



Brief Research Report

Analysis of Consumers' Preferential Behavior on Local Textiles (Tie-Dye and Batik) in Ogun State, Nigeria

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Abstract: This study analyzed consumers' preferences for local textiles, specifically Tie-dye and Batik, in the Itoku Local Government Area of Ogun State, Nigeria. Itoku markets were purposefully selected due to their high sales of Adire and Batik. One hundred and fifty respondents were randomly selected from two markets in Itoku. Data was collected through a structured questionnaire and analyzed using descriptive statistics such as means. T-test was used to analyze differences in preference between tie-dye and batik. The results ($t = -7.97$, $P = 0.003$) showed a significant difference in consumers' attitudes towards tie-dye and batik. It was also found that the factors influencing consumers' preferences significantly affected both Adire and Batik ($t = -4.11$, $P = 0.001$). Further analysis revealed that there was no significant difference in the factors responsible for consumers' preferences between tie-dye and batik ($t = 0.008$, $P = 0.940$). Thus, a good number of the respondents preferred tie-dye to batik, just as there were a good number of them who also preferred batik to tie-dye, regardless of factors such as aesthetic values, design patterns, color combinations, durability, attractiveness, production cost, and selling prices.

Keywords: Adire, Batik, Consumer, Preference, Textiles, Tie-Dye

1. Introduction

Everyone has three basic needs: clothing, shelter, and food. All clothing is constructed of textiles, which are also used to improve the comfort and aesthetics of homes. Every person is surrounded by textiles. We sit on fabric-covered chairs and sofas, we sleep on and under fabric textiles that keep us warm and shield us from the sun, fire, and disease. We walk on and wear textile products. Clothing and home textiles are visually appealing and come in a variety of colors, patterns, and textures (Ekumankama, 2022; Ugwu et al., 2023). All stages of textile printing and the accompanying process involve the use of coloring agents derived from plants and animals to enhance the beauty of bodies and clothing. Initially, hand-made cotton thread that was woven into clothing was dyed with indigo. Blue and white fabrics were brought into Nigeria by European traders in the sixteenth century and also sold to Africans who had been transported to Brazil as slaves (Elcher, 1976; Nelson, 1974).

Today, Hausa, Tiv, Ijaw, and Yoruba continue to use indigo as one of their prized colors. Yoruba "Etu" clothing typically has blue stripes and is all-purple. The Egbas, known for their premium indigo Adire products, act as a production hub for nearby communities (Soge, 2007). Yoruba women in Nigeria create a different kind of resist-dyed fabric known as tie-dye, which is typically made by folding, tying, or stitching fabric with raffia before dyeing. This technique is known as oniko, after the word for raffia, iko. Another type, called Adire eleko, is created by using starch to paint or stencil designs into cloth. Both styles of design use natural blue and indigo dye to create an Adireoniko. There are numerous ways of tying, folding, and stitching to produce various designs on the finished fabric. A typical pattern, like one from a circle, is quite prevalent. Batik and tie and dye is a method of binding the fabric together to avoid the absorption of dye to specific areas. A small piece of fabric is cinched, then tied with raffia to form the circle. The pinched area leaves an uncovered pattern on the dyed background because the pinched shape will not receive dye when loosened. A tiny circle in a spiral line is sometimes known as a "cap," or alelekete. Olosupaeleso, which means "moon and fruits," is a small circle surrounded by five rows of huge circles (Oguntona, 1985).

According to Syed Shaharuddin et al. (2021), the term batik was believed to have been coined from the Javanese words ambatik or tritik. This term is associated with a dot or wax drip on a fabric or cloth. Nugroho (2013) state that batik work originated in Southeast Asia, India, Europe, and Africa but reached its pinnacle in Indonesia. For many years, only Indonesian Javanese women and girls of the high class and nobles did it, keeping the style and quality intact. According to Siregar et al. (2020), batik is a manual procedure in which hot wax is poured in the shape of a design onto a piece of fabric. The fabric is dyed once the wax has hardened. The wax stops color from penetrating the wax-covered areas. Light colors are pieced together, covered, and redyed until the design is finished. The wax is then removed using a solvent. According to Akintayo (2001), batik making provides a possibility for material creativity. One can create exquisitely adorned fabrics for wall hangings, pillow coverings, or other valuable goods using wax, dye, and cloth. The preference for tie-dye and batik designs among their customers is unavoidable, according to the definition of preferential value in the advanced learning vocabulary, which is anything that is preferred to another, liked better, or best. The need to examine consumers' preferences for local textiles, particularly tie-dye and batik, served as the impetus for this research project.

