

Influence of Social Media as Marketing Strategy for Establishing Youth's Fashion Consciousness and Purchase Intention towards Traditional Fabrics in Southwest, Nigeria

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Abstract. The purpose of the study is to examine the Influence of social media as a form of marketing strategy for establishing youth's fashion consciousness and purchase intention towards traditional fabric brands in Southwest, Nigeria. Undergraduate students of Tai Solarin University of Education, Ijebu-Ode, Ogun State, Nigeria were the targeted population of the study. The study adopted a Descriptive survey design. A convenience sampling strategy was adopted for the collection of data. The proposed study uses standardized questionnaire and 388 questioners were distributed among respondents randomly and got back 346 responses. Findings of the study show that Social Media affects both the Fashion Consciousness of the youth and the youth purchase intention towards traditional fabric brands, but the effect is weakly as it shows weak significant positive relationships. So it is revealed that Social media has little bit influence on youth Purchase intention as well as Fashion Consciousness of the youth. The study recommend among others that, traditional fabric practitioners should select the most appropriate social media platform to the youth that would provide the needed information to make the youth make quick and reliable purchase decisions; Fashion marketers involved with traditional fabric businesses should create innovative pages that have correct data, facts and figures, needed to serve and enrich the overall buying experience of the customers especially the youth rather than fill the pages with irrelevant information

Keywords: traditional fabric, Social Media, fashion marketing strategy, youth consciousness, purchase intention

1. Introduction

The Yoruba people of Southwestern Nigeria is a nation with unique set of traditions that is very proud of its history and traditions, and fabrics take a special place in their legacy. It is not surprising that they have their own historically significant fabric called traditional fabrics which are Aso Oke, Adire and Batik. These fabrics has been traditionally produced from cotton, silk, bark of wood, wool, etc, used in weaving and had a very complex production process. According to Olutayo, Olayinka and Fadina (2011) the growing popularity of this traditional Yoruba fabric shows that the fabric differ in their age and origin, but at the same time the people are united by the love they have for the classic materials. Available written records by Ojo (2006) and Akintayo (2016) show that from the pre-independent Nigeria up to 1976 (the time of oil boom) locally produced fabrics of Aso-Oke and Adire served the cottage industries and contributed to the growth and positively improved the nation's economy.

Adire for instance is a resist-dyed traditional fabric produced and worn by the Yoruba people of Southwestern Nigeria. Adire fabric production was expanded to include a variety of hand-dyed textiles using wax resist batik methods to produce patterned cloth in a dazzling array of dye tints and hues. As observed by Akintayo, and Agboola, (2007) the traditional production of indigo-dyed adire involves the input of two female specialists-dyers (**alaro**), who control production and marketing of adire, and decorators (**aladire**), who create the resist patterns. Adire material can be easily spotted

thanks to its color scheme, which includes various shades of indigo blue and the unique tie-dye colouring.

Aso-Oke on the other hand is a locally woven fabric commonly found in South-West Nigeria. Aso Oke is used at traditional occasions such as weddings, engagements, funerals and other festivals. *Aso-oke* is also used as *aso-ebi* (commemorative cloth) among the Yoruba people of Southwestern Nigeria. *Aso-ebi* connotes the wearing of a chosen or commissioned cloth as a uniform dress to commemorate or celebrate an event or occasion. Asakitikpi (2007) and Akintayo (2016) explain that *aso ebi* is seen as strong expression of communal, solidarity and love. It can be used to make bedspreads, oven pads or inner mattress covers. LeBlanc and Van Lowe (2000) states that Aso-oke, has three main designs: *etu*, a dark blue indigo dyed cloth (a verse from an Ifa divination text describes it as the “father of all cloths”) *sanyan*, a brown cloth woven from the beige silk of the Anaphe moth; and *alaari*, woven from silk.

In the past, there were more demand for traditional fabric products than were produced until competition set in which open door for consumers to have more choices. For instance, the introduction of foreign yarns for use in the traditional cottage textile production killed the local technology of hand-spun fiber manufacture which adversely affects the social and economic life of the weavers while the availability of second used cloth among the Yoruba also had negative impact on the traditional fabric productions and patronage. Renne (1995). However, the changes that came over the Yoruba were however not all negative on traditional fabrics. Ibeto, and Ogunduyile (2015) confirms that acceptability and use of the imported yarns and dyes by traditional fabrics producers readily brought changes into the fabric structure, and textural qualities and made the fabrics became softer with lustrous look.

