

Colour Preferences and Fabric Purchase Behaviour in Cross River State, Nigeria: The Influence of Media and Culture

Kajang, Joshua Lane ¹; Ezekiel Maurice Sunday ¹; Ebock, Array Vivian ¹; Akpan, Joy Samuel ¹; and Njar, Amba Esija ²

¹Department of Marketing, Faculty of Administration and Management Sciences, University of Calabar, Cross River State. ²Department of Tourism, Federal Polytechnic, Ugep, Cross River State.

Corresponding author: bluebube2784@yahoo.com

DOI: <https://doi.org/10.62154/ajmbr.2025.019.01024>

Abstract

The study examined colour preference and consumer fabric purchase behaviour in Cross River State, Nigeria. The objectives of the study were to determine the effect of symbolic, aesthetic preferences and cultural implications on consumers' fabric purchase behaviour with media effect as a moderating variable. The study population consisted of consumers between the ages of 20 and 50 years old. The sample size was 288 and a purposive sampling technique was used for the study. Multiple regression analysis was used to test the stated hypotheses. The study's findings revealed that colour aesthetics, the symbolic implications of colours, and cultural colour interpretation have a significant effect on consumers' purchase behaviour of fabrics in Cross River State. The media as a moderating variable exerts a significant effect on consumers' purchase behaviour of fabric colours across and among cultural blocks. The study recommended that marketing practitioners who are engaged in the distribution and sales of fabrics should carry out research from time to time to identify and understand colours that are in vogue among the target market in different seasons. There is a need for marketers to be alert to media trending across the globe as media has a significant effect on consumers' purchase behaviour of fabrics. An in-depth understanding of colour philosophy is essential for marketers to understand the symbolic meanings of colours among target markets and cultures.

Keywords: Consumer Behaviour, Purchase Behaviour, Colour Preferences, Marketing Psychology, Cross River State.

Introduction

Colour, generally influences human life in many ways, Vatrul (2018) reports that colour is an aspect of life that influence everything about human race. Shah et al. (2020) discuss that colour is very essential in life, of which without it the society would have been uninteresting and monotonous. Arabi (2017) reviews that colour is one of the ways to deliver a message promptly. This suggest that colour communicates messages can promote the atmosphere of an environment. The reason for interior decoration for event venues beautification to create an atmosphere of tranquility and excitement.

Sutrisno et al. (2021) indicate that nice colour exhibition creates an environment of distinctiveness and harmony to convey a warm and acceptable image of an organization's

product to the target audience. Yu and Singh (2021) research that colour can be recalled easily and gives an in-depth expression to the customers more than other product attributes. Colour increases the visibility of a product to improve its visual outlook making it to become distinct from competing brands to build customer confidence in the product. This could be obvious from the regular demand, reuse or repeated purchase of a brand by customers (Yudiatuntri & Nora, 2019). Yu et al. (2018) opine that colour is one of the essential elements for promotion of goods for commercial basis and can exert influence on consumer behaviour and buying decision.

Al-Samarraie et al. (2019) opt that colour is one of the characteristics of a product that encourages consumers to purchase a product. This is because colour impacts on the buyer's attitude, feelings and moods. Thus, colour preference could affect intended customer purchase decision. Colour exerts powerful influence on consumer behavior and the decision to purchase a product. Majority of purchases made by consumers are decided based on colour as it possesses great impact on the buyer's mind (Shaip, 2020). Khattak et al. (2018) commend that colour is the essential factor that affects consumers.

Consumer perception are very important in consumer behavior. Yadav (2022) states that colour influences consumer buying decision. This is because colour emits strong feelings that could motivate hasty and impulse buying. Thus, colour is an undeniable factor in the success and failure of fabric sales in the market. Hence, marketers should be able to decide the colour of fabric based on the needs of the target market as to satisfy both the aesthetics and symbolic needs of the target market. The marketer must be able to apply colour psychology to identify emotional and mental characteristics of the consumers that linked to the product based on colour (Jutila, 2018). Symkalo and Zakora (2020) conclude that compatibility with colour trend is a powerful strategy that can guarantee successful marketing of fabric materials among consumers in the market.

Statement of Problem

Colour determination could be difficult and tasking to the marketer, since consumers appreciate and prefer colours differently. This appreciation is either on cultural, religious, aesthetic, symbolic or individual basis and this is quite tough. Soliman et al. (2024) mention that the choice of the right colour for target market is crucial in creating first impression and grabbing attention. Shobowale (2023) states that consumer's preference for colour of fabrics is strong because the colour choice of one customer may not be the choice of another customer. Rambabu and Porika (2020) and Singh (2006) explain that colour assists to express consumer's mood and feeling either positively or negatively as well as contribute to build customer attitude about the product.

The individual's preference for colour could appear significant based on cultural consideration but the influence on purchase decision is not certain. Many studies carried out were on colours of food that were preferred in Japan and other Asian countries. Some studies conducted were on colour preference and consumer behaviour as colour is used to differentiate brands from competitors (Arabi, 2017). Shah et al. (2020) researched on

impact of colour marketing on consumers, Tavaragi and Sushma (2016) study was on colour and its significance. Shaip (2020) researched on influence of colours as key elements in consumer marketing and Yadav (2022) study was on colour psychology in consumer decision marketing.

However, few studies exist on colour preferences on consumers buying decision on products generally but none was on fabrics and Nigeria in particular. In any case there were few studies on textiles in Nigeria. Obinna et al. (2020) worked on consumer patronage of fashion products in Nigeria. Shobowale (2023) did analysis of consumer preferential behaviour on local textiles in Ogun state and Ogunnaike (2010) study was on Nigerian perceptions of locally made textiles fabrics. None of these studies was concern with colour. Again, this study introduced moderating effect of media to determine the media effect on colour and consumer purchase of fabrics across world cultures. Since consumers buy colour fabrics for different reasons and occasions, therefore this study seeks to investigate colour preference and consumer purchase of fabrics in Cross River State, Nigeria.

