

SOCIAL MEDIA MARKETING IN ENTREPRENEURSHIP

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the Degree of*

DOCTOR OF PHILOSOPHY

in

Innovation Entrepreneurship and Venture Development

by

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I Pragati Singh hereby certify that the work being presented in the thesis entitled **“Social Media Marketing in Entrepreneurship”** in partial fulfillment of the requirements for the award of the **Degree of Doctor of Philosophy**, submitted in **the Department of University School of Management & Entrepreneurship, Delhi Technological University** is an authentic record of my work carried out during the period from 2nd August 2021 to 10th August 2024 under the supervision of Prof. Amit Mookerjee and Prof. Anu Singh Lather. The matter presented in the thesis has not been submitted by me for the award of any other degree of this or any other Institute.

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Social Media Marketing in Entrepreneurship

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ABSTRACT

Entrepreneurship has been regarded as a significant driver of economic growth (Koster & Rai, 2008). As a service-based economy, India expedites small-scale firms' growth (Koster & Rai, 2008). The development of entrepreneurship in India can be attributed to factors such as the rise in government support initiatives, the emergence of incubators, and venture capital. Indian culture has always placed a strong emphasis on jewellery. Jewellery is a unique product category largely impacted by a combination of cultural, societal, and personal factors owing to its precise craftsmanship and emotional significance (Rajili et al., 2015). Jewellery is a popular form of self-expression and is often seen as a symbol of a woman's status. The jewellery industry is known for its exceptional artistry, craftsmanship, and sentimental value. Jewellery designer entrepreneurs contribute to the creative economy by participating in economic growth (Brandão et al., 2021).

Lately, there has been a significant transformation in the jewellery design industry as digital marketing has been considerably shaping consumer behaviour (Armano, 2020; Chuangemane & Punnakitkashem, 2016). The online jewellery sector has experienced significant growth due to the increasing number of internet users, heightened user awareness, and the attractive costs of online jewellery. Social media has changed the meaning of traditional marketing and provides numerous opportunities to new ventures. This revolutionary change brought by social media platforms has made doing business easier. Furthermore, social media has largely influenced consumer choices and buying patterns (Nagvanshi et al., 2023).

The present study explores the perspectives of consumers and entrepreneurs in the jewellery sector. In the first phase, a qualitative study was conducted to explore the motivation and challenges entrepreneurs face in pursuing the jewellery designing profession, the difficulties encountered in marketing and selling their jewellery, and strategies used to overcome these challenges and barriers. Secondly, this research explores the factors affecting consumers' attitudes and purchase intention towards

social media jewellery selection and purchase. For this, quantitative methodology was employed to test the research model.

The scope is restricted to Indian entrepreneurs who are in the business of jewellery designing and selling. A three-step research strategy was followed in the present study. In the first stage, an exploratory research design was adopted wherein a bibliometric review and narrative literature review were conducted to identify the current state of literature, trends, themes, and the research gap. The bibliometric analysis was conducted using Biblioshiny and VOS viewer software.

A qualitative approach was utilized in the second stage of exploratory research design. In-depth interviews with 15 jewellery entrepreneurs were taken to identify their motivation, challenges, difficulties, and strategies used in this business. The manual coding of interview transcripts was done using NVivo 14 software. Further, an image analysis of twenty jewellery designs was also conducted by experts. It involved in-depth analysis of jewellery image on five factors, marketing recommendations, and a few social media posts suggestive in nature.

In the third stage, a descriptive research design was adopted, and a quantitative approach was used. For the descriptive study, a self-administered questionnaire was designed. The questionnaire consisted of demographic information, two filter questions, basic details of usage, and thirty-two main statements on a 5-point Likert scale to test the hypotheses. The research model consisted of six constructs i.e., Perceived usefulness, Perceived Ease of Use, Compatibility, Complexity, Attitude, and Purchase Intention based on a modification and extension of the factors of the TAM exploring the overall effect of several factors on the attitude toward the adoption of social media for jewellery selection, and ultimately on the purchase intention. The model was analyzed using PLS-SEM in SMART PLS 3 software. The descriptive statistics, t-test, and ANOVA were performed using IBM SPSS software.

In the qualitative study, it was found that entrepreneurs are motivated and inspired by their childhood experiences, passion for art, formal education in jewellery designing, family influence, and catalog exposure. The challenges or barriers faced by entrepreneurs as jewellery designers were trust issues, regional differences, ethical sourcing, adoption of technology, and intensive competition. They also face difficulty

in marketing or selling their jewellery due to several reasons such as limited customer reach, difficulty in building brand identity, adapting to changing trends, competitive pricing, low foot traffic, changing preferences of consumers, high overhead cost, and inventory management. When asked about the strategies they use or they think could overcome difficulties in marketing or selling jewellery, it was found that entrepreneurs suggest that leveraging social media could solve these issues. Other strategies include higher consumer engagement, creating relevant content, being transparent and having a consumer-friendly return policy, and creating specialized platforms for promotions such as own website or own Instagram broadcast channel.

The results of the quantitative study state that Perceived usefulness and Perceived Ease of Use of social media positively impact the attitude toward social media jewellery selection. It was further found that compatibility positively impacts the attitude towards social media jewellery selection and purchase. While, Complexity was found to have a negative impact on attitude towards social media jewellery selection and purchase. Further, attitude towards social media jewellery selection and purchase was found to positively impact the purchase intention towards social media jewellery purchase. Lastly, attitude towards social media jewellery selection and purchase was found to partially mediate the relationship between Perceived usefulness, Perceived Ease of Use, Compatibility, Complexity, and purchase intention towards social media jewellery purchase.

The high degree of Perceived usefulness, Perceived Ease of Use, Compatibility, and low Complexity which were found to be significant factors in social media adoption, must be leveraged by entrepreneurs. This will create a positive attitude towards social media usage for online jewellery shopping and enhance consumers purchase intentions towards online jewellery.

Since there seems evidence that digital strategies affect many aspects of online purchase of jewellery by consumers both positively and negatively, entrepreneurs who want to scale their businesses should use social media, while judiciously looking at how various factors can affect consumer purchase intention. Jewellery entrepreneurs need to understand the changing dynamics of consumer behavior to remain competitive. They should satisfy the customer preferences and demands and

create relevant content for their target audience. Through social media marketing, entrepreneurs can interact with their audience meaningfully, increase business income, and adapt to the constantly changing market environment, ensuring ongoing growth and relevance in modern times.

The present study offers insights into how to effectively utilize social media for improving attitude and purchase intentions of consumer towards jewellery selection. Entrepreneurs can get knowledge about the factors that play a role in improving consumers attitude and purchase intention towards online jewellery shopping. They can accordingly modify their strategies to satisfy consumers' changing demands and preferences (Agus et al., 2021). This study offers several theoretical and practical implications for entrepreneurs.

Key Words: Entrepreneurship, Social Media Marketing, Consumer Behavior, Digital Marketing, Jewellery Design

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CHAPTER - 1

INTRODUCTION

The first chapter introduces the importance of entrepreneurship for any country and the status of the jewellery sector in the Indian context. The characteristics of jewellery as a business sector and as a product for consumers are further discussed. This chapter also discusses the role of social media in the jewellery sector. It also sheds light on why the study was conducted.

Entrepreneurship is a word that is synonymous with the new era of growth and productivity in India. One of the significant sectors in this ecosystem is the artificial jewellery market. The tremendously rapid rate that this sector is evolving is leading new and experimental designers to express and showcase their art as well as their ever-growing creativity. There is a significant number of small and medium enterprises that have successfully monetized on this concept of 'wearable art'.

Wearable art is a statement of oneself. It is a well-known notion, ranging from Dali's pulsating ruby-encrusted heart brooch to Indian traditional crafts with a deep cultural background. Wearable art has had a huge impact on design and innovation throughout history. Exploring and experimenting with new materials results in new art forms that serve as distinctive and one-of-a-kind artwork.

Jewellery is a popular form of self-reflection. In the age of digital media, we are so influenced by trends that we lose our sense of self and identify culture. India does not have its own trend forecasts; instead, we rely on what the Western world says. As mass manufacturing takes over the industry, creativity and distinctiveness become buried beneath the quick fashion. The urge to maintain a sense of originality is essential, as is the concept of wearability, something you can carry with you and remind yourself of your own uniqueness. It's no longer simply about the goods; it's about providing an experience they'll remember.

Collaboration, ideation as well as experimentation is about combining forces and innovating something that stands out, something that reminds the person who wears it about the strong sense of self.

The Millennial age is more sensitive to the aesthetic value of art and now expects creative elements in jewellery. Generation Z are individualistic and competitive in nature; hence they carry their own personal style as a form of self-expression (Kusuma et al., 2021), which has led the jewellery industry to adopt a new trend of customizing jewellery

A jewel is a personal ornamental entity made of or containing precious metals and stones that is intended to be worn (Hornby, Gatenby, & Wakefield, 2001, pp703). It is, essentially, wearable art. The jewellery market favors personalized, one-of-a-kind items as well as limited-edition commodities. This design emerged in response to the industry in the mid-1990s, when the jewellery market was flooded with thousands of identical items. Within a few years, people started meeting others who owned the same piece of jewellery. This sense of familiarity, or "run-of-the-mill-ness," fuelled a demand for artistic jewellery that was limited in production and one-of-a-kind, unlike anything a consumer would normally find in a store. This generation uses unique jewellery to set themselves apart from others (Kusuma et al., 2021). The picture shifted in the late twentieth century, and it was time to create "little objects with big significance." Jewellers at the time used little jewellery items to represent a wide range of moods, thoughts, and emotions. Only their creators understood the true worth of these pieces because their true wealth lay not in the excessive cost of material, but in the innovative sense and, in some cases, the entire domain contained within the pieces (Drutt, English & Dormer 1995, 14). It was a work of art, even if it couldn't be worn daily. The advent of new materials was one of the key causes for the advancement of the artistic jewellery field in the twentieth century. The cost of the materials has been pushed to the back of the mind. As a result, individuals began to replace old-style, pricey materials with new materials that were less costly, more practical, and easier to make. In the jewellery industry, the situation was just as similar, to create something cheaper yet unique (Cappellieri 2010, 7).

Designers began to explore methods for employing synthetic polymers as they became available, to make bright, trendy, and affordable accessories. (Hesse & Leslie 2007, 14). Polymer clay is a synthetic composite polymer material that is commonly utilized as a creative medium nowadays. Polymer clay is made of polyvinyl chloride (PVC) spread in a plasticizer with colorants and inorganic fillers, whereas natural

clays are made up of hydrated aluminium silicates. By an irreversible chemical reaction, baked PVC particles fuse into a hard, long-lasting substance. Jewellery (earrings, necklaces, bracelets, and brooches), workplace accessories (sparkling pens, luminous letter openers, and business card holders), and remarkable home decor (glasses, vases, frames, mirrors can be decorated and even individualized with polymer clay), etc. Polymer clay is one of the greatest mediums for mimicking stones and other bead materials due to its light weight and suppleness. Several current artists are now creating their interpretations to reveal their abilities rather than to mimic Tory Hughes, a polymer artist who pioneered several of the polyvinyl resin imitative techniques (Cuadra 1993).

This technology can therefore be used for making creative and personalized jewellery, that is likely to attract Generation Z. Social media acts as a facilitator to this interaction that allows both sides to co-create and enhance the creativity and personalization. Social media has changed the meaning of traditional marketing, not only by digitizing the said process but also by providing so many new opportunities to new and upcoming ventures. It has given a direct roadmap to the customer's psyche and preferences. The new wave of change brought by social media platforms has made the ease of doing business easier and more efficient.

Working millennials are more than willing to spend on themselves and are highly influenced by what they are shown on a variety of social media platforms. Nowadays the attention span of people has decreased so everyone prefers to be a multi-tasker, so any promotions or digital content created must be catchy yet short.

Creativity plays a very prominent role in catching a consumer's eye and retaining them as potential customers, social media might have increased the number of players by giving them more opportunities but that has prompted a great deal of competition. If we look at it from a consumer point of view, it is always better to have options as many as possible. The constant struggle makes every new innovator keep on its toes and keep on building.

Social media are a minefield of innovation, invention, and creation. They act as a break from the conventional way of doing business, giving it a flair that was long required. The world is ready to accept the unconventional way of doing business. The

new millennial believes in innovation over staginess and creativity over structure. Technology is one of the driving forces behind social media. Educated young individuals are using technology to build on innovation as well as improve the existing structure. Changing consumer choices and preferences gives social media a unique advantage as they can cater to the demand as well as reshape themselves to fit the narrative. Keeping up with the rapidly changing technology makes social media not only a viable option but also a preferred one. Social media as a platform is not only helping the economy grow but also organizing it in a well-wrapped package that appeals to customers. Nowadays the customer looks for convenience in every and all purchases. The millennial population wants everything at the click of a button, hassle-free. A technology-driven infrastructure that brings a wide variety together under one roof. With the internet playing a big role in the consumer's wants, online retail came through as the saving grace for people. Even though it took India a while to get used to the idea of doing things digitally but once in, it took Indian accepting the change lightning fast, giving social media an edge with technology.

India is often described as “the poster child of emerging markets” for its vast commercial potential. In a country with such a large population, every type of product can have a significant market share with the potential to grow with time. India is one of the fastest-growing large economies in the world. So, the future of social media is optimistic and bright.

As the Indian economy continues to grow, incomes and purchasing power are increasing at a sustainable range with an upward trajectory. Rising consumption is the result of an increase in the income status with a focus on disposable income as well as an increase in the awareness that follows as an advantage of shopping online. Demographics plays a great role as half the population is below 25 years. The youth is technology savvy as well as technology-driven, which adds to the charm of online retail. The younger generation is indeed more prone to online shopping as they are the ones born in a world where technology is the way to ease everyday life.

According to the E-commerce Association of India, “one of the most important aspects being missed by almost everyone today is that e-commerce is possibly the best way to organize the unorganized sectors in India.”

Indian retail industry is dominated by small and medium-sized vendors to cater to all possible purchasing powers. Digital India gave rise to startups who work as intermediaries to make an unorganized market not only organized but also virtual. With smartphones and increased internet penetration, a need to digitize our retail market was long overdue. Even though we are still a long way to make it everyone's cup of tea, the Indian virtual market has a huge scope in customer acquisition as well as loyalty.

E-commerce is directly proportional with the internet and smartphone era. The way of doing business is changing with technology and data mining. To understand a customer, you have everything you need online, it's no more a game of hit and trial, it has moved far beyond that. Digital marketing is becoming a requirement to do business online making print media obsolete.

According to Kaplan, A. M., & Haenlein, M. (2010), companies who already have users like Facebook, have moved towards using that data to predict buying expectations. Doing business through Facebook and now Instagram is the new way of giving small establishments an online presence with little to no cost input. Every business needs the right time to grow, if e-commerce had come 20 years back, it would have no doubt failed as the technology didn't support the vision.

The era of digitization made its impact with Flipkart when it popularized cash on delivery. At the time when the world was shopping online through credit cards and digital banking, India wasn't one of them. Acceptance of a new concept required the trust of the customer, that's exactly what Flipkart did with cash on delivery. They made trust to make India aware of the convenience and ease of shopping digitally. They may have started with books just like Amazon, but they grew as one of the first e-commerce in India. They gave rise to innovation on how to create accessibility and suitability. There is a common marketing mantra called market research; it helps companies understand what a customer requires. It plays a vital role in growth as well as expansion of any organization. What is the use of a product that no one buys? So to make sure that there is a need for such a service or product market research matters. Flipkart understood long back that cash on delivery would be an optimum tool to acquire customers and they were on the right path.

Since Flipkart, many other e-commerce sites have come into play. E-commerce is now one of the fastest-growing industries in India. Indians have opened the door to online shopping with open arms, where social media has created innovative ways to get consumer's loyalty.

The Indian social media industry has been on an upward growth trajectory with great potential to grow and evolve.

There is always a great diversity among consumers, their shopping patterns, and needs. The adoption of social media by Indian consumers represents one of the major dichotomies of the nations' markets. Studies like the one above show the rapid growth in such adoption, and this is perhaps due to the group of consumers named the Millennials. William Strauss and Neil Howe are credited with coining the term in 1987 and defined Millennials as born during the period 1982–2004. The millennials have been known to evolve with the technology and the use and adaptation of technology comes organically to them (Moreno et al., 2017).

Millennials are developing in the labor force and will immediately turn into the future heads of business associations, the biggest customer populace, and, as they gather abundance, a huge pool of financial backers (Weber, 2015).

This generation was born in a developing world of technology and these figures represent common self-reported use of all forms of social media and communication, including television, cell phone use, internet use, tablets, laptops, music, text messaging, video games, and programming. social (Omar, 2016). Therefore, today's student population is digitally more active than previous generations as they are always connected through digital media. Gender is one of the most coveted segmentation criteria (Putrevu, 2001) because both genders differ expressively from each other in terms of character and Temperamental qualities. Gender plays an important role in influencing consumer decision-making style. So, this study focuses on the shopping behavior of millennials of all genders.

1.1 Background of the Study

Entrepreneurship has been regarded as a significant driver of economic growth (Koster & Rai, 2008). Entrepreneurship revives economies as it introduces new products, production processes, and methods (Koster & Rai, 2008). As a service-based economy, India expedites small-scale firms' growth (Koster & Rai, 2008).

As per the Global Entrepreneurship Monitor (GEM) India Report (22-23), India's level of Total early-stage Entrepreneurial Activity (TEA) in 2023 was 12%, which is more than twice the level at the depths of the pandemic and higher than 2022 (Shukla et al., 2024). The entrepreneurship culture is booming in India, primarily due to the growth of the Indian economy. The government also provides several opportunities for entrepreneurs to start their businesses. The growth of entrepreneurship in India can be attributed to factors such as the emergence of incubators and venture capital.

One of the fastest growing economies, India offers various investment opportunities across multiple sectors. India is considered a top retail destination. The Indian retail market is expected to reach \$1.1 Tn by 2027 and \$2 Tn by 2032, growing at 25% CAGR (*Retail Industry in India - Indian Retail Sector, Market Size*, n.d.). The E-Commerce market is projected to grow 18% annually through 2025 and is expected to reach \$350 Bn in GMV by 2030 (*Retail Industry in India - Indian Retail Sector, Market Size*, n.d.).

Indian culture has always placed a strong emphasis on jewellery. Indian jewellery is a unique type of jewellery with a distinct market niche admired for its craftsmanship and design by people worldwide. Jewellery is seen as a symbol of a woman's status.

The jewellery industry is a part of the retail and e-commerce sectors. According to the India Brand Equity Foundation (IBEF) report 2024, As of 2022, India ranks first among the top exporters in cut & polished diamonds and second in gold jewellery, silver jewellery, and lab-grown diamonds (*Gems & Jewellery Industry in India - IBEF*, 2024). This industry is in growing demand as in FY24, India's gems and jewellery exports reached US\$ 32.02 billion, while in April 2024, gems and jewellery stood at US\$ 2.07 billion (*Gems & Jewellery Industry in India - IBEF*, 2024). Until May 2024, there are more than 3,00,000 players in gems and jewellery (*Gems &*

Jewellery Industry in India - IBEF, 2024). The market size is expected to reach US\$100 billion by 2027 (*Gems & Jewellery Industry in India* - IBEF, 2024). Furthermore, this sector contributes around 7% to India's Gross Domestic Product (GDP) (*Gems & Jewellery Industry in India* - IBEF, 2024).

Artificial jewellery has long been a favorite among Indian ladies, alongside traditional jewels. Imitation jewellery has been more popular among individuals seeking bold, beautiful, and inexpensive jewellery ("Artificial Jewellery," n.d.). It is popular due to its affordability and aesthetic appeal. Consumers these days also prefer fashionable artificial jewellery due to its low cost and wider options. It allows consumers to look fashionable and stay within their budget. This jewellery is also known as imitation jewellery. Imitation jewellery covers jewellery made using low-cost metals and jewels such as steel, silver, brass, nickel, rhinestones, etc. (*Global Imitation Jewellery Market*, 2023). Imitation jewellery resembles real jewels and complements apparel while making a style statement ("Artificial Jewellery," n.d.). Another popular term for this jewellery type is costume jewellery (Allied Market Research, 2021). It means low-cost decorative items worn for personal adornment to match a particular outfit or clothing (Allied Market Research, 2021).

The popularity of imitation jewellery can be attributed to factors such as increasing gold prices, affordability, rising fashion consciousness and trends, increasing disposable income, and e-commerce growth (*Global Imitation Jewellery Market*, 2023). Imitation jewellery has given birth to several retail and wholesale jewellery suppliers in India. The Industrial Revolution and modern technology led to significant advancements in jewellery design and higher consumer demand ("Artificial Jewellery," n.d.). Designers have recently given artificial jewellery a trendy and appealing touch ("Artificial Jewellery," n.d.). Therefore, it is becoming an increasingly popular sector for entrepreneurs in India.

As per the Allied Market Research report (2021), the costume jewellery market size in India was valued at \$1,788.6 million in 2019 and is estimated to reach \$2,126.3 million by 2027, registering a CAGR of 7.0% from 2019 to 2027. This jewellery type is sold in both online and offline sales channels. In 2020, retail sales surpassed online sales for costume jewellery, signaling consumers' preference to shop from offline stores (Allied Market Research, 2021). However, after COVID-19, there has been a

drastic change in consumers' buying habits and businesses' mode of operations in almost every sector.

Jewellery is a unique product category largely impacted by a combination of cultural, societal, and personal factors because of its precise craftsmanship and emotional significance (Rajili et al., 2015). The jewellery industry is known for its exceptional artistry, craftsmanship, and sentimental value. Jewellery designer entrepreneurs contribute to the creative economy by participating in economic growth (Brandão et al., 2021). Creative entrepreneurship has contributed to countries' economic progress and served as an example for Western countries (Brandão et al., 2021).

The Jewellery designers create distinctive and stunning pieces through the lens of their creativity and passion. Jewellery designing is an artistic skill. Jewellery designing encompasses more than just fashion or aesthetics; it expresses the history, art, culture, and designer's most profound thoughts, emotions, and personal encounters (Brandão et al., 2021). Jewellery designers typically specialize in a particular area of design and craftsmanship, such as metal smithing.

In jewellery, the processes of designing and creating are closely intertwined, unlike in other design fields (Abdel-Al et al., 2021). Jewellery design processes deviate from the conventional description of design processes, partly due to the unique material features of the developed objects and their strong connection to the arts. Jewellery designers employ various competency strategies for different design projects, highlighting the necessity for the profession to establish strategies that ensure the appropriate level of expertise for each project (Abdel-Al et al., 2021). In this context, competence strategies pertain to individuals' specific skills and abilities in designing (Abdel-Al et al., 2021).

The designer's primary responsibility is to craft jewellery that is both pleasing and practical to wear. Jewellery designers employ a variety of philosophies and approaches in their creative process (Brandão et al., 2021). The concepts encompass various stages, including seeking inspiration, investigating and producing ideas, and assessing and transforming ideas from first sketches to results (Abdel-Al et al., 2021). Although the stages of design work are well-established and taught in jewellery

designing schools, there is scarce knowledge on the jewellery designing process, motivation, and barriers faced.

However, it remains unclear what motivates entrepreneurs to choose this profession/industry, what challenges or barriers they face, what difficulties they face in selling or marketing their jewellery, and what strategies they adopt to overcome challenges in this jewellery industry.

The present study explores the perspectives of consumers and entrepreneurs using social media in the jewellery sector. In the first phase, a qualitative study was conducted to explore the motivation and challenges entrepreneurs face in pursuing the jewellery designing profession, the difficulties encountered in marketing and selling their jewellery, and strategies used to overcome these challenges and barriers. Research in this area will provide significant insights into adopting digital presence and engagement strategies to grow the business.

Lately, there has been a significant transformation in the jewellery design industry as digital marketing has been considerably shaping consumer behavior (Armano, 2020; Chuangemanee & Punnakitikashem, 2016). In the jewellery sector, digital marketing has reformed consumer purchasing behavior (Armano, 2020). For instance, e-commerce (electronic commerce) platforms, m-commerce (mobile commerce), and social commerce have made customers search (scroll), compare, choose, and buy jewellery from their homes without any time and location restrictions.

This shift in consumer buying behavior highlights the necessity for jewellery entrepreneurs to maintain an online presence on the social web (Chuangemanee & Punnakitikashem, 2016). With consumers' growing dependence on social media for making jewellery purchasing decisions, it is crucial to analyze the influence of social media marketing on consumer behaviour in this industry (Zhu & Li, 2024). Jewellery brands use social media to sell products directly to consumers in countries like Thailand (Chuangemanee & Punnakitikashem, 2016).

The online jewellery sector has experienced significant growth due to the increasing number of internet users, heightened user awareness, and the attractive costs of online jewellery. Online jewellery shopping offers buyers the advantage of readily

comparing the offerings of different stores. The affordable rates of online jewellery, variety of options, and convenience shopping attract consumers. In the Indian market, brands also provide authenticity certifications to enhance client trust.

The shift in purchasing behaviors underscores the need for jewellery makers to have an online presence. Therefore, Entrepreneurs in this sector need to understand the dynamics of digital engagement, such as the factors influencing consumers' adoption of social media for jewellery selection and purchase (Armano, 2020; Weber, 2009). Entrepreneurs today need to develop designs responsive to the changing needs of customers.

The data-driven customization offered by social media marketing enables jewellery entrepreneurs to modify their products and content (marketing/advertising content) to fit the target customers. Entrepreneurs in this domain must navigate the challenges and barriers arising from changes in the digital landscape and consumer behaviour and accordingly prepare strategies for an adaptable approach. Using a qualitative method, the present study aims to understand the intricate and multifaceted causes behind these actions comprehensively. This study delves into the individual stories and perspectives influencing the creative process. Broadening the comprehension of motives and challenges for entrepreneurs in jewellery designing is imperative.

Secondly, this research explores the factors affecting consumers' attitudes and purchase intention towards social media jewellery selection and purchase. For this, quantitative methodology was employed to test the research model containing six constructs.

Jewellery items for consumers act as a function of individual self-expression and social status (Zhu & Li, 2024). The design of jewellery is a vital factor in consumer decision-making and behavioral outcomes (Zhu & Li, 2024). Through the Internet, consumers can now access boundless information, analyze it, and compare jewellery designs, prices, and brands at anytime from anywhere. Social media allows entrepreneurs to connect with customers worldwide, display and sell jewellery, share brand stories/testimonials, etc. Today, consumers demand unique designs and personalized jewellery, and social media allows entrepreneurs to offer customizations. Understanding consumer demographics, interests, needs, and online activities is

essential to creating relevant and impactful content to effectively communicate with consumers (Jones et al., 2015).

Online platforms that facilitate price and design comparisons foster competition and creativity among jewellery designers, ultimately resulting in advantageous outcomes for consumers (Mekonnen & Larner, 2021). Digital marketing (particularly social media marketing) provides users with a customized and targeted shopping experience (Pereira et al., 2019). Social media has influenced consumer choices and buying patterns (Nagvanshi et al., 2023). The user-generated content (including content created by social media influencers) has led to rapid dissemination of new trends which influence consumers' preferences and buying decisions. Therefore, in times of changing consumer dynamics and media landscape, it becomes imperative to understand the factors affecting consumers' attitudes and purchase intention towards social media jewellery selection and purchase.

1.2 Need for the Study

Entrepreneurs (particularly Startups) have played a significant role in the growth and development of any country (Poddar & Agarwal, 2019). Jewellery entrepreneurs who are in the business of designing and selling jewellery or have a conglomerate with several designers put in years of hardwork, dedication, and research to design jewellery. It is a labour intensive work which increases their cost of product. Such entrepreneurs in India are less knowledgeable on the fair compensation that they should receive for their work, where to market and how to market their products. Furthermore, very limited studies have explored the motives, challenges and barriers faced by entrepreneurs in jewellery industry particularly in developing countries such as India.

Finally, the need for entrepreneurs in this sector to personalise and engage deeply at every stage of product development from designing stage, presents a unique depiction of a business that harnesses co-creation processes across all stages of the product development, along with the use of creativity and shared or co-created innovations in design. Therefore, the present study is needed in order to identify their motivations, challenges, barriers, and difficulties faced in this business or while marketing their products.

The present study employs a mixed-method approach to understand the challenges faced by entrepreneurs in jewellery sector in co-creation and in particular the use or adoption of social media for designing and creating products. Through qualitative study, it was found that entrepreneurs can overcome their business challenges by adopting social media marketing. Therefore, in the second stage, a quantitative study was conducted to identify the factors that affect consumers attitude and purchase intention towards online jewelery shopping in India.

The present study investigates the factors which impact consumers attitude and purchase intention towards online jewelery shopping in India. This study explores the perspective of both entrepreneurs and consumers in the online jewellery sector and adds to the literature in this particular context.

Since there seems evidence in literature that digital strategies affect many aspects of online purchase of jewellery by consumers, entrepreneurs who want to scale their businesses should use social media. Jewellery entrepreneurs need to understand the changing dynamics of consumer behaviour to remain competitive. They should satisfy the customer preferences and demands and create relevant content for their target audience. Through social media marketing, entrepreneurs can interact with their audience meaningfully, increase business income, and adapt to the constantly changing market environment, ensuring ongoing growth and relevance in modern times. This study offers several theoretical and practical implications for entrepreneurs.

The present study offers insights into how to effectively utilize social media to improve attitudes and purchase intentions of consumers toward jewellery selection. Entrepreneurs can gain knowledge about the factors that play a role in improving consumers' attitudes and purchase intentions toward online jewellery shopping. They can accordingly modify their strategies to satisfy consumers' changing demands and preferences (Agus et al., 2021).

The introduction and widespread use of digital technology has significantly changed the marketing environment in recent years. The emergence of digital marketing has revolutionized business operations and substantially influenced consumer behavior in many sectors. As a result, organizations are striving to adjust to the constantly

changing online landscape. Digital technology has led to a substantial transformation in marketing practices. With the increasing use of the internet, digital marketing has grown to encompass several strategies, including social media marketing, email marketing, content marketing, search engine optimization, and other techniques. These strategies aim to actively engage consumers on the digital platforms where they spend most of their time.

Information and Communications Technology have entirely transformed how goods are purchased and sold, resulting in an exponential increase in online shoppers. Consumers are spending increasingly more time on social networking sites, resulting in changes in buying patterns. Social media platforms enable individuals to communicate, share information, and exchange ideas (Islam, 2021; Javed et al., 2020).

Social media marketing has gained considerable prominence among marketers. Social media marketing has recently increased website traffic and conversion rates, expanded business operations, and promoted growth in entrepreneurs' earnings. Social media presents several opportunities for entrepreneurs to strengthen and expand their customer relationships (Rizkalla et al., 2023; Weber, 2009). It includes targeted brand building, lead generation more quickly and cost-effectively, and a flexible e-community platform to maintain partnerships and communicate updates (Weber, 2009).

Social media marketing provides a flexible platform for entrepreneurs to connect and engage with their target customer base, leading to brand presence on the social web and product awareness (Weber, 2009). This results in building and maintaining long-term customer relationships, leading to loyalty and repeat business (Farook & Abeysekara, 2016). Moreover, the marketing opportunities on social media are cost-effective, and it is easy to evaluate the outcomes (Karimi & Naghibi, 2015). Advanced targeting options like segregating the audience based on interests and online behavior, such as the sites customers are visiting, stay time on each page/site, etc. can also be undertaken by entrepreneurs on social media (Weber, 2009). Using social media, entrepreneurs can directly communicate and engage with customers, provide customer support, and receive feedback and personal reviews, leading to “true interactivity” (Weber, 2009).

With the rise of Web 2.0, there has been an upsurge of user-generated content, i.e., the content contributed by social media users (or potential customers) on social media. To build trust and brand credibility, social media opens new prospects for entrepreneurs in the form of user-generated content, content-based virality, and customer testimonials (Weber, 2009). Social media presents in-depth insights into customers' changing preferences, upcoming trends, and behavior that facilitate entrepreneurs to make data-driven decisions and modify marketing strategies accordingly (Farook & Abeysekara, 2016), making social media marketing a vital tool in increasing the business for entrepreneurs in any domain. Consumers spend a lot of time on social media and prefer uniqueness in products (Poddar & Agarwal, 2019). Today, they have the option to choose quality products from different companies, locations, languages, and periods.

The development of the internet and digital technologies has profoundly transformed the marketing field and substantially influenced consumer behavior (Evans, 2010). Companies and entrepreneurs are swiftly employing social media marketing to enhance the visibility and flexibility of their businesses. Additionally, social media facilitates the tracking and measuring of entrepreneurs' marketing practices using data analytics tools. Social media marketing allows entrepreneurs to analyze and increase the traffic and conversion rate (Evans, 2010). Social media provides precise monitoring and measuring strategies, so it is considered an investment in the businesses' profitability and future growth (Weber, 2009).

The growth of digital marketing has significantly influenced consumer behavior as businesses strive to adjust to the constantly changing online landscape (Rashid et al., 2021). The advent of the digital age has led to a substantial rise in the impact of digital marketing on diverse sectors, including the jewellery manufacturing industry. Digital marketing significantly impacts client behavior when it comes to jewellery manufacturing. E-commerce platforms have significantly altered client purchasing patterns in the jewellery sector. The introduction of technology has completely transformed the online shopping landscape, allowing individuals to conveniently browse, choose, and purchase jewellery from the comfort of their homes (Das & Mishra, 2022). The change in buying habits highlights the importance of having a robust online presence for jewellery artisans.

Digital advances in social media are increasingly influencing the online purchasing behaviour of consumers (Bryant & Basu, 2023). Social media marketing activities are a robust tool for developing marketing strategies and collaborating with businesses and people (Sharma et al., 2020). Social media platforms have evolved into virtual communities, facilitating interpersonal connections, information sharing, and expressing opinions.

The technology and social media marketing landscape is progressing at a fast pace (Poddar & Agarwal, 2019). Social media marketing allows entrepreneurs to grow and sustain their businesses. It also enables the launch of products and reaches a wider audience through digital promotion. Poddar and Agarwal (2019) also state that social media marketing lowers the cost of promoting products or services. Entrepreneurs should be flexible in changing their products and strategies according to trends to remain competitive.

The emergence of social media marketing has revolutionized business operations and substantially influenced consumer behavior in many sectors, including jewellery manufacturing (Farook & Abeysekara, 2016; Rajili et al., 2015). Engel et al. (1986) define consumer behavior as the behavioral patterns and decision-making processes individuals exhibit while acquiring goods and services for personal use.

One of the major growth drivers of jewellery industry is increased online spending by Indian shoppers. Consumer buying patterns are changing demonstrating the need for jewellery artisans to have an online presence. This industry has recently started adopting digital marketing techniques. It is now leveraging platforms such as social media, e-commerce sites, and search engines to successfully market its products. The jewellery sector has recognized the significance of digital marketing, encompassing various online platforms and channels such as social media, e-commerce, and search engines, as an essential element of their marketing plans (Armano, 2020). Social media platforms have fundamentally revolutionized the purchasing behavior of clients in the jewellery business.

The study of the impact of online advertising on consumer behavior in the field of jewellery design has become increasingly intriguing as a growing number of

customers rely on digital platforms to guide their purchasing decisions. Understanding and analyzing the effect of social media marketing on customer behavior in the jewellery designing industry has thus become a more imperative aspect.

Moreover, social media marketing enables businesses to reach a broader target population than standard marketing efforts. Businesses can adequately focus on markets and demographics using social media marketing. Another benefit of monitoring and reviewing the success of marketing efforts is the ability to evaluate their performance. They enable businesses to adapt their strategies and optimize their campaigns for maximum efficacy resulting in a greater return on investment (Armano, 2020). Social media marketing allows real-time consumer interactions enabling businesses to respond promptly to complaints and requests. Businesses can strengthen customer behavior by emphasizing transparency, customization, and interaction in their social media marketing strategy. This develops brand awareness, satisfaction, and loyalty among consumers. Social media marketing helps to improve brand's reputation and increase customer interaction.

Social media marketing allows entrepreneurs to overcome geographical constraints and cater to a worldwide large customer base. Using Artificial Intelligence and social media analytics, entrepreneurs can understand the preferences, trends, buying patterns, and online behavior of customers, and offer tailored promotional campaigns, offers, and personalized interactions. Consumer behavior is dynamic and constantly evolving. Therefore, jewellery entrepreneurs should leverage the power of social media marketing to understand the changing behavior and preferences of the consumer.

Digital marketing facilitates seamless e-commerce transactions, granting consumers the ease of perusing, choosing, and buying jewellery from the comfort of their residences (Bala & Verma, 2018). Social media marketing has been adopted by consumers resulting in changes in their interaction and buying patterns. Numerous studies have found the positive impact of social media marketing on consumer behavior outcomes such as brand awareness, brand image, brand loyalty, and purchase intention (Nagvanshi et al., 2023; Sharma et al., 2020). Consumers have become more knowledgeable, and aware, and favor interactive and customized experiences on social media (Das & Mishra, 2022). Assessing the influence of social media

marketing on customer behavior in the jewellery design industry is vital in its capacity to improve the jewellery sector.

1.3 Scope of the Study

The present study is focused on entrepreneurs and consumers in India. The scope is restricted to Indian entrepreneurs who are in the business of jewellery designing and selling. The sector chosen is the jewellery industry in India. The demand for costume jewellery has increased manifold in recent years. India's Costume Jewellery market size was valued at \$1,788.6 million in 2019, and is estimated to reach \$2,126.3 million by 2027, registering a CAGR of 7.0% from 2019 to 2027 (Allied Market Research, 2021). This makes the jewellery industry a promising sector for entrepreneurs.

Moreover, there are very limited studies in the context of the jewellery sector so, it becomes imperative to understand the intricacies of this product type in terms of as a business and as a consumer product. Consumers prefer such jewellery due to its low cost and wider choices. Due to theft and crime, such jewellery also becomes a safe option. An increase in the working population, rising fashion awareness, higher grooming standards, building a collection to match with outfits, and increasing fashion trends on e-commerce and social media sites are a few reasons that have strengthened India's costume jewellery market growth (Allied Market Research, 2021). Therefore, the results would be generalized to jewellery sector only. The scope is limited to studying the factors that may help understand the adoption behavior of customers.

1.4 Objectives of the study

The following objectives were identified after an in-depth literature review and bibliometric insights:

1. To explore the motivation, challenges, and barriers faced by entrepreneurs in the jewellery business.
2. To explore the application of social media marketing in jewellery promotion.

3. To determine antecedents of attitude towards the purchase of jewellery through social media.
4. To assess the influence of attitude towards the purchase of jewellery through social media on purchase intention for jewellery through social media.
5. To explore the differences in attitude and purchase intention towards the purchase of jewellery through social media, across different demographic groups of customers.

CHAPTER 2

LITERATURE REVIEW

The literature review of the present study is divided into five broad parts. The first part is the bibliometric review. The second part discusses the literature on social media marketing and consumer behaviour. The third part discusses the literature on social media marketing and entrepreneurship while the fourth part reveals literature on jewellery design and jewellery buying behaviour. The last part dictates the relationships drawn for the research model based on past studies.

2.1 Bibliometric Analysis

Bibliometric analysis is a systematic method to find the current state of work, and research gaps, and guide the narrative literature review. It was conducted to gain insights into the existing state of literature and identify relevant research gaps.

2.1.1 Performance Analysis

Performance analysis of five research elements has been discussed in this section, i.e., documents, sources (journals), authors, countries, and keywords.

2.1.1.1 Publication trend for application of social media marketing in Entrepreneurship Domain

The publication trend shows the direction of publication from 1996 till 2022. Social media marketing in entrepreneurship research is growing at what rate and from which year it started accelerating.

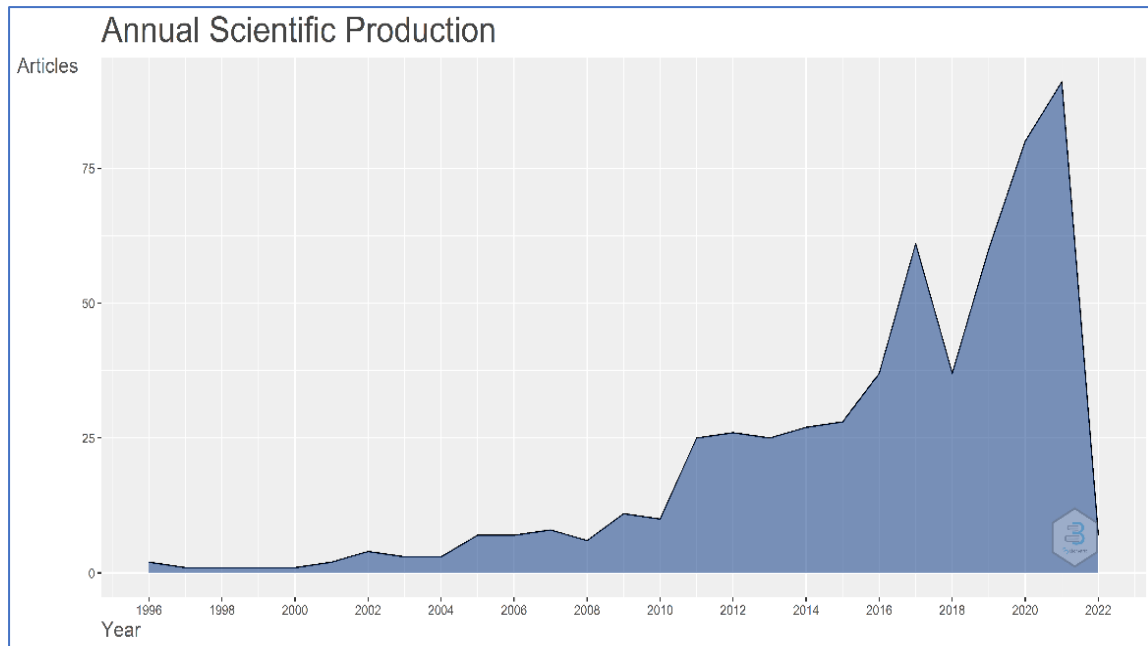


Figure 2.1: Annual Scientific Production Map showing year-wise publication in the application of social media marketing in entrepreneurship.

