, are extracted and repurposed without regard for their significance. This not only strips these cultural expressions of their original meaning but also imposes symbolic, emotional, and interpretive harms on the source community, particularly when appropriation occurs within structures of power imbalance and systemic oppression. Significantly, cultural appropriation unfolds within a web of intersecting hierarchies (race, class, gender, coloniality) that shape who gets to speak, create, and profit without penalty (Collins, 2000). In that matrix, the Global North corporations and high-status creatives can lift motifs, garments, and rituals from marginalised communities and monetise them, often insulated from consequences by legal structures and market clout. When I say appropriation, I am not talking about inspiration in a vacuum; I am talking about taking meanings out of context, altering them to fit commercial logics, and re-circulating them with profit concentrated at the top, precisely what the dynamic legal scholar Scafidi warned about when she argued that ownership, authenticity, and consent are the fault lines that separate appreciation from appropriation (Scafidi, 2005).

If appreciation is possible, and I believe it is, it looks profoundly different. Appreciation is relationship-first: it starts with the community whose cultural expressions you admire, asking what they value, how they want their heritage represented, and who benefits when their aesthetics move into global circulation. It involves context (understanding the history and meaning of the symbol or practice), credit (naming originators and lineage), and collaboration (co-design, co-authorship, and shared revenue). In other words, appreciation does not just avoid harm; it builds capacity and redistributes value back to cultural stewards. The ethical hinge is not the spark of inspiration itself, but the structures around it: power, profit, and permission. Power determines whose voice sets the narrative; profit determines where value accrues; permission is the test of respect and accountability. When these three are misaligned, appropriation fills the gap. Lalonde (2025) research clarifies why this misalignment wounds: appropriation takes constitutive cultural property, the meaningful stuff that sustains identity and memory, and subjects it to distortion. Thus, it produces symbolic, psycho-affective, and hermeneutical harms that degrade a community's ability to explain itself on its own terms. Put simply, appropriation does not just borrow style; it reconfigures meaning in ways that compromise the source community's agency. To experience how power and profit operate together, consider cultural exchange at scale. Chan and Patten (2024) argue that unequal global trade in cultural goods is not a neutral marketplace but a neo-colonial pattern that keeps Global North producers dominant while crowding out Southern voices. This matters for fashion and design because the global circuits that make a motif "trend" also determine which designers get capital, distribution, and press, and which artisans remain invisible. These amplify certain designers while rendering the artisans who originate many cultural forms economically and symbolically invisible. As scholars of cultural appropriation note, this imbalance is not accidental but embedded in a fashion system whose structures continue to reflect colonial and racialised power relations (Piancazzo, 2023; Green & Kaiser, 2017). When appropriation is normalised, communities are told that their cultural expressions are universal, even as they are systematically excluded from the value chains that convert that so-called universality into profit. This resembles what Green and Kaiser (2017) describe as fashion's longstanding fascination with "difference" and the "exotic," which fuels aesthetic borrowing while obscuring the material and cultural labour behind those designs.

There is some pushback, not making cultural mixing inevitable, even desirable? This might be the case, but only when the power relations underlying that mixing are acknowledged and addressed. As Piancazzo (2023) argues, meaningful cultural exchange requires confronting the colonial legacies that continue to shape who gets credited, who gets paid, and who remains peripheral in global fashion economies. In this sense, the common refrain that "it's just inspiration" rings hollow. Inspiration that ignores these structural amplifiers is not neutral; it is a form of advantaged extraction, made possible by unequal access to markets, media platforms, and intellectual-property protections. By contrast, genuine appreciation makes those structures explicit and redesigns the creative process around equity. These forms of ethical collaboration, such as formal agreements, fair compensation, community-driven governance, shared intellectual property, and transparent attribution, echo recommendations in recent scholarship on ethical co-design and decolonial creative practice, which emphasise shared governance, fair compensation, intellectual property equity, and transparent attribution (Wang, 2023). If a brand or

