

IMPACT OF SOCIAL MEDIA ON FOREIGN ARTISTS' E-ART PROMOTION

Jyoti Saini¹✉ and Dr. Ila Gupta²

1. Research Scholar, Humanities and Social Sciences, Indian Institute of Technology, Roorkee - 247667, Uttarakhand, India

2. Professor and Head of Department, Department of Architecture & Planning, Indian Institute of Technology, Roorkee - 247667, Uttarakhand, India

Original Article

pii: S238315531600003-5

Received: 31 Mar. 2016

Accepted: 24 Jul. 2016

Revised: 11 Oct. 2016

Published: 10 Dec. 2016

✉ Corresponding author's email:
jyotisainio04@gmail.com

ABSTRACT:

The emergence of social networking sites has made it possible for artists to interact with many social media users and to communicate as well as promote their artworks among art lovers. The objective of this paper is to investigate the impact of social media marketing (SMM) activities on foreign artists' E-art promotion in India. The constructs were adapted from an extensive review of prior empirical studies on social media and E-art promotion. The data were collected through a survey from the Facebook users those who liked or joined foreign artists' Facebook pages. A questionnaire using Likert scale was used to collect the data. Exploratory factor analysis was used to identify the relevant five constructs of SMM activities: customization, entertainment, trendiness, word of mouth, and interaction. Structured equation modeling was performed to analyze the data. Results indicate that SMM activities had positive and significant effects on E-art promotion mix elements.

KEYWORDS:

Promotion, E-Art, Social Media, Artists, Foreign

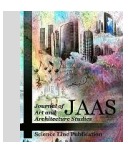
INTRODUCTION

Over the past few years, social media is becoming an integral part to people in different contexts. Social media is only a way to connect each other across the world- people to exchange and share views, ideas, videos, pictures and information virtually. The technology of social media has various methods including Facebook, twitter, blogs, forums, pictures and videos sharing, YouTube and more. These networking sites help to know about the new technologies and ideas in everyone's life, which make life easier. Nowadays, an upcoming artist is engaged to promote their work on social media whether to earn money or fame because E-Art gives us an opportunity to connect each other. An artist may take advantages to articulate their vision and present their talent. Youngsters have much grown up with the internet. They feel accustomed to online shopping. Today, Social media has become a vital tool in marketplace.

Only Social media is a prompt and easy way to get fame with your own work and style in present art scenario. With the significant role of social media,

for promoting artists work, there is lack of research in this field thus this study will try to overcome this gap. Thus, the main objective of this study is to discuss the way in which foreign artists who residing in India are promoting their artwork through using social media. Both earlier and newer artists today are looking for a new platform that works to gain visibility of their artwork in this new technology era. The emerging networks on social media offer a platform to users in a way that facilitate promotion of E-Art across different contexts.

Artists are finding success to promote their artwork through social media. In this article, the artworks of selected foreign artists those who are residing in India discussed, that how loosely network community join, shared, likes and post the paintings of these artists using social media. This sharing among users regarding artworks of these artists though social media provides knowledge, awareness, and help to promote their artwork. It also provide a platform to emerging artists, academicians and researchers for connected socially and provide the valuable insights regarding their works. This study emphasize on the manner in which the social media



To cite this paper: Saini J. and Gupta I. (2016) Impact of Social Media on Foreign Artists' E-Art Promotion. *J Art Arch Stud.* 5 (2): 17-24.

Journal homepage: <http://jaas.science-line.com>

Journal of Art and Architecture Studies (JAAS)



ISSN: 2383-1553

Volume 5, No 2: 17-24.

2016 SCIENCELINE

introduced interactive blogging, tagging, creating pages and video documentaries to the users in order to promote artwork virtually. Promotion of paintings with the access of technology are discussed in detail along with evolving research areas by efficient usage of social networking sites like Facebook, YouTube and Twitter.

