A GROUNDED THEORY STUDY OF THE IDENTITY

AND CAREER DECISIONS OF

ARTISTIC CREATIVE ENTREPRENEURS

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by

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ABSTRACT

This research, in the field of creative careers, identity and entrepreneurship, aims to develop a grounded theory to explain the interaction between the phenomena of identity and career decision-making, focusing on Artistic Creative entrepreneurs in the creative industries. Artistic Creatives have unique characteristics and creative identities, presenting unique career opportunities. This research is interested in the different values of Artistic Creatives compared to those of Artistic Creative Entrepreneurs, who often experience a tension between their creative identity and their entrepreneurial identities

The methodology used is the Straussian Grounded Theory. A Qualitative Research Approach used interviews to collect data on the careers and identity of Artistic Creative entrepreneurs in an area in the Eastern Cape Province of South Africa. Creative entrepreneurs work in the fields of fine art, design and crafts. The research procedure was recorded in detail, which enhances dependability. Ethics approval was obtained prior to the data collection. The data was analysed through open coding, axial coding and using a Straussian paradigm model.

The findings present the values and identity of the Artistic Creative with Artistic Creative Archetypes and the entrepreneurial identities as Artistic Creative Entrepreneur Profiles. The

effects of identity and contextual factors on their career patterns, especially as entrepreneurs, are analysed.

The contribution that this study makes towards the creation of new knowledge is through, firstly, presenting aspiring creatives with career opportunities that relate to individual values. Secondly, it provides a model of Career Stage Options and Strategies that Artistic Creative Entrepreneurs may follow to either become part-time creative entrepreneurs or use the model as a guide for career planning.

The study also developed a substantial theory proposing that the identities of Artistic Creative Entrepreneurs are 1) firstly multiple, 2) flexible and open to change, 2) driven by their values, 3) enacting across the tripartite identity framework, being personal identity, role identity and social identity. The concept of a tripartite of identities was taken from Brewer and Gardner (1996).

Key words: Artistic Creative, Entrepreneur, Career Options, Identity Formation, Identity Theories

Declaration

I declare that the Dissertation/Thesis entitled, A Grounded Theory Study of the Identity and Career Decisions of Artistic Creative Entrepreneurs, which I hereby submit for the degree, Ph.D. in Commerce at Rhodes University, is my own work. I also declare that this thesis/dissertation has not previously been submitted by me for a degree at this or any other tertiary institution and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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J.C. Gibson-Tessendorf

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CHAPTER 1: Introduction and Project Overview

1. Introduction and Project Overview

1.1 Introduction and Background

The Artistic Creative person is, for this research, defined and limited to a person who works in the creative art, design and craft industries, where they generate economic value (Amabile and Fisher, 2009; Florida, 2012; Parkman, Holloway and Sebastiao, 2012; Runco, 2017a; Yi, Plucker and Guo, 2015). This research proposes that the unique characteristics and identity of the Artistic Creative person promote a unique career path (Bain, 2005). Artistic Creative people have the following characteristics and values that guide their career choices: 1) being creative; 2) valuing autonomy; 3) valuing creative networks and status; 4) often considering a creative outlet as more important than earnings; 5) having a high preference for interesting work and new experiences; 6) generally being high-risk takers; 7) valuing discipline and disciplinary depth of knowledge; 8) possessing technical artistic skill; and 9) being focused (Acar and Runco, 2012; Bridgstock, 2009; Chen, Chang and Lo, 2015; Florida, 2012; Gu, 2014; Jaussi and Benson, 2012; Runco, 2017b). According to Menger (2017) valuing autonomy; considering a creative outlet as more important than earnings; a high preference for interesting work and new experience; and generally being high-risk takers; as indicated above, are also the typical characteristics of self-employed artists. Furthermore, creative careers and creative self-employment display similar attributes to those of entrepreneurial career forms. It can also be said that these characteristics also influence the attitudes, emotions and behaviour of creatives, which contribute to the establishment of their identities.

This research defines a creative entrepreneur as "the founder who establishes and remains in charge of a business in a creative industry" (Bujor and Avasilcai, 2016; Chen et al., 2015; Drucker, 1985 in Rentschler, 2003; Frenette, 2017; Hennekam and Bennett, 2016; Hennekam and Bennett, 2017; Lindstrom, 2016; Morris, Neumeyer and Kuratko, 2015; Roper and Hewitt-Dundas, 2017; Sieger, Gruber, Fauchart and Zellweger, 2016; and Sledzik, 2013). Although creatives value and elevate their creative crafting above entrepreneurship (Patten, 2016) and despite entrepreneurial actions such as planning, sales and marketing, legal issues, business strategy and finance (Bridgstock, 2013a), creatives often do not meet all the criteria to be called entrepreneurs due to their lower productivity and lack of growth (Morris et al., 2015).

Traditional Entrepreneurs typically display characteristics such as: a focus on the accumulation of wealth and resources (Werthes, et al. 2016); a focus on developing infrastructure; a high value placed on innovation; being highly competitive within the market (Shane, 2009, p165 in Morris et al., 2015).

However, despite not meeting the criteria of traditional entrepreneurs, the last two decades saw a change in the perception of creative entrepreneurs following Florida's (2012) motivation of the creative class as an important contributor to economic development and the notion of a creative economy (Morris et al., 2015) which justifies a different definition of creative entrepreneurs. This research will focus on entrepreneurs in the creative industry and how they take on different roles and social identities when becoming creative entrepreneurs and not on the nature of their entrepreneurial activities per se (Adarves-Yorno, Postmes and Haslam, 2007; Anderson and Warren, 2011; Baker and Powell, 2019; Black, Miller and Leslie, 2019; Brydges and Hracs, 2019; Delgado, 2019; Dokko, Kane and Tortoriello, 2014; Frenette, 2017; Gerber and Childress, 2017; Goclowska and Crisp, 2014; Karkowski, Lebuda and Wisniewska et al., 2013; Miller, Le-BretonMiller and Lester, 2011; Murnieks, Musakovski and Cardon, 2014; Nielson, Norly and Christensen, 2018; Purchase, Rosa and Schepis, 2016; Rowe, 2019; Simosi, Rousseau and Daskalaki, 2015; Skaggs, 2019; Snowball, Collins and Tarentaal, 2017; Taylor and Littleton, 2008; Taylor, 2011; Tierney and Farmer, 2011; and Wang and Cheng, 2010). This proposed research therefore studied the interaction between identity and career choice and how they mutually influence the entrepreneurial career of the Artistic Creative entrepreneur.

Generally, identities are studied either from the perspective of 1) role identity (Sluss and Ashforth, 2007), 2) social identity (Tajfel and Turner, 1979), or 3) a combination of the two (Stets and Burke, 2000). An entrepreneurial identity is a self-view, reflecting a belonging to the social group of entrepreneurs and thus is a form of social identity (Tajfel and Turner, 1979), which depends on membership of the group (Carter and Maroney, 2018; Murnieks and Musakovski, 2007; and Trepte and Loy, 2017) and the context of the entrepreneur and business type (Swansea and La Trobe, 2019; Werthes, Mauer and Brettel, 2018). Indicating an opposing view, the entrepreneur might also have a role identity, where traits, attitudes, values and experiences shape the professional role that the entrepreneur takes on (Schein, 1978 in Bell et al., 2019).

Researchers investigating creative identity, such as Amabile (1988), initially advocated that self-efficacy (i.e. confidence in one's capacity) establishes creative identity within a social context and thereby, the self-creation of one's value within society. Bandura (1994) describes self-efficacy as "beliefs concerning one's capabilities", which then influence the choice of one's vocational life paths. Thus, for the last three decades, the creation of creative identities and career choices were ascribed to self-efficacy. Although recent scholars (Barbot and Heuser, 2017; Batey and Hughes, 2017; Cardon and Kirk, 2015; Goodwin, 2019; Jaussi, Randel and Dionne, 2007; Karwowski, et al., 2013; Poldner, Branzei and Steyaert, 2019; Read, Rowley and Bennett, 2019; and Tierney and Farmer, 2011) still regard self-efficacy as relevant to creative identity formation, they place more emphasis on the notion that creative identity is linked to the creative's social identity and further emphasised a social context for the establishment of an Artistic Creative identity. Consequently, it is argued that self-efficacy on its own, is no longer a suitable creative identity theory and therefore this research will explore alternative identity formation theories. Guan and So (2016) claim that identity is perceived through social support and thus adopt a social identity perspective, while Purchase, et al. (2016) explain how their research participants drew on role and network position (i.e. a social position) to construct their identities, demonstrating a combination of social and role identity similar to the findings of Sieger, et al. (2016) and Trepte and Loy (2017). Some of the most recent creative identity research indicates that creative identity is closely associated with work roles (Black, et al., 2019 and Delgado, 2019), which might indicate role identity is a more relevant theoretical perspective from which to investigate creative identity. If that is to be the case, the nature of work roles or a career would be influencing identity formation.

Considering these various possible identity theories in relation to creative identity, it is evident that current available research has conflicting views regarding Artistic Creative identity, positioning it as either: 1) formed through self-efficacy; 2) formed within a social context and thus positioned as a social identity; or 3) a role identity due to its relation to the work the individual does; or 4) a combination of role identity and social identity. Given that this research focuses on the interaction between identity and career, the role of work/career on identity guided the location of this study towards social and role identity theories.

In choosing a career, the Artistic Creative with unique creative characteristics is entering the creative industry, which has its own characteristics, such as 1) limited employment due to competition (Bridgstock, 2013b); 2) an oversupply of creatives (Munro, 2017); together with the 3) short-term, project-based nature of the industry (Frenette, 2017), which is becoming

more boundary-less (Alacovska, 2018; Bridgstock, 2013b; Gerber and Childress, 2017; Goodwin, 2019; Rowe, 2019; Simoni, et al., 2015) and entrepreneurial (Menger, 2017; Wright, Marsha and Mc Ardlea, 2019); 4) leading to more Artistic Creatives becoming necessity entrepreneurs (Bridgstock, 2013a) due to un(der)employment (Garcia-Lorenzo, et al., 2018). Necessity entrepreneurs are motivated by income and (as with creatives) earning a living (Lindstrom, 2016) and not by entrepreneurial intent (Garcia-Lorenzo, et al., 2018). Chu, Ye and Guo (2015) define boundary-less careers as those where individuals do not deepen their experience and skills in one field but develop skills and abilities across disciplines and organisations (Rodrigues, Guest, Oliviera and Alfes, 2015: 24), so to increase their ability to obtain an income. This is a typical career situation for Artistic Creatives.

To determine whether a research gap exists, literature searches using relevant key terms (i.e. artistic, creative, entrepreneur and identity) in various combinations were conducted on the following databases: Web of Science, Sabinet, Emerald Insight, Ebsco and Scopus. At the time of developing the proposal, only four results were relevant to this research. Firstly, Garcia-Lorenzo, et al. (2018), researched liminal entrepreneuring and the creative practices of 50 nascent necessity entrepreneurs by applying Turner's liminality concept, whereby an individual or organization is in a highly ambiguous state of change, or temporary transition in becoming an entrepreneur (Gross and Geiger, 2017). The creatives in Garcia-Lorenzo, et al.'s (2018) research deviated from traditional entrepreneurship views of wealth creation and growth to necessity entrepreneurship where the outputs are about 1) the social (place in the community); 2) the personal (adopting a liminal identity); 3) the material (income generated); and 4) the entrepreneurial motivation (i.e. autonomy, family-life and flexibility). These researchers addressed identity insofar as liminal entrepreneurs dissolve their previous disrupted identity, with a period of self-reflection, before they take on a new identity as a necessity entrepreneur through a new social position.

Secondly, Nielsen, et al. (2018: 358) studied the identity struggles of 25 nascent creative entrepreneurs, through observation studies and phenomenological interviews, to identify how entrepreneurship education and training programmes can be tailored to suit design professionals because they felt traditional entrepreneurship training offered to creatives was not addressing "the clash between entrepreneurial demands and creative identities". Although the research focused on the training the entrepreneurs received, of interest is that Nielsen et al. (2018) discuss the career-making of designers as highly driven by their sense of identity, such that designers choose a career that suits their identity.

Thirdly, Werthes, et al. (2018) explored, in a longitudinal qualitative case study, whether and how eight entrepreneurs from the same city and in the same venture creation support programme in the creative industries in Germany, develop an entrepreneurial identity. Werthes, et al. (2018) found that creatives, who are more motivated by their art than money, have to balance artistic, financial and self-development needs once they take on an entrepreneur identity and have to develop their entrepreneurial capabilities. Their findings propose that an entrepreneurial identity develops as a role identity first and then evolves and gets incorporated into a social identity, but it does not replace the creative identity. Werthes, et al. (2018) are of the opinion that their research is the first to consider creative and entrepreneurial identities and encourage further research under various situations of creative entrepreneurship.

Finally, Brydges and Hracs (2019) conducted a case study using interviews and participant observation amongst 87 young, female, millennial (i.e. born between 1980 and 1995) female independent fashion designers in the Canadian fashion industry. They used McRobbie's (1988) seminal work and the concept of intersectionality as guidance for their case study and explored several gaps in the extant research. Firstly, they examined the experience of small, local and independent designers, noting that without partners or network support, they were performing both creative and non-creative tasks and were challenged by time-consuming and technical, administrative and business-related tasks, which caused "corrosion of creativity" (Brydges and Hracs, 2019; p514). Secondly, they focused on locations outside of the fashion capitals and global cities, reporting that virtual platforms enabled designers even in remote areas to do business. Thirdly, they explored the motivations, practices, spatial dynamics and experiences of independent entrepreneurs, discovering that lifestyle was their major motivation. Furthermore, they proposed that women versus men entrepreneurs differed in their primary motivation, where men generally pursue profits and growth, while women are seeking creative expression and autonomy. Brydges & Hracs' (2019) only reference to identity, was that designers embodied their brand by maintaining and displaying a fashionable life.

Considering the above summary of the limited research that has been conducted on the identities of Artistic Creative Entrepreneurs, it is concluded that this area of research has been neglected. The gaps in the research knowledge include questions with regard to: the values that are important to Artistic Creative Entrepreneurs; available career choices for Artistic Creatives; the career decisions Creatives make; the identities of the Artistic Creative Entrepreneurs and lastly the way the social context of the Creatives influence their career decisions and values.

Therefore, researching Artistic Creatives in relation to their identity and career should be worthwhile, particularly when including contextual factors of a boundary-less career or being a necessity entrepreneur due to the oversupply of Artistic Creatives and their underemployment as discussed above. The significance of the proposed research is the contribution it makes to the body of entrepreneurial knowledge by developing a grounded theory in an attempt to explain firstly, how the interaction between identity and career mutually influence the career decisions of Artistic Creative entrepreneurs and secondly understand the possible conflict between the artistic and entrepreneur identity. This is important due to the growing recognition of the Creative Industries economy in terms of, on the one hand, its economic impact and job creation and on the other hand the importance of the social and artistic values of the Creative Industry and its impact on society (Menger, 2015 and 2017).

1.2   Problem Statement and Research Objectives

Knowing that Artistic Creatives have unique characteristics, values and emotions and taking note of the high level of under- and unemployment, as well as the boundary-less nature of artistic work, it appears that entrepreneurship would be the best form of earning a living for artistic creative people. However, these artistic creatives often do not see themselves as entrepreneurs. This research was interested to know if this is due to it being perceived as two different identities that are not compatible. Alternatively, are the different values of Artistic Creatives compared to that of Artistic Creative Entrepreneurs, the reason they often experience a tension between their creative identity and their entrepreneurial identity? The limited existing literature mentioned in section 1.1 above, emphasises the lack of research regarding the tension or feeling that entrepreneurial thinking and actions *corrode* their creativity and *clash* with their creative work and identities (Brydges and Hack, 2019; Nielsen et al., 2018).

This research is original because it investigates: 1) three related and often overlapping sectors of the Creative Industry; 2) Artistic Creative Entrepreneurs with varying motivations to become entrepreneurs; 3) Artistic Creative Entrepreneurs with varying backgrounds in terms of training as creatives; 4) Artistic Creative Entrepreneurs from a selected geographical area with both rural and urban areas; 5) Artistic Creative Entrepreneurs in South Africa; and 5) as research participants, the Artistic Creative Entrepreneurs were from various age, gender and race demographics to obtain more comprehensive knowledge on the phenomenon.

The research also has important practical implications. Knowing how the values of artistic creatives and artistic creative entrepreneurs differ and if and how identity changes when they

make career changes, will provide guidance to those who want to choose an artistic creative career or change their career. They can choose a model most suitable to their values and situation. It can also help educators and policymakers to make informed decisions given the experience of the participants that are documented here.

Focusing on Artistic Creative entrepreneurs in the creative industries, this research aims to develop a grounded theory to explain the interaction between the phenomena of identity and career decision-making.

The objectives of this research were:

1. The first objective of this study was to identify and describe the various forms that Artistic Creative identities take within the Border-Kei region of South Africa.

2. The second objective of this study was to identify and describe the various forms that Artistic Creative entrepreneurial identities take.

3. The third objective was to analyse the effects of (1) various characteristics of identity and (2) contextual factors on career decisions.

4. The fourth objective of this study was to analyse the patterns of career paths of Artistic Creative entrepreneurs. This entails (1) identifying the career decisions made, (2) describing their sequence in the life experiences of various Artistic Creatives and (3) analysing the pattern among the participants.

5. The fifth objective was to develop a grounded theory explaining the interaction between identity formation and career decision-making in the working life of Artistic Creative entrepreneurs.

1.3   Research Contribution

This research intends to establish a grounded theory that would explain the interaction between the phenomena of identity and career decision-making so that it can contribute to the body of knowledge on Artistic Creative entrepreneurs and their unique careers and how their identity influences their entrepreneurial career.

The findings of this research may be relevant to 1) individuals and their parents who consider creative careers; 2) creatives who wish to do career planning; 3) creatives who are either pushed or pulled into entrepreneurship, as they may relate to the experience of these creatives; 4) educators who train Creatives; and 5) socio-economical policymakers who study development related to the Creative Industries.

1.4   Overview of the Methodological Approach

This is a qualitative grounded theory study (Glaser and Strauss, 1967: 18) which Saldana (2011: 6) describes as "meticulously analysing qualitative data to understand human processes and to construct theory". This research will use the Straussian version of grounded theory (Strauss and Corbin, 1994: 273 -285) because 1) it employs coding guidelines that facilitate rigorous research (Kenny and Fourie, 2015); 2) ensures the guidelines are flexible and can adapt to the needs of the study (Cooney, 2010); and 3) makes use of the available literature as a guideline in data collection and analysis. Straussian grounded theory is an inductive qualitative research methodology (Harris, 2014) following an Interpretivist Ontology (Strauss and Corbin, 1994), which adopts a Symbolic Interactionism Epistemology, where the researcher engages with the data (Kenny and Fourie, 2015).

Following Bridgstock's (2013b) guidelines on eligibility criteria, a purposive sampling procedure (Harris, 2015) was used to identify the first ten (10) research interviewees from personal contact networks (Harris, 2015, Kenny and Fourie, 2015). The Border Kei Region in South Africa was chosen because of its accessibility by the researcher (Ahmed and Haag, 2016) and the convenience it affords (Saldana, 2011:8). The eligibility criteria used for selecting the sample include being: 1) an Artist, Designer or Crafter of creative products; 2) an Entrepreneur in Creative Industries, either full-time or part-time and 3) for a minimum of three years. The sampling of additional interviewees and incidents was guided by the development of the grounded theory. Data collection was done through thirty-two (32) semi-structured interviews. As far as possible, interviews were done at the business location of the creatives (Bain, 2005). However, due to the Covid-19 pandemic and limitations in doing the interviews face to face, some of the interviews were done using Microsoft Teams, Zoom, WhatsApp Calls or other electronic means that the participant felt comfortable with.

The initial data analysis was done by sorting the data into categories guided by the research objectives to find themes (Glaser and Strauss, 1967: 35-39, 56, 72; Strauss and Corbin, 1994: 278) and then coding these themes using in-vivo coding (Saldana, 2011: 99) because it

enhances credibility. Value coding was used to identify values, attitudes and beliefs due to the relevancy of these to identity formation (Saldana, 2011: 105). Theoretical sampling was used, whereby the researcher collects, codes and analyses the data to determine what and where to collect the next data incidents (Ahmed & Haag, 2016 and Glaser & Strauss, 1967: 69) and repeating this process of data collection and analysis to refine ideas (Birks and Mills, 2015). Consistent with grounded theory (Glaser and Strauss, 1967: 189), the total number of incidents used for data analysis could not be confirmed in advance, as the process of gathering and coding data is continuous until theoretical saturation of the core categories is reached (Glaser and Strauss, 1967: 45, 61, 72) and a theory is established (Ahmed and Haag, 2015 and Saldana, 2011: 72). Credibility was achieved by following the normal Grounded Theory Principals (Glaser and Strauss, 1967: 224 - 228; Saldana, 2011: 135, 161). Trustworthiness was achieved by informing the reader of the research processes. Ethical clearance was obtained prior to the research being conducted (Saldana, 2011: 24).

1.5   Thesis Structure

Chapter One provides an overview of the context of the study and relates it to previous studies while pointing out the gap in research on the interaction between identity and career for the Artistic Creative Entrepreneur.

Chapter Two presents the literature review and relates the literature to the context of this study, as well as explains its relevance.

Chapter Three explains the research methodology used by explaining the research paradigm, the methodological approach, ethical considerations and the Straussian Grounded Theory procedure used in this study.

Using the research data, Chapter Four presents the first findings in line with the objectives of this research by identifying the types of Artistic Creative Identities among the research participants, as well as the Artistic Creative Entrepreneur Profiles.

Chapter Five focuses on the career paths followed by the participating Artistic Creative Entrepreneurs and the incidences that caused the career changes.

