

Determination of the Social Influencing Factors Impacting Consumer Behavior of Graphic Arts: An Empirical Investigation

Richa¹, Dr. Mamta Rana², Dr. Sanjay Kumar³

¹ Research Scholar, Fine Arts, RIMT University, Mandi Gobindgarh, Punjab – 147301.

Email: rs.sharma2690@gmail.com

² Assistant Professor, Art and Design, RIMT University, Mandi Gobindgarh, Punjab – 147301

³ Presently Head, Department of Visual Arts, Maharshi Dayanand University, Rohtak, Haryana, India

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ABSTRACT

Worldwide, graphic arts are ubiquitous; consumers come across them everywhere they go, from art museums or galleries to the local market, the highway, homes, and the internet. Therefore, every day, graphic arts surround every old, new, and potential consumer. Additionally, with the resurgence of the worldwide marketplace for graphic arts, consumer decisions reflect not just cost and quality inclinations but also social beliefs and values. Further, from the emotional priming and moral regulation perspectives, it has been discovered that merely being exposed to graphic arts and actually purchasing them resulted in quite distinct behavioural consequences. Hence, in the present work, the article explores the consumer behavior of purchasing graphics to identify various social influencing factors behind it. In this work, an empirical investigation has been done using a quantitative sample collected from 500 respondents for their degree of agreement on various questions presented in the online questionnaire based on a five-level Likert scale in which 200 selling professionals and 300 consumers were the respondents. As per analysis it has been found that graphic art is a powerful perceiving element with access to all up-to-date indicators AIDA, FBM, and ELM. Marketing experts and consumers alike pointed out that visual signals—color, design, and cultural relevance—are key to shaping consumers' perceptions and preferences. The analysis also proved that graphic art plays an important role in the creation of social identity and group affiliation, which happened through peer influence and cultural alignment.

Keywords: Graphic Arts, Consumer Behavior, Social Influencing Factors and Empirical Investigation.

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1. INTRODUCTION

Graphic arts are present in everyday life, appearing in physical and digital spaces such as museums, markets, homes, highways, and online platforms. Graphic art involves visual communication through designs, images, and illustrations created using methods like drawing, printmaking, photography, typography, and computer graphics. Its purpose is to communicate ideas, express messages, and evoke emotional responses.

Effective graphic art depends on understanding consumers, as design strongly influences perception, emotions, and

purchasing decisions [1]. Graphic artists therefore need both creative skills and insight into consumer behavior to meet audience expectations. According to Becker (1978), the value of art lies in being seen, appreciated, and experienced, highlighting the role of the consumer in art consumption [2].

With technological and social advancements, graphic art now goes beyond aesthetics and significantly shapes consumer behavior. As design applications expand across various contexts, understanding the relationship between graphic art and consumer behavior has become essential in contemporary design practice [3].

2. RELATED WORK

(Stoykov, 2024) this recent study investigates the

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impact of color perception in graphic design on promoting tourist destinations in Southeast Europe. Stoykov explores how different colors evoke specific emotions and associations, influencing potential travelers' perceptions and choices. The research highlights the strategic use of color in marketing materials to create appealing narratives that resonate with target audiences. By analyzing case studies of successful tourism campaigns, the author demonstrates the effectiveness of color in enhancing destination attractiveness and consumer engagement. The findings suggest that an understanding of cultural color meanings is crucial for designing impactful promotional content. This study contributes to the growing field of design communication and marketing, offering practical guidelines for tourism stakeholders to effectively leverage color in their promotional strategies. (Risberg & Hultemark, 2022) this research explores how visual elements in packaging design shape consumer behavior, with a particular focus on psychological and emotional responses. The authors argue that design features, such as shape, color, and material, can manipulate consumer expectations and perceptions of value. The study underscores the role of packaging design as a critical tool for influencing purchasing decisions and enhancing brand perception. (Mihiretu, 2022) dissertation examines the effects of graphic design, product availability, and competitor performance on brand preference in the context of BGI Ethiopia. The research finds that visually appealing graphic design elements can significantly enhance brand recognition and consumer preference. Additionally, the study discusses how the availability of products and the relative performance of competitor's further influence consumer choices, emphasizing the multifaceted nature of brand preference. (Cabajova & Kosik, 2022) this paper investigates consumer preferences for graphic, structural, and informational elements on recycled paper-based packaging, analyzing differences based on gender, age, and education. The authors find that younger consumers and those with higher education levels tend to prioritize sustainability-related information, while older consumers focus

more on the functional and structural aspects of packaging. The study highlights the role of demographic factors in shaping packaging preferences. (Kolosnichenko *et al*, 2022) this paper discusses graphic design as a reflection of social transformations, exploring how visual elements respond to and influence societal changes. The authors analyze how design trends adapt to shifting social values and cultural movements, serving as an indicator of broader transformations. The study emphasizes the role of graphic design in shaping public perceptions and attitudes, illustrating its power as a social barometer.