Another technique for resist-dyeing fabric is batik. The term "batik" is generally always used to refer to the technique of applying a material to a specific region of fabric to prevent further coloring (Akhir et al., 2015). "Hot wax" is the resistant material most frequently associated with batik. The

term "batik," from Javanese (Indonesian), refers to the use of wax drops in design. For batik work, any material that can be dyed can be used. The cloth needs to be thoroughly washed in soapy water to ensure that every trace of the sizing agent is gone. The fabric is then fully washed with an iron. The motif could be an animal, bird, or floral motif. The design might be carved out of wood or rubber and imprinted onto the fabric, or it could be created by pouring hot wax on the fabric, as described by Soge (2010). The term "Batik" is unique to Malaysia and means "to design by painting or tracing." It also refers to the practice of writing or drawing on fabric with melted or liquid wax to create a dye-resisting surface during the dyeing process. According to Hitchcock and Nuryanti (2016), Batik is a different manual process that involves imprinting a design onto fabric by pouring hot wax on it. The present study analyzed consumers' preferences for local textiles, specifically Tie-dye and Batik, in the Itoku Local Government Area of Ogun State, Nigeria.

1.1. Statement of Problem

There is a need to recognize whether individuals in Ogun State frequently choose Batik or Adire for clothing due to various reasons, including economic, political, social, and religious factors. Africans use tie-dye and batik to convey a wide range of messages through their clothing. This research project was initiated to examine consumers' preferences for local textiles, specifically tie-dye and batik.

1.2. Purpose of the Study

The main objective of this study is to analyze consumers' preference for tie-dye and batik. The specific objectives are as follows:

- (a) Evaluate differences in consumers' attitudes towards tie-dye and batik.
- (b) Examine differences in the factors that influence consumers' choice of fabrics.
- (c) Determine differences in the factors that contribute to consumers' preference for either tie-dye or batik.

1.3. Hypothesis

This study was guided by the following hypothesis:

- (a) There is no significant difference in consumers' attitudes towards tie-dye and batik.
- (b) Factors influencing consumers' preferences will not significantly affect Adire and Batik.
- (c) There is no significant difference in the factors that contribute to consumers' preference for either tie-dye or batik.

2. Materials and Methods

1.1. Design for the Study

The study adopted a field survey research design to investigate consumer preferential behavior on tie-dye and batik. This design was chosen to gather firsthand information from the respondents (consumers).

2.1.1. Ethics Statement

This study was ethically reviewed and approved by the research committee of the Department of Home Economics and Hospitality Management Education at the University of Nigeria. Respondents provided informed consent verbally after the researcher explained the purpose of the study, addressed their confidentiality concerns, and explained how their responses would be used.

2.2. Area of the Study

The research area for this study is Itoku Local Government Area in Ogun State, which is one of the twenty Local Governments in Ogun State. This area has a tropical climate and consists of inhabitants from rural, semi-urban, and urban areas. For this research, only two locations were considered: Itoku Market and the Newmarket in Ijebu-Ode. These locations were chosen because they are well-known for their Adire sales. A significant portion of the population in this Local Government earns a living through trade and occupational skills, including carpentry, tailoring, baking, fabric weaving, and trading.

2.3. Population and Sample

The population for this study consists of all the consumers in the selected Local Government Area in Ogun State. One hundred and fifty respondents were randomly selected for sampling. Samples were drawn using a simple random sampling technique from the two commercial areas in the study. Eighty-eight women and sixty-two men were randomly chosen from the two selected markets, resulting in a total of one hundred and fifty respondents who were interviewed.

2.4. Instrument for Data Collection and Study Procedure

A semi-structured questionnaire was developed as the primary instrument for data gathering in the study. The questionnaire had three sections: one for gathering demographic characteristics of the respondents, one for obtaining information on attitudes towards Adire and Batik, and one for collecting information from tie-dye makers. The instrument was reviewed by the researcher's supervisor and two specialists in research methodology. Face and content validity were used to ensure the questionnaire items were appropriate. The supervisor made corrections and modifications to suit the purpose of the study.

2.5. Data Collection Technique

The questionnaires were administered through direct contact with the respondents.

2.6. Data Analysis Technique

The collected data were analyzed using descriptive statistics to establish the mean preference among consumers. T-test was used to compare mean preference between Adire and Batik.