This paper is systematized as follow, firstly this study show literature on social media and its role in promoting the artwork of artist, thereafter it will discussed in detail promotion of foreign artists' paintings through social media in the next section, after that, research implications and at the last not the least conclusion will be described.

Literature Review

Considerable number of commentary and research has been found regarding foreign artists in India. However, specific research has been made by foreign authors with special references to India, and foreign travellers, artists who worked in India. This section provides detail literature regarding the artwork of these foreign artists in India and promotion of their E-art via social media.

Social media and foreign artists in India:

Undoubtedly, social media is changing the way to create, communicate, consume, and collaborate (Ahearne et al., 2007, p3). Recent industry reports advocate that usage of social media may positively affect businesses' bottom line; therefore, various artists now starts to invest in social media and incorporate it into their promotion of artwork (Power, 2013). Researchers suggest that social media usage affects interpersonal relations (Yamakanith and Gurusamy, 2014). Several researchers have found strong connections between social media and E-art promotion (Tsai, 2000). Social contacts described by information conversation, shared vision and trust, which contribute significantly in promoting artwork (Coalman, 1994).

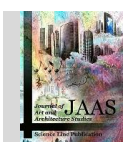
Archer & Archer (1955) found that, In India, art was the style of picture making as practiced by the British. They produced three kinds of paintings, large scale historical scenes with having serious limitations in oil media, miniature on ivory and most common type of all consisted in water color drawings intended either as ends in them or as studies for subsequent engravings, aquatints, or lithographs. Archer (1978) described about portrayal of India by British artists during their living and residing in India. She revealed a large number of British artists came and were stunned by Indian customs, such as the burning of widows on the

funeral pyres of their husband, villagers and craftsmen, activities like tiger hunting and journey by elephant and joyful life style of Indian people.

Shellim et al. (1979) found in his study and explained excursion of Thomas Daniell in India who made a special reputation as British landscape artist. After going back to his home from India, he produced aquatints of Indian scenes and also executed numerous commissions in oil and exhibited regularly at the Royal Academy. Archer and Lightbown (1982) pointed out on the Indian visions seen by official British artists in between 1760 and 1860. A partition has been created into three parts after an observation of paintings and its influence on Englishmen by author. Firstly, in 1760-1810, India was discovered as a picturesque manner. Secondly, in (1810-1825) India has been depicted in illustrious way in depth and further, in (1825-1860) India was observed in a new romantic manner, and linked to political and social changes. Beach (1978) has found in the study of exhibition of imperial paintings in India produced by Mughal artists including with Iranians. Bautze (1998) found in his study, western and Indian both had interacted with their cultural values and as well as produced paintings.

Social media and E-art promotion: Social networking sites are a great place for artists who are residing in India to sell their work in India or out of India. It is not possible to go oftentimes to their motherland or another place to them, so, it is an easy way to promote and sell their work through social networking sites. There are so many foreign artists like Sterre Sharma, Olivia Dalrymple, Alla Dulh, Edik Sergibaevich and Alfred Joseph Valerio and many more artists from different countries, who are working and residing in India. They take recourse to social networking sites to promote their artwork. According to the many owners of galleries, people who cannot journey of long distance, they often purchase online but not all times. Online buyers can read blogs and follow the art shows on the websites of gallery and can choose the favorite artist's works before buying. Art-lovers are easily made aware of artists' upcoming gallery shows through information on Facebook, Twitter and other social networking sites. The online galleries that sell the art work generally post on exhibit whole collection of paintings on their websites of ongoing shows at the gallery.

The study conduct by Ruiter (2015) found the interrelations between social media and graffiti art. Cairo argued that however social media contributed



To cite this paper: Saini J. and Gupta I. (2016) Impact of Social Media on Foreign Artists' E-Art Promotion. *J Art Arch Stud.* 5 (2): 17-24.

Journal homepage: <http://jaas.science-line.com>

Journal of Art and Architecture Studies (JAAS)



ISSN: 2383-1553

Volume 5, No 2: 17-24.