Chapter Six presents the Paradigm Model of the Identity and Career Decisions of the Artistic Creative Entrepreneurs who participated in this research.

The discussion of the research findings in Chapter Seven takes account of the career choices and identity formation of Artistic Creative Entrepreneurs and how these findings generate a grounded theory located in a tripartite of Personal Identity, Role Identity and Social Identity theory.

Chapter Eight considers the contribution of this research study, makes recommendations for further research and concludes the thesis.

1.6 Summary

Chapter One gave an introduction to Artistic Creative Entrepreneurs and their unique characteristics, as well as to the Creative Industry as a background to the study. Further, it compared Creative Entrepreneurs to general Entrepreneurs.

This introductory chapter also introduced the concept of identity and more specifically the identity of Artistic Creative Entrepreneurs. The problem statement was presented as the tension Artistic Creatives often experience between their creative identity and their entrepreneurial identity and set out the research objectives to address this problem. It presented the intended research contribution on the phenomena of identity and career decision-making and how they relate to entrepreneurial careers.

Chapter One also gives a short introduction to the research methodology, where the Straussian method of Grounded Theory was used to study Artistic Creative Careers and Identities. The chapter ended with an outline of the thesis.

CHAPTER 2
Review of the Literature

2. Review of the Literature

2.1 Introduction

This literature review first defines Creativity, the Creative Industry and Artistic Creatives. Secondly, it explores the characteristics of the Artistic Creative. Thirdly, it outlines the literature available on self-efficacy as a way for creatives to self-identify. Fourth, it presents the career options for creatives, both as employees and as entrepreneurs. Five, it reviews the literature on creative career paths, boundary-less careers and the success factors of creatives. Six, it presents ways to deploy creativity in creative careers. Lastly, it looks at Artistic Creative entrepreneurship in literature.

2.2 Defining Artistic Creatives and the Industry

This section defines artistic creatives and the creative industry that is the focus of this research.

2.2.1 Defining Creativity

Creatives and creativity have been defined by various scholars and so has the difference between art and design. To define and consider the Artistic Creative person, this section will deliberate on the definitions included in Chapter 1.

According to Runco (2017), scholars have been working on a definition of creativity for over 130 years. Sternberg (1988) ascribed the lack of a single definition of creativity to the different interests in the topic that people have. However, a standard definition of creativity remains fluctuating over time as new domains of creative action are developed. In addition to the lack of a generally accepted definition, creativity can also refer to (1) an environment that is conducive to creativity, (2) the creative product, (3) the process of creativity or (4) the creative person (Rhodes, 1961 in Neethling, 2000 and Mooney, 1963 in Sternberg, 1988). This research is interested in the Artistic Creative person and for simplicity will refer to this person, as a creative. To understand these creatives for the research, creativity and its development are further explored.

Runco (2017), in an overview of definitions of creativity, wrote that creativity has recently started to include moral and political creativity, as well as technology creativity. Runco (2017) thinks that the inclusion of new forms of creativity is better defined in terms of Florida's (2014) work on the creative class and creative industries. Florida (2014: 8) writes about the *core of the creative class* as including science and engineering, architecture and design, education, arts, music and entertainment. This grouping is based on the economic function of this group, which is to develop new ideas and services. Florida (2014: 8) then places a second type of creative class on the outside of the creative core. This group is called the creative professionals, who are represented in business, finance, law, health care and other "related fields". Runco (2014) refers to the creativity that is engaged in general day-to-day business as little-c creativity, while the creativity that leads to great inventions, for example, Einstein's creativity, would be Big-C Creativity.

Munro and Jaeger (2012) reviewed creative definitions that have been used over the last couple of decades. They define creativity simply as that which is original and effective. The simplicity of this definition of creativity can successfully be applied to the person who has novel ideas. Creativity that brings about novel ideas and products takes place on an individual level (Zampetakis, 2008) and needs innovation to create economic value. Innovation is therefore 'the successful implementation of creative ideas by an organization' (Amabile and Fisher, 2009: p482). Accepting this statement means that the organization that might mass produce the innovative product, is also part of the creative industry, as per Florida's (2014) creative professionals. However, this research thesis will limit its creative field of research to art, design and craft disciplines.

As Sternberg (1988) pointed out, the definition of creativity depends on whether the focus is on the environment, the product, the process or the creative person. This research is about the Artistic Creative person (Bilton and Leary, 2002, Yi et al., 2015), also referred to as a creative, who works in the creative industry, or what Florida (2014) describes as the Core of the Creative Class. In addition, these creatives are also art-centric people who place high value on art and creativity (Parkman et al., 2012). Art-centric businesses are those businesses that place high value on art and creativity (Parkman et al., 2012, Smith and Warfield, 2008). Therefore, in this thesis, art, craft and design would be referred to as artistic creativity, following Bridgstock's (2013) acknowledgement that both art and design are central to the creative industries.

2.2.2 Defining the Creative Industry

Florida (2014) focuses on the economic value that creative people bring about. This is consistent with Amabile and Fisher (2009: p482), Parkman et al. (2012) and Runco's (2017) mention of economic value derived from creativity in the creative industry.

Bilan et al. (2019) gave a short history of creative industries starting with cultural industries mentioned by Max Horkheimer in 1944 (Bilan et al., 2019, Moore, 2014). Theodore W. Adorno used the term "culture industry" as a replacement for the term "mass culture" in the document on enlightenment that he authored with Horkheimer, to make it clear that the culture does not come from the masses, but that it is produced for the masses. Adorno saw the commodification of cultural forms or artistic objects as "vulgarization because of the masses' lack of education" (Moore, 2014, p741). Scientists viewed these sectors as entertainment businesses and innovations in the art, painting and literature fields and not as the enlightenment that Horkheimer and Adorno envisioned (Bilan et al., 2019). Moore (2014) calls the term cultural industry a paradoxical link between culture and industry, "explaining the notion of cultural production in a capitalistic society" (Moore, 2014: p741).

Bernard Miege was the first in 1979, to view cultural industries according to how they exchange value (Bilan et al., 2019). Bilan et al., (2019) further discuss the beginning of the Creative Industry in Great Britain while Moore (2014) explains the British concept in 1983 and also describes how it became important in Australia during the 1990s. O'Conner (2000) explained how the 1990s viewed cultural industries as a notion of importance to political and economic policy making, although the term industry no longer referred to factories and manufacture, but rather to industriousness.

While the creative industry is a general concept worldwide, every country has its own view on what industries are included as part of the Creative Industry. The Unesco definition states that the Creative Industry consists of "sectors of organised activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature" (Bilan et al., 2019; p85). Snowball et al. (2017) pointed out how many different definitions of the creative industry are used in government documents in South Africa, highlighting that an official national definition is not available. However, the Unesco domains of the cultural industry are widely used in policy debates and include traditional cultural sectors such as dance, drama, music and fine art; as well as new sectors such as architecture, advertising and software design.

To make a distinction amongst all these different versions of the sectors included in the creative industries internationally, Grondach (2010) and McIntyre (2013) refer to creative industries, cultural industries and copyright industries and include music and entertainment to the mix of these possible careers but distinguished them as copyright industries.

> "Depending on policy agenda, a definition of the cultural economy may encompass industrial sectors and occupations in the fields of media (e.g. film and television, magazine and book publishing), design (e.g. architecture, graphic design) and visual and performing arts and cut across commercial, non-profit and informal sphere" (Grondach, 2010; p. 77).

Grondach (2010) points out how the cultural economy is much wider than artists, while d'Ovidio and Morato (2017) also looked at the widening of the cultural industries which formerly included only art-based industries and criticized the change and focus away from creative industries, to now being called cultural industries which also include industries like tourism and the creative professionals (d'Ovidio and Morato, 2017; Florida, 2014).

The creative industry therefore typically includes, amongst others: arts and crafts, graphic design, fashion design, jewellery design, industrial design, interior design, architecture, advertising and media services, publishing, performing arts, television, film, entertainment and music (Joffe and Newton, 2007; Jones et al., 2016; Parkman et al., 2012).

For the purpose of this research, a creative and the creative industry will follow the narrow definition and delimit it to only include the Art, Craft and Design areas of the creative industries. It will therefore exclude tourism, entertainment and tourism-related industries.

2.2.3 Defining the Artistic Creatives

To determine those that are to be called Artistic Creatives for the purpose of this research, people in science, engineering and technology (Grodach, 2010) as well as education will be excluded, even though these fields were included in the Florida Core of the Creative Class (Florida, 2014) and often found on the creative industry lists used by governments. Therefore, for the purpose of this research, an Artistic Creative (Yi et al., 2015) is an individual creative person aspiring to use artistic creativity in a useful way to develop a product (Jaussi and Benson, 2012, Koç, 2014) where such a creative will be deploying their creativity in an 'art-centric business' (Parkman et al., 2012) within a creative industry (Joffe and Newton, 2007) to create social and economic value (Parkman et al., 2012). The products may be clothing,

footwear, furniture and soft furnishings, artwork, jewellery, accessories and other household items that are creatively made. An example of this within the fashion industry is creative and artistic design, which is art-centric; as opposed to a fashion retailer, which is also within the fashion industry (Joffe and Newton, 2007), but does not employ artistic creativity in its operations, as it sources ready-made clothing items and the staff focus on selling these clothing items. Similarly, employees involved in the mass production of clothing have little room for creativity, compared to a haute couture designer who produces custom-made clothing items. This definition does not include Engineers and Architects, Educators (Florida, 2014) or groups other than those stipulated here, even if they view themselves as creatives. Hass and Burke (2016) researched people's perceptions of their own creativity and found that it is suggested as different to the way it is rated by others. Therefore, this definition for this study is narrowed down to focus only on certain domains, even though some people excluded from the definition may also relate to the research.

2.3 Defining Artistic Creative Entrepreneurs

The creative industry offers the Artistic Creative the following entrepreneurial career opportunities, namely 1) being self-employed without anyone working with them: 2) contracting out some aspects of the work to other businesses (Oakley, 2014, Lampel and Germaine (2016): 3) using automation to produce products so that economies of scale can advantage their income (Bilton and Leary 2002, Onnasch, 2015): 4) as entrepreneur employing other people (Jaussi and Benson, 2012): and lastly 5) can have an entrepreneurial business that networks with others (Bridgstock, 2009; Yi et al., 2015).

Based on the above possible career options available to the Artistic Creative, as well as different varieties thereof, the Artistic Creative can map their career into many different variations based on the available options. The focus of this research is on the identity of the Artistic Creative Entrepreneur and how career decisions are made and only the entrepreneurial career options of the Artistic Creative explained above, are studied. Nielsen et al., (2018) compare creative professionals who have portfolios of their work and who do freelance work, to entrepreneurs. They explain that the need for creatives to create something new relates closely to entrepreneurial qualities. This is also in line with Bridgstock's (2013) notion that creative people must think entrepreneurially in terms of their careers.

A creative entrepreneur is defined as "the founder who establishes and remains in charge of a business in a creative industry" (Chen et al., 2015:906). The term "creative entrepreneurship"

describes the business activity of people who do entrepreneurial work, entrepreneurs who operate and belong to the creative industries (Bujor and Avasilcai, 2016). Artistic Creative people as a type of Creative Entrepreneur can deploy their creativity either through employment or by becoming an entrepreneur. Gibson-Tessendorf and Pearse (2016) determined five entrepreneurial career paths, namely: 1) work alone, 2) employ others, 3) outsource production, 4) automate production, or 5) work within a network of creative people. This research explores the career path taken by a creative person in becoming a successful Artistic Creative entrepreneur, who might also employ others.

2.4   Characteristics of Artistic Creatives

Artistic Creatives not only differentiate themselves from general creative persons because of the work they do, but also have a unique set of characteristics, or what Florida (2014) calls: Creative Ethos, that needs to be considered as inherently part of the creative characteristic and will therefore also influence the career choices that the creative makes. These unique attributes that would be used as the point of departure for this research, are as follows: 1) being creative (Bridgstock 2014), 2) valuing autonomy (Bridgstock 2014), 3) valuing creative networks, 4) in most cases, considering a creative outlet as more important than earnings, 5) having a high preference for interesting work and new experiences and 6) generally being high-risk takers, 7) disciplined and disciplinary depth of knowledge, 8) technical skill and 9) focus (Acar and Runco, 2012; Bridgstock, 2009; Bridgstock, 2014; Chen, Chang and Lo, 2015; Florida, 2012; Gu, 2014; Jaussi and Benson, 2012; Runco, 2017b).

 In addition to these characteristics, Bridgstock's (2013) research identified the twenty-first-century skills creatives need to survive, namely; career self-management, enterprise management and entrepreneurship, transdisciplinary application of skill, more outward-looking to recognise and exploit opportunities, being introspective about valuing their creative work and career building, to engage in pro-active relationship building and developing an adaptive and adaptable career identity. If these characteristics describe the typical Artistic Creative, such creative persons might have a unique career path and a specific creative identity. As Nystrom, Dahlgren and Dahlgren (2008) and Hodkinson and Hodkinson (2003) argue, a realistic and adaptable career identity is developed through exposure to the work context, thus the creative career path will influence the identity of creatives.

2.4.1 Creative Self-efficacy

The unique characteristics referred to in Section 1.1, or as Florida (2012) refers to it: Creative Ethos, influence the identity of the Artistic Creatives and the employment alternatives they follow.

This research aims to determine how the identity of Artistic Creative people is shaped by the career decisions they make and how these decisions, in turn, affect the Artistic Creative's identity. The nature of the creative ethos also suggests a possible unique way to form an identity. Sun (2013) describe the way one's life experiences form the core self, which results in self-representations that are defined by the characteristics that describe a person. Therefore, the Artistic Creatives' attributes are rooted in their own core and the identity related to being creative, is a personal identity, based on their attributes and the resulting behaviour. The identity would be formed by the value the creatives ascribe to themselves as well as their behaviour. Tierney and Farmer (2011) refer to Bandura's (1997) "invincible self-efficacy" as a trait of highly successful creatives, where they view themselves as having the ability to produce creative outcomes. A self-view or self-representation does not only have to be about the person's ability but may also be defining the current self (Sun, 2013) by personal characteristics, saying they are moral, or saying they are creative.

Karwowski (2012) has considered the Jaussi et al. (2007) classification of the creative belief that creativity, as part of the individual's functioning, presents the Creative Personal Identity (CPI), while Karwowski (2012) sees the belief in one's creative capacities as Creative Self-efficacy (CSE). Alternatively, individuals can define themselves according to their occupation, for example, "I am an academic", or relating to this research; "I am a designer/ artist/ creative". Further categories individuals can use to define themselves would be according to their personal roles such as being a parent; their activities such as being an "athlete"; or the membership of a group, such as being a member of a club. All these aspects are relevant to the identities of the creative individual.

Tierney and Farmer (2011) and Dollinger and Dollinger (2017) identified that self-efficacy increases when successful performances are ascribed to internal causes. Drawing a parallel between Bandura's (1977) four factors boosting self-efficacy (Guan and So, 2016) and creative behaviour discussed in Chapter 2, Section 2.4 on creative attributes, as well as that on success factors, self-efficacy can be improved through firstly, accomplishments in performance:

meaning that a given behaviour is performed or a personal mastery is experienced such as the creative person who behaves like a creative or would be busy creating commendable work. Secondly, self-efficacy can be improved through indirect experience: where the individual observes others performing the behaviour – thus, it means the creatives will probably be behaving like a member of the group, or deriving membership from the group. Thirdly, verbal persuasion may enhance self-efficacy: having been persuaded to believe that a person has the necessary capabilities to perform a certain behaviour, therefore having faith in their own creativity. Lastly, emotional arousal may improve self-efficacy: having low-stress reactions and experiencing a positive mood, relate to openness and interesting and challenging circumstances and work opportunities for the creative. This points to a relationship between creative behaviour, creative ethos and self-efficacy.

Karwowski (2012) studied the relationship between trait curiosity (that can improve self-efficacy) and two self-constructs namely creative self-efficacy (CSE) and creative personal identity (CPI). The findings point to the relationship between Creative Self-efficacy and seeking new experiences (or emotional arousal from the Bandura self-efficacy factors) and predictability of creativity, as characteristics of creatives, which in turn, can improve self-efficacy.

2.4.2 Creative Career Options

Bridgstock (2013) explained that the world of work as well as the changes in the economy, brought about a change in the nature of creative work and the work opportunities available to creatives. Traditionally, creatives can either seek employment in an organization, where the job requires them to utilize their artistic creativity to meet organizational objectives, or they can start their own enterprise as a creative entrepreneur (Jaussi and Benson, 2012). However, in these changed circumstances, creatives will be required to perform a range of other, related but different, duties in order to build a sustainable career. To obtain financial independence, creatives have to continuously design new products and in doing so, Bridgstock (2013) is of the opinion that artists and designers are placing themselves into the Florida (2014) super creative group once they broaden their skill set. Bridgstock (2013) also explain that employment within the creative industries is mostly project-based and highly dependent on networks and word of mouth regarding the creative's capabilities. Because of this, creatives are more often entrepreneurs who have to source their own income. The various forms of

entrepreneurship that the creative can embark upon are discussed next, followed by the various employment alternatives.

2.4.3   Entrepreneurial Career Options

Chen et al. (2015:906) define a creative entrepreneur as "the founder who establishes and remains in charge of a business in a creative industry". When choosing to become a creative entrepreneur, the creative is guided by three major values, namely: "autonomy, professional development and acknowledgement and lastly status and prestige" (Gibson-Tessendorf and Pearse, 2016, p10.).

The options within the entrepreneurial type of work were referred to earlier and include (1) running a single-person operation without employing anyone else, (2) outsourcing or contracting out some aspects of the production, (3) automation of production, (4) employing others and (5) networking within a subsection of the creative industry (Burke, 2013, Gelhar, 2005). In addition, Bridgstock (2009), Bridgstock (2013) and Jaussi and Benson (2012) explain that creatives are often self-employed due to the short-term project-based employment nature of the industry.

Accepting that many creatives become entrepreneurs because of the reasons listed by Bridgstock (2103), means that it is out of necessity (Oakley, 2014) or a push factor, rather than being driven by an entrepreneurial anchor (Jaussi and Benson, 2012). Jaussi and Benson (2012) describe that this can cause tension between the work or jobs that creatives do and their career path. Not choosing to be an entrepreneur, means that it is instead a push into entrepreneurship than a pull towards it. This is interesting, as Bridgstock's (2013) research also found that even if Artistic Creatives are permanently employed in a non-creative career, they will still be actively involved in a part-time entrepreneurial business where they can act out their creativity without limitations. The earlier research of Zampetakis (2008) found that students with higher levels of creativity were also scoring higher in entrepreneurial intent, especially if their parents were also entrepreneurs. This indicates the influence an entrepreneurial family background has on entrepreneurs. The limitation of Zampetakis' (2008) research was that the students were self-selecting their preferences and it might have caused a bias in the results (Oakley, 2014). It then questions whether all creatives are driven by an entrepreneurial anchor and pulled to entrepreneurship, or are they pushed to entrepreneurship out of necessity. It refers to a tension between the jobs that creatives do and their career path.

The first option of entrepreneurial work, where the creative works as a single entrepreneur without employees, relates strongly to the value of Autonomy. The best career option for those who value autonomy is to be an entrepreneur who can work alone, without employing anyone else. Jaussi and Benson (2012) pointed out the additional benefit to the entrepreneur since a single venture would also not require leading and managing other people, a role that most creatives find to inhibit their creativity.

2.4.3.1 *Entrepreneurs outsourcing parts of the business*

Lampel and Germain (2016) explain that outsourcing has become a mainstream strategy of the creative industry, rather than an exception. Creatives often outsource certain aspects of the production or management of the business. Creatives also outsource to each other within a network of creative industries, allowing them to focus on product creativity (Oakley, 2014).

Gregory and Rogerson (2015) explained that when smaller creatives grow their business' they often start outsourcing their manufacturing and retail activities, especially in sectors such as fashion and furniture. England et al. (2021) also discuss how independent fashion designers in Africa often outsource their garment construction to tailors. They view this as a hindrance to participation in the Global market, as even as the designers' business grows, their participation in the value chain remains at the level of outsourcing of lower-value manufacturing activities, often in the form of outsourcing their manufacturing to Cut Make and Trim factories. England et al. (2021) propose that fashion designers participate in a wider distribution of the fashion value chain, or at least outsource within Africa rather than to other continents, for example, China. Zahra (2020) warns that such outsourcing to other countries hollows out the skill base of the country where the designing is done and warns against companies that rely on outsourcing manufacturing and service activities too often. However, they promote the collaboration of Creatives within their geographical areas.

Typical skills that are outsourced by Creative Entrepreneurs include graphic design, photography and videography, which have become important in the digital markets (Gregory & Rogerson, 2018). Another example was where the Creative Entrepreneurial company consists of a minimum number of employees and where visual artists would typically outsource the installation and technical assistance for exhibitions. Wright, Marsh and Ardle (2019) also highlight the notion of designers that are often being outsourced by large firms and SMEs. Although this creates opportunities for designers, it may also be the way big corporations manage their risk, meaning the designers carry all the risk. Kerrigan et al. (2020) point out how

large corporations often outsource the riskier areas to small production companies, who then in turn, outsource the risky components of the work to individual freelancers. However, outsourcing presents a feasible way for Artistic Creative Entrepreneurs to manufacture their products within their networks and to enable them to achieve some level of specialization. A typical example would be a fashion designer who outsources the sublimation printing of their designed fabric, which they use to make their designed garments. It alleviates the risk for them of having to deal with the technical aspects of the printing and the resulting scale of printing needed to make the printing economically feasible, while the printers can print for a variety of designers making their printing feasible.