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creator claims appreciation, they should be able to answer four straightforward questions: (a) *Context*: Can you narrate the symbol's history as the community tells it? (b) *Credit*: Are the originators publicly and prominently named in marketing and metadata? (c) *Collaboration*: Were cultural stewards involved from the outset with decision-making power, not just in advisory roles? (d) *Compensation*: Is revenue shared in ways that change material conditions for artisans and their communities? If the answer to any of these is "no," then what is happening looks less like appreciation and more like appropriation dressed up in public relations. Furthermore, if the answer is "yes," then inspiration has been situated, anchored in relationships, commitments, and structures that remedy the matrix of domination rather than reproduce it. Humanising what is at stake, especially in the global market for African communities. Cultural expressions are not mere design assets; they are living archives of survival, joy, mourning, and continuity. When those archives are extracted and resold, people feel the loss not only as market dispossession but as identity dispossession, a sense that one's own story has been retold without consent. Appreciation, by contrast, feels like recognition, the experience of seeing one's heritage honoured, co-created, and materially sustained. That is the ethical difference I care about, and why I believe the line between appropriation and appreciation is drawn not around creativity itself, but around power, profit, and permission.

4 | CONTEMPORARY CASE STUDIES: FROM EXPLOITATION TO (RARE) EQUITY (MY TAKE)

The line between appreciation and appropriation is thin, and historically, it has tilted toward appropriation. These case studies help trace where the tilt still happens and where we are, and can begin to correct it.

4.1| Matthew Williamson and the Ethiopian National Dress

In 2007, Pozzo (2020) discusses how the Ethiopian government called out British designer Matthew Williamson for appropriating traditional Ethiopian dress patterns in his London Fashion Week show. In 2007, Abdurazak Omer of the Intellectual Property Office in Addis Ababa declared in the newspapers that these designs symbolise national identity, faith, and pride, stating that "nobody has the right to claim these designs as their own" (Hailesalassie, 2007). The economic disparity was stark, a replica priced at nearly £900 would have cost only £30 if produced by a local Ethiopian tailor (Nordman, 2023), illustrating how appropriation effectively diminishes local artisans' presence in the international market.

4.2| Louis Vuitton and the Controversy of 2017

Big fashion brands have repeatedly faced criticism for appropriating African designs and symbols without consent or compensation. Luxury and fast-fashion brands often replicate culturally significant garments, selling them at steep markups while excluding the communities that created them (Van Niekerk, 2017; Kiunguyu, 2017; Sunday Times, 2017). Louis Vuitton (LV) exemplifies this trend. In 2017, LV's menswear introduced a "Basotho Plaid" line inspired by Basotho blankets, items central to rites of passage and social identity in Lesotho (Sunday Times, 2017; Mosekare, 2023). Locally priced at about R1,000 (US $77), LV sold its versions in South Africa for roughly R33,000 (US $2,553), without collaborating with or paying royalties to Basotho communities (Kiunguyu, 2017). Mosekare (2023) argues that Basotho designers condemned the move as cultural theft, stressing that these blankets are not mere patterns but trademarked textiles that encode ceremonial meaning. This pattern extends beyond Lesotho. In 2012, LV drew on Maasai shúkà and beadwork, which Western media celebrated as "global" aesthetics, yet offered no attribution or compensation (Nordman, 2023). This is especially troubling given the scale of the documented exploitation. Research highlighted by Fashion Law Academy Africa (2025) indicates that more than 1,000 companies have used Maasai names, patterns, imagery, and cultural symbols for commercial gain, generating billions in brand value, while many Maasai communities continue to face persistent poverty (Fashion Law Academy Africa, 2025).