2016 SCIENCELINE

significantly in art revolution (Campbell, 2011; Khalil, 2011; Nunns and Idle, 2011), still social media may not be act as alternate media to promote artwork. A number of scholars have been given attention towards the social media role for promoting their artworks (Campbell, 2011; Nunns and Idle, 2011). Ruiter (2015, p. 598), describes that, “The spatial character of the act of making street art, contrary to the virtual nature of social media, offers graffiti artists the opportunity to carry out a

contentious performance by challenging the area authorities”.

Conceptual model and hypothesis development

SMM activities are customization, entertainment, trendiness, word of mouth, and interaction. Structured equation modeling was performed to analyze the data. Results indicate that SMM activities had positive and significant effects on E-art promotion mix elements.

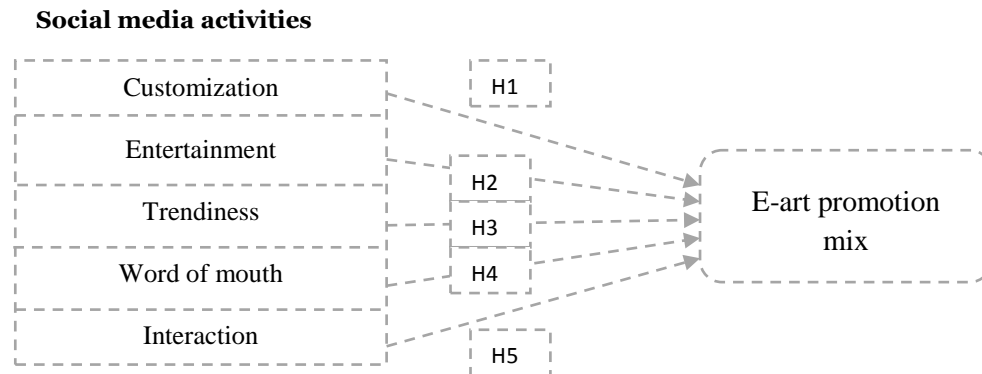


Figure 1: Conceptual model of SMM activities and E-art promotion mix

The main purpose of marketing is to create a communication that unable artist to inform social media users about their offerings. It is a multi-dimensional process. According to Kim and Ko (2012, p.1482), “As a brand’s engagement in social media performs as a marketing activity to build a relationship with customers and increase the profits, thus social media activity is expected to initiate positive influence on the drivers of customization”. Thus with their customized artwork they can easily influence the users on social media sites. Based on the above arguments the following hypothesis is developed.

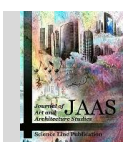
H1: Customization is positively associated with E-art promotion mix.

Social media is an online platform, which enables users’ interactions and content sharing (Richter & Koch, 2007). It consists of various types: social sites, blogs, pictures, weblogs, video sites, social book marking. The usage of social media increased gradually among various artists also. They start join various social platform created their Fan pages and promote their artwork via these pages. Kim and Ko (2012, p. 1481) advocated that “Unlike individual social networkers, these entities actively make use of

the media for advertising and marketing. While commercial messages and interactions with consumers partner with media, events, entertainment, retailers, and digital services through social media, it is possible to perform integrated marketing activities with much less effort and cost than before”. Based on above arguments the following hypothesis was made.

H2: Entertainment is positively associated with E-art promotion mix.

Technological developments facilitate various benefits to the users of Internet. Artists’ involvement in these for Instance Blogging, tweeting and blogging are at various new trends of arts for social users. According to Kim and Ko (2012, p. 1481), “At first, most of the brands were somewhat reluctant to use technology; however, the industry has come to consider technology as an opportunity rather than a threat. Unlike the first predictions, social media do not act against the positive reputation of brands. Interaction with customers via social media sites such as Facebook and Twitter actually builds up friendly attention, even affection, toward brands and stimulates customers’ desire for trendiness”. Based



To cite this paper: Saini J. and Gupta I. (2016) Impact of Social Media on Foreign Artists’ E-Art Promotion. *J Art Arch Stud.* 5 (2): 17-24.