The use of traditional fabrics decline in recent time following the complaint from consumers especially the youth has been heavy in texture, not fast in colour and most especially poor packaging (Akintayo, 2018). To sustain the

traditional fabrics production and usage among the youth today requires demand a total change of attitude towards making its uses extends beyond been use only as occasional dress but into fabrics for everyday life or work. Also the love and acceptance of Yoruba youths for anything foreign as a mark of modernity needs to be work on. The traditional fabrics craft should never be allowed to fade as efforts should be made to evolve more innovative and creativity in design to attract young people as customers and investors by encouraging them to patronize homemade textiles. A way of achieving this is making sure the fabrics are well packaged and adequately publicized through fashion marketing in social media platform.

1.2 Relationship Between Fashion and Social Media

Fashion is a general term for a popular style or practice, especially in clothing, footwear, accessories, makeup, body piercing or furniture. Fashion refers to a distinctive and often habitual trend in the style with which a person dresses, as well as to prevailing styles in behaviour. Fashion is an industry which has a very short product life cycle and is totally depends on changing trends and this trend refers to the newest creations of the textile designers (Di Mauro, 2011). Young people all over the world are becoming more and more fashion conscious. They try to look smart and beautiful by wearing dresses of the latest designs. It is the application of fashion marketing through advertisement that plays a crucial role in managing this growth and change among the youth.

Fashion marketing is the end-to-end process of selling clothing, accessories, footwear and other fashions. According to Mike, (2009) fashion marketing begins and ends with the consumer and it involves everyone in the fashion industry and occurs throughout the entire channel of distribution. With extensive technology, traditional concept of marketing has fabricated with a digital mode which has brought the whole world to the customer’s doorstep in one click. This rising penetration nature of the social media channels and their connectivity with marketers has made consumers more informative and

knowledgeable regarding the value they expected from fashion brand.

Media is a collective outlet that is used to store and deliver information. The media plays a significant role when it comes to fashion. For instance, an important part of fashion is fashion journalism. Editorial critique, guidelines, and commentary can be found on television and in magazines, newspapers, fashion websites, Social network, and fashion blogs. Angella and Eunju (2010) opine that in recent time, fashion blogging and YouTube videos have become a major outlet for spreading trends and fashion tips through which readers and viewers can learn about fashion, making it very accessible.

Social media denotes the means of communications among people in which they create, share, and exchange information and ideas in virtual communities and networks (Husnain, and Toor, 2017)). In recent time, there is a perfect connection between Social Media and Fashion in that social media depends on mobile and web-based technologies to create highly interactive platforms for fashion consumers through which individual consumers share, co-create, discuss, and modify user-generated content (Bilal, Ahmed, and Shehzad, 2014). In the view of Kaplan, and Haenlein, (2010) “Style does not have to just come from Vogue anymore”, the democratization of style is being played out on the social web and there is profound acknowledgement that bloggers and taste-makers actually know what they’re doing and can influence consumers’ decisions. Fashion firms have been spending on mass advertising in order to create demand. The ultimate aim of any firm behind advertising is to create a “brand” that is preferred over other brands. Fashion brands in the recent times, connect with their target market through social media platforms such as Facebook, Twitter, and YouTube.

According to Meenakshi, and Arpita, (2013) until recently, the traditional fabric industry practitioners has been fashionably late to the social media party, refusing to adopt it at all because they were not fashion conscious. Fashion consciousness is the knowledge about the latest fashion, knowledge about what is in

the trend and following the fashion. A person who is fashion conscious knows the details of the trends, its evolution and changes himself/herself as the fashion dissolves (Bakewell, Mitchell and Rothwell, 2006; D’aveni, 2010).