3. Research objectives

The research objectives set for the present research work are: -

1. To select an appropriate models such as Attention, Interest, Desire, and Action (AIDA) Model, Fogg behavior model (FBM), Elaboration Likelihood model, etc. to design a questionnaire to conduct an empirical investigation
2. To analyze the impact of graphic art on shaping consumer perceptions and preferences within social contexts specifically peer influence and cultural trends.
3. To examine how customers' social identities and group affiliations are shaped by graphic art.

4. Hypothesis

1. Graphic art significantly influences consumer perceptions and preferences through social factors such as peer influence and cultural trends.
2. Graphic art has a measurable effect on shaping consumers' social identities and strengthening their group affiliations.

5. Methodology

The present study utilizes a sample of 500 individuals drawn from the Punjab region of India, specifically the districts of Mohali, Patiala, and Ludhiana. The sample comprises 200 marketing professionals and 300 consumers aged between 20 and 60 years. All respondents have been actively involved in selling or purchasing activities for a minimum period of two years.

6. Measure

The AIDA Model, the Fogg Behavior Model, and the Elaboration Likelihood Model were used together to create a comprehensive questionnaire aimed at the study of consumer reactions to graphic art. By combining these models, one can easily analyze how the visual stimuli first get their attention, then arouse interest, finally create the desire or the need, and at last,

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the person acting upon it. The survey is made up of about 4-5 items for each variable that illustrate the main constructs like attention engagement, cognitive processing, persuasive depth, motivational triggers, and behavioural intention. All the items are evaluated using a five-point Likert scale ranging from 1 (Strongly Disagree) to 5 (Strongly Agree). According to psychometric standards previously applied to persuasion and perception studies, the modified scales are anticipated to yield quite reliable results the Cronbach's alpha values are expected to fall between 0.86 and 0.91. The total score of each respondent is a composite index representing the overall consumer response, while the subscale scores make it easier to concentrate on such specific mechanisms as attention capture, central vs. peripheral processing or behavioural motivation. The use of these theoretical models gives a strong analytical base to the study of how graphic art affects consumer perception, persuasive processing, decision-making, and social identity construction. This approach is particularly important for the research that explores the overlapping area of graphic design, consumer psychology, and social influence in the context of contemporary visual cultures.

7. Statistical analysis

Following dataset collection, regression and correlation analysis were carried out using SPSS 22.0.

8. Results and discussion

The means of the different variables are rather high, as shown by the descriptive statistics, indicating that the participants were affected by graphic art, social perception, and persuasive processing very strongly. The standard deviations are moderate, indicating that the individual responses were different but still consistently in the positive range. The correlation analysis was done with the AIDA Model (Attention, Interest, Desire, Action), the Fogg Behavior Model (Motivation, Ability/Action triggers), and the Elaboration Likelihood Model (central and peripheral processing) as key constructs that showed correlations among them that were strong and positive. Graphic Art Perception (GA) reveals strong connections with Attention ($r = .412$), Desire/Motivation ($r = .398$), and Behavioural Intention ($r = .421$), which implies that really attractive graphic art is very convincing. Social Value Alignment (SV) gives us the highest correlation with motivational constructs ($r = .445$), which means that graphic design has a great impact on how consumers see themselves in terms of the cultural and social identities. Central and peripheral processing routes (CP and PP) also have moderate-to-strong correlations with the likelihood of buying ($r = .372$ and $r = .351$), which means that both deep cognitive evaluation and surface-level cues are influencing consumer decision pathways. The Total Consumer Perception (TCP) score has very strong correlations with all variables (ranging from $.476$ to $.524$), which means that the overall influence of graphic art on consumer perceptions, motivations, and actions in social contexts is still positive and strong.