Literature Review

Theoretical framework

This study is anchored on the Ecological Valance theory propounded by Stephen Palmer and Karen Schloss in 2010 (Yadav, 2022). The theory advocates that colour preference is an affiliation between the objects and decorative framework that manipulates the likeability of the colour applied. This implies that colour preference is not just absolute but is shaped by evolutionary processes that can lead the individual towards things that are of advantage against things that are of disadvantage or unbeneficial. In essence, people trend to select colour that is associate with things considered positive and satisfactory and disassociate with colour that is regarded unsatisfactory because of negative things that have no advantage. The theory also acknowledges individual variations due to the cultural differences and personal experiences that have effect on individual preference of colour.

The relatedness of this theory to the study is that colour have unusual influence on consumers' lifestyle. Again, the environment is greatly associated with many colours and these colours are appreciated differently by consumers and cultures. Therefore, understanding colour psychological can be a strategic tool for marketers and designers who seek to enhance brand recognition and trust building as to enhance sales and profit.

Colour psychology

Colour psychology is the scientific study of colour and very instrumental in marketing as different buyers have different perceptions about colours. The perception of colours by individuals depends on their biological and cultural perspective. Vatral (2018) posits that biologically, different individuals have different numbers and types of colour-sensitive cones in the eyes. Shah et al. (2020) state that customers' preference of colour is connected to culture, race and religious background.

Symbolic preference of colour

Colours have symbolic meanings that have either positive or negative effect on customer's patronage of a brand or product. According to Obinna et al. (2020); Tavaragi and Sushma (2016) consumers seek for colour(s) that confers on them signs of distinctiveness, ego, one-in-town syndrome, brilliance and prestige on an individual. Some consumers use black as a colour that is coated with power, authority, strength and intelligence. On the other hand black is associated with evil, ruggedness and wickedness. White is associate with purity, cleanliness, hygiene and creativity. On the contrary, white represents unfriendliness, misfortune, mourning and elitism (Tavaragi & Sushma ,2016). Again, Culgelman and Culgelman (2020) assert that colour(s) of products purchased by consumers are to reflect royalty, holiness, dominance, cleanliness, pride, freedom to enhance brilliant image and status among the individual social target market. Byrnes (1983) submits that colour have symbolic definition for infants and adults and influences consumers purchase of fashionable products.

Colour Encyclopedia Britannica (2003) and Birren (1961) document that the roll call of colour symbolism among organized institutions include the Roman Catholic Church a faith based organization and its vestments for certain occasions and time, the traditional monarchs and their heraldry, not left out are institutions of higher learning such as colleges, polytechnics and universities that have different colour for their various faculties. The same is applicable to the military, para military forces football clubs, political parties, flags of nations and many more.

Yu et al. (2017) report that colour preference dependents on suitable objective and desired performance of the brand. Yadav (2022) commends that consumers choice of product colour is based on trust, and inclusiveness. Some colours symbolize excitement, leisure, cheerfulness, elevations, promotion of functional and socially inclined image (Vishivesh et al. 2024). Udegbe (2017) mentions that some consumers portray their moods and feelings by the colour of fabric worn, for identification, to enhance self-image as cosmopolitan, civilized and trendy.

Aesthetic preference of colour

Shah et al. (2020) report that visual appearance of a product usually includes aesthetic appeal and results in increase patronage of a product. This is because consumers buy their brands or goods on the premise of visual or visionary stimulus. The colour of a product is what gingers the consumers to make purchase of a product. Shobowale (2023) submits that consumers have affinity to fabric colour because of beauty, attractiveness and durability. Soliman et al. (2024) opine that colour of products builds strong visual identity that enhances brand recognition and lasting memory.

Shaip (2020); Rambebu and Porika (2020) mention that colour attracts the buyer's attention to choice among many different brands. A substantial portion of buying is based on the beauty of the colour. This is true because colour impacts the mind of the consumer. As it is well known that beauty lies in the eye of the beholder. Ogunnaike (2010) posits that

aesthetic colour preference motivate the consumer to buy by impulse. Colour plays the role that aesthetically influence the decision of a consumer to purchase a product. Hence colour favourably brings the consumer's attention to the product at the point of purchase. That is why colour schemes have unprecedented influence on consumer aesthetic decision. Waajer and Carten (1970) contend that colour is one of the elements that induces the consumer to perceive the brand to be beautiful and admirable. It is remarkable that aesthetic factors could improve and enhance appeal of goods and services in consumers. Hence, colour aesthetic of a product would affect the manner that consumers may view and perceive products. Smykalo and Zakora (2020) are of the view that colour is strongly bonded to trend in fashion industry due to visibility of the colour. Compliance with colour trend normally guarantees frequent patronage of textile products in the market.

Cultural preference of colour

Soliman et al. (2024) indicate that cultural context is significantly noticeable when making choice of colour of products. Dijkstria et al. (2008) and Singh (2006) collaborate to record that colour is strongly bonded with culture and religion. This implies that colour is selected based on cultural and religious foundation of the consumer. Colour culture applies where the colour(s) is culturally evidence for the existence of something such that a particular thing or product must have a specified colour. Instances abound such that a bride must appear in a white or red dress depending on the culture. In some religions, priests wear specified colour of dress depending on their seniority and the event or the occasion. Hence, when cultural and religious factors come to play, the preference for personal colour does not hold water and has no influence on the buyer purchase decision (Yu et al. 2017). Eleboda et al. (2020) state that the perception of colour can also depend on the consumer country of origin which is a strong cultural factor. Kajang et al. (2024) support that this is one of the strategies to encourage consumption of domestic goods to improve import – substitution plan.

However, Vatrál (2018) collaborates with Wiegersma and Vander-Elst (1988) that while colour differs from culture to culture, there are few colours that are generally valuable and esteemed similarly across global cultures. This is because some colours tend to communicate the same meaning across cultures.