The pace of research in this field began after the year 2010. This shows that researchers' interest in this domain grew after 2010 and gained momentum after 2018. Figure 2.1 shows the timeline of publications on applying social media marketing to entrepreneurship. The figure below shows that the research on this subject has risen significantly over time. It concludes that research in this area has a great scope, and researchers should try to explore more as there is enormous potential in this research domain. However, the pattern also indicates that this area is growing exponentially in a short period.

2.1.1.2 Top contributing journals for the application of social media marketing in the entrepreneurship domain

Researchers need to publish their work at an appropriate place to get value for the research done. This section highlights the most contributing journals in social media marketing.

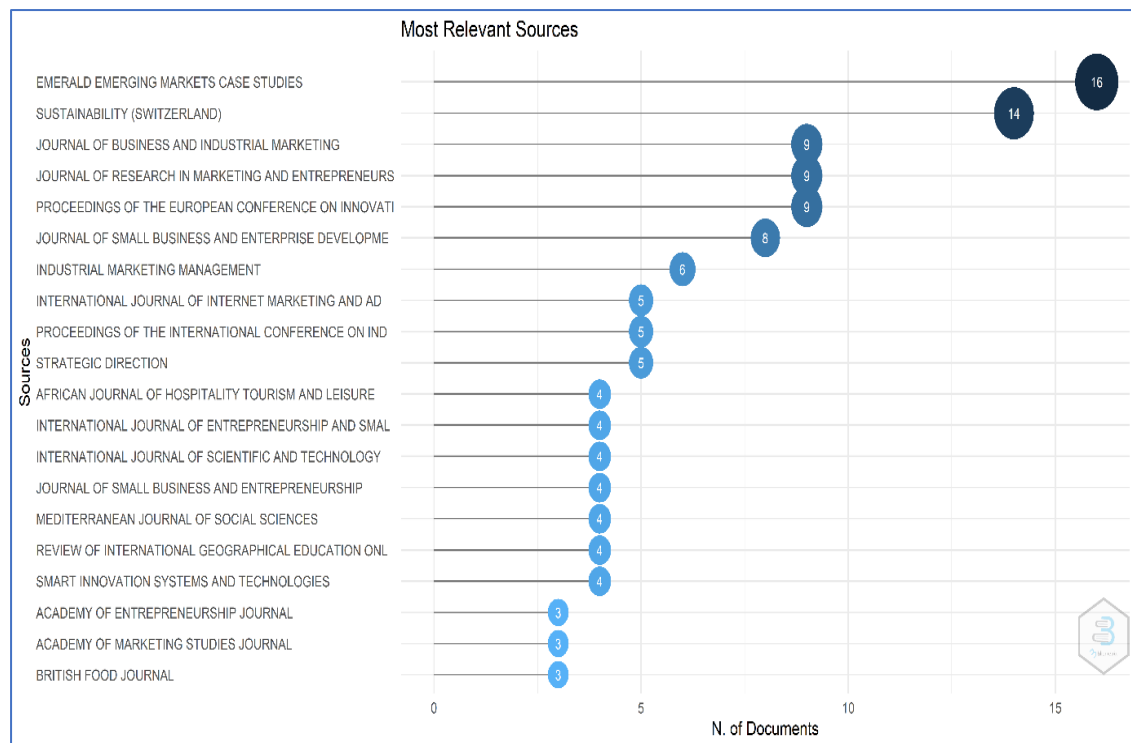


Figure 2.2: Top 20 contributing journals for the application of social media marketing in the entrepreneurship domain

The information on the top contributing journals will help future researchers target the relevant journals for publication. Figure 2.2 shows the top 20 journals publishing research articles on applying social media marketing to entrepreneurship.

The most prominent journal in this field is “Emerald Emerging Markets Case Studies,” which has 16 publications. The second most contributing journal is “Sustainability (Switzerland),” with 14 research publications. At the same time, three journals stand in the third position. The cited journals include the Journal of Business and Industrial Marketing, Research in Marketing and Entrepreneurship, and the European Conference on Innovation Proceedings. These journals have published most articles, and it is a popular preference of researchers in this field. Therefore, future researchers should aim to publish their work in these journals and get a full appraisal of their work.

2.1.1.3 Top contributing authors in the research of application of social media marketing in the entrepreneurship domain.

For businessmen and researchers, it is vital to know the authors doing research in this area. Therefore, the top contributing authors gave most publications to find articles for valid purposes and study literature.

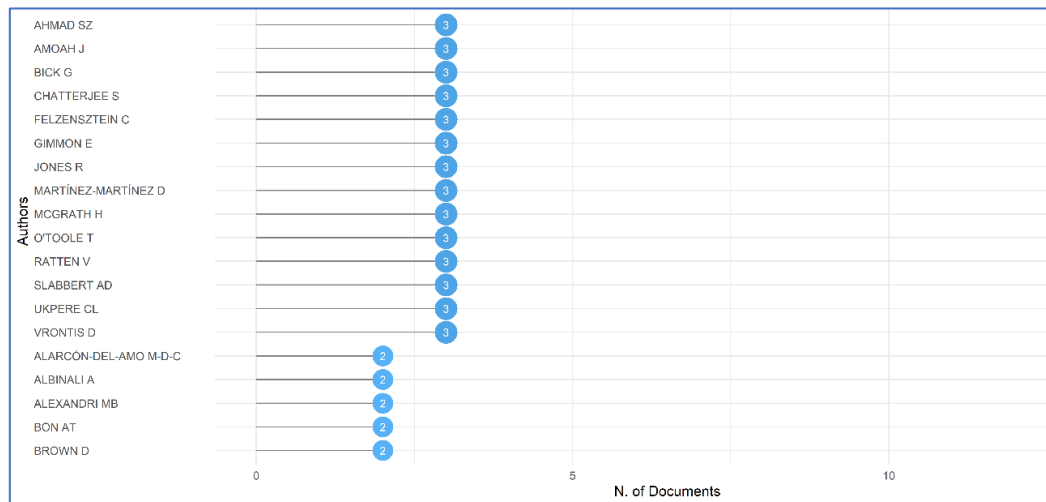


Figure 2.3: Top 20 most contributing authors for the application of social media marketing in the entrepreneurship domain.

Figure 2.3 shows that fifteen authors have three research publications each in the field, while five authors have two publications each. This metric shows the authors' popularity in terms of contribution to the field, and it might be helpful for scholars as a guide for future collaborations. For literature study in this field, future researchers can follow these authors to get an idea of the recent works of famous authors. Further, only some authors have a dominant presence, and some researchers can concentrate their efforts on this domain.

2.1.1.4 Top contributing countries for the application of social media marketing in Entrepreneurship domain

The place/ location of researchers is very vital as only some research will suit some countries. Here, we identified the top 10 countries in terms of publication.

Table 2.1: Top 10 most influential countries in terms of Total Citations (TC) and Average Citations (AC)

S. No.	Country	Total Citations	Average Citations per Article
1	United Kingdom	1238	41.27
2	USA	453	11.32
3	Australia	424	23.56
4	Spain	415	19.76
5	New Zealand	294	73.5
6	Malaysia	274	21.08
7	Netherlands	211	42.2
8	Italy	206	15.85
9	Sweden	194	19.4
10	India	173	8.24

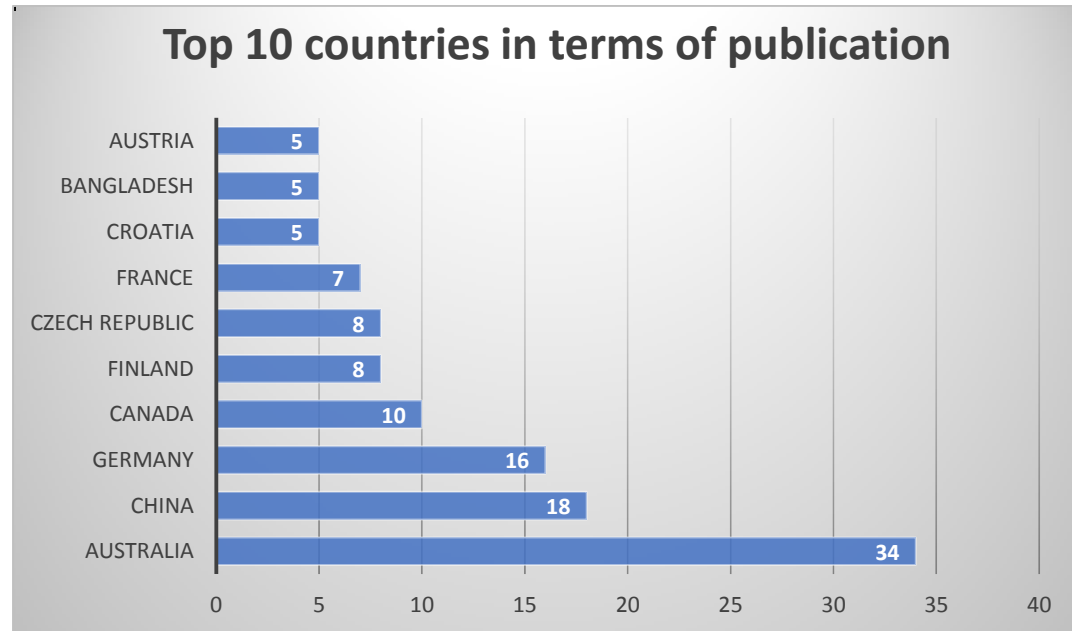


Figure 2.4: Top 10 countries in terms of publication.

In terms of contribution, a simple metric, the number of publications, is analyzed and depicted in Figure 2.4. Australia is the highest contributor in the field, with 34

publications. China, with 18 publications, and Germany, with 16 publications, stand in the second and third positions, respectively. Regarding influence, two citation-related metrics, total citation (TC) and average citation (AC), have been analyzed and reported in Table 2.2. The United Kingdom's Total Citation (TC) score is the highest, at 1238 citations, followed by the USA's 453 citations. At the same time, Australia is in third place (TC = 424).

Conversely, New Zealand has the greatest Average Citations (AC) score of 73.50, while the Netherlands follows closely with an AC score of 42.20. While the UK ranks first in terms of total citations (TC), it ranks third (AC = 41.27) in terms of average citations per article (AC per article). The results indicate opportunities for future research in Australia, China, and Germany. Furthermore, it is anticipated that other nations will also experience a growing trend in publication, with expectations of further escalation in the years ahead.

As seen from the analysis of top contributing countries for the application of social media marketing in the entrepreneurship domain, there are limited studies in the Indian context. Notwithstanding, India has always shown varying trends in innovation, adoption, and utilization purposes of various aspects of entrepreneurship and innovation. Therefore, the need for more such studies in the Indian context arises.

2.1.1.5 Impactful journals for application of social media marketing in entrepreneurship domain

The h-index measures a research element's citation and productivity, such as an author or journal. For the present research, we identified the top 10 journals in the subject according to their h-index metrics. When looking for the ideal publication platform to publish a research paper, knowing the H-index score of the target journals can be helpful, as it increases the authors' chances of being referenced by other writers, leading them to enhance their own H-index score. Figure 2.5 below shows the H-index of the top 10 journals in the subject.

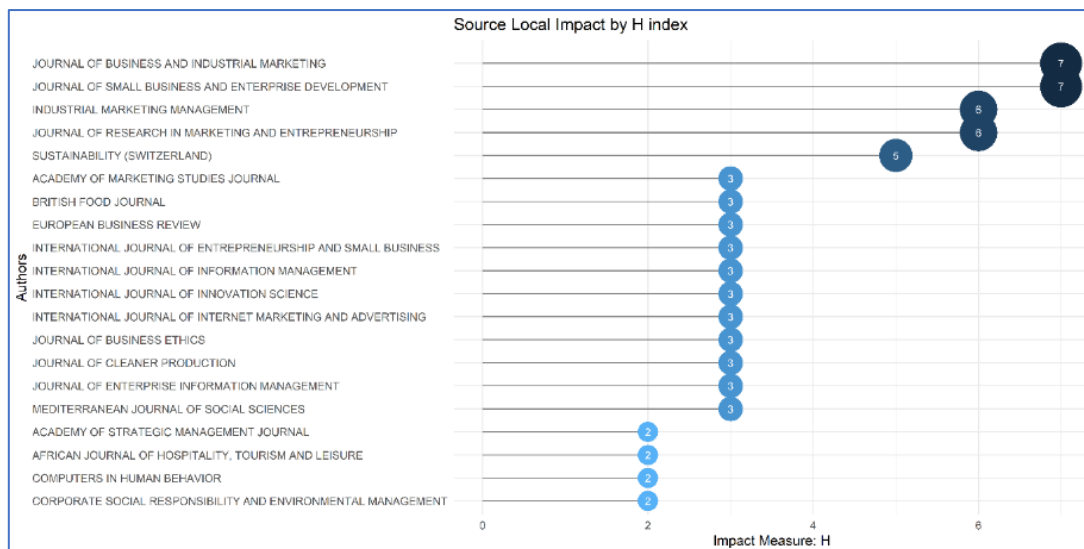


Figure 2.5: H-index of Top 20 Journals for application of social media marketing in entrepreneurship domain

The results show that “The Journal of Business and Industrial Marketing” and “The Journal of Small Business and Enterprise Development” are the most influential journals in the field, with an h-index of 7 each. The trend is moving forward, and future researchers should aim to publish their work in “The Journal of Business and Industrial Marketing” and “The Journal of Small Business and Enterprise Development.”

2.1.1.6 Most Frequent Authors’ Keywords

A word cloud map was generated using Biblioshiny to find the most frequent keywords used by authors. The unit of analysis was “authors keywords,” meaning the keywords that the authors select that best explain their research work. Figure 2.6 below is the word cloud map of the top 50 most frequent authors’ keywords used in the database. It is evident that the words “marketing,” “social media marketing,” “SMEs,” and “entrepreneurship” are used most frequently in the selected Scopus database for this study. This information can help scholars find articles using relevant keywords and understand the most widely studied aspects of the field. Keywords are essential for search engine optimization, better results on social media, and better search results on search engines. Combinations of keywords used, like social media in retail, social media in FMCG, and social media in education, can be used by future

researchers to get precisely the same literature to study the trend in more detail and help to get better search results.



Figure 2.6: Word-cloud map of Top 50 Authors' keywords in the field of application of social media marketing in the entrepreneurship domain.

2.1.2 Science Mapping

Science mapping shows the connections among the different components of the study. This section presents a co-occurrence network map showing the relationship between author keywords. It also includes a bibliographic coupling analysis of countries, organizations, and sources and a co-citation analysis of authors and sources.

2.1.2.1 Co-occurrence of Authors' Keywords

A co-word network map has been created with the VOS viewer to analyze the frequency of recurrence of various commonly mentioned keywords. The analysis employed the method of "co-occurrence" and focused on the "author keywords" as the unit of study. The total number of keywords was 1678, and it was deemed impractical to include all of them in a single network map. Therefore, five instances were required, and 58 keywords satisfied this condition. The diagram presented in Figure 2.7 illustrates the most significant keywords and their frequency in research publications.

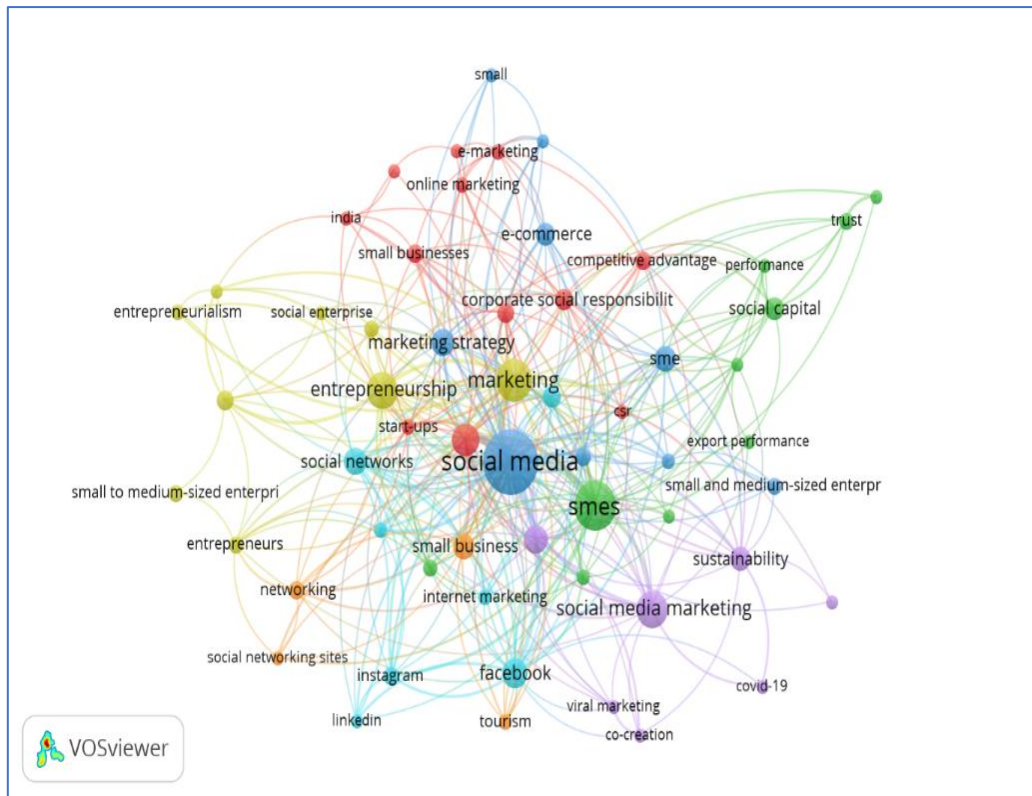


Figure 2.7: Co-occurrence of authors' keywords

The node's size determines the frequency of occurrence, while connected lines show their co-occurrence. The network diagram is divided into seven clusters, represented by different colors. It depicts that keywords in a single cluster are closely related and co-occur more often than others. For example, the keywords "social media," "SMEs," and "social media marketing" have the most significant size, indicating their popularity in terms of occurrences. Table 2.3 below shows the top 10 keywords with the frequency (occurrences) and total link strength of one keyword to another.

As the keywords, "social media", "SMEs", "social media marketing", and "entrepreneurship" have the highest frequency (occurrences) and link strength with each other and other keywords. It potentially suggests the importance of social media marketing in entrepreneurial businesses including SMEs. Hence, co-occurrence network structure signifies the importance of these linkages highlighting the need to incorporate them in the present study.

Table 2.2: Top 10 authors' keywords, frequency, and total link strength

Authors' Keyword	Occurrences	Total Link Strength
Social media	106	157
SMEs	63	82
Social Media Marketing	47	85
Entrepreneurship	36	55
Marketing	34	40
Digital Marketing	28	41
Facebook	24	51
Innovation	20	37
Marketing Strategy	19	24
Social Networks	18	34

2.1.2.2 Bibliographic Coupling

When two publications' bibliographies refer to the same third source, this is known as bibliographic coupling. Two papers are considered bibliographically related when they mutually reference one or more publications. The two works may be based on the same source material and thus have similarities in theory or topic. For the current study, bibliographic coupling network maps were created in VOS viewer for three research elements, i.e., countries, organizations, and sources.

Bibliographic Coupling of Countries

To create a bibliographic coupling map of countries in the VOS viewer, the unit of analysis was countries. The Scopus database in this study had a total of 94 countries. However, a threshold limit of 5 documents per country was set to reduce the number of countries. As a result, 35 countries met this threshold, as depicted in Figure 2.8 below.

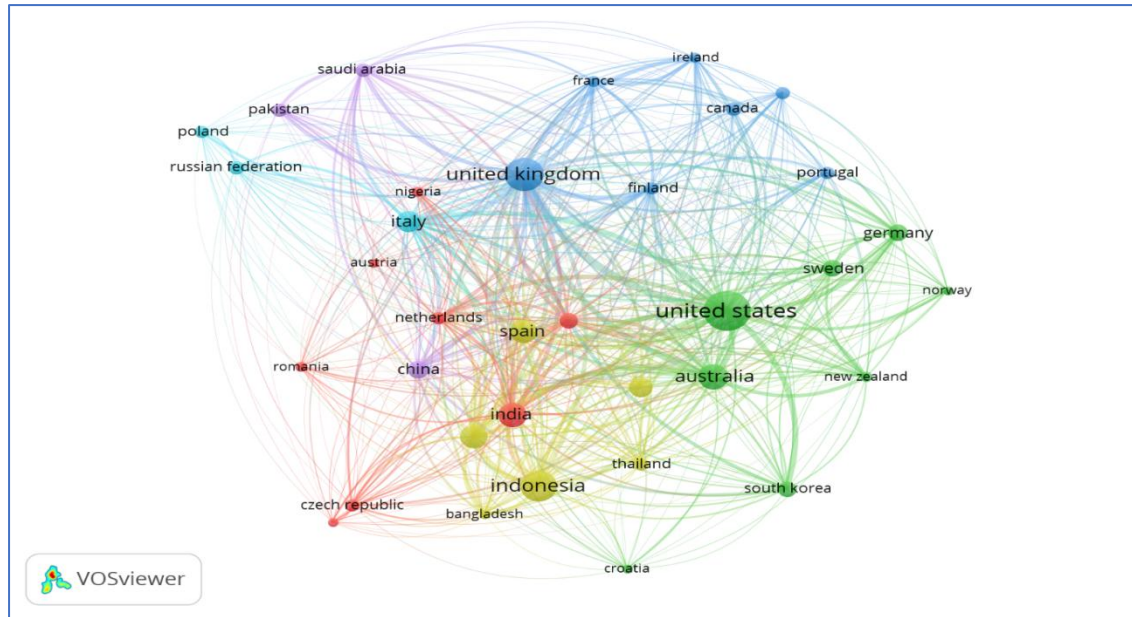


Figure 2.8: Bibliographic Coupling of Countries

The thickness of the lines displays the frequency with which two countries cite the paper together, whereas the frequency of documents determines the node's size. The proximity of the countries shows that countries in the same cluster have high TLS, which means they are more bibliographically coupled than others. Seven clusters are emerging in the network map. For instance, cluster green has the USA, Australia, Sweden, etc., which depicts these countries' standard bibliographies.

Table 2.3: The following list shows the top 10 countries, arranged in order of the number of documents, citations, and total link strength, as determined by bibliographic coupling.

Country	Documents	Citations	Total Link Strength
United States	83	1221	5292
United Kingdom	57	2190	5871
Indonesia	51	116	2376
Australia	34	979	2815
India	32	190	2358
Malaysia	28	297	2694
Spain	28	456	2039
Italy	25	390	2969
South Africa	22	101	520
China	18	67	1577

Bibliographic Coupling of Organizations

The unit of analysis for creating a bibliographic coupling map of organizations as organizations. There were 986 organizations in the database, but a threshold limit of a minimum of 2 documents per organization was set to draw meaningful conclusions. So, 22 organizations met this criterion. Figure 2.9 below shows the bibliographic coupling of organizations that publish on applying social media marketing in entrepreneurship.

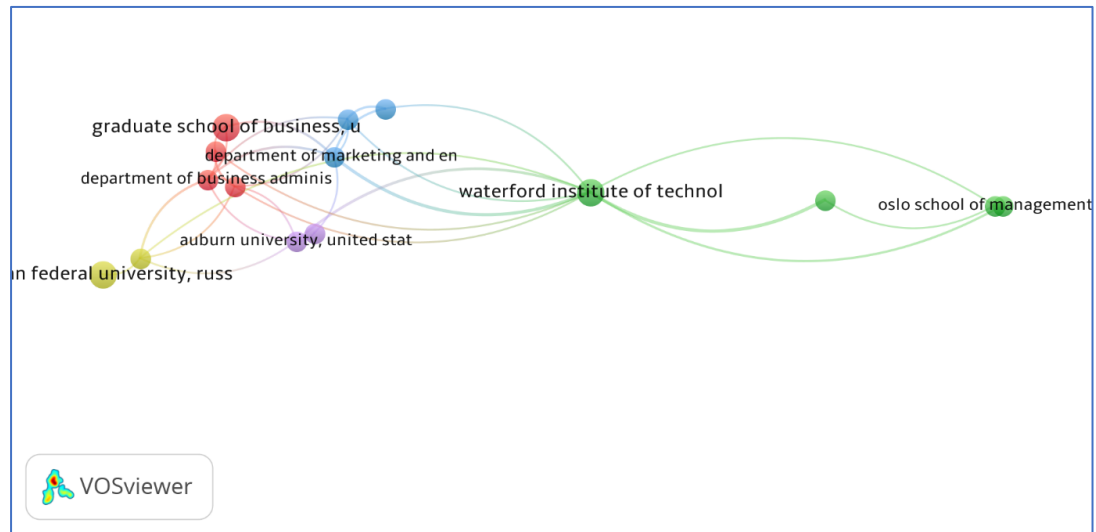


Figure 2.9: Bibliographic Coupling of Organizations

Table 2.4: The following list presents the top 10 organizations based on the number of papers, citations, and total link strength based on bibliographic coupling.

Organization	Documents	Citations	Total Link Strength
Auburn University, United States	2	14	7
Barry University, United States	2	30	0
Birla Institute of Management Technology, Greater Noida, India	2	1	0
Cape Peninsula University of Technology, Cape Town, South Africa	2	32	55

Department Of Business Administration, Politeknik Negeri Malang, Indonesia	2	9	10
Department Of Industrial Psychology and People Management, University of Johannesburg, Johannesburg, Gauteng, South Africa	2	32	55
Department Of Marketing and Entrepreneurship, University of Ghana Business School, Accra, Ghana	2	45	13
Department Of Marketing and International Business, University Of Toledo, 2801 W. Bancroft St., Toledo, Oh 43606-3390, United States	2	60	6
Department Of Production and Operations, University Tun Hussein Onn Malaysia, Malaysia	2	0	0
Faculty Of Business and Management Sciences, Cape Peninsula University of Technology, South Africa	2	14	7

Bibliographic Coupling of Sources (journals)

The unit of analysis was sourced from journals to create a bibliographic coupling map of sources. There were 379 sources in the database, but to draw meaningful conclusions, a threshold limit of a minimum of 4 documents for a source was set. So, 17 sources met this criterion. Figure 2.10 below shows the bibliographic coupling of journals that are published in social media marketing in entrepreneurship.

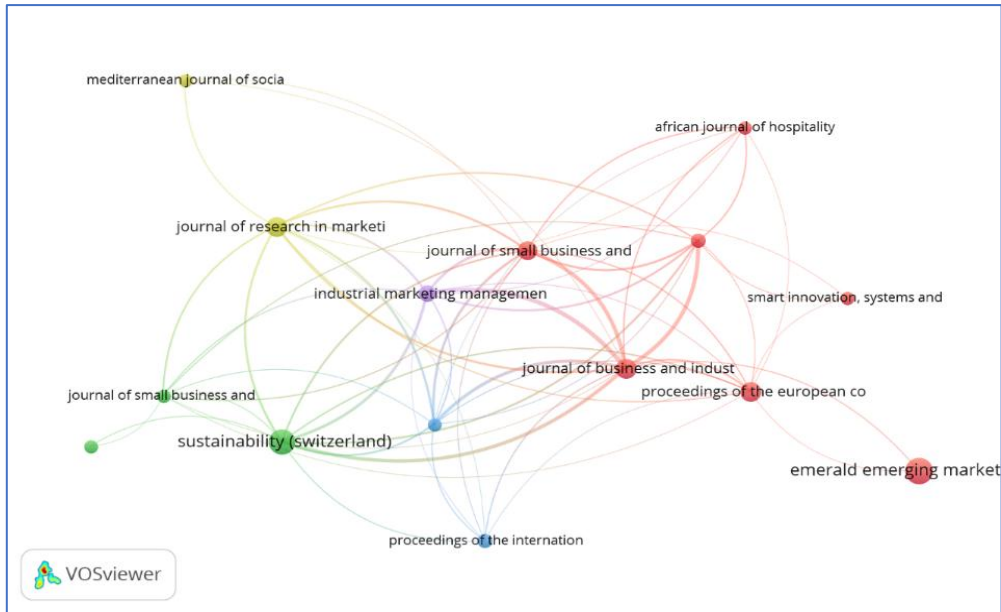


Figure 2.10: Bibliographic Coupling of Sources (journals)

Table 2.5: Top 10 Sources, number of documents, citations, and total link strength in terms of bibliographic coupling

Source	Documents	Citations	Total Link Strength
African Journal Of Hospitality, Tourism And Leisure	4	15	21
Emerald Emerging Markets Case Studies	16	4	4
Industrial Marketing Management	6	621	128
International Journal of Entrepreneurship and Small Business	4	86	87
International Journal of Internet Marketing and Advertising	5	70	103
International Journal of Scientific and Technology Research	4	7	3
Journal Of Business and Industrial Marketing	9	272	236
Journal Of Research in Marketing and Entrepreneurship	9	109	90
Journal Of Small Business and Enterprise Development	8	359	132
Journal Of Small Business and Entrepreneurship	4	15	25

2.1.2.3 Co-Citation

A co-citation network map has been constructed to visualize academic knowledge in the application of social media marketing in the entrepreneurship domain. For the present study, co-citation network maps for authors and sources have been conducted. The map shows how often the authors or sources have been cited in a third document.

Co-Citation of Authors

The co-citation analysis map depicts the authors referenced in an article. A research cluster emerges when many authors discuss the same pair of papers two authors wrote.

There were an enormous number of co-referenced authors in the database (around 30,800), so a threshold limit was required to be set to ensure clarity and readability. The final network map included the top 44 co-cited authors.

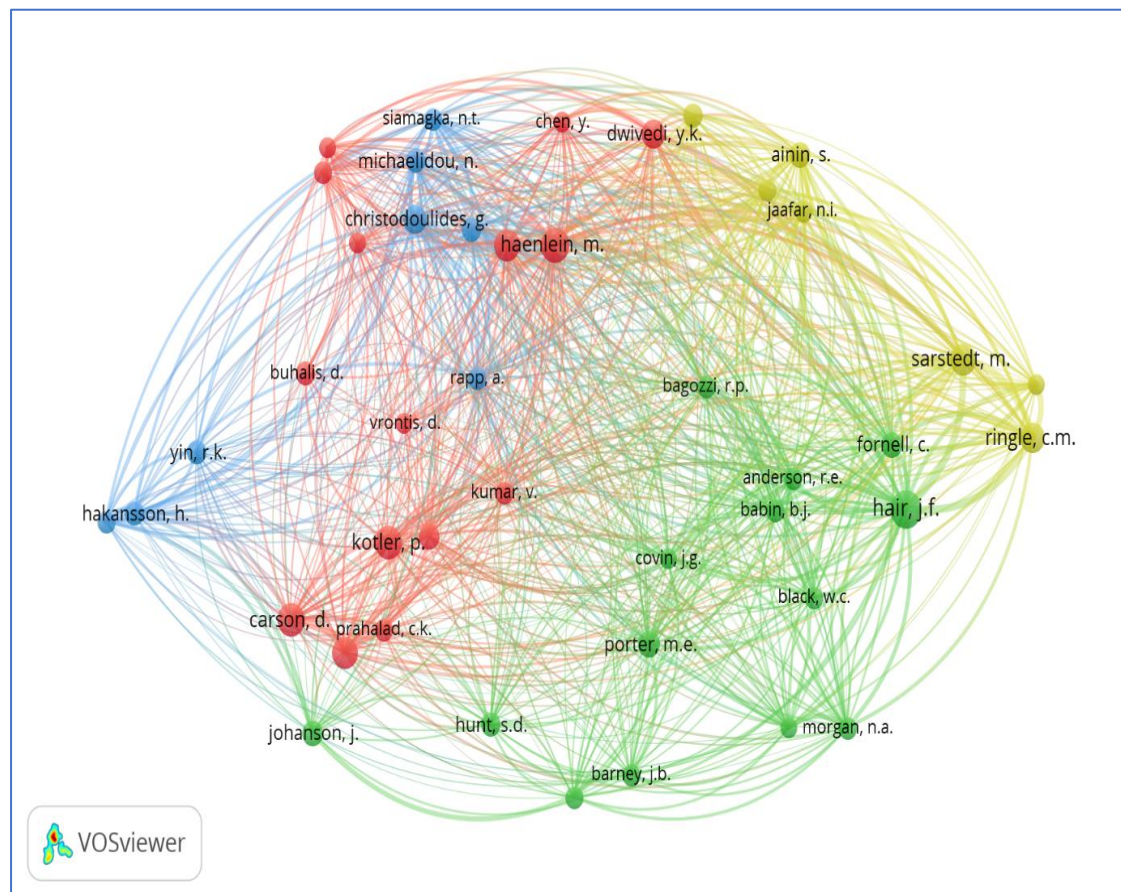


Figure 2.11: Co-citations of Authors

Table 2.6: Top 10 authors, number of documents, citations, and total link strength in terms of Co-citations

Author	Citations	Total Link Strength
Hair, J.F.	97	1132
Haenlein, M.	81	813
Carson, D.	76	541
Kotler, P.	73	248
Kaplan, A.M.	70	699
Gilmore, A.	67	520
Sarstedt, M.	66	918
Ringle, C.M.	63	864
Dwivedi, Y.K.	57	509
Christodoulides, G.	53	623

Co-Citation of Sources

There were around 11,800 sources in the selected database, but the minimum number of citations for a source was set as 100 for interpretation purposes. Hence, the map shows only the top 23 co-cited sources. Figure 2.12 below shows the network diagram of the co-citation of sources.

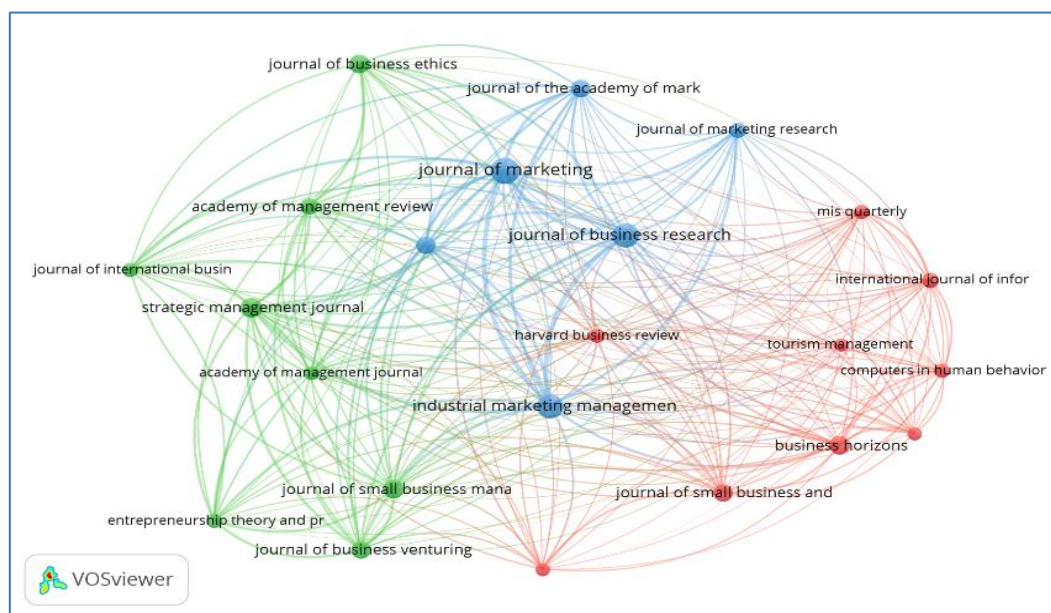


Figure 2.12: co-citation network map of sources

Table 2.7: Top 10 co-cited sources, number of documents, citations, and total link strength

Source	Citations	Total Link Strength
Journal Of Marketing	409	8207
Industrial Marketing Management	361	8613
Journal Of Business Research	360	7516
Strategic Management Journal	232	5764
Business Horizons	215	3080
Journal Of Business Ethics	212	3019
Journal Of Small Business Management	205	4160
European Journal Of Marketing	197	3883
Journal Of Small Business And Enterprise Development	195	2663
Journal Of Business Venturing	191	4342

After bibliometric analysis, the narrative literature was conducted to analyze the studies in-depth and identify the gaps in the current literature.

2.2 Review of Literature on Social Media Marketing and Consumer Behavior

Das and Mishra (2022) stated that digital marketing techniques such as social media marketing have revolutionized marketing by offering variety, convenience, safety, and ease of marketing. The study also examined the role of digital citizenship behavior as a mediator in the relationship between digital marketing and consumer behavior.

Sharma et al. (2020) stated that marketing activities on social media have significantly impacted consumer shopping behavior, providing exposure to the best prices, products, reviews, and opinions. This study affirms the effectiveness of social media marketing activities in strengthening customer relationships and motivating purchase intention for fashionable like apparel products.

Social commerce platforms facilitate simultaneous interaction between consumers and merchants, where sellers contribute marketing content, and fellow consumers contribute user-generated content (Bryant & Basu, 2023). Bryant and Basu (2023) explored the relationship between social cues created by sellers and users and the performance measures of retail businesses on “Etsy.com”, a social commerce platform. The findings reveal that consumers are more likely to buy from stores that display seller-generated social cues and show greater engagement in reviews and following.

Kulikovskaja et al. (2023) found that customer engagement mediates the relationship between three types of digital media content (i.e., infotainment, relational, and remunerative) and marketing outcomes in terms of word-of-mouth and customer loyalty. Customer engagement was studied in terms of five distinct behaviors i.e., co-creation, positive contribution, dormancy, negative contribution, and disengagement. The relational content type was found to substantially enhance customer engagement on social media. The study offers valuable insights for developing effective digital content marketing approaches.

Zhang et al. (2023) studied the impact of live streaming on customers’ intention to make offline (or in-store) purchases through the Stimuli-Organism-Response (SOR) model. The findings indicate that environmental stimuli significantly impact customers’ intention to make purchases in offline stores. The attitudes towards influencers and products substantially mediate this relationship. This study emphasizes the importance of live streaming in improving offline purchasing intentions.

Zhang et al. (2020) investigate the effect of live video streaming (LVS) adopted by e-retailers on consumers' online purchase intentions. The data was collected from Taobao.com, China’s largest online trading platform. It was found that LVS can enhance purchase intentions by decreasing psychological distance and perceived uncertainty. Product type further moderates the LVS's impact on perceived uncertainty.

Nagvanshi et al. (2023) conducted a study on the influence of social media advertising on the purchasing intention of Gen Z users for organic cosmetic products. It was

found that social media advertising impacts purchasing intentions for organic cosmetics both directly and indirectly via three mediators (brand awareness, brand image, and brand loyalty).

Liang et al. (2023) highlighted that online marketing positively influences impulse buying behavior and economic benefits in the cosmetic industry. Further, consumer behavior touchpoints (such as engagement, visiting websites, reading reviews, etc.) had a mediating while technological innovation had a moderating impact on impulsive buying and economic benefits/advantages.

Agus et al. (2021) conducted a longitudinal study to investigate the impact of digital marketing capability, supply chain capability, and customer experience on the performance of e-commerce platforms before and after the COVID-19 pandemic. Seasonal pricing and logistical outsourcing were also taken as intervening factors. Results show that customer review ratings positively impacted e-commerce platform performance before the pandemic, not after that. While logistics outsourcing intervened in the relationship between supply chain capability and e-commerce platform performance before the pandemic but did not affect this relationship after the pandemic.

Liu et al. (2020) examined how psychological distance and involvement affect consumers' purchasing behaviour in the online context. Findings indicate that social distance has a detrimental impact on consumers' purchase decisions. While temporal distance has a positive influence on the purchase decision of high-involvement products and a negative influence on purchase decision of low-involvement products. The purchase-decision involvement was found to correlate with temporal distance.

Srinivasan (2015) utilized the extended Technology Acceptance Model (TAM) model to explain the technological acceptance of consumers towards online apparel shopping. The perceived usefulness, ease of use, and subjective norms predicted consumer's attitudes toward online apparel shopping.

Varma and Agarwal (2014) stated that to discover and target profitable customer groups, marketers should examine the online purchasing behavior of consumers. This article determines the variables influencing women's online purchasing behavior,

specifically in Mumbai's western suburban areas. It was found that enjoyment is a motivator for online shopping while social factors, the touch, and feel of merchandise, store ambiance, interaction with a salesperson, and instant gratification of purchasing act as hindrances in online shopping.