4.3| The Vlisco Example: a hybrid aesthetic, a European Value Chain

Vlisco's "African wax print" is arguably one of the most recognisable textiles in West Africa. However, its genealogy is particularly non-African. A 19th-century European industrial imitation of Indonesian batik (Spencer, 2020) that was redirected to West and Central African markets after failing in the Dutch East Indies. Over time, the cloth became embedded in local aesthetics, signalling taste, status, and identity, but the value chain and brand control remained in the Netherlands. That is the crux of my discomfort, an icon widely experienced as "African" is locked into European ownership and pricing power. Scholarship

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on Vlisco, like that of Kabir (2023), makes this hybridity and the politics around it plain: the brand's history layers appropriation upon appropriation (batik techniques, African market capture, later representations of "Africanity" as Dutch design) while keeping economic control in Europe. Even market shifts, such as the rise of lower-cost Chinese "real fakes" that displace both Dutch and local producers, show how global competition still sidelines African manufacturers and artisans, rather than empowering them within their own textile heritage. Vlisco's story is not a moral binary; the fabric has been indigenized and loved in West Africa. However, this is precisely because communities have made it theirs; the absence of local ownership, licensing power, and manufacturing control feels like a continuation of colonial-era dynamics. If we are serious about equity, then provenance must be matched with production and profit-sharing near the source.

4.4| The Maasai IP Initiative: From Ubiquitous Image to Negotiated Agency

For decades, global corporations, especially in fashion, automotive advertising, and luxury branding, extracted significant value from Maasai cultural identity (Brindle & Florman, 2021). Companies such as Louis Vuitton, Ralph Lauren, and Land Rover have used Maasai shúkà patterns, beadwork, and warrior imagery to sell products, generating billions in brand value while the Maasai community remained impoverished. In response to this systematic exploitation, Leleto (2019) states that the Maasai Intellectual Property Initiative (MIPI) was founded (initially around 2010) to formally challenge unauthorised use and to create a fair licensing system for cultural assets. The Maasai Intellectual Property Initiative (MIPI) aims to change that by establishing a trademark/certification system under a trans-border trust, enabling companies to license the Maasai brand and pay fees that support community priorities (women's enterprise, education, water, climate adaptation) (Brindle & Florman, 2021). Analyses of the initiative frame it as an atypical Fair-Trade initiative that treats an Indigenous cultural identity as an asset to be owned, protected, and fairly compensated, akin to how corporations protect brands, but with collective benefit as the point (Leleto, 2019). Recent coverage emphasises how the trust structure unified Maasai constituencies across Kenya and Tanzania, and how licensing can also guard quality and narrative control, not just revenue. MIPI is not a panacea; trademarking a living culture has limits and risks. But it is a pragmatic lever in a world where Intellectual Property regimes determine who gets paid. More importantly, it signals a shift from being subjects of global imagery to agents in global markets. That absolutely matters.

5 | SOCIO-ECONOMIC AND CULTURAL EROSION: THE IMPACT ON ARTISAN ECONOMIES IN AFRICA

The recurring appropriation of African designs in the 21st century must be understood not only as a question of cultural misuse but as a profound ethical failure within the global fashion system. As Nyfeler (2024) argues, contemporary fashion's aesthetic decisions cannot be separated from the ethical conditions under which the aesthetics are sourced, circulated, and monetised. This understanding helps explain the deep socio-economic and cultural loss experienced by many African artisan communities when their cultural symbols are extracted for global profit without consent or compensation. In practice, the industry's appetite for African symbolism has led to culturally significant garments being routinely replicated by luxury and fast-fashion brands and sold at steep markups, while the communities that created them remain excluded from both recognition and profit (Van Niekerk, 2017; Kiunguyu, 2017; Sunday Times, 2017). Fashion's fascination with "heritage aesthetics" (Shava, 2015) often masks the structural inequalities that enable such extraction: the erasure of origin, the displacement of material meaning, and the transfer of value away from those who hold cultural authorship. In this sense, appropriation is not a passive oversight as many think, but a systemic practice embedded in the ethical contradictions of the contemporary fashion economy. The same extractive pattern appears in Louis Vuitton's earlier engagement with Maasai shúkà and beadwork in 2012. Western media celebrated these garments as "global" or "cosmopolitan," yet the company offered no attribution, partnership, or compensation to the Maasai (Nordman, 2023). When viewed through Nyfeler (2024) ethical discussion lens, what becomes apparent over and over again is that the problem is not simply appropriation; it is the systematic transfer of cultural capital into financial capital that overwhelmingly benefits major industry actors rather than the cultural producers themselves. What is most upsetting, when considering many arguments alongside these examples, is how seamlessly the global fashion system normalises this transfer. The industry praises "authenticity," "heritage," and "craft revival," yet artisans who embody these traditions are left behind, making them feel somewhat invisible. This contradiction reveals a deeper