Media effect on colour

Accelerated development in information and communication technologies have brought revolution in global media landscape. Particularly, the internet and other digital channels have penetrated the world to its nooks and crannies such that 48 percent of global population use the internet. This became more pronounced during the Covid-19 pandemic when the world went virtual (Malesev & Cherry, 2021)

Media exposure has promoted cross cultural exchange and fertilization of ideas and life styles among global population. Hasan (2011) emphasizes that media exposure of world cultures and lifestyles can have strong effect on the viewers and can trigger appreciation or

envy. Oparah et al. (2022) view the media as globalized channels that are used to create brand awareness, build brand image, customer loyalty and trust. Sinba et al. (2020) posit that companies and individuals use colour websites to promote their products around the world. This implies that colour play a major role to influence consumers' patronage of company's product globally. Kumar (2017) in Sinba et al. (2020) submits that various studies show that frequencies of purchase by consumers tend to be influenced by the Warmer Colours or favourable colours.

Media Influence is very pronounced across the world in terms of colour homogenization. Media technology has motivated cultural unity across the world. This suggest that media streaming of live events such as cultural festivals, carnival displays, football matches and other sport events, musical concerts, political rallies among others displaying different shades of colour that are watched by millions of people across the world, trend to stimulate likeness and acceptance or rejection of the colour hues. These events have motivated many viewers to accept and copy colour hues when organizing similar events across cultures. Global media transmissions across the world made many to accept colour combination across. For example, Bob Marley, a musical legend has his fans all over the world wearing colour fabrics associated to him. Many Nigerians wear red colour fabrics on Valentine's day "Lover day" and Christmas festivals to express love and excitements against the belief that red is danger and harmful.

Football fans in Cross River States and other states in Nigeria wear colour jerseys of European football clubs in excitement and support for those teams and their star players. Hence the media is considered as an agent of globalization, integration and cultural invasion. Gradually, media potency is moving the world towards colour and cultural amalgamation. The media is using the concept of congruence between self-image of individual consumers and their perception of the fabric colour. The Media transmission of colour events both online and offline make people to appreciate the harmony of colours differently from their cultural affinity moving the world cultures to colour homogenization. Today's media is altering the meaning of colours across geographic and cultural distances. Thus, many people tend to accept colour in terms of content, appeal, warmers, coldness, strength, intelligence, friendliness, among others. Based on the reviewed literature the study objectives and hypotheses include; to,

1. determine the effect of symbolic preference of colour on consumers' purchase of fabrics in Cross River State, Nigeria,
2. examine the effect of aesthetics preference of colour on consumers' purchase of fabrics in Cross River State, Nigeria,
3. evaluate the effect of cultural implication of colour on consumers' purchase of fabrics in Cross River State, Nigeria, and
4. determine the moderating effect of media on colour preference and consumers' purchase of fabrics in Cross River State, Nigeria.

Research hypotheses

1. Symbolic preference of colour has no significant effect on consumers' purchase of fabrics in Cross River State, Nigeria.
2. Aesthetics preference of colour has no significant effect on consumer purchase of fabric in Cross River State, Nigeria.
3. Cultural implication of colour has no significant effect on consumers' purchase of fabric in Cross River State, Nigeria.
4. Media do not significantly moderate the effect of colour preference on consumers' purchase of fabrics in Cross River State.

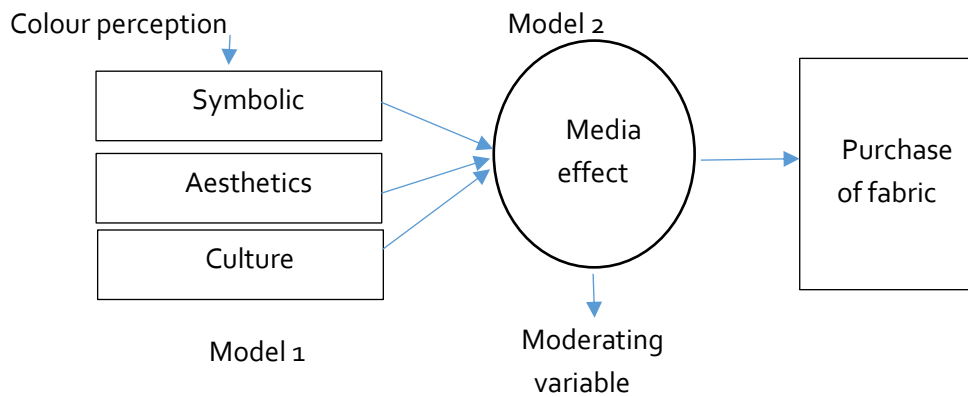


FIG. 1: Theoretical framework

Method

The study used cross sectional research design which was considered appropriate because it allows measuring consumers' perceptions of colour and fabrics purchase through the collection of primary data from a particular unit of respondents at a time without manipulation. The study was carried out in Cross River State, Nigeria. The choice of the state lies on the fact that Cross River State is tourism hot spot in Nigeria, and has ancient towns that are culturally fit as well as a multilingual state with cultural diversities. Above all, it is the state where the first capital of Nigeria existed with commercial and agricultural activities and many cultural arts works.

The population of the study comprised consumers that are between the ages of 20 -50 years old. The choice of this age barrier was necessary because the consumers within these ages are receptive, to emotional appeals and have high desire to shop for fabrics along fashion trend more frequently and exposed to different media especially the internet. The sample size was 288 respondents and was obtained through the use of Topman formular since the study population was not definite. Topman formular is given as $(n = Z^2 pq / e^2)$ (Burns & Bush, 2010). Where n = sample size, Z = confidence level of 95%, p = probability of success (0.75) and q = probability of failure (0.25) and e = error margin of 5%. The study used purposive

sampling technique. The choice of this sampling method was based on the researcher's subjective judgement of experience and convenience (Sudman & Blair, 1998). A study questionnaire was designed based on existing literature and particularly adopted from Arabi (2017) to measure the different perceptions of consumers toward colours and purchase intention. The study was modified by introducing a moderating variable (media) to determine the effect of media on colour preference on consumers' purchase intention of fabrics. The questionnaire was validated by experts in marketing. Reliability test was carried out through a pilot survey with 20 copies of the instrument administered to the respondents with return rate of 15 against 5 unreturned. Symbolic preference of colour had a reliability of 0.73, aesthetics preference of colour 0.80, cultural implication of colour 0.71 and moderating variable; influence of media on colour preference was 0.84 through the use of Cronbach Alpha.