Journal homepage: <http://jaas.science-line.com>

Journal of Art and Architecture Studies (JAAS)



ISSN: 2383-1553

Volume 5, No 2: 17-24.

2016 SCIENCELINE

on above arguments the following hypothesis was made.

H3: Trendiness is positively associated with E-art promotion mix.

According to Kim and Ko (2010, p. 168), “social media can have a dramatic impact on a brand’s reputation. One-third of survey participants posted opinions about products and brands on the brand’s blog, and 36% thought more positively about companies that have blogs”. As per DEI Worldwide (2008, p. 5) gives the following facts, “70% of consumers have visited social media sites to get information, 49% of these consumers have made a purchase decision based on the information they found through the social media sites, 60% said they were likely to use social media sites to pass along information to others online, and 45% of those who searched for information via social media sites engaged in word-of-mouth”. Based on above conversations the following hypothesis was made.

H4: Word of mouth is positively associated with E-art promotion mix.

Kim and Ko (2010, p. 168) contended that, “The companies not engaging in social media as part of their online marketing strategy are missing an opportunity to reach users. With a significant percentage of people passing along information to others through social media, the value of one consumer is worth far more than what he or she initially spends. Therefore, firms and brands now need to factor in the value of customers and also the influence of social media on them”. Thus, the interaction of users leads to assist the artists’ to promote their artwork effectively on social media platforms. Based on above arguments the following hypothesis was made.

H5: Interaction is positively associated with E-art promotion mix.

METHODOLOGY

Sample and data collection

In this study, survey method was used for collecting data. The final data was acquired by Facebook users those who liked or joined foreign artists’ Facebook pages. The respondents were assured that only aggregate results would be disclosed and their individual responses would keep confidential. The overall responses were obtained over a three-week period and out of the Facebook users approached, only 292 respondents given

complete data. Respondents were also asked about how long they are the member of that particular foreign artists Facebook page. Subsequently, members with membership less than two months were deemed to be invalid. In order to maintain greater accuracy in the results, the respondents who were given invalid and incomplete responses were eliminated from the survey. In total, 287 responses were considered with high response rate.

In this study, the key informants consist of Facebook users of foreign artists’ Facebook Fan pages due to the below mentioned reasons: Previous studies on the linkage of social media with promotion mix have also considered Facebook users for giving information (Longman et al., 2009). Furthermore, some researchers recommended making use of various informers (Barnes, 1984). However, another study has reinforced that Facebook users offer reliable and effective data (Longman et al., 2009) as they have control over the user generated content on Facebook.

The non-response bias was analyzed via considering mean scores of initial and delayed respondents on the resource items. At the .05 levels in t-test, no significant differences were realized and all these lead to the confidence that non-response bias was not a matter of dispute in this research.

Measures

A multi item scale was employed to measure: the theoretical constructs of the recommended model. The measures taken and their items are explained in detail below.

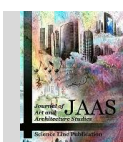
Social media marketing activities was measured by considering Kim and Ko (2012) study. Social media technology usage was operationalized using twenty-two items from the Kim and Ko (2012) scale.

E-art promotion mix was measured by using a scale adapted from Kanina’s (2013) multi-item scales. It consists of seven items related with promotion mix including; advertising, sales promotion, publicity, direct marketing, personal selling and public relations. On a five point Likert scale ranging from (1=“very weak” and 5= “very strong”), respondent’s agreement or disagreement was asked.

RESULTS

Data analysis

In this study, data analyzed at different levels; confirmatory factor analysis (CFA) with AMOS 20.0. were applied to the measurement model.



To cite this paper: Saini J. and Gupta I. (2016) Impact of Social Media on Foreign Artists’ E-Art Promotion. *J Art Arch Stud.* 5 (2): 17-24.