2.4.3.2 Entrepreneur Automating Creative Work

In addition to working alone and outsourcing some of the work to other businesses, the creative may also automate some of the operations. Automation used to be limited to processes such as AutoCAD and raw material handling (Sen, 2008). However, Artificial Intelligence has started to demonstrate that it is capable of taking over some creative work (Nobre, 2020). An extreme example is Gaka-chu, the robot that is self-employed: doing artistic work, selling it online and ordering more art supplies for further work (Ferrer et al., 2023). With regard to this research, the focus is only on automation when artists reproduce their work through automation and thereby achieve economies of scale. This has become a popular form of trading in artwork over the last five years, although not a new concept. Artwork that has been copied and sold as copies serve two purposes. It makes it possible for everyone to afford the artwork, while also making it possible for the artist to make money out of selling the copies, in addition to selling the original. It might question why someone will want to buy the original if numerous copies of the work might exist. A good example is the work of Vladimir Tretchikoff, a twentieth-century Russian painter who lived in South Africa. One example of his work is the well-known *The Lost Orchid.* This artwork has been copied and commercialized, but people still wanted to buy the original, as it was sold for millions of Rands (Cilliers, 2010). Some creative work lends itself to automation through making copies, while with other creative work, other parts of the value chain need to be automated to save time or create more income.

The disadvantages of automation are that it could be expensive to obtain the necessary resources and still require skilled creative labour, which does not always justify the cost of automation (Onnasch, 2015). Another objection against automation in the creative industry is that the use of automated machinery may constrain creativity. That together with the high cost

of implementing automation, limits its use (Bilton and Leary, 2002). Nobre (2020) warns against the use of Automation and CAD using AI, as it might replace many Creative workers.

2.4.3.3 *Entrepreneur employing others*

Entrepreneurial Creatives may also employ other people in their business. Unfortunately, such a business would have many challenges. Firstly, as Boyatzis (2008) and Jaussi and Benson (2012) explain, creatives have an aversion to leading others as they might prefer to do the creative work themselves and thus not provide managerial guidance to other employees. Given that the business is in the creative industry, the employees might also be creatives, who have the same characteristics as the entrepreneur, as following rules is a challenge (Miron et al., 2004); they would like autonomy in their work even though they are the employees (Vessey et al., 2014); and may not focus well on tasks that require a high level of accuracy (Miron et al., 2004).

Recent research such as that of Koch et al. (2023) still found a reluctance from Creatives to do management tasks, thus preferring to focus on creative tasks rather than commercial tasks. Thomas et al. (2014) advocated that if creatives know their personality type, for example, the Myers-Briggs personality type, it could help them as Creative Entrepreneurs. For example, they proposed that an ENFT personality will be best to lead others because the J- Judging part of their personality works well in structured environments, while the NF- Idealist quality of their temperament will encourage them to help people reach their full capacity. Therefore, self-knowledge appears to help creatives when having to deal with employees when it is unavoidable.

Loots and van Wittenloostuijn (2018) discussed the dilemma of creative people with regard to business growth, which according to the Baseline Model, depends on three (3) growth dimensions, namely revenue, staff and qualitative growth. However, Creative Entrepreneurs reportedly find having employees to be a risk and an increase in their responsibilities, thus growth through staff increase is never a desirable option. On the one hand, this is challenging, given that Artistic Creative work is labour intensive and employees will enable higher production of goods. On the other hand, employees make the firm less manageable, given the creative founder is most probably reluctant to deal with employees. In addition, the business is normally based on the founder creative's talent and skill, meaning having other people also do creative work, could impact creative identity negatively. Thus, the creative remains unwilling to become a job creator, despite the contribution it may make towards business growth.

2.4.3.4 Entrepreneurs Who Network

The last option discussed for creative entrepreneurs involves working within a subsection of the creative industries network. All the limitations and challenges as mentioned in the other four entrepreneurial options also apply to working in a network. Gu (2014) warns that creatives are weary of commercial networks. This is unfortunate, as such a network might grant access to studio space and learning opportunities within the network (Gilmore et al., 2016).

The advantages of creative networking have been proven (Gu, 2014) by networking with fashion designers which led to the development of trade shows such as Fashion Weeks. This type of successful networking might be ascribed to the creative's need to form part of a creative community (Yi et al, 2015) because they need to be attuned to trends and inspiration from others in the field (Bridgstock, 2009). Loots and van Wittenloostuijn (2018: p18) illustrate the relation between the Artistic Creative's "social network, reputation and firm growth", where the Creative also need social interaction to become known in the market and to gain professional status.

What is important to note about the creative networks, is that it is mostly informal networks that start due to a social connection (Gu, 2014) between creatives that form a social relationship with each other.

The above five entrepreneurial options provide a wide variety of alternatives (either on their own or in combination) for creatives when considering their own business venture. For example, a creative may choose to employ others to undertake automated processes. Apart from being an entrepreneur, creatives could also seek formal employment as a career alternative. This is discussed in Chapter 2, Section 2.4.4 below, but since this research focus is on creative entrepreneurs, this is only included to highlight the motivations that guide creatives to choose these employee career options.

2.4.4 Employee Career Options

Some artistic creatives found employment where they could use their artistic creativity at employment. Bridgstock (2009) found that it is mainly younger creatives who prefer career security that choose this employment and the work-life balance it offers. The disadvantage of such employment is the lack of autonomy. Looking more specifically at the nature of the creative industry, the employment might also be similar to contract employment, due to the project-based nature of the industry (Bridgstock, 2009, Gu, 2014, Lampe; and Germain, 2016).

If an Artistic Creative is employed where there is no opportunity to use artistic creativity, the employee could still be creative, by applying general creativity to day-to-day tasks. At the moment, all businesses have a renewed focus on creativity (Lampel and Germaine, 2016, Yi et al., 2015), albeit the general creativity such as used in management and marketing work (Kaufman and Sternberg, 2006), applied in day-to-day tasks.

Artistic Creatives might also opt for permanent employment without an opportunity for creative work. The creative can then perform creative work after hours for the sake of creative development. Jaussi and Benson (2012) as well as Gilmore et al. (2016) emphasise the importance of having a creative outlet for this group of creatives. They may even sell their creative products even though they do not need their creativity to earn them a living.

These various employment and entrepreneurial options available to creatives would be guided by the creative's personal preference or circumstances. The ideal would be for creatives to plan a career path knowing the options available to them. Section 2.5 will deliberate on creating a career path.

2.5   Creating a Creative Career Path

The literature reviewed above identified the career options available to creatives, but the reasons for selecting various career options or combinations thereof, which form a career path, are not well known. The career path might be changed over time, due to lifestyle changes such as with grey entrepreneurs (mature ages above 50 years) (Hatak et al., 2015). This highlights the influence age might have on career choices. Hatak et. Al. (2015) states that increased identification and job satisfaction will decrease entrepreneurial intent while low identification and satisfaction would imply higher entrepreneurial intent.

A constant with regard to Artistic Creative careers is that the nature of creative employment often has a time-limited contract or is project-based (Bridgstock, 2013). Aspects like these might influence the choice of career path. For example, the nature of creatives who relate well to contract employment or project-based employment might indicate a higher entrepreneurial intent.

Two features of the career paths of creatives are highlighted here, namely (1) the attraction of short-term project-based jobs to create boundary-less careers and (2) the notion of success as a career value.

2.5.1 Boundary-less Careers

Bridgstock (2013) highlight the necessity for creatives to develop their skill set and experience within a wider field of creative careers, as the oversupply of emerging creatives makes this field very competitive and it is not sustainable to only focus on one area of specialization (Chu, et al. 2015). This, together with the project-based employment typical of the creative industry, has led to creatives who embrace a boundary-less career that "moves across the boundaries of separate employers" (Rodrigues et al., 2015: 24), where you do not deepen your experience and skills in one field, but develop your skills and abilities across disciplines (Chu et al., 2015).

Having a boundary-less career will help creatives move easily from employer to employer or project to project as opportunities present themselves. The advantage of a boundary-less career is: 1) it will develop skills across disciplines in the creative industries; 2) introduce creatives to the creative industry at large (Bridgstock, 2009); 3)that it increases career, job and life satisfaction; 4) providing interesting work and new experiences (Acar and Runco, 2012) that will suit a creative who do not seek external support (Rodrigues et al., 2015) and who are prepared to take risks (Rodrigues et al., 2015). These advantages of boundary-less careers and the characteristics of people who will embrace it, also strongly relate to typical entrepreneurs.

2.5.2 Success as Career Value

Given the increase in boundary-less careers for Artistic Creatives, Chu et al. (2015) emphasise the importance of approaching career success from both subjective and objective factors. Subjective success factors are (1) feelings and personal goals, (2) work-family balance, (3) career and life satisfaction. Objective career success factors were considered, namely; (4) income, (5) status and prestige (Chu et al., 2015).

Chu et al. (2015) explain feelings and personal goals of a creative as a concern with self-actualization, self-interest, self-identity (Visi, 2016), interesting work, identifying with professional groups outside of an organization (Jaussi and Benson, 2012) and recognition and being valued as a professional (Korotov, et al. 2011). These factors of success also relate to the advantages of boundary-less careers discussed earlier, which is also very typical of the characteristics of entrepreneurs. Artistic Creatives, however, see these factors of success as part of creativity and their own work preferences (Brenninkmeijer and Hekkert-Koning, 2015). Amongst the subjective career success factors, professional and self-development are most important to the creative (Jaussi and Benson, 2012). Professional development as a success

factor, which Chen et al. (2015) distinguish as both success factor and unique self-actualization trait of creative professional entrepreneurs, is most important when compared to other entrepreneurs. Interestingly, Wei (2012) found that artists would, because of artistic expectations and beliefs, be associated with a specific group and, as a member of an organization, obtain status and distinction.

Work-family balance is also a subjective career success factor, but Bridgstock (2009) found that it is mostly of importance to some younger creatives. The nature of creative work, with its peak seasons and odd working hours, as well as the project-based nature, makes it less suitable for creatives who value work-family balance. If that is important to a creative, it is best that such creative find employment in an organization where there is flexibility when life concerns require it (Schein, 1983).

Career, job and life satisfaction of creatives are also important success factors to consider when selecting a career. As mentioned earlier in Chapter 2, Section 2.5.1 on boundary-less careers, a wide variety of different skills and experiences will enrich the creative's career (Rodrigues et al., 2015) and thus enhance career satisfaction. McKenna et al. (2016) describe career satisfaction as an indicator of subjective career success that portrays workers' cognitive and emotional assessments of their career achievements.

The success factor that is foremost in individuals' minds when considering a job, namely income, distinguishes creatives from most other people. Literature states that income does not matter as much to the Artistic Creative (Chen et al., 2015, Jaussi and Benson, 2012) as they would easily exchange monetary reward for 1) professional development, 2) social reputation, 3) status and prestige within the industry, or 4) belonging to the creative industry (Bridgstock, 2009) (Chu et al., 2015, Chen et al., 2015, De Vos and Soens, 2008, Simonton, 2012, Svejenova, 2005), 5) developing technical skill, 6) promoting originality and 7) being well networked (Chu et al., 2015).

It is notable how many of the success factors for Artistic Creatives are also linked to how the creative is identified and distinct from others. The factors that ascribe success also give identity to the Artistic Creative, which is why this thesis investigates the career options and career paths of Artistic Creatives and how they relate to their identities.

2.5.3   Deploying Creativity in Careers

Having identified the typical career options available to the creative, explored how these may be combined into a career path and considered what success means for the Creative, the focus now shifts to how the Creative could deploy creativity. Three forms of creativity deployment are identified, namely (1) concepts and ideas are created by the creative, (2) in addition to developing concepts and ideas, the creative is involved in manufacturing, marketing and sales and (3) developing and using professional networks. In each case, the implications for likely career options are explored.

2.5.3.1   Concepts and Ideas

The option of Concepts and Ideas for a career focuses on the career options of Artistic Creative people who want to work completely autonomously. This implies that they only focus on creating concepts and ideas that would typify artistic creativity, while other forms of creativity (Neethling, 2013, Sternberg, 1988), such as strategic creativity, product manufacturing and marketing and sales, will be deployed by other businesses. Here the Artistic Creative only focuses on the art-centric business and career options where they will experience high autonomy within those businesses (Burke, 2013, Edelkoordt, 2013, Gelhar, 2005, Grodach, 2010, Gu, 2014, Jacobs et al., 2016, Jones et al., 2016, Khan, 2014, Parkman et al., 2012), presented as "concept and idea creativity" in Table 1. Here the creative person will create concepts and ideas within the Artistic Creative field and then forward that creativity to other businesses by selling it for use in the creative industry. In doing so, these Artistic Creative people satisfy the subjective career success factors of self-actualization (Chen et al., 2015, Schein, 1983) and being valued as professionals (Hackley and Kover, 2007, Korotov et al., 2011) through these creative career options that are mostly freelance or project-based and provide high levels of autonomy (Bilton and Cummings, 2014).

Table 1, identifies typical career options such as designing (Gelhar, 2005), illustrating, merchandising (Burke, 2013), writing (Abraham, 2013, Gilbert, 2015), styling (Burke, 2013), crafting (Fillis, 2007), television presenting, blogging and vlogging (Hu et al., 2013), which have in common the creation of concepts either for the design industry or for the media industry. What makes these two sets of career options attractive to the creative who values autonomy, is that all these careers can be achieved by selling concepts and ideas to other businesses and/or media organizations on a freelance basis. Elstad (2015) noted that more and more people choose self-employment due to the career satisfaction derived from the autonomy

and freedom that freelancing presents, despite the income penalties and the perceived limited career possibilities of self-employment.

Table 1:Forms of Creativity and Typical Career Options

	Typical area of creativity to deliver product or service				Typical Types of Careers
	Concept and Idea Creativity	Manufacturing Creativity	Marketing and Sales Creativity	Operational and strategic management Creativity	
Form of Creativity: Conceptualizing Autonomously	Create concepts such as designs	Sell concept to other businesses			Freelance designer, illustrator, merchandiser
	Create concepts for media	Sell concept to media businesses			Freelance writer, illustrator, designer, stylist, crafter, television presenter, blogger, vlogger.
	Create forecasts of creative trends by observing the creative environment	Sell forecasts to other creatives			Trend forecaster, buyer, media writer

Source: Gibson-Tessendorf and Pearse (2016)

The third career type identified in Table 1, is that of forecasting trends. Although forecasting is not unique to the creative industries it is used extensively in creative industries to develop a vision of a future world and deduct forecasts for certain areas such as fashion, interiors and cars (Petermann, 2014). When a creative considers such a career, the forecasts will be sold in

the form of books, reports and presentations, allowing the creative to work autonomously. Petermann (2014) lists examples of trend forecasters such as Lidewij Edelkoordt and Matthias Horx and points out that trend forecasting is often viewed as purely a commercial practice.

2.5.3.2 *Creating Products and Training Others to Do Likewise*

A second way in which creativity may be deployed is where the concept and ideas, manufacture, as well as marketing and sales are all deployed by the creative in the creation of products. This is illustrated in Table 2: Forms of Creativity Related to Producing a Creative Product, which shows how concept and idea generation can be combined in various ways with manufacturing, marketing and sales to enable the creative person to employ both artistic and strategic creativity (Neethling, 2013, Sternberg, 1988).

Table 2, highlights the opportunities that creative people have when working with other creative people, or employees (Burke, 2013, Gu, 2014, Jaussi and Benson, 2012, Oakley, 2014) while also embracing managerial creativity (Kaufman and Sternberg, 2006). These career opportunities include a variety of options, such as (1) art, craft or design demonstrators, tutors and teachers who train others to manufacture the product; (2) art, craft or design entrepreneurs with small businesses who manufacture their products in-house, with a distinction made between those who do their own marketing and those who make use of agents or employ a manager.

The main distinction between the career types of Table 1 and those of Table 2, is that those from Table 1 only involve the creative in idea generation, while in the case of the careers listed in Table 2, the creative is also involved in some form of manufacturing.

The career options of art, craft or design demonstrators, tutors and teachers are only limited by the creativity of the person considering such a career and may be either at formal or informal institutions. For the career to have a high degree of autonomy, it would mean a more informal institution, such as the craft schools that were typical of the Bauhaus period (Broadfoot and Bennett, 2003, Phelan, 1981) where a master crafter would train learners to develop skills in the craft. The difference with most craft schools today is that learners do not have to rely on family lineage or an invitation to train under a crafter, but rather, with commercialization, all interested parties are free to enrol. The craft teacher would also normally have the freedom to decide on their own craft class format and the skills that would be shared.

Table 2: Forms of Creativity Related to Producing a Creative Product

	Typical area of creativity to deliver product or service				Typical Types of Careers
	Concept and Idea Creativity	Manufacturing Creativity	Marketing and Sales Creativity	Operational and strategic management Creativity	
Form of Creativity: Conceptualization, Manufacture and Marketing	Create and produce sample items	Train others to make the product	Self or through an agent to craft schools, creative holiday planners, festivals	Possibly stock raw materials for products to sell to trainees	Art, craft or design demonstrator, trainer or teacher
	Create product	Manufacture Product in-house	Sell at own shop, other's shop, markets, festivals, shows, open house, as part of craft route, social media	Possible ways of marketing and sales avenues	Art, craft or design entrepreneur with a small business
	Create product	Manufacture Product in-house	Sell through an agent or by employing a manager	Possible ways of marketing and sales avenues	Art, craft or design entrepreneur with a small business

Source: Gibson-Tessendorf and Pearse (2016)

The second form of career deployment for creatives involves the in-house manufacture of the conceptualized product (the initial deployment of creativity), which would then also require

managerial creativity (Kaufman and Sternberg, 2006) to market and sell the product. Such creative products might be sold in the creative entrepreneur's own shop, that of other entrepreneurs, at markets, festivals, shows, open houses, as part of a craft route, or even through digital platforms such as on social media. Although these career options in Table 2 require the creative to work with others in the industry, creatives still maintain a level of autonomy with regard to creative crafting. However, these creatives cannot only focus on concept and idea creativity but also have to involve themselves with "marketing, publicity and general business thinking" (Fillis, 2000). Fillis (2000) describes how artists and crafters from the 1920's started to evaluate market conditions and focused on business relationships, resulting in creative people no longer only concerning themselves with artistic creativity, but taking risks in product and business development, as was the case with the well-known Twentieth Century artist Salvador Dali and his contemporaries. This has shaped the nature of the art and craft business and is still used as the basis for trading today.

The creative will not only use artistic creativity for the conceptualization of the products but will combine that with general creativity to ensure effective marketing. This is especially important to creatives since they normally have limited resources and in effect cannot afford formal marketing, which is not unique to creatives, but typical to small businesses (Fillis, 2002).

Fillis (2002) points out the advantage that these creatives have in their small business because they are flexible and faster in implementing strategies and decisions concerning marketing, where the forms of marketing are also more suited to the artistic environment. Fillis (2002) refers to this type of marketing as the Avant Gard Way due to the entrepreneurial behaviour following similar thinking patterns as that of the Avant Gard movements, which typically challenge conventional thinking. The creative will therefore market creative products in whichever way is deemed suitable to the specific product, including taking advantage of platforms such as craft fairs (Fillis, 2007). As a third alternative, some creatives would be willing to employ an agent or manager to handle some of the business activities. Typically, Artistic Creatives would employ someone to deal with those activities of the business that require general creativity to allow the creative to focus on activities drawing on their artistic creativity (Caust, 2010).

Although these career types will not offer the Artistic Creative person as much autonomy as those options set out in Table 1:Forms of Creativity and Typical Career Options, (Burke, 2013,

Bain and McLean, 2013, Gelhar, 2005, Muñiz et al., 2014), it creates the opportunity for a more careers, while simultaneously satisfying the subjective and objective success factors of the creative person (Chu et al., 2015).

2.5.3.3 Creativity Forms Guided by Professional Acknowledgement

The third form of creativity deployment is developing and using professional networks. As mentioned earlier, most creatives want to develop professionally (Jaussi and Benson, 2012) and will focus their time, resources and creativity on developing professionally. In doing this, creatives must be attuned to what is happening in their domain and field so that trends from trend forecasters can be observed (Edelkoordt, 2013) and inspiration can be used from others in the field (Bridgstock, 2009). Creatives do not want to be isolated from other creatives from whom they seek approval (Hackley and Kover, 2007), nor from creative environments (Yi et al., 2015).

There is a variety of forms that creativity can take within a creative environment or network. The creative can deploy three forms of creativity, as indicated in Table 3. That includes 1) concept and ideas, 2) manufacture and in two of the cases, 3) marketing and sales (Koç, 2014, Zampetakis, 2008). The table also shows the typical career options that make use of these creative forms, which would be suitable for creatives valuing professional acknowledgement.

Creative entrepreneurs also use networks to their advantage, as shown in Table 3. The creative not only networks with stakeholders within the business, but also of importance is belonging to a network of companies working in the same industry to form clusters, participate in incubator programmes (Lampel and Germain, 2016), to cultivate mentoring relationships and to form social networks (Burke, 2013). Nuntamanop et al. (2013) also emphasise the importance and benefits of networking as a strategy and listed actions like being active in a social club, joining business associations and participating in events.

There are several career types in Table 3, including manufacturing, which can take the shape of in-house manufacturing or outsourcing (Burke, 2013, Lampel and Germain, 2016). These entrepreneurial career options require that the creative person not only employ artistic creativity but also employ managerial and strategic creativity (Kaufman and Sternberg, 2006) to facilitate marketing (Muñiz et al., 2014, Tremblay and Dehesa, 2016), sales, general operational management and strategic management of the business (Neethling, 2013).