Bianchi and Andrews (2012) examined the impact of perceived risk and trust on online purchase behavior among Chilean consumers. It was found that perceived online risk negatively impacts the consumers' attitude towards online purchasing. The attitude towards online purchasing positively impacted intentions to continue purchasing online. Further, trust in third-party assurances and cultural environment trust positively impact the intentions to continue purchasing online.

After a thorough analysis of the literature, it can be concluded that social media marketing is a powerful tool for marketers to impact consumer behavior. Social media marketing has been found to impact purchase intentions, customer relationship management, impulse buying behavior, customer experience, and the creation of user-generated content. The variables such as perceived usefulness, perceived ease of use, purchase intention, and attitude have been ascertained as significant variables of interest from consumers' point of view.

2.3 Review of Literature on Social Media Marketing and Entrepreneurship

Oktoriana (2021) studied the impact of social media networks on the competitive behavior of 188 small and medium-sized enterprises in Indonesia's food and beverage sector. It was found that competitive behavior positively correlates with SME characteristics, market interaction media, and digital marketing strategy. Variability in competitive behavior is primarily due to product reviews, responses to rejection, unique visitors, and audience size. The findings suggest alignment of capabilities with building consumer relationships, quality assurance strategies, and merchandising strategies.

Mekonnen and Larner (2021) examined that digital technology is revolutionizing luxury fashion, with digital devices and online platforms becoming integral to daily life. The COVID-19 pandemic has accelerated the integration of digital technology into businesses, leading to unprecedented technological transformations. Luxury

fashion brands are adapting their strategies to manage the crisis and capitalize on the opportunities presented by digital technology such as social media.

Dubbelink et al. (2021) explain how to create brand equity through social media marketing after COVID-19. It identified four key components for effective brand equity creation. Brands need to have a clear perspective on their social media marketing activities, evaluation of current branding elements, the timeline of marketing activities to be adapted to the consumer needs, and adaptive messaging to convey empathy and render relevant information.

Rizkalla et al. (2023) identified the factors influencing social media adoption into business activities by integrating the Unified Theory of Acceptance and Use Of Technology (UTAUT) and Technology Acceptance Model (TAM) models. It was found that performance expectancy and social influence positively impact the attitude of entrepreneurs towards using social media. Attitude in turn significantly influences their intention to use (or adapt) social media for selling purposes.

Stefano et al. (2023) explored the antecedents of behavioral intention to use SNSs for business by microentrepreneurs. The study employed the Theory of Planned Behavior (TPB) and the Technology Acceptance Model (TAM) framework. The findings indicate that perceived usefulness and perceived ease of use positively influence the attitude toward entrepreneurial activity on social media. The TPB model relationships were also confirmed as attitude, subjective norms, and perceived behavioral control significantly influence entrepreneurs' behavioral intentions to use social media.

Olanrewaju et al. (2020) analyzed 160 articles sourced from EBSCO and Scopus databases to systematically review the existing literature on social media and entrepreneurship. The study revealed four broad categories of antecedents to social media usage and behavioral outcomes for entrepreneurs i.e., technological, environmental, individual, and organizational. It was found that entrepreneurs primarily utilize social media for marketing and business networking, information search, and crowdfunding for their business. It was further noted that fewer studies have explored social media use among entrepreneurs in developing countries, hence making it a research gap.

Poddar and Agarwal (2019) affirm the effectiveness of utilizing social media and digital media for start-ups as they help to create brand loyalty, increase return on investment, be cost-effective, analyze reach, and results, and improve customer support.

Ahmad et. al., (2018) argue that the rate of social media adoption is relatively low among small and medium-sized enterprises (SMEs) in the UAE region. They conducted in-depth interviews with entrepreneurs in the UAE. Social media was found to be a potential vehicle for an entrepreneur's business success as it helps SMEs to improve sales, develop and maintain better customer relations, enhance the sharing of information, and create cost-effective two-way communication. Effective utilization of social media also leads to high brand awareness, attracts new customers, and creates a competitive advantage for an entrepreneur.

Tripopsakul (2018) examined the factors of social media adoption as a business platform among entrepreneurial students in Thailand using a technology acceptance model (TAM) and TOE (technological, organizational, and environmental) framework. It was found that technological, organizational, and environmental context factors significantly impacted social media adoption through two mediators i.e., perceived ease of use (PEOU) and perceived usefulness (PU). The technological factors of compatibility, relative advantage, trialability, complexity, and observability are significant factors that determine social media adoption. Organizational context factors such as IT experience, innovativeness, and academic support were also positively impacting social media adoption.

Some authors investigated the determinants influencing small businesses to embrace social media. They employed interviews, literature analysis, and cross-checking of social media platforms to conduct case studies as a research method. The study found five factors that impact the adoption of social media i.e., the adopter's perception of social media, the adopter's characteristics, social influence, current corporate performance, and business objectives. The adopter's social media perception includes perceived enjoyment, usefulness, and ease of use. The adopter's characteristics encompass factors such as level of education, age, willingness to try new technologies, and familiarity with social networking platforms. Social influence stems from media and peers.

Odoom et al. (2017) explored the motivations of SMEs to use social media and the performance benefits associated with their usage. It was found that compatibility, cost-effectiveness, and interactivity determine the social media usage by SMEs further leading to performance benefits for SMEs. Another interesting finding of the study was related to the nature of products offered by SMEs. SMEs with physical goods are highly motivated by the cost-effectiveness factor, while SMEs offering services are motivated by the interactivity factor.

Jones et. al. (2015) examined social media's impact on small businesses in the USA region. A case study approach, based on semi-structured interviews with five small companies' owners and two surveys was employed. The study revealed that social media platforms strengthen entrepreneurs' capacity to access consumers worldwide, expand new customer base, improve awareness, and customer relationships, and facilitate collaborative promotion of their businesses. The study also examined the challenges businesses encounter when utilizing social media such as limited knowledge, expertise, time, and financial resources.

Durkin et al. (2013) adopted an action research method by studying eight small to medium-sized enterprises (SMEs) to develop a theoretical model for social media adoption by SMEs in Ireland. They framed an "Adoption pathway" model where the first level is an assessment of the company (their culture, competencies, resources, etc.), context (their environment, competitors, market, etc.), and customer (demographics, buying behavior, etc.). The second level is exploring the nature of permission-based marketing. Three categories of permission marketing activities have been suggested – permission push (blogs, podcasts), permission pull (websites and mobile apps), and permission direct (SMS and email). It was also found that SMEs were determined and willing to engage with social media through intuitive motivations (i.e., internally driven).

Pentina et al. (2012) adopt the technology acceptance model (TAM) to assess the adoption of social network marketing by SMEs. This paper extends the TAM model by incorporating socially determined variables in their conceptual model. It was found that the social influence factor (i.e., the social influence by experts, competitors, and customers) impacts the entrepreneur's intention to adopt social network marketing

directly and indirectly (mediated by perceived usefulness). The amount of experience was also found to strengthen this relationship.

This section of the literature review analyzed the adoption of social media by entrepreneurs and the impact of social media adoption on entrepreneurial business success. Different models have been studied for adoption such as UTAUT, TAM, and TPB. It can be concluded that the adoption of social media by entrepreneurs varies across business sectors, and countries, and is affected by numerous factors such as perception or social influence. Social media has been found to positively impact SMEs by helping them build customer relations, provide quality assurance, manage crises, find opportunities, create brand equity, brand loyalty, increase reach, etc.

2.4 Review of Literature on Jewellery design and Jewellery buying behaviour

Lyu et al. (2024) explored how the design industry is transforming with the rise of generative Artificial Intelligence (AI), particularly in jewellery design. The study, carried out using a design-action experiment, discovered that AI substantially impacts the ideation stage of jewellery design. It causes designers to shift their attention from technical duties to strategic decision-making such as emotional resonance, cognitive engagement, and visual appeal. However, challenges such as communication difficulties and stylistic constraints remain in the human-AI collaboration. A human-AI co-creation hybrid model on cultural translation in jewellery design has been proposed for future research.

Boons, (2022) presents a practice-based exploration of Crystal Growing Design for jewellery, focusing on three hypotheses derived from the characteristics and advantages of growing design. Grown crystals, used in various industries, have potential sustainability and creative possibilities.

Soares (2022) studied the drivers and barriers of 3D-printed jewellery adoption by Portuguese consumers. 3D-printed jewellery has transformed the jewellery industry as it allows for personalized designs at low cost and time. Usefulness, ease of use, customization levels, practicality, aesthetically pleasing features, tech optimism, and attitude were identified as essential drivers towards 3D-printed jewellery adoption.

While lack of awareness, perceived cost, and doubts associated with online jewellery shopping were found as the barriers to adopt online shopping of 3D-printed jewellery.

Buruk et al. (2021) investigated the design process for smart jewellery. Snowflakes, a wearable prototyping tool, was developed that allows designers to explore different jewellery forms and incorporate external materials like leather. This exploration contributes to the wearable community in terms of smart jewellery visual expressions, interaction modalities, and combination of traditional and computational materials.

Keller-Aviram (2021) stated that the jewellery industry is yet to initiate reform due to lack of awareness and consciousness of the environment. Industry needs to adopt new criteria, laws, and certifications to address its production processes' environmental and community impacts. Designers should use technological advancements with a focus on the surrounding environment to influence the future for the better.

Romãozinho (2021) stated that jewellery, a form of art, can convey various emotions and feelings, such as habitat and intangible space. This research explored asymmetric architectures inspired by nature, focusing on concrete spatial concepts in jewellery. The project aims to create a contemporary jewellery collection that is versatile and reusable, using sketches, cardboard models, 3D software, 3D printing and traditional techniques.

Shi et al. (2020) explain how augmented reality (AR) and virtual reality (VR) can boost the transformation and upgradation of Jewellery industry. AR and VR helps to enhance users' experience and provides convenience. Through this, consumers can try the jewellery using virtual trial system at comfort of their home and feel an experiential consumption. AR and VR also provide companies with big data to trace consumers' buying habits and preferences in real time and accordingly adjust their sales direction and marketing strategies.

Chuangemanee and Punnakitikashem (2016) use the value framework theory to examine the factors that influence jewellery buying decisions from social media sites. It was found that social interaction, aesthetic pleasure, quality of information, security risk, brand, and price utility impact the purchase decision on social networking.

D'Alessandro et al. (2012) studied the online buying behaviour of consumers in the context of the gemstone industry, which is intricate, high-risk, credible, and expensive. It was found that place strategy (i.e., the type of internet marketing strategy used by the seller) and buyer's security and privacy practices impact a buyer's perceived risk to purchase gemstones online. The perceived risk was found to reduce trust and online gemstone purchases.

Fortmann et al. (2012) highlighted that wearable devices are being abandoned after a few months due to their technical look and feel making it unsuitable for daily usage. Authors propose that digital jewellery (where technology is concealed behind fashionable jewellery) could be a promising alternative. Through an online survey, it was found that functionality, form factor, interactivity, and display design are crucial requirements for digital jewellery. While, whereas body position, context awareness, and customizability were found as less critical factors.

Rajili et al. (2015) stated that jewellery design is characterized by three aspects i.e., jewellery designer's practice, characteristics and rationale of jewellery designers, and knowledge creation in jewellery design. Jewellery design involves several design challenges related to the object, and it is an artistically driven intuitive practice.

Torrey and Sheung (2008) studied the production and market trends of pearls. They found that in 2005, the value of the pearl market had a 7% growth, with South Sea pearls accounting for 37% of the overall production value. The production of Akoya pearls has declined in Japan and China, while it still holds a considerable position in the market. Pearls have become a fundamental jewellery component, catering to various consumer budgets. Pearl producers need help in multiple operations, including farm management, hatchery techniques, genetic investigation, financial factors, cost management, and environmental concerns. The industry progresses in quality and supply while the consumer market transforms into an intricate and fiercely competitive environment.

White and Steel (2007) emphasized that in this world of interactive technologies, craft practitioners and thinkers play a significant role. The research suggests combining interactive technologies and craft thinking. The task of jewellery craftsperson is to showcase the implementation of craft thinking in interaction design by integrating the

cultural and personal importance of the worn item and the materials and procedures involved. The partnership between a jeweler and a multimedia artist is valuable because it consists of applying specialized abilities and sensibility of craft and interactive media to the process of conceptualization and creation. The article suggests repositioning the role of a craftsperson from a guardian of tradition to an agent of change.

Jamal and Goode (2001) conducted a study on the UK's precious jewellery market and found that self-image congruity significantly influences consumer satisfaction and brand preferences. This highlights the importance of effective brand positioning in the precious jewellery market.

Simoni et al. (2010) examine and contrast the international marketing methods employed by Italian gold companies and to compare them with those employed by Indian gold companies. The study indicates that Italian small and medium-sized enterprises (SMEs) respond to market changes in reactive manner rather than proactively seek opportunities. In contrast, Indian companies adopt a strategic approach by explicitly focusing on the growing Indian immigrant community.

Amitabh (2019) proclaimed that the Indian jewellery industry has experienced significant structural changes, with consumers now demanding value, transparency, and honesty in business practices. The love for gold and jewellery is well-known in India, and a study was conducted to identify factors affecting consumer buying behavior towards gold jewellery. Seven factors were found which affect the consumer buying behaviour in jewellery purchase i.e., product dimension, place dimension, financial dimension, individual and social dimensions, design, and quality assurance.

Pereira et al. (2019) highlights the critical elements contributing to the luxury jewellery industry's success, particularly in South East Asia. The success of Larry Jewellery, a luxury jeweller with boutiques in Hong Kong and Singapore, is attributed to its business model, branding, superior craftsmanship, rarity, meaningful human interaction, and trust.

Shayeb and El-Deeb (2023a) proposed a revised measurement scale for motives behind luxury consumption in the context of jewellery. It classifies findings into two

motivators i.e., rational and emotional motivators. The price, quality, and investment were identified as rational motivators, while conspicuousness, hedonism, self-identity, and uniqueness were recognized as emotional motivators.

Shayeb and El-Deeb (2023b) investigate the mediating effect of luxury perception on social media marketing and purchase intention in luxury jewellery brands in Egypt. It was found that components of luxury perception which are conspicuousness, quality, and hedonism partially mediate this relationship.

Through a comprehensive literature review of the jewellery designing industry and jewellery buying behavior, it can be said that the jewellery industry is changing. There have been recent transformations in the Indian jewellery industry as well with the introduction of technologies like AI, 3D printing, smart and digital jewellery, and the rising trend of personalization. Given upgrades in this industry, it can be asserted that entrepreneurs need to adopt AR and VR to enhance customer experience and convenience. There is also a need for entrepreneurs to incorporate the environmental impact of jewellery designing and making as environmental consciousness is increasing among consumers.

This section also noted that there are different factors which influence jewellery buying decisions of consumers from social media. The adoption of social media for jewellery purchase is dependent on many factors as consumers perceive different aspects/elements in distinct ways. While some factors also act as deterrents to social media adoption for jewellery purchase such as risk. It is believed that jewellery entrepreneurs can mitigate risk by providing transparent information, customer testimonials, easy return and exchange policy, and by explaining the use, ease of use, and compatibility of social media for jewellery selection and purchase. This section concludes the narrative literature review in the broad domain of social media marketing and its impact on consumer behaviour, entrepreneurship, and jewellery designing.

The following Research Questions (RQs) have been framed from the literature review gap analysis:

- RQ1. What are the motivations, challenges, and barriers faced by entrepreneurs in the jewellery business?
- RQ2. What is the status of social media marketing adoption in jewellery promotion?
- RQ3. What are the antecedents of attitude towards the purchase of jewellery through social media?
- RQ4. Does attitude toward the purchase of jewellery through social media influence the purchase intention for jewellery on social media?

Following the narrative review, a few variables were identified that could influence the attitude and purchase intention of consumers' jewellery purchases on social media. The four independent variables identified were perceived usefulness, perceived ease of use, compatibility, and complexity. The attitude was identified as a mediator while purchase intention was the dependent variable. The following section of the chapter highlights the relevant literature which supports the proposed model.

2.5 Impact of Perceived usefulnessfulness (PU) and Perceived ease of use (PEU) of social media on attitude towards social media jewellery selection and purchase

Davis, Bagozzi, and Warshaw (1989) introduced the Technology Acceptance Model (TAM), which posits that perceived ease of use and perceived usefulnessfulness significantly influence users' attitudes and behavioral intentions toward a technology.

Another widely accepted model, the Unified Theory of Acceptance and Use of Technology (UTAUT) was given by Venkatesh et al. (2003) the model proposed four determinants to the behavioral intention of technology i.e., performance expectancy, effort expectancy, social influence, and facilitating conditions impact the behavioral intentions which in turn influence the usage behavior of technology. The model also proposed moderating variables in the relationship between determinants and behavioral intention. The moderators were gender, age, experience, and voluntariness of use.

Models like TAM based on TPB highlight the role of perceived ease of use of technology, perceived utility (use) of social media, compatibility with social media

use, and attitude towards social media in impacting consumers' purchase intention. However, to some extent, the factors that affect entrepreneurs' use of social media are still unknown.

This section depicts the relationship between different constructs leading to the development of hypotheses.

The Technology Acceptance Model (TAM) is an information systems theory that models how users come to accept and use a technology (Davis, Bagozzi, & Warshaw, 1989). According to TAM, Perceived usefulness and Perceived Ease of Use are determinants of technology usage (Davis, Bagozzi, & Warshaw, 1989). These two variables influence the attitude toward use of technology which further influences the behavioral intention to use the technology followed by actual use (Davis, Bagozzi, & Warshaw, 1989).

Perceived usefulness has been defined as "the degree to which a person believes that using a particular system would enhance his or her job performance" (Davis, 1989). In other words, it means the perception of the user about the relationship between use and performance (Davis, 1989). This definition follows from the meaning of the word "useful" (Davis, 1989).

Perceived Ease of Use is defined as "the degree to which a person believes that using a particular system would be free of effort" (Davis, 1989). It means that the system is comparatively easy to use and requires less effort (Davis, 1989). This definition has been derived from the meaning of the word "ease" (Davis, 1989).

Afrouz and Wahl (2019) in their study asserted that Perceived usefulness positively influenced the consumer's attitude toward using smartwatches in Germany. Another study, in the context of ICT tools in the educational sector, found that perceived usefulness is an antecedent of attitude towards laptop use (Moses et al., 2013). The same was confirmed in the context of wearable devices also where perceived usefulness was found to influence the attitude towards smartwatch usage (Choi & Kim, 2016). Perceived usefulness also impacted the users' acceptance of wearable computing in Malaysia (Mohamad Taib, 2021).

In the context of 3G mobile services, Suki and Suki (2011) found that perceived usefulness, perceived ease of use, and attitude positively affect the behavioral intention towards using 3G mobile services. Perceived usefulness and perceived ease of use have a significant positive impact on customer attitudes towards e-banking services in Bangladesh (Jahangir & Begum, 2008). There was a significant positive impact on both perceived usefulness and perceived ease of use and attitudes toward using a new financial management system (Bugembe, 2010).

Another study conducted in the context of students' acceptance of using massive open online courses (MOOCs) systems for education found that perceived usefulness and perceived ease of use of MOOCs system improve students' attitudes towards MOOCs and behavioral intention to use MOOCs (Al-Rahmi et al., 2021). Perceived ease of use and perceived usefulness of wireless technology are positively related to users' attitudes toward using the technology (Mustofakul & Thammakoranonta, 2006). In the context of Facebook's e-commerce chatbot, perceived usefulness and ease of use were found to impact attitudes towards using smartphone chatbots for shopping which further influenced their intention to use smartphone chatbots for shopping (Kasilingam, 2020).

Several other studies have supported the positive effect of Perceived usefulness and perceived ease of use on attitude towards using e-marketing (Kanchanataneet al., 2014), attitude towards using enterprise resource planning (ERP) (Mullins & Cronan, 2021), attitude towards apparel shopping on m-commerce (mobile commerce) in China (Chi, 2018), attitude towards game (Kim et al., 2019), students' attitude towards accepting and using Software as a Service (SaaS) services (Taufiq-Hail et al., 2021), the attitude of the individuals towards digital economy (Priya et al., 2021), teachers' online teaching attitude (Chen et al., 2021), customers' attitude towards the website (Chang et al., 2012), attitude toward using world wide web technology (Moon & Kim, 2001), consumers' attitudes toward e-shopping (Ha & Stoel, 2009).

Therefore, we posit the first two hypotheses as follows:

H1: Perceived usefulness of social media positively affects the attitude towards social media jewellery selection and purchase.

H2: Perceived ease of use of social media positively affects the attitude towards social media jewellery selection and purchase.

2.6 Impact of Compatibility (CPAT) and Complexity (CPLX) with social media on attitude towards social media jewellery selection and purchase

Compatibility means the degree to which using innovation is perceived as consistent with the existing sociocultural values and beliefs, past and present experiences, and needs of potential adopters (Rogers, 1983; p. 223).

Alternatively, it means the extent of an innovation's compatibility with the prior experience of the user. Agarwal & Karahanna (1998) highlight the four dimensions of compatibility which are compatibility with prevailing work practices, compatibility with preferred work style, compatibility with experience, and compatibility with values. While others emphasize it as having two dimensions i.e., compatibility with values and compatibility with prior experience (Karahanna et al. 2006).

The perceived compatibility of e-marketing was found to have a significant positive impact on attitude toward using E-Marketing within the three southern border provinces of Thailand (Kanchanatane et al., 2014). Another study found that the compatibility attribute affects the user attitude in adopting broadband technologies (Oh et al., 2003). Furthermore, perceived compatibility was also found to be related positively to the intention to adopt m-shopping for travel products in Greece (Christou, 2010).

Therefore, the third hypothesis is posited as follows:

H3: Compatibility with social media positively affects the attitude towards social media jewellery selection and purchase.

The complexity of technology has been defined by Sarkar et al. (2005) as the “perceived degree of difficulty that group members collectively anticipate in using and adapting to the technology”.

Aiman-Smith and Green (2002, p. 423) define complexity as the “number, novelty, and technological sophistication of new features and concepts in a new technology”.

Complexity can also arise from the alteration of the number and extent of the work process to be adopted for a new technology (Leonard-Barton, 1988).

In one of the studies, it was found that home page complexity influences consumer attitudes, and purchase intent (Geissler et al., 2006). Another study revealed that the perceived complexity is negatively related to the intention of consumers to adopt m-shopping (Christou, 2010).

Therefore, the fourth hypothesis is posited as follows:

H4: Complexity with social media usage negatively affects the attitude towards social media jewellery selection and purchase.

2.7 Impact of Attitude (ATT) towards social media on Purchase Intention (PI) Purchase intention towards jewellery on Social media

Attitude is the internal evaluation of an individual towards an object like a brand, an advertisement, a product, etc. (Giner-Sorolla, 1999; Lutz et al., 1983; Mitchell & Olson, 1981). Vargas-Sánchez et al. (2016) define attitude as “how a person views and evaluates something or someone, a predisposition or a tendency to respond positively or negatively toward a certain idea, object, person, or situation”.

Purchase intention is the “preference of the consumer to buy the product or service” (Younus et al. 2015). Spears and Singh (2004) define purchase intentions as “an individual’s conscious plan to make an effort to purchase a brand”. In the context of online buying, it can be understood as the extent of a customer’s willingness to buy the product or service online via an online store or social media (Peña-García et al., 2020).

Attitude toward using E-Marketing was found to be a significant determinant of small and medium-sized business owners’ intention to use E-Marketing (Kanchanatane et al., 2014). Afrizal and Wallang (2021) predict that attitude will significantly and positively affect the intention to use e-government in Indonesia. Alamoudi (2016) conducted a study on online luxury shopping and found that consumer’s attitudes had a positive impact on intention to purchase online luxury shopping.

Attitude towards a behavior was found to impact the behavioral intentions in several contexts such as behavioral intention to use MOOCs (Al-Rahmi et al., 2021), intention to use smartphone chatbots for shopping (Kasilingam, 2020), intention to use m-commerce for apparel shopping (Chi, 2018), intention to use game (Kim et al., 2019), intention towards the adoption and acceptance of SaaS (Taufiq-Hail et al., 2021), intention of individuals to adopt digital economy (Priya et al., 2021), teachers' behavioral intention to teach online (Chen et al., 2021), website user's behavioral intentions (Chang et al., 2012), behavioral intention to use world wide web technology (Moon & Kim, 2001), intention to shop apparel online (Ha & Stoel, 2009), intention to use of 3D-printed jewellery (Soares, 2022), intention to use smartwatches (Choi & Kim, 2016), intention to purchase smartwatch in Germany (Afrouz & Wahl, 2019).

Therefore, the fifth hypothesis is posited as follows:

H5: Attitude towards the purchase of jewellery through social media positively affects purchase intention towards jewellery on social media.

2.8 Attitude (ATT) mediates the relationship between Perceived usefulness (PU), Perceived ease of use (PEU), Compatibility (CPAT), Complexity (CPLX), and Purchase Intention (PI)

In the presence of the debate around the role of attitude in TAM, there are authors in favor of excluding attitude from TAM, whereas others are in favor of including it (López-Bonilla, & López-Bonilla, 2017).

Many studies have found the presence of a mediating role of attitude in the relationship between antecedents of TAM and intention to use technology. In a study by Koththagoda and Herath (2018), consumer attitude was found to mediate the relationship between perceived usefulness, and perceived ease of use on online purchase intention. Attitude partially mediates the relationship between perceived usefulness and Behavioral Intention to use mobile banking (Shanmugam et al., 2014). While attitude fully mediates the relationship between perceived ease of use and Behavioral Intention to use mobile banking (Shanmugam et al., 2014).

Therefore, the next four hypotheses are posited as follows:

- H6: Attitude towards the purchase of jewellery through social media mediates the relationship between Perceived usefulness of social media and purchase intention towards jewellery on social media.
- H7: Attitude toward the purchase of jewellery through social media mediates the relationship between Perceived Ease of Use of social media and purchase intention towards jewellery on social media.
- H8: Attitude towards the purchase of jewellery through social media mediates the relationship between Compatibility with social media and purchase intention towards jewellery on social media.
- H9: Attitude towards the purchase of jewellery through social media mediates the relationship between Complexity with social media and purchase intention towards jewellery on social media.

Additionally, the present study also aims to study whether the attitudes and purchase intentions vary across gender, age groups, working status categories, income categories, and social media usage groups. Therefore, H10-19 has been framed to test the significant difference in the mean value of attitude and purchase intentions among the five demographic variables.

Social media significantly influences consumer attitudes and purchase behavior, including online purchases of jewellery. Since there seems to be evidence that digital strategies affect many aspects of the digital purchase of jewellery, entrepreneurs who want to scale are expected to benefit from using social media.

CHAPTER 3

RESEARCH METHODOLOGY

Chapter 3 discusses the research methodology adopted in the current study. This chapter deliberates on the research design, research strategy, conceptual model, hypotheses, instruments used, sample size, sampling technique, and data analysis technique adopted for this study. A deductive approach, two-stage research design, and three-step research strategy have been utilized.

3.1 Research Design

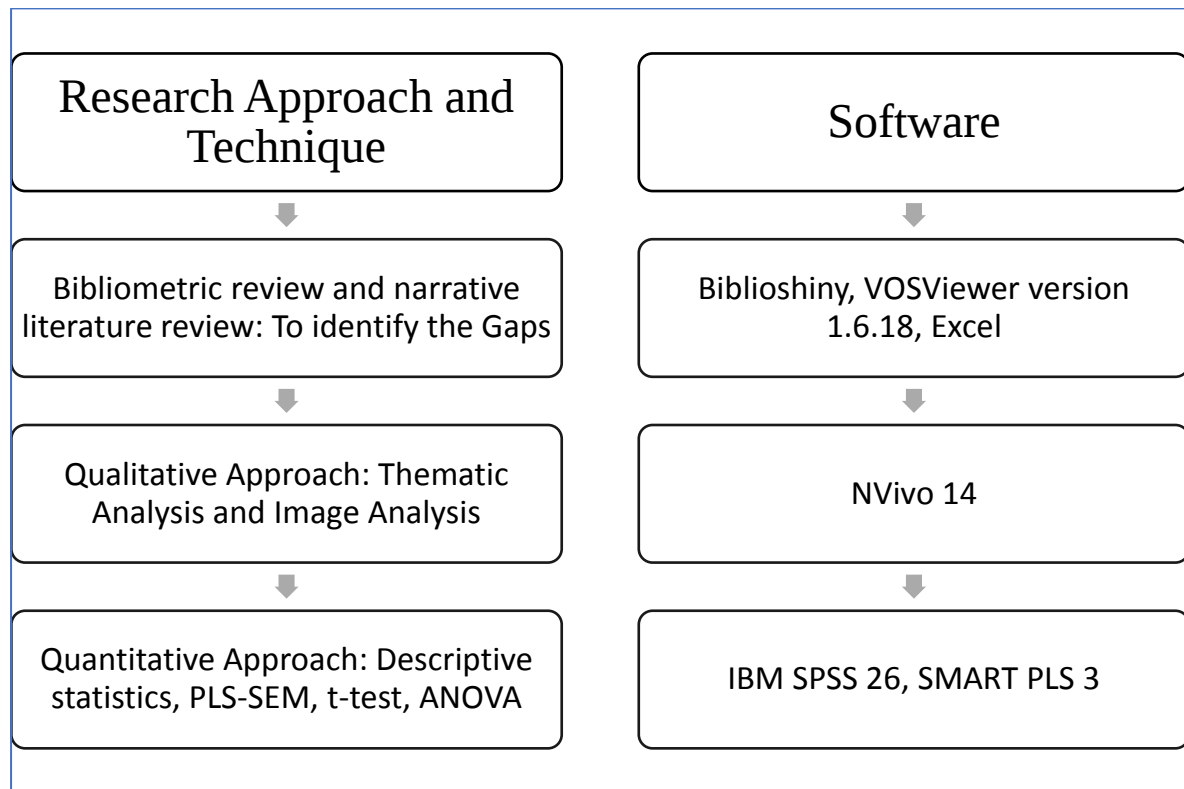
A research design is a strategy or framework used to conduct a research study (Cooper & Schindler, 2014). It outlines the complete plan and methods to collect and analyze data to address research questions or confirm hypotheses. A research design often encompasses the methodology for data collection, the instruments utilized, how the instruments are deployed, and the anticipated approach for analyzing the gathered data (Cooper & Schindler, 2014). A deductive approach was adopted for the present study (Bryman & Bell, 2011).

The current study employed a two-stage research approach (Cooper & Schindler, 2014), i.e., an exploratory design followed by a descriptive single cross-sectional study. Exploratory investigations are valuable for comprehending the problem or issue. Exploratory research is undertaken when a problem needs a precise definition or remains uncertain (Cooper & Schindler, 2014). The researcher can use it to become acquainted with the subject or concept under investigation and potentially develop hypotheses for testing. Exploratory research often depends on secondary research, such as examining existing literature. For this, a narrative literature review and bibliometric analysis were performed to identify the gaps in the literature. In-depth interviews were conducted for jewellery entrepreneurs to understand their motivation, challenges, barriers, and strategies for conducting business.

The descriptive research design systematically gathers information to provide a detailed description of a phenomenon, situation, or population (Bryman & Bell, 2011). The descriptive research was carried out using the survey technique. The survey was undertaken using a self-administered questionnaire.

The present study adopted a three-step research strategy as presented below in Figure 3.1:

Figure 3.1 Research Strategy adopted for the present study



A three-step research strategy was followed in the present study. In the first stage, an exploratory research design was adopted wherein a bibliometric review and narrative literature review were conducted to identify the current state of literature, trends, themes, and the research gap. The bibliometric analysis technique was used as it is a crucial tool for systematically analyzing literature (Vogel & Güttel, 2013). It employs a variety of methodologies to gather and analyze data on citations, co-citations, fields, and nations, among other aspects (Koehler, 2001). According to Martinez López et al. (2018), bibliometric analysis is widely employed in the marketing field.

For bibliometric analysis, the current study used a three-stage review procedure suggested by Paul et al. (2021), i.e., “assembling, arranging, and assessing of articles”. The first stage was assembling, where articles were collected on the topic. A combination of two keywords was used for making articles, i.e., “social media marketing” AND “Entrepreneurship”. The keywords were searched in the “article

title, abstract, and keywords” string. Due to the enormous volume of journals, articles, and authenticity, the Scopus database has been utilized to collect research papers in entrepreneurship's social media marketing domain. In the assembly stage, 1657 results were obtained, ranging from 1996 to 2022.

The second stage was arranging, where articles were organized according to specific criteria. This study used Scopus' category (code) function to review the search results (Kumar et al., 2022). The results were filtered into these categories with the following inclusion criterion: Year was selected till “2022”; the subject area was set as “business, management, and accounting”; document type was restricted only to “article”; publication stage was “final”, source type was selected as “journal”, and language as “English”. A corpus of 578 articles was retrieved from the results.

The third stage was assessing. So, to review the final corpus of 578 papers was assessed using performance analysis and science mapping. Biblioshiny, an open-source tool for quantitative research in scientometrics and bibliometrics, and VOS Viewer version 1.6.18 were used to conduct bibliometric reviews.

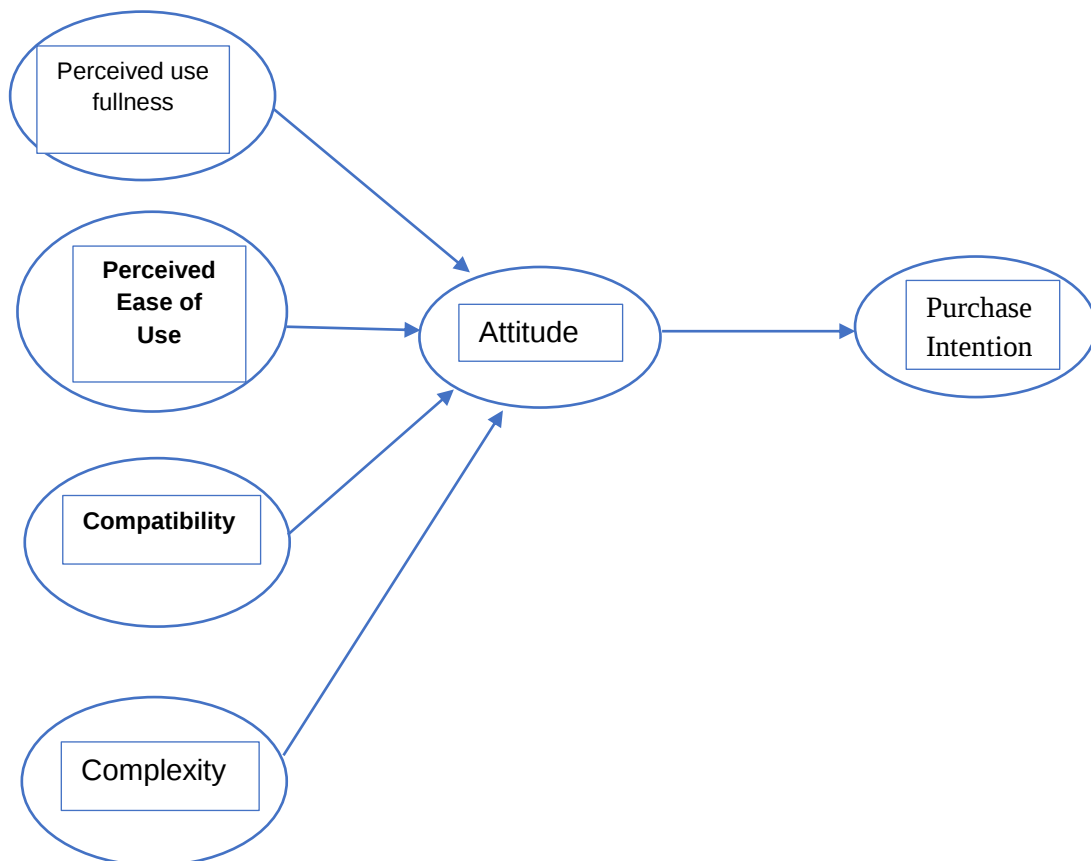
Afterward, a narrative literature review was also conducted on the impact of social media marketing on consumer behavior, entrepreneurship, and jewellery buying behavior. A qualitative approach was utilized in the second stage of exploratory research design. In-depth interviews with 15 jewellery entrepreneurs were taken to identify their motivation, challenges, difficulties, and strategies used in this business. The manual coding of interview transcripts was done using NVivo 14 software. Further, an image analysis of twenty jewellery designs was also conducted by experts. In the third stage, a descriptive research design was adopted, and a quantitative approach was used. Descriptive statistics were performed using IBM SPSS software, SEM was conducted using SMART PLS 3 software, and t-test and ANOVA were performed using IBM SPSS software.

3.2 Research Model

The research model consisted of six constructs, i.e., Perceived usefulness, Perceived Ease of Use, Compatibility, Complexity, Attitude, and Purchase Intention. A construct (also known as a latent variable) cannot be measured directly by the indicators. The constructs on the left-hand side predict the constructs on the right-hand side. In other

words, independent variables (exogenous variables) are depicted on the left side of the diagram, while dependent variables (endogenous) are shown on the right side. In the present model (Figure 3.2), Perceived usefulness, Perceived Ease of Use, Compatibility, and Complexity are independent constructs; attitude is the mediating variable, while Purchase Intention is the dependent variable.

Figure 3.2: Conceptual Model



3.3 Research Hypotheses

The following hypotheses were framed as per the objectives of the study:

- H1: Perceived usefulness of social media positively affects the attitude towards social media jewellery selection and purchase.
- H2: The perceived ease of use of social media positively affects attitudes towards social media jewellery selection and purchase.

- H3: Compatibility with social media positively affects the attitude towards social media jewellery selection and purchase.
- H4: Complexity with social media usage negatively affects the attitude towards social media jewellery selection and purchase.
- H5: Attitude towards jewellery on social media positively affects purchase intention towards jewellery on social media.
- H6: Attitude toward the purchase of jewellery through social media mediates the relationship between the Perceived usefulness of social media and purchase intention towards jewellery on social media.
- H7: Attitude toward the purchase of jewellery through social media mediates the relationship between Perceived Ease of Use of social media and purchase intention towards jewellery on social media.
- H8: Attitude toward the purchase of jewellery through social media mediates the relationship between Compatibility with social media and purchase intention towards jewellery on social media.
- H9: Attitude toward the purchase of jewellery through social media mediates the relationship between Complexity with social media and purchase intention towards jewellery on social media.
- H10: There is a significant difference in attitude toward the purchase of jewellery through social media between consumers of a different gender.
- H11: There is a significant difference in purchase intention between consumers of different genders.
- H12: There is a significant difference in attitude towards the purchase of jewellery through social media between consumers of different age groups.
- H13: There is a significant difference in purchase intention between consumers of different age groups.

- H14: There is a significant difference in attitude towards the purchase of jewellery through social media between consumers of different working status categories.
- H15: There is a significant difference in purchase intention between consumers of different working status categories.
- H16: There is a significant difference in attitude towards the purchase of jewellery through social media between consumers of different income categories.
- H17: There is a significant difference in purchase intention between consumers of different income categories.
- H18: There is a significant difference in attitude towards the purchase of jewellery through social media between consumers of different social media usage groups.
- H19: There is a significant difference in purchase intention between consumers of different social media usage groups.

3.4 Research Instruments

For exploratory research, in-depth interviews of 15 entrepreneurs in the jewellery industry were conducted as given in the methodology adopted in various papers and cited by Belk (2007). Seven questions were asked of the participants (jewellery entrepreneurs) to understand the nature of the problem they face in this business. Questions were designed to seek information on their motivation to pursue business in this sector, challenges and barriers faced, difficulties encountered in selling or promoting their products, and strategies they use to overcome the challenges and barriers they face. Guidelines for interviews were adopted from Fischer et al. (2014).

For the descriptive study, a self-administered questionnaire was designed. The questionnaire consisted of demographic information, two filter questions, basic details of usage, and thirty-two main statements on a 5-point Likert scale to test the hypotheses. The demographic information asked for from the participants was age, gender, working status, and monthly income level. The questionnaire included two filter questions, general digital media usage and digital media usage for jewellery

selection or purchase, to screen out unqualified participants. Lastly, thirty-two Likert scale statements were measured as 1 = Highly Disagree and 5 = Highly Agree.

The constructs, their sources, and operational definitions have been presented below:

Perceived usefulness (PU) was adapted from Adams et al. (1992), Davis (1989), and Karahanna and Straub (1999). It was measured using nine statements. Perceived usefulness in this study has been defined as the extent to which customers perceive that using social media will enable them to improve their digital jewellery selection and purchase. It could be in terms of finding jewellers, quickness, effectiveness, efficiency, productivity, usefulness for job performance, and understandability of preferences.

Perceived Ease of Use (PEU) was adapted from Adams et al. (1992), Davis (1989), and Karahanna and Straub (1999) and measured using seven statements. Perceived ease of use is defined as the extent to which customers find using social media for digital jewellery selection and purchase easy, flexible, effortless, understandable, controllable, and comfortable. It can also include aspects like easy to become skillful in a particular job or task.

Compatibility (CPAT) was adapted from Ramiller (1994), Rogers (1983), and Moore and Benbasat (1991) using three statements on a Likert scale. Compatibility is defined as the degree to which using social media for digital jewellery selection, and purchase is consistent with the preferred working style of jewellers and their existing work practices.