Journal homepage: <http://jaas.science-line.com>

Journal of Art and Architecture Studies (JAAS)



ISSN: 2383-1553

Volume 5, No 2: 17-24.

2016 SCIENCELINE

Thereafter convergent and discriminant validity were checked. After that, structural model was developed and developed hypotheses were checked

through structural model. In Table 1, detail of descriptive statistics is described. This table depicts that correlation values is significant at the 0.01 level.

Table 1: Correlation matrix and descriptive statistics

	1	2	3	4	5	6
1 Customization	1.000					
2 Entertainment	0.629**	1.000				
3 Trendiness	0.432**	0.465**	1.000			
4 Word of mouth	0.727**	0.438**	0.749**	1.000		
5 Interaction	0.327**	0.342**	0.361**	0.322**	1.000	
6 E-art promotion mix	0.452**	0.321**	0.231**	0.421**	0.356**	1.000

**Significance level 0.01

Measurement Model

Assessment of measurement model includes examination of convergent and discriminant validity. Convergent validity mentions to the extent to which scale scores correlate with another scale scores theoretically designed to evaluate the similar construct. It is evaluated by considering three criteria: First, the composite reliability should be equal to or greater than 0.70 (Nunnally, 1978). Second average variance extracted should not be less than 0.50 (Fornell & Larcker, 1981) and third loadings of all items should be more than 0.707 (Nunnally, 1978).

Table 2: Overall reliability of the constructs

Construct	AVE	MSV	ASV	Composite reliability
Customization	0.561	0.531	0.321	0.962
Entertainment	0.532	0.527	0.345	0.902
Trendiness	0.518	0.365	0.234	0.896
Word of mouth	0.632	0.397	0.345	0.871
Interaction	0.541	0.262	0.259	0.923
E-art promotion mix				

Notes: AVE = average variance extracted; MSV = maximum shared variance; ASV = average shared variance; ***Significance at the 0.001 level

All these criteria of convergent validity met the suggested limits, with composite reliability ranging from 0.87 to 0.96, and average variance extracted from 0.541-0.632 (Table 2). The loadings of all items were also more than the suggested cutoff range.

Discriminant validity refers to the extent to which measurement is not a reflection of another construct. It is checked by low correlations between one measure and measure of another construct (Fornell & Larcker, 1981). It can also be described by

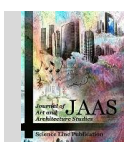
having the squared root of average variance extracted of each construct more than its correlations with another construct.

Structural model

Once measurement model has been set up, an assessment of structural model should initiate. The proposed model in this study can be examined by 'goodness-of-fit indices' for the measurement model offered by Structural equation modeling. All indices were found adequate as compared to their threshold values, showing that the data fit the structural model, and making it valid as well as acceptable for validation purposes. Therefore, it depicts that proposed model in this study revealed a good overall fit with the responses.

The results of structural equation modeling (SEM) validated the hypothesized model and hypotheses within recommended goodness of fit. The Chi-square ratio for direct effect model (χ^2/df) was 2.417, depicting an acceptable fit of structural model as per the criteria set by McIver and Carmines (1981). All of the hypotheses were accepted (Figure 2).

The reliability and validity measurement were followed by a comparison with three level structural models via structural equation modeling to assess relationship between latent constructs as depicted in Table 5. In this table the goodness of fit indices for direct model were $\chi^2 = 304.5$, $df = 126$, $p < 0.001$, $GFI = 0.867$, $AGFI = 0.896$, $NFI = 0.935$, $CFI = 0.968$, $RMSEA = 0.042$. Thus, it satisfies the first order for mediation model with $P < 0.05$. Table 3 depicted the results of hypothesis testing all hypotheses were accepted well. Thus, the table indicates that SMM activities had positive and significant effects on E-art promotion mix elements.



To cite this paper: Saini J. and Gupta I. (2016) Impact of Social Media on Foreign Artists' E-Art Promotion. *J Art Arch Stud.* 5 (2): 17-24.

