

Relationship between Social Media Use, Offline Social Network, Trust Propensity and Entrepreneurial Entry: Evidence from Performing Arts

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Abstract

The aim of this study is to investigate the correlation between the use of social media, offline social networks, trust propensity, and the likelihood of entrepreneurial entry within the performing arts industry. This investigation employs a survey-based methodology. Using a snowball sampling technique, 232 employees in the performing arts industry were surveyed to obtain primary data. A multiple regression test was used to examine the hypothesis. Findings show that there is a strong link between using social media, having a social network offline, being trusting, and starting a business. Also, the link between social media use and starting a business is tempered by trust tendency. The results presented in this paper will aid policymakers in formulating entrepreneurial-related policies. This study contributes to the existing literature on social media use, offline social network, trust propensity and entrepreneurial entry. This research paper further tests the framework of Wang et al. (2020) in the context of performing arts.

Keywords- Entrepreneurship, social media, social network, trust propensity, performing arts

Introduction

The term "social media" could be identified with any of a variety of different online social networking sites that facilitate user-to-user interaction and communication (Davis, 2016). From Facebook to Instagram, these platforms have attracted billions of users from all over the world, providing them with a platform to express themselves, share their thoughts and ideas, and connect with others (Greenhow et al. 2017). The ease of use and the ability to connect with people from all walks of life has made social media an integral part of modern-day communication and has revolutionized the way we interact with one another (Korsah et al. 2020).

Social media is a big part of the performing arts because it helps artists reach more people and connect more personally with their audiences (Hausmann and Poellmann, 2013). Through platforms such as

Instagram, Facebook, and YouTube, performers can share their work, promote upcoming shows, and connect with their followers (Greenhow et al. 2017). Social media also provides a space for audiences to interact with each other, sharing their thoughts and experiences and creating a community around the arts (Stanoeva, 2019; Appel et al. 2020). Performing arts organizations use social media as an experiential marketing tool to create brand awareness and enhance customer loyalty. As a resource and a medium, social media can be utilized for activism within the performing arts, with artists and their audience or fans using their platforms to raise awareness and advocate for social justice issues as well (Setiawan et al. 2021). Overall, the role of social media in the performing arts continues to evolve and expand as technology advances and new platforms emerge.

One of the commonly overlooked factors that contribute to the success of performing arts is the role of offline social networks. These networks, which consist of people gathering in person to share their love and passion for the arts, can range from informal groups meeting in local cafes to more formal organizations holding regular events and performances (Subrahmanyam et al. 2008). Being a part of these social networks not only provides opportunities to connect with other artists and enthusiasts but also helps to build a sense of community and support that is essential in the performing arts industry. Additionally, these networks can provide a platform to showcase their work, collaborate with others, and receive feedback and constructive criticism (Pollet et al. 2011). Overall, the role of offline social networks cannot be underestimated, and their importance should be recognized and nurtured (Goswami et al. 2010).

Trust propensity can play a significant role in the performing arts. Trust propensity could be defined as the natural ability or instinct to willingly rely on others (Coloquitt, et al. 2007). When performers trust their colleagues and collaborators, they are more likely to take risks and push the boundaries of their art form. This level of trust can lead to more creative and innovative

performances, as artists feel safe to experiment and explore new ideas without fear of judgment or failure (Warren et al. 2014). Additionally, trust can foster a sense of community and support within the performing arts, allowing performers to feel more connected to their colleagues and audiences (Johnson and Garbarino, 2011). Ultimately, trust propensity can be a powerful force in shaping the experiences of both performers and audiences in the world of performing arts (Farr, 2015).

Entrepreneurial entry using social media in performing arts involves utilizing various social media platforms such as Instagram, Twitter, and TikTok (Wang et al. 2020). This can include posting clips of dance performances, advertising acting classes, or showcasing music compositions. With the rise of social media influencers, this method of marketing has become an increasingly popular way for performers and artists to gain recognition and expand their audience (Freberg et al. 2011).

An entrepreneurial entry into the performing arts industry can utilize the power of offline social networks to gain traction and build a devoted following (Fillis and Lee, 2011). By organizing events and performances that are promoted through word-of-mouth and personal connections, artists and performers can tap into the power of local communities and create a grassroots movement that supports their work (Walter, 2015). From small theaters and music venues to pop-up galleries and street performances, there are endless opportunities to connect with audiences and build a loyal fanbase. With creativity, passion, and a willingness to take risks, entrepreneurial artists can make a name for themselves and carve out a niche in the competitive world of performing arts (Rentschler and Geursen, 2004).