Table 3: Forms of Creativity when Valuing Professional Acknowledgement

	Typical area of creativity to deliver product or service				Typical Types of Careers
	Concept and Idea Creativity	Manufacturing Creativity	Marketing and Sales Creativity	Operational and strategic management Creativity	Typical Types of Careers
Form of Creativity: Conceptualization, Manufacture, Marketing and Sales within a Network	Create product	Manufacture Products while outsourcing parts to other creatives in the network	Sell at own shop, other's shop, markets, festivals, shows, open house, as part of craft route, social media, designer emporiums	Possible ways of marketing and sales avenues	Art, craft or design entrepreneur with a small business working using creatives within the network to do aspects of the manufacturing
	Create product	Manufacture Product in-house or outsource parts to other creatives in the network	Promotion and sales with others in the network	Possible ways of marketing and sales avenues	Art, craft or design entrepreneur with a small business working using other creatives within the network to do aspects of the manufacturing, marketing and sales
	Others in the network create the product	Manufacture in-house or outsource to other creatives in the network	Promotion and sales for others in the network	Possible ways of marketing and sales avenues	Art, craft or design entrepreneur doing promotions and sales for others within a network

Source: Gibson-Tessendorf and Pearse (2016)

One of the main differences between the careers listed in Table 2 and those of Table 3, is that the careers in Table 3 include the involvement of other people within a network of creatives, by (1) them doing parts of the manufacturing of the products or being involved in the sales and marketing; or (2) by the creative doing work for other creatives within the network. Either way, such dealings with other creatives would require professional acknowledgement to trust the skills of the creative. Fillis (2002) explains how artists and crafters use networks, both nationally and internationally for the betterment of business development. Working together in a network requires good relationships and trust, but it also creates opportunities for business growth, which is normally restricted due to small batches and one-off manufacturing methods that would otherwise be used (Fillis, 2000).

The success of these Table 3 career types, depends on the Artistic Creative person being a member of the creative industry community, while at the same time fulfilling the social need that the creative person has to belong to such a community (Chu et al., 2015, Chen et al., 2015, De Vos and Soens, 2008, Simonton, 2012, Svejenova, 2005) by receiving professional acknowledgement from the community gatekeepers (Bridgstock, 2009).

Through initiative, creativity can be developed into innovation, whereby creative ideas can become creative jobs or services (Koç, 2014, Miron et al., 2004), as outlined in Table 1, Table 2 and Table 3. Furthermore, creativity is also not only limited to artistic creativity for Artistic Creative entrepreneurs but can also serve the management aspects of the business. This theoretical review found that creative people value their professional development and autonomy and that these values can determine whether or not a career as an entrepreneur is attractive to the creative. Based on the literature, the success factors of creatives can also be reconsidered, as the finding revealed that economic and monetary success is not a central motivation for creative people. Consequently, career options will not be primarily based on this success factor.

The creative person would rather prefer autonomy and professional acknowledgement, which indicates that the creative is thus more suited to work on their own. The other consideration for creative careers is the longing that creative people have to belong to a creative community, which makes it ideal for the creative person to work within a network of creatives, thus availing entrepreneurial opportunities where the emphasis on autonomy is replaced by the value placed upon being acknowledged by creative communities and gatekeepers. The significance of these findings from the review of the literature is that they highlight the role of the values of creative

people in decisions regarding their careers and relate these value preferences to their possible career options.

2.6   Artistic Creative Entrepreneurship

Section 2.5 above indicated that some of the career options set out in this chapter are entrepreneurial. That links with the aim of this research to study the different values and identities of Artistic Creatives compared to those of Artistic Creative Entrepreneurs, who often experience tension between their creative identity and their entrepreneurial identity. In doing that the career options of Artistic Creatives are unpacked. That includes Artistic Creative entrepreneurial options. This section specifically relates to Artistic Creative Entrepreneurs. Morris et al., (2015) argue against definitions based on points of view such as that of Shane (2009, pp141-149), who argues that entrepreneurs are people involved in high-growth ventures only. Although Shane (2009, pp141-149) and Morris et al. (2015) focused on public policy with regard to Entrepreneurs, their argument is still relevant with regard to the worldview of entrepreneurship. Entrepreneurship is viewed as businesses that grow and offer job opportunities. Diandra and Azmy (2020, p 236) also question the relevance of the standard requirements to be called entrepreneurs, emphasizing *"generating job opportunities and leading to economic development"* to be entrepreneurs.

There are other schools of thought such as Timmons, Zacharakis and Spinelli (2004) who focus on the entrepreneur's ability to identify opportunities and emphasize the need to balance the entrepreneur, resources, the founding team and opportunity. However, Timmons et al. (2004) also stated the importance of the attitude of the entrepreneur, which this research relates to the unique characteristics, which in turn greatly affect the Artistic Creative Entrepreneurs' attitude. Further, this research distinguishes itself from the general Entrepreneur abilities, by emphasizing the notion that Artistic Creative Entrepreneurs mainly focus on their "artisan identity" (Loots and van Wittenloostuijn, 2008; p 45) and approach entrepreneurship as a necessity career rather than with an entrepreneurial intent. Therefore, this research aligned itself with Morris et al. (2015) who proposed different forms of for-profit entrepreneurs: "survival, lifestyle, managed growth and aggressive or high growth (HG) venture" (Morris et al., 2015, p 714). Expanding the definition in such a way enables the inclusion of Artistic Creatives as Entrepreneurs for the purpose of this research. Although Artistic Creative Entrepreneurs do not meet traditional Entrepreneurship definition criteria, such as constantly improving productivity and growth and providing employment, this research argues that

Artistic Creative Entrepreneurship merits a unique definition without the major focus being on growth only. However, it does not exclude the possibilities of entrepreneurial innovation and growth. It argues for the inclusion of those Artistic Creatives who are entrepreneurs for the sake of survival, or for the lifestyle it offers.

Not comparing creative entrepreneurs with normal traditional entrepreneurs, may make the option of becoming a creative entrepreneur more appealing to creatives. Also keep in mind that the scope of this research only focuses on Artists, Designers and Crafters within the Creative Industries, thus excluding other sectors of the Creative Industries. These are the fields within the creative industries that view themselves as the furthest away from traditional business in their identity, which indicates the importance of understanding the tension between creatives and entrepreneurs. The characteristics of the Artistic Creative as presented in Section 1.1, are presented in Table 4, comparing it with the skills Bridgstock (2013) claimed were required of Creatives in the Twenty-first Century (see Section 2.4, as well as the traditional Entrepreneur Characteristics mentioned in Section 2.5.3.3). Table 4 indicates four possible areas of conflict, indicated by the four corresponding numbers in Column 1 of the table. The first is where the Artistic Creative values professional acknowledgement highly, it contributes positively to the notion of career building as a twenty-first-century skill, but it contrasts with the Traditional Entrepreneur's focus on high-growth ventures. If the creative for example, practises an art form that does not support high business growth and for the sake of entrepreneurial development, the art form needs adapting or changing, it might create conflict within the creative. It then also relates to the second identified Area of Conflict, comparing the Creative's focus on disciplinary depth of knowledge with the need for transdisciplinary application of skills. The Artistic Creative would want to develop their art form or craft to the highest standard possible, which might create conflict when there is a need to transfer the skills to other disciplines for the sake of entrepreneurship. Table 4 also points towards possible conflict between the desire of Artistic Creatives to focus on their speciality and to build their identity around the speciality, rather than being more adaptable by considering other career outlets or adapting the products created to promote economic development. The last identified Area of Conflict, relate to career self-management as the Twenty-first century required skill mentioned in section 2.4 and the conflict between the Artistic Creative Entrepreneur's experience when employing and managing other people (Boyatzis, 2008, Jaussi and Benson, 2012), as discussed in section 2.4.3.3.

Table 4: Comparison of Characteristics of Creatives and Traditional Entrepreneurs

Areas of Conflict	Creative Characteristics	Twenty-first-century skills	Traditional Entrepreneur Characteristics
	Being creative (p9)		
	Valuing autonomy (p9 & 38), or replace with creative community or network in career choice (p38)		
1.	**Value professional acknowledgement (p37 & 38)**	**Career building (p21)**	*VS* **Focus on high growth ventures (p38)**
	Value creative outlet higher than income (p9)	Introspective to value their creative work (p21)	Focus on Innovation (p9)
	Prefer interesting work and new experiences (p9)	Outward looking to recognise and exploit opportunities (p21)	Develop Infrastructure (p9)
	Generally high-risk takers (p9)		
	Have discipline (p9)		
2.	**Have disciplinary (creative) depth of knowledge (p9)**	*VS* **Transdisciplinary application of skills (p21)**	
	Technical Skill (p9)		Focus on Productivity (p 9)
3.	**Focus towards speciality (p9)**	*VS* **Develop adaptive and adaptable career identity (p21)**	*VS* **Economic Development**
	Valuing creative networks (p9) Valuing belonging to a creative community (p37)	Engage in pro-active relationship building (p21)	Provide competitive markets (p9)
4.		**Career self-management (p21)**	*VS* **Creating Job Opportunities for Others (p38)**
		Enterprise management (p21)	Focus on the accumulation of resources (p 9)

Source: Author's construction based on earlier discussions in Sections 1.1, 2.4 and 2.5.3.3 referencing Acar and Runco, 2012; Amabile and Fisher, 2009; Bain, 2005; Bridgstock, 2009;

Bridgstock, 2013a; Chu et al., 2015; Chen, Chang and Lo, 2015; De Vos and Soens, 2008; Florida, 2012; Gu, 2014; Jaussi and Benson, 2012; Lampe; and Germain, 2016; Menger, 2017; Morris et al., 2015; Shane, 2009 in Morris et al., 2015; Parkman, Holloway and Sebastiao, 2012; Runco, 2017a; Runco, 2017b; Simonton, 2012; Svejenova, 2005; Yi, Plucker and Guo, 2015.

2.7   Summary

The literature review was used to first define the Artistic Creative, indicating the limitation to artistic creativity for this study. Secondly, the literature placed the Artistic Creative in the context of the creative industry.

The literature review identified that most creative scholars promote self-efficacy as a way of establishing creative identity. Thereafter the career options of Artistic Creatives were identified, including the ways creativity may be employed in their careers. The career options available to creatives in terms of their career paths were identified in the literature and the meaning of boundary-less careers was presented. Lastly, the available literature on Artistic Creative Entrepreneurs was reviewed, identifying the limited available research on the topic.

The next chapter will focus on the research methodology used to research the Artistic Creative entrepreneurs in terms of their identity and career decisions.

CHAPTER 3
Research Methodology

3. Research Methodology

3.1 Introduction

Focusing on Artistic Creative Entrepreneurs in the creative industries, this research aims to develop a substantive grounded theory to explain the interaction between the phenomena of identity and career decision-making.

The purpose of this chapter is to describe the research methodology used in this research. It first presents the research paradigm and explains the research design. Secondly, it presents the methodological approach of this study, documenting the data collection procedures followed and the sources of data that were obtained. Thirdly, this chapter will discuss the ethical procedures followed in this research. Fourthly, the data analysis used in this research is discussed, including the Straussian grounded theory processes of open coding, axial coding and selective coding that were done to analyse the data.

3.2 Research Paradigm

Research communities use a system of ideas or world views, to generate knowledge. This is referred to as a Paradigm and consists of a set of assumptions shared by the research community (Levers, 2013). Researchers choose a paradigm for their research, that matches their beliefs about the nature of reality. A Research Paradigm should be compatible with the beliefs of the researcher and the beliefs about the nature of reality (Strauss and Corbin, 1990). Kamal (2019: p 1389) describes a Research Paradigm as "represent[ing] the researchers' … way they define the world and the way they work within the world". Thus, explaining the researcher's assumptions of the phenomenon, would guide the actions taken in the research and determine the selection of the appropriate ontology, epistemology and methodology of the study. Table 5: The Nature of this Research, summarises the research design. However, the research paradigms will first be explained.

The three research paradigms, namely the Post-Positivist Paradigm, the Interpretivist Paradigm and the Constructivist Paradigm differ from each other with regard to the epistemology and ontology that they rely on (Levers, 2013). The Post-positivist paradigm adopts a Critical Realist

Ontology and an Objectivist epistemology. This research approach requires rigour and attention to the evidence, as well as precision and logical reasoning to obtain research outcomes that indicate progress towards the truth, although the research findings will only approximate truth or partial segments of the truth. Thus, the Post-positivist researcher accepts that their findings are shaped and influenced by the context of the research. The focus is on reality that is external to the researcher and the research participants.

The Interpretivist Paradigm views the world from a Relativist Ontology and a Subjective Epistemology. This means that the research is guided by the researchers' set of beliefs and feelings about the world and how it is studied. It relies on the premise that knowledge is relative to the circumstances at the time of the research, such as cultural, historical and temporal beliefs that make the findings subjective. Therefore, multiple forms of knowledge may exist as representations of reality and interpretations done by individuals. The focus is on recognising the meaning of human actions and experiences and conveying the meaning found by the researcher, although there is more than one reality. These meanings are imposed onto the object by the subject because epistemology indicates that objective reality cannot be achieved.

The Constructivist Paradigm has a Critical Realism Ontology and a Subjectivist Epistemology. Meaning of the world is created through interaction between the interpreter and the interpreted, thus not completely objective, although the researcher is separate from the phenomena researched. In this paradigm, the researcher's interpretation and the phenomena affect each other and the researcher is aware of this. Truth and meaning are established through the researcher's engagement with the realities. This paradigm accepts that the data and the theory emerging are only representations of reality because the data and the emergence of a theory through the researcher influence each other and are also influenced by societal structures.

This research selected an Interpretivist paradigm. An Interpretivist paradigm suggests that one can only understand someone's reality through their experience of that reality. Furthermore, such a reality might differ from another person's reality, because it is based on the individual's social or historical perception. The Interpretivist paradigm is about the meaning of human experiences and has multiple forms of reality (Levers, 2013).

Table 5: The Nature of this Research

Research Elements	Selected Research Element for this Research	Description
Research Paradigm	Interpretivist	The Interpretivist paradigm is about the meaning of human experiences and has multiple forms of reality
Ontology	Relativist	Multiple realities that are socially constructed by individuals
Epistemology	Subjectivism	Knowledge is gained through understanding the meaning of the process or experience
Theoretical Perspective	Symbolic Interactionism	Repeated meaningful interactions among individuals define society
Methodology	Straussian Grounded Theory	Coding Guidelines ensure the rigour the of research
Research Process	Inductive	No predetermined hypothesis. The type and nature of the findings only become known at the end of the research
Research Time Frame – Reference Period	Retrospective personal accounts of participants	It explains the phenomenon, issue or situation that occurred in the past and the data is obtained through interviews and based on the participants' recollection of the phenomenon
Research Time Line	Data collection took place over two years	Ongoing data collection while data analysis takes place until saturation of data is achieved
Research Data Collection Methods	Semi-structured interviews collecting raw data	One-on-one semi-structured interviews with Artistic Creative entrepreneurs
Research Purpose	Interpretive study	Inductive nature of research with a qualitative approach

Source: Author's Construction

The process of data collection and analysis, coding and theoretical sampling enables the researcher to reach theoretical saturation, where concepts are developed and understood and these results form a theory where concepts are related to one another and provide a framework for making predictions about a phenomenon (Turner, 2021; p 289). The theory from an Interpretivist perspective is narrating and explaining a deep understanding of social phenomena and is not concerned with prediction or control of findings (Lincoln and Lynham, 2011).

Because one cannot predict what will be the outcome when dealing with human affairs, such a theory cannot hold predictive powers (Guba and Lincoln, 1994), unlike what is the expectation with Objectivism that normally "explains, predicts and controls" knowledge that is also universally applicable (Levers, 2005, p 3). Thus, a Post-Positivist Paradigm, with its Objective Epistemology would not be a suitable paradigm for this research. As is consistent with the development of a substantive theory in a contextually bounded domain, the research used "raw" data (Glaser and Strauss, 1967: p 114). The elements of the Interpretivist paradigm are presented in Table 5.

The Interpretivist paradigm, in turn, influences the ontology used and Kamal (2019: p 1390) explains that Ontology is concerned with the nature of existence, social entities, or reality, or the study of being (Levers, 2013). The ontology of the research is relativist, indicating that multiple realities exist (Khan, 2014). These realities or phenomena are mental constructions (Guba, 1990; p 27) in the minds of individuals who are concerned with existence (Bryman, 2012). Reality is thus subjective because it deals with the perceptions, actions and personal experiences of each individual (Mills et al., 2006: p31). Relating it to this research about Artistic Creatives, each creative's experience will contribute to the phenomenon from their own reality. A Critical Realist Ontology where reality is viewed as existing outside and independent of the human mind, would not be a suitable ontology (Levers, 2005) because this research is concerned with the human experience and the researcher as a person cannot be separated from the research and the analysis done. Unlike with Critical Realist Ontology, the researcher is internal to the process of emergence due to the defining and identifying of the researcher's interpretation of the data without having to consider an external reality. Thus, a Constructivist Paradigm will not be suitable as a research paradigm for this study on the personal experiences and identity of Artistic Creative Entrepreneurs.

Epistemology is the way the researcher knows the truth or reality (Kamal, 2019: p1390). O'Conner, Carpenter and Coughlan (2018) define Epistemology as "the branch of philosophy that explores the origin, nature and methods of knowing and the limits of human knowledge". The epistemology of the research is Subjectivism, meaning that people construct their own reality based on their interactions with other people and their surroundings (Lincoln and Lynham, 2011). It refers to the interaction between the researcher and the research participant and the co-creation of knowledge.

This research on the identity and career decisions of Artistic Creative Entrepreneurs adopts a symbolic interactionism theoretical perspective (Kenny and Fourie, 2015). Nickerson (2022) explains symbolic interactionism as establishing the social world through the meanings individuals attach to events and phenomena, which, through language, gets passed on from generation to generation. Henning, van Rensburg and Smit (2021, p16) explain that symbolic interactionism is rooted in social psychology as a philosophy and is typically concerned with the way people make sense of their activities, through symbols and understanding, which enable them to act in a socially acceptable way. Carter and Fuller (2015) describe it as a bottom-up approach where individuals use language and symbols to communicate with others and where this interpretation of these subjective viewpoints is used to make sense of the world. Symbolic interactionism is a study of the relationship between individuals and society and their symbolic processes of communication.

Symbolic interactionism has four assumptions which guides the research paradigm: 1) people ascribe meaning through social constructions such as language, shared meanings and artefacts and try to understand phenomena through the meanings people assign to it, thus applied to the research action it translates to the initial and intermediate coding in Grounded Theory; 2) self-concept is a motivation for behaviour which, relates to the ability of the researcher to interpret data to form a grounded theory through theoretic sampling and theoretic sensitivity and 3) a unique relationship exists between individuals and society and the interaction between their separate actions are interpreted, so that it becomes symbolic and have assigned meanings (Chamberlain-Salaum, Mills and Usher, 2013; Henning, van Rensburg and Smit, 2021; p16); and 4) meanings are continuously created and recreated through interpretation of action and interaction with other individuals and society (Carter and Fuller, 2015).

The Straussian Grounded Theory is an inductive qualitative research methodology which means that the focus was on the observation of the data and not using a Theory as a guideline for the research (Strauss and Corbin, 1998: p. 12; Harris, 2014). This allowed the research to generate meanings from the data, which in turn allowed the identification of patterns and relationships which were used to build a theory about Artistic Creative Entrepreneurs. Thus, the inductive approach meant that there was: a) no pre-determined hypothesis at the initial stages of the research and b) the lack of a hypothesis meant that the researcher did not know the type and nature of the research findings until the research was complete.

Clarke's (2007) critique of Straussian Grounded Theory summarizes the general views on Grounded Theory and its shortcomings. Grounded Theory is criticised both as a research method, as well as for how the research has been used "in practice" (Clarke, 2007; p 443). As a method, the critique is more general and often made against qualitative research. Firstly, it relies on the oral opinions of participants, which might not necessarily be true and secondly, the researcher might be biased. The critique on how it is done, include firstly, that data may be over-theorized, especially for small studies; secondly, that the writing about the study might be out of deep respect, or "over-reverential"; and thirdly that the set of procedures might be invalidated or ineffective (Clarke, 2007; p 426). Grounded Theory is also critiqued for taking data apart and putting it back in a different way. It is felt that this may lose the integrity of the data. Another criticism against Straussian Grounded Theory is the interrogative way the researcher handles the data. However, Clark (2007), as a supporter of Straussian Grounded Theory, explained that rigorous tools are used to interrogate the data and ensure that researchers "open up" the data to make new discoveries (Clarke, 2007; p 431, Strauss and Corbin, 1990).

The research time frame, or reference period, used in this research was the retrospective time frame, where the interview participants explained the phenomena, issues and situations around their careers and identity based on their recollections of the past. The research timeline was four years. Ongoing data collection took place over two years. Consistent with the grounded theory method, data was analysed as it was obtained, which then also guided the data-gathering process (Glaser and Strauss, 1967). Raw data were collected through one-on-one semi-structured interviews with Artistic Creative entrepreneurs. The purpose of the research is to do an interpretive study of an inductive nature using a qualitative approach.

3.3   Research Design

The choice of a research methodology was firstly based on the perception that quantitative research might not uncover or present explanations of the nature of creative careers and creative identities. On the other hand, Glaser and Strauss (1967, p 18) motivate the use of a qualitative research methodology as the most "adequate and efficient" way to obtain information, given that there is more freedom of action and representation as well as "in-depth inquiry" (Henning et al., 2007, p 3). This decision was supported by the "Socio-cultural Manifesto on Advancing Creativity Theory and Research", compiled by twenty creativity researchers (Glaveanu et al., 2020). It states in its ninth manifesto point, that:

"Although quantification serves an important purpose, the study of creativity requires a qualitative understanding of the experience, meanings and processes of creating. Using single, numerical scores for the "creativity" (or creative potential) for a person, product, or process can be problematic, especially when these scores don't take into account the person as a whole and his/her life circumstances. We need to distinguish how creative achievements and behaviours can be meaningfully quantified (e.g., the number of awards or citations, the expression of certain behaviours, ratings made by judges, linguistic markers and so on), while carefully reflecting on how to interpret these numbers and not operating based on the blind assumption that using a form of measurement will automatically make the field more "scientific."