Journal homepage: <http://jaas.science-line.com>

Journal of Art and Architecture Studies (JAAS)



ISSN: 2383-1553

Volume 5, No 2: 17-24.

2016 SCIENCELINE

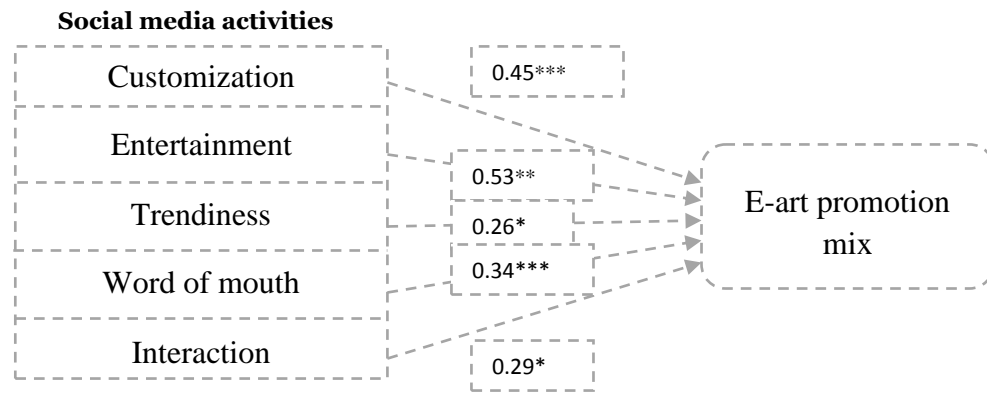


Figure 2: Empirical model

Table 3: Path coefficients and hypotheses testing

Hypothesis	Path from	Path to	Coefficient	Significant level	Supported?
H1	Customization	E-art promotion mix	0.453	0.001	Yes
H2	Entertainment	E-art promotion mix	0.531	0.01	Yes
H3	Trendiness	E-art promotion mix	0.265	0.05	Yes
H4	Word of mouth	E-art promotion mix	0.342	0.001	Yes
H5	Interaction	E-art promotion mix	0.286	0.05	Yes
Hypothesis	Path from	Path to	Coefficient	Significant level	Supported?

Note: *p < .05, **p < .01, ***p < .001

DISCUSSION, IMPLICATIONS AND CONCLUSION

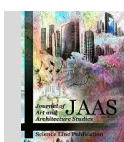
Similar to the other research of this type, our study presents various theoretical and practical insights. The theoretical operationalizations of social media marketing activities provide evidence to argument that SMM activities, when considered as a resource, significantly affect E-art promotion mix. This finding is in line to the previous social media literature (Mangold & Faulds, 2009). Social media technology only facilitates the capabilities, which in turn enable foreign artists' E-art promotion effectively (Zourou, 2012). According to Mangold and Faulds (2009), "social media is a hybrid element of the promotion mix because in a traditional sense it enables companies to talk to their customers, while in a nontraditional sense it enables customers to talk directly to one another" (p. 357). Similarly, naturalism of art sometimes is not a picture priority in the arts sometimes, the representation of space appear too many as immaterial problem (Mohsen, 2013).

This paper contributes to the body of marketing, social media and art literature. This study

contributes to the dearth of empirical studies on social media. Our study is in conformation with previous studies (Moore and Benbasat, 1991) stating the role of various technologies implementation and thereby renovating the role of social media from a technological capability to advantage generating capability.

The theoretical operationalizations and evaluation of social media marketing activities provide evidence for the argument that as a resource, social media technology positively affects E-art promotion mix. This finding is in conformance with the previous IT literature, which argued that technology itself, not able to promote artwork. Similarly, social media technology only facilitates the platform, which in turn enables foreign artists to promote their artwork virtually.

Overall, the findings of present research support the argument that usage of social media technology assists foreign artists' to interact with Facebook users as an art lovers and promote their artwork in the online real world. Sarason et al. (1987), consider that social media use may have a negative impact on user generated media, and this study entails the



To cite this paper: Saini J. and Gupta I. (2016) Impact of Social Media on Foreign Artists' E-Art Promotion. *J Art Arch Stud.* 5 (2): 17-24.