Complexity (CPLX) was adapted from Aiman-Smith and Green (2002) and Sarkar et al. (2005). It was measured using four statements. Complexity is defined as the degree to which using social media for digital jewellery selection and purchase is sophisticated and difficult to use for customers.

Attitude (ATT) was adapted from Akar and Topçu (2011), Eid et al. (2020), Spears and Singh (2004), Mehta (2000), and Lutz et al. (1983) using five statements. Attitude is defined as a customer's evaluation of social media for the selection and purchase of jewellery shopping.

Purchase Intention (PI) was adapted from Bian and Forsythe (2012), Dodds et al. (1991), and Jiang et al. (2010) using four statements. Purchase intention is defined as the likelihood that the customer will buy jewellery through social media.

Table 3.1: The Measurement Items & Their Sources

Construct	Measurement items	Source
Perceived Usefulness (PU)	PU1: Using social media in choosing jewellery design helps me to accomplish tasks more quickly.	Adams et al. (1992), Davis (1989), Karahanna and Straub (1999)
	PU2: Using social media in choosing jewellery design improves my jewellery collection.	
	PU3: Using social media in choosing jewellery design helps to make jewelers understand my preference more effectively.	
	PU4: I find social media in choosing jewellery design useful during festival season when markets are crowded.	
	PU5: Using social media in choosing jewellery design will lead to better designs in desirable weights.	
	PU6: Using social media help me in the Online purchase of Jewellery.	
	PU7: Social media videos help me in knowing the exact price and protect me.	
	PU8: Social media advertisements help me find jewelers website.	
	PU9: Using social media helps me find the best jeweler in my city.	

Perceived Ease of Use (PEU)	PEU1: Learning to operate social media in choosing jewellery design has been easy for me.	Adams et al. (1992), Davis (1989), Karahanna and Straub (1999)
	PEU2: I find it easy to use social media in choosing jewellery design and get what I want.	
	PEU3: Using social media and its achievements has outstanding flexibility.	
	PEU4: It is easier to shop online through social media advertisements.	
	PEU5: It is easy for me to become skillful at social media in jewelry design selection.	
	PEU6: I find it easy to choose designs of my preference through social media.	
	PEU7: It is easy to find out the price range through social media.	
Compatibility (CPAT)	CPAT1: It is compatible to use social media for jewelry while working in the office.	Ramiller (1994), Rogers (1983), Moore and Benbasat (1991)
	CPAT2: It is compatible to choose social media for jewelry design and make it through local jewelers.	
	CPAT3: It is compatible to go to a jeweler's website and other shopping sites through social media.	
Complexity (CPLX)	CPLX1: It is complicated to receive delivery after shopping from social media.	Aiman-Smith and Green (2002) and Sarkar et al. (2005)
	CPLX2: It is complicated to trust and make payments to websites and jewelers by seeing just social media	

	advertisements.	
	CPLX3: It is complicated to visit the jewelers physically after seeing social media advertisements.	
	CPLX4: It is complicated to return, exchange or make changes if I use social media for jewellery purchases.	
Attitude (ATT)	ATT1: Social media adoption brings joy with it.	Akar and Topçu (2011), Eid et al. (2020), Spears and Singh (2004), Mehta (2000), Lutz et al. (1983)
	ATT2: Social media in jewelry selection and purchase is appealing.	
	ATT3: The idea of jewelry selection and purchase through social media is considered a favorable one.	
	ATT4: The idea of jewelry design selection on social media and making through local jewelers is an unfavorable one.	
	ATT5: Jewelry shopping through social media by recognized brands and sellers is likable and considered as status symbol	
Purchase Intention (PI)	PI1: I am likely to buy jewelry from social media.	Bian and Forsythe (2012), Dodds et al. (1991), Jiang et al. (2010)
	PI2: My willingness to buy jewelry from social media is high.	
	PI3: The probability I would consider buying jewelry from social media is high.	
	PI4: If I were shopping for jewelry, the likelihood I would purchase it through social media is high.	

3.5 Sample size and Sampling technique

For the qualitative study, the scope and nature of the topic (Morse, 2000), time spent on each respondent (Marshall et al., 2013), and homogeneity of the population (Trotter, 2012) were considered for deciding the sample size. A sample of fifteen jewellery entrepreneurs representing the target population was finalized. Interview time was around 60-70 minutes for each participant.

For the survey conducted in the present study, a non-probability sampling method, i.e., convenience sampling, has been adopted to collect data. Convenience sampling is the most used method in social sciences research due to its cost-effectiveness and easy availability (Farrokhi & Mahmoudi-Hamidabad, 2012). It is justified to use this sampling in cases with an infinite population and the non-availability of the sampling frame (Farrokhi & Mahmoudi-Hamidabad, 2012). Therefore, a questionnaire was circulated on social media platforms to gather data.

Though PLS-SEM works well with low sample sizes, this method is also valuable for analyzing large data quantities (Hair. et al., 2019). Justifications were looked at while considering the sample size. (Hair et al., 2011) the minimum sample size for PLS-SEM should be “ten times the largest number of structural paths directed at a particular latent construct in the structural model”. In the present case, five paths are directed toward an endogenous construct (satisfaction), so a 50-sample size would be sufficient per the above rule.

Kock and Hadaya (2018) Suggest the inverse square root method as a new minimum sample size calculation approach. At a significance level of 5% and assuming a minimum path coefficient of 0.2, the minimum sample size requirement is 154 (Kock & Hadaya, 2018). Nonetheless, the questionnaire was closed after receiving 510 responses.

Out of 510 responses, 95 were redundant and removed by filtering questions, i.e., general digital media usage and digital media usage for jewellery selection or purchase. So, respondents who did not use social media were removed from the final sample. Therefore, a qualified sample of 415 was considered for data analysis purposes.

The study has been undertaken in the national capital region of Delhi, as it is often referred to as the "mini-India," consisting of people from different backgrounds and cultures.

3.6 Data Analysis Technique

For the qualitative data analysis, thematic analysis was used (Braun & Clarke, 2012). Image analytics of jewellery designs were also conducted to comprehend the marketing strategies that can be adopted for each jewellery type design. The jewellery design images were shown to the experts, who interpreted the images in depth and suggested marketing strategies accordingly.

Inferential and descriptive statistics were employed for quantitative data analysis. The statistical characterization of the data set is known as descriptive statistics. Statistical measures such as standard deviation, skewness, and mean were reported. Making judgments or inferences from observations is known as inferential statistics. It is characterized as concluding (estimate) about the population from the sample descriptive data. Parametric tests, such as the independent samples t-test and one-way ANOVA, were also performed to assess the impact of demographic variables such as gender, age category, income category, etc.

The present study adopted Structural Equation Modelling (SEM) to analyse research model paths. SEM combines exploratory factor analysis and structural path analysis (Lee et al., 2011). SEM can be conducted using two methods: covariance-based SEM (CB-SEM) and variance-based partial least squares (PLS-SEM) (Hair et al., 2017). PLS focuses on predicting SEM and is mainly used for exploratory research (Lee et al., 2011).

Today, most of the management research aims to test theory (i.e., explanation) and offer practice recommendations (i.e., prediction), leading to an increase in the use of PLS-SEM in recent years as it is a "causal-predictive technique" (Hair et al., 2017). The current study aimed to explore and predict the relationships, so PLS-SEM was preferred over the CB-SEM method (Hair et al., 2017). PLS-SEM is also a preferred method where the researcher needs the latent variable scores for subsequent analysis. In the present case, the researcher used latent variable scores for ANOVA purposes.

Nonetheless, PLS-SEM is also recommended in cases where the sample size is small ($N < 100$), non-normally distributed data, and there are higher-order constructs. The measurement philosophy used in PLS-SEM is total variance (composite-based).

For the research tool, NVivo 14 was used for thematic analysis of qualitative data, SMART PLS 3 software was used to conduct PLS-SEM, and IBM-SPSS version 26 was used to conduct t-test and ANOVA. SMART PLS is a powerful and flexible tool that offers robust SEM results even in cases of model complexity and a higher number of constructs (Hair et al., 201

CHAPTER 4

Image Analysis of Jewellery Designs: A Qualitative Data Inquiry

The fourth chapter discusses the findings of a qualitative study that employed thematic analysis for entrepreneurs' interviews and image analysis of jewellery designs by experts.

4.1 Thematic Analysis

Qualitative data analysis assesses qualitative data, such as written texts, visual pictures, or interviews, to identify meaningful patterns, themes, and insights (Belk, 2007). Qualitative analysis focuses on the profound and essential elements of human experiences and perspectives, contrasting with quantitative analysis, which primarily emphasizes numerical data (Belk, 2007). Qualitative research uses many methodologies, including coding, theme analysis, and continual comparison, to analyze qualitative data and comprehensively understand the intricate dynamics of social processes, human activities, and cultural contexts (Fischer et al., 2014).

For exploratory research, in-depth interviews of 15 entrepreneurs in the jewellery industry were conducted (Belk, 2007). Seven questions were asked of the participants to help them to understand the nature of the problem they face in this business. Questions were designed to seek information on their motivation to pursue business in this sector, challenges and barriers faced, difficulties encountered in selling or promoting their products, and strategies they use to overcome the challenges and barriers they face. Guidelines for interviews were adopted from Fischer et al. (2014).

Each entrepreneur's interview was transcribed and imported into NVivo 14 software. Each interview transcript was thoroughly read by the researcher and codes were ascribed to transcripts. Further, related codes were combined to form a meaningful theme (Braun & Clarke, 2012). Table 4.1 below depicts the themes, codes, and relevant interview excerpts.

Table 4.1: Themes and codes with their corresponding interview excerpts

Theme	Codes	Excerpts
Inspiration and Motivation	• Childhood Inspiration • Passion for Art • Formal Education • Family Influence • Catalogues Exposure	"Since childhood, I was interested in art and crafts. Jewellery was thus always a fascinating career" "I was influenced by my father's work with jewellers. Its very beautiful and exciting to work there."
Rewards and Satisfaction	• Creative Expression • Emotional Connection • Customer Appreciation • Internal Joy	"I find joy in seeing customers appreciate my unique, handcrafted pieces of jewellery"; "I feel emotionally connected to the work of jewellery. It brings me a sense of joy and satisfaction".
Challenges or barriers	• regional differences • trust issues • Ethical sourcing • technology adoption • intense competition	"There is an intense competition from established brands and local jewelers in Indian market"; "Integrating advanced technology for design and production is very expensive and complex"
Difficulty in marketing or selling jewellery	• Limited Customer Reach • Building Brand Identity • Adapting to Trends • Competitive Pricing	"One of our main challenges is the limited geographical reach. Unlike online stores that can cater to customers nationwide or even globally, our customer base is confined to the local area. This restricts our potential market and makes it harder to scale our business."; ""Staying current with the

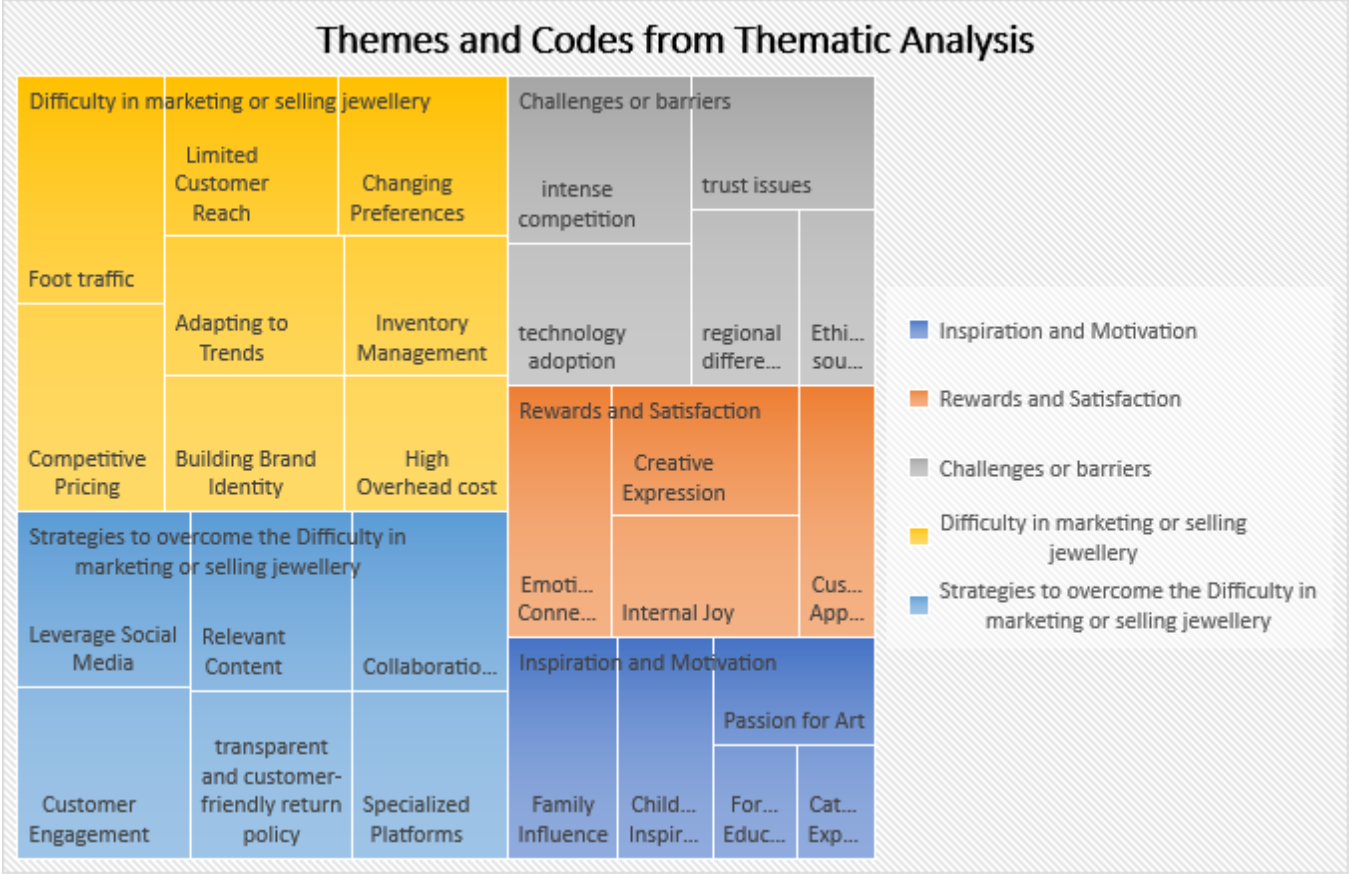
	• Foot traffic • Changing Preferences • High Overhead cost • Inventory Management	latest trends is a constant struggle.”; "Attracting sufficient foot traffic is a major hurdle. With increasing online shopping trends, fewer people are visiting physical stores. We rely heavily on local foot traffic, which can be unpredictable and heavily influenced by factors like location, season, and even weather."
Strategies to overcome the Difficulty in marketing or selling jewellery	• Leverage Social Media • Customer Engagement • Relevant Content • transparent and customer-friendly return policy • Specialized Platforms • Collaborations	“Collaborations can be incredibly beneficial for our business. By partnering with local fashion designers, wedding planners, and influencers, we can cross-promote our products and reach new audiences.”; "Creating relevant content is crucial for connecting with our audience. We can produce high-quality photos and videos that highlight the craftsmanship and unique features of our jewellery. By sharing stories about our brand's journey, the inspiration behind our designs, and the artisans we work with, we can create an emotional connection with our customers, making our brand more relatable and trustworthy.”

Source: Compiled by Author from primary data

Themes are created by studying the data and taking advice from experts. The table shows several themes about entrepreneurs' experiences within the jewellery industry. These themes are organized into codes, along with relevant excerpts. The five themes are: “Inspiration and Motivation”, “Rewards and Satisfaction”, “Challenges or barriers”, “Difficulty in marketing or selling jewellery”, and “Strategies to overcome

the Difficulty in marketing or selling jewellery”. The themes and codes are also presented in Figure 4.1 below.

Figure 4.1: Tree map depicting the themes and codes



A word cloud was generated for the most frequent words occurring in the interview transcripts. The most occurring words are customer, jewellery, design, inspiration, appreciation, passion, family, joy, and emotional, etc. (Figure 4.2).

Figure 4.2 Word cloud representing the most frequent words in interview transcripts



4.2 Image Analysis

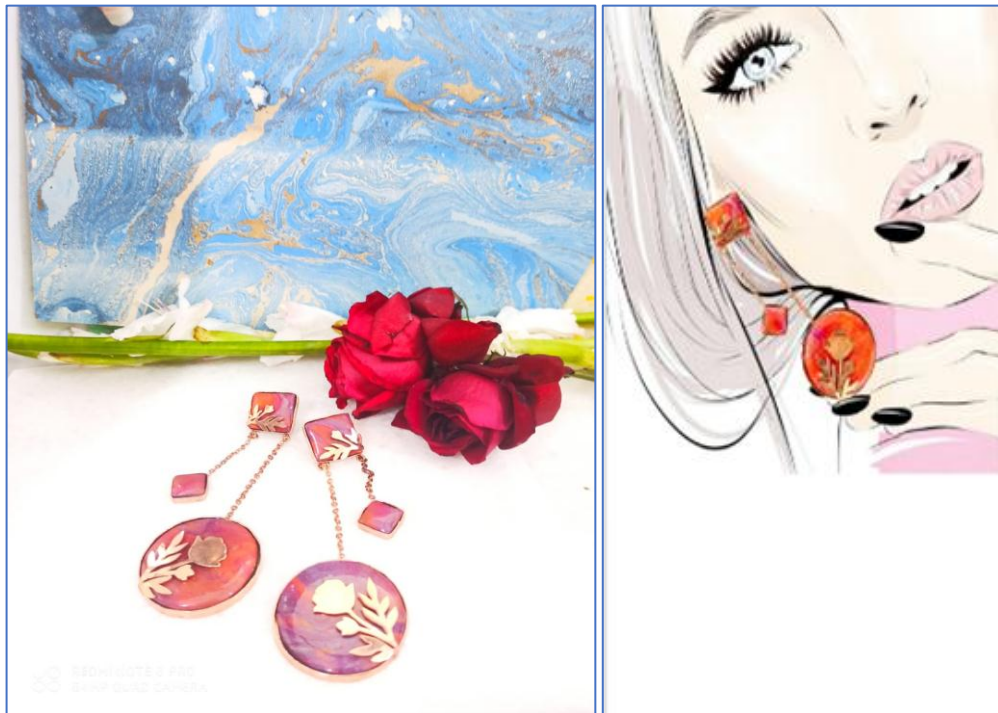
Furthermore, in the context of business research, images are increasingly being used as a data source (Zhan et al., 2024). This is mainly due to the wider accessibility of images through smartphones and sharing across the Internet and social media sites (Zhan et al., 2024). Images are also a common form of user-generated content (Taecharungroj & Mathayomchan, 2021). Images transmit meaning through their manifest and latent content. The manifest content means the clear and observable elements in the picture (Van Den Berg, 2004). The latent content refers to the implicit information embedded in the photograph (Holsti, 1969). Images include rich information that can trigger emotional reactions and impact decision-making through cognitive and affective components (Moutinho, 1987).

Zhan et al. (2024) proclaim that images can assist researchers in gathering information about consumer behaviour, emotions, needs and habits. Such information can guide practitioners to differentiate the needs of target audience groups and enhance customer engagement (Zhan et al., 2024). Images carry a broad set of five features, which are color-centric cues, textual characteristics, composition, semantic content, and spatial and temporal information (Zhan et al., 2024). These components influence consumers' attitudes (Kuo & Zhang, 2021), purchase intentions (Pennings, Striano, & Oliverio, 2014), and behavioral outcomes (Lian & Yu, 2019).

Jewellery experts conducted image analytics of fifteen jewellery designs to understand the meanings and marketing strategies that can be adopted for each jewellery type design. For some of the jewellery designs, social media posts were also created on the suggestions of experts

The in-depth interpretation and marketing suggestion for each design is presented below.

Figure 4.3 Earrings with rose detailing



Source: Author's Creation

Image Analysis of the Jewellery Design

The combination of the rich purple jewellery against the gentle blue and white background, accented by vibrant red roses, creates a visually striking image. This setup is likely to capture attention and leave a lasting impression on viewers, encouraging them to consider the jewellery for purchase. The following is the expert analysis for the image:

1. Color

The primary color of the jewellery is purple, which is associated with richness, creativity, and a touch of mystery. This color choice can attract customers who are drawn to luxury and unique designs. The red flowers included in the setup symbolize happiness, vitality, and strength. This combination can evoke feelings of warmth and passion. The blue and white marbled background conveys gentleness, loyalty, and virtue, complementing the vibrant colors of the jewellery.

2. Texture

The jewellery appears smooth and polished, which generally conveys positive emotions and a sense of refinement. The delicate texture likely triggers associations of

luxury and high quality. The floral 2D work with gold detailing is also a new unique element.

3. Composition

The earrings are laid out symmetrically, providing visual balance that is aesthetically pleasing. This balance enhances the viewer's perception of the jewellery's design quality and craftsmanship. The earrings include one element of round shape and another of rhombus shape. The roses placed beside the earrings add a touch of natural beauty and romance element enhancing the overall visual appeal.

4. Semantic Content

The intricate design and color scheme of the jewellery suggests that the wearer values creativity and sophistication. Moreover, a modern and stylish model is portrayed in the image. The jewellery color, design, and look of the model signify the premium quality of jewellery to potential customers. This jewellery can appeal to women who portray themselves as having elegant and distinct personalities.

5. Spatial and Temporal Information

The jewellery image has aesthetic elements suggesting a sophisticated setting, potentially enhancing the viewer's desire for the jewellery product. The location of the image is a marble textured background in blue and white along with red roses complementing the earrings color and rose detailing in golden color.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Emphasize the unique design

Experts stressed promoting the richness and creativity associated with purple colour and gold foiled roses design in their content. Entrepreneurs are suggested to incorporate words like “luxurious elegance” and “exquisite creativity” to describe the earrings in their marketing content.

2. Utilize color theory and emotional appeal

Experts recommended using color psychology theory to create emotions among consumers. Each color has a different psychological impact on people. Hence, entrepreneurs should incorporate using those colors in content creation. For instance, the red color used in earrings and background can signal passion and vitality to the audience while purple can act as a symbol of opulence and creativity.

3. Enhance visual balance in promotions

Experts advised maintaining a balanced, organized, and aesthetically pleasing layout in social media posts and advertising materials. One of the experts suggested that this can be achieved by using symmetrical compositions and complementary background elements.

4. Create a story around the jewellery

Experts suggested that narratives may be developed in such a way as to highlight the unique qualities and elegance of the jewellery. For example, one of the experts stated that “entrepreneurs can create a campaign that tells the story of how these earrings were inspired by a blend of nature's beauty and artistic creativity”.

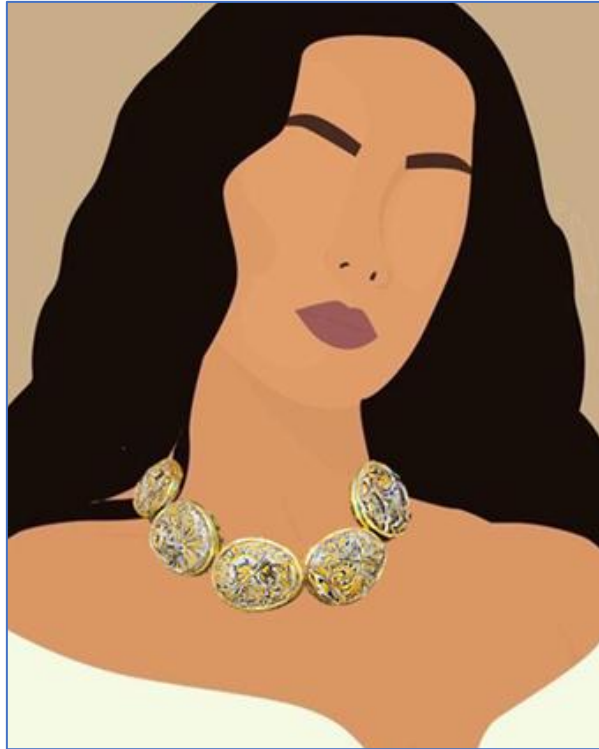
5. Leverage high-quality imagery

Experts suggested that for every jewellery type, professional photography should be used that highlights the texture and fine details of the jewellery. This will help to signal the high quality and minute details of jewellery to potential buyers.

6. Utilize testimonials and influencer marketing

Experts also suggested that for every jewellery type, entrepreneurs should partner with relevant influencers. In this case, an influencer who is perceived as elegant and creative can be collaborated with to showcase jewellery in different outfit styles. Additionally, customer testimonials that emphasize the quality, luxury, and beautiful design can be persuasive. Hence, customers should be encouraged to share their feedback and pictures wearing these earrings.

Figure 4.4 Bold Oval-shaped Gold Necklace



Source: Authors Creation

Image Analysis of the Jewellery Design

This jewellery image is visually appealing with intricate design and combination of gold and silver portrayed on a stylized figure. This setup effectively highlights the beauty and craftsmanship of the necklace, making it the central element of the viewer's attention. The following is the expert analysis for the image:

1. Color

The primary color of the necklace is gold, which universally represents luxury, wealth, and sophistication. Gold is often associated with high status and opulence. The necklace has polished shine which is often associated with luxury, wealth, and timeless elegance. The subtle white or silver detailing within the gold enhances the richness and adds a touch of contrast that highlights the intricate design.

2. Texture

The necklace appears to have a rough textured surface, which suggests a high level of craftsmanship and attention to detail. The neckpiece is a bold statement piece having ornate medallions with intricate design associated with luxury and exclusivity.

3. Composition

The main highlight of the image is the big oval elements in the neckpiece. The use of a minimalist background ensures that the focus remains on the jewellery. The

placement of the necklace on the figure emphasizes its size and presence, suggesting it is a statement piece meant to stand out.

4. Semantic Content

The necklace is prominently displayed on a stylized figure. The necklace is designed to project an image of elegance and sophistication. It is likely intended for wearers who wish to present themselves as fashionable. The intricate design and luxurious appearance of the necklace signal to potential buyers that this is a high-quality, premium product. The necklace has cultural and historical influences as it is inspired by traditional or historical motifs.

5. Spatial and Temporal Information

The image uses a timeless and elegant style that can appeal to a wide audience, emphasizing the necklace's versatility and enduring appeal.

Expert Recommendations for the Marketing of Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight the design

Experts reported that intricate design and the craftsmanship should be emphasized by entrepreneurs. Entrepreneurs can use close-up shots to showcase the details.

2. Positioning strategy

Experts indicated that luxury positioning is suitable for this jewellery piece along with handcrafted appeal. Handcraft work can be selling point for customers who value unique and artisanal pieces.

3. Crafting a story around the design inspiration

Experts asserted that entrepreneurs should use storytelling in their videos about cultural or historical significance of the jewellery design to create emotional connection.

4. Professional photography and real models

Experts advised using professional photography to capture the shine and detail of the necklace. They also suggested that entrepreneurs should consider using real models to show how it looks when worn.

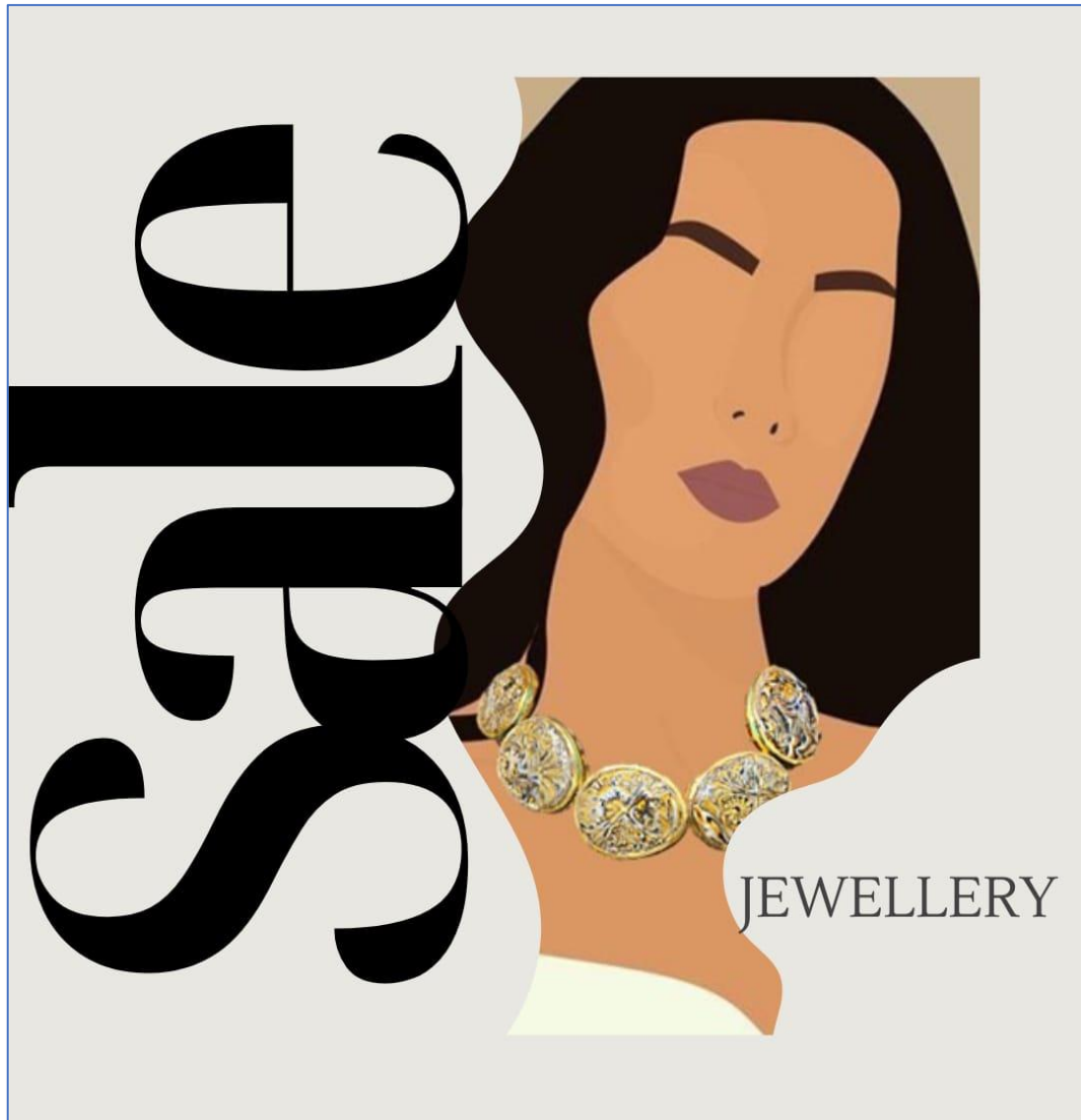
5. Target Audience

Experts noted that this jewellery type should be marketed to individuals who appreciate unique, statement jewellery and are willing to invest in high-quality and

luxurious pieces. This jewellery is suited for special occasions as a standout accessory in a fashion-forward outfit. Real models or influencers can be used to show how this jewellery will look in different outfits.

The social media post for this jewellery was also created based on expert suggestions:

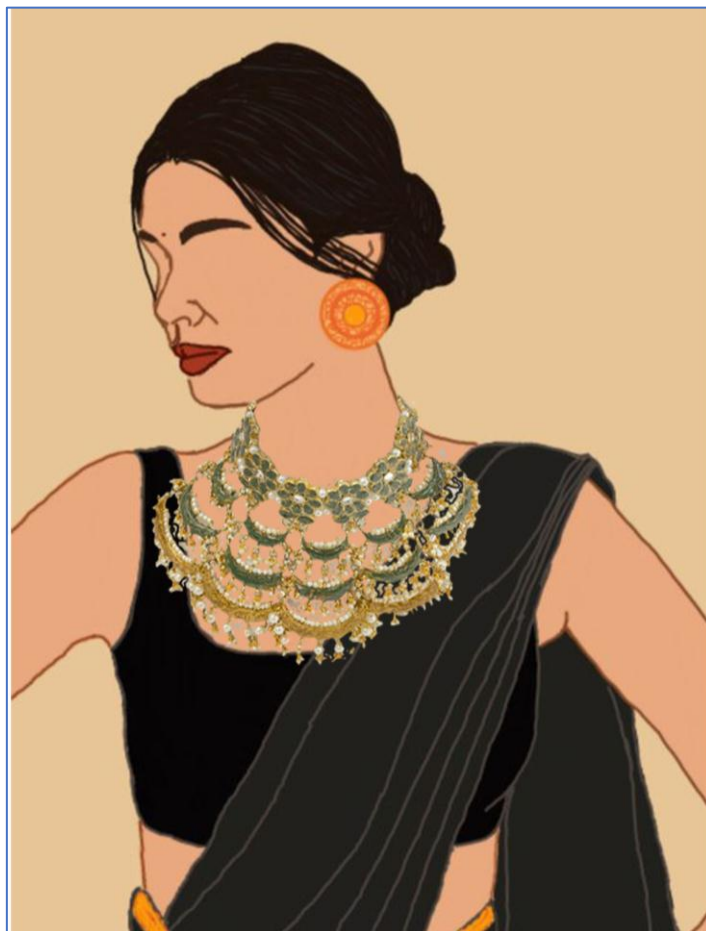
Figure 4.5 Social media post for Bold Oval-shaped Gold Necklace



Source: Authors Creation

The social media post has been kept minimalistic by focusing on the main figure and by adding element of attention i.e., the word “SALE”. The background is kept as subtle by adding grey color which is matching with the jewellery colour.

Figure 4.6 Multi-layered gold neckpiece with round earrings



Source: Authors Creation

Image Analysis of the Jewellery Design

The combination of gold, intricate designs, and traditional Indian attire creates a visually appealing and culturally rich image. This setup effectively highlights the beauty and craftsmanship of the necklace, making it the central element of the viewer's attention. The following is the expert analysis of the image:

1. Color

The necklace's dominant gold color signifies luxury, opulence, and traditional richness. Gold color in this necklace conveys high value and prestige. The earrings add a warm, complementary orange hue, symbolizing warmth, enthusiasm, and creativity. This color combination enhances the overall appeal and adds a touch of vibrancy.

2. Texture

The jewellery is made of gold-plated material which suggests richness and sophistication. The smooth and polished texture of the gold combined with the complex layering of embedded stones adds depth and visual interest, making it a statement piece.

3. Composition

The necklace has a detailed, multi-layered design, suggesting intricate craftsmanship and a high level of detail. The shape of elements is round and semi-circle. The necklace is prominently displayed on a stylized traditional Indian figure dressed in a black saree. The dark attire contrasts beautifully with the gold, making the necklace the focal point. The overall composition is balanced, with the necklace drawing immediate attention due to its central placement and the surrounding minimalist background.

4. Semantic Content

The AI-generated model is shown in Indian attire with a bindi, and hair tied in a bun representing Indian culture. The elaborate design of the necklace conveys elegance and cultural richness. The multi-layered neckpiece with detailed craftsmanship is likely inspired by traditional or cultural motifs along with large and vibrant earrings. The design and style of the necklace suggest that it is suited for weddings, festivals, or other traditional occasions, where the wearer wants to display elegance and sophistication. The luxurious appearance and intricate design signal high quality and premium craftsmanship, suggesting perceived premium value.

5. Spatial and Temporal Information:

The classic jewellery image is portrayed by a model wearing Indian traditional attire conveying a timeless appeal. Experts suggested that this jewellery is suitable for traditional and ceremonial events, providing a sense of cultural heritage.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Emphasize cultural heritage and tradition

Experts remarked that this jewellery piece is likely to appeal to individuals who appreciate traditional, cultural, or statement pieces. Experts suggested highlighting the traditional Indian craftsmanship and cultural significance of the necklace in advertisement content. Entrepreneurs can use phrases like "Celebrate Tradition" and "Timeless Indian Elegance". Entrepreneurs are advised to craft a narrative around the cultural and historical significance of the multi-layer gold necklace. For example, "Inspired by the rich heritage of India, this necklace is a celebration of timeless traditions and intricate craftsmanship". The cultural and traditional aspects can also be highlighted using stories.

2. Showcase versatility and occasion suitability

Experts indicated that this necklace is perfect for special occasions such as weddings, festivals, and other cultural events. Hence, the marketing activities should feature how this jewellery is versatile and can elevate traditional attires by adding elegance to the overall look.

3. Utilize luxury packaging and unboxing experience

Experts highlighted that for this jewellery piece, packaging can play an important role in user experience. They emphasized that this jewellery should come in luxury packaging. Experts suggested creating an unboxing video to showcase the entire experience from the packaging to product design. This can enhance the perceived value and excitement around the purchase.

4. Focus on sustainability and ethical practices

Today, modern customers support and value sustainable, ethical practices, and transparency. Therefore, experts suggested that jewellery designers should incorporate such practices in making (creating) and marketing all kinds of jewellery. Experts advised to highlight any sustainable and ethical practices involved in the creation of this jewellery. One of the experts in jewellery designing from Delhi-NCR stated that

“use phrases like Crafted with Care for Our Planet or Ethically Sourced Materials” in promotions.

5. Offer limited editions or customization options

Experts suggested introducing a limited-edition campaign to create urgency and exclusivity. One expert stated that “highlight this in promotions with phrases like Limited Edition – Only 50 Pieces Available”. Another expert stated about providing customization options where customers can add their preferred colors or choose specific design elements. Experts believe that this can be a significant selling point for those looking for personalized luxury. Entrepreneurs are advised to offer customization options for customers who want personalized touch to their jewellery, for instance, color or stone type.

6. Leverage high-quality visuals and interactive content

Experts recommended investing in professional photography and videography to highlight the intricate details and craftsmanship of the jewellery. One of the experts stated that “use high-resolution images and videos to capture the intricate details of the necklace”. Another expert suggested “consider creating a 360-degree view or a short video showing the making process to highlight craftsmanship”. Entrepreneurs are suggested to utilize interactive content like Instagram Stories or Facebook Live sessions where artisans can talk about the design process and answer questions from potential buyers. One of the experts also suggested to create content that educates potential buyers about the materials, craftsmanship, and care instructions for the jewellery on social media posts.

The social media post for this jewellery was also created based on expert suggestions:

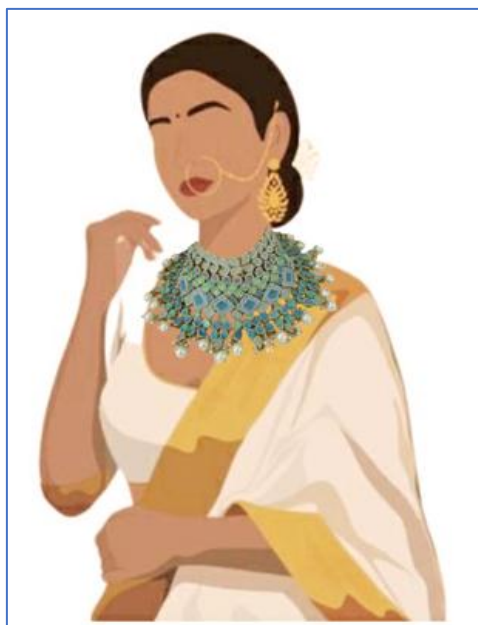
Figure 4.7 Social media post for Multi-layered gold neckpiece with round earrings



Source: Authors Creation

The post is made using gold color as the base that is complimenting the jewellery. The post mentions catchy elements like “new arrival” and “best jewellery collection”. The link for the website is also attached in the poster.

Figure 4.8 Blue and Green neckpiece



Source: Authors Creation

Image Analysis of the Jewellery Design

This jewellery piece, with its harmonious blend of blue and green, smooth and intricate textures, and symmetrical composition, is a culturally significant item designed to enhance the wearer's elegance and status. It evokes positive emotions of calmness and nature's beauty, fitting perfectly within traditional contexts, and symbolizing both natural elements and cultural heritage. The following is the expert analysis of the image:

1. Color

The necklace prominently features blue and green tones. Blue indicates gentleness, fairness, loyalty, and virtue. It has a calming effect and can promote feelings of trust and security. While green calmness and relaxation are often associated with nature, hope, and renewal. The combination of blue and green creates a serene and balanced aesthetic, likely evoking feelings of tranquility and harmony.

2. Texture

The necklace appears to have a mix of smooth and intricate textures. The polished surfaces of the stones and the smooth metalwork evoke positive emotions, suggesting refinement and luxury. The detailed design adds visual interest and complexity, enhancing the jewellery's overall elegance and sophistication.

3. Composition

This is an intricate necklace piece with a broad, collar-like design, a complex pattern of interlocking elements with large and bold earrings. Along with that, the image also shows a traditional nose ring. The neckpiece jewellery is made of gemstones or enamel work in blue and pearls with handcrafted craftsmanship. The necklace exhibits a symmetrical design, with evenly distributed elements around a central focal point. This symmetry enhances its visual appeal and creates a sense of balance and harmony. The arrangement of blue and green stones showcases the piece's craftsmanship and aesthetic coherence.

4. Semantic Content

The style of the necklace, combined with the traditional attire of the wearer, suggests an Indian cultural context. It reflects a rich heritage and traditional craftsmanship. The model is shown wearing Indian traditional clothing (saree), bindi, and nose ring. The necklace is a statement piece, indicating the wearer's status, sophistication, and cultural pride. It likely serves to enhance the wearer's idealized self-image, presenting elegance and grace. The choice of colors and the intricate design symbolize aspects of nature (blue for water/sky, green for earth/foilage), integrating cultural symbols of balance and harmony.