(Glaveanu et al., 2020: p. 747)

3.3.1 Research Method

Although the Creative Manifesto (Glaveanu et al. 2020) quoted above advocates for quantitative, qualitative and mixed methods of creative research, for this research Grounded Theory was selected as a qualitative research methodology. Grounded theory was identified as an appropriate study method because it considers "the person as a whole and his/her life circumstances" (Glaveanu et al. 2020). In this study, such data were obtained by hearing the creatives' life stories., Furthermore, Grounded Theory is thought the "most adequate and efficient way to obtain the type of information required" (Glaser and Strauss, 1967: p18), thus obtaining information necessary to generate a theory on the identity and career decisions of Artistic Creative Entrepreneurs.

Grounded Theory (Glaser and Strauss, 1967) is based on the process of generating a conceptual category and properties of the category from the evidence or data, which is important to establishing a theory. With Grounded Theory, the researcher does not prove a hypothesis. Saldana (2011: p 6) describes Grounded Theory as "meticulously analysing qualitative data", to obtain a "relevant theoretical abstraction" (Glaser and Strauss, 1967: p. 23) about Artistic Creative Entrepreneurs.

This study used the Straussian version (Strauss and Corbin, 1994: pp273 -285) of Grounded Theory because the Straussian method: 1) employs coding guidelines that facilitate rigorous research (Kenny and Fourie, 2015); 2) ensures the guidelines are flexible and can adapt to the needs of the study (Cooney, 2010); and 3) makes use of the available literature as a guideline

in data collection and analysis to stimulate thinking (for example about properties and dimension), while also ensuring that the literature will not skew the findings and hamper the development of the new theory (Strauss and Corbin, 1998).

3.3.2 Research Objectives

This qualitative grounded theory study of identity and the career decisions of Artistic Creative Entrepreneurs aimed to develop a grounded theory to explain the interaction between the phenomena of identity and career decision-making.

The objectives of this research were:

1. The first objective of this study is to identify and describe the various forms that Artistic Creative identities take.

2. The second objective of this study is to identify and describe the various forms that Artistic Creative entrepreneurial identities take.

3. The third objective is to analyse the effects of (1) various characteristics of identity and (2) contextual factors on career decisions.

4. The fourth objective of this study is to analyse the patterns of career paths of Artistic Creative entrepreneurs. This entails (1) identifying the career decisions made and (2) describing their sequence in the life experiences of various Artistic Creatives; and (3) analysing the pattern across the participants.

5. The fifth objective is to develop a grounded theory explaining the interaction between identity formation and career decision-making in the working life of Artistic Creative entrepreneurs.

To meet these objectives, semi-structured interviews with Artistic Creative Entrepreneurs were used to collect data.

3.3.3 Research Participants

The selection of the research participants was limited to those creatives who manufacture products in the Art, Craft and Design areas of the Creative Industries, because of the researcher's interest in these areas of the Creative Industries as a design lecturer. The Creative Industries include a wide variety of possible career fields (Grodach, 2010; Jones, et al., 2016;

Parkman et al., 2012), therefore the need to exclude some other Creative careers such as writing, music, architecture and engineering to limit the scope of the research.

Designers included fashion design, interior design, jewellery design, accessories design and graphic design. The Artists also have a wide variety of art forms, from painting, textile art, printing and photography, to painting consumer products as artwork. The crafters who participated in this research included mosaic, embroidery, knitting, macramé, crochet, woodwork, metalwork, laser cutting, patchwork, fabric painting and quilting. Some of the participants practise more than one form of creativity, in which case they identified their current preference in creative work.

Selecting art, craft, or design as research areas, was closely linked to the researcher's lecturing in fashion. In addition, the researcher also has a personal interest in art, craft and design products, product development and the creatives who trade in these products. The researcher has also had several creative business ventures in her career path, either full-time or part-time and experienced the challenges and rewards that the Creative Industry may hold.

Following Bridgstock's (2013b) guidelines on eligibility criteria, a purposive sampling procedure (Harris, 2015) was used to identify 32 research interviewees. Ten of these interviews were from personal contact networks (Harris, 2015, Kenny and Fourie, 2015). The other participants were either known in the area for their creative work, or the participants from personal contacts referred the researcher to them. Six of the participants were identified from social media where they often advertised their products. The Border Kei Region in South Africa was chosen because of its accessibility by the researcher (Ahmed and Haag, 2016) and the convenience it afforded (Saldana, 2011:8).

The eligibility criteria that were used for selecting the sample were: (1) An Artist, Designer or Crafter who designs and manufactures creative products or services and falls within the following Unesco 2009 Cultural Domains (UNESCO, 2012): domain C: Visual Arts and Crafts; and domain F: Design and Creative Services. This was used as a criterion to ensure that the participant data that were compared and contrasted were from similar fields and all trade in physical products; (2) An entrepreneur in Creative Industries, either full-time or part-time. This was a requirement as the focus of the research is on the Artistic Creative Entrepreneur.

However, it also allows for part-time entrepreneurship to include a richer variety of data on the conditions and considerations that led to the decision to do part-time entrepreneurial work. There is no limitation as to what the part-time entrepreneurs may do for additional forms of income generation and (3) Someone who has been an entrepreneur for at least three years. This criterion ensures that the participants at least have spent some time as entrepreneurs and therefore will have some valuable experience and insight to share. Each participant had to meet all three criteria to be eligible to participate in the research. Some people were approached to participate, but they declined due to their feeling that they did not meet either the entrepreneur identity or the criterion of being an artist, crafter or designer identity. Such people were therefore not interviewed nor included in the study.

Theoretical sampling was used to collect further data after the first ten (10) interviews were done. Theoretical sampling allows for further types of incidents for data collection to be identified based on the data already analysed. Turner (2021; 289) explains theoretical sampling as a way to "facilitate the construction of theory" by collecting more data as the data analysis process continues, as and where relevant data is needed. For example, the data analysis process identified a need to obtain incident data, especially from full-time designers. As the data was further analysed, it also indicated a need for further sampling amongst crafters, especially those who have a smaller, more focused product mix, as the crafters who make a variety of products using a variety of craft techniques, did not provide enough data on the notion of changing to an entrepreneur. Similarly, sampling was more focused towards the end of the study, to get specific data on specific variations of the sample, for example, follow-up questions as to whether some of the participants who were interviewed first, viewed their creative identity as a calling. This process of theoretic sampling continued until theoretical saturation was reached.

The participants identified as belonging to the different Creative Career Fields, as indicated in Table 6, with Eight (8) participants self-identifying as Designers, Twelve (12) as Artists, Five (5) as Crafters, Four (4) as Art Teachers and Three (3) in Creative Retail. However, Thirty-two (32) participants experienced Ninety-nine (99) career changes in the Artistic Creative fields with some level of Entrepreneurship involved. This research focused on these Career Incidents

to categorize the identity and career decisions of the participating Artistic Creative Entrepreneurs.

Table 6: Number of Interviewees with their Creative Field Identification, compared to the number of Career Change Incidents

Type of Creative Industry Field per Incident	Number of Interviewees who Identified as being in the Specific Creative Field	Number of Incidents of Artistic Creative Career Changes
Designer	8	32
Artist	12	17
Crafter	5	28
Teacher	4	13
Retail	3	9
Total Number:	**32**	**99**

Source: Author's Construction

Consistent with grounded theory (Glaser and Strauss, 1967: 189), the total number of incidents needed for data analysis could not be confirmed in advance, as the process of gathering and coding data was continuous until theoretical saturation of the *Core Categories* was reached (Glaser and Strauss, 1967: 45, 61, 72) and a *Theory* could be established (Ahmed and Haag, 2015 and Saldana, 2011: 72). These Categories and Theories would be discussed in more detail in Chapter 3, Section 3.6. The numbers in Table 6, indicate the number of interviewee participants and the number of career changes they experienced as critical incidences.

Turner (2021) explains that once the concepts that form a theory are understood and grounded in data, theoretical saturation is reached. In this study, theoretical saturation was achieved using Strauss and Corbin's (1998) guidelines, being: 1) when no new data were emerging on a category; 2) the categories develop well and demonstrate variation in their properties and dimensions; and lastly, 3) the relationship between the categories are identified and validated. Throughout the data collection and data analysis phases, the researcher had to remain focused to not deviate from the aim of the research, thus only investigating identity and career decisions. Testing the relevancy of outlying data against the categories, properties and dimensions

identified, ensured that the research was relevant and enabled the researcher to identify when theoretical saturation was achieved. Once this point was reached, no other participants were interviewed.

The participants were all from the Border Kei Area of the Eastern Cape Province of South Africa, which included East London and other smaller towns, both rural and urban. Areas outside East London are classified into two groups, those that are Coastal which includes holiday destinations and those that are Country areas, which are more Urban. Table 7 shows the number of creatives and the geographical areas they are working from.

Table 7: Geographical Areas where Participants Work

Type of Creative Industry Field	East London	Coastal Towns	Country Areas
Designer	5		5
Artist	4	1	1
Crafter	3	4	2
Teacher	1	1	2
Retail	2	1	
Total Number:	**15**	**7**	**10**

Source: Author's Construction

An effort was made to achieve a variety of interviewees in terms of the areas where the Creatives work from, the field within the industry the Creatives work within, age and gender. However, once the interview process started, it was noted that those participants who were in a younger age category did not necessarily have such a rich history of career paths to share with the researcher. The focus from then onward was to interview Artistic Creatives who are also entrepreneurs, without being too concerned about age and gender variety. The change and variety of the careers were summarized in Appendix 8, which shows the Industry field, as well as the number of incidents analysed.

3.4 Data Collection

Because an inductive qualitative methodology was selected (Strauss and Corbin, 1998), the interviews were based on an interview guide that was informed by the interview objectives (Babchuk and Boswell, 2022) and by the preliminary literature review on the professional and private life of Artistic Creatives and Artistic Creative Entrepreneurs. The interview guide has four sections, of which Section A deals with the qualifying questions to establish the identity as Artistic Creative, partly addressing research objective one: to identify and describe the various forms that Artistic Creative identities take. This section also started to gather data regarding the entrepreneurial details of the business, addressing the second research objective of this study: to identify and describe the various forms that Artistic Creative entrepreneurial identities take. Section A also gathered data about the context against which a possible conflict between artistic and artistic creative and entrepreneur can be established.

Section B of the interview guide aimed to collect personal background information, including the training and profession of the research participants. Sections C, D, E, F and G of the interview guide ask questions relating to the participant's career and identity, which collects data to address research objectives two and three, with three being: to explain how career decisions have shaped the identity of the artistic creative entrepreneur, given the limited career options. The interview guide was followed in more detail for the first two participants interviewed, but thereafter Sections C to F were mostly dealt with by asking the participant to tell the researcher about their creative interests and career. The researcher asked questions as the participants shared the story of their creative and entrepreneurial journey. If any of the required data have not been gained through the relating of the creative's history, additional questions from the Interview Guide were asked. Throughout the data collection process, it was especially Section G of the interview guide that required specific questions as the information was not always offered by the participants while they shared their stories. Section G specifically deals with the last two research objectives, namely to analyse the patterns of career paths of Artistic Creative entrepreneurs through (1) identifying the career decisions made and (2) describing their sequence in the life experiences of various Artistic Creatives; and then (3) analysing the pattern across the participants; and objective five which was to develop a grounded theory explaining the interaction between identity formation and career decision-making in the working life of Artistic Creative entrepreneurs. The questions in Section D of the interview guide were informed by aspects from the literature review that was done when the research proposal was drafted and included aspects of artistic creative business models and

markets. This was consistent with the Straussian Grounded Theory method, where literature may be used to guide thinking on some aspects of the process (Rieger, 2018; Strauss and Corbin, 1998).

The interview guide was tested by informally posing the questions to a group of four (4) creative people who were not forming part of the study, to test their understanding of the questions. A friend was also interviewed to further test the interview guide and to determine the timeframe of the interview, given that the group discussion could not be a true reflection of the time needed for the interview. Thereafter, the first participant was interviewed using the interview guide. It confirmed that the interview guide provided enough detailed questions to facilitate the interviews, but also that the Artistic Creatives were eager to share their life story, making the posing of the interview guide questions sometimes unnecessary, as the participants mostly offered the information before being prompted by the questions on the interview guide. The questions posed towards the end of the data collection period were more concerned about the story of when and how the participants changed careers and why they became entrepreneurs and questioned those aspects first and if some of the other aspects on the interview guide were not covered by the information obtained, those questions would be asked at the end. The main difference between the questions posed at the beginning of the data collection and those towards the end of the data collection was that it was approached more as a request to the participant to tell their creative story.

The interviews included Artistic Creative Entrepreneurs who work in the fields of Art, Design and Craft. The participants were contacted telephonically to request their participation in the study. That was followed by an email sending the Letter Requesting Permission to Interview (Appendix 1), the Participant Informed Consent Form (Appendix 2), the Ethical Clearance Letter (Appendix 4) and the Interview Guide (Appendix 5).

Appointments were made with participants in advance and formally confirmed with an email one week before the interview and confirmed and followed up two days before the date of the interview with a text message and one day before the date with a phone call. The interview time and place were also confirmed by text on the morning of the interview. Most interviews were done at the business premises or artist studios of the participants. Three interviews were done through online meetings, due to Covid-related restrictions.

Before the interviews started, the researcher explained the purpose of the interview, as well as the anonymity of the interviews and ensured that the participants understood the process and that they may opt out of the interview at any time if they felt uncomfortable. After participants signed the Participant Informed Consent form and gave permission for the interviews to be recorded, the interview started with the Qualifying and Personal Background questions, thereafter. An open question asking how the participant became a Creative Entrepreneur was used to start an informal discussion of the participant's career. The interview guide was used to make sure that all aspects of the interview were covered, but the participants were encouraged to tell their stories. Research participants received the questionnaire beforehand, but when they were unsure where to start, the researcher shared aspects of her journey as Artistic Creative to make the participant feel at ease or to relate to the participant. However, care was taken not to say anything that would lead to a participant's responses. It was used as a starting point to get the participants to share their stories. Furthermore, the researcher's experience of also having run small creative ventures often helped to identify relevant follow-up questions.

Three participants requested the researcher to not record their interviews. The one claimed she does not like the sound of her voice and would feel uncomfortable knowing that there is a digital copy of her voice somewhere. The second participant did not want the discussions and instructions on the manufacturing floor to be captured on tape, as it might be confidential information about their clients' projects or their specific techniques while the other felt that she would speak more freely if there were no recording being made of what she says. Their wishes were honoured and only those interviews for whom the participants consented to voice recordings were recorded. During the interviews, the researcher also made notes, as the discussions took place.

The interviews were followed up with an email or text message to thank the participants and a request for them to please share any other thoughts, or to notify the researcher if they wanted some of the interview content to remain confidential. One participant sent a WhatsApp message further explaining some of the answers she gave in the interview. Such interaction was useful, as it provided a more in-depth analysis of the career path. The first six interview recordings were transcribed. Then the researcher attempted to use the word processing application, Otter.ai, to transcribe three more interviews, but the quality of the transcripts from the

application was poor and could not be used. They were then transcribed manually.   The other recordings were used as audio and interview notes for data analysis. The research participant's names were kept confidential and pseudonyms were used to replace their names.

Due to the nature of Grounded Theory where analysis and data collection is an ongoing process, further data collection was done after ten (10) initial interviews were analysed. Sampling of additional interviewees and incidents was guided by the development of the grounded theory (Corbin and Strauss, 1990; p. 420). The nature of Grounded Theory emphasizes the number of incidents extracted from the interviewees and not the number of interviews.   The same procedures of interviewing and data capturing were used for all interviews. The initial ten (10) interviews were analysed using Nvivo software. The transcripts of the interviews were loaded onto Nvivo and then coded according to the questions from the Interview Guide. Thereafter, the codes were studied and data were grouped and regrouped until the coding made sense. The Open Coding, Axial Coding and Selective Coding are discussed in Chapter 3, Section 3.6. The Data Collection took place over a period of 22 months. Ten (10) interviews were done before data analysis started. Thereafter, interviews were analysed as they were received and more interviews were done as required during the theoretical sampling process.

3.5   Ethical Clearance Procedures

Prior to embarking on the data collection for this research, an Ethical Clearance Application, as required for research involving human subjects, was submitted to the Rhodes University Human Ethics Committee (Annexure 5). The application was approved on 24 November 2020 (Annexure 6). The Ethical Clearance Approval, number 2020-2733-4825, formed part of the information pack sent to all participants before interviewing them.

An iterative process of data collection and analysis was followed, as is consistent with Grounded Theory. The researcher had completed the initial Open Coding phase of the study and was in the process of doing Axial and Selective Coding (Corbin and Strauss, 1990; p. 424) when it became apparent that further data could be obtained from text correspondence. That is, due to the nature of the Grounded Theory study, data were collected from interviews but after these interviews, people spontaneously emailed or texted additional information to the researcher. True to the nature of doing a Grounded Theory study, the researcher then considered other forms of data collection, such as including responses to email correspondence with the research participants, including What's App text messages and other forms of text

messages which could then be followed up with a short interview. An Ethics Renewal and Amendment Request was sent to the Ethics Committee (Annexure 7) and permission was granted for the use of the data obtained in this way. Permission was also requested to do some shorter follow-up interviews, where participants could respond to one or two pertinent questions rather than the whole list of questions in the interview guide. The Rhodes University Human Ethics Committee granted permission for that on 24 May 2022 (Annexure 8). The Rhodes University Human Ethics Committee also requested for the Participant Informed Consent Form to be updated to include the Protection of Personal Information Act statement. The Consent forms were adjusted accordingly.

3.6 Data Analysis

The initial data analysis was done by sorting the data into categories guided by the research objectives to find themes (Glaser and Strauss, 1967: 35-39, 56, 72; Saldana, 2011: 99; Strauss and Corbin, 1994: 278) and then coding these themes. After the initial coding, Axial coding was used to determine the Core Phenomena and finally, Selective coding was used to establish the Core Category. Iteratively more interviews were conducted after some data was analysed. This data was analysed as soon as the interviews were done (Ahmed and Haag, 2016, Glaser and Strauss, 1967: p. 69). This process was repeated to refine ideas (Birks and Mills, 2015) until data saturation was achieved and the theory started to emerge.

3.6.1 Coding

The researcher used the incidences and interview discussions of the participants to sort the data to develop codes. First, open coding was done, followed by axial coding which grouped data back together into Properties and Dimensions of the Phenomena.

3.6.2 Open Coding

The initial open coding consisted of grouping similar responses from participants together and labelling them, to establish data codes. The transcripts from interviews were loaded onto Nvivo and from there similar concepts were grouped together and labelled as codes, as can be seen in Figure 1: Data Grouping and Coding using Nvivo. Please note that sensitive information was deleted. Those codes included: Age, Art Classes, Artists, Autonomy, Boundary-less Careers, Career Changes, Career Dreams, Career Focus, Career Planning, Career Risk, etc.

Figure 1: Data Grouping and Coding using Nvivo
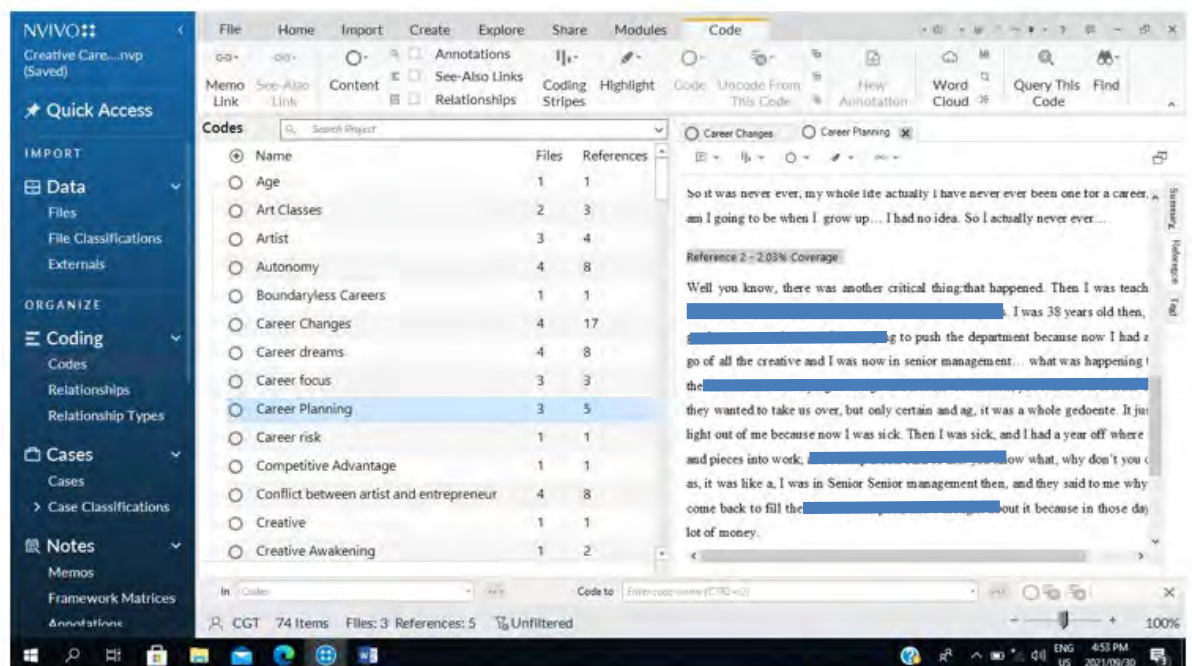
Source: Researcher's Construction using Nvivo Software

Figure 2 shows some more initial coding and labelling, including, career change, career guidance, career path, careers previously, etc. Please keep in mind these were initial codes based on the data from the first few participants. This was continuously updated as more data was collected. Nvivo software was used to recode transcripts, audio interview recordings and limited memos drafted from notes and considerations based on the interview responses.