Journal homepage: <http://jaas.science-line.com>

Journal of Art and Architecture Studies (JAAS)



ISSN: 2383-1553

Volume 5, No 2: 17-24.

2016 SCIENCELINE

same that this may occur if suitable relational information processes are not put into practice.

This study offers important implications for artists. Artists should pay proper attention on customers as a target audience, and should explore that what is the current and future relevance and importance of social media technologies in their artwork. Present research provides evidence that investing in social media technologies may facilitate artists' with an extensive benefit, including communicating with art lovers, promoting their artwork. Hence, artists' who not focusing in social media technologies is definitely missing an opportunity to enhance their artwork. The findings also suggest that social media technologies itself do not affect these art work promotion directly. Instead, the usage of these technologies enables artists' to enlarge capabilities that permit them to serve their customers better. Hence, artists should not take it for granted that investing in social media technology alone is going to promote their art works.

Limitations and forthcoming research guidelines

This study does have limitations like other studies of this type and many of these offer exciting opportunity for further research. The sample used for the study was diverse. Therefore, across the different social media platform (including Twitter, You tube) this study results may be differ. Thus, it can treat as an interesting avenue for further research that it may explore the applicability of this research results to different social media platforms, settings and contexts.

In addition, this study considered the self-reported technology, but in reality, this may be different from the actual technology use. The respondent reported that they used a specific social media technology, but the real use of technology can be minimized. Therefore, further research can focus on the real usage of social media activities so to present a complete picture of the usage of technology across the firm. Another approach for measurement can be the usage of perceptual measure, which not only confined to technology usage, but also captures the usage intensity and the extent to which these technologies are used in the form (Wu et al., 2003). Therefore, as a future research a more robust measure can be use for technology usage that can present a complete view of how social media technology linked to the foreign artists' E-art promotion. Moreover, in future a longitudinal study on the same topic needs to be

conducted. In addition the sample taken for this study was small further research should considered large sample size with different sampling method.

DECLARATIONS

Authors' Contributions

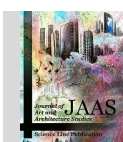
All authors contributed equally to this work.

Competing interests

The authors declare that they have no competing interests.

REFERENCES

- Agarwal, R. A. (2007). "Interpretation of Indian Art." International Publishing House Meerut
- Ahearne, M., Hughes, D. E., & Schillewaert, N. (2007). Why sales reps should welcome information technology: Measuring the impact of IT based techniques on sales effectiveness. *International Journal of Research in Marketing*, 24(4), 336-349.
- Archer, M, and Archer W. G. (1955) "Indian Painting for the British, 1770-1880." Oxford University Press.
- Archer, M. (1979). "India and British Portraiture 1770-1825." Sotheby Parke Bernet, Londo & Newyork and Oxford University Press, Karachi and Delhi.
- Barnes Jr, J. H. (1984). Cognitive biases and their impact on strategic planning. *Strategic Management Journal*, 5(2), 129-137.
- Beach, M. Ch. "The Grand Mogul – Imperial Painting in India 1600-1660." D.B. Taraporevala Sons and Company Pvt Ltd, Bombay.
- Chaitanya, K. (1982). A History of Indian Painting: Rajasthani Traditions. New Delhi: Abhinav Publications,.
- Coleman, J. S., & Coleman, J. S. (1994). *Foundations of social theory*. Harvard university press.
- Fornell, C., & Larcker, D. F. (1981). Evaluating structural equation models with unobservable variables and measurement error. *Journal of Marketing Research*, 39-50.
- Guy, J. (2004). "Art of India: 1550- 1900." V & A Publications.
- Joachim B. (1998). "Interaction of Cultures: Indian and Western Painting, 1780-1910: The Ehrenfeld Collection." Art Services International.
- Kanina, M. P. (2013). Influence of promotion mix strategies on the growth of customers of pathologists lancet kenya (Doctoral dissertation, school of business, university of NAIROBI).
- Kim, A.J, & Ko, E (2012). "Do social media marketing activities enhance customer equity? An empirical study of luxury fashion brand", *Journal of Business Research*, 65(1), 1480-1486.
- Longman, H., O'Connor, E., & Obst, P. (2009). The effect of social support derived from World of Warcraft on negative psychological symptoms. *Cyber Psychology & Behavior*, 12(5), 563-566.