Results

This result section of the study presents the significant effects of colour preference such as symbolic, aesthetics, culture and media influence on consumer choice of fabrics.

Data for hypothesis one

TABLE 1

Frequencies on items of symbolic preference on colour of fabric purchased by consumer

S/N	Item		SA 5	A 4	U 3	D 2	SA 1	Total	Mean
1	Your consider colour of fabrics to be purchased because it enhances your personality	f % fx	99 36.26 495	76 27.84 304	21 7.69 63	27 9.89 54	50 18.32 50	273 100 966	3.54
2	You choose colour of fabrics to buy because of your profession	f % fx	77 28.21 385	68 24.91 272	44 16.11 132	39 14.29 78	45 16.48 45	273 100.00 912	3.34
3	You consider the colour of fabrics to buy because of the environment	f % fx	77 28.21 385	50 18.32 200	55 20.14 165	43 15.75 86	48 17.58 48	273 100 884	3.24
4	You choose colour of fabric to express your emotion	f % fx	87 31.87 435	70 25.64 280	45 16.48 135	23 8.43 46	48 17.58 48	273 100 994	3.46
	Overall mean ($\bar{x}$)								3.3

Source; field survey, 2025

Data obtained in Table 1 show that consumers' purchase fabrics because of symbolic preference to colour with an overall mean ($\bar{x}$ =3.39). The items of colour of fabrics to

enhance consumers' personality has the highest score where ($\bar{x} = 3.54$), this is followed by choice of colour to express emotion with mean score ($\bar{x} = 3.46$), items of colour of fabric based on consumers' profession has a mean score ($\bar{x} = 3.34$) while item on colour of public based on environment has mean score ($\bar{x} = 3.24$). All of the items and their mean scores are greater than 3 and this shows that consumers' purchase fabrics because of symbolic preference considered.

Data for hypothesis two

TABLE 2

Frequencies on items of aesthetic colour preference purchased by consumers

S/N	Item		SA 5	A 4	U 3	D 2	SA 1	Total	Mean
1	You consider colour of fabric because of the beauty of the colour in your eyes	f % fx	125 45.79 625	99 36.26 396	37 13.55 111	7 2.57 14	5 1.83 5	273 100.00 1151	4.22
2	You choose fabric because of the warmness or coldness colour	f % fx	133 48.72 665	117 42.86 468	14 5.13 42	2 0.73 4	7 2.56 7	273 100.00 1186	4.34
3	Your choice of colour of fabrics is because of your sex	f % fx	120 43.96 600	88 32.23 352	50 18.31 150	9 3.30 18	6 2.20 6	273 100.00 1126	4.12
4	Your choice of fabric colour is because of your age	f % fx	81 24.67 405	76 27.84 304	41 15.02 123	25 9.15 50	50 18.32 50	273 100.00 932	3.41
	Overall mean ($\bar{x}$)								4.02

Source; field survey, 2025

Data obtained in Table 2 show that aesthetics preference of colour affect consumers' purchase of fabrics with overall mean score ($\bar{x} = 4.02$). The items of consumer choice of fabric because of the warmness and coldness of colour has the highest mean score with ($\bar{x} = 4.34$), followed by choice of fabrics because of the beauty of the colour in the eyes of the consumer with mean ($\bar{x} = 4.22$), choice of fabric colour because of sex has a mean score ($\bar{x} = 4.12$), and choice of fabric colour based on age ($\bar{x} = 3.41$). All items and their mean scores are greater than 3 and shows that consumers purchase fabric because of the aesthetics of fabric colour.

Data for hypothesis three

TABLE 3

Frequencies on items on cultural implication of colours on consumers purchase of fabrics

S/N	Item		SA 5	A 4	U 3	D 2	SA 1	Total	Mean
1	You buy fabrics due to cultural colour implication of your custom	f % fx	71 26.01 355	76 27.84 304	51 18.68 153	25 9.16 50	50 18.31 50	273 100.00 912	3.34
2	You choose colour of fabrics because of your religion	f % fx	100 36.63 500	79 28.94 316	37 13.55 111	45 16.48 90	12 4.40 12	273 100.00 1029	3.77
3	You consider fabric with colour based on cultural title	f % fx	79 28.94 395	88 32.23 352	50 18.32 150	31 11.35 62	25 9.16 25	273 100.00 984	3.60
4	Your choice fabric colour because of your peer group	f % fx	87 31.87 435	98 35.89 392	36 13.19 108	31 11.36 62	21 7.69 21	273 100 1018	3.73
	Overall mean ($\bar{x}$)								3.61

Source; field survey, 2025

Table 3 is data obtained on cultural effect of fabric colours on consumer purchase decision and has overall mean ($\bar{x}$ =3.61) selection of colour based on religion has the highest mean with ($\bar{x}$ =3.77) choice of fabric colour based on peer group has the ($\bar{x}$ =3.73), choice of fabric colour based on cultural title has mean score of ($\bar{x}$ =3.60) and choice of fabric colour based on custom and tradition has ($\bar{x}$ =3.34) which is the lowest.

Data for hypothesis four

TABLE 4

Frequencies on consumers purchase of fabrics

S/N	Item		SA 5	A 4	U 3	D 2	SA 1	Total	Mean
1	You buy fabrics due to symbolic importance of colour	f % fx	121 44.32 605	96 35.17 384	41 15.02 123	10 3.66 20	5 1.83 5	273 100.00 1137	4.16
2	Aesthetics colour preference influence your purchase of fabrics	f % fx	132 48.35 660	82 30.04 328	46 16.85 138	5 1.83 10	8 2.93 8	273 100.00 1144	4.19
3	Cultural effect on fabric colour on consumer purchase intention	f % fx	118 43.22 590	70 25.64 280	43 15.75 129	22 8.06 44	20 7.33 20	273 100.00 1063	3.89
Overall mean ($\bar{x}$)									4.08

Source; field survey, 2025

Data on Table 4 shows effect of the independent variables (symbolic preference, aesthetics and cultural) effect on the dependent variable (consumer, purchase of fabrics) with an overall mean ($\bar{x}$ =4.08). aesthetics preference has the highest mean ($\bar{x}$ =4.19) followed by symbolic preference ($\bar{x}$ =4.16) and cultural influence with score $\bar{x}$ =3.89.