Figure 2: Initial coding and labelling

Name	Description	Files	References
Busiess Premises		11	15
Business Partner		6	9
Rewarding ro see customers happy		1	1
Career Change		2	2
Career Fantasy Redo		7	10
Career guidance		1	1
Career Path		14	39
Changed emotions		1	1
Career Previously		6	6
Academic		1	1
Admin		3	4
Manager, Director, Head of Department		1	1
Non Creative Business		2	2
Career Satisfaction		6	8

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Source: Researcher's Construction using Nvivo Software

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As more data were collected and more and more data codes were labelled and data grouped, the data codes kept changing and developing. Figure 3 illustrates this coding and recoding.

Figure 3: Data Codes

Creative Careers

Codes

Name	Description	Files	References
Admin and Managment		15	32
Advertising		3	3
Basic bookkeeping		1	1
Finance and Budgets		1	1
Pricing		2	3
Age Category		13	14
60s		1	1
Retired		0	0
Artist Creative vs Entrepreneur		7	18
Automation		2	3
Autonomy		2	4

Source: Researcher's Construction using Nvivo Software

The data was coded and grouped and then re-grouped regularly until patterns emerged. Figure 4: More Coding below also shows some of the coding that was done using the Nvivo software.

Figure 4: More Coding

Name	Description	Files	References
Creative Entrepreneur Balance		8	16
Creativity Started		5	8
Relocation		2	2
Salvation Sanity to create		1	1
Time available to explore		3	3
Critical Incidences		14	31
Delivery and distribution of product and services		11	22
Desire for fame		1	1
Employees		12	30
Family and Friends		2	2
Entrepreneurial		4	4
Family business		1	2
Family way of life		3	3
Focused Business		1	1

Source: Researcher's Construction using Nvivo Software

These Nvivo codes were used together with an Excel spreadsheet with the career changes of the participants plotted out, to develop more Nvivo codes. A master Excel document was created where colours and symbols were added by hand. This was used to reflect data according to codes, at a glance. This document became invaluable for referring to during the data analysis. The second open coding was based on the research interview guide questions and resulted in a set of more relevant codes. Some Codes were then reviewed and the information was incorporated into other codes. An example can be seen in Figure 5: Sample of data summarized in the Master Excel document. This coding process enabled the refining of the codes. This continuous regrouping enabled the establishment of Categories, which were then used to do the axial coding.

Figure 5: A Sample of data summarized in the Master Excel document

Source: Researcher's Construction from data

The codes obtained were grouped and re-grouped together to form Categories with their Dimensions and Properties. The Dimensions serve to identify the relationships of the codes with the main codes, while the properties refer to a continuum of the nature of the dimension (Corbin and Strauss, 1996; pp.142-143). The Categories and their Dimensions and Properties are available in Appendix 9, with the Dimensions of the Category Career Decision illustrated as an example in Table 8.

The Categories were established by grouping the codes from the initial coding. All the answers given by respondents about how they got into their careers, were summarized and the summaries coded and written down on numerous post-it notes and then grouped together and coded. These grouped codes were then further compared to see which formed different properties of the same concepts, or then dimensions. In constantly comparing the codes with each other in Table 8, the properties and dimensions were emerging. This process was followed with all codes.

Table 8: Dimensions of the Categories - Career Decisions

Dimensions	Properties
Career Aspirations	Creative – Corporate
Career Choice	Highly desired career – the only option
Career Planning	Planned and Implemented – Result of a series of unplanned events
Career Path	Focused Execution of Plan – Necessity Driven
Career Type	Professional career – Boundary-less career

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

These properties and dimensions of Career Decisions were based on the data and were mostly drafted from the data in the Excel document, of which Figure 5 is an example.

3.6.3 Axial Coding

After the Open Coding, the process of Axial Coding started. Axial coding is the process of reassembling the data that were separated in the first coding process, into new ways that give information about the phenomena by making the connection between categories and using inductive and deductive thinking to relate codes to each other (Strauss and Corbin, 1990). Rieger (2019) explains axial coding firstly, as identifying what the relationship exists between structure and process; and secondly, as the linking of categories and subcategories groups code into three components: conditions, inter/actions and emotions and consequences.

For example, Table 9 was compiled by using the codes from the open coding. These dimensions and properties were unpacked and repacked, to see what pattern it formed. When these aspects of the economy, financial situations of the creatives, their health and well-being and family responsibilities were considered relating to their change from creative to Artistic Creative Entrepreneur, the socio-economical concept related to the context as it embraced the setting of the career change, making explicit where and why it happens.

Table 9: DIMENSIONS OF THE CATEGORY Career Critical Incidents

Dimensions (Shows the relationship between categories)	**Properties** (Continuum)
Socio-economical	Lifestyle – Survival
Financial	Employed / Earning a living – Unemployed / Financially dependent on others
Wellbeing – Health	Healthy and able to follow the career of choice – limited health and working ability
Family	Family Responsibility - Free of responsibility and dependants

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

The researcher could see how lifestyle and stages of life (for example, if the children are small, do they relocate, what is their working ability), form part of the causal conditions, as this causes the change from being Artistic Creative to Artistic Creative Entrepreneur. However, Financial considerations also play a big role in the type of career decisions the creative takes. It was then identified that these aspects all impact on the phenomena of the career and career identity of the creative, which then after some further unpacking and re-packing, identified the intervening conditions, thus what facilitated the career decisions. Continuously following this coding process, led to the Paradigm Model.

In this research, Axial Coding was done by integrating the data from the Open Coding in such a way as to form new Categories and Sub-categories which then highlighted the phenomenon and with that the relationship between the categories (Corbin & Strauss, 1996; p. 142). It is this

process that makes the Straussian Grounded Theory different from the Glaser Grounded Theory (Walker and Myrick, 2006). Strauss and Corbin (1990, p. 97) advocate for this process of coding whereby the data is put back together into Properties and Dimensions of the Phenomena, while Glaser (2002) felt that there is no need to develop dimensions at this stage of the data analysis.

This analysis process was done over some time and the codes were labelled in the data and then the code names were written on Post-it notes, which were plotted out on a whiteboard, where it could be regrouped and repacked several times, all the while questioning the patterns that are forming and the meaning it has relating to the Artistic Creative becoming an Artistic Creative Entrepreneur. In the same way, the Profession category shows variety in career decisions; the nature of the training and studies; the career critical incidents; the nature, opportunities and challenges in becoming an entrepreneur; the entrepreneurial products; the motivation to become entrepreneurs; and the way they define or measure their success; and how they identify themselves were categorized. These categories are all illustrated in Annexure 6. The concept of a deliberate change made by the creatives when they became entrepreneurs started to emerge. Some participants specifically mentioned that they reached a stage of wholeness or completeness after this change. Others shared similar sentiments of changing themselves to adapt. This brought about the notion that they go through a metamorphosis, which is at the least confusing like Alice in Wonderland who fell down the rabbit hole and in the worst-case scenario a painful experience like that of Kafta's salesman. The codes, properties and dimensions were moved around and regrouped until it presented the categories that could form the Paradigm Model.

The paradigm model helps to determine the Phenomena or Core Category as well as the Causal Conditions that lead to that Phenomenon. Casual Conditions form the first property of the Phenomena (Corbin & Strauss 1990, pp. 101-102, 102-104,151-152.). The phenomenon leads to the Action, Interaction, or Strategies that are used as a coping response to the Causal Conditions. This Action, Interaction, or Strategy is informed by both the Context of the Phenomena, as well as the Intervening Conditions that influence the Strategies and the resulting Consequences. This is illustrated in the flowchart in Figure 6. The paradigm model is discussed in detail in Chapter 6. The purpose of placing it here is to illustrate the research method.

Figure 6: The Paradigm Model of Artistic Creative Careers
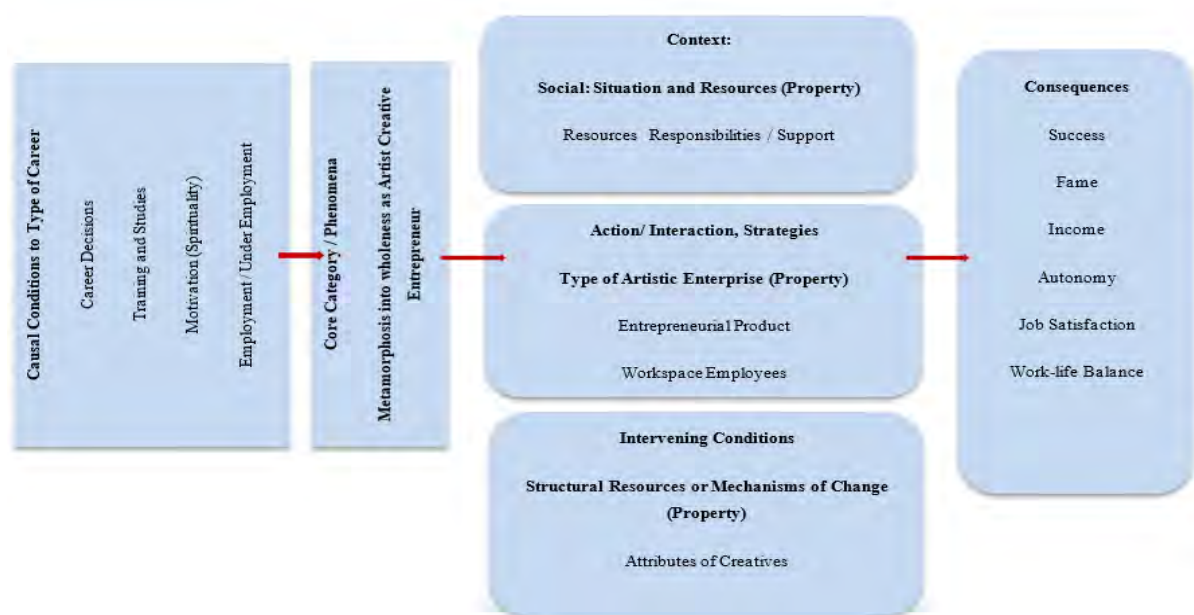
Source: Adapted from Strauss and Corbin (1998, p. 127)

This coding paradigm relates sub-categories to categories through the scrutinization of 1) conditions, 2) context, 3) strategies, action or interaction and 4) identifying the consequences (Corbin and Strauss, 1990b). Strauss and Corbin explain that although the paradigm model is not unique compared to other Qualitative research, it is more rigorously applied.

> " The analyst can say: "Under these conditions, the action takes this form, whereas, under these other conditions, it takes another". "A major intent of grounded theory strategy is to systematically seek the full range of variation of the phenomena under scrutiny."
>
> Corbin and Strauss, 1990: p 423

The other sub-categories were set out in the Paradigm Model above, with each section of the paradigm model consisting of various categories, which were then given headings that serve as Properties, that describe the Sub-properties listed under these headings.

The combination of the Context properties under the heading Social: Situation and Resources, is a result of the attempts to select the most descriptive word or phrase to designate the dimensions explaining the Context that the Creative find themselves in. In the same way, the Intervening Conditions consist of a group of related resources or opportunities for Professional Development, including the development needed.

Both the Context and the Intervening Conditions appeared to be resources at first, but there is a definite difference in the grouping, in that the sub-properties listed under the Context are the situation the Creatives find themselves in, namely: the geographical location; the socio-economic and political landscape; world events; their social position and responsibilities; their age category and stage of life; and their personal wellbeing. All these properties describe the social context the Creative find themselves in and would be serving either as a resource to support the Artistic Enterprise, or it may be what the Creatives experience as their disadvantage with regard to their artistic enterprise.

In the same way, the sub-properties listed under the Intervening Conditions, also refer to resources that will influence the type of artistic enterprise and thereby indicate resources that support the Creative Artistic Entrepreneurs in their Enterprise, by giving opportunities for personal development and creativity. These sub-properties listed under the Intervening Conditions might indicate the resources that the Creative might have more immediate control over, such as arranging for resources, gaining experience, joining networks and other actions that the Creative has more influence over than necessarily the Context Sub-properties.

The researcher kept reworking the Axial Coding until the context was changed to a more generalized description as Life Stages and Events, as these are the aspects that change in the creative's life, which then have an impact on their careers. The intervening conditions were then defined as Mechanisms of Change, including both push and pull mechanisms that play a role in how the Creative changes from being an Artistic Creative to becoming an Artistic Creative Entrepreneur. The selection of suitable properties and the placement of categories in the Paradigm Model was reorganized and refined several times until it made the most sense in terms of the Phenomenon identified.

3.6.4 Selective Coding

Scott and Howell (2008) describe Selective Coding as the interpretive process that facilitates the emergence of a theory. Corbin and Strauss (1990) differentiate Selective Coding as the process that unifies all categories around a central core and where categories that need further clarification are achieved through descriptive detail. This happens later in the research phase, where this core category then represents the central phenomena. However, due to the constant comparison nature of Grounded Theory, the different coding phases are not necessarily sequential. It was rather an iterative process between data collection and data analysis.

To identify the phenomena, the researcher typically asks questions to conceptualize the finding in a few sentences, through a story that explains what the action or interaction of the research is all about and how the variations among the categories can be explained (Corbin & Strauss, 1990; p. 423). In this research, the different conditions that caused career changes, such as relocation or lifestyle changes, which were often a result of the economy or location of the creatives, brought about many decisions and factors that influenced those decisions and also impacted their identity. This was illustrated in Figure 6: The Paradigm Model of Artistic Creative Careers. The phenomenon was identified as the change the creatives make within themselves or their identity, but they were aware that they had to change to achieve balance in their life and experience wholeness. This was illustrated using a Story, presented below. This is a technique to narrate the data while the story becomes an organizing mechanism (Henning et al., 2004; p. 112). The core category may come from one of the identified categories, or it may be that a more abstract term is needed to explain the core phenomena (Corbin and Strauss, 1990). The core phenomenon in this research is the metamorphosis of the creatives from creative to creative entrepreneurs and sometimes changing back again. The other categories that stand in relation to the core category are the Conditions, the Action of Interactional Strategies and Consequences of the phenomena. In this research, writing up the story did not only narrate the result of the Axial coding to explain the emerging theory, but it also helped the researcher to assess the progress within the data analysis. The Story follows below.

The storyline of the emerging theory of Artistic Creative Entrepreneurs' metamorphosis

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Artistic Creatives have to combine their Artistic Creativeness with entrepreneurial behaviour, either to further develop their creativity or to make a living. This Creative person experiences this transformation from Creative to Creative Entrepreneur as painful likening it to a metamorphosis, but also as remorseful at first. The Creative hopes that the metamorphosis is not permanent such as that from a caterpillar to a butterfly, a tadpole to a frog, or even a reverse of Kafta's salesman to an insect, but rather like the changes that the classic fictional character Alice experienced in Wonderland and that they can eventually go back to only being creatives. Alice falls down a rabbit hole and becomes disillusioned with her environment where nothing is what it seems and where she goes back and forth from shrinking and expanding to survive while wondering if she is still Alice. Similarly, the Creative person wants to remain first and foremost Creative, with

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being an entrepreneur as a secondary role. Therefore, the Artistic Creative Entrepreneur's metamorphosis unfolds through various career paths and processes of change.

The four typical types of metamorphosis the creatives experience as Career Paths can be described as 1) the Stolen-Moments path, where they do uncreative work and create 'for fun' after-hours; 2) the Studio-Spouse path, where they do uncreative work and create after hours for additional income; 3) the Banking-Creative path, where they are full-time creative entrepreneurs and 4) the Creative-Affair path where they are part-time creatives and part-time entrepreneurs.

The Creative transition between these different career stages and paths, within the context of the Creative Industry and the Economy, as well as their own Life Stages and Situations. The career choices made for the four typical Artistic Creative Entrepreneur Career Paths can be explained by four Mechanisms of Change, being: 1) the Creative experiences Financial Stress and need to employ creativity and become entrepreneurial to alleviate the financial tension; 2) the Creative inherently experiences creativity as a Vocation that cannot be ignored; 3) Opportunity for creativity becomes available and the Creative then chooses to act creatively; and 4) the Creative uses creativity to Escape their real circumstances and as a means to achieve balance and to experience wholeness. The consequences of the metamorphosis relate to the professional achievements of the creative, their financial situation, autonomy, job satisfaction and work-life balance. It can also be said that all of these relate to success. However, success is not measured in the same way for all creatives. They have unique and individual measures of success. However, what is most important to the creative is to maintain balance in their life, or then, achieve wholeness. The process of metamorphosis is not always positive, however, the creatives realize that they need to adapt their strategy with regard to their work to ensure they can obtain wholeness. The dimensions of Wholeness for Creatives, include Creativity, Wealth and Acknowledgment. To achieve this Creative Wholeness equates to the mythical Art studio in Paris, where Creativity can once again be the Artistic Creative's only love(r). Until that state is achieved, the metamorphosis is an uncomfortable, unavoidable period of re-establishing the Artistic Creative's Identity.

There was an expectation that the process of abstraction of the story of the changing careers of Artistic Creatives would be as continuously changing as the identification of the core concepts, as the research process unfolded (Corbin and Strauss, 1990). The story was updated to allow

for changes that took place during the process. In contrast to the Axial Coding illustrated in Figure 6, Figure 7 indicates how an Artistic Creative may change, from Career Stage A, which would be creative, to Career Stage B, which is Entrepreneurial, or the other way around.

Figure 7: Axial Coding Paradigm Illustration of the Careers of Artistic Creatives
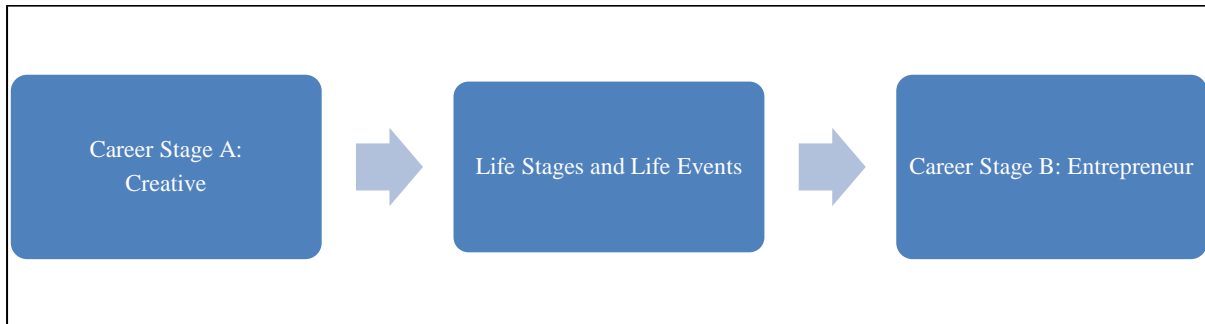
Source: Authors' Construction from data codes

It was observed that the creatives interviewed, changed their careers as life stages are reached and life events happen and that the mechanisms of change involved here were either a push to the career change or a pull towards the change. In some cases, there was both a push and pull, depending on the circumstances. The Core Category was then identified as the changing of careers and the meaning and reasoning behind the changes, which can be described as a type of metamorphosis: the metamorphosis that the Creatives experience while changing between their Artistic Creative and Artistic Creative Entrepreneurial career options.

The more abstract these concepts and especially the Core Concept, the more generalizable the research would be (Corbin and Strauss, 1990). Due to the nature of Grounded Theory, the research specifies the conditions under which the phenomena are found. An example of this is where it was found that most Artistic Creatives participating in this research, embraced some form of teaching as part of their product mix, even though those creatives amongst the Designer group, replaced their designing with a full-time teaching career. It then has to be questioned whether creatives willingly replace their design career with a teaching career and what the conditions were under which it occurred. This is a variation in the findings, which means that the researcher questioned the conditions under which this was the case. The research found that those Designers studied a four-year diploma or degree in their respective design fields, which might impact their decisions.

Those participants who are employed in full-time teaching positions, do so to secure an income. Unpacking and investigating such variation may lead to dense and specific information that

will influence the extent to which the newly established Grounded Theory will apply (Corbin and Strauss, 1990). The above examples of the conditions under which the Artistic Creatives became entrepreneurs, were then unpacked in terms of the push and pull factors of entrepreneurship, which highlighted the mechanisms that influenced change in careers and identities.

The Grounded Theory strategy is to identify variations of the phenomena that are studied (Corbin and Strauss, 1990). Therefore, as an example, the data analysis identified that those Artists who have reached retirement age would only consider taking on teaching art classes as an exception to the rule and then exclusively for their own enjoyment and escape, while they do not want to be bothered with the logistical nightmare of arranging the classes. In terms of the research process, these variations enabled comparison with the other artists, which gives richer data that also provides an opportunity to further investigate the phenomena of career and identity of Artistic Creative entrepreneurs.

Based on the Career Types that were identified in the Storyline, the possible career stage options and types of strategies Artistic Creative entrepreneurs might follow were identified. This is discussed in Chapter 5.

3.6.5 Conditional Matrix

According to Corbin and Strauss (1990), Canons and Procedures play an important role in giving rigour to Grounded Theory research. One of these procedures is to bring Broader Structural conditions into the analysis of the data. Therefore, analysis cannot be restricted to the immediate conditions that influence the core phenomenon, but should also include social and economic conditions, cultural values and political trends. They suggest making use of a Conditional Matrix to show these structural conditions.

Scott and Howell (2008) describe the Conditional Matrix as a graphic depiction of the Storyline of the Selective Coding process, but at a higher level of generalization, so that the process and the integrated structure, form one single statement. Walker and Myrick (2006) compared it to a Zoom lens that is used to view the phenomenon by focusing on the conditions and consequences of the phenomena.

Corbin and Strauss (1990, p. 422) describe the Conditional Matrix as "decreasingly inclusive circles" that have the broadest conditions in the outer circle and then move inward to conditions that "are of a lesser scope". Figure 8: The Conditional Matrix of the Context of the Phenomenon

shows these circles. This research aims to locate the theory at the individual level, as illustrated in the Conditional Matrix on the next page.