5. Spatial and Temporal Information

The necklace is designed to be worn with traditional attire, suggesting its use in ceremonial occasions. The intricate design and vibrant colors suggest that the necklace is intended for special occasions, such as weddings or festivals, where it can be showcased prominently. The arrangement of elements within the necklace ensures it complements the wearer's neckline and overall outfit. The necklace reflects a timeless, classic style that is likely passed down through generations or used in traditional ceremonies, indicating its enduring appeal.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight the cultural and traditional elements

The neckpiece jewellery signifies a strong traditional and cultural vibe inspired by ethnic or regional motifs. The nose ring further emphasizes the traditional aspect, as it is a common accessory in many cultural attires. It is suitable for cultural events, weddings, and festivals. Therefore, experts suggested organizing professional photoshoots with models wearing traditional attire to highlight the cultural significance of the jewellery.

2. Target Audience

Experts stated that this piece is likely to appeal to women who appreciate traditional and cultural designs such as brides or women attending cultural events. It is ideal for weddings, festivals, cultural celebrations, and other special occasions where traditional attire is worn. Therefore, marketing promotions be targeted towards such an audience or as a gifting item.

3. Utilize customer testimonials

Experts recommended that entrepreneurs should encourage satisfied customers to share their experiences and photos wearing jewellery and feature these testimonials on social media to build trust and credibility.

4. Lookbooks and Campaigns

Experts suggested creating lookbooks or style guides showing how the jewellery can be paired with traditional attire for various occasions. One of the experts stated that “Run campaigns around major festivals, wedding season, and other significant events by using themed content on how the jewellery can be worn for these occasions”.

5. Storytelling through engaging and relevant content

Experts advised to share the story behind the design, materials, and craftsmanship by explaining the cultural or historical significance. They also suggested that entrepreneurs should post behind-the-scenes content of the design and manufacturing process to engage the audience and build a connection. One of the experts stated that “featuring user-generated content on social media profiles can also help to build community and trust”. Experts also advised using Instagram Stories, Reels, and live streaming to share quick and engaging content. This could include styling tips, answering customer questions, customer testimonials, showcasing new collections, or behind-the-scenes clips. Another expert stated that “slow-motion video shots can be made from different angles to emphasize the design details, sparkle, and intricacy”.

6. Collaborations

Experts suggested partnering with influencers to create content wearing the jewellery , sharing their personal experiences and styling tips. Collaboration can be done with other brands or businesses that align with target audience for instance, fashion designers, wedding planners, or cultural organizations.

Two social media posts for this jewellery were also created based on expert suggestions:

Figure 4.9 Social media Posts for the Blue and Green neckpiece



Source: Authors Creation

The first social media post is kept very minimal with full image of model along with zoom-in image of jewellery. In the second social media post, the olive green color is matching with jewellery elements and words like “SALE” or “30% off” are written to attract the customer attention. Along with that, a website and mobile number is also provided for further assistance.

Figure 4.10 Gold and Silver neckpiece



Source: Authors Creation

Image Analysis of the Jewellery Design

This exquisite necklace, featuring a harmonious blend of polished silver and gold tones, exudes luxury and sophistication. Its intricate and asymmetrical design highlights high-quality craftsmanship, making it a striking statement piece suitable for formal and high-profile occasions. The smooth texture and reflective surfaces evoke a

sense of opulence and timeless elegance. The following is the expert analysis for the image:

1. Color

The necklace predominantly features silver and gold tones. Silver represents modernity, sophistication, and clarity, often evoking a sense of sleek elegance. Gold symbolizes wealth, luxury, and timelessness, suggesting opulence and high status. The combination of these metals creates a balanced and luxurious aesthetic.

2. Texture

The necklace displays a highly polished, smooth texture, enhancing its refined and luxurious feel. The reflective surfaces of the metals and stones add to the overall sense of sophistication and glamour. This smooth texture evokes positive emotions and suggests high-quality craftsmanship.

3. Composition

This is a statement piece necklace with big stones in silver and gold border. The design of the necklace is intricate and asymmetrical, with round shapes and sizes of stones and metalwork. This complexity adds visual interest and showcases the detailed craftsmanship involved. The asymmetrical layout provides a modern and dynamic aesthetic, emphasizing creativity and uniqueness.

4. Semantic Content

The model wearing this neckpiece is shown as a modern makeup-oriented woman. The outfit has been kept off-shoulder and in white color to keep the focus on the jewellery itself. This necklace likely serves as a significant statement piece, highlighting the wearer's taste for luxury and high fashion. It reflects a sense of sophistication and opulence, suitable for formal and high-profile events. The use of precious metals and intricate design elements signals wealth and status, aligning with ideals of elegance and exclusivity.

5. Spatial and Temporal Information

The necklace is designed to be worn on special occasions, fitting well within formal and elegant settings. Its elaborate design suggests it is meant to stand out and be noticed, making it appropriate for events where the wearer wants to make a strong impression. The style of the necklace is contemporary, yet its use of timeless materials like gold and silver ensures it remains classic and enduring in appeal.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Storytelling through heritage and modernity

Experts suggested that a compelling narrative should be created that combines the timeless elegance of gold and silver with modern design elements. Entrepreneurs can share stories of the inspiration behind the design, the heritage of the materials, and the fusion of classic and contemporary styles. This will appeal to customers who value both tradition and innovation.

2. Highlight craftsmanship and materials

Experts advised emphasizing the high-quality craftsmanship and the use of premium materials like silver and gold. One of the experts suggested, “Create detailed behind-the-scenes content showing the meticulous process of designing and creating this piece, reinforcing its exclusivity and luxury”.

3. Target Audience

The target audience for this exquisite silver and gold necklace includes modern and elegant, fashion-forward women, and women who appreciate luxury, exclusivity, and high-quality craftsmanship. This jewellery gives a modern look and can be paired with Western outfits. To reach the relevant audience, experts suggested to utilize targeted advertising through high-end fashion e-magazines, luxury lifestyle vlogs, and social media platforms like Instagram and Pinterest.

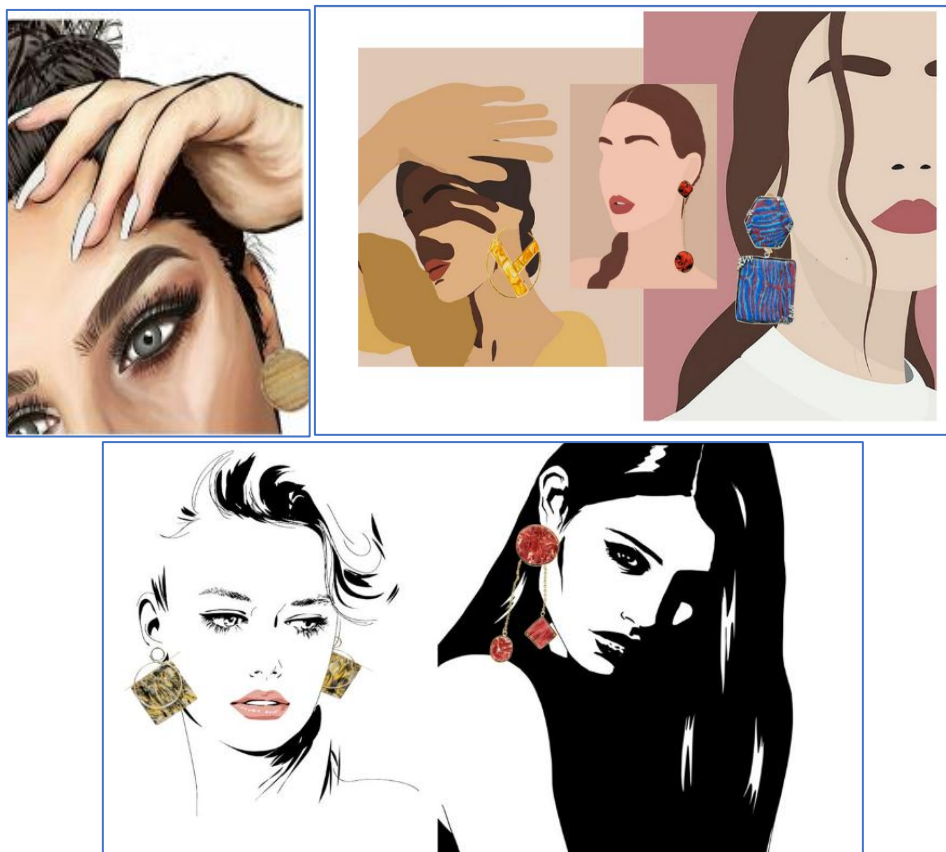
4. Partnership

Experts suggested collaborations with influencers to showcase the necklace at prestigious events and host exclusive private viewings or trunk shows in upscale boutiques and luxury hotels. One of the experts suggested that designers should partner with influencers who resonate with a target audience and ask them to provide styling tips and create lookbooks for the audience.

5. Interactive posts on social media

Experts suggested creating short videos showcasing the jewellery from different angles, highlighting the craftsmanship and design details. One of the experts stated that “create interactive posts where followers can vote on their favorite designs or suggest new ideas”. Another expert suggested, “host giveaways and contests to increase engagement and attract new followers on social media”.

Figure 4.11 Geometrical-shaped earrings



Source: Authors Creation

Image Analysis of the Jewellery Design

These vibrant and uniquely designed earrings combine luxury materials with modern aesthetics, featuring a mix of smooth and textured elements. These geometric shaped earrings portray bold statements of self-expression and align with contemporary fashion trends. They are suitable for various occasions and likely to appeal fashion-forward girls and ladies. The following is the expert analysis for the image:

1. Color

These earrings feature a vibrant palette, including gold, copper, red, and blue. Gold signifies luxury and timeless elegance, red represents vitality and strength, blue conveys calmness and trust, and copper tones suggest a natural and grounded appeal. This diverse color scheme appeals to a wide range of aesthetic preferences, from bold and striking to sophisticated and serene.

2. Texture

These earrings display a mix of smooth and textured surfaces. The polished gold and smooth stones evoke a sense of luxury and refinement, while the textured elements add depth and interest, making each piece unique and visually engaging.

3. Composition

The jewellery pieces are distinctive and feature vibrant colors and geometric shapes. The composition of the earrings is varied, with asymmetrical designs that create a modern and dynamic look. The interplay of different shapes and sizes, such as large, bold squares and intricate dangling elements, adds to the overall visual intrigue and showcases contemporary design sensibilities. The earrings are shown on modern and fashion-forward models.

4. Semantic Content

These jewellery pieces are likely designed to make a statement, reflecting the wearer's boldness, creativity, and individuality. They serve as a form of self-expression, allowing wearers to showcase their unique style and personality. The use

of vibrant colors and unconventional designs positions these earrings as standout accessories for fashion-forward girls and ladies.

5. Spatial and Temporal Information

These earrings are suitable for both casual and formal settings, depending on the specific design and context. They are versatile enough to be worn during the day for a touch of elegance or in the evening for a more dramatic effect. The contemporary styles indicate that these pieces are aligned with current fashion trends, appealing to modern women who appreciate innovative and stylish accessories.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Target Audience

The target audience for these vibrant and uniquely designed earrings includes fashion-forward women and art and design enthusiasts. Experts suggested that entrepreneurs can leverage social media campaigns on platforms like Instagram, collaborate with influencers and fashion vloggers, and feature the earrings in social commerce and e-commerce sites.

2. Limited Edition Collaborations

Entrepreneurs can partner with popular fashion influencers or artists to create limited-edition versions of the earrings. This exclusivity will appeal to collectors and trendsetters, driving demand through scarcity and unique design elements. Experts suggested partnering with beauty influencers, fashion vloggers, and artists to reach the relevant audience.

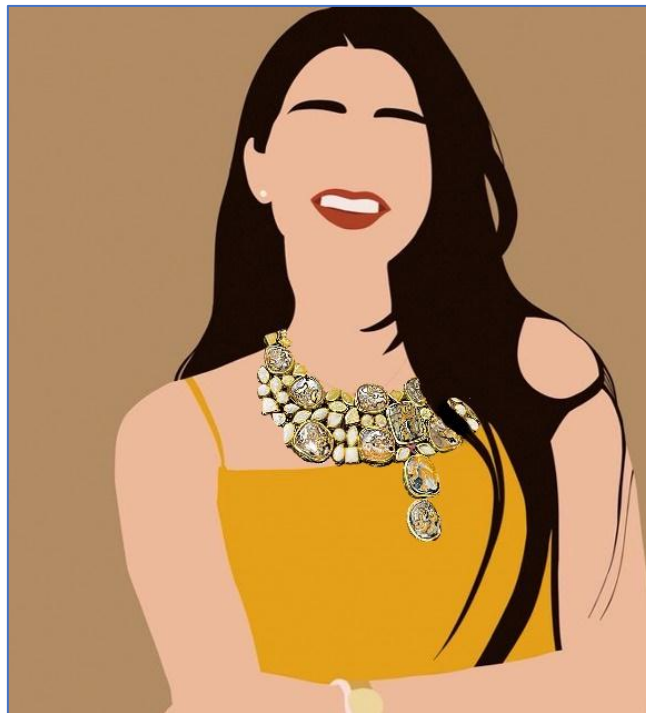
3. Promote affordability and versatility

Experts suggested highlighting the affordability of the earrings and showcasing how they can be styled with various casual outfits. One of the experts suggested “using social media posts and influencer partnerships to demonstrate the earrings' versatility, making them an appealing choice for everyday wear”.

4. User-Generated Content Contests

Experts recommended that entrepreneurs should encourage customers to try the jewellery and share their own styled photos with the earrings on social media using a specific hashtag. One of the experts suggested, “run contests where the best looks win a prize, fostering community engagement and authentic word-of-mouth promotion”. This will help to build community and trust.

Figure 4.12 Gold Kundan style neckpiece



Source: Authors Creation

Image Analysis of the Jewellery Design

This opulent gold necklace features a blend of smooth and intricate textures, creating a luxurious and regal appearance. Its asymmetrical yet balanced design showcases high-quality craftsmanship, making it an eye-catching statement piece. Ideal for ceremonial occasions, this necklace reflects sophistication and timeless elegance, appealing to those who value both tradition and modern style. The following is the expert analysis for the image:

1. Color

The necklace prominently features gold, which symbolizes wealth, luxury, and timelessness. The gold color gives the piece an opulent and regal appearance, making it a standout accessory that enhances the wearer's elegance.

2. Texture

The necklace displays a mix of smooth and intricate textures, with polished gold elements and detailed settings for the stones. This combination evokes a sense of high-quality craftsmanship and luxury. This is high-end jewellery, where the physical experience of wearing and handling the piece contributes to its overall sense of luxury and craftsmanship.

3. Composition

This is a bold and intricate jewellery piece designed to be a focal point. The neckpiece has big gold stones and Kundan stones. The design is asymmetrical yet balanced, featuring various sizes and shapes of stones and metalwork. This intricate composition adds visual interest and showcases the complexity and artistry of the piece, making it both eye-catching and sophisticated.

4. Semantic Content

This necklace is a statement piece, reflecting the wearer's sophistication, cultural heritage, and appreciation for luxurious, handcrafted jewellery. It signifies status and elegance, making it suitable for special events.

5. Spatial and Temporal Information

The necklace is designed for ceremonial wear such as weddings, parties, and cultural celebrations. Its timeless design ensures it remains fashionable across different eras, appealing to those who value both tradition and modern elegance.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Promote it as an ethnic statement piece for weddings and cultural events

The experts suggested that designers should emphasize the significance of the necklace as an essential ethnic statement piece for weddings and cultural events. They recommended developing a dedicated marketing campaign showcasing the necklace on models at traditional weddings and festivals. One of the experts stated that “highlight how the neckpiece can enhance the look of ethnic attire”. This will create an emotional connection with the audience, underscoring its cultural importance and elegance.

2. Highlight the versatility of the necklace

Experts recommended demonstrating the necklace's versatility through high-quality visuals featuring models in various outfits, from traditional to contemporary and fusion styles. One of the experts from Bombay suggested to create engaging styling videos and lookbooks that display the necklace with different types of attire for multiple occasions. This will help customers envision it as a versatile accessory suitable for diverse settings, significantly boosting its appeal.

3. Share jewellery styling tips

Experts highlighted the importance of sharing valuable content through Vlogs, social media updates, and collaborations with renowned influencers. Few experts suggested offering practical advice on pairing the necklace with different outfits and accessories as it will cater to various fashion preferences. These styling tips will educate the audience, position the brand as a fashion authority, and foster a deeper connection with customers.

4. Target Audience

The experts suggested targeting marketing efforts towards customers who appreciate unique and high-quality statement jewellery. The potential target audience could be fashion-forward women, jewellery collectors, and cultural enthusiasts. Utilizing customer segmentation to effectively reach these groups is advised. A few experts suggested hosting exclusive events or trunk shows as it allows potential customers to

experience the necklace in person. Such events will also help to highlight the unique craftsmanship of the jewellery.

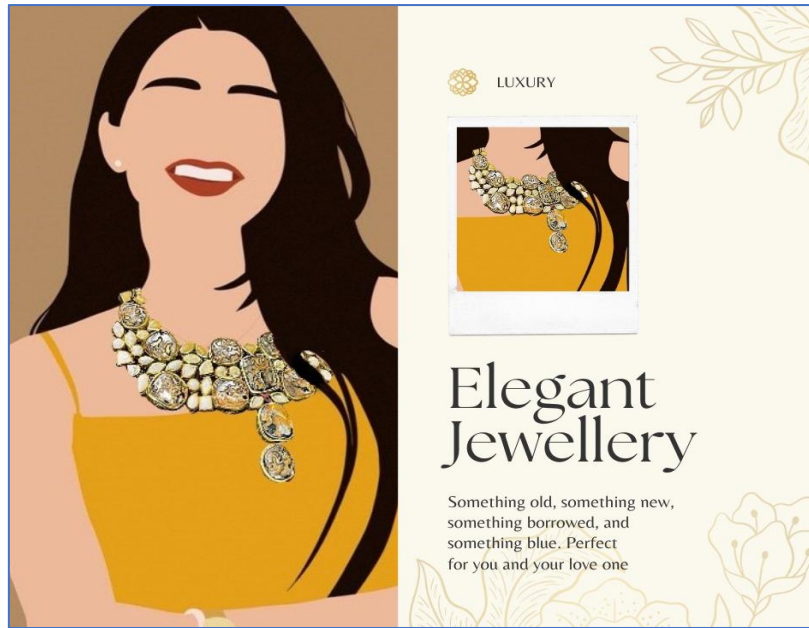
5. Promote testimonials and lookbooks on social media

Experts recommend leveraging social proof by promoting testimonials from satisfied customers who have worn the necklace at special events. Sharing these testimonials on your website and social media platforms will build trust and credibility. Additionally, creating and sharing engaging lookbooks on platforms like Instagram and Facebook, showcasing both real-life and modeled images of the necklace, is suggested. Utilizing interactive content, such as polls and stories, will further engage the audience and encourage them to share their own styling ideas, fostering a vibrant community around the brand.

Two social media posts for this jewellery were also created based on expert suggestions:

Figure 4.13 Social media posts for Gold Kundan style neckpiece

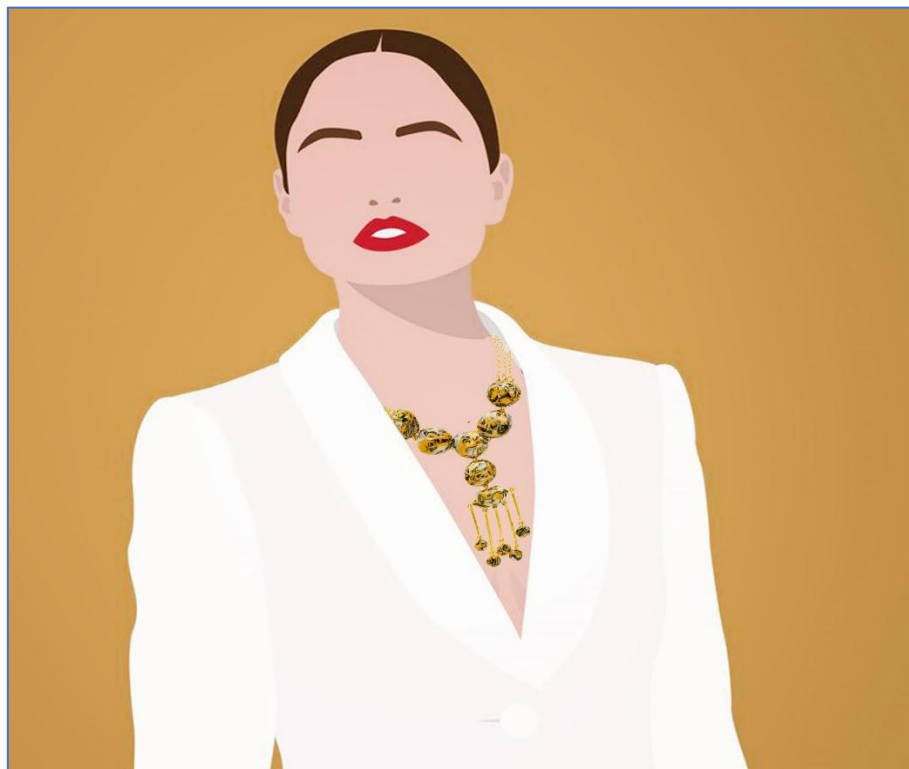




Source: Authors Creation

The first post has brown background and the image has been placed in the center of the poster with heading as “limited collection”. The second post has two images, one with face and outfit of the model while another is the zoomed image of the jewellery. Words like “elegant” and “luxury” have been used to define jewellery.

Figure 4.14 Golden Elegance Cascade Necklace



Source: Authors Creation

Image Analysis of the Jewellery Design

This exquisite gold necklace, named the "Golden Elegance Cascade Necklace" features a series of polished, intricately detailed spheres arranged in a balanced, cascading design. Its luxurious, opulent appearance makes it a standout statement piece ideal for formal occasions. Reflecting sophistication and timeless elegance, this necklace is perfect for those who appreciate high-quality, unique jewellery. The following is the expert analysis for the image:

1. Color

The necklace prominently features gold, which symbolizes luxury, wealth, and timeless elegance. The rich and warm tones of the gold stand out against the model's white formal blazer, enhancing its opulent appearance and making it a focal point of the ensemble.

2. Texture

The necklace has a polished smooth texture with intricate detailing. The gleaming finish of the gold elements and the fine craftsmanship of the design contribute to its luxurious feel. The combination of smooth and detailed textures adds depth and visual interest.

3. Composition

The necklace has a balanced yet striking composition, featuring a series of interconnected gold spheres with intricate patterns. The cascading design towards the bottom adds a dynamic element, drawing the eye downward and creating a visually engaging silhouette. The overall layout is symmetrical, enhancing its aesthetic appeal.

4. Semantic Content

This necklace is a statement piece that conveys sophistication, power, and elegance. It reflects the wearer's confidence and taste for high-quality, unique jewellery. The bold design makes it suitable for formal occasions, where making a memorable impression is important.

5. Spatial and Temporal Information

Designed for formal and high-profile events, this necklace is ideal for occasions such as gala dinners, red-carpet events, and corporate functions. Its timeless design ensures it remains fashionable across different eras, appealing to those who appreciate both classic and contemporary styles. The neckpiece is versatile as it complements a variety of formal outfits, making it a popular choice for jewellery collection.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Interactive Virtual Try-On

Experts recommended designers to invest in an interactive virtual try-on feature for the brand's social media platforms and website. This tool will allow potential customers to visualize how the necklace would look on them, enhancing the online shopping experience and increasing the likelihood of purchase by providing a personalized touch.

2. Promote it as a Symbol of Sophistication and Power

Experts suggested designers highlight the design of this neckpiece as a symbol of sophistication and power. One of the experts stated that it “emphasizes its luxurious appeal and intricate craftsmanship in marketing materials”. While another expert commented that “create campaigns showcasing the necklace worn by influential, high-profile individuals in formal settings such as gala dinners and corporate events to resonate with its target audience”.

3. Utilize High-Profile Event Sponsorships

The experts recommended partnering with high-profile events, such as fashion shows and award ceremonies, to have the necklace featured prominently. This strategy will align the necklace with luxury and exclusivity, attracting attention from fashion-forward consumers and media outlets, thereby enhancing its prestige and desirability.

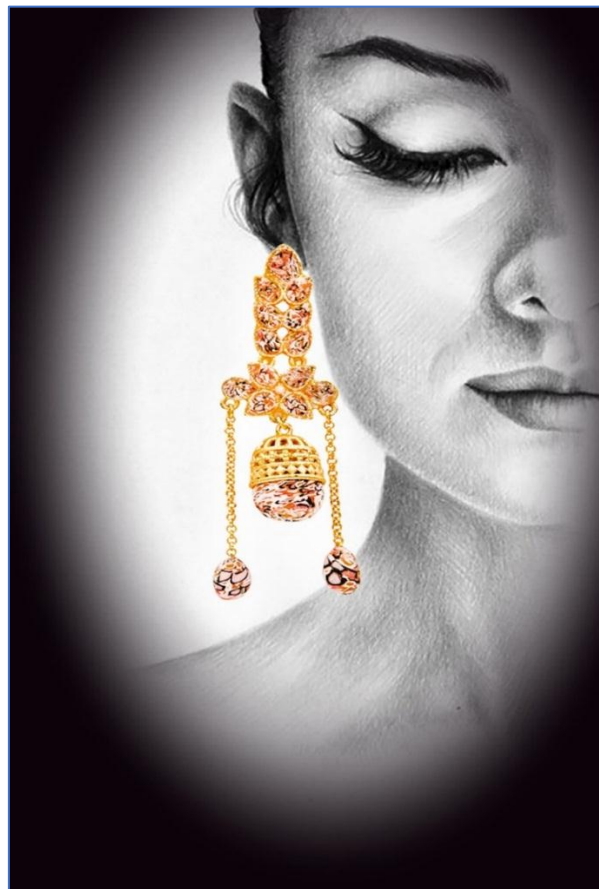
4. Leverage Collaborations for Wider Reach

Experts highlighted the importance of collaborating with renowned fashion influencers to show the necklace by wearing and promoting it. Experts advised that these partnerships should include styled photo shoots and social media features, showcasing the necklace in various sophisticated settings, which will amplify its reach and appeal to a broader audience.

5. Create Limited Edition Releases

The experts suggested introducing limited edition releases of the necklace to create a sense of exclusivity and urgency. One of the experts commented that “each release could feature slight variations or unique detailing, making each piece one-of-a-kind”. This strategy will attract jewellery collectors and those who value unique and high-quality jewellery .

Figure 4.15 Radiant Petal Drop Earrings



Source: Authors Creation

Image Analysis of the Jewellery Design

These exquisite earrings feature a luxurious gold design with intricate detailing and dangling elements, giving them a sophisticated and elegant appearance. The ornate craftsmanship and opulent finish make them a perfect statement piece for formal occasions. Their unique, eye-catching design highlights high-quality artistry and timeless appeal. The following is the expert analysis for the image:

1. Color

The earrings predominantly feature a rich gold color, which symbolizes luxury, wealth, and timeless elegance. The addition of warm-toned gemstones enhances their opulent appearance, creating a visually striking contrast that draws attention.

2. Texture

The earrings display a mix of smooth, polished surfaces and intricate, textured detailing adding depth to their overall design. This combination suggests high-quality craftsmanship. The intricate texture of the earrings, featuring delicate patterns and detailed goldwork, adds a layer of complexity and richness to the design. The smooth, polished surfaces of the dangling elements provide a contrasting finish, enhancing the overall visual appeal of the piece.

3. Composition

The design of the earrings is symmetrical and balanced, with a structured arrangement of elements. The main body features detailed goldwork, while the dangling components add a dynamic and eye-catching element, making the earrings both elegant and interesting.

4. Semantic Content

These earrings serve as a statement piece, conveying sophistication and luxury. They reflect the wearer's appreciation for high-quality, unique jewellery and are suitable for formal occasions where making a bold impression is desired. The design elements suggest a blend of traditional craftsmanship with contemporary elegance.

5. Spatial and Temporal Information

Designed for formal and special events, these earrings are ideal for settings such as gala dinners, weddings, and cultural celebrations. Their timeless design ensures they remain fashionable across different eras, appealing to those who appreciate classic elegance and modern sophistication.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Showcase the fusion of traditional and modern design

The experts suggest emphasizing the unique fusion of traditional craftsmanship with modern design elements. Highlight the intricate goldwork and contemporary styling in marketing campaigns. This approach will appeal to customers who appreciate jewellery that honors tradition while embracing modern aesthetics.

2. Feature in High-End Fashion Editorials

Experts recommend securing placements in high-end fashion magazines and online editorials. By featuring the earrings in fashion spreads and articles, you can position them as must-have accessories for fashion-conscious individuals. Collaborate with stylists to incorporate the earrings into cutting-edge fashion looks.

3. Create Engaging Educational Content

Experts suggest creating educational content about the history of the design elements and the craftsmanship involved. Use blog posts, videos, and social media to share this content, educating customers about what makes these earrings unique. This approach can build a deeper connection with the audience, fostering appreciation and loyalty.

4. Introduce Customization Options

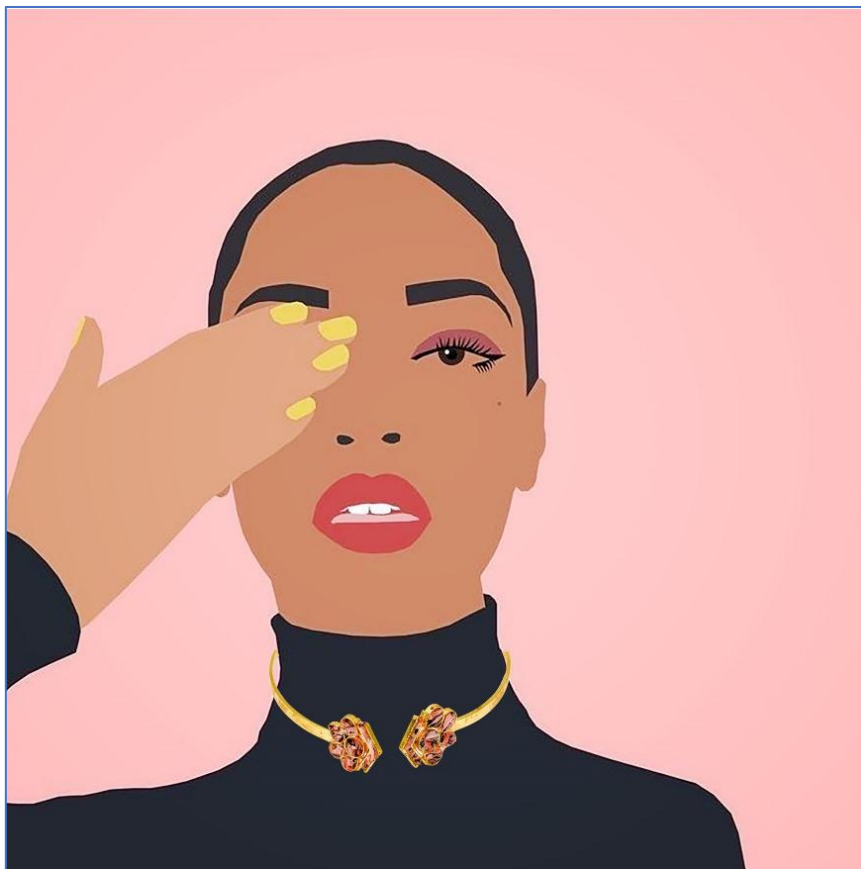
The expert highlighted the importance of personalization. Offer customization options where customers can choose specific details like the type of gemstones or slight

modifications in design. This strategy caters to the growing demand for personalized and unique jewellery pieces, making the earrings even more special to the buyer.

5. Highlight Versatility Through Fashion Collaborations

Collaborate with fashion designers to incorporate the earrings into various fashion collections. Experts recommend featuring the earrings in runway shows and fashion week events to highlight their versatility.

Figure 4.16 Golden Twin Gem Collar Necklace



Source: Authors Creation

Image Analysis of the Jewellery Design

This striking necklace features two prominent gemstones set in a sleek gold collar design. The bold and modern aesthetic of the necklace makes it a standout accessory, perfect for adding a touch of luxury to any outfit. Its minimalistic yet sophisticated style ensures versatility, suitable for both formal and casual settings. The following is the expert analysis for the image:

1. Color

The necklace features a rich gold color, symbolizing luxury and sophistication, combined with the vibrant hues of the twin gemstones, which add a dynamic and eye-catching contrast. The color scheme enhances the necklace's appeal, making it a bold statement piece.

2. Texture

The necklace has a smooth, polished gold collar that exudes elegance and refinement. The gemstones add an additional layer of texture with their faceted surfaces, creating a visually intriguing combination of sleek metal and floral stones.

3. Composition

The design is minimalistic yet impactful, with two prominent gemstones set symmetrically at the front of the collar. This balanced composition draws attention to the neckline and creates a striking focal point. The simplicity of the collar contrasts beautifully with the intricacy of the gemstones.

4. Semantic Content

This necklace conveys a message of modern elegance and bold sophistication. It reflects the wearer's confidence and taste for high-quality, statement jewellery. The design suggests a blend of contemporary style with timeless luxury, making it suitable for fashion-forward women.

5. Spatial and Temporal Information

Designed for versatility, this necklace can be worn in both formal and casual settings, enhancing a variety of outfits from elegant evening wear to chic everyday looks. Its contemporary design ensures it remains fashionable and relevant, appealing to those who appreciate modern luxury and timeless style.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight Minimalistic Luxury for Modern Fashionistas

The expert suggested emphasizing the necklace's minimalistic yet luxurious design to appeal to modern fashionistas. By showcasing the necklace in sleek, contemporary settings, entrepreneurs can attract customers who appreciate understated elegance. Use clean, modern visuals and styling tips that demonstrate how the necklace enhances both casual and formal outfits.

2. Leverage Digital Storytelling through Social Media

The experts highlighted the importance of digital storytelling in marketing this piece. Create engaging content that tells the story behind the design, craftsmanship, and inspiration for the necklace. Use platforms like Instagram to share short videos, behind-the-scenes footage, and influencer collaborations that resonate with a younger, digitally savvy audience.

3. Offer Exclusive Virtual Styling Sessions

Experts recommend offering exclusive virtual styling sessions to potential customers. These one-on-one sessions can help clients see how the necklace can be paired with different outfits and accessories, providing personalized fashion advice. This approach not only enhances customer experience but also adds a bespoke touch to the buying process.

4. Position as a Versatile Day-to-Night Accessory

The expert highlighted the necklace's versatility as a key selling point. Market it as a perfect day-to-night accessory, ideal for transitioning from office wear to evening events. Create lookbooks and social media posts that show the necklace styled for different occasions, reinforcing its adaptability and practical elegance.

5. Collaborate with Sustainable Fashion Initiatives

The experts suggested collaborating with sustainable fashion initiatives to appeal to environmentally conscious consumers. Emphasize any sustainable practices involved in the creation of the necklace and partner with eco-friendly fashion influencers and organizations. This strategy will enhance the brand's reputation and attract a segment of the market that values sustainability.

Figure 4.17 Floral Leaf Marble Earrings



Source: Authors Creation

Image Analysis of the Jewellery Design

These earrings feature a vibrant mix of green and blue hues with intricate gold detailing and leaf motifs. The swirling patterns and vivid colors evoke a sense of natural beauty and serenity, while the gold accents add a touch of elegance and luxury. Perfect for making a statement, these earrings blend artistic design with nature-inspired elements. The following is the expert analysis for the image:

1. Color

The earrings showcase a vivid palette of green and blue swirls, combined with gold and kundan accents. This combination creates a striking and eye-catching appearance, reminiscent of natural landscapes.

2. Texture

The earrings exhibit a smooth, polished finish on the colorful discs, contrasted with the intricate and textured gold detailing of the leaves and flowers. This blend of textures adds depth and visual interest to the piece.

3. Composition

The design is balanced and symmetrical, featuring round discs with swirling colors at the center, surrounded by detailed goldwork that mimics foliage. The harmonious composition draws the eye and enhances the overall aesthetic appeal.

4. Semantic Content

These earrings convey a sense of connection to nature and artistry. They reflect the wearer's appreciation for unique, handcrafted jewellery that blends natural elements with luxurious designs. The earrings are suitable for both casual and formal occasions, making them versatile statement pieces.

5. Spatial and Temporal Information

The design is timelessly suitable for various occasions and will complement a wide range of outfits. Their unique style appeals to modern consumers who appreciate both tradition and contemporary flair.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight Nature-Inspired Design

The experts emphasized the nature-inspired design of the earrings. One of the experts suggested to showcase the intricate leaf motifs and swirling colors in marketing materials to attract customers who appreciate unique, nature-themed jewellery. Use visuals that highlight the earrings against natural backdrops to enhance their appeal.

2. Use Storytelling to Connect with Customers

Experts recommend using storytelling to connect with customers. Create narratives around the inspiration behind the earrings, focusing on the natural elements and artistic craftsmanship. Share these stories through social media to engage your audience and build a deeper connection with the brand.

3. Collaborate with Eco-Friendly Influencers

One of the experts highlighted the potential of collaborating with eco-friendly influencers to promote the earrings. Partner with influencers who advocate for sustainability and natural beauty to showcase the earrings in a way that resonates with environmentally conscious consumers. This strategy can broaden its reach and attract a dedicated following.

4. Feature in Artistic and Lifestyle e-Magazines

Experts recommend featuring the earrings in artistic and lifestyle e-magazines. These platforms can help position the earrings as pieces of wearable art, appealing to readers who value creativity and unique design. Collaborate with e-magazine editors to include the earrings in fashion spreads and editorial content.

5. Create Limited Edition Collections

The experts suggested creating limited edition collections to create a sense of exclusivity and urgency. Introduce variations of these earrings with different color combinations or additional design elements. This strategy caters to the growing demand for personalized jewellery and enhances customer satisfaction by offering unique, tailored pieces. Promote these limited editions through special campaigns and pre-order opportunities to drive interest and sales.

6. Organize Interactive Virtual Showcases

Experts recommend organizing interactive virtual showcases to engage with customers globally. One of the experts commented that “Host live streaming events where designers discuss the creation process and inspiration behind the earrings”.

Allow participants to ask questions and view the earrings up close, providing a personalized shopping experience.

Figure 4.18 Pink Blossom Chand Bali Earrings



Source: Authors Creation

Image Analysis of the Jewellery Design

These earrings feature an intricate floral design with delicate pink and red hues, accented by pearl beads and vibrant magenta gemstones. The metalwork showcases detailed craftsmanship highlighting traditional elegance. The following is the expert analysis for the image:

1. Color

The jewellery predominantly features pink and magenta tones, which are associated with creativity and richness according to color psychology. The presence of red hues also brings in elements of happiness, vitality, and strength.

2. Texture

The texture appears smooth and less rough, evoking positive emotions and a sense of comfort.

3. Composition

The composition is balanced and aesthetically pleasing, with the floral elements and gemstone dangles creating a harmonious layout that is visually appealing.

4. Semantic Content

The intricate floral and bead design suggests an idealized self-presentation, aiming to please and captivate the audience with its delicate and rich aesthetics.

5. Spatial and Temporal Information

The earrings, with their detailed and layered design, suggest a sense of timeless elegance and mobility, fitting for various occasions and enhancing the wearer's presence across different settings.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight Unique Craftsmanship

Experts suggest emphasizing the meticulous craftsmanship and the intricate floral design of the earrings. A campaign showcasing the detailed process of creation, including videos or behind-the-scenes looks at the artisans at work, can attract customers who value high-quality, handcrafted jewellery.

2. Emphasize Emotional Connection

The experts highlight the importance of connecting the jewellery to emotions and personal stories. Marketing should focus on how wearing these earrings can make someone feel creative, confident, and elegant. Testimonials and stories from customers who have worn the jewellery to special events can be shared to build this emotional connection.

3. Limited Edition and Exclusivity

The experts recommend marketing these earrings as a limited-edition piece to create a sense of exclusivity and urgency. Highlighting the unique design elements and the limited number of pieces available can attract collectors and fashion enthusiasts who appreciate unique, standout pieces.

4. Cultural and Traditional Appeal

Given the traditional floral design, experts suggest marketing these earrings in cultural and heritage contexts. Collaborations with influencers or brand ambassadors who are known for their cultural style can help in promoting the earrings to a target audience that appreciates traditional aesthetics with a modern twist.

5. Event-Based Promotions

Experts emphasize leveraging event-based marketing strategies. Promoting the earrings as the perfect accessory for weddings, festivals, and special occasions can drive sales. Exclusive promotions or discounts around such events can attract customers looking for something special to enhance their festive attire.

Figure 4.19 Copper Disc Earrings



Source: Authors Creation

Image Analysis of the Jewellery Design

These earrings feature a round, disc-like design with intricate golden patterns and small pearl accents. The warm copper tones blend seamlessly with black detailing, creating a striking visual contrast. The delicate hanging pearls add a touch of elegance, making these earrings perfect for both traditional and contemporary outfits. The following is the expert analysis for the image:

1. Color

The dominant colors are gold and black, creating a rich, luxurious feel. Gold is often associated with wisdom and expansive thinking, enhancing the perception of these

earrings as sophisticated and thoughtful in design. The earrings are crafted in copper metal.