1.3 Statement of the Problem

The production of traditional fabrics, be it adire, akwete, aso-oke and others are still done manually which does not guarantee uniform standard in terms of colour fastness, durability, innovation and creativity in order to create a signature wear of the product. Previous studies have shown that Nigerians youth have unfavourable attitude towards home-made traditional fabrics because of the perception that traditional fabrics are inferior in quality to imported substitutes (Aire 2013; Kelegha, Okechukwu, & Soyeye (2018). Poor product packaging and marketing has been observed to negatively affect the patronage of homemade traditional fabrics by the youth (Sobowale, 2009) since the only means open to the manufacturer for the marketing of the traditional fabrics is achieved through the direct method, which MBendi (2007) stated involves the sale of goods directly to the final consumer through Word of mouth (WOM) – interpersonal communication about products and services between consumers on the spot selling of the products. Indirect marketing approach through advertisement on social media networks like Facebook, Twitter, YouTube and Instagram is observed to usually given back seat in the marketing of traditional fabrics in South West Nigeria. Hence, the need for this study to examine the Influence of social media as marketing strategy for establishing youth fashion consciousness and preference towards traditional fabric brands in Southwest, Nigeria.

1.4 Objectives of the Study

The objectives of the study are:

- To identify the impacts of social media marketing on youth fashion consciousness towards traditional fabric brands in Southwest, Nigeria

- To identify the impacts of social media on youth purchase intention towards traditional fabric brands in Southwest, Nigeria.

1.5 Hypothesis

The following null-hypothesis were formulated and tested in the study:

HO1: Social media marketing will not have any significant positive influence on youth fashion consciousness towards traditional fabric brands in Southwest, Nigeria

HO2: Social media marketing will not have any significant positive influence on youth purchase Intention

2. Methods

2.1 Research design

Descriptive survey design was adopted in the study. This is based on the justification that this design allows for effective sourcing of data on people’s thoughts, feelings and opinions, and generalizable information from a population. The study population consisted of all the undergraduate students of Tai Solarin University of Education, Ijebu-Ode, Ogun State, Nigeria. The total population of the students are 12,413 students. Source: University Examination and Records, 2018/2019 session

2.2 Sample size

The sample size for this study was calculated, using a standard formula as described by Kothari method. Kothari, (2014) formula for sample size determination is defined as:

$$n = \frac{N}{1 + N(e)^2}$$

Where;

n= Sample size.

N = Population,

1= Constant value and

e =Margin of error given as (0.05).

Hence, given that the population (N) = (12,413), e = 0.05

$$n = 12413$$

$$1 + 12413(0.05)^2$$

$$n = 387.513, n \sim 388 \text{ (Approximate value)}$$

These samples size (388) was selected using convenience sampling technique. Convenience sample according to Nworgu, (2015) is type of sample selected according to the researcher’s convenience without necessarily referring to the representativeness of the sample to the population.

2.3 Data Collection Instrument

The instrument used for data collection in this study is a researcher structured questionnaire with both closed and open ended questions. The questionnaire solicited data on: demographic characteristics; effect of Social Media marketing on youth consciousness towards traditional fabrics and effect of Social Media marketing on youth buying intention towards traditional fabrics. Multiple scales were used in this study in order to gather data for different variables. The questionnaire was based on 4 point likert scale of Strongly Agree, Agree, Disagree, and Strongly Disagree; Never, Rarely, Sometimes, Always.

The survey was conducted on random basis that is questionnaires were distributed without any discrimination/bias to both male and female students. The students were recruited from strategic points and areas used by the students within the university community. The strategic points selected are where the students received their general courses like the GNS, ENT etc.

2.4 Validity of Instrument

The instruments used in this study were validated by two experts in the field of measurement and evaluation in the College of Specialized Education (COSPED), TASUED for vetting. This was done to ensure that the items of the questionnaires measured what they were supposed to measure.

2.5 Reliability of the Instrument

The Pre-testing of the questionnaire was conducted using 20 students from the Olabisi Onabanjo University, Ago-Iwoye, Ogun State, Nigeria to identify gaps and modify the

questionnaire. The students who participated in the pre-test were not part of the main study. The data collected from the pilot study were used to calculate the reliability coefficient and split-half method was used. Also, Pearson Product Moment Correlation Coefficient (r) was adopted to determine the reliability coefficient of the instrument and a correlation co-efficient of 0.88 was obtained. This indicated that the items were reliable within the acceptable limits, thus, making it a standard instrument.

2.6 Data analysis

Data were entered into a Microsoft Excel 2003 spreadsheet and analysed, using the Statistical Package for Social Sciences (SPSS) 20.0. The demographics and outcome variables were summarized using descriptive summary measures, expressed as means (SD) for continuous variables and percentage for

categorical variables. Chi-square test was used to determine the test of association between the categorical variables. All the statistical tests were performed using two sided tests at the .05 level of significance.