As shown in Figure 8 the Artistic Creative entrepreneur is located at the individual level, with the group level where the creative relates to other people in terms of their work. This is normally in smaller groups. The Collective level is representative of the interaction with broader social groups and the community around the creative. The next level is located in the creative industry. The next level represents the national context of the creative, where the economy and geographical location of the creative impacted the creative's career decisions. The last level is the international level, which with regard to the creative, represents the creative trends that guide the work and types of work the creative might perform in terms of the creative products they produce.

Figure 8: The Conditional Matrix of the Context of the Phenomenon
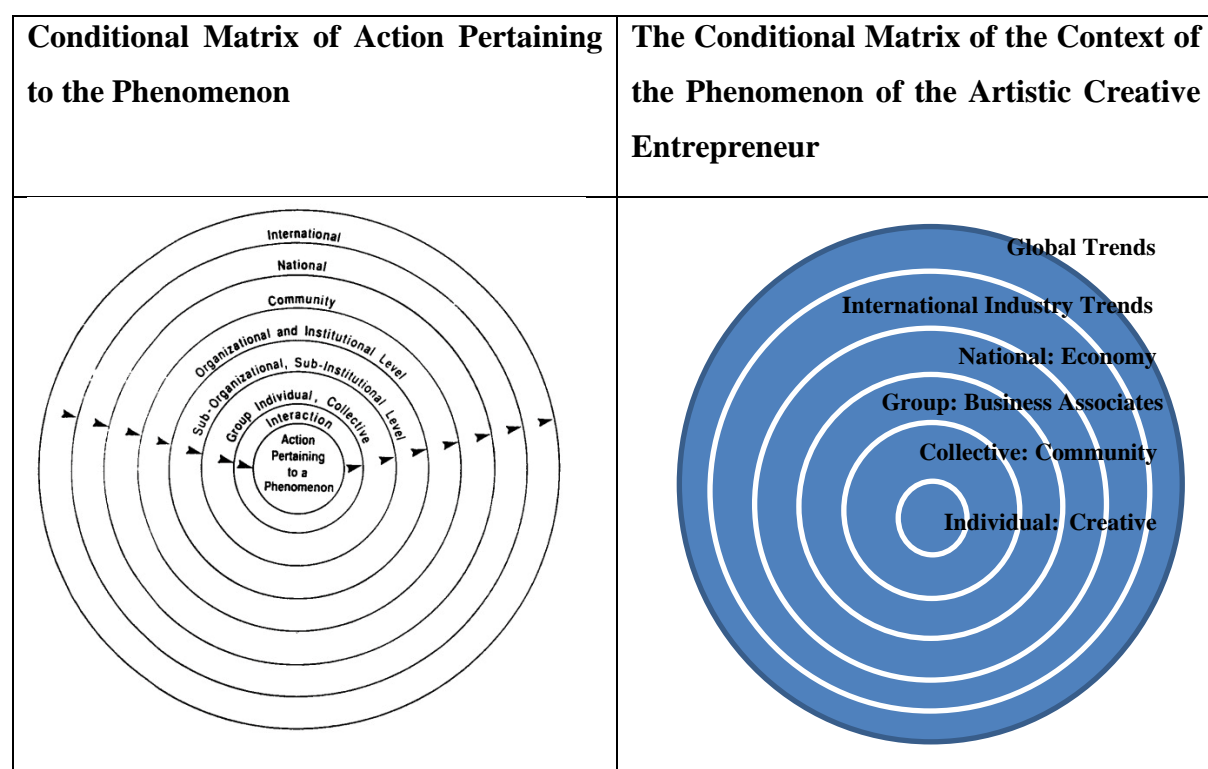
Conditional Matrix of Action Pertaining to the Phenomenon	**The Conditional Matrix of the Context of the Phenomenon of the Artistic Creative Entrepreneur**
Source: Corbin and Strauss (1996; p.141)	**Source: Author's Construction**

Corbin & Strauss (1996) promote this process of bringing Broader Conditions into the analysis process, as they generalize the impact of the conditions and consequences and the linkage to the actions should be clearly illustrated. It is important to point out the relationship between these different aspects of the Phenomenon. To draft a Conditional Matrix for the Core Category of this research, Byczkowska-Owczarek's (2019, p. 61) Conditional Matrix Table was used as

a guide to draft Table 10. The right-hand column was split into two so that one could identify the broad conditions of analysis, as well as those that were more specific to this research. Corbin and Strauss' (1996) description of the items on the Matrix were used as guidelines to populate the Broad Conditions column with suitable broad enough conditions.

Table 10: Conditional Matrix in Metamorphosis into Wholeness as Artistic Creative Entrepreneur

	Broader Conditions of Analysis – More Generalised	**Specific Conditions of Analysis**
International Level	Gender Relationships Roles in Society – Stage of Life Nature of the Creative Industry	Family Responsibilities Affect the resources available Under-employment
National Level	Political influences on career choices	Government Interventions for Creative Industries and Women
Community Level	Economic Influences Geographical location	Existing Patrons of the Arts Access to Markets Acknowledgement by Creative Industry
Organizational and Institutional Level		Influence the nature of Entrepreneurial activity
Intra-organizational Level		Develop Skills to create better art
Group	Interactions with others on personal and entrepreneurial levels	Trading Art with Customers while pursuing to fulfil a creative desire
Individual Behavioural Level (Actions)	Metamorphosis into an Artistic Creative Entrepreneur	Artistic Creative becomes an Artistic Creative Entrepreneur: Banking Artist
Individual Level	Creativity as Spiritual Self-development Self-Actualization	Experience Creativity as a calling or vocation. Becoming Entrepreneurial Identity Change with Career Change

Source: Author's Construction

Corbin and Strauss (1996) explained that doing a Conditional Matrix enables, with greater precision, denser conceptualization and a larger range of conditions, interactions and consequences. The next section will discuss Theoretical Sampling.

3.6.6 Theoretical Sampling

Theoretical sampling was used, whereby the researcher collected, coded and analysed the data as it was obtained, to determine what and where to collect the next data incidents (Ahmed & Haag, 2016 and Glaser & Strauss, 1967: 69). This process of data collection and analysis was repeated continuously to refine ideas (Birks and Mills, 2015) until the data was saturated.

Corbin & Strauss (1990) describe the purpose of Theoretical Sampling as a way of achieving representativeness and consistency of the data collected. The representativeness here refers to the concepts that are being researched as a phenomenon and not the people interviewed. This is because the goal is to specify a phenomenon that can be used to build a theory. The focus is on the conditions that give rise to the phenomena; how it is articulated through actions and interactions; what the consequences of the actions would be; and what variations are found. This is not done to generalize the findings, but to know how representative the actions are to the phenomena and to identify which conditions enable the actions and which prevent them.

The relationship between the actions, in the case of this research, the metamorphosis of the Creative into an Artistic Creative Entrepreneur, will highlight the predominant actions. The concepts show their relationship to the phenomena and once those aspects that are relevant to the phenomena are identified, the next data collected, in this case, further interviews, will seek concepts that relate to the phenomena.

This research identified the importance of the actions, in this case, the incidences of a career change. Thereafter the interviews aimed to get richer data on the incidents and the related conditions and consequences thereof (Corbin & Strauss, 1990). As new data were collected, the analyses were done making use of constant comparison with earlier data as well as the different incidents acknowledged in the new interviews (Scott & Howell, 2008) to identify similarities and differences. Corbin & Strauss (1990) point out that this constant comparison process helps researchers to continuously evaluate their thought processes about the data and in doing so provides a safeguard against bias and helps to achieve greater precision and consistency.

3.6.7   The Researcher's Influence on the Findings

Given the Interpretivist Paradigm used in this research, the findings are re-presentations of the reality reported by the participants. However, Corbin and Strauss (2008; p 32) wrote that 'objectivity in qualitative research is a myth'. Consistent with Straussian Grounded Theory, the data is interpreted by the researcher. The interpretation of the researcher is also shaped by the background of the researcher. Rieger (2019) explains that in Straussian Grounded Theory, the researcher's experience can enhance theoretical sensitivity and the researcher's perspective is helpful during data collection and analysis.

The researcher had to guard against interpreting the data according to her background as a designer and having had small artistic creative businesses, both full-time and part-time, at various stages of her career. In addition to that, she has also always been involved in mentoring young designers, both former students, as well as other designers from the community, which gave her an understanding of what the creatives experienced, but also intensified her curiosity about both the creative and entrepreneurial experiences of participants. The researcher remained aware not to shape or guide any participants' responses about their identity or entrepreneurial experiences. However, the researcher's background made it easy to share her experiences with participants when they were interviewed. It created a sense of camaraderie with the creatives, which enabled them to share their experiences more freely. It was an interesting dynamic that the participants best known to the researcher actually shared less than those that the researcher did not know on a personal level. This approach was acceptable for this research, because the researcher enhanced theoretical sensitivity through the use of the Straussian analytical tools, making the researcher's perspectives "helpful rather than restrictive" (Rieger, 2019: p 12267).

The researcher is confident that the research findings were not skewed given the researcher's background, but acknowledges that the meaning of the participants' creative and entrepreneurial "experiences and actions" presented in the findings were interpreted by "recognizing and narrating" (Levers, 2005: p 3) through the lens of designer and design lecturer, as would be typical in Interpretivist paradigm research.

3.7   Quality of Research

The criteria most suited to qualitative research are credibility, confirmability, dependability and transferability (Guba and Lincoln, 1985). However, the initial guidelines from Corbin and Strauss (1990: p425) focus on 1) the research process; and 2) the empirical grounding of

findings, with relevant criteria to guide the judgment of the quality factors. This deviation from normal qualitative research quality criteria was justified by Strauss and Corbin (1998; p 266) because they believed that it would be difficult to reproduce the conditions under which social phenomena were researched. Therefore, the research might not be generalizable, resulting in a substantive theory, that can "speak specifically for the populations from which it was derived and to apply it back to them". Such an original substantive theory would then "account for variation uncovered through additional research".

Strauss and Corbin (1998) proposed general criteria namely: 1) quality of data, which means selecting data gathering methods that will " secure credibility and trustworthiness of the data" (Charmaz and Thornberg, 2021; p 314); 2) judgements of the theory, thus its plausibility and value; 3) adequacy of the research process through which the theory is generated, including sampling procedures, theoretical sampling, coding, categorization, development of conceptual relations between categories and selection of the core category from which the theory is generated); 4) conclusions made about the empirical findings, thus the theory has empirical grounding (Charmaz and Thornberg, 2021; Rieger, 2019; Strauss and Corbin, 1990).

Corbin and Strauss (1990; p425) describe judging the research through criteria. Those criteria are now related to the four general quality criterions. This section will define these four criterion items and report how quality was achieved in the research.

3.7.1   Credibility and Trustworthiness of Data

Credibility questions how one can "establish confidence in the truth of the findings of a particular inquiry for the subjects (respondents) with which and the context in which the inquiry was carried out" (Guba, 1981: p.79). Methods to achieve credibility include, amongst others: 1) leaving an audit trail (Cutcliff and McKenna, 1999: p. 377); 2) appropriate sampling, depth and volume of data and analytical steps taken (Stenfors, Kajamaa and Bennett, 2020).

The first Straussian Grounded Theory quality criteria: credibility and trustworthiness of the data, measures the truth value of research. It is an indication of the accuracy of the research and whether the findings are correct. Corbin and Strauss's (1990; p 425) "Criterion 1: How was the original sample selected? What grounds (selective sampling)?" judge the data gathering methods. The researcher explained the sample selection in section 3.3.3. and the data-gathering process in section 3.4. It is consistent with Corbin and Strauss (2008: p 307) who suggest that

for criterion one the reviewer would ask, 'How was the original sample selected? How did later sampling occur?'.

In this study, credibility was achieved by following the normal Grounded Theory procedures. The report on the research processes and the duration of the study serve as tools to achieve trustworthiness (Glaser and Strauss, 1967: pp 224 - 228 and Saldana, 2011: pp 135, 161). Guba and Lincoln (1981) maintain that qualitative data are credible when others can recognize experiences after having only read about them. This was achieved by having small focus groups to peruse the data findings during analysis. The groups recognised the experiences of the creatives and could relate stories from their careers and identities with that.

3.7.2 Plausibility and Value of the Theory

There is a clear link between data and findings. That can be recognised when the researcher shows how they made their findings through detailed descriptions and the use of quotes (Stenfors, et al., 2020). This research study presented the findings with quotations from the interviews and descriptions of the aspects of identity and characteristics of the creatives. Tables and Figures have also been included to illustrate the data analysis.

3.7.3 Adequacy of the Research Process

The adequacy of the research process is judged by Criterions 2, 3, 4, 5, 6 and 7. "Criterion 2: What major categories emerged?" and Criterion 3 is concerned with "What were some of the events, incidents, actions and so on that (as indicators) pointed to some of these major categories? (Corbin and Strauss,1990; p 425). These factors were considered and the categories, as presented in Appendix 9, illustrate that. The categories were achieved through continuous coding and regrouping of the data, as is done through the Coding and Axial Coding, consistent with Straussian Grounded Theory (Strauss and Corbin, 1996; pp 142 – 143). This rigorous process also addressed Criterions 4 and 7 below.

Criterion 4 questions the relationship between the categories that emerged and the theoretical sampling that was done. (Corbin and Strauss (1990; p 425) pose questions like: "How did theoretical formulations guide some of the data collection? After the theoretical sampling was done, how representative did these categories prove to be?".

Criterion 5 is concerned with the "hypotheses pertaining to conceptual relations (that is, among categories) and on what grounds were they formulated and tested?" (Corbin and Strauss,1990;

p 425) and Criterion 6 is concerned with instances when the "hypotheses did not hold up". In this research, this criterion was tested through research propositions. A detailed memo was written on the research propositions, with Table 11, showing a summary of the research propositions.

Table 11: The Identity Layers according to Careers, Values and Identity Theory

Layers	**Career**	**Values**	**Identity**
1. Personal	Creative 'being'	Creativity	Personal Identity
2. Personal	Creative work done Artist Designer Crafter	Autonomy	Personal Creativity Identity
3. Societal	Creative industry work	Technical Skill Social participation Acknowledgement	Social Identity
4. Industry	Entrepreneurial	Work-life balance Lifestyle Creating employment Business growth Wealth	Social identity or role identity, depending if it is a hybrid identity or taking up entrepreneur work as a role only

Source: Researcher's Construction based on Research Proposition Memo.

Criterion 7: How and why was the core category selected? Was this selection sudden or gradual, difficult or easy? On what grounds were the final analytic decisions made?" (Corbin and Strauss,1990; p 425). The categories that emerged were illustrated in Section 3.6, as well as the events, incidents, and actions that pointed to some of these major categories, which answers Criterion 3. These aspects of the research are not only in Section 3.6 which describes the data analysis but the results are also presented and further described in Chapter 4. The Straussian data analysis methods and tools were used to analyse the data (Strauss and Corbin, 1996; pp 142 – 143).

3.7.4   Empirical Grounding of the Theory

This study aimed to establish a substantive theory, by selecting a certain field of the creative industry, namely the artists, designers and crafters. It also worked within a limited geographical area which further indicates that only a substantive theory was planned for. The contribution to knowledge is clearly stated as a Substantive Theory and not a general theory (Weed, 2009). This study is substantive and the findings cannot be generalised but the detail regarding the context of the study has been documented and the foreseeable impact of the context on the findings has been listed.

Corbin and Strauss (1990; p 425) present criteria for judging the theory generated. The first criterion asks if concepts are generated, with the second criterion summarized by Charmaz and Thornberg (2021) asking if it was systematically generated. This research generated concepts by using the data and coding it extensively, as presented in Section 3.6. Quotations from participants are presented in Chapter 4 to illustrate where the concepts originated. The linkages are, as is consistent with Corbin and Strauss (1990; p 425) "woven throughout the text of the publication".

 Criterion 3 asks: "Are there many conceptual linkages and are the categories well developed? Do they have conceptual density?" (Corbin and Strauss,1990; p 425). This was achieved in this research through the use of coding, axial coding, selective coding and the conditional matrix. Using these stages of the Straussian model in the data analysis will result in complex explanatory concepts emerging (Charmaz and Thornberg, 2021; Kenny and Fourie, 2015; and Strauss & Corbin, 1990).

The researcher followed the Straussian method and considered the data in relation to the research questions and what the data presented about the identity and careers of Artistic Creative Entrepreneurs, to develop a substantive theory about the situation of the Artistic Creative Entrepreneurs in the Border-Kei region of South Africa.

3.8   Summary

This Research Methodology chapter aimed to present the Grounded Theory research methodology used in this research by explaining the research design, outlining the research paradigm used and explaining why Grounded Theory and more specifically Straussian

Grounded Theory, was the preferred Methodology. The research aim and objectives were stated and the research paradigm was explained. This Interpretive research study was designed with a Relativities Ontology and an Interpretivist Epistemology, or rather a Symbolic Interactivist Theoretical Perspective, a Qualitative Research Approach, and an Inductive Research Process while using a retrospective timeframe of the participant's account of their careers, to do the study. Data Collection was done through Interviews and the Straussian method of Open Coding, Axial Coding, Conditional Coding and Theoretical Sampling. The research procedure was recorded in detail which enhances dependability.

Through the Data Analysis that was documented and especially through the Axial Coding, a core phenomenon, namely the Metamorphosis of the Artistic Creative into an Artistic Creative Entrepreneur, was identified. Furthermore, the research made use of selective and conditional Coding processes of data analysis to identify a substantive theory, which is presented in the Findings in Chapter 5.

The limitations of the study will firstly be the research instrument, being Interviews, which relied on Creatives to self-categorize and judge their creative career, while also depending on their recollections of their career paths and the accompanying career decisions. The nature of these careers and career changes are discussed in the next chapters.

CHAPTER 4
Creative Identities

4. Creative Identities

4.1 Introduction

The findings of this research study are presented in Chapters 4 to 7. Chapter 4 presents the Artistic Creative Archetypes, explaining the identities of these creatives based on the data analysis. Chapter 5 set out the Artistic Creative Entrepreneur Profiles, identifying how the creatives' identities changed when they became entrepreneurial. Chapter 6 sets out the carer options, career decisions and career patterns of the creatives, while Chapter 7 presents the Paradigm Model.

This chapter on the findings of this Grounded Theory study, based on the data analysis referred to in Chapter 3, presents the different kinds of Identities found among the research participants. All the research participants are making and selling Artistic Creative products. This chapter explains the five (5) identified Artistic Creative Identity types, which are referred to as archetypes, as well as the combinations of the different identity types found among Artistic Creative Entrepreneurs. Further, this chapter introduces the five (5) Entrepreneurial Profiles identified amongst the group of research participants.

4.2 Creative Identity

The first objective of this research is to describe the career decisions made by Artistic Creative entrepreneurs. Before presenting the results of the data analysis in terms of the career decisions of the Artistic Creative entrepreneurs, the Identity of the Artistic Creative Entrepreneurs is constructed according to the elements of the Identity that participants ascribed to themselves. This partly addresses the findings relating to objective 2) To analyse how these career decisions were influenced by the identity of the Artistic Creative entrepreneur; and 3) To explain how career decisions have shaped the identity of the Artistic Creative entrepreneur, given the apparent limited career options.

The research participants were all either artists, designers or crafters as per the eligibility criteria that were presented in Chapter 3. In terms of the findings, it was important to determine

how the participants described themselves according to these three (predetermined) potential categories.

By the time the sixth interview was done, it became apparent that the creatives, in conjunction with the artist, the designer or the crafter identity, also strongly identify as creative teachers and that led to a fourth possible Identity, namely Teacher, being added to the Creativity Identities as the data was analysed.

The findings also identified an additional creative identity. This identity name had to describe the person who markets and sells creative items, as well as those who sell the materials required to make such items. After considering various names for this identity group and given the purpose of the research it was decided to simply call these creatives, Creative Retailers in the Creative Industry. This group has unique reasons why they do not primarily identify as Designers, Artists, Crafters or Teachers, which are described in Section 4.2.5.

Figure 9 schematically presents the findings of the expanded five potential types of Identities of Artistic Creatives. The next section will set out the findings according to these potential identities.

Figure 9: The Expanded Possible Identities of Artistic Creative
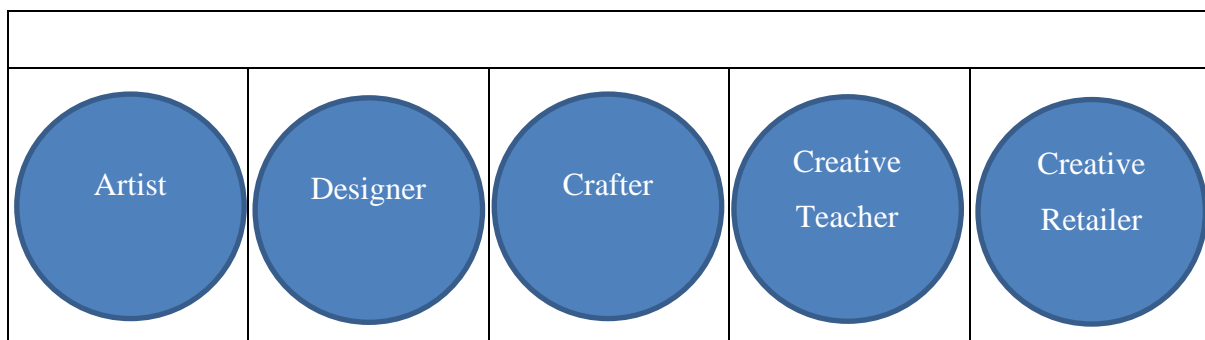
Source: Author's Construction

These five creative identities represent broad creative industry areas and when creatives spoke about their own identity, they would further specify their identity by, for example, not saying I am a Designer, but saying I am an Interior Designer, or I am a Graphic Designer, or I am a Fashion Designer, or I am a Jewellery Designer. Likewise, Artists would identify as Painters, Sculptors, Photographers, Illustrators, or Fabric Artists, while the Crafters would call themselves Mosaic Artists, Quilters, Embroiderers, Macramé artists, Woodworkers, or whatever other description would specify their form of design, art, or craft. However, for the sake of anonymity of some of the Creatives, the five identities as per Figure 9 are used to

describe these creatives. Due to the Border Kei geographical area and the creative community being small, it might be possible to easily identify creatives according to their craft and location should more specific identification be used. Table 12 represents a summary of the most prominent identities that were selected by the participants to describe themselves.