2. Texture

The texture appears intricate and detailed, with a combination of smooth and slightly raised elements. This mix evokes a sense of elegance appealing to the touch and enhancing the visual complexity.

3. Composition

The composition is well-balanced, with the central disc adorned by symmetrical patterns and evenly spaced pearls at the bottom. This balanced layout contributes to the aesthetic appeal and visual harmony of the earrings.

4. Semantic Content

The detailed design and use of pearls suggest refinement and luxury. The jewellery conveys a sense of tradition blended with modern elegance, appealing to individuals who appreciate both heritage and contemporary style.

5. Spatial and Temporal Information

The earrings' design suggests timeless elegance suitable for various occasions. The intricate patterns and balanced composition make them versatile accessories, enhancing the wearer's look across different settings and time periods.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight the fusion of tradition and modernity

Experts suggest emphasizing the unique blend of traditional design elements with modern aesthetics. Marketing campaigns can showcase how these earrings are perfect

for both traditional ceremonies and modern events, appealing to a wide range of customers who appreciate versatility in their accessories.

2. Focus on the luxury and elegance

The experts highlight the luxurious feel of the gold and pearl combination. Marketing should focus on the sophisticated and elegant aspects of the design, using high-quality images and videos to capture the intricate details and craftsmanship. Featuring these earrings in high-end fashion e-magazines or collaborating with luxury influencers can elevate the brand's image.

3. Create a story around the design

Experts recommend building a narrative around the design inspiration, perhaps drawing from cultural heritage or artistic influences. This storytelling approach can be integrated into marketing materials, helping customers connect emotionally with the product and see it as more than just jewellery but a piece of art with a story.

4. Limited edition launches

The experts suggested positioning these earrings as part of a limited-edition collection to create exclusivity and urgency. This strategy can be particularly effective during festive seasons or special events, encouraging customers to purchase quickly to secure their unique pieces.

5. Interactive and engaging promotions

Experts highlighted the importance of interactive marketing strategies. Hosting online events or virtual try-on sessions where customers can see how the earrings look on them can drive engagement and interest. Additionally, offering personalized consultations or styling tips can make the shopping experience more tailored and enjoyable.

Figure 4.20 Golden Drop Earrings



Source: Authors Creation

Image Analysis of the Jewellery Design

These earrings feature a striking geometric design with a mix of rectangular and circular elements. The intricate patterns in gold and black create a modern abstract look. The long, dangling structure adds a dramatic flair, making them a perfect statement accessory for fashion-forward women. The following is the expert analysis for the image:

1. Color

The predominant colors are gold and black. Gold signifies wisdom and expansive thinking, while black adds a touch of sophistication.

2. Texture

The earrings have a smooth, polished texture with intricate detailing in the patterns, creating visually appealing surface.

3. Composition

The composition is asymmetrical yet balanced, with a combination of rectangular and circular elements creating a dynamic visual flow. This modern layout contributes to the earrings' bold and contemporary appeal.

4. Semantic Content

The abstract and geometric design suggests a sense of modernity and artistic expression. These earrings convey an image of a confident and stylish individual who appreciates unique, artistic accessories.

5. Spatial and Temporal Information

The design suggests a modern, urban aesthetic that is versatile enough for both daytime and evening wear. The earrings' boldness makes them suitable for various contemporary settings, enhancing the wearer's look across different occasions.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Emphasize Modern Artistic Appeal

Experts suggest highlighting the contemporary, artistic design of these earrings. Marketing campaigns can focus on unique geometric patterns and abstract art inspiration, appealing to customers who appreciate modern art and unique fashion statements.

2. Showcase Versatility and Statement Value

The experts highlighted the versatility and statement-making quality of these earrings. Marketing should emphasize how these earrings can transform any outfit, making them perfect for both casual and formal events. Using fashion influencers to demonstrate different styling options can enhance this strategy.

3. Target Urban and Fashion-Forward Audiences

Experts recommend targeting urban, fashion-forward audiences who seek bold and unique accessories. Collaborations with trendy fashion bloggers or featuring earrings in urban fashion e-magazines can effectively reach this demographic.

4. Leverage Social Media for Visual Impact

The experts suggested utilizing social media platforms for visually impactful campaigns. High-quality images and videos showcasing the earrings in various lighting and settings can attract attention. Engaging content such as styling tips, user-generated content, and interactive polls can boost engagement.

5. Highlight Limited Edition and Exclusivity

Experts emphasize the appeal of limited-edition collections. Marketing these earrings as a limited-edition piece can create a sense of urgency and exclusivity. Special packaging or numbered certificates of authenticity can add to the perceived value and allure of owning a unique piece.

Figure 4.21 Turquoise Tear Drop Earrings



Source: Authors Creation

Image Analysis of the Jewellery Design

This pair of earrings features a unique teardrop design with a mesmerizing mix of turquoise and gray marbled patterns. Encased in an intricate silver setting, they combine modern artistry with natural beauty, making them a standout accessory for any outfit. The earrings' striking design and vibrant colors evoke a sense of tranquility and elegance. The following is the expert analysis for the image:

1. Color

The earrings prominently feature turquoise and gray, which are soothing and versatile colors. Turquoise symbolizes calm and tranquility, while gray adds a touch of modern sophistication.

2. Texture

The surface of the earrings has a smooth, glossy texture with a marbled pattern, giving them a refined and polished appearance.

3. Composition

The earrings' teardrop shape is balanced by the intricate silver setting that outlines the marbled design, creating a visually appealing and harmonious look.

4. Semantic Content

The earrings reflect a blend of natural elements and contemporary design, symbolizing a connection to nature and modern elegance.

5. Spatial and Temporal Information

The design and material suggest these earrings are suited for both casual and formal occasions, making them versatile for various temporal contexts.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight Unique Designs and Color Combination

The experts suggested emphasizing the unique marbled pattern and soothing color combination of turquoise and gray in marketing materials. These colors can evoke feelings of calmness and sophistication, appealing to customers looking for distinctive and elegant jewellery.

2. Position as a Versatile Fashion Accessory

The experts highlighted the versatility of these earrings, suitable for both casual and formal occasions. Marketing campaigns should showcase different styling options, demonstrating how the earrings can enhance various outfits, from everyday wear to evening attire.

3. Leverage Storytelling on social media

One of the experts recommended creating a compelling story around the earrings, such as drawing inspiration from nature's beauty and the calming effect of ocean waves. This narrative can be used in promotional materials to create an emotional connection with potential buyers.

4. Emphasize Craftsmanship and Quality

The expert suggested focusing on the high-quality materials and craftsmanship involved in creating these earrings. Highlighting the meticulous process and attention to detail can attract customers who value superior quality and artisan work.

5. Utilize Social Media Influencers

The expert advised partnering with fashion influencers to showcase the earrings in real-life scenarios. Influencers can create styled looks and share their personal experiences with the earrings, increasing visibility and desirability among their followers.

Figure 4.22 Purple Heart Disc Earrings



Source: Authors Creation

Image Analysis of the Jewellery Design

This pair of earrings features a round disc with a vibrant purple design set against a gold background. The intricate patterns are highlighted by the rich contrast between the purple and gold, giving these earrings a luxurious and artistic appeal. Perfect for adding a touch of elegance and color to any outfit. The following is the expert analysis of the image:

1. Color

The earrings use a striking combination of purple and gold. Purple reflects richness and creativity, while gold signifies luxury and sophistication.

2. Texture

The surface has a detailed, patterned texture with raised heart designs that add depth and interest.

3. Composition

The round shape of the earrings is complemented by symmetrical patterns, creating a balanced and aesthetically pleasing composition. The design also has two hearts in golden color.

4. Semantic Content

The inside design evokes natural beauty and elegance, suggesting creativity. The product (earrings) is shown on a white and black background which makes the purple and gold combination stand out.

5. Spatial and Temporal Information

These earrings are versatile, and suitable for both day and evening wear, making them a timeless addition to any jewellery collection.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Focus on the Modern Bohemian Trend

One of the experts advised aligning the marketing strategy with the modern bohemian trend. Showcase the earrings in boho-chic styled photoshoots and social media posts, emphasizing their suitability for eclectic, stylish looks. This can attract fashion-forward customers who embrace bold, artistic accessories.

2. Emphasize the different elements such as heart-shape

The experts suggested highlighting the luxurious combination of purple and gold in marketing campaigns. This can be achieved through high-quality images and videos that showcase the earrings' rich colors and intricate designs, appealing to customers seeking elegance and sophistication. The elements of earrings such as heart on the top and bottom should be emphasized in promotions.

3. Create lookbooks on social media

Marketing strategies should focus on how these earrings can elevate any outfit, making them ideal for special occasions and events. Featuring them in styled shoots with evening gowns and upscale fashion can emphasize their statement-making quality. Campaigns can include various styling suggestions, from casual chic to

formal elegance, demonstrating how these earrings can seamlessly transition between different looks and occasions.

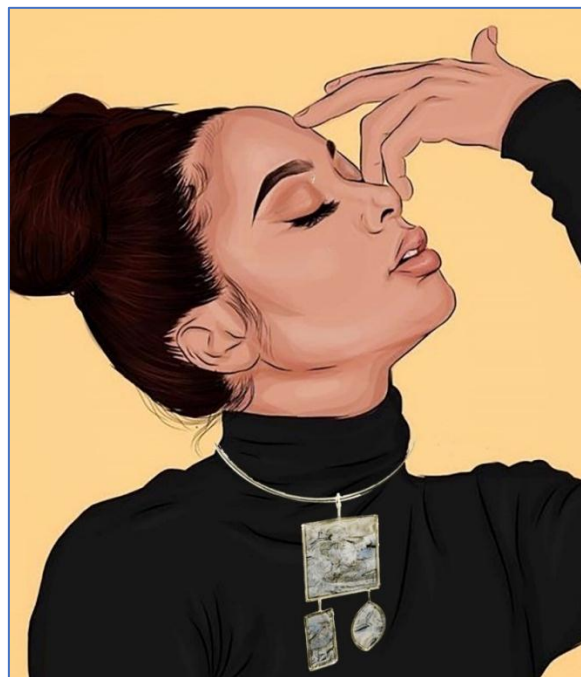
4. Engage with Eco-Conscious Consumers

One of the experts suggested targeting eco-conscious consumers by emphasizing sustainable and ethical production practices. Highlight the use of eco-friendly materials and responsible craftsmanship in creating these earrings. Collaborate with eco-friendly fashion influencers and platforms to showcase the earrings in a context that resonates with environmentally conscious customers. This strategy can position the earrings as not only stylish but also socially responsible, appealing to a growing market segment that values sustainability.

5. Incorporate in Limited-Time Color-Themed Campaigns

The experts recommended launching a limited-time campaign focused on the power and symbolism of the purple color. Emphasize how purple represents creativity, luxury, and uniqueness. This strategy can include exclusive offers and limited availability creating a sense of exclusivity. Pair the earrings with other purple-themed accessories and fashion items to create a cohesive collection.

Figure 4.23 Abstract Marble Neckpiece



Source: Authors Creation

Image Analysis of the Jewellery Design

This necklace features a striking pendant with an abstract marble pattern in monochromatic tones. The pendant is composed of three distinct geometric shapes, each connected to create a cohesive yet dynamic design. The subtle yet sophisticated color palette makes it a versatile accessory that can elevate both casual and formal attire. The following is the expert analysis for the image:

1. Color

The necklace features a monochromatic palette with shades of gray, white, and a little hint of black, which conveys sophistication and timeless elegance.

2. Texture

The pendant exhibits a smooth, polished texture with a marble-like finish, adding a luxurious and refined feel.

3. Composition

The pendant's composition is asymmetrical yet balanced, with three interconnected geometric shapes that create visual interest.

4. Semantic Content

The abstract design and marble pattern suggest themes of modern art and minimalism, appealing to those with a keen sense of contemporary style.

5. Spatial and Temporal Information

The versatile design of the necklace allows it to be suitable for both day and night wear, making it a timeless piece that can be worn across different seasons and occasions.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Emphasize Artistic and Modern Design

The experts suggested highlighting the artistic and modern elements of the necklace. Marketing campaigns should focus on the unique geometric shapes and marble patterns, drawing parallels to contemporary art. This strategy can attract customers who appreciate unique and sophisticated jewellery designs.

2. Position as a Versatile Statement Piece

The experts highlighted the versatility of the necklace. Emphasize how it can be a standout accessory for both casual and formal outfits. Showcase the necklace in various styled photoshoots, demonstrating its ability to enhance different looks and occasions. Highlight the monochromatic color palette and marble texture, positioning the necklace as a classic piece that transcends trends. Use storytelling to connect with customers who value enduring style and sophistication.

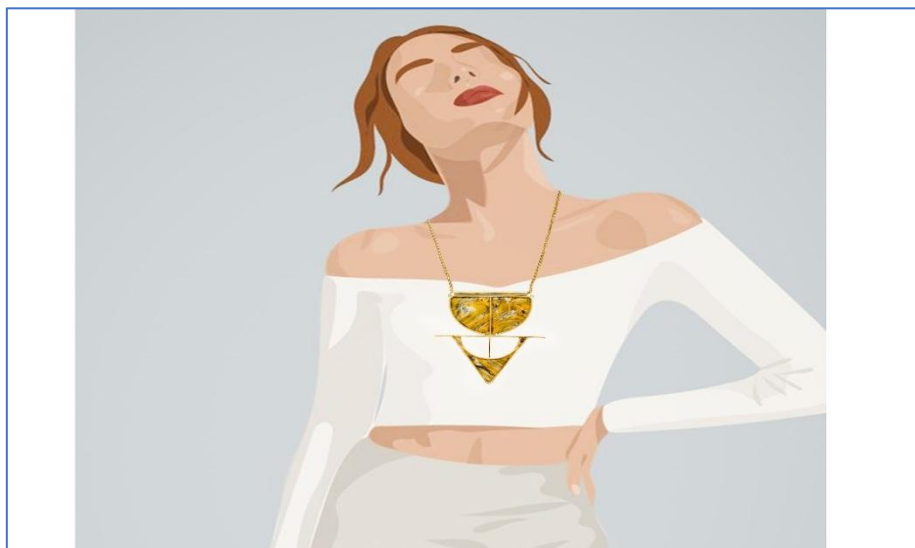
3. Highlight Craftsmanship and Quality

The experts suggested focusing on the high-quality materials and craftsmanship of the necklace. Emphasize the meticulous attention to detail and the premium marble-like finish. This can appeal to customers who prioritize superior quality and artisan work in their jewellery choices.

4. Offer Customization Options

The experts suggested offering customization options for this necklace. Allow customers to choose different marble patterns or mix and match the geometric shapes to create a personalized version of the necklace. This strategy can attract customers who enjoy bespoke jewellery and want a piece that reflects their style and preferences.

Figure 4.24 Gold Geometric Pendant



Source: Authors Creation

Image Analysis of the Jewellery Design

This necklace features a geometric pendant composed of gold-colored metal with an intricate, abstract pattern. The design includes a large half-circle on top and a triangle below, connected by a thin bar. The pendant's bright gold finish makes it a striking and modern accessory, perfect for adding a touch of elegance and contemporary flair to western outfits. The following is the expert analysis for the image:

1. Color

The necklace features a rich golden hue that exudes luxury and warmth. The bright gold finish captures attention and signifies elegance.

2. Texture

The surface has a smooth, polished texture with intricate, abstract patterns engraved into the metal, adding depth and interest.

3. Composition

The pendant is composed of a half-circle and a triangle connected by a thin bar, creating a balanced and symmetrical design that is both modern and visually appealing.

4. Semantic Content

The geometric shapes and abstract patterns suggest themes of modernity and artistic expression, appealing to those with a contemporary fashion sense.

5. Spatial and Temporal Information

The versatile design allows the necklace to be suitable for both daytime and evening wear, making it a timeless piece that can be worn across different seasons and occasions.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight the Geometric Design

The experts suggested emphasizing the bold and modern geometric design of the necklace. Marketing campaigns should focus on the unique shapes and intricate

patterns, positioning the necklace as a statement piece that can elevate any outfit. Showcase the necklace in social media posts to attract fashion-forward customers.

2. Position as a Versatile Accessory

The experts highlighted the necklace's versatility. Emphasize how it can be worn with a variety of western outfits. Create content that demonstrates different styling options to attract customers looking for versatile and stylish accessories.

3. Leverage the Luxury Appeal

The experts recommended highlighting the luxurious appeal of the necklace's gold finish. Use high-quality images and videos to showcase the necklace's rich color and intricate details. Position the necklace as a luxury item, ideal for special occasions and gifting. This approach can attract customers who appreciate premium and elegant jewellery.

4. Utilize Influencer Collaborations

The expert advised partnering with fashion influencers to increase visibility and credibility. Provide influencers with the necklace to feature in their content, showcasing its elegance and modern design. Influencers can share styling tips and personal experiences, creating authentic content that resonates with their followers.

5. Offer Personalized Shopping Experiences

The experts suggested offering personalized shopping experiences, such as virtual styling sessions or in-store consultations. This strategy can enhance customer engagement and satisfaction, providing a tailored approach to selecting and styling the necklace. Highlight the necklace's unique design and versatility during these personalized sessions.

Figure 4.25 Golden Tribal Pendant



Source: Authors Creation

Image Analysis of the Jewellery Design

This pendant features a striking design with intricate cut-out patterns in gold, accented by small black details. The symmetrical shape is reminiscent of tribal or ethnic motifs, giving it a unique and eye-catching appearance. The pendant hangs from a delicate gold chain, making it a perfect statement piece. The following is the expert analysis for the image:

1. Color

The pendant uses a vibrant gold color, symbolizing luxury and warmth, complemented by subtle black accents that add depth and contrast.

2. Texture

The intricate cut-out design creates a textured look, while the gold surface is smooth and polished, adding to the piece's overall elegance.

3. Composition

The symmetrical design and balanced proportions of the pendant create a harmonious and aesthetically pleasing composition.

4. Semantic Content

The tribal-inspired motifs suggest themes of heritage and cultural significance, appealing to those who appreciate jewellery with a story and a connection to traditional designs.

5. Spatial and Temporal Information

The versatile design allows the pendant to be worn on various occasions, from everyday wear to special events, making it a timeless addition to any jewellery collection.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight the Cultural and Ethnic Design

The experts suggested emphasizing the cultural and ethnic inspiration behind the necklace. Marketing campaigns should focus on the unique tribal motifs and the intricate craftsmanship. This can attract customers who value jewellery with a story and a connection to heritage and tradition.

2. Position as a Versatile Statement Piece

The experts highlighted the versatility of the necklace. Emphasize how it can be a standout accessory for both casual and formal outfits. Showcase the necklace in various styled photoshoots, demonstrating its ability to enhance different looks and occasions.

3. Leverage the Luxury Appeal

The experts recommended highlighting the luxurious appeal of the necklace's gold finish. Use high-quality images and videos to showcase the necklace's rich color and intricate details. Position the necklace as a luxury item, ideal for special occasions and gifting. This approach can attract customers who appreciate premium and elegant jewellery.

4. Utilize Storytelling in Social Media Marketing

The experts advised incorporating storytelling into the marketing strategy. Share the inspiration and cultural significance behind the design, highlighting the artisan's work and the heritage elements. This approach can create an emotional connection with potential buyers, making the necklace more than just an accessory but a piece of art with a story.

5. Collaborate with Influencers and Fashion Icons

The experts suggested partnering with influencers and fashion icons who appreciate and promote ethnic and cultural fashion. Provide them with the necklace to feature in their content, showcasing its elegance and unique design. Influencers can share styling tips and personal experiences, creating authentic content that resonates with their followers.

Figure 4.26 Orange Radiance Necklace



Source: Authors Creation

Image Analysis of the Jewellery Design

This necklace features a striking arrangement of orange circular elements, each with a unique cut-out pattern, set in a gold framework. The vibrant orange color contrasts beautifully with the gold, creating a lively and eye-catching design. The geometric and modern style makes it a standout accessory that adds a pop of color and elegance to any western outfit. The following is the expert analysis for the image:

1. Color

The necklace prominently features a bright orange color, symbolizing energy, warmth, and enthusiasm. The orange elements are complemented by a gold framework, adding a touch of luxury.

2. Texture

The surface of the circular elements appears smooth and glossy, enhancing the necklace's vibrant and polished look. The gold framework adds a contrasting texture, making the design more dynamic.

3. Composition

The necklace is composed of multiple interconnected circular elements, each with a cut-out pattern. The arrangement is balanced and symmetrical, creating a cohesive and visually appealing design.

4. Semantic Content

The use of bright orange and geometric shapes suggests themes of vitality, modernity, and artistic expression. The necklace conveys a sense of boldness and contemporary style.

5. Spatial and Temporal Information

The necklace's design is versatile enough for various occasions, suitable for both daytime and evening wear. Its bold color and modern style make it a timeless piece that can be worn year-round.

Marketing Recommendations for the Jewellery Design

The following are the marketing strategies suggested by experts for this jewellery design:

1. Highlight the Vibrant and Modern Design

The experts suggested emphasizing the necklace's vibrant orange color and modern geometric design. Marketing campaigns should showcase the necklace's ability to add a pop of color and contemporary flair to any outfit. Use high-quality images and videos to highlight its unique elements and stylish appeal.

2. Position as a Statement Accessory

The experts highlighted the necklace's potential as a statement accessory. Emphasize how it can transform simple outfits into chic and fashionable ensembles. Create content that demonstrates the necklace paired with various outfits, from casual to formal, showing its versatility and impact.

3. Leverage Seasonal and Trend-Based Marketing

The experts recommended aligning marketing efforts with seasonal trends and color palettes. Position the necklace as a must-have accessory for the spring and summer seasons, when bright colors are in vogue. Highlight its suitability for seasonal events and occasions, such as summer parties and beach outings.

4. Use augmented reality (AR) features

Entrepreneurs are advised to implement AR features on their websites and social media handles, allowing customers to virtually try on the earrings. This engaging tool will attract tech-savvy, fashion-forward consumers and enhance their shopping experience. The experts highlighted the potential of interactive online campaigns to engage customers. Develop campaigns where customers can virtually try on the necklace using augmented reality (AR) technology, share their looks on social media, and participate in styling contests. This interactive approach can increase engagement and create a community around the brand.

5. Create a Story Around the Design

One of the experts suggested developing a narrative around the inspiration behind the necklace's design. Entrepreneurs can share the story of how the vibrant colors and geometric shapes were inspired by nature, art, or cultural elements. This storytelling approach can create an emotional connection with customers, making the necklace more than just a fashion accessory but a piece with meaning and significance.

After conducting a qualitative analysis of entrepreneurs' interview and image analysis of jewellery designs by experts, social media has come out as a powerful tool for entrepreneurs in the field of jewellery designing. It was found that entrepreneurs find social media as a useful platform to overcome the difficulties encountered in selling or promoting jewellery products. While the marketing recommendations by experts also largely support the effective use of social media to market jewellery products. Thereafter, the TAM model was adopted to identify the factors that impact consumer attitudes and purchase behavior towards jewellery on social media. The next chapter proposes and tests the research model framed in this context.

CHAPTER 5

Quantitative Data Analysis

This chapter presents the results of a quantitative study undertaken with primary data starting with demographic details of respondents and assumptions of SEM such as normality of data, multicollinearity, common method bias, validity, and reliability. It is followed by measurement and structural models. Then, mediation effects are presented. Lastly, findings of parametric tests i.e., independent sample t-test and One-Way ANOVA are discussed.

5.1 Demographics of Respondents

The questionnaire consisted of four demographic questions, namely Gender, Age, Working Status, and Monthly income level. Below are the descriptive statistics for each of the demographic variables:

Table 5.1 displays the gender demographic statistics. Among the 415 participants, many respondents, accounting for 65.5%, were female, while the remaining 34.5% were male respondents. The pie chart in the Figure below presents Gender statistics.

Table 5.1: Gender'

Gender			
	Frequency	Percent	Cumulative Percent
Female	272	65.5	65.5
Male	143	34.5	100.0
	415	100.0	

Source: Primary Data

Figure 5.1: Pie chart depicting Gender

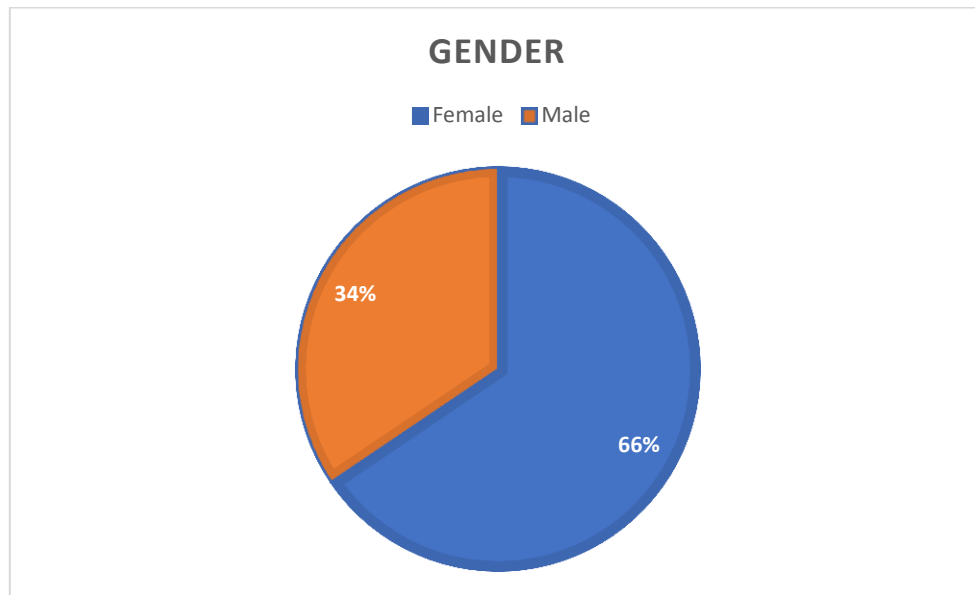


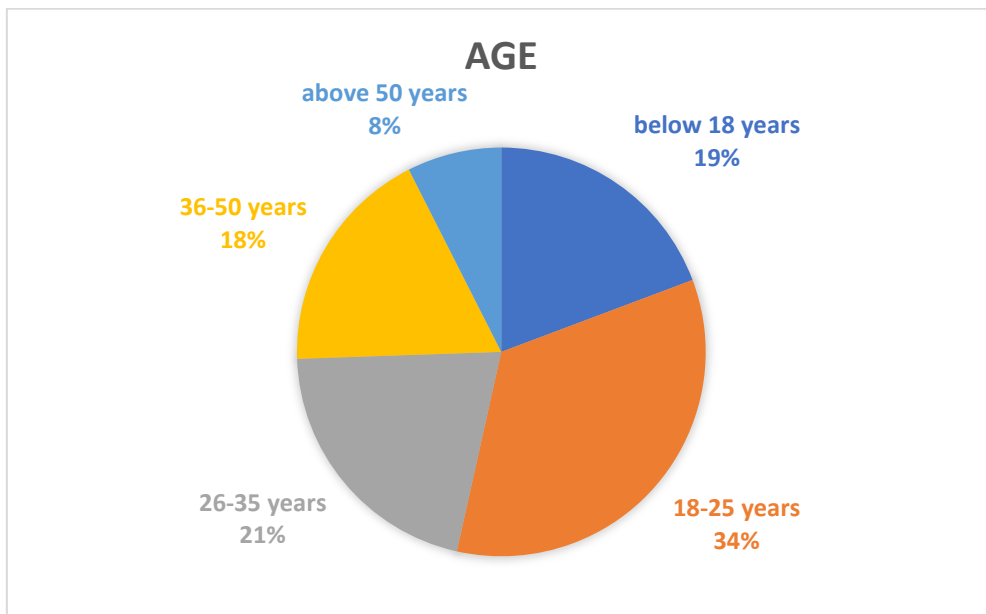
Table 5.2 below displays age demographic statistics. Out of 415 participants, 19.3% belonged to the "below 18 years" category, 34.2% belonged to the "18–25 years" age group, 21% were in the age bracket of "26–35 years," and 18.1% belonged to 36–50 years of age. In contrast, only 7.5% of the respondents were in the age bracket of 50 years and older.

Table 5.2: Age

Age				
		Frequency	Percent	Cumulative Percent
Below 18 Years	18	80	19.3	19.3
18-25 Years		142	34.2	53.5
26-35 Years		87	21.0	74.5
36-50 Years		75	18.1	92.5
Above 50 Years	50	31	7.5	100.0
Total		415	100.0	

Source: Primary Data

Figure 5.2: Pie chart depicting age



Working status demographic information is shown in Table 5.3 below. Out of 415 participants, 23.9% were salaried employees, 22.9% were self-employed or doing business, 20.2% were in other categories, including students, and 19.8% were professionals. The same statistics are depicted in the pie chart in Figure 5.3 below.

Table 5.3: Working Status

Working status			
	Frequency	Percent	Cumulative Percent
Salaried Employee	99	23.9	23.9
Professional	82	19.8	43.6
Self Employed/Business	95	22.9	66.5
Housewife/Retired/Unemployed	55	13.3	79.8
Others	84	20.2	100.0
Total	415	100.0	

Source: Primary Data

Figure 5.3: Pie chart depicting Working Status

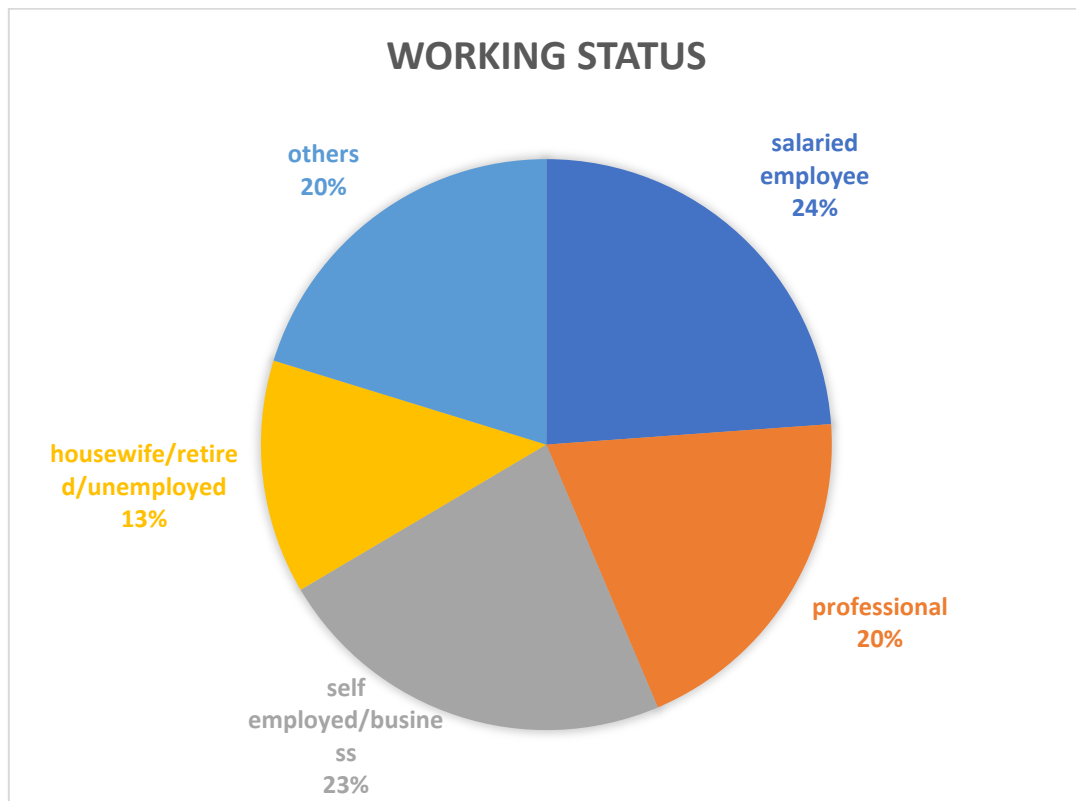


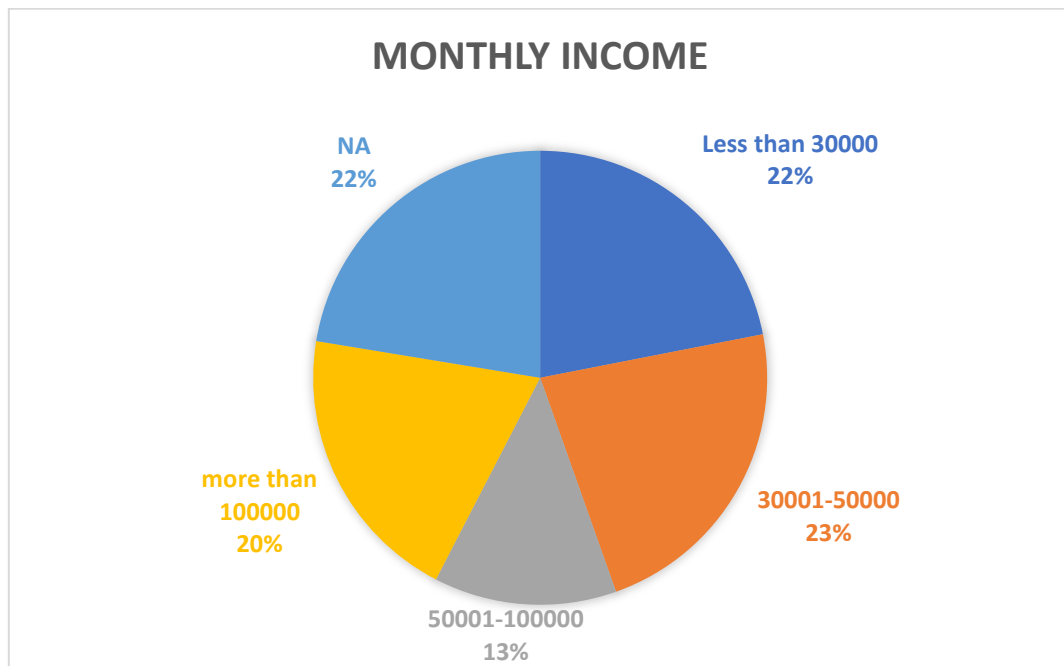
Table 5.4 shows demographic statistics on the monthly income level. Of the 415 participants, 22.7% reported a monthly income ranging from 30,001 to 50,000, while 22.4% reported no monthly income. 21.9% of the participants reported a monthly income below 30,000, while 20% reported a monthly income exceeding 1,00,000. Simultaneously, 13% of the participants reported a monthly income ranging from 50,001 to 1,00,000. The pie chart in Figure 5.4 below presents the identical facts.

Table 5.4: Monthly Income Level

Monthly Income			
	Frequency	Percent	Cumulative Percent
Less Than 30000	91	21.9	21.9
30001-50000	94	22.7	44.6
50001-100000	54	13.0	57.6
More Than 100000	83	20.0	77.6
NA	93	22.4	100.0
Total	415	100.0	

Source: Primary Data

Figure 5.4: Pie chart depicting monthly income group



Apart from the demographic information, the questionnaire also included basic social media usage information, such as the preferred social media platform for general usage and shopping purposes and the time spent on social media.

Table 5.5 below shows social media platform preference. Of 415 respondents, 37.3% prefer Instagram, 20.2% prefer Google, and 14.7% prefer Amazon. 11.8% of the respondents prefer Facebook, 8.2% prefer Flipkart, and 7.7% prefer YouTube. The same statistics are depicted in the bar chart in Figure 5.5 below.

Table 5.5: Digital media platform preference among respondents

Which Digital media platform you prefer to use most?			
	Frequency	Percent	Cumulative Percent
Facebook	49	11.8	11.8
Instagram	155	37.3	49.2
YouTube	32	7.7	56.9
Google	84	20.2	77.1
Amazon	61	14.7	91.8
Flipkart	34	8.2	100.0
Total	415	100.0	

Source: Primary Data

Figure 5.5: Bar chart depicting digital media platform preference of respondents

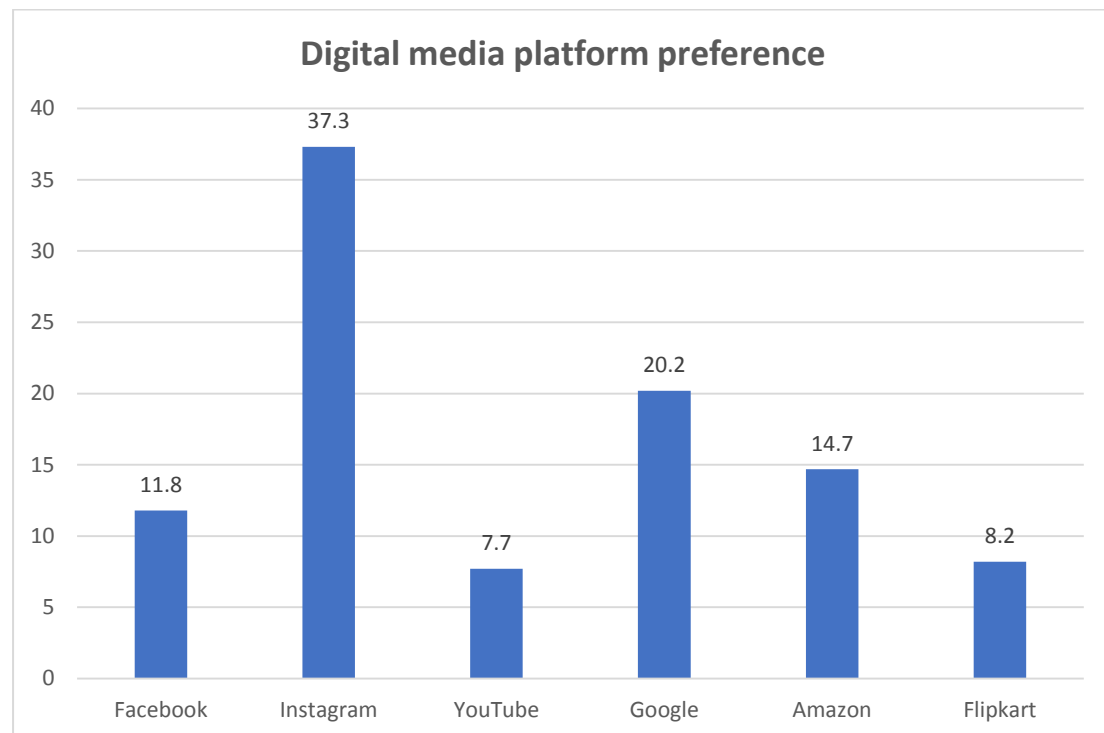


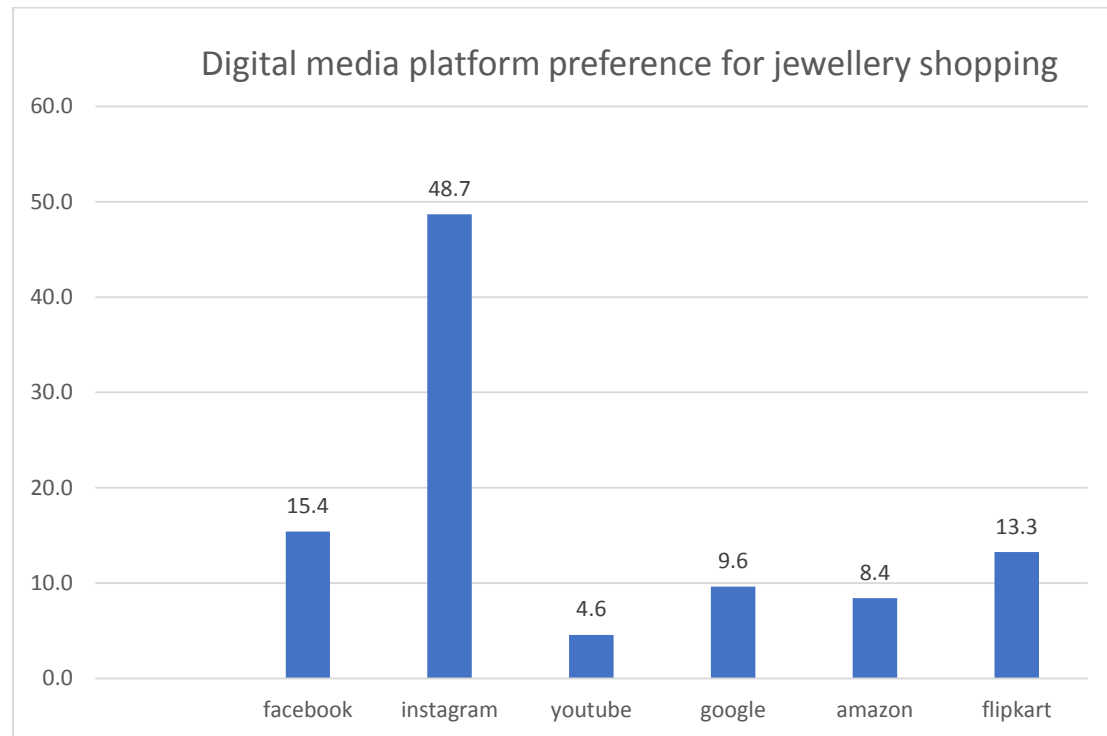
Table 5.6 below shows social media platform preferences for jewellery shopping. Out of 415 respondents, 48.7% prefer Instagram, 15.4% prefer Facebook, and 13.3% prefer Flipkart. Meanwhile, 9.6% of the respondents prefer Google, 8.4% prefer Amazon, and 4.6% prefer YouTube. The same statistics are depicted in the bar chart Figure 5.6 below.