In the world of performing arts, many entrepreneurs are finding success by leveraging their natural trust propensity. By building relationships with investors, collaborators, and audiences, these entrepreneurs are able to establish a strong foundation for their ventures. Through effective communication and a willingness to take risks, they are able to create innovative and engaging performances that captivate audiences and drive business growth. This study

looks at the link between using social media, having offline social networks, trusting people, and starting a business, specifically in the performing arts industry by adopting a framework from the study of Wang et al. (2020). The research aims to shed light on how social media can enhance or hinder entrepreneurs' ability to build offline networks and establish trust with potential business partners.

Literature review and hypothesis development

Social media use and offline social network

The use of social media has significantly impacted the performing arts industry by providing a platform for artists to showcase their talents and connect with a wider audience. Social media platforms such as Instagram, Facebook, and Twitter have allowed performers to share their work and connect with fans and industry professionals, providing a space for networking and collaboration (Agrawal et al. 2015; Davis, 2016). However, despite the rise of social media, offline social networks remain crucial to the success of performing artists. In-person connections and relationships with industry professionals, colleagues, and mentors are still essential for career growth and development (Coyle and Vaughn, 2008). Even though social media can help with promotion and networking, it can't replace the value of face-to-face interactions and the human connection that is so important in the performing arts business (Pett, 2012). Social media is an important tool for performing arts organizations to promote their shows and engage with audiences (Karnik et al., 2013). However, offline social networks are equally important in building strong relationships with local communities and networking with other professionals in the industry (Rosen et al. 2010). By providing both online and offline social networks, artists and organizations can create a strong presence in the performing arts industry and reach new audiences. Therefore, we proposed that:

H1. Social media use is positively associated with offline social network.

Social media use and entrepreneurial entry

The performing arts industry has always been a challenging field for entrepreneurs to break into. However, the barriers to entry have been significantly lowered with the rise of social media (Wang et al. 2020). Businesses now have a new way to show off their skills and reach more people thanks to social media sites like Instagram, Facebook, and Twitter. Social media has also provided entrepreneurs in the performing arts industry with new networking opportunities (Casson, M and Giusta, 2007). By connecting with other industry professionals on social media platforms, entrepreneurs can build relationships that can lead to new business opportunities. Social media also allows entrepreneurs to stay up-to-date on industry trends and connect with potential mentors (Greve and Salaff, 2003). Social media has had a significant impact on entrepreneurial entry in the performing arts industry (Brooks and Patel, 2022). It has provided entrepreneurs with new marketing tools, increased visibility, and networking opportunities. However, it is essential that social media is just one tool in an entrepreneur's toolkit. To be successful in the performing arts industry, entrepreneurs must also have talent, dedication, and a strong work ethic. Therefore, we proposed that:

H2. Social media use is positively associated with entrepreneurial entry.

Offline social network and entrepreneurial entry

The performing arts industry has always been a challenging field for entrepreneurs to enter. However, with the rise of offline social networks, the barriers to entry have been significantly reduced (Wang et al. 2020; Cartwright et al. 2021). Offline social networks refer to the connections and relationships that individuals build through face-to-face interactions (Liu et al. 2012). These networks are powerful because they allow entrepreneurs to tap into resources that are not readily available through online channels (Cardon et al. 2009). For instance, entrepreneurs can leverage their offline social networks to gain access to funding, mentorship, and other valuable resources (Navis and Ozbek, 2016). In the performing arts industry, offline social

networks play a critical role in helping entrepreneurs establish themselves. For example, an entrepreneur who has built strong relationships with local theater owners may be able to secure a venue for their production at a lower cost. Similarly, an entrepreneur who has developed a relationship with a well-known actor may be able to secure their services at a discounted rate. Therefore, we proposed that:

H3. Offline social network is positively associated with entrepreneurial entry.

Trust propensity moderates on the link between social media use and entrepreneurial entry

Trust propensity is a personality trait that influences how individuals perceive and respond to social interactions (Colquitt et al. 2007). Individuals who possess a high degree of trust propensity are inclined to exhibit behaviors such as placing trust in others, taking risks, and engaging in cooperative actions. (Baer et al. 2018). In contrast, those with low trust propensity are more skeptical, cautious, and self-reliant (Gill et al. 2005). In the context of entrepreneurship, trust propensity can affect how entrepreneurs use social media to build relationships with