3. Results and Discussion

3.1. Hypothesis 1: There is no significant difference in consumers' attitudes towards tie-dye and batik.

Table 1: T-test table showing the significant difference in consumers' attitudes towards preferential behavior for tie-dye and batik

Variables	N	Mean	df	t-value	P-value	Decision
Tie-dye	150	21.94	148	-7.97	0.003	Significant
Batik	150	23.10				

$P < 0.05$ (Significant)

In terms of consumer attitude towards tie-dye and batik, the results show a significant difference ($t = -7.97$, $P=0.003$) (Table 1). The result suggests that consumers have a stronger preference for tie-dye compared to batik. This supports the findings of Akintayo (2010) that consumers prefer tie-dye due to its durability, affordability, attractiveness, and beauty. This is consistent with the findings of Amubode (2009) that besides the challenges confronting the fashion industry, many

consumers show more interest in tie-dye. However, Guntur et al. (2023) reported a contrasting view, stating that batik allows for creativity in fabric decoration for various purposes.

3.2. Hypothesis 2: Factors influencing consumers' preferences will not significantly affect Adire and Batik.

Table 2: T-test table showing the significant difference in the factors that influence consumers' fabric preferences

Variables	N	Mean	Df	t-value	P-value	Decision
Tie-dye	150	15.65	148	-4.11	0.001	Significant
Batik	150	17.98				

$P < 0.05$ (Significant)

Regarding the factors influencing consumer preference for fabric, the results reveal a significant difference ($t = -4.11$, $P = 0.001$) (Table 2). This means that the factors influencing consumer preference for fabric have a significant impact on both Adire and Batik. This finding aligns with the research by Fadoju (2005) who demonstrated that what one consumer considers important and attractive in a fabric may not be the same for another consumer. Anele et al. (2021) also showed that any fabric suitable for dyeing can be used for batik, as long as it is properly washed. Thompson (2009) noted that many consumers choose fabric based on societal trends, regardless of durability.

3.3. Hypothesis 3: Determine differences in the factors that contribute to consumers' preference for either tie-dye or batik.

Table 3: T-test table showing the significant difference among the factors responsible for consumers' preferences between tie-dye and batik

Variables	N	Mean	df	t-value	P-value	Decision
Tie-dye	150	19.13	20	0.08	0.940	Not Significant
Batik	150	19.14				

$P > 0.05$ (Significant)

In terms of the factors responsible for consumer preferences between tie-dye and batik, the results indicate no significant difference ($t = 0.08$, $P = 0.940$) (Table 3). This suggests that there is no major factor that determines whether consumers prefer Adire and Batik or just one of them. It all depends on individual fabric choices. This supports the findings of Soge (2010) that both Adire and Batik are equally good, but individual consumer preferences vary. Studies have also found that some consumers prefer Adire while others prefer Batik based on personal choice (Gausa & Abubakar, 2015; Ojo, et al., 2016; Oparinde, 2012). For instance, some affluent individuals in certain communities may prefer specially made batik fabric over tie-dye. However, in terms of content scope, the study was only limited to the primary method of data collection through the usage of a questionnaire. Time factors, a lopsided attitude of respondents toward questionnaire administration, and inadequate current literature on the variables of the study were among the limitations confronted by the study.

The author suggests conducting a comparative literature review to gain a better understanding of previous studies regarding consumers' preferences for local textiles across Nigerian states. Future research should utilize both qualitative and quantitative approaches to thoroughly examine consumer preferences, considering variables such as age, gender, income level, and cultural background. Primary data can be collected through household surveys and interviews from a diverse sample of consumers in Ogun State, providing valuable information about their preferences, motivations, and purchasing habits when it comes to local textiles. It is important to compare tie-dye

and batik preferences among different consumer segments, such as urban and rural populations, to identify potential location-based differences in preferences. Researchers are also encouraged to explore the impact of marketing and promotional activities on consumers' preferences for locally produced textiles. This could involve evaluating the effectiveness of various marketing strategies and their influence on consumer purchasing decisions. Future researchers can also investigate how cultural factors influence consumer preferences for tie-dye and batik. This could involve examining how cultural events, festivals, and traditions affect the demand for these textiles. Studies could be designed to assess the potential for further growth and development of Ogun State's tie-dye and batik industries, identifying opportunities for innovation, improving product quality, and expanding market reach.

4. Conclusion

In conclusion, there is a significant difference in consumers' attitudes towards tie-dye and batik. The factors that influence consumers' preferences significantly affect both Adire and Batik. There is no significant difference in the factors responsible for consumers' preferences between tie-dye and batik. Therefore, it is recommended that garment constructors find a way to provide styles and designs that are not only suitable for ceremonial outings but also for formal or office outings, thus promoting culture in a formal style. The colour combination for Batik should be improved to enhance its beauty. During the production of Adire and Batik, manufacturers should emphasize the quality and durability of their products, specifically the dye used. It should be of good quality to bring out the best in their creations.

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Conflict of Interest

The author declare no conflict of interest.

Author Contributions

All activities regarding this study were solely performed by JSO.

Data Availability Statement

The dataset used for this study is available on request from the author.

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