3. Results

Demographic Characteristics of Respondents

A total of 346 students completed the questionnaires, with a response rate of 89.2%. Table 1 shows the demographic information of the respondents. The result shows that 62% (n=215) of the respondents were female while 38% (n=131) of the respondents were male. The majority of the students 64% (n=221) were between the ages 18 - 25 years and more than two third of the students were from third years 35.5% (n=123) and fourth year 38.4% (n=133) respectively.

Table 1: Demographic information of the respondents (students) (n = 346).

Variables	Frequency	Percentage
Gender		
Male	151	43.6%
Female	195	56.4%
Age of the undergraduate students		
Below 18	31	23%
18 - 25 years	221	64%
26 - 35 years	80	9%
Above 36 years	14	4%
Year of undergraduate study		
1st year	46	13.3%
2nd year	44	38.5%
3rd year	123	35.5%
4th year	133	12.7%

Table 2: Impacts of social media marketing on youth consciousness towards traditional fabric brands

S/N	Variables	SA Fre/%	A Fre/%	D Fre/%	SD Fre/%
1	I use social media	49 (170)	42(145)	5(17)	4(14)
2	I am aware that there are various favourite sites on the social media networking one can choose to use	56(194)	38(131)	2(7)	4(14)
3	I use to follow fashion brands on social networking sites	37(128)	41(142)	14(48)	8(28)
4	I am aware that fashion related advertising are on social media sites	32(111)	25(87)	23(79)	20(69)
5	I am aware that traditional fabrics can be market through social media network sites	29(100)	21(73)	23(80)	27(93)
6	How much do you agree that social media can help in acquiring information about fashion trends	30(104)	38(132)	18(62)	14(48)
7	I am inform that it is easy to used social media platform to purchase traditional fabrics	42(145)	35(121)	10(35)	13(45)

Key: Fre=Frequency, %=percentage

Table 2 depicts the responses of the study participants (students) regarding the Impacts of social media marketing on youth consciousness towards traditional fabric brands in Southwest, Nigeria. The results in table 4 show that majority 91% (n=315) of the participant (students) were strongly agree and agree to item one of the question that “do you use social media”?, while a mere 9% (n=31) students disagree and strongly disagree to this question. On item 2 of the question which reads “are you aware that there are various favourite sites on the social media networking one can choose to use”. 94% (n=335) strongly agree and agree while 6% (n=11) students disagree and strongly disagree to this. Also, majority (94%) of the respondents favours Instagram as one of the chosen sites on social media networking one can use while Facebook was voted the second most popular social site with 45%.

Item three (3) of the question reads “I use to follow fashion brands on social networking sites”? The results show that majority of the study participants 78% (n=270) were strongly agree and agree, while 22% (n=76) students disagree and strongly disagree in reaction to the above question. When asked the question on item 4 that “are you aware that fashion related advertising are on social media sites”?, the result reveals that 57% (n=198) of the respondents strongly agree and agree, 23% (n=79) students disagree while 43% (n= 138) were disagree and strongly disagree to the above question.

Similarly on item 5 of the question which reads, I am aware that traditional fabrics can be marketed through social media network sites. The respondents were divided on their response on this, in that nearly half of the respondents responded as disagree 23% (n=80) and strongly disagree 27% (n=93) while the other half strongly agree 29% (n=100) and agree 21% (n=73) that they are aware that traditional fabrics can be market through social media network sites. The responses of respondents on item 6 which reads “how much do you agree that social media can help in acquiring information about traditional fabrics brands fashion trends?”, reveals that 68% (n=236) respondents strongly agree and agree, and 32% (n=110) disagree and strongly disagree to the above question. Likewise, table 4 shows that the current study participants responded as to the question of whether the respondents believe they can use the social media platform to purchase traditional fabrics. Majority of the study participants 77% (n=266) strongly agree and agree and 23% (n=86) students disagree and strongly disagree with the question.