TABLE 5

Frequencies of items on media effect on colour preference of fabric by consumers

S/N	Item		SA 5	A 4	U 3	D 2	SA 1	Total	Mean
1	The media has influenced your choice of colour of fabric while watching celebrities	f % fx	109 39.93 545	98 35.90 392	26 9.52 78	21 7.69 42	19 6.96 19	273 100.00 1076	3.94
2	Your choice colour of fabric through the media display of global events across the world	f % fx	120 43.96 600	88 32.23 352	20 7.33 60	21 7.69 42	24 8.79 24	273 100.00 1078	3.95
3	You choose colour of fabrics due to website displays	f % fx	100 36.63 500	98 35.90 392	37 13.55 111	26 9.52 52	12 4.40 12	273 100.00 1067	3.91
4	You choose fabrics to identify with colours of nations display on the media (country of origin)	f % fx	90 32.97 450	86 31.50 344	52 19.05 156	25 9.15 50	20 7.33 20	273 100.00 1020	3.74
	Overall mean ($\bar{x}$)								3.88

Source; field survey, 2025

Data on Table 5 show media effect that moderate colour preference on consumer purchase of fabrics with overall mean ($\bar{x}$ =3.88). Choice of fabric colour through media display of global events has the highest mean score ($\bar{x}$ =3.95), followed by media display of celebrities that consumers want to identify with, has mean ($\bar{x}$ =3.94). Choice of colour based on websites display has a score of 3.91 while media display of national colours that consumers are influenced has a mean ($\bar{x}$ =3.74).

Test of hypotheses***Hypothesis one***

H₀₁: Symbolic preference of colour has no significant effect on consumers' purchase of fabrics in Cross River State, Nigeria.

H₁₁: Symbolic preference of colour has significant effect on consumers' purchase of fabrics in Cross River State, Nigeria.

Hypothesis two

H₀₂: Aesthetics preference of colours has no significant effect on consumers' purchase of fabrics in Cross River State, Nigeria.

H₁₂: Aesthetics preference of colour has significant effect on consumers' purchase of fabrics in Cross River State, Nigeria.

Hypothesis three

H₀₃: Culture has no significant effect on consumers' purchase of fabrics in Cross River State, Nigeria.

H₁₃: Culture has significant effect on consumers' purchase of fabrics in Cross River State, Nigeria.

Hypothesis four

H₀₄: Media do not significantly moderate the effect of cultural preference of colour on consumer purchase of fabric in Cross River State, Nigeria.

TABLE 6

Multiple regression analysis showing the effect of symbolic preference, aesthetics and culture on colour of fabrics purchased by consumers

Model	R	R-square	Adjusted R square	Std error of the estimate.
1	.895	.801	.728	.22953

1. Predicators: (constant) symbolic preference, aesthetics preference, cultural preference of colours

ANOVA

Model	Sum of squares	Df	Mean square	F	Sig
Regression	24.241	3	8,114	154.007	
Residual	14.172	270	.053		
Total	38,213	273			

1. Dependent variable: Consumers' purchase of fabrics
2. Predicators (constant) symbolic preference, aesthetic and cultural preference of colours

Coefficients

Model	Unstandardized coefficients		Standardized coefficients	T	Sig
	B	Std error	Beta		
1(Constant)	1.108	.206		5.371	.000
Symbolic preference	.083	.036	.184	2.322	.000
Aesthetics preference	.023	.002	.412	1.043	.001
Cultural preference	.721	.055	.200	13.234	.000

1. Dependent variable: Consumer purchase of fabrics

The result of the multiple regression above shows that $R = 0.895$ and $R^2 = 0.801$ which is equal to 80.1% while adjusted $R = 0.728$ or 72.8 percent. The adjusted "R" value indicates a strong degree of correlation and influence which reflects how much variation in consumer purchase of fabrics can be explained by the dimensions of the independent variables. This means that 72.8 percent in consumer purchase of fabrics as measured (using frequency of appearance, likability and during events) is explained by factors within the model used for the study and the remaining 27.2 percent can only be explained by other external factors not considered in the model used for the study. This also indicates a positive correlation among the predictor variables and the measures of consumer purchase of fabrics.

The beta (β) standard coefficient value (i.e 0.184, 0.412 and 0.200) shows the strength of contribution of dimensions of the predictor variables. However, among the dimensions, aesthetics preference of colour has the highest strength of contribution with 0.412 followed by cultural preference with a contributory score of 0.200 while symbolic preference to colour had the lowest contribution with 0.184 contributory score.

However, $R^2 = 80.1\%$ while adjusted $R = 72.8\%$ and $\text{sig} < 0.05$. Therefore, all the null hypotheses are rejected and alternative hypotheses accepted which implies that symbolic preference, aesthetics preference and cultural preference to colours have significant effect on consumers' purchase of fabrics in Cross River State, Nigeria.

Hierarchical moderating regression equation model:

$$Y = a + x_1 + x_2 + x_3z + (x * z) + E$$

$$CPF = 2.112 + (0.290 \text{ spc} + 0.312 \text{ APC} + 0.166 \text{ CUPC} + 0.328 \text{ MA})$$

TABLE 7

Model summary

Model	R	R-square	Adjusted R square	Std error of the estimate.
1	.737 ^a	.542	.537	.19654
2	.805 ^a	.648	.643	.17286

1. Predicators: (constant) symbolic preference, aesthetics preference, cultural preference of colours
2. Predictors (Constant) symbolic preference, aesthetics preference, cultural preference, media influence

ANOVA

Model	Sum of squares	Df	Mean square	F	Sig
Regression	12.320	3	4.107	106.317	.000 ^b
1 Residual	10.391	270	0.39		
Total	22.711	273			
Regression	14.719	4	3.680	123.409	.000
2. Residual	7.991	268	.030		
Total	22.711	273			