Table 1: Descriptive statistics and correlation analysis

Variable Code	Mean	SD	Attention (AT)	Interest (IN)	Desire/Motivation (DM)	Behavioural Intention (BI)	Processing Route (PR)
GA (Graphic Art Perception)	14.82	4.12	.412	.385	.398	.421	.377
SP (Social Perception Influence)	13.95	4.25	.365	.402	.350	.389	.371
SV (Social Value Alignment)	15.11	3.98	.433	.416	.445	.401	.392

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ME (Motivational Engagement)	14.34	4.05	.372	.358	.497	.456	.409
CP (Central Processing)	13.72	3.89	.298	.341	.361	.372	.491
PP (Peripheral Processing)	14.05	4.31	.355	.322	.338	.351	.462
TCP (Total Consumer Perception)	79.44	15.92	.511	.498	.524	.509	.476

Table 2: Regression Analysis

Dependent Variables	Predictors	R	R²	R² Change	β (Standardized Coeff.)	F Change	% Variance Explained
Attention (AT)	Graphic Art Appeal	0.462	0.213	0.213	0.462	118.44*	21.3%
	Visual Complexity Sensitivity	0.514	0.264	0.051	0.281	32.87*	5.1%
	Color-Emotion Link	0.541	0.293	0.029	0.224	18.91	2.9%
Interest (IN)	Social Influence (Peers)	0.389	0.151	0.151	0.389	74.12*	15.1%
	Cultural Trend Alignment	0.447	0.200	0.049	0.276	26.45*	4.9%
	Message Credibility	0.472	0.223	0.023	0.198	12.88	2.3%
Desire / Motivation (DM) Processing Route (PR)	Visual Persuasion Strength	0.418	0.175	0.175	0.418	89.22*	17.5%
	Ease of Understanding (Ability – FBM)	0.498	0.248	0.073	0.315	42.33*	7.3%
	Behavioural Trigger Exposure (FBM)	0.527	0.277	0.029	0.230	19.14	2.9%
	Central Route Processing	0.371	0.138	0.138	0.371	63.11*	13.8%
Behavioural	Peripheral Cues Importance	0.459	0.211	0.073	0.298	38.77*	7.3%
	Desire/Motivation	0.529	0.280	0.280	0.529	147.55*	28.0%

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Intention (BI)	Cultural Identification Influence	0.588	0.346	0.066	0.311	42.88*	6.6%
Overall Consumer Perception (TCP)	Visual Engagement	0.612	0.374	0.374	0.612	168.33*	37.4%
	Social–Cultural Resonance	0.721	0.519	0.145	0.408	112.25*	14.5%

The regression analysis underscores the graphic art's role very firmly and consistently across major consumer behavior variables based on the AIDA Model, the Fogg Behavior Model, and the Elaboration Likelihood Model. The predictors have high R and R² values over all dependent variables, which means their explanatory power is very strong.

Attention (AT) has a strong relationship with the graphic art appeal (R = 0.462, R² = 21.3%) that visual designers attract mainly by their rich and therefore capturing the initial consumers focus. Interest (IN) is further supported by social influence and cultural alignment with the trends, with the social context explaining 15.1% of the variance. The motivational elements from the Fogg Behavior Model show really strong effects, where the concepts of ability and triggers together influence the Desire/Motivation (DM) to more than 27% of the variance being explained.

The Elaboration Likelihood Model predicts that both the central and peripheral processing routes lead to an overall evaluation, thereby proving that consumers have aesthetic experience of graphic art through both deep cognitive pathways and surface-level cues. Behavioural intention (BI) is showing one of the highest values (R² = 28.0–34.6%)

which means that the graphic elements which are persuade have a direct contribution to consumers' likelihood of taking action. The strongest outcome seems to be for Total Consumer Perception (TCP), where social–cultural resonance is said to be the cause of an extra 14.5% increase in the explained variance change and thus reaching an overall R² of 51.9%.

9. Conclusion

The present research aimed to scrutinize the manner in which graphic art affects consumer perceptions, preferences, and social identities,

concurrently utilizing the AIDA Model, the Fogg Behavior Model (FBM), and the Elaboration Likelihood Model (ELM) as the three main theoretical frameworks. These models in unison gave a broad view to comprehend how visual stimuli did the steps of gaining attention, moving the motivation, and penetrating the suppression of persuasion in social and cultural contexts. For this, a data collection was made from a total of 500 subjects, comprising 200 marketing experts and 300 consumers. The marketing experts gave the professional evaluation of the design strategy, communication signals, and the consumer responses they expected, on the other hand the consumers made the contributions of witnessing the graphics-the elements of their everyday decision-making. A structured questionnaire was put together by using validated items from AIDA, FBM, and ELM components and reliability checks confirmed a very high internal consistency across all the scales. The dataset recorded respondents' opinions on aesthetic appeal, motivation boosts, cultural congruence, social identity development, and peer pressure. The multi-method approach proposed by the researchers was a mixed-model analysis, which consisted of descriptive statistics, correlation analysis and structural modeling, to assess the connotations and relations between the art of graphic arts and consumer behavior and social identity. The findings revealed that the graphic art pretty much controls the whole consumer process attention, interest, desire, and finally action. The FBM variables motivation, ability, and triggers were also linked to a very positive connection with the consumers' readiness to interact with the persuasive content visually.

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