Table 3: Impacts of social media on youth purchase intention towards traditional fabric brands

S/N	Variables	Fre	percentage
1	How often do you (youth) buy fashion products on social media sites		
	Never	14	4%
	Rarely	24	7%
	Sometimes	114	33%
	Always	194	56%
2	How often do you (youth) notice traditional fabrics fashion advertisements on social media		
	Never	28	8%
	Rarely	59	17%
	Sometimes	145	42%
	Always	114	33%
3	How often do you (youth) shop for traditional fabrics brands on social networking sites?		
	once a month	138	40%
	more than once a month	66	19%
	once in 3 months	90	26%
	once in 6 months	52	15%
4	How does the online advertisements influence you (youth) to purchase traditional fabrics brand social media sites		
	often	62	18%
	rarely	90	26%

	sometimes	166	48%
	never	28	8%
5	Do buyer reviews and ratings on social media affect youth buying decision for a particular traditional fabrics brands		
	Never	nil	0%
	Rarely	121	35%
	Sometimes	52	15%
	Always	173	50%

Table 3 shows the respondents response on the impacts of social media on youth purchase intention towards traditional fabric brands. The table reveals that 56% (n= 194) of the respondent indicates that they always made fashion products purchased on social media sites. Out of the respondents, 42% (n = 145) of them indicates that they sometimes noticed traditional fabrics fashion advertisements on social media. 40% (n=138) of the respondents make online shopping for traditional fabrics brands on social media sites once a month, 19% (n=66) respondents shop more than once a month, 26% (n= 90) shop for once in 3 months, while only 15% (n=52) of the respondents shop for once in 6 months. The results indicate little effect of social media on purchasing intention for traditional fabrics brands.

On the respondents response to the question of “how often does the online advertisements influence the youth to purchase of traditional fabrics brands?”, the results indicates that majority of the respondents 48% (n=166) indicates that online advertisements would sometimes influenced them to purchase traditional fabric brands. This result proved that social media has indeed influenced people to some extent by online marketing. The responses as to whether reviews and ratings of consumers affect youth buying decisions. The results reveals that majority of the respondents 50% (n=173) indicates that reviews and online ratings on social media would always affect youth buying decision for a particular traditional fabrics brands.

Hypothesis Testing

The following null-hypothesis formulated are tested in the study:

HO1: Social media marketing will not have a significant positive influence on youth consciousness towards traditional fabric brands in Southwest, Nigeria

Chi-Square Test

Table-4: Social media marketing * Youth Fashion consciousness

Pearson Chi Square	Value	Asymp.sig
	9.336	.002

The value of chi-square is 9.336 and p=.002 (p<.05) which shows significance. Thus, H1 is accepted that Social Media has significant positive relationship with youth fashion consciousness towards traditional fabric brands in Southwest, Nigeria.

HO: Social media marketing will not have a significant positive influence on youth purchase intention

Table-5: Social Media Marketing * Youth Purchase Intention

Pearson Chi Square	Value	Asymp.sig
	23.156	.000

The value of chi-square is 23.156 and $p=.000$ ($p<.05$) which shows significance. Thus, H1 is accepted that there is significant positive relationship between Social Media and youth purchase intention towards traditional fabric brands in Southwest, Nigeria. But this relationship is also quite weak.

4. Discussion on the findings

This study aimed to investigate the Influence of social media as fashion marketing strategy for establishing youth consciousness and purchase intention towards traditional fabric brands in Southwest, Nigeria. Overall, majority 62% ($n=215$) of the respondents were female. The students were between the ages of 20 and 23 years while 38.4% ($n=133$) of the students were in their fourth year. This result implies that the most dynamic trend setter in the fashion segment were the youth ranging from the higher institution students to the recently made employees. The result of the gender also implies that the female population were not the only gender that are active in Social Media and follow the fashion trends, men also indulge in following fashion with same interest, if not more, as that of women. Although females are more fashion conscious and the ones who spent more time on social media shopping pages and websites as compared to males.

The result of the impacts of social media marketing on youth consciousness towards traditional fabric brands in Southwest, Nigeria as indicated in objective one and hypothesis one show that the youth are more fashion conscious owing to the fact that they are technology savvy and are very comfortable with the use of Social Media networking. The result shows that the digital world has taken over the traditional ways of marketing and so it is very important to be active on these sites for every information, be it the company's side or the customer's side. From this result, it can be deduced that the reason may be due to coeducation environment of the youth. They come from different areas and cultures. So when they come at the same place, they inspire from each other. Youngsters are more fashion oriented because they have spare time to attend the parties and to watch

television. Also, they have fewer responsibilities, so they always want to change themselves according to the environment.