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ethical failure: fashion's celebration of cultural aesthetics rarely extends to valuing the cultures and their custodians as equal partners.

Reflecting on these cases, it becomes clear that the socio-economic erosion experienced by many African artisan communities is inseparable from broader processes of cultural erasure. When a Basotho blanket is reframed as a luxury accessory or Maasai beadwork is repackaged as a global trend, the meanings embedded in those objects, meanings tied to identity, ancestry, ceremony, and community, are flattened and commodified. In Nyfeler (2024) terms, fashion's ethical crisis lies in its failure to acknowledge that aesthetics is never neutral: they always carry histories, labour, and cultural claims that demand ethical engagement.

6 | THE LEGAL VOID AND THE INTELLECTUAL PROPERTY CHALLENGE

Current international intellectual property (IP) frameworks are not equipped primarily to protect traditional cultural expressions (TCEs). This legal invisibility arises because Western IP laws are predicated on individual authorship, novelty, and fixed terms of protection, according to the World Intellectual Property Organisation (WIPO). In contrast, African designs are often collective, inter-generational, and fluid. Copyright law generally requires a work to be "original" and created by a specific, identifiable "author" (World Intellectual Property Organisation). Because many African textiles result from collective traditions in which the original creator is unknown, they often fail to meet these criteria. Meaning that copyright law protects individual authors for limited periods, while trademarks protect commercial identifiers. Neither adequately safeguards collective, ancient cultural expressions from misappropriation. This legal gap creates a permissive environment for brands, necessitating alternative ethical frameworks beyond legal compliance. Trademarks can offer some protection, particularly through collective and certification marks. For example, the Maasai have utilised collective trademarks to control the commercial use of their name and symbols (Fashion Law Academy Africa, 2025). However, obtaining and enforcing these trademarks internationally is a costly process that Nordman (2023) says many indigenous communities cannot afford without significant external support. The absence of a legislated mechanism for the agency of indigenous peoples restricts their recourse when their heritage is exploited (Gupta, 2025). A more robust legal response requires moving beyond critique toward concrete policy frameworks that address the structural mismatch between Western IP regimes and Traditional Cultural Expressions (TCEs). Scholars like Torson and Anderson (2010) have proposed the "sui generis" protection systems. This is designed specifically for Indigenous knowledge and recognises collective authorship, perpetual duration, and culturally grounded governance structures.

WIPO's Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore has similarly recommended the adoption of legally binding international instruments that would require prior informed consent and benefit-sharing when commercial actors use TCEs across borders (WIPO, 2018). National precedents also offer pathways for reform. For instance, the Pacific nations of Fiji and Vanuatu have adopted TCE legislation granting communities moral rights and control over derivative works, demonstrating that community-centred frameworks are both feasible and enforceable (Forsyth, 2012). Applying such models to African textiles would entail establishing regional registries for TCEs, community-managed licensing systems, and mandatory attribution requirements for the global fashion industry. These reforms do more than close a legal gap, they shift the power dynamic by embedding Indigenous agency directly into the regulatory structure, addressing what scholars identify as the fundamental barrier to justice in cultural appropriation cases (Paterson & Karjala, 2003).