- i. Dependent variable: Consumers' purchase of fabrics
- ii. Predicators (constant) symbolic preference, aesthetic and cultural preference of colours
- iii. Predictor: (Constant) symbolic preference of colour, aesthetics preference cultural preference of colour, media influence on colour of fabrics

Coefficients

Model	Unstandardized coefficients		Standardized coefficients	t	Sig	correlations		
	B	Std error	Beta			Zero-Error partial	Partial	Part
1 (Constant)	2.112	.177		12.363	.000			
Symbolic preference	.036	.031	.105	1.191	.001	.563	.072	.049
Aesthetic preference	-.008	.019	.031	-.408	.003	.458	.025	-.017
Cultural preference	.537	.047	.678	11.484	.000	.734	.574	.474
Constant	2.904	.175		16.619	.000			
2. Symbolic preference	-.100	.031	.291	-3.252	.001	.563	-.195	-.118
Aesthetic preference	-.020	.017	.312	-1.213	.002	.458	-.074	-.044
Cultural preference	.290	.049	.166	5.870	.000	.734	-.338	.213
Media influence	.251	.028	.328	8.970	.000	.755	.481	.325

Excluded variable

	Model	Beta in	T	sig	Partial correlation	Collineality statistics tolerance
1	Media influence	.768 ^b	8.970	.000	.681	.179

- i. Dependent variable: Consumer purchase of fabrics
- ii. Predictors in the model (constant) symbolic preference, aesthetics preference and cultural preference of colours of fabrics.

Decision

The result of the hierarchical moderating multiple regression of above shows that $R = 0.737$ and 0.805 in models 1 and 2 and $R^2 = 0.542$ and 0.648 respectively in both models while adjusted R in both models are 0.537 and 0.643 respectively. The adjusted "R" value of $0.643 = 64.3\%$ in model 2 where the moderating variable or factor (media influence) was introduced indicates a stronger degree and positive moderating influence which indicates how much variation in consumers' purchase of fabrics can be explained when and how media influence is affecting the impact of the independent variables (symbolic colour preference, aesthetics colour preference and cultural colour preference) on the dependent variable (consumers' purchase of fabrics).

This means that 64.3% variation in consumers' purchase of fabrics is measured using (frequency of appearance, volume of sales and repeated purchase as well as recommendation or word of mouth) is explained by the factors within the model used for the study and the remaining 35.7% can only be explained by factors within the model used for the study. This indicates a positive correlation among the predictor variables and the measures of consumers among the predictor variables and the measures of consumers' purchase fabric within the presence of media factor. The beta standard coefficient value (i.e. 0.290 , 0.312 , 0.166 and 0.328) shows the strength or contributions of the predictors' variables and the moderating variable.

However, among the dimensions, media factors had the highest strength of contribution with 0.328 , followed by aesthetics preference with 0.312 , cultural preference of colour with a contributory score of 0.290 while symbolic preference had the lowest contribution with 0.166 contributory score. Furthermore, the partial correlation in model 2 where the moderating variable was introduced is positive moderating effect of media factor among the relationship between the independent variables (colour preference) and dependent variable (consumers' purchase of fabrics).

However, $R^2 = 64.8\%$, while adjusted "R" = 64.3% and $\text{sig} < 0.05$ shows that there is a significant moderating effect. Therefore, the null hypotheses (H_0) are rejected and the alternative hypotheses (H_1) are accepted which means that media factor has a significant moderating effect on the relationship between colour preference and consumers' purchase of fabrics in Cross River State, Nigeria.

Discussion of Findings

Effect of symbolic, aesthetics and cultural preferences of colour on consumers' purchase of fabrics show high degree of positive effect. This was confirmed from the $R = 72.8\%$ score which shows how much variation in consumers' purchase of fabrics can be explained by the dimensions of independent variables.

The result is validated in the multiple regression analysis where aesthetics preference of colour for fabric had the highest contribution to the frequency of purchase and repeated purchases as well as sales volume at contributory score of 0.412, while cultural preference and symbolic preferences had significant effect on consumers' purchase of fabric in Cross River State, Nigeria.

The finding that aesthetics has the highest contribution is in line with the study by Yu et al. (2017) which aesthetics experts theorized that aesthetics give embodied and referential meanings to product that can motivate, condition and direct consumer preferences for the product. Again, Shobowale (2023) states that consumers have high affinity for fabric colours that are considered beautiful, attractive and will not fade easily. Ogunnaike (2010) posits that the beauty of the product colour is what motivates the consumer to buy by impulse. While Shah et al. (2020) report that colour schemes have unprecedented influence on consumers purchase decision because aesthetic element of a product is the first thing to create an impression in the consumer's mind, gain his or her attention that could result in eventual purchase of the product.

Symbolic preference of colour has significant effect on consumers' purchase of fabrics. This finding is supported by the findings of Obinna et al. (2020); Tavaragi and Sushma (2016) that consumers seek for colour(s) that confers on them signs of distinctiveness, ego, one-in-town syndrome, brilliance and prestige on an individual on the positive side. On the negative part, evil, ruggedness and wickedness, unfriendliness, misfortune, mourning and elitism. For example, Tavaragi and Sushma (2016) reveal that some consumers use black as a colour that is coated with power, authority, strength and intelligence. On the other hand, black is associated with evil, ruggedness and wickedness. White is associated with purity, cleanliness, hygiene and creativity. On the contrary, white represents unfriendliness, misfortune, mourning and elitism. Also, Culgelman and Culgelman (2020) assert that colour(s) of products purchased by consumers are to reflect royalty, holiness, dominance, cleanliness, pride, freedom to enhance brilliant image and status among the individual social target market. Byrnes (1983) submits that colour has symbolic definition for infants and adults and influences consumers purchase of fashionable products.