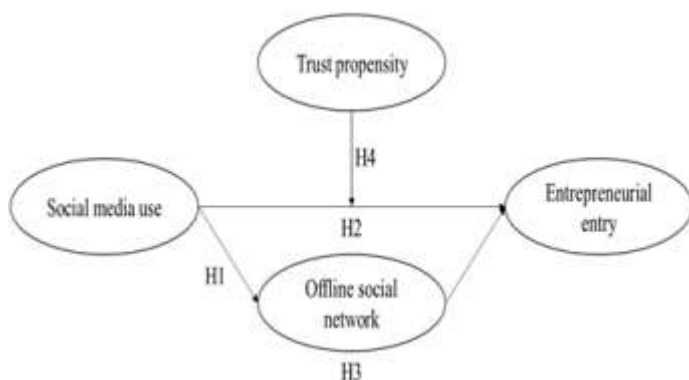
customers, partners, and investors (Li, 2015; Baghmar & Agarwal, 2014). High trust propensity entrepreneurs may be more comfortable sharing personal information, seeking feedback, and collaborating with others online (Goel and Karri, 2006). They may also be more likely to perceive social media as a valuable resource for learning about market trends, identifying opportunities, and accessing resources. However, this link is not universal and may depend on individual factors such as trust propensity.

One study found that high trust propensity entrepreneurs who used social media had a higher likelihood of entering entrepreneurship than those with low trust propensity (Zeffane, 2015). This effect was mediated by perceived social support, meaning that high trust propensity entrepreneurs felt more supported by their social media contacts and were more likely to pursue entrepreneurial opportunities as a result. Therefore, we proposed that:

H4. Trust propensity moderates on the link between social media use and entrepreneurial entry.

The study framework which was adopted from Wang et al. (2020) is shown in fig.1.

Figure 1. Study framework (Wang et al. 2020)



Research methodology

Sample and sampling technique

For research purposes, we used the questionnaire's self-reported answers to test our conceptual framework. To

collect the data, questionnaire based survey strategy was adopted, as it allows to collect the data in less time (Ponto, 2015). So, this was the right kind of plan to test the conceptual framework. All of the answers were based on a Likert scale with five points. In this study, the information from the interviewees was gathered using the snowball sampling method. For the study, they were either talked to in person or on the phone. The survey and research were done in India's Delhi/NCR region. Survey data was gathered from persons working in the performing arts business. A total of 232 data was chosen after the scrutiny of 348 data.

There were two ways to choose people to take part in the survey. First, respondents were found by picking people at random. These people could be family, friends, or people in other groups interested in performing arts. In the second stage, snowball sampling was used to pick people from the community to take part in the survey. After the researcher

gets information from the informants, the informants help the researcher talk to the rest of the people who want to respond to the questionnaire. Once the information was gathered, they were contacted in person or by phone, and if they agreed, survey were sent to them to collect more information.

Data analysis

The data were analysed using Regression analysis using SPSS to test the hypothesis and the results are interpreted.

Results

Descriptive statistics and correlation

As shown in Table 1, we employed descriptive statistics and correlation between the studied variables.

Table 1. Descriptive statistics and correlation

Variable	Mean	SD	1	2	3	4
Entrepreneurial entry	1.186	0.394	1			
Social media use	2.897	1.236	.790**	1		
Offline social network	5.432	1.115	.662**	.494**	1	
Trust propensity	2.112	1.270	.511**	.606**	.750**	1

** . Correlation is significant at the 0.01 (2-tailed)

The reported correlation is above the 0.5 and significant at 0.01 (2-tailed). Further multicollinearity issues were also examined by analyzing variance inflation factor (VIF). The reported VIF scored below 10 with highest VIF value of 2.943.

Hypothesis testing

We used the SPSS to see if our ideas were correct. We have used least squares regression to figure out how the factors were related in the regression models. Table 2 shows a summary of how we checked our theories.

Table 2. Results of hypotheses testing

	Model 1	Model 2	Model 3	Model 4
Social media use	.393 (0.000)			
Social media use		.227 (0.004)		
Offline social network			.204 (0.019)	
Social media use * trust propensity				.562 (0.000)

In Table 2, model 1 shows the influence of social media use on offline social network ($\beta=0.393$, $=0.000$). Thus, H1 is supported. Model 2 also shows the significant influence of social media use on entrepreneurial entry ($\beta=0.227$, $=0.004$). Thus, H2 is supported. Furthermore, Model 3 shows the significant influence of offline network social on entrepreneurial entry. ($\beta=0.204$, $=0.019$). Thus, H3 is

supported. Model 4 showed that social trust propensity moderates the link between using social media and starting a business. ($\beta=0.562$, $=0.000$)