7 | RECENT DEVELOPMENTS IN INTERNATIONAL LAW (2024-2025)

In May 2024, WIPO member states approved the first treaty to regulate the intersection of intellectual property, genetic resources (GRs), and associated traditional knowledge (ATK) (World Intellectual Property Organization, 2024). Although its primary focus is on patent disclosure, requiring inventors to indicate the source of any genetic resources or traditional knowledge used, the treaty carries significant symbolic importance for the broader safeguarding of indigenous heritage. In late 2025, several legal rulings in Kenya and Tanzania highlighted the ongoing struggle for indigenous sovereignty over land and culture, which are prerequisites for the maintenance of traditional crafts. As backlash against appropriation grows, some designers and organisations are pioneering ethical models that prioritise the "3Cs", Consent, Credit, and Compensation (Traditional Arts and Ethnology Centre). This approach moves away from extraction and toward cultural sustainability. Stella Jean, as an example, is the first Black Italian designer in the Italian Fashion Chamber. She has built her brand on a "person-centric" business

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model (Food and Agriculture Organization of the United Nations, 2024). Through her platform, Laboratorio delle Nazioni (Laboratory of Nations), she co-creates collections with women artisans in disadvantaged communities.

8 | CONCLUSION

The appropriation of African design patterns by the global fashion industry is not a neutral or inevitable consequence of globalisation, but a deliberate practice enabled by persistent historical and structural inequalities. As this paper has demonstrated, from the colonial-era plunder of material culture to the contemporary extraction of motifs from *Kente*, *Aso Oke*, Basotho blankets, and Maasai beadwork, the process remains fundamentally unchanged: it separates cultural expressions from their context, meaning, and creators, funnelling value and authority towards Global North fashion corporations. The socio-economic and cultural costs of this extraction are severe, eroding artisan economies, diminishing local industries, and inflicting symbolic harm on communities whose identities are intertwined with these living heritage practices. While recent developments, such as the Maasai Intellectual Property Initiative and the 2024 WIPO treaty, signal a growing recognition of the need for protection, the legal landscape remains insufficient. Western intellectual property paradigms, built on notions of individual authorship and fixed terms, continue to fail to account for the collective, intergenerational nature of traditional cultural expressions.

Therefore, moving forward requires a decisive, decolonial shift in the principles of global fashion. The future must be one of dialogue, not extraction. This entails moving beyond legal loopholes to embrace a proactive ethical framework built on the pillars of Context, Credit, Collaboration, and Compensation. Brands and designers must engage in relationship-first practices that prioritise the agency of cultural stewards, through co-authorship, shared intellectual property models, equitable revenue sharing, and narrative control returned to source communities. As exemplified by initiatives like Stella Jean's Laboratorio delle Nazioni, ethical collaboration is both a moral imperative and a source of authentic innovation. Transforming this exploitative paradigm is a necessary step toward rectifying historical injustices and forging a more equitable creative economy. African cultures must be recognised not as a limitless common for mining trends, but as sovereign authors and essential partners. Only through such a rebalancing of power and a genuine commitment to reciprocal exchange can the global fashion industry begin to mend its relationship with African heritage, fostering a landscape where inspiration fuels mutual respect and shared prosperity.

DATA AVAILABILITY STATEMENT

Data sharing is not applicable to this article as no datasets were generated or analysed during the current study.

CONFLICT OF INTEREST STATEMENT

The author declares no conflict of interest.

DECLARATION OF GENERATIVE AI AND AI-ASSISTED TECHNOLOGIES IN THE WRITING PROCESS

During the preparation of this work, the author(s) used Grammarly in MS Word in order to spellcheck and proofread. After using this tool/service, the author(s) reviewed and edited the content as needed and take(s) full responsibility for the content of the publication.

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