Colour Encyclopedia Britannica (2003) and Yu et al (2017) commend that there are many variances in colour symbolism as expressed in various forms such as wealth, cleanliness, pride, intelligences, professional, political association, dominance, modernity or trendy. Tavaragi and Sushma (2016) state that colour communicates sophistication and uncompromising excellence and prestige, for instance, some colours appeal to the wealthy and rich people in the society to display power, authority among others. Some ivory tower use colour as a symbol of intelligences and assign black academic gowns or robes for

doctorate awardees. There is roll call of established colour symbolism within organisations; Catholic Church and its vestments for certain seasons, monarchs and their status in the societies as well as institutions of higher learning associate colour with their major faculties and colleges. Equally, the military uses different colours to identify or distinguish the different arms, such as the Army, Navy and Air Force as well as the use of colour party during parade.

Cultural preference of colours is significant to consumers' purchase decision of fabrics. This is strategic because people of different cultures appreciate colours differently. Soliman et al. (2024) report that cultural viewpoint is very significant when making choice of colour of products to be purchased. Again, Dijkstria (2008) and Singh (2006) similarly support that colours are in union with culture and religion. Eleboda et al. (2020) narrate that the perception of colours is somehow tied to the consumer country of origin which is a strong and important cultural factor. Country of origin element is a strategy that encourages the purchase and consumption of locally produced goods and services as a means to improve import-substitution policy. Tavaragi and Sushma (2016) report that some colours are considered as taboo in some societies while some cultures appreciate these same colours. Meola (n.d) in shah et al, (2020) reports that religious organisations attached importance to colour right from what the priest wear, spiritual purity, holiness and many other. Colours are attach to worship. In some cultures colours are connected to masculinity, defiance, aggression and many others. On the other hand, some colours are considered feminine, friendliness and fertility.

On Partial correlation effects of media factors on consumers' purchase decision of fabric, the correlation between media factor and the effects of colour preference on consumer purchase of fabrics reveals that media factor had a strong and positive moderating effect on the variables since the partial coefficient is 0.481. However, this shows how media factor which is a vehicle of civilization, globalization and technological advancement has turned the world not only to a global village but neighbourhood. Oparah et al. (2022) view the media as globalized channels that are utilized to create brand awareness, build brand image, customer loyalty and brand trust. Sinba et al (2020) state that companies and individuals are creating and using colour websites to promote their products around the universe. Spirchegova et al. (2021) indicate that the media is an agent of globalization, integration and cultural invasion. In a slow and steady manner, media potency is driving the world to cultural amalgamation. This can be explained by current frequency of purchases that are influenced by the media across the countries. Research and observations reveal that colours of clothes associated with events, celebrities, music legends, and sports are becoming similar across cultures due to media influence. Media technology is motivating cultural unity across the world. The use of modern media, mostly the internet and digital media to transmit live and recorded programmes across the world have made colours to be widely accepted across cultural boundaries. For instances, many people celebrate Bob Marley a Latin American in Cross River State, Nigeria by wearing and displaying colours associated with the music legend even after his demise. Red colour fabrics are accepted and

worn by many people on Valentine's day (Lovers' day) and during Christmas festivals as a mark of love and excitement in Cross River State and other parts of Nigeria while originally, red in this part of the world signifies danger and destruction. Many football fans in Nigeria wear different colours of jerseys of European football clubs in support for these teams and their super stars. These colours may not be culturally accepted in their societies. The media is increasingly narrowing down the meaning of colour across cultures creating colour similarities across societies and nations. Dibb et al. (2006) apparently support that standardization of brand colours across international markets may be possible in the nearest future. There is a clear fact that the perception of colours across culture is fast fluctuating and depreciating

Conclusion

In a globalized world where efforts towards product similarity is the focus, this calls for adequate understanding of colours across cultures, since colours are synonyms with culture. The knowledge of colour is very strategic and considered important during product purchase or consumption. Most especially with the transcultural exposure made possible by media, marketers must understand the uniqueness of colour psychology to individuals, groups, segments, professions and the society in order to be effective in the marketing of fabrics. Marketers must understand the place of media as a strong global vehicle for cross cultural colour amalgamation.

Therefore, there is need for market research on colour to know how colours affect consumer buying behaviour as most consumers buy fabrics based on aesthetics and symbolic interpretation of colours to satisfy their desired need for prestige, status, professionalism, nationalism and many others. Thus, colour psychology is an important factor that is very crucial to the success and failure of fabrics sales in the market.

Recommendations

1. The study recommends that marketers from time to time should research on target market characteristics to identify their emotional association in order to select colours based on aesthetic appeal that will engender support for patronage of the fabric.
2. Marketers should work hard to identify different symbols attached to colours based on their geographic region, social class, and group association and race.
3. Again, marketers must be alert to align with media trend in order to be current with colours that are invoked during festive seasons, social events and religious celebrations among target audience.

Suggestion for further studies

The study suggests that research on colour psychology should be carried out on single females' choice of fabric colour and their purchase intention in south- south Nigeria