To cite this paper: Saini J. and Gupta I. (2016) Impact of Social Media on Foreign Artists' E-Art Promotion. *J Art Arch Stud*. 5 (2): 17-24.

Journal homepage: <http://jaas.science-line.com>

Journal of Art and Architecture Studies (JAAS)

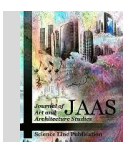


ISSN: 2383-1553

Volume 5, No 2: 17-24.

2016 SCIENCELINE

- Marshall, P. J. (2001). "The Cambridge Illustrated History of the British Empire Cambridge Illustrated Histories." Robot Check. Cambridge University Press.
- Moore, G. C., & Benbasat, I. (1991). Development of an instrument to measure the perceptions of adopting an information technology innovation. *Information Systems Research*, 2(3), 192-222.
- Nunnally, J.C. (1978). *Psychometric Theory*, 2nd ed. McGraw-Hill, New York.
- Power, J.D. (2013). Poor social media practices can negatively impact a businesses' bottom line and brand image. Available at <http://www.jdpower.com/sites/default/files/2013006-smbs.pdf>. (Accessed 24 December 2015).
- Richter A, Koch M. Social software – status quo und Zukunft. Technischer Bericht, Nr. 2007–01, Fakultät für Informatik. Universität der Bundeswehr München; 2007.
- Sarason, I. G., Sarason, B. R., Shearin, E. N., & Pierce, G. R. (1987), "A brief measure of social support: Practical and theoretical implications", *Journal of Social and Personal Relationships*, 4(4), 497-510.
- See at <http://www.artbusiness.com/how-art-galleries-sell-art-online.html>
- See at <http://www.gac.culture.gov.uk/work.aspx?obj=17791>
- See at <http://www.racollection.org.uk/>
- See at <https://commons.wikimedia.org/wiki>
- See at <http://forbesindia.com/printcontent/41571>
- See at <http://www.gac.culture.gov.uk/work.aspx?obj=17791>
- Shellim M. and Archer M. (1979). "India and the Deniels." In Chape & Limited in Cojunction with Spink & Son Ltd.
- The University of North Carolina at Chapel Hill. Art History. (1968). "Making History: The Constructions of Johann Zoffany's Colonel Antoine Polier, Claud Martin and John Wombwell with the Artist (1786--1787)." ProQuest, 2007, Verma, Avinash Bahadur. "History of Indian Art." Prakāśa Buka Dīpo,
- Tsai, W. (2000). The formation of intra organizational linkages. *Strategic Management Journal*, 21(9), 925-939.
- Wu, F., Mahajan, V., & Balasubramanian, S. (2003). An analysis of e-business adoption and its impact on business performance. *Journal of Academy of Marketing Science*, 31(4), 425-447.
- Yamakanith, P., & Gurusamy, M. P. (2014). A study on the influence of social networking sites on the interpersonal relationships of college students in Chennai and Coimbatore cities of India. *International Journal of World Research*, 1(11), 48-56.



To cite this paper: Saini J. and Gupta I. (2016) Impact of Social Media on Foreign Artists' E-Art Promotion. *J Art Arch Stud*. 5 (2): 17-24.

Journal homepage: <http://jaas.science-line.com>

Journal of Art and Architecture Studies (JAAS)



ISSN: 2383-1553

Volume 5, No 2: 17-24.

2016 SCIENCELINE