Table 5.6: Digital media platform preference for jewellery shopping among respondents

Which Digital media platform you prefer to use most for jewellery Shopping?			
	Frequency	Percent	Cumulative Percent
Facebook	64	15.4	15.4
Instagram	202	48.7	64.1
Youtube	19	4.6	68.7
Google	40	9.6	78.3
Amazon	35	8.4	86.7
Flipkart	55	13.3	100.0
Total	415	100.0	

Source: Primary Data

Figure 5.6: Bar chart depicting digital media platform preference of respondents for jewellery shopping



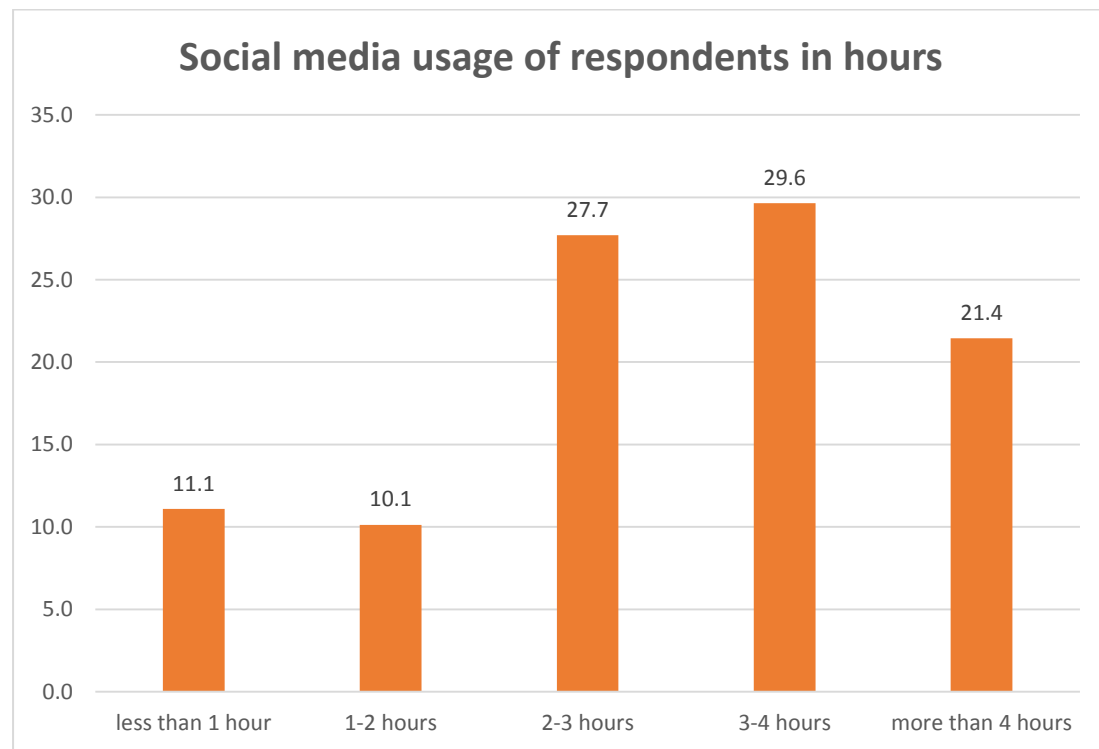
Social media platform usage in hours is shown in Table 5.7 below. Out of 415 respondents, 29.6% use social media for 3-4 hours, 27.7% for 2-3 hours, and 21.4% for more than 4 hours. 11.1% of the respondents use social media for less than 1 hour, and 10.1% use social media for 1-2 hours. The same statistics are depicted in the bar chart Figure 5.7 below.

Table 5.7: Social media usage of respondents in hours

How many hours you spend on social media?			
	Frequency	Percent	Cumulative Percent
Less Than 1 Hour	46	11.1	11.1
1-2 Hours	42	10.1	21.2
2-3 Hours	115	27.7	48.9
3-4 Hours	123	29.6	78.6
More Than 4 Hours	89	21.4	100.0
Total	415	100.0	

Source: Primary Data

Figure 5.7: Bar chart depicting Social media usage of respondents in hours



5.2 Normality of data

To check the normality of the data, Skewness in the range of -1 to +1 is most preferred and considered excellent (Hair et al., 2022). According to Basbeth et al. (2018), the Skewness and kurtosis of each item should be close to zero in case of normal distribution. In other words, they suggest that Skewness and kurtosis should be between +1 and -1 (Basbeth et al., 2018).

In the present data, most of the indicators met the threshold except a few, like PEU1 and PEU3, where kurtosis was slightly above the range, i.e., it was 1.053, which was considered acceptable for further stages. Likewise, in the case of Skewness of a few items like PEU5 and PEU4, it was slightly above the threshold and hence was considered acceptable. The data set met both thresholds, indicating normal distribution (Basbeth et al., 2018; Hair et al., 2022), as shown in Table 5.8.

Table 5.8 also reports the Mean and Standard Deviation of each indicator item. The standard deviation of each item was above 0.5, which is satisfactory, while the Mean ranges from 2.504 to 3.923.

Table 5.8: Descriptive statistics of each indicator item

Indicators	Mean	Standard deviation	Excess kurtosis	Skewness
PU1	3.757	1.277	-0.471	-0.826
PU2	3.824	1.248	-0.616	-0.776
PU3	3.749	1.289	-0.593	-0.777
PU4	3.853	1.238	-0.623	-0.789
PU5	3.8	1.284	-0.679	-0.753
PU6	3.766	1.312	-0.698	-0.763
PU7	3.839	1.282	-0.681	-0.784
PU8	3.834	1.285	-0.62	-0.794
PU9	3.793	1.31	-0.767	-0.742
PEU1	3.752	1.045	1.053	-1.167
PEU2	3.711	1.063	0.578	-1.019
PEU3	3.694	1.004	1.053	-1.122
PEU4	3.711	1.09	0.519	-1.03
PEU5	3.817	1.117	0.399	-1.007
PEU6	3.754	1.131	0.289	-0.98
PEU7	3.781	1.081	0.876	-1.163
ATT1	3.819	1.18	-0.192	-0.821
ATT2	3.788	1.182	-0.206	-0.814
ATT3	3.776	1.17	-0.401	-0.725
ATT4	3.851	1.187	-0.048	-0.906
ATT5	3.8	1.181	-0.078	-0.895
CPAT1	3.923	1.086	0.217	-0.922
CPAT2	3.781	1.01	0.256	-0.748
CPAT3	3.79	1.019	0.553	-0.86
CPLX1	2.504	1.4	-1.153	0.439
CPLX2	2.619	1.38	-1.017	0.524
CPLX3	2.578	1.274	-0.812	0.562
CPLX4	2.578	1.233	-0.71	0.589
PI1	3.687	1.208	-0.487	-0.731
PI2	3.788	1.151	0.052	-0.941
PI3	3.571	1.315	-0.873	-0.576
PI4	3.689	1.179	-0.639	-0.653

Source: Primary Data

Table 5.9: Descriptive statistics of each construct

Construct	Mean	Standard Deviation	Kurtosis	Skewness
Perceived usefulness	3.8016	.98228	-.197	-1.014
Perceived Ease of Use	3.7456	.87993	1.213	-1.342
Compatibility	3.8313	.91679	.592	-1.164
Complexity	2.5699	1.19767	-1.045	.512
Attitude	3.8067	.99766	.534	-1.219
Purchase Intention	3.6837	1.06880	-.513	-.826

Source: Primary Data

5.3 Multicollinearity

Multicollinearity was examined using collinearity statistics (Table 5.10). Each indicator's variance inflation factor (VIF) value should be less than 5 (Hair et al., 2011). As per Collinearity Statistics, the VIF of all measures was found to be less than 5; hence, there was no issue of Multicollinearity.

Table 5.10: VIF values of each indicator item

Indicator	VIF
PU1	2.061
PU2	1.937
PU3	2.038
PU4	1.908
PU5	1.97
PU6	1.89
PU7	1.995
PU8	2.02
PU9	2.065
PEU1	2.232
PEU2	2.292
PEU3	2.096
PEU4	2.216
PEU5	2.591
PEU6	2.532
PEU7	2.614
CPAT1	2.346
CPAT2	2.439
CPAT3	1.875
CPLX1	3.703
CPLX2	3.065
CPLX3	3.168
CPLX4	3.115

Source: Primary Data

Hair et al. (2011) suggest that to assess the absence of multicollinearity in the variables, the tolerance should be more than 0.20, and the Variance Inflation Factor (VIF) should be less than 5 for each construct. As indicated in Table 12 below, both thresholds were met (Hair et al., 2011). Hence, there was no multicollinearity among the independent constructs in the model.

Table 5.11: Collinearity Statistics for each construct

Constructs	Tolerance	VIF
Perceived usefulness	.431	2.319
Perceived Ease of Use	.546	1.831
Compatibility	.526	1.901
Complexity	.556	1.797

Source: Primary Data

5.4 Common Method Bias

To check the Common Method Bias (CMB), Harman's single factor test was conducted in SPSS (Table 5.12). The results showed that the single most significant factor accounted for 47.9% of the variance, which is less than the 50% threshold recommended by (Podsakoff et al., 2003). Hence, CMB was not present.

Table 5.12: Total Variance Explained

Total Variance Explained						
Factor	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	15.836	49.487	49.487	15.328	47.900	47.900
2	2.108	6.586	56.073			
3	1.705	5.329	61.402			
4	1.254	3.919	65.322			
5	1.041	3.254	68.576			
6	.687	2.148	70.724			
7	.633	1.979	72.703			
8	.576	1.800	74.503			
9	.565	1.765	76.268			
10	.515	1.608	77.876			
11	.507	1.585	79.461			

12	.479	1.498	80.959			
13	.466	1.455	82.414			
14	.453	1.416	83.830			
15	.439	1.373	85.202			
16	.403	1.261	86.463			
17	.393	1.229	87.692			
18	.378	1.181	88.873			
19	.354	1.106	89.979			
20	.339	1.058	91.037			
21	.330	1.032	92.069			
22	.304	.949	93.018			
23	.293	.915	93.933			
24	.271	.846	94.779			
25	.263	.822	95.602			
26	.251	.785	96.387			
27	.237	.740	97.127			
28	.216	.675	97.802			
29	.211	.659	98.461			
30	.187	.585	99.046			
31	.157	.490	99.536			
32	.149	.464	100.000			
Extraction Method: Principal Axis Factoring.						

Source: Primary Data

5.5 Measurement Model

In the case of SEM, the first measurement model is evaluated before analyzing the path model. A measurement model specifies the relations between the constructs and the items (Basbeth et al., 2018). The measurement model assesses the relationship between indicators and latent variables. The measurement variables in the outer model were reflective as the indicators represented the consequences of the construct (Rossiter, 2002). This means the measurement model comprises reflective items that can be seen as a representative sample of all the possible items available within the construct (Nunnally & Bernstein, 1994). In this case, the arrows flow from latent

constructs to items, exhibiting the theory that constructs cause the measurement of items (Basbeth et al., 2018). In the present study, only reflective constructs were present. Therefore, the reflective measurement model type was evaluated regarding reliability and validity. Hence, the present research model is based on the reflective measurement model.

In the reflective measurement model, the following three analyses must be checked (Basbeth et al., 2018): internal consistency, Convergent validity, and Discriminant validity.

Reliability denotes internal consistency. It is measured using Cronbach's Alpha and Composite reliability. Cronbach's Alpha should ideally be between 0.7 and 0.9 (Hair et al., 2022). For Cronbach Alpha, values of 0.7 or higher indicate acceptable internal consistency (Nunnally & Bernstein, 1994). All the constructs achieved Cronbach's Alpha more significantly than 0.8, meaning that the constructs have high internal consistency (Hair et al., 2022; Nunnally & Bernstein, 1994).

On the other hand, Composite reliability between 0.6 and 0.7 is acceptable, while 0.7 to 0.9 is satisfactory (Hair et al., 2022). All the reflective constructs have composite reliability of greater than 0.8, indicating that internal composite reliability is high and meets the threshold (Hair et al., 2022; Nunnally & Bernstein, 1994). Table 5.13 below shows the Internal Consistency Measures for each indicator.

Table 5.13: Internal Consistency Measures for each indicator/item

Indicators	Cronbach's alpha	Composite reliability (rho_c)
ATT	0.9	0.9
CPAT	0.857	0.859
CPLX	0.926	0.926
PEU	0.917	0.917
PU	0.912	0.912
PI	0.901	0.902

Source: Primary Data

5.6 Construct Validity

It comprises convergent and discriminant validity (Henseler et al., 2009). Convergent Validity is evaluated using the construct's outer loadings and Average Variance Extracted (AVE) (Henseler et al., 2009). The standardized outer loadings should be greater than 0.70 (Henseler et al., 2009).

In the present study, all the items had standardized outer loadings greater than 0.7 except one item, PU2, which had a loading of 0.677 (Table 15). However, researchers suggest eliminating only those reflective indicators from the measurement model whose loading is less than 0.4 (Henseler et al., 2009). Therefore, the PU2 indicator with 0.677 standardized outer loadings was considered acceptable for further analysis.

Table 5.14: Standardized Outer Loadings for each indicator/item

Indicators	ATT	CPAT	CPLX	PEU	PU	PI
ATT1	0.881					
ATT2	0.75					
ATT3	0.776					
ATT4	0.797					
ATT5	0.797					
CPAT1		0.901				
CPAT2		0.795				
CPAT3		0.754				
CPLX1			0.855			
CPLX2			0.919			
CPLX3			0.837			
CPLX4			0.868			
PEU1				0.763		
PEU2				0.783		
PEU3				0.743		
PEU4				0.807		
PEU5				0.767		
PEU6				0.792		
PEU7				0.813		

PU1					0.733	
PU2					0.677	
PU3					0.777	
PU4					0.747	
PU5					0.738	
PU6					0.724	
PU7					0.724	
PU8					0.722	
PU9					0.736	
PI1						0.856
PI2						0.827
PI3						0.854
PI4						0.8

Source: Primary Data

AVE should be 0.5 or higher, indicating that, on average, the construct explains more than half of the variance of its indicators (Henseler et al., 2009). All the indicators in the study were found to have AVEs of more than 0.5, denoting sufficient convergent validity (Henseler et al., 2009). Table 16 below shows the AVE score for each indicator.

Table 5.15: Average variance extracted (AVE) for each indicator/item

Indicators	Average variance extracted (AVE)
ATT	0.643
CPAT	0.671
CPLX	0.758
PEU	0.611
PU	0.535
Purchase Intention	0.696

Source: Primary Data

5.7 Discriminant validity

Researchers commonly adopt two measures to check discriminant validity: the cross-loading criterion and the Fornell-Larcker criterion.

The cross-loading criterion states that the respective indicator's loading should be greater than all its cross-loadings (Henseler et al., 2009). In other words, cross-loading assesses that the item's outer loading on the associated construct should be greater than its cross-loading with other constructs.

In the measurement model, all the indicators met the cross-loading criterion, indicating satisfactory discriminant validity (Henseler et al., 2009), as seen in Table 5.16 below.

Table 5.16: Cross Loading of each indicator/item

Cross-loadings	ATT	CPAT	CPLX	PEU	PU	PI
ATT1	0.941	0.754	-0.665	0.706	0.848	0.758
ATT2	0.974	0.794	-0.686	0.715	0.873	0.795
ATT3	0.945	0.765	-0.684	0.673	0.85	0.772
ATT4	0.961	0.788	-0.672	0.697	0.862	0.791
ATT5	0.957	0.771	-0.673	0.71	0.861	0.779
CPAT1	0.724	0.871	-0.542	0.458	0.689	0.666
CPAT2	0.673	0.835	-0.537	0.443	0.646	0.66
CPAT3	0.652	0.825	-0.533	0.46	0.652	0.667
CPLX1	-0.689	-0.586	0.927	-0.754	-0.853	-0.717
CPLX2	-0.711	-0.629	1.002	-0.773	-0.847	-0.806
CPLX3	-0.631	-0.592	0.917	-0.771	-0.829	-0.754
CPLX4	-0.642	-0.599	0.933	-0.79	-0.842	-0.766
PEU1	0.672	0.485	-0.702	0.904	0.755	0.768
PEU2	0.67	0.502	-0.723	0.901	0.771	0.767
PEU3	0.675	0.472	-0.744	0.884	0.757	0.736
PEU4	0.655	0.478	-0.737	0.9	0.744	0.778
PEU5	0.626	0.47	-0.761	0.883	0.785	0.778
PEU6	0.64	0.474	-0.758	0.896	0.769	0.784
PEU7	0.678	0.508	-0.721	0.933	0.766	0.808
PU1	0.828	0.7	-0.818	0.76	0.91	0.756
PU2	0.812	0.759	-0.794	0.778	0.907	0.769

PU3	0.82	0.696	-0.796	0.785	0.92	0.783
PU4	0.841	0.695	-0.811	0.753	0.908	0.737
PU5	0.81	0.746	-0.832	0.79	0.921	0.795
PU6	0.798	0.697	-0.823	0.775	0.898	0.767
PU7	0.842	0.728	-0.816	0.782	0.934	0.784
PU8	0.809	0.751	-0.812	0.789	0.928	0.81
PU9	0.828	0.732	-0.828	0.774	0.908	0.752
PI1	0.747	0.709	-0.744	0.81	0.781	0.923
PI2	0.803	0.763	-0.72	0.737	0.777	0.923
PI3	0.732	0.721	-0.783	0.836	0.798	0.942
PI4	0.723	0.708	-0.722	0.788	0.754	0.899

Source: Primary Data

Another popular method is the Fornell-Larcker Criterion, which contends that a construct should share more variance with its assigned indicators than any other construct (Fornell & Larcker, 1981). In other words, the square roots of each construct's AVE should be greater than its highest correlations with any other construct (Henseler et al., 2009).

In the measurement model, all the constructs met the Fornell-Larcker Criterion, which ensures discriminant validity (Henseler et al., 2009). Table 5.17 depicts the Fornell-Larcker Criterion of each indicator.

Table 5.17: Fornell-Larcker Criterion of each indicator/item

	ATT	CPAT	CPLX	PEU	PU	PI
ATT	0.802					
CPAT	0.736	0.819				
CPLX	-0.688	-0.627	0.871			
PEU	0.681	0.641	-0.531	0.782		
PU	0.713	0.7	-0.682	0.691	0.731	
PI	0.742	0.738	-0.839	0.784	0.725	0.835

Source: Primary Data

Recently, a new measure was proposed by (Henseler et al., 2015) for assessing discriminant validity, i.e., the Heterotrait-monotrait (HTMT) ratio. The required threshold for meeting discriminant validity is an HTMT ratio of less than 0.85 (Hair et al., 2017; Henseler et al., 2015).

In the measurement model, all the constructs had an HTMT ratio of less than 0.841, indicating that discriminant validity was met (Table 5.18).

Table 5.18: Heterotrait-monotrait (HTMT) Ratio

	ATT	CPAT	CPLX	PEU	PU	PI
ATT						
CPAT	0.736					
CPLX	0.687	0.628				
PEU	0.68	0.641	0.531			
PU	0.709	0.703	0.682	0.691		
PI	0.841	0.839	0.838	0.784	0.835	

Source: Primary Data

5.8 Structural Model

A structural model postulates the relationship between the constructs using theory (Basbeth et al., 2018). It is assessed in terms of its predictability power for endogenous constructs. At this stage, criteria such as collinearity, significance of the path coefficient, R^2 , and f^2 Effect size were evaluated. Figure 4.9 shows the structural model diagram with standardized path coefficients.

R^2 (coefficient of determination) values of the endogenous constructs (dependent variables) are used to determine the strength of structural model paths (Hair et al., 2011). Attitude had an R^2 value of 0.595, indicating moderate variance in attitude is explained by all the four exogenous constructs related to it (Hair et al., 2011). Satisfaction was found to have an R^2 value of 0.826, signifying substantial variance in the satisfaction construct is explained by all of the exogenous constructs related to it (Hair et al., 2011). The F^2 Effect size of all the parameters is indicated below:

Table 5.19: F^2 Effect size of parameters

Parameters	f^2 Effect size	
ATT -> PI	0.072	Small effect size
CPAT -> ATT	0.096	Small effect size
CPAT -> PI	0.13	Small effect size

Table 5.20: Standardized Parameters through the Bootstrap Technique

Hy pot he ses	Path	Path coefficien t (β)	Standard deviation (STDEV)	T statistics (O/STDEV)	<i>p</i> values	Result
H1	PU -> ATT	0.173	0.058	2.981	0.003	Supported
H2	PEU -> ATT	0.232	0.058	3.977	0.000	Supported
H3	CPAT -> ATT	0.266	0.059	4.526	0.000	Supported
H4	CPLX -> ATT	-0.257	0.038	6.846	0.000	Supported
H5	ATT -> PI	0.168	0.049	3.435	0.001	Supported
H6	PU -> PI	0.203	0.046	4.44	0.000	Supported
H7	PEU -> PI	0.255	0.037	6.978	0.000	Supported
H8	CPAT -> PI	0.261	0.037	7.12	0.000	Supported
H9	CPLX -> PI	-0.368	0.032	11.514	0.000	Supported

Source: Primary Data

As evident from Table 5.20, all the proposed hypotheses in the model were supported. A *t* value greater than 1.96 indicates a statistically significant path coefficient at a significance level of 5% ($\alpha = 0.05$; two-tailed test) (Basbeth et al., 2018). At a significant level of 5%, a *p-value* less than 0.05 indicates that the relationship is significant (Basbeth et al., 2018).

According to bootstrapping results, hypothesis H1 is accepted ($\beta = 0.173$, $t = 2.981$, $p < .05$), indicating that Perceived usefulness of social media has a significant and positive impact on Attitude toward digital jewellery selection and purchase.

Hypothesis H2 is supported ($\beta = 0.232$, $t = 3.977$, $p < .05$), indicating that Perceived ease of use of social media significantly and positively affects the Attitude toward digital jewellery selection and purchase.

Hypothesis H3 is accepted ($\beta = 0.266$, $t = 4.526$, $p < .05$), signifying that Compatibility with social media significantly and positively affects the Attitude toward digital jewellery selection and purchase.

Hypothesis H4 is also supported ($\beta = -0.257$, $t = 6.846$, $p < .05$), indicating that Complexity with social media usage significantly negatively impacts Attitudes toward digital jewellery selection and purchase.

Hypothesis H5 is accepted ($\beta = 0.168$, $t = 3.435$, $p < .05$), signifying that Attitude toward social media jewellery selection and purchase positively affects purchase intention towards social media jewellery selection and purchase.

Hypothesis H6 is accepted ($\beta = 0.203$, $t = 4.44$, $p < .05$), indicating that the Perceived usefulness of social media has a significant and positive impact on purchase intention towards digital jewellery selection and purchase.

Hypothesis H7 is supported ($\beta = 0.255$, $t = 6.978$, $p < .05$), indicating that Perceived ease of use of social media significantly and positively affects the purchase intention towards digital jewellery selection and purchase.

Hypothesis H8 is accepted ($\beta = 0.261$, $t = 7.12$, $p < .05$), signifying that Compatibility with social media significantly and positively affects the purchase intention towards digital jewellery selection and purchase.

Hypothesis H9 is also supported ($\beta = -0.368$, $t = 11.514$, $p < .05$), indicating that Complexity with social media usage significantly negatively impacts purchase intention towards digital jewellery selection and purchase.

5.9 Mediation effects

Mediation effect of Attitude between Perceived usefulness and purchase intention

Mediation analysis was performed to assess the mediating role of Attitude toward digital jewellery selection and purchase between the Perceived usefulness of social media and purchase intention of social media jewellery selection and purchase. The results (Table 5.21) revealed a significant indirect effect of Perceived usefulness of social media on purchase intention through Attitude ($\beta = 0.029$, $t = 1.944$, $p < .05$). The total effect of Perceived usefulness of social media on purchase intention was significant ($\beta = 0.203$, $t = 4.44$, $p < .05$), with the inclusion of mediator the effect of Perceived usefulness of social media on purchase intention was still significant ($\beta = 0.174$, $t = 3.889$, $p < .05$). This shows a complementary partial mediating role of Attitude between Perceived usefulness and purchase intention. Hence, H6 was supported.

Table 5.21: Mediation Analysis Results of H6

Type of effect	Effect	Path coefficient (β)	t-statistics	p-value	Remarks
Total Effect	PU $\rightarrow$ PI	0.203	4.44	0.000	Significant Total Effect
Indirect Effect	PU $\rightarrow$ ATTD $\rightarrow$ PI	0.029	1.944	0.042	Significant Indirect Effect
Direct Effect	PU $\rightarrow$ PI	0.174	3.889	0.000	Significant Direct Effect
VAF	Indirect Effect/Total Effect	14.28%	Complementary Partial Mediation present H6: Supported		

Source: Primary Data

Mediation effect of Attitude between perceived ease of use and purchase intention

Mediation analysis assessed the mediating role of Attitude toward social media jewellery selection and purchase between Perceived Ease of Use of social media and purchase intention towards digital jewellery selection and purchase. The results (Table 5.22) revealed a significant indirect effect of Perceived usefulness of social media on purchase intention through Attitude ($\beta = 0.039$, $t = 2.905$, $p < .05$). The total effect of Perceived Ease of Use of social media on purchase intention was significant ($\beta = 0.255$, $t = 6.978$, $p < .05$), with the inclusion of mediator the effect of Perceived Ease of Use of social media on purchase intention was still significant ($\beta = 0.216$, $t = 5.637$, $p < .05$). This shows a complementary partial mediating role of Attitude between Perceived Ease of Use and purchase intention. Hence, H7 was supported.

Table 5.22: Mediation Analysis Results of H7

Type of effect	Effect	Path coefficient (β)	t-statistics	p-value	Remarks
Total Effect	PEU $\rightarrow$ PI	0.255	6.978	0.000	Significant Total Effect
Indirect Effect	PEU $\rightarrow$ ATTD $\rightarrow$ PI	0.039	2.905	0.004	Significant Indirect Effect
Direct Effect	PEU $\rightarrow$ PI	0.216	5.637	0.000	Significant Direct Effect
VAF	Indirect Effect/Total Effect	15.29%	Complementary Partial Mediation present H7: Supported		

Source: Primary Data

Mediation effect of Attitude between Compatibility and purchase intention

Mediation analysis assessed the mediating role of Attitude towards social media jewellery selection and purchase and Compatibility with social media and purchase intention towards digital jewellery selection and purchase. The results (Table 5.23) revealed a significant indirect effect of Compatibility on purchase intention through Attitude ($\beta = 0.045$, $t = 2.513$, $p < .05$). The total effect of Compatibility on purchase intention was significant ($\beta = 0.261$, $t = 7.12$, $p < .05$), with the inclusion of mediator the effect of Compatibility on purchase intention was still significant ($\beta = 0.217$, $t = 5.288$, $p < .05$). This shows a complementary partial mediating role of Attitude between Compatibility and purchase intention. Hence, H8 was supported.

Table 5.23: Mediation Analysis Results of H8

Type of effect	Effect	Path coefficient (β)	t-statistics	p-value	Remarks
Total Effect	CPAT $\rightarrow$ PI	0.261	7.12	0.000	Significant Total Effect
Indirect Effect	CPAT $\rightarrow$ ATTD $\rightarrow$ PI	0.045	2.513	0.012	Significant Indirect Effect
Direct Effect	CPAT $\rightarrow$ PI	0.217	5.288	0.000	Significant Direct Effect
VAF	Indirect Effect/Total Effect	17.24%	Complementary Partial Mediation present H8: Supported		

Source: Primary Data

Mediation effect of attitude between complexity and purchase intention

A mediation analysis was performed to assess the mediating role of attitude towards social media jewellery selection and purchase between complexity with social media and purchase intention towards digital jewellery selection and purchase. The results

(Table 5.24) revealed a significant indirect effect of complexity on purchase intention through attitude ($\beta = 2.962, p < .05$). The total effect of complexity on purchase intention was significant ($\beta = 11.514, p < .05$), and with the inclusion of the mediator, the effect of complexity on purchase intention was still significant ($\beta = 10.345, p < .05$). This shows a competitive, partially mediating role of attitude between complexity and purchase intention. Hence, H9 was supported.

Table 5.24: Mediation Analysis Results of H9

Type of effect	Effect	Path coefficient (β)	t-statistics	p-value	Remarks
Total Effect	CPLX $\rightarrow$ PI	-0.368	11.514	0.000	Significant Total Effect
Indirect Effect	CPLX $\rightarrow$ ATTD $\rightarrow$ PI	-0.043	2.962	0.003	Significant Indirect Effect
Direct Effect	CPLX $\rightarrow$ PI	-0.324	10.345	0.000	Significant Direct Effect
VAF	Indirect Effect/Total Effect	11.68%	Competitive Partial Mediation present H9: Supported		

Source: Primary Data

5.10 Independent Sample T-test

The present study also aims to ascertain whether respondents' attitudes and purchase intention levels vary across gender groups (i.e., male and female). For this, hypotheses H10 and H11 were framed, and an independent sample t-test was conducted on the SPSS software.

The descriptive statistics for the hypotheses H10 and H11 are shown in the Table 5.25 below:

Table 5.25: Group Statistics for attitude across gender

Group Statistics					
	Gender	N	Mean	Std. Deviation	Std. Error Mean
Attitude	Female	272	3.8309	.99084	.06008
	Male	143	3.7608	1.01239	.08466
Satisfaction	Female	272	3.7371	1.04238	.06320
	Male	143	3.5822	1.11400	.09316

Source: Primary Data

Table 5.26: Independent Samples Test for attitude and satisfaction across gender groups

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Attitude	Equal variances assumed	.188	.665	.679	413	.497	.07004	.10312	-.13266	.27274
	Equal variances not assumed			.675	283.377	.500	.07004	.10381	-.13430	.27438
Purchase Intention	Equal variances assumed	1.797	.181	1.405	413	.161	.15496	.11027	-.06180	.37173
	Equal variances not assumed			1.377	272.554	.170	.15496	.11257	-.06666	.37659

Source: Primary Data

The results of the Independent Samples t-test are presented in Table above. The assumption of homogeneity of variances is commonly checked using Levene's test. Levene's test is insignificant for attitude $F(1,413) = 0.188, p = 0.665$, and for purchase intention $F(1,413) = 1.797, p = 0.181$. Since $p > .05$ for both attitude and purchase intention, the assumption of equal variances is met.

The independent t-test results revealed a statistically insignificant difference between males and females for both the dependent variables. Since $p > .05$ in hypotheses (H10-H11), it can be said that the mean attitude and purchase intention scores for males and females are not statistically different. Thus, there is no statistically significant difference between the attitude and purchase intention levels for males and females. Therefore, H10 and H11 are not supported.

5.11 One-Way ANOVA

Additionally, to test the hypotheses (H12-H13), i.e., whether the attitude and satisfaction are different among age group categories of respondents, a one-way ANOVA test using SPSS was used to ascertain if any statistically significant differences existed between the means of five independent (unrelated) age groups.

The Descriptive statistics for attitude and satisfaction across age categories are presented in Table 5.27 below:

Table 5.27: descriptive statistics for attitude and satisfaction across age categories

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	
						Lower Bound	Upper Bound
Attitude	below 18 years	80	3.3250	1.22190	.13661	3.0531	3.5969
	18-25 years	142	3.6465	1.04906	.08803	3.4724	3.8205
	26-35 years	87	4.2253	.66738	.07155	4.0830	4.3675
	36-50 years	75	4.1040	.66035	.07625	3.9521	4.2559
	above 50 years	31	3.8903	.89568	.16087	3.5618	4.2189
	Total	415	3.8067	.99766	.04897	3.7105	3.9030
Purchase Intention	below 18 years	80	3.1531	1.22506	.13697	2.8805	3.4257
	18-25 years	142	3.7535	1.16691	.09793	3.5599	3.9471
	26-35 years	87	4.1207	.80412	.08621	3.9493	4.2921
	36-50 years	75	3.6533	.78078	.09016	3.4737	3.8330
	above 50 years	31	3.5806	.84505	.15178	3.2707	3.8906
	Total	415	3.6837	1.06880	.05247	3.5806	3.7869

Source: Primary Data

Table 5.28: One-way ANOVA results for attitude and purchase intention across age categories

	ANOVA					
		Sum of Squares	Df	Mean Square	F	Sig.
Attitude	Between Groups	44.298	4	11.074	12.346	.000
	Within Groups	367.764	410	.897		
	Total	412.061	414			
Purchase Intention	Between Groups	40.225	4	10.056	9.529	.000
	Within Groups	432.703	410	1.055		
	Total	472.928	414			

Source: Primary Data

One-way ANOVA results are indicated in Table 5.28 above. It was found that attitude $F(4,410) = 12.346$, $p = .000$ was a statistically significant difference across the age groups. Since $p < .05$ for attitude, hypothesis H12 is accepted, concluding that attitude levels vary across age groups.

Further, purchase intention $F(4,410) = 9.529$, $p = .000$ was a statistically significant difference across the age groups. Since $p < .05$ for purchase intention, hypothesis H13 is accepted, concluding that satisfaction levels vary across age groups.

Since the hypotheses H12 and H13 were supported, meaning that there is a statistically significant difference between the group's variances, a Tukey's HSD post-hoc test was performed to check where these differences lie.

Table 5.29 shows the output for Tukey's HSD multiple comparisons table for attitude across age categories.

Table 5.29: Tukey's HSD multiple comparisons table for attitude across age categories

Multiple Comparisons						
Dependent Variable: ATTD_AVG						
Tukey HSD						
(I) age	(J) age	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
below 18 years	18-25 years	-.32148	.13240	.110	-.6842	.0413
	26-35 years	-.90029*	.14671	.000	-1.3023	-.4983
	36-50 years	-.77900*	.15222	.000	-1.1961	-.3619
	above 50 years	-.56532*	.20037	.040	-1.1143	-.0163
18-25 years	below 18 years	.32148	.13240	.110	-.0413	.6842
	26-35 years	-.57881*	.12895	.000	-.9321	-.2255
	36-50 years	-.45752*	.13519	.007	-.8279	-.0871
	above 50 years	-.24384	.18775	.692	-.7583	.2706
26-35 years	below 18 years	.90029*	.14671	.000	.4983	1.3023
	18-25 years	.57881*	.12895	.000	.2255	.9321
	36-50 years	.12129	.14923	.927	-.2876	.5302
	above 50 years	.33496	.19810	.441	-.2078	.8778
36-50 years	below 18 years	.77900*	.15222	.000	.3619	1.1961
	18-25 years	.45752*	.13519	.007	.0871	.8279
	26-35 years	-.12129	.14923	.927	-.5302	.2876
	above 50 years	.21368	.20222	.829	-.3404	.7678
above 50 years	below 18 years	.56532*	.20037	.040	.0163	1.1143
	18-25 years	.24384	.18775	.692	-.2706	.7583
	26-35 years	-.33496	.19810	.441	-.8778	.2078
	36-50 years	-.21368	.20222	.829	-.7678	.3404
*. The mean difference is significant at the 0.05 level.						

Source: Primary Data

According to the results of Tukey's HSD post hoc test, below 18 years age group was found to be statistically different from the following three groups, i.e., 26 to 35 years age group ($p = .000$), 36 to 50 years age group ($p = .000$) and above 50 years age group ($p = .040$). Hence, as per mean scores, the age groups of 26 to 35 years ($M = 4.225$, $SD = .667$), 36 to 50 years ($M = 4.104$, $SD = .660$), and above 50 years ($M = 3.890$, $SD = .895$) had higher attitude levels as compared to below 18 years age group ($M = 3.325$, $SD = 1.221$).

Further, when comparing the age group 18 to 25 years with others, it was found to be statistically different with the two groups, i.e., 26 to 35 years age group ($p = .000$), 36 to 50 years age group ($p = .007$). as per the mean scores, the age groups of 26 to 35 years ($M = 4.225$, $SD = .667$), 36 to 50 years ($M = 4.104$, $SD = .660$) had higher attitude levels as compared to 18 to 25 years age group ($M = 3.646$, $SD = 1.049$).

On the other hand, comparisons of groups between below 18 years and 18 to 25 years category were found to be statistically indifferent ($p=.110$). The difference between 18 to 25 years and over 50 years was also statistically indifferent ($p=.692$). When comparing the age group 26 to 35 years with 36 to 50 years ($p=.927$) and above 50 years ($p=.441$), it was found to be statistically indifferent. The group comparison of 36 to 50 years with those over 50 years was also statistically indifferent ($p=.829$).

Table 5.30 shows the output for Tukey's HSD multiple comparisons table for satisfaction across age categories.

Table 5.30: Tukey's HSD multiple comparisons table for satisfaction across age categories

Multiple Comparisons						
Dependent Variable: PI_AVG						
Tukey HSD						
(I) age	(J) age	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
below 18 years	18-25 years	-.60040*	.14361	.000	-.9939	-.2069
	26-35 years	-.96756*	.15913	.000	-1.4036	-.5316
	36-50 years	-.50021*	.16512	.022	-.9526	-.0478
	above 50 years	-.42752	.21734	.284	-1.0230	.1680
18-25 years	below 18 years	.60040*	.14361	.000	.2069	.9939
	26-35 years	-.36717	.13987	.068	-.7504	.0161

	36-50 years		.10019	.14664	.960	-.3016	.5020
	above 50 years		.17288	.20366	.915	-.3851	.7309
26-35 years	below 18 years		.96756*	.15913	.000	.5316	1.4036
	18-25 years		.36717	.13987	.068	-.0161	.7504
	36-50 years		.46736*	.16187	.033	.0238	.9109
	above 50 years		.54004	.21488	.090	-.0487	1.1288
36-50 years	below 18 years		.50021*	.16512	.022	.0478	.9526
	18-25 years		-.10019	.14664	.960	-.5020	.3016
	26-35 years		-.46736*	.16187	.033	-.9109	-.0238
	above 50 years		.07269	.21935	.997	-.5283	.6737
above 50 years	below 18 years		.42752	.21734	.284	-.1680	1.0230
	18-25 years		-.17288	.20366	.915	-.7309	.3851
	26-35 years		-.54004	.21488	.090	-1.1288	.0487
	36-50 years		-.07269	.21935	.997	-.6737	.5283
*. The mean difference is significant at the 0.05 level.							

Source: Primary Data

Analyzing the results of Tukey's HSD post hoc test, the age group below 18 years was shown to have statistically significant differences compared to three other age groups: 18 to 25 years ($p=.000$), 26 to 35 years ($p=.000$), and 36 to 50 years ($p=.022$). Based on the average scores, the age groups of 18 to 25 years ($M = 3.753$, $SD = 1.166$), 26 to 35 years ($M = 4.120$, $SD = .804$), and 36 to 50 years ($M = 3.653$, $SD = .780$) exhibited higher levels of intention to purchase compared to the age group below 18 years ($M = 3.153$, $SD = 1.225$).

In addition, when comparing the age group of 18 to 25 years with the other three groups (26 to 35 years, 36 to 50 years, and above 50 years), no significant difference

was identified. The p-values for the comparisons were .068, .960, and .915, respectively.

When comparing the age group of individuals between 26 and 35 years old with other age groups, it was determined that there was a statistically significant difference with the age group of individuals between 36 and 50 years old ($p=.033$). In comparison, there was no statistically significant difference in the age group of individuals over 50 ($p=.090$). Therefore, based on the average scores, the age group of 26 to 35 years ($M = 4.120$, $SD = .804$) exhibited higher satisfaction levels than those of 36 to 50 years ($M = 3.653$, $SD = .780$).

When comparing the age group 36 to 50 years with others, it was statistically indifferent with those above 50 years ($p=.997$). When comparing the age group above 50 years with others, it was statistically indifferent with those below 18 years ($p=.284$).

To test the hypotheses (H14-H15), i.e., whether respondents' attitudes and purchase intentions in the working group categories differed. A one-way ANOVA test using SPSS was used to ascertain if any statistically significant differences existed between the means of five independent (unrelated) working groups.