References

- Al –Samarraie, H., Eldenfria, A., Dodoo, J. E., Alzahrani, A. I., Alawan, N. (2019). Packing design elements and consumers' decision to buy from the web. A cause and effect decision-making mode. *Colour Research and Application*, 44(6) 993-1005.
- Arabi, A. (2017). Influence of colours on consumers' behaviour: Conceptual and theoretical approaches. *Annals of the "Constantin Brancusi". University of Tiagy, Jiu, Economy Series 3*, 163-169.
- Burns, A. C. & Bush, R. F. (2010) *Marketing Research*, Prentice Hall.
- Byrnes, D. A. (1983) Colour association of children. *The Journal of Psychology*, 113, 247-250
- Dibb, S. Simkin, L. Pride, W.M. & Ferrel O.C. (2006). *Marketing: Concepts and Strategies*, Cengage Learning.
- Dijkstrak, K., Pieterse, M. E. & Pruyn, A.T.H. (2008) Individual difference in reactions towards colour stimulated health care environment: The role of stimulus screening ability. *Journal of Environment Psychology* 28(3)263-277
- Hasan, S. (2010). *Mass communication: Principles and concepts*, CBS Publishers & Distributors, PVT Ltd.
- Jutila, V. (2018). *Colour emotion effects in creating product preference in advertisements*. Retrieved from <https://pdfs.seamantioscholar.org/3oei/03a705fab8395f5d38bb74630efl42.pdf>.
- Kajang, J. L., Ezekiel, M.S. & Bassey, A. E. (2024). Effect of country of origin on the purchase of fabric products amongst women in Calabar. *University of Benin Journal of Management (UJM)* 3(1) 76- 88
- Kariuki, M. K. & Jemaiyo, B. (2025). Relationship between green product packaging and organisational performance in Kenya: Empirical review. *British Journal of Marketing Studies* 13 (1)73-87
- Khattak, S. R., Ali, H., Khan, Y. & Shah, M. (2018) Colour psychology in marketing. *Journal of Business and Tourism* 4(01)183-190. DOI:10.34260/jbt.v4i1.99
- Maleseu, S. & Cherry, M. (2021). Digital and social media marketing growing market share for construction of SMEs. *Construction Economics and Building* 2(1)65-82
- Ogunnaike, O. (2010). Nigerians perception of locally made products: A study on textile fabric consumers in Kaduna State, Nigeria. *Petroleum-Gas Unmmy of Ploiest Bulletin LX11(1)* 30-36
- Obinna, E. C., Anetoh, J. C., Nwangene, O. C., Anetoh, V.C., Ugochukwu, O. P. & Ikpo, K. P. (2020). Determination of consumer patronage of fashion products in Nigeria. *International Journal of Advanced Engineering and Management (IJAEM)* 2(3) 161-169.
- Oparah, P. C., Oranusi, I. N. & Olise, M. C. (2022). *Digital marketing strategies* in Chinedu N. Ogbuji edited *Digital marketing*, Star-Maek Communication Consilt.
- Rambabu, L. & Porika, R. (2020). Packing strategies: Knowledge outlook on consumer buying behaviour. *Journal of Industry-Univeristy Collaboration* 2(2) 67-78. Doi. 101106juc.10-20190017.
- Shah, A., Jafri, F. Patel, S., Shah, Y. & Davda, I. (2020). Study of impact of colour marketing on consumers. *Journal of Critical Review*, 7(15), 3603-3614.
- Shaip, B. (2020). Influence of colour as a key element in colour marketing. *Expert Journal of Marketing* 8(1) 41-47
- Shobowale, J. O.,(2023). Analysis of consumers' preferential behaviour on local textile (tie-dye and batik) in Ogun State, Nigeria. *International Journal of Home Economics, Hospitality and Allied Research* 2(2) 198-205. Doi. <https://doi.org/10.57012/ijhhr:2n2.015>
- Sinba, M., Funkey, L., N. & Likitho, S. (2020). The influence of colour usability and aesthetics on the consumer buying behaviour. *Test Engineering and Management Journal* 82, 16592-166000.
- Singh, S. (2006). Impact of colour on modelling. *Management Decision*, 44(6), 783-789
- Smykalo, K. & Zakora, O. (2020). Effect of hairness on fabric colour characteristics. *Tekstilee* 63(4)276-286.
- Soliman, H., S., Alkaromani, M. A., Elbadoy, I. G., Awwad, Z., A. & Eida, M.A. (2024). Importance of colour in marketing and consumer behaviour. *Journal of Textiles, Colouration and Polymer Science* 21(2) 407-418

- Spirchagova, T. A., Nikitina, S. E. & Spirchagova, M. N. (2021). Media literature and its impact on people's culture. *International Journal of Society, Culture and Language*. 9(1)95-101
- Smykalo, K. & Zakora, O. (2020) Effect of hairness on fabric colour characteristics. *Tekstilee* 63(4)276-286.
- Soliman, H., S., Alkaromani, M. A., Elbadoy, I. G., Awvad, Z., A. & Eida, M.A. (2024) Importance of colour in marketing and consumer behaviour. *Journal of Textiles, Colouration and Polymer Science* 21(2) 407-418.
- Sudman, S. & Blair, E. (1998) Marketing research: a problem solving approach, *MG Graw Hill*
- Sutrisno, Gunarta, I. K. & Widodo, E. (2021) Packing design with consumer behaviour perspective: A literature review. Proceeding of second Asia Pacific International Conference on Industrial Engineering and Operations Management, Surakarta, Indonesia, September, 14-16
- Tawaragi, M. S. & Sushama, C. (2016). Colours and its significance. *The International Journal of Indian Psychology*, 3(7), 115-131.
- Udegbe, S. E. (2017). Nigerian shoppers/consumers preference for foreign cosmetics products: Case study of clothes and shoes. *Journal of Accounting and Marketing*, 6(4), 1
- Vatral, M. (2018). The current role of colour psychology in the practice of gender marketing. Honours Thesis 38. <http://digitalcommon.northgeorgia.edu/honour-thesis/38>.
- Vishivesh, Rhythem, Kumar, A. & Ahamd, S. (2024). Measuring the effect of colour psychology on consumer buying behaviour. *Journal of Emerging Technologies and Innovative Research JETIR* 11(4)917-938
- Wanijer & Carien (1970). *The influence of congruence between colours and shapes in logos on brand personality and gendered branding personality*. Retrieved from <https://eassy.utwente.nl/76431/>
- Yadav, R. T. (2022) Colour psychology in consumer decision making: A strategic approach. *International Journal of Novel Research and Development* 7(9)9-17
- Yokokawa, N., Masuda, Y., Amasawa, E., Sugiyama, H. & Hirao, M. (2020) Systematic packaging design tool integrating functional and environmental consequences on product life cycle: a case study of laundry detergent and milk. *Packing Technology and Science* 33(11)445-459
- Yudiatantri, A. & Nora, L. (2019). The effect of store atmosphere and packing design towards impulse buying with shopping lifestyle as a moderating variable at Carrefour in Jakarta. *KnE Social Science*, 474-491
- Yu, W. & Singh, P. (2021). Application of product packaging design based on green concept. *Computer-Aided Design and Application* 19 (52) 124-133
- Yu, L. Westland, S., Li, Z., Pan, Q, Shin, M.J. & Won, S. (2017). *The role of individual colour preferences in consumer purchase decision*. University of Leeds Wiley Periodicals Inc.