Although the shopping behavior of youth as consumers is changing, they are shopping more often though not as much in monetary terms, but the impact of social media on their shopping behavior is still limited. The awareness about online marketing of traditional fabric as advertisements on social media is increasing with social but the most prominent medium of knowledge for the youth is low for them to know about traditional fabric trends that will increase their consciousness. Thus, hypothesis one (H1) is accepted that Social Media has significant positive relationship with Fashion Consciousness. But this relationship is also weak. So, Social media has little influence on youth fashion consciousness youth towards traditional fabrics in Southwest, Nigeria.

The finding of this study is supported by prior empirical works conducted in by Muhammad, Hamid, and Muhammad (2014) which clearly shows that social media is still growing up to reach its potential in that social media played a mild role in helping consumer form a buying decision. This result is contrary to the finding of Bayazit (2015) which revealed that unique social network marketing platforms offered by social websites such as Facebook can create viral effects that can help to expose consumers to certain products or services to generating their positive attitudes towards purchase intentions. Also, Vineran, Cetina, Dumitrescu, and Tichindelean, (2013) revealed that the increasing trend of youths towards the use of social media for educational purposes may also attract them to turn to social media for information consciousness about particular fashion products and services which can possibly impact on purchase intentions.

The results of objective 2 and hypothesis two on the impacts of social media on youth purchase intention towards traditional fabric brands in Southwest, Nigeria indicate little effect of Social Media on youth purchase intention or youth Buying Behavior. The result indicated that, there is a weak positive relationship between these

two variables. The respondents are mostly young people who are active on social media but the results does not show any change in their buying habits towards traditional fabric. A person who used to shop once a month does not shop twice in the same month which shows social media has not been effective in persuading them to shop for traditional fabric more than usual. Therefore, hypothesis two (H2) was accepted that there is significant positive but weak relationship between Social Media and youth purchase intention.

Comparing the results with the previous research there is a difference in the findings. According to Pookulangara (2011) with the use of social media people are connecting with brands on a personal level which in turn is affecting the fashion retail industry in many ways by providing a platform to interact with their consumers and promote their products. The relationship that social media creates between brands and the consumers is essential for brands in order to drive sales in future. Moreover, the use of social media over the recent years across all demographic groups is dramatically increased. The data collected from the subject survey suggests that the brands should continue to utilize creative online marketing strategies in order to engage consumers directly and more personally with the fashion brands.

5. Conclusion

The study was mainly focused on the influence of social media as fashion marketing strategy for establishing youth's consciousness and purchase intention towards traditional fabric brands in Southwest, Nigeria. The role of social media as marketing strategy for launching youth's consciousness and purchase intention of traditional fabric was put to test. Findings show that Social Media affects both the youth's purchase intention towards traditional fabric and Fashion Consciousness of the youth but weakly as it shows weak significant positive relationships. So it is revealed that Social media has little bit influence on Consumer Purchase intention as well as Fashion Consciousness of the youth in the study area.

Young consumers are in an increasing demand for trustworthy information regarding traditional fabric brands as fashion trends, therefore, social media can be a useful tool for finding information due to its capability of instant interaction between users and brands. Traditional fabric Fashion brands' presence on Social Networking Sites give the impression that they are closer to their audience. This impression is derived from the interaction between consumers and brands that social media provide. Contrary to traditional media where consumers have a third party opinion that they do not know if they can trust and are only fed information by the brand, social media gave the youth consumers a chance to be influenced by other consumers' shared opinions, people that they might trust more because of their online influence.

6. Recommendations

Based on the findings of the study, the following recommendations were made:

- Traditional fabric practitioners should select the most appropriate social media platform to the youth that would provide the needed information to make the youth make quick and reliable purchase decisions.
- To get the attention of the youths towards the patronage of traditional fabric on social media,
- It is suggested that specialised and dedicated social media platforms should be used as opposed to general social networks.
- Fashion marketers involved with traditional fabric businesses should create innovative pages that have correct data, facts and figures, needed to serve and enrich the overall buying experience of the customers especially the youth rather than fill the pages with irrelevant information
- Based on the problem associated with e-commerce on the use of through the Information Technology, social media websites and servers should be made

more secure to avoid hacks and information leaks.

- Advertisements and promotional messages on the social media platform should be properly filtered according to audience so that they only reach the targeted segment

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