The descriptive statistics for attitude and purchase intention across working group categories are presented in Table 5.31 below:

Table 5.31: Descriptive statistics for attitude and satisfaction across age categories

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	
						Lower Bound	Upper Bound
Attitude	salaried employee	99	3.7313	1.14684	.11526	3.5026	3.9600
	professional	82	3.9707	.64415	.07113	3.8292	4.1123

	self-employed/business	95	4.0989	.78273	.08031	3.9395	4.2584
	housewife/retired/unemployed	55	3.3018	1.25484	.16920	2.9626	3.6410
	others	84	3.7357	.99161	.10819	3.5205	3.9509
	Total	415	3.8067	.99766	.04897	3.7105	3.9030
Purchase Intention	salaried employee	99	3.4621	1.26741	.12738	3.2093	3.7149
	professional	82	3.9909	.74891	.08270	3.8263	4.1554
	self-employed/business	95	3.9289	.75412	.07737	3.7753	4.0826
	housewife/retired/unemployed	55	3.3318	1.31942	.17791	2.9751	3.6885
	Others	84	3.5982	1.08037	.11788	3.3638	3.8327
	Total	415	3.6837	1.06880	.05247	3.5806	3.7869

Source: Primary Data

Table 5.32: One-way ANOVA results for attitude and purchase intention across working group categories

ANOVA						
		Sum of Squares	df	Mean Square	F	Sig.
Attitude	Between Groups	25.326	4	6.331	6.712	.000
	Within Groups	386.735	410	.943		
	Total	412.061	414			
Purchase Intention	Between Groups	25.735	4	6.434	5.899	.000
	Within Groups	447.193	410	1.091		
	Total	472.928	414			

Source: Primary Data

One-way ANOVA results have been indicated in Table 5.32 above. It was found that attitude $F(4,410) = 6.712$, $p = .000$ was a statistically significant difference across the working groups. Since $p < .05$ for attitude, hypothesis H14 is accepted, concluding that attitude levels vary across working groups.

Further, purchase intention $F(4,410) = 5.899$, $p = .000$ was a statistically significant difference across the working groups. Since $p < .05$ for purchase intention, hypothesis H15 is accepted, concluding that purchase intention levels vary across working groups.

Since hypotheses H14 and H15 were supported, there is a statistically significant difference between the group's variances. So, a Tukey's HSD post-hoc test was performed to check where these differences lie.

Table 5.33 shows the output for Tukey's HSD multiple comparisons table for attitude across working group categories.

Table 5.33: Tukey's HSD multiple comparisons table for Attitude across working group categories

Multiple Comparisons							
Tukey HSD							
Dependent Variable	(I) working status	(J) working status	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Attitude	salaried employee	Professional	-.23942	.14502	.466	-.6368	.1579
		self-employed/business	-.36763	.13949	.066	-.7498	.0146

		housewife/retired/unemployed	.42949	.16333	.067	- .0180	.8770
		Others	-.00440	.14407	1.000	- .3992	.3904
	professional	salaried employee	.23942	.14502	.466	- .1579	.6368
		self-employed/business	-.12822	.14640	.906	- .5293	.2729
		housewife/retired/unemployed	.66891*	.16927	.001	.2051	1.1327
		Others	.23502	.15077	.525	- .1781	.6481
	self-employed/business	salaried employee	.36763	.13949	.066	- .0146	.7498
		Professional	.12822	.14640	.906	- .2729	.5293
		housewife/retired/unemployed	.79713*	.16456	.000	.3462	1.2480
		others	.36323	.14546	.093	- .0353	.7618
	housewife/retired/unemployed	salaried employee	-.42949	.16333	.067	- .8770	.0180
		professional	-.66891*	.16927	.001	- 1.1327	-.2051
		self-employed/business	-.79713*	.16456	.000	- 1.2480	-.3462
		others	-.43390	.16846	.077	- .8955	.0277
	Others	salaried employee	.00440	.14407	1.000	- .3904	.3992

	professional	-.23502	.150 77	.525	- .6481	.178 1
	self- employed/business	-.36323	.145 46	.093	- .7618	.035 3
	housewife/retired/une mployed	.43390	.168 46	.077	- .0277	.895 5
*. The mean difference is significant at the 0.05 level.						

Source: Primary Data

According to the results of Tukey's HSD post-hoc test, the salaried employee working status group of respondents was found to be statistically indifferent to the four groups, i.e., professionals ($p=.466$), self-employed/business ($p=.066$), housewife/retired/unemployed ($p=.067$), and another group category ($p=1.000$).

When comparing the professional category with others, it was statistically different with housewife/retired/unemployed ($p=.001$). Thus, as per mean scores, the professional category ($M = 3.970$, $SD = .644$) had higher attitude levels than the housewife/retired/unemployed category ($M = 3.301$, $SD = 1.254$). At the same time, the professional category was also found to be statistically indifferent with self-employed/business ($p=.906$) and another group category ($p=.525$).

When comparing the self-employed/business category, it was found to be statistically different with housewife/retired/unemployed ($p=.000$). Thus, as per mean scores, the self-employed/business category ($M = 4.098$, $SD = .782$) had higher attitude levels in the comparison to housewife/retired/unemployed category ($M = 3.301$, $SD = 1.254$). On the other hand, the self-employed/business category was statistically indifferent to the other group category ($p=.093$). It was statistically indifferent when comparing the housewife/retired/unemployed category with another group category ($p=.077$).

Table 5.34 shows the output for Tukey's HSD multiple comparisons table for satisfaction across working group categories.

Table 5.34: Tukey's HSD multiple comparisons table for purchase intention across working group categories

Multiple Comparisons						
Dependent Variable: PI_AVG						
Tukey HSD						
(I) working status	(J) working status	Mean Differen ce (I-J)	Std. Error	Si g.	95% Confidence Interval	
					Low er Bou nd	Upp er Bou nd
salaried employee	Professional	-.52873*	.15594	.007	-.9560	-.1015
	self-employed/business	-.46683*	.15000	.017	-.8778	-.0558
	housewife/retired/unemployed	.13030	.17564	.946	-.3509	.6115
	Others	-.13609	.15493	.905	-.5606	.2884
professional	salaried employee	.52873*	.15594	.007	.1015	.9560
	self-employed/business	.06191	.15742	.995	-.3694	.4932
	housewife/retired/unemployed	.65904*	.18202	.003	.1603	1.1578

	Others	.39264	.16213	.112	-.0516	.8369
self-employed/business	salaried employee	.46683*	.15000	.017	.0558	.8778
	Professional	-.06191	.15742	.995	-.4932	.3694
	housewife/retired/unemployed	.59713*	.17695	.007	.1123	1.0820
	others	.33073	.15642	.216	-.0978	.7593
housewife/retired/unemployed	salaried employee	-.13030	.17564	.946	-.6115	.3509
	professional	-.65904*	.18202	.003	-1.1578	-.1603
	self-employed/business	-.59713*	.17695	.007	-1.0820	-.1123
	Others	-.26640	.18115	.582	-.7627	.2300
others	salaried employee	.13609	.15493	.905	-.2884	.5606
	Professional	-.39264	.16213	.112	-.8369	.0516

	self-employed/business	-.33073	.156 42	.21 6	- .759 3	.097 8
	housewife/retired/unemployed	.26640	.181 15	.58 2	- .230 0	.762 7
*. The mean difference is significant at the 0.05 level.						

Source: Primary Data

According to the results of Tukey's HSD post-hoc test, the salaried employee working status group of respondents was found to be statistically different with professionals ($p=.007$) and self-employed/business ($p=.017$). Thus, as per mean scores, the professional category ($M = 3.990, SD = .748$) and self-employed/business category ($M = 3.928, SD = .754$) were found to have higher purchase intention levels than the salaried employee working group ($M = 3.462, SD = 1.267$). On the other hand, the salaried employee working status group of respondents was found to be statistically indifferent with housewife/retired/unemployed ($p=.946$) and another group category ($p=.905$).

When comparing professional working status, the respondents were statistically different with housewife/retired/unemployed ($p=.003$). As per mean scores, the professional category ($M = 3.990, SD = .748$) was found to have higher purchase intention levels than the housewife/retired/unemployed group ($M = 3.331, SD = 1.319$). On the other hand, a professional working group was found to be statistically indifferent to self-employed/business ($p=.995$) and another group category ($p=.112$). When comparing self-employed/business with another group category ($p=.216$), they were found to be statistically indifferent.

When comparing the housewife/retired/unemployed group, it was statistically different from self-employed/business ($p=.007$). As per mean scores, the self-employed/business category ($M = 3.928, SD = .754$) had higher satisfaction levels than the housewife/retired/unemployed group ($M = 3.331, SD = 1.319$). On the other hand, the housewife/retired/unemployed group is statistically indifferent to the other group category ($p=.582$).

To investigate the hypotheses (H16-H17) about the variations in attitude and buy intention among respondents from different income categories, a one-way ANOVA test was performed using SPSS. The objective was to find out if there were any statistically significant disparities in the means of five distinct and unrelated income categories.

Table 5.35 below summarizes descriptive statistics for attitude and buy intention, classified according to income categories.

Table 5.35: descriptive statistics for attitude and purchase intention across income categories

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	
						Lower Bound	Upper Bound
Attitude	Less than 30000	91	3.6879	1.13185	.11865	3.4522	3.9236
	30001-50000	94	3.8596	1.03356	.10660	3.6479	4.0713
	50001-100000	54	4.0185	.85232	.11599	3.7859	4.2512
	more than 100000	83	3.9277	.73357	.08052	3.7675	4.0879
	NA	93	3.6387	1.07835	.11182	3.4166	3.8608
	Total	415	3.8067	.99766	.04897	3.7105	3.9030
Purchase Intention	Less than 30000	91	3.5165	1.22690	.12861	3.2610	3.7720
	30001-50000	94	3.6995	1.08977	.11240	3.4763	3.9227
	50001-100000	54	4.0880	.82867	.11277	3.8618	4.3141
	more than 100000	83	3.8494	.79147	.08688	3.6766	4.0222
	NA	93	3.4489	1.14420	.11865	3.2133	3.6846
	Total	415	3.6837	1.06880	.05247	3.5806	3.7869

Source: Primary Data

Table 5.36: One-way ANOVA results for attitude and purchase intention across income categories

ANOVA						
		Sum of Squares	df	Mean Square	F	Sig.
Attitude	Between Groups	7.810	4	1.952	1.980	.097
	Within Groups	404.251	410	.986		
	Total	412.061	414			
Purchase Intention	Between Groups	18.798	4	4.699	4.243	.002
	Within Groups	454.130	410	1.108		
	Total	472.928	414			

Source: Primary Data

One-way ANOVA results have been indicated in Table 5.36 above. It was found that attitude $F(4,410) = 1.980$, $p = .097$ had a statistically insignificant difference across the income groups. Since $p > .05$ for attitude, hypothesis H16 is not supported, concluding that attitude levels do not vary across income groups.

Further, purchase intention $F(4,410) = 4.243$, $p = .002$ was a statistically significant difference across the income groups. Since $p < .05$ for satisfaction, hypothesis H17 is accepted, concluding that purchase intention levels vary across income groups.

Since hypothesis H17 was supported, meaning there is a statistically significant difference between the group's variances, a Tukey's HSD posthoc test was performed to check where these differences lie.

Table 5.37 shows the output for Tukey's HSD multiple comparisons table for purchase intention across working group categories.

Table 5.37: Tukey's HSD multiple comparisons table for purchase intention across income categories

Multiple Comparisons						
Dependent Variable: Purchase Intention						
Tukey HSD						
(I) monthly income	(J) monthly income	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Less than 30000	30001-50000	-.18298	.15477	.762	-.6071	.2411
	50001-100000	-.57148*	.18079	.015	-1.0668	-.0761
	more than 100000	-.33291	.15974	.229	-.7706	.1048
	NA	.06756	.15518	.993	-.3576	.4928
30001-50000	Less than 30000	.18298	.15477	.762	-.2411	.6071
	50001-100000	-.38849	.17971	.196	-.8809	.1039
	more than 100000	-.14993	.15852	.879	-.5843	.2844
	NA	.25054	.15393	.481	-.1712	.6723
50001-100000	Less than 30000	.57148*	.18079	.015	.0761	1.0668
	30001-50000	.38849	.17971	.196	-.1039	.8809
	more than 100000	.23857	.18400	.694	-.2656	.7427
	NA	.63904*	.18006	.004	.1457	1.1324
more than 100000	Less than 30000	.33291	.15974	.229	-.1048	.7706
	30001-50000	.14993	.15852	.879	-.2844	.5843

	50001-100000	-.23857	.18400	.694	-.7427	.2656
	NA	.40047	.15892	.088	-.0350	.8359
NA	Less than 30000	-.06756	.15518	.993	-.4928	.3576
	30001-50000	-.25054	.15393	.481	-.6723	.1712
	50001-100000	-.63904*	.18006	.004	-1.1324	-.1457
	more than 100000	-.40047	.15892	.088	-.8359	.0350
*. The mean difference is significant at the 0.05 level.						

Source: Primary Data

According to Tukey's HSD post-hoc test, less than 30,000 respondents in the income group were statistically different, with 50,001 to 1,00,000 respondents ($p=.015$). As per the mean scores, the 50,001 to 1,00,000 income group ($M = 4.088$, $SD = .828$) had higher satisfaction levels than the less than 30,000 ($M = 3.516$, $SD = 1.226$). On the other hand, less than 30,000 income groups were found to be statistically indifferent with three groups, i.e., 30,001 to 50,000 income group ($p=.762$), more than 1,00,000 ($p=.229$), and no income group ($p=.993$).

When compared with others, the 30,001 to 50,000 income group was found to be statistically indifferent with three groups: the 50,001 to 1,00,000 income group ($p=.196$), the more than 1,00,000 income group ($p=.879$), and the no income group ($p=.481$).

When comparing the 50,001 to 1,00,000 income group with others, it was statistically different with no income group ($p=.004$). As per the mean scores, 50,001 to 1,00,000 income group ($M = 4.088$, $SD = .828$) was found to have higher purchase intention levels than no income group ($M = 3.448$, $SD = 1.144$). On the other hand, the 50,001 to 1,00,000 income group was found to be statistically indifferent with more than 1,00,000 income group ($p=.694$). When comparing more than 1,00,000 income groups with no income group, it was found to be statistically indifferent ($p=.088$).

A one-way ANOVA test was performed using SPSS to analyse the hypotheses (H18-H19).

The statistical summary for attitude and purchase intention among different social media usage groups is displayed in Table 5.38 below:

Table 5.38: Descriptive Statistics for attitude and purchase intention across social media usage categories

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	
						Lower Bound	Upper Bound
Attitude	less than 1 hour	46	1.8783	.88792	.13092	1.6146	2.1419
	1-2 hours	42	3.1476	.74710	.11528	2.9148	3.3804
	2-3 hours	115	3.9339	.67576	.06301	3.8091	4.0587
	3-4 hours	123	4.1772	.56056	.05054	4.0772	4.2773
	more than 4 hours	89	4.4382	.47374	.05022	4.3384	4.5380
	Total	415	3.8067	.99766	.04897	3.7105	3.9030
Purchase Intention	less than 1 hour	46	1.5380	.21710	.03201	1.4736	1.6025
	1-2 hours	42	2.4583	.29174	.04502	2.3674	2.5492
	2-3 hours	115	3.8696	.73400	.06845	3.7340	4.0052
	3-4 hours	123	4.0996	.51786	.04669	4.0072	4.1920
	more than 4 hours	89	4.5562	.24643	.02612	4.5043	4.6081
	Total	415	3.6837	1.06880	.05247	3.5806	3.7869

Source: Primary Data

Table 5.38: One-way ANOVA results for attitude and purchase intention across social media usage categories

ANOVA						
		Sum of Squares	df	Mean Square	F	Sig.
Attitude	Between Groups	243.554	4	60.888	148.150	.000
	Within Groups	168.507	410	.411		
	Total	412.061	414			
Purchase Intention	Between Groups	367.837	4	91.959	358.770	.000
	Within Groups	105.091	410	.256		
	Total	472.928	414			

Source: Primary Data

One-way ANOVA results are indicated in Table above. It was found that attitude $F(4,410) = 148.150$, $p = .000$ had a statistically significant difference across the social media usage groups. Since $p < .05$ for attitude, hypothesis H18 is supported, concluding that attitude levels vary across social media usage groups.

Further, purchase intention $F(4,410) = 358.770$, $p = .000$ was a statistically significant difference across the social media usage groups. Since $p < .05$ for satisfaction, hypothesis H19 is accepted, concluding that purchase intention levels vary across social media usage groups.

Since hypotheses H18 and H19 were supported, meaning there is a statistically significant difference between the group's variances, a Tukey's HSD post-hoc test was performed to check where these differences lie.

Table 5.39 displays the results of Tukey's HSD multiple comparisons table for attitudes among different types of social media usage groups.

Table 5.39: Tukey's HSD multiple comparisons table for purchase intention across social media usage categories

Multiple Comparisons						
Dependent Variable: ATTITUDE						
Tukey HSD						
(I) How many hours do you spend on social media?	(J) How many hours do you spend on social media?	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
less than 1 hour	1-2 hours	-1.26936*	.13682	.000	-1.6442	-.8945
	2-3 hours	-2.05565*	.11184	.000	-2.3621	-1.7492
	3-4 hours	-2.29897*	.11080	.000	-2.6026	-1.9954
	more than 4 hours	-2.55994*	.11642	.000	-2.8789	-2.2410
1-2 hours	less than 1 hour	1.26936*	.13682	.000	.8945	1.6442
	2-3 hours	-.78629*	.11558	.000	-1.1030	-.4696
	3-4 hours	-1.02962*	.11457	.000	-1.3435	-.7157
	more than 4 hours	-1.29058*	.12001	.000	-1.6194	-.9617
2-3 hours	less than 1 hour	2.05565*	.11184	.000	1.7492	2.3621
	1-2 hours	.78629*	.11558	.000	.4696	1.1030
	3-4 hours	-.24332*	.08316	.030	-.4712	-.0155
	more than 4 hours	-.50429*	.09051	.000	-.7523	-.2563
3-4 hours	less than 1 hour	2.29897*	.11080	.000	1.9954	2.6026
	1-2 hours	1.02962*	.11457	.000	.7157	1.3435
	2-3 hours	.24332*	.08316	.030	.0155	.4712
	more than 4 hours	-.26097*	.08921	.030	-.5054	-.0165
more than 4 hours	less than 1 hour	2.55994*	.11642	.000	2.2410	2.8789
	1-2 hours	1.29058*	.12001	.000	.9617	1.6194
	2-3 hours	.50429*	.09051	.000	.2563	.7523
	3-4 hours	.26097*	.08921	.030	.0165	.5054
*. The mean difference is significant at the 0.05 level.						

Source: Primary Data

According to the results of Tukey's HSD post-hoc test, the less than 1-hour social media usage group was found to be statistically different from the following four groups, i.e., 1 to 2-hour group ($p=.000$), 2 to 3 hours ($p = .000$), 3 to 4 hours ($p = .000$) and more than 4 hours ($p = .000$). Hence, as per mean scores, the social media usage frequency groups 1 to 2 hours group ($M = 3.147$, $SD = .747$), 2 to 3 hours ($M = 3.933$, $SD = .675$), 3 to 4 hours ($M = 4.177$, $SD = .560$), and more than 4 hours ($M = 4.438$, $SD = .473$) had higher attitude levels as compared to the less than 1 hour Instagram usage group ($M = 1.878$, $SD = .887$).

When comparing the 1 to 2-hour social media usage group with others, it was found to be statistically different with the following three groups, i.e., 2 to 3 hours ($p = .000$), 3 to 4 hours ($p = .000$) and more than 4 hours ($p = .000$). As per mean scores, the social media usage frequency groups 2 to 3 hours ($M = 3.933$, $SD = .675$), 3 to 4 hours ($M = 4.177$, $SD = .560$), and more than 4 hours ($M = 4.438$, $SD = .473$) had higher attitude levels as compared to 1 to 2 hours group ($M = 3.147$, $SD = .747$).

When comparing the 2 to 3 hours social media usage group with others, it was found to be statistically different with the following two groups, i.e., 3 to 4 hours ($p = .030$) and more than 4 hours ($p = .000$). As per mean scores, the social media usage frequency groups 3 to 4 hours ($M = 4.177$, $SD = .560$), and more than 4 hours ($M = 4.438$, $SD = .473$) had higher attitude levels as compared to 2 to 3 hours group ($M = 3.933$, $SD = .675$).

The social media usage group of 3 to 4 hours was found to be statistically different from the more than 4 hours group ($p=.030$). As per mean scores, the social media usage frequency group of more than 4 hours ($M = 4.438$, $SD = .473$) had higher attitude levels than the 3 to 4 hours ($M = 4.177$, $SD = .560$).

Table 5.40 shows the output for Tukey's HSD multiple comparisons table for purchase intention across social media usage group categories.

Table 5.40: Tukey's HSD multiple comparisons table for purchase intention across social media usage categories

Multiple Comparisons						
Dependent Variable: PURCHASE INTENTION						
Tukey HSD						
(I) How many hours you spend on social media?	(J) How many hours you spend on social media?	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Less Than 1 Hour	1-2 Hours	-.92029 [*]	.10805	.000	-1.2163	-.6242
	2-3 Hours	-2.33152 [*]	.08832	.000	-2.5735	-2.0895
	3-4 Hours	-2.56155 [*]	.08750	.000	-2.8013	-2.3218
	More Than 4 Hours	-3.01814 [*]	.09194	.000	-3.2700	-2.7662
1-2 Hours	Less Than 1 Hour	.92029 [*]	.10805	.000	.6242	1.2163
	2-3 Hours	-1.41123 [*]	.09128	.000	-1.6613	-1.1611
	3-4 Hours	-1.64126 [*]	.09048	.000	-1.8892	-1.3933
	More Than 4 Hours	-2.09785 [*]	.09478	.000	-2.3575	-1.8382
2-3 Hours	Less Than 1 Hour	2.33152 [*]	.08832	.000	2.0895	2.5735
	1-2 Hours	1.41123 [*]	.09128	.000	1.1611	1.6613
	3-4 Hours	-.23003 [*]	.06567	.005	-.4100	-.0501
	More Than 4 Hours	-.68661 [*]	.07148	.000	-.8825	-.4908
3-4 Hours	Less Than 1 Hour	2.56155 [*]	.08750	.000	2.3218	2.8013
	1-2 Hours	1.64126 [*]	.09048	.000	1.3933	1.8892
	2-3 Hours	.23003 [*]	.06567	.005	.0501	.4100

	More Than 4 Hours	-.45659*	.07045	.000	-.6496	-.2635
More Than 4 Hours	Less Than 1 Hour	3.01814*	.09194	.000	2.7662	3.2700
	1-2 Hours	2.09785*	.09478	.000	1.8382	2.3575
	2-3 Hours	.68661*	.07148	.000	.4908	.8825
	3-4 Hours	.45659*	.07045	.000	.2635	.6496
*. The mean difference is significant at the 0.05 level.						

Source: Primary Data

According to the results of Tukey's HSD post-hoc test, less than 1-hour social media usage group was found to be statistically different from the following four groups, i.e., 1 to 2 hours group ($p=.000$), 2 to 3 hours ($p = .000$), 3 to 4 hours ($p = .000$) and more than 4 hours ($p = .000$). Hence, as per mean scores, the social media usage frequency groups 1 to 2 hours group ($M = 2.458$, $SD = .291$), 2 to 3 hours ($M = 3.869$, $SD = .734$), 3 to 4 hours ($M = 4.099$, $SD = .517$), and more than 4 hours ($M = 4.556$, $SD = .246$) had higher purchase intention levels as compared to less than 1 hour social media usage group ($M = 1.538$, $SD = .217$).

When comparing the 1 to 2 hours social media usage group with others, it was found to be statistically different with the following three groups, i.e., 2 to 3 hours ($p = .000$), 3 to 4 hours ($p = .000$) and more than 4 hours ($p = .000$). As per mean scores, the social media usage frequency groups 2 to 3 hours ($M = 3.869$, $SD = .734$), 3 to 4 hours ($M = 4.099$, $SD = .517$), and more than 4 hours ($M = 4.556$, $SD = .246$) had higher purchase intention levels as compared to 1 to 2 hours group ($M = 2.458$, $SD = .291$).

When comparing the 2 to 3 hours social media usage group with others, it was found to be statistically different with the following two groups, i.e., 3 to 4 hours ($p = .005$) and more than 4 hours ($p = .000$). As per mean scores, the social media usage frequency groups 3 to 4 hours ($M = 4.099$, $SD = .517$), and more than 4 hours ($M = 4.556$, $SD = .246$) had higher purchase intention levels as compared to 2 to 3 hours group ($M = 3.869$, $SD = .734$).

The social media usage group of 3 to 4 hours was found to be statistically different from the more than 4 hours group ($p=.000$). As per mean scores, the social media usage frequency group of more than 4 hours ($M = 4.556$, $SD = .246$) had higher purchase intention levels as compared to 3 to 4 hours ($M = 4.099$, $SD = .517$).

CHAPTER 6

CONCLUSION

The last chapter concludes the study by discussing the findings and relating them with past literature. Then, theoretical and managerial implications were presented. Lastly, the chapter states the limitations and scope of future research.

6.1 Discussion

Digital marketing has revolutionized the process by which consumers discover, engage with, and make jewellery purchases. Digital marketing can advance the buying decision-making process of consumers as it offers interactivity and convenience to consumers.

With the rise of social media platforms customers have become more informed and active than before. Social media platforms provide consumers with convenient and accessible means to explore various jewellery designs and brands from the comfort of their homes. Consumers can easily assess different style options, prices, and brands so impacting their buying choices and expectations.

Social media marketing provides real-time interactivity where consumers can provide instant feedback or comments. This will further enhance the relationship between the brand and the consumer. Social media marketing is significant for marketers (entrepreneurs) as they can improve their marketing strategies and products based on feedback received.

The present study utilized bibliometric analysis to identify the current state of literature and essential research trends in the domain of social media marketing and entrepreneurship. Based on the findings, research in this area has exhibited a consistent and continuous increasing trajectory since 2018 and is projected to have increasing growth. The top journal analysis has been performed regarding the contribution (number of articles) and influence (h-index). Likewise, the top country analysis regarding the contribution (number of articles) and influence (TC and AC) has been performed. It has been discovered that several developed nations, such as Australia, China, and Germany, have been performing substantial research into the

application of social media marketing in entrepreneurship. Regarding overall citations, the United Kingdom and the USA are the leading countries. Science Mapping incorporates co-occurrence, bibliographic coupling, and co-citation network diagrams. This study paves the way for a future researcher to analyze research constituents (authors, keywords, journals, etc.).

The present research adopted a combination of qualitative and quantitative research design. The qualitative study was employed to find motivations, challenges, barriers, difficulties faced by entrepreneurs, and strategies adopted by them. In the qualitative study, was found that entrepreneurs are motivated and inspired by their childhood experiences, passion for art, formal education in jewellery designing, family influence, and catalog exposure. For entrepreneurs, creative expression of their artwork, emotional connection with jewellery designing, appreciation from customers, and internal joy are some of the factors that make them feel rewarded and satisfied in this business.

The challenges or barriers faced by entrepreneurs as jewellery designers were trust issues, regional differences, ethical sourcing, adoption of technology, and intensive competition. They also face difficulty in marketing or selling their jewellery due to several reasons such as limited customer reach, difficulty in building brand identity, adapting to changing trends, competitive pricing, low foot traffic, changing preferences of consumers, high overhead cost, and inventory management.

When asked about the strategies they use or they think could overcome difficulties in marketing or selling jewellery, it was found that entrepreneurs suggest that leveraging social media could solve these issues. Other strategies include higher consumer engagement, creating relevant content, being transparent and having a consumer-friendly return policy, and creating specialized platforms for promotions such as own website or own Instagram broadcast channel. Further, they also stated that collaborations with influencers, consumers, or other agencies can help to reduce difficulties in selling such as a traditional apparel brand selling ethnic clothes for women can collaborate with jewellery entrepreneurs to create lookbooks.

Social media marketing is gaining acceptability in all sectors including jewellery entrepreneurship. As most entrepreneurs lack adequate funds for marketing, social

media marketing is the most optimum vehicle of promotion in this sector. The entrepreneurs in the jewellery domain don't get the required visibility and sales in offline setups. Hence, entrepreneurs should exploit several business opportunities using social media platforms (Olanrewaju et al., 2020). Recently, social media has come to be seen as essential to entrepreneurship (Blanco-González-Tejero et al., 2024). Social media seems an effective option to overcome the problems faced by entrepreneurs in the jewellery domain.

The results of the quantitative study state that Perceived usefulnessfulness and Perceived Ease of Use of social media positively impact the attitude toward social media jewellery selection and purchase. This finding is in line with past studies such as Suki and Suki (2011), Jahangir and Begum (2008), Bugembe (2010), Al-Rahmi et al. (2021), Mustofakul and Thammakoranonta (2006), Kasilingam (2020), Kanchanataneet et al. (2014), Mullins and Cronan (2021), Chi (2018), Kim et al. (2019), Taufiq-Hail et al. (2021), Chen et al. (2021), Chang et al. (2012), and Ha and Stoel (2009). This study thus establishes that Perceived usefulnessfulness and Perceived Ease of Use are significant contributors to attitude.

It was found that compatibility positively impact the attitude towards social media jewellery selection and purchase which is consistent with previous studies such as Kanchanataneet et al. (2014), Oh et al. (2003), and Christou (2010). Complexity was found to have a negative impact on attitude towards social media jewellery selection and purchase which is in line with Geissler et al. (2006) and Christou (2010). This study is one of its kind to establish the relationship of Compatibility and Complexity with attitudes toward social media jewellery selection and purchase.

Further, attitude towards social media jewellery selection and the purchase was found to positively impact the purchase intention towards social media jewellery purchase. This finding is consistent with past literature on different contexts such as Kanchanataneet et al. (2014), Afrizal and Wallang (2021), Al-Rahmi et al. (2021), Kasilingam (2020), Chi (2018), Kim et al. (2019), Taufiq-Hail et al. (2021), Priya et al. (2021), Chen et al. (2021), Chang et al. (2012), Ha and Stoel (2009). This study further confirms this relationship in the context of jewellery shopping.

Lastly, attitude towards social media jewellery selection and the purchase was found to partially mediate the relationship between Perceived usefulness, Perceived Ease of Use, Compatibility, Complexity, and purchase intention towards social media jewellery purchase. This is in line with the results of Koththagoda and Herath (2018) and Shanmugam et al. (2014). Only a limited number of studies have explored this relationship. In the current study, attitude was established as a mediator between four characteristics of social media (Perceived usefulness, Perceived Ease of Use, Compatibility, and Complexity) and purchase intention towards jewellery shopping on social media.

The high Perceived usefulness, Perceived Ease of Use, Compatibility, and low Complexity which were found to be significant factors in social media adoption, must be leveraged by entrepreneurs. This will create a positive attitude toward social media usage for online jewellery shopping and enhance consumers' purchase intentions towards online jewellery.

The quantitative study demonstrated that to enhance consumers' purchase intentions and favorable attitudes towards using social media for jewelry shopping, the consumers should perceive the social media application as useful, easy to use, compatible, and less complex. The social media platform should possess a user-friendly interface, require minimal effort (i.e., perceived ease of use should be elevated), and consider it as relevant and valuable. Additionally, the social media platform should align with the preferred working style and existing work practices. This study signifies the importance of leveraging social media for entrepreneurs to increase their scalability and get better economies of scale.

6.2 Theoretical and Managerial Implications

The performance analysis results are expected to aid researchers in understanding the contributions of various research elements in this field. It will aid scholars in searching for articles from appropriate sources and target the relevant source for their future publication in the field. Furthermore, the top author analysis will benefit academicians in finding the most productive authors, citing them, and looking for collaboration opportunities. Future research should focus on utilizing the role of social

media marketing in entrepreneurship in underdeveloped or developing countries rather than in other regions. The country analysis information will assist nations in understanding their position and seeking future alliances. The word cloud map for authors' keywords can be helpful for scholars to extract the document using relevant keywords and understand the most widely studied aspects (topics) in the field. This study provides significant input into the literature by identifying the most relevant journals, authors, countries, and keywords in this domain. The science mapping findings will assist scholars in understanding the inter-relationship between research elements.

Academicians will benefit from this bibliometric analysis in understanding the evolution of research areas, trends, most explored themes, etc., and give them a bird's eye view of the existing literature. Furthermore, the present study encourages aspiring scholars and academicians to perceive the gaps as opportunities and incites them to make novel and creative contributions to the enrichment and extension of knowledge in the application of social media marketing in entrepreneurship.

The qualitative study's findings contribute to the academic literature by shedding light on the motivation behind jewellery entrepreneurs to choose this profession, the challenges or barriers faced in this profession, difficulties encountered in marketing and selling their products, and the strategies they think can overcome these difficulties. This is one of the main contributions of this study as it was largely unknown about these aspects. The focus of the present study was on one of these factors that entrepreneurs think can overcome their difficulties in marketing and selling jewellery i.e., social media. Hence, the research model was framed around consumer's acceptance of social media for jewellery shopping. This is a set of knowledge that could be of use to other entrepreneurs to consider these factors when adopting social media for marketing and selling. Future researchers can test other factors empirically.

Furthermore, the image analysis by experts could be useful for entrepreneurs to analyse the aspects of each jewellery piece such as design and style, material and colour, craftsmanship, cultural and historical influences, suitability and target audience. Since they don't receive fair compensation for their hard work in jewellery

designing and selling, it is recommended that they adopt social media marketing. They can implement the marketing recommendations given for different jewellery pieces. They can also comprehend the linkage between jewellery type, image analysis, and marketing recommendations given by experts and further strategize their marketing promotions accordingly.

Experts also suggest social media marketing practices such as creating consistent and relevant content to suit the target audience, investing in photography and videography of jewellery and models, creating books in collaboration with agencies or models, storytelling through new forms of video such as reels or live streaming, encourage content co-creation through consumers or potential consumers, increasing engagement on social media accounts, offer customizations in design or colour, and partnership with influencers. It is also suggested that jewellery entrepreneurs should have their own social media handles (account pages) on different platforms like Instagram or YouTube. They can also create their own websites and link them to their social media handles. Entrepreneurs can also add product links in the Instagram posts where users can see the prices and buy the product directly from Instagram by linking it through the website. Such recommendations can help jewellery entrepreneurs to market their products effectively, generate higher sales, and command fair compensation for their products.

Entrepreneurs can enhance the usability of social media for consumers by incorporating strategies like co-design and the creation of jewellery. They should also ensure that the perception of compatibility is enhanced in the minds of consumers, such that it can enhance their utility. Lastly, the social media platform should be less complex (i.e., low Complexity). This means the application and the process should not be too sophisticated or complex; with too many activities, too many steps to use and engage customers through it, have a simpler interface that does not require too much technical knowledge, and have processes and options that are interdependent. All these practices will help entrepreneurs in the long run to increase their scale of operations.

Policy support for initiatives such as buyer-seller co-design and co-creation interfaces with less complex technology and processes, may greatly boost social media adoption

amongst entrepreneurs in emerging economies and help provide a major push to their profitability and scalability.

Social media platforms are undoubtedly influential in the economy, especially in fragmented emerging economies, and thus, they can act as the primary catalyst for entrepreneurial initiatives. In the long-run, leveraging the power of social media will help entrepreneurs in their business and build greater contributions towards the economy.

Social media marketing plays a crucial role in entrepreneurship by providing a platform for businesses to reach and engage with their target audience (Weber, 2009). It allows entrepreneurs to establish their brand presence and create awareness about their products or services (Weber, 2009). Social media platforms offer cost-effective marketing opportunities, enabling entrepreneurs with limited budgets to compete with larger businesses (Karimi & Naghibi, 2015). The upsurge of e-commerce platforms in India has made the jewelery entrepreneurs to reach a global consumer base. This study is essential for designers and marketers to maintain a competitive edge.

6.3 Limitations and Scope of Future Research

Like any other research, this study is also constrained in a few ways. The bibliometric review conducted in this study is exclusively focused on the Scopus database. Therefore, the bibliometric analysis excludes other well-known databases such as the Web of Science. In addition, the documents were examined by utilizing the keywords "Social Media Marketing" AND "Entrepreneurship." This approach may yield distinct results when compared to other combinations of keywords. In future research, a broader range of keywords and another database may be adopted.

The present study is cross-sectional i.e., it studies the factors of social media adoption by entrepreneurs at one point in time. Future studies may conduct a longitudinal study to enhance the findings. This study used the interview method and survey technique to generalize the findings. However, in certain cases, they may not be the most appropriate source of theory development. Alternatively, methods like focused group discussions may be conducted to get rich insights into the impact of social media on entrepreneurs and consumers. More industries such as wearable technology like smartwatches, handicrafts handlooms, etc, and diverse cultural contexts can be studied in future research.

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Appendix-I

QUESTIONNAIRE

QUESTIONNAIRE ON UNDERSTANDING THE JEWELLERY DESIGNER'S MOTIVATION. A QUALITATIVE APPROACH

Dear Respondent

I am working on the topic " UNDERSTANDING THE JEWELLERY DESIGNER'S MOTIVATION. A QUALITATIVE APPROACH ". I will be grateful to you if you could spare your valuable time for filling this questionnaire. The study is conducted strictly for academic purposes and the information provided by you will be confidential.

Name _____.

Address:_____.

Mobile no:_____.

E-mail ID _____.

Age:

- 18-25 years
- 25-35 years
- 35-50 years
- Above 50 years

Gender:

- Male
- Female
- Prefer not to say

Years of Experience in Jewellery Design:

- Less than 1 year
- 1-3 years
- 3-5 years
- More than 5 years

1. What motivated you to choose a profession in jewellery design?
2. What about jewelry designing makes it a rewarding profession for you?
3. What are some of the main challenges you face as a jewellery designer?
4. Have you experienced any difficulties in marketing and selling your jewellery?
5. How do you balance commercial considerations with your artistic vision when designing jewellery?
6. Have you ever encountered any cultural and social barriers in your journey as a jewellery designer? If yes, what are those?
7. What strategy do you employ to overcome those barriers and challenges you face in jewellery designing as an industry?

Questionnaire on the Impact of Social Media Marketing on Consumer Behavior in Jewellery Sector

Dear Respondent

I am working on the topic " Impact of social media marketing on consumer behavior in jewellery sector". I will be grateful to you if you could spare your valuable time for filling this questionnaire. The study is conducted strictly for academic purposes and the information provided by you will be confidential.

Name _____

Address:_____

Mobile no:_____

E-mail ID_____

1. Age:

- Below 18 years
- 18-25 years
- 26-35 years
- 36-50 years
- Above 50 years

2. Gender:

- Male
- Female
- Prefer not to say

3. Working Status:

- Salaried Employee
- Professional
- Self Employed/Business
- Housewife/ Retired/Unemployed
- Others

4. Monthly income level:

- less than 30000
- 30001-50000
- 50001-100000
- more than 100000
- NA

5. Have you come across any posts of jewellery design on social media?

- Yes
- No

6. Did you ever use social media for jewellery selection or purchase?

- Yes
- No.

7. Which digital media platform you prefer to use most?

- Facebook
- Instagram
- YouTube
- Google
- Amazon
- Flipkart

8. Which digital media platform you prefer to use most for jewellery Shopping?

- Facebook
- Instagram
- Youtube
- Google
- Amazon
- Flipkart

9. How many hours do you spend on social media?

- Less Than 1 Hour
- 1-2 Hours
- 2-3 Hours
- 3-4 Hours
- More Than 4 Hours

Select your preference on this 5-point Likert Scale on the following statements.

	SCALE	1	2	3	4	5
	Perceived usefulness	Highly Disagree	Disagree	Neutral	Agree	Highly Agree
1.	Using social media in choosing jewellery design helps me to accomplish tasks more quickly.					
2.	Using social media in choosing jewellery design improves my jewellery collection.					
3.	Using social media in choosing jewellery design helps to make jewelers understand my preference more effectively.					
4.	I find social media in choosing jewellery design useful during festival season when markets are					

	crowded.					
5.	Using social media in choosing jewellery design will lead to better designs in desirable weights.					
6.	Using social media help me in the Online purchase of Jewellery.					
7.	Social media videos help me in knowing exact price and protect me.					
8.	Social media advertisements help me find jewelers website.					
9.	Using social media helps me find best jeweler in my city.					
	Perceived Ease of Use					
10.	Learning to operate social media in choosing jewellery design has been easy for me.					
11.	I find it easy to use social media in choosing jewellery design and get what I want.					
12.	Using social media and its					

	achievements has outstanding flexibility.					
13	It is easier to shop online through social media advertisements.					
14	It is easy for me to become skillful at Social media in jewellery design selection.					
15	I find it easy to choose designs of my preference through social media.					
16	It is easy to find out the price range through social media.					
	Compatibility					
17	It is compatible to use social media for jewellery while working in the office.					
18	It is compatible to choose social media for jewellery design and make it through local jewelers.					
19	It is compatible to go to jeweler's website and other shopping sites through social media.					
	Complexity					
20	It is complicated to receive delivery after shopping from social media.					
21	It is complicated to trust					

	and make payments to websites and jewelers by seeing just social media advertisements.					
22	It is complicated to visit the jewelers physically after seeing social media advertisements.					
23	It is complicated to return, exchange or make changes if I use social media for jewellery purchase.					
	Attitude					
24	Social media adoption brings joy with it.					
25	Social media in jewelry selection and purchase is appealing.					
26	The idea of jewelry selection and purchase through social media is considered a favorable one.					
27	The idea of jewelry design selection on social media and making through local jeweler is an unfavorable one.					
28	Jewelry shopping through social media by recognized brands and sellers is likable and considered as status symbol					

	Purchase Intention					
29	I am likely to buy jewelry from social media.					
30	My willingness to buy jewelry from social media is high.					
31	The probability I would consider buying jewelry from social media is high.					
32	If I were shopping for jewelry, the likelihood I would purchase it through social media is high.					