Discussion and conclusion

This research, specifically in the performing arts industry, analyses the relationship between social media use, offline trust networks, social inclination, and entrepreneurship

from the study of Wang et al. (2020). The research sheds light on how social media can enhance or hinder entrepreneurs' ability to build offline networks and establish trust with potential business partners. For hypotheses 1 (H1), found social media impact is more in human life. This means that social media has changed how we talk to each other and get along with others. It has made it easy for people to talk to each other and share information. But the use of social media has also led to worries about how it will affect social networks that happen in real life. Some people say that using social media can make people less likely to talk to each other in person and damage their offline social networks. Social media has become an important way for people in the performing arts to connect with their fans and spread the word about their work. Performers can use social media to share information about upcoming shows, post behind-the-scenes photos and videos, and interact with their fans. But the use of social media can also make it less likely for artists and their fans to meet in person. Further, the study finding is supported with the study of Wang et al. (2020).

For hypotheses 2 (H2), It was discovered that social media has a significant impact on launching a company. As a result, social media platforms are now indispensable for entrepreneurs and creative professionals. It provides a platform for artists to showcase their work, build their brand, and connect with their audience. By leveraging social media, artists can expand their network, create new opportunities, and establish themselves as experts in their field. As social media continues to evolve, it will be interesting to see how it shapes the future of entrepreneurial entry in the performing arts industry. Further, this study finding is supported with the study developed by Wang et al. (2020).

For hypotheses 3 (H3), the significant influence of offline social network on entrepreneurial entry was found. Entrepreneurship is a critical aspect of the performing arts industry, and it is essential for entrepreneurs to have access to relevant networks that can help them succeed. While online social networks have become increasingly popular, offline social networks still play a crucial role in entrepreneurial entry in the performing arts industry.

Offline social networks are particularly important for entrepreneurs in the performing arts industry because they often operate in niche markets. These markets may not be well-served by online social networks, which tend to be more general in nature. Offline social networks allow entrepreneurs to connect with individuals and organizations that are specifically interested in their niche market, which can lead to more opportunities for success. This finding is also supported with the research findings of Wang et al. (2020).

For hypotheses 4 (H4), The link between using social media and starting a business makes people less likely to trust. Social media has become an important tool for business owners in many fields, including the arts. It provides a platform for marketing, networking, and building a brand. However, not all entrepreneurs are equally successful in utilizing social media to enter the market. Entrepreneurs with high trust propensity are maximum are used social media to enter the market successfully. They are more willing to take risks, collaborate with others, and seek out new opportunities. On the other side, entrepreneurs with low trust propensity may struggle to utilize social media effectively. They may be less willing to take risks and collaborate with others, which can limit their ability to enter the market. This study finding is further supported with the study of Wang et al. (2020).

Implications

The performing arts sector has undergone significant changes in recent years as a result of the rise of social media and online networking platforms. These changes have had a significant impact on how artists promote themselves, connect with their audiences, and advance their careers. For artists to promote their work and connect with their audience, social media has become a crucial tool. Platforms like Facebook, Instagram, and Twitter allow artists to share their work with a broader audience, build a following, and engage with fans. Social media also provides artists with a platform to showcase their work and connect with other artists, leading to collaborations and new opportunities. However, social media can also be a double-edged sword. The pressure to maintain an online presence can be overwhelming, leading to burnout and anxiety.

Additionally, social media can create a false sense of connection with fans, leading to a lack of meaningful engagement and support. While social media is an essential tool for artists, offline social networks are equally important. Building relationships with other artists, industry professionals, and fans can lead to new opportunities and collaborations. Offline networks also provide emotional support and a sense of community, which can be crucial for artists' mental health and well-being.

In the performing arts industry, trust is essential for entrepreneurial entry. Artists need to trust their collaborators, investors, and fans to succeed. Trust also plays a crucial role in building relationships and creating opportunities. Social media, offline social networks, trust propensity, and entrepreneurial entry are crucial elements in the performing arts industry. Social media helps artists showcase their work and connect with fans, but building relationships and receiving emotional support through offline networks is just as vital. Trust propensity plays a crucial role in entrepreneurial entry, as artists need to trust their collaborators, investors, and fans to succeed. By understanding these factors and how they interact, artists can build successful careers in the performing arts industry.

Limitations and future scope

This study has certain limitations which can be used for future research scope of work. First, the study population is limited to Delhi/NCR and future research could include other geographical boundaries. Second, this study was based on cross-sectional design, to get more generalized results, future study might include longitudinal study. Third, future studies might include other determinants of entrepreneurial entry.

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