Table 12: The Most Prominent Identities Selected by Research Participants

Identity selected by participants	Number of participants who selected the identities to describe themselves
Designer	11
Artist	8
Crafter	10
Teacher	2
Creative Retailer in the Creative Industry	1
Total	**32**

Source: Author's Construction

Please note that the person who identifies as a Creative Retailer had designed and crafted creative products that she manufactured and traded in before and identified as a designer during that time of her life when her career was a designer. This explains her inclusion as a participant in the research. This deviation from the normal creative identities will be further deliberated in Chapter 4, Section 4.2.5 on the Careers of Creatives and how it relates to their identity. These findings are a presentation of how the artists described themselves. The Research Participants were asked to describe themselves as creatives, or their creative identity. When needed they were further prompted to identify as one of the Creative Identities, namely Artists, Crafters or Designers. It is important to note that the creative identities that were questioned here, are not referring to their career, nor their way of earning an income, as it was not necessarily the same for everyone. For example, a person might self-identify as a Designer, while being a full-time teacher who designs part-time. To describe the typical Identity of the Artistic Creative Entrepreneurs participating in this research, the elements that make up the Artistic Creative identities were identified in the form of Archetypes. The different elements of these archetypes were informed by the elements participants referred to while describing themselves (thus from

the data). The elements are presented in Table 13. The author has grouped it together into possible subsections.

Table 13: Identity Elements used to construct Archetypes

Identity Elements adopted and used in this study
Autonomy   Spirituality   Culture and Background   Education   Curiosity   Introvert / Extrovert
Culture and Background,   Creativity   Risk-taking
Success Factors
Playfulness and Experimentation   Talent or Giftedness   Financial Orientation   Technical Skills
Creatives and their work   Appearance   Work-life Balance   Interests and Hobbies

Source: Author's Construction

These identity elements were drafted and redrafted a couple of times until a more suitable format was achieved by going back and forth to the data, as can be seen in Figure 10: Working document when developing the Archetypes and Profiles.

Figure 10: Working document when developing the Archetypes and Profiles

Source: Author's construction from interview data

The Artists, Crafters, Designers, Creative Teachers and Creative Retailers' Attributes were first individually identified, as per the example in Appendix 11. The summaries of the most common elements of the basic five Creative Identities of this research indicate the general characteristics of the five identity groups as summarized in Table 14.

Table 14: Archetypes of Artistic Creatives

		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
Spirituality		Calling to create. Soul needs to create	Career as calling. Spiritual need to create. Six linked their creativity to their faith; gratitude and reliance on God to survive	Some religious. Spirituality has not linked to creativity or their crafting	Teaching is a calling. Giving back & sharing is important. Craft teachers have more spiritual experience when connecting with students and influencing their life	Spirituality does not play a role in their career decisions
Culture and Background*		All but one Against Traditional careers	Challenge against overcoming family views of traditional careers vs. Design. Women are not seen as important to study. Some only design once family responsibility changed.	Traditional and religious upbringing challenges to study arts, hence doing crafts. Strict parents also would not allow girls to go study, especially away from home.	Teaching is a traditionally acceptable career. Often crafted from childhood.	Their Traditional upbringing did not play a role in their career decisions
Education		All but one had some form of art education, even though most say they are self-taught in their art form	8 Studied design although their families were not convinced of employment opportunities	None in Crafts. That is why they are doing crafts and not art	2 x teaching degrees. self-taught. Others studied in creative fields.	None in Retail
		Artists	**Designers**	**Crafters**	**Creative Teachers**	**Creative Retailers**
Values	**Creativity**	Highly regarded	Highly regarded. Part of personal identity. Also strong focus on client requirements. Variety of products	Creativity refers to the Creative industry within which they craft products	Creativity is seen as important to develop learners' creativity. Also important to be creative and act creatively. Also, use general creativity when doing planning	Only in terms of general creativity used in business. Not much time for own creative outlets

		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
	Technical skill	Important to know the traditional skills before creating your own	Technical Skill (TS) linked to product manufacturing requirements. TS = important to keep up with new trends	TS is important because the craft is based on traditional skills. Should be more inclined to work with your hands	TS is viewed as crucial. TS should be mastered before teaching the skill.	Must be able to work with money and be computer-savvy
	Autonomy	Very important - Freedom of expression	Autonomy is expressed in designs. Rebellious autonomy in school. Strong Free will	Not important	Freedom to choose subject matter and schedule is an important aspect of autonomy	Would value autonomy, but be reliant on others in the value chain
		Artists	**Designers**	**Crafters**	**Creative Teachers**	**Creative Retailers**
Behavioural Characteristics	**Introvert – Extrovert**	Introvert	More Extrovert	Both	Introverts	Extroverts
	Risk-taking	Risk in Art, not in life choices. Experiment in Art	High-Risk Careers, often incorporated with lifestyle choices	Take responsible risks. Also, take risks to improve family life or for the sake of their lifestyle	Risk-averse - teach for stable income	High-risk takers
	Curiosity, Playfulness and Experimental	Try all sorts of techniques and creative things. Wide interest in various art forms.	The natural tendency for playful and experimental design	Very playful and experimental in their work	Experimenting is important to keep up with new trends and developments. Important to maintain curiosity and keep learning playful.	Serious business
		Artists	**Designers**	**Crafters**	**Creative Teachers**	**Creative Retailers**
	Talented or gifted	Believes artists are born with their talent	Learned skills through studies, Requires hard work to gain experience and succeed.	None. Learned skills	Only in terms of their art and design specialization	Only Hard work that pays
	Appearance	Comfort, practical and your clothes must make you feel good. Some dress to show identity	Important in Apparel design. Otherwise comfort and practical	Comfort and practical. Some show craft skills in their outfits	Presentable, Comfortable, Professional Dress code	Presentable, Comfortable

		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
Behavioural Characteristics	**Work-life Balance**	Balanced life is important but difficult, especially when Part-time (P/T) artists	Difficult especially beginning of career. Family sacrifices. No social life. Work from home additional challenges. Easier when older	A more practical approach. Easier to balance.	Make an effort to balance. Difficult for PT creatives, easier for PT teachers because they can control their teaching and organize their lives better	Fixed work hours make it easier to balance work and life
	Interests and Hobbies	Other creative hobbies such as crafts	Art and Craft. Time with family and friends. Networking	More crafts and a variety of crafts	Creative product-making is also a hobby.	All creative aspects and also love people and social events
	Financial Orientation	Would not work for nothing. I may give my art away, but else I don't give a discount. I have to eat too. Only two said it is not about the money, as they have husbands who take care of them.	Income is deemed important in so far as it takes care of family and loved ones. Females seek independence. Designers view finance as a way to reward themselves.	Specialized products = more serious about income and finances. Four are breadwinners. Difficult to earn enough from craft.	Income is important to provide for their families	Income is important to provide for their families
		Artists	**Designers**	**Crafters**	**Creative Teachers**	**Creative Retailers**
	Success Factors	Most feel success is about acknowledgement in the art world. Secondly, they feel success is also if you can be self-sufficient	Happy clients are important. Success = 1. Money 2. Lifestyle 3. Established Brand 4. Acknowledgement 5. Business Survival 6. Pride	Success = meeting financial responsibilities. Success = 1. money 2. Acknowledgment	Giving back is valued but one must be able to make a living too.	Success = sense of happiness

Source: Author's Construction

The content of Table 14: Archetypes of Artistic Creatives, will be explained in the following sections.

4.2.1 Artists Identity

All those participants who articulated their primary identity as Artists, are presented in this section as the Artist Identity group. Participants were requested to describe themselves. The allocation of participants per category was done based on that response. In that manner, Angela and Gwen, respectively, chose Artist as the most prominent identity:

> *"I'm an artist. Yeah…"* & *"I am an artist"*

Many of the participants in this group responded like Karen, who responded to being asked to describe herself, identifying as an "Artist" with authority and certainty, almost as if there is no need to explain any further.

Rebecca responded: *"Ja. I am an artist first",* ranking any other or further identity as secondary to being an artist. Other participants, such as Courtney responded with: "I am an artist at heart", claiming this identity as a deep-rooted, life-giving, essential part of her being. This statement claims that the identity of the Artist, despite any situation or circumstances, cannot be separated from the individual and has always been there as an integral part of the self, without a describable starting point.

Some other participants could recall an event or situation which signifies the beginning or becoming aware of being an artist, or a mentor who would introduce them to art. One such story was shared by Linda, who was only introduced to art as an adult, after being mentored by another artist. She explained how she could not consider a different identity once she was taught how to draw and how she never looked back:

> *"Since then I haven't stopped drawing and painting and creating".*

She sought opportunities to learn more about art and to improve her techniques, because, as she stated, she had a yearning to be an artist:

> *"I wanted to do my art because I had that fire to do it".*

These types of descriptions of artistic identity reveal the notion that artists view their identity as controlled by their feelings and emotions, taking centre-stage in their lives.

The findings that guided the compilation of the Archetypes in Table 14, are now presented in the following subsections.

4.2.1.1 Spirituality as Artist Identity

The participating Artists of this study claimed their spirituality as important to their artistic identity. This does not mean that they base their work on divine inspiration, but it is a more general belief that there is something greater than themselves, as well as a greater connection with their soul and spirit. The spirituality that they refer to here, includes both religious orientations as well as more general views on spirituality, where the human spirit or soul is viewed as more important than what is visible and physical. However, the specific way in which they experience their spirituality is by its nature, unique to each artist.

To these artists, spirituality means that they feel a strong calling or compulsion from a higher order to do their work as artists, as well as a connection to their creator, other human beings, as well as to nature, including earth, animals and plants. It also includes the values and meanings these artists assign to their work and life.

Some Artists view and describe their identity in a more esoteric way. For example, asking Mary if she saw herself as an Artist, she responded:

> *"Ja, totally out of the box: Artistic Creative, spiritual, mystical, I am actually functioning as a full human being".*

She identified as a more spiritual and mystical artist and did not let her creative product or what she studied, ascribe an identity to her. In the same way, other artists also offered information about their spirituality without being asked about it.

Six of the Artist participants indicated that their identity is closely related to their spirituality and their work is strongly influenced by their spirituality. It ranged from Karen who often referred to her deliberate decisions and actions to move beyond the Ego:

> *"You got to stand back to be objective. Because that is ego If ego takes over, you are tethering on the edge of creativity",* thus raising her concern for not being creative when you allow your ego to drive your work. *"Standing back from your work means that while working you should also have moments of self-reflection".*

Other artists emphasized the fact that they see art as a calling by a higher power:

> *"To find a connection with the people …through creativity...my calling".*

They describe their desire to create as something outside of their control:

> *"Spiritual thing that you have to, that you need to create".*

Such artists see their desire to make art as a calling and desire that was placed within them by a higher divine power, or God:

> *"So, … you know, it's all born out of a desire. And, you know, now, I have proven over and over. It's in the book of Psalms, where, where God says, delight in the Lord. And he will grant you the desires of your heart. So if we delight in him, he is going to put a*

> *desire in our hearts to carry out that which He wants us to do. And my whole life, oh well. …And that's really, perhaps been, the greatest thing that's happened to me is that I've been given desires for things. And then I've been given the ability to carry those desires out."* - Rebecca.

> *"It was like I was on this road of self-expression. I was only influenced by God. That promise that he will give you the desires of your heart. The whole thing was expressing what was inside me. It was a mission".*

> *"I want to do my art because I had that fire to do it"* – are some of the ways Artists, like Linda described their calling to art.

Then you also have the artists who explain that they are receiving divine inspiration that guides what art they do:

> *"God shows me things. I dream of what to make. God shows me who I should work with and the other day showed me this dress and I got up and made the dress. Then someone came to me the next day asking for something exactly like that. And it was the right size."* - Courtney.

Looking at the above findings about the Spirituality of the Artists, it is noted that the artists who participated in this study, have a strong spiritual aspect to their identities, which makes them search for deeper meaning within their soul, as well as view their work as a calling from God or the divine.

4.2.1.2 Culture and Background – Artists

Table 14 presents the Artists, who are all South African, but from different cultural backgrounds, as six of them grew up very traditionally and one of them indicated that she was fortunate that her parents were very open-minded:

> *"I had very free-spirited parents. There was never a demand to become a doctor or something"* - Karen.

Those who grew up in more traditional households where art as a career was not seen as the norm, did not feel that it influenced their identity or career adversely. Going against the tradition to express their artistic nature, was however not always easy. Some of them found ways to express their creativity while they grew up, in both formal and informal ways. Rebecca

explains how she was able to train as a dancer while growing up and how that was a way for her to explore her artistic side:

> *"I also did ballet in a big way. So, I loved that as well. It was a way of expressing myself through dance".*

Some participants were fortunate enough to have Art as a subject in school:

> *"I had Art as subject. It was my best subject and I enjoyed the photography"* – Mary,

while another could only explore Art at a later stage of their life despite always having a longing to do art:

> *"When I left school, I didn't take any art. I wanted to do more like bookkeeping and admin. [Five years later] … I then started taking on drawing and I learned to draw through a lady in Joburg and she took me to the next stage of my creativity"* – Linda.

Other participants had to find more creative ways to give expression to their artistic identity:

> *"I can remember wanting to create and I grew up fairly poor. We were on a farm there wasn't anything in a small town. There wasn't even a drawing book in any of the shops. And I used my dad's old calendars he always got [to draw on]"* – Angela.

Some grew up with parents who had traditional crafts as hobbies, of which the skills were passed on to them and sparked their creativity:

> *"My mother was very good at crochet, so she taught me. At the age of 10, I crocheted ponchos"* – Gwen then continued to explain how she also discovered other forms of art and craft.

Other Artists felt that they were fortunate in that they had family members who already had careers in the creative industries and that exposed them to possibilities and sparked their interest. It also made it easier and more acceptable to their parents that they wanted to follow such a career:

> *"My sister also studied in the arts. She did design and I got to know about Art through her "*– Courtney.

4.2.1.3 Education – Artists

The Fine Artists had different levels of education and very few had Fine Art Education. The education of Fine Artists is subdivided into three sections. Firstly, the General Education, meaning the highest qualification in any field, not only Fine Art. The second section is that of Creative Education, but not necessarily in Fine Art. Lastly, the Fine Art education is reported.

Of the seven artist participants, one has a BA Hons in Education, one person only has a secondary school qualification two have incomplete Art studies, one has a National Higher Diploma in Fine Art, while one has a diploma in Design while there is also one with Incomplete nursing studies.

Three of the participants have studied in the Artistic Creative Field, but not Fine Art. Two studied towards a Diploma in Graphic Design, whereas one also studied the National Higher Diploma Design. Both these participants are no longer working as Graphic Designers, but use their graphic design to be more effective entrepreneurs.

Three participants studied but did not complete Fine Art Diplomas. One of them completed a Master and PhD in the Arts at a later stage of her life, specializing in writing. She is writing as a hobby now while planning to publish her novels after retirement.

> *"So, from 1988 to 1993 I studied Art through Unisa. But I failed Sculpture. Twice. Then they kicked me out. The first year I failed it, I registered but did not do anything. The second year, I did the work, but at that time I could not think three-dimensional. Everything is flat for me. That is why I prefer painting. Because everything is flat. I think flat. So I did History of Art 1 and Painting 1. And that took a long to get there. Then they told me to first do a course on how to do distance learning because I…. you know before I could carry on"* – Angela.

One participant completed a Master's Degree in Fine Art and specialized in a unique technique which she developed. All the other participants have made alternative arrangements to learn their art form. One of the participants regretted not being able to study Fine Art but now that she has come closer to retirement, has put measures in place to start doing fine art work again. She described the reason for not studying art as follows:

> *"All I wanted to do was to go and study Art. But there was no money for me to go and study art. So, I had to get a bursary for Teaching. And My Dad said to me over his dead body will I study art, because I will not get a job"* – Angela.

The lack of funds to study Fine Art was often mentioned by the Artist participants.

> *"I think I would have loved to go into something like fashion design because I love textiles. I would have liked doing something in the design aspect, maybe textile design"* – Linda.

> *"If I just think, I love Graphic Design, a lot, print-making and those sort[s] of things. If I studied Graphic Design, I would surely have been much more, … I would have had many more opportunities. There are so many opportunities in advertising and animation and all those things"* – Angela.

Despite that, they do not feel that their art is inferior compared to other artists and it did not make any difference to how they identify as Artists.

All the research participants indicated that they overcame their lack of formal Art Training through self-study, even though some of them had basic Art Training. It is important to acknowledge, that working in a niche art area, would by implication mean that you developed your technique. Angela explained how she attended informal programmes to learn more about art:

> *"So I always wanted to do something in art. Art history even, I always wanted to do that. …. I disliked the sanding [of the pottery]. …it was boring to me. So I stopped doing it. But it at least kept me going creatively.*

> *"I also did art classes with a man in King Williamstown"*

> *"In 2002 I did the classes with the women who let me do screen printing. But there again, then you print on fabric, then you have to make a pillow, you know. You have to make something out of it. I enjoyed the screen-printing process, but the final product making I did not enjoy. I enjoy processes"* – Angela.

> *"I attend drawing classes on Saturday mornings – it is fun and Karen is very good at drawing".*

In addition to classes, participants also did some once-off workshops, especially where they could learn new techniques or where they can learn about new types of art supplies.

> *"I did a couple of workshops"* – Gwen.

Some participants found some mentors to help them learn their skills:

> *"I had a lady in Joburg who showed me the ropes. I learned a lot from her"* – Linda.

> *"I like to follow a guy on YouTube to learn more. I also have a friend that mentors me"* – Courtney.

4.2.1.4 Artist Values – Artists

The Artist's attributes are not exclusively those of the artist, but their behavioural characteristics, like their natural inclination to experiment with different mediums and subjects, their curiosity to find new ways to do art, their risk-taking, their creativity and playfulness all contribute to the Artist's Identity. With that, the Artists also have the Creative values of creativity, technical skill and autonomy. The values of the Artist are presented below.

4.2.1.4.1 Creativity – Artists

The Artists saw themselves as creative because they are artists, such as Angela, had an initial hesitation to identify as an artist, as she was first considering her career and creative activities and then, it was as if she almost put that aside and claimed the artist identity:

> *"I see myself as a creative person. I see myself as a creative person, not necessarily an artist, because I feel like you need to really be practising Art. I don't know. I'm an artist."*

Her admiration for other artists, especially the famous type, was evident as she interrupted the interview to first show her art collection to the researcher, while also sharing her artistic aspirations.

> *"I like the overprint because it set me up to get out my own creativity, to make my own designs and my own cloth... I have been really brave. It was a desire; I was expressing my identity"* was how Rebecca described creativity as part of being an Artist.

Mary felt that being an artist means that you guide and channel your creativity:

> *"It is basically being creative but guided creativity. Which is what I have been my whole life really. Because I think that if I, I think that I am very creative"*

> *"So that the public can see what an artist is all about and I think people would appreciate the creativity and passion more"* – Gwen.

Gwen felt that if the public could see Artists at work, they would see their creativity.

4.2.1.4.2 Technical Skill – Artists

Although the technical skills that an artist applies and the time it takes to develop that skill is not known to Art supporters, it plays a crucial role in the identity of Artists, as it is what sets them apart and what makes them and their art unique. Karen pointed out how important it is for a proper artist to develop his techniques:

> *"People do not want to develop their skills. Most of the time Ego and people's own demands get in their way"*.

A lot of emphasis is placed on the development that needs to take place to be regarded as an artist:

> *"There is a lot of work in art, you have to work very hard to develop as an artist"*.

> *"I would say I learned the basics from them and other mentors I had along the line, but I would say I am self-taught in all aspects"* – was how Linda described the development of her technical skills.

Although some skills can be taught, the Artists all recognized the importance of developing your technical skills through experimentation.

It is also more than just the willingness and preparedness to develop technically, it does not only require the investment of time, but it also means that you cannot earn money while experimenting and developing your technique:

> *"I have been very lucky to have married a businessman who could provide me with the opportunity to develop my art. You have to be able to develop your own style"* – Karen.

> *"Then when I started with XXX Art, it is my own unique thing I taught myself"*.

For some of the Artist participants, it meant that they at times had to put their technical development aside and focus on earning an income first:

> *"and financially we weren't doing right [in the business] and we wanted to move back to Johannesburg. And you know your bread on the table is much more important than your desire to study"* – Linda.

> *"If I could have it over again. I most probably would look for a rich husband, so I could also just art all day"* – Mary. However, they knew how important it was to develop their technical skill to the highest possible level to be a successful Artist.

4.2.1.4.3 Autonomy – Artists

Most Artists prefer to work alone and autonomously. When raising the issue of autonomy through the various related questions in the interview guide, it was clear that Artists want to make sure that it is understood that they work alone. It also emphasized how highly they value working alone as compared to the other creatives.

> *"To be honest with you I work solo. In that, I am more of a… I work alone. I go alone"* – Mary.

Statements like this highlight the importance of being left alone while creating.

> *"An artist is a loner, but the majority of time you work alone and interruptions are very frustrating"* – Karen.

Some of them also pointed out that they need to be alone to be able to do their best work:

> *"My best time for painting is when everyone has gone to bed"* – Gwen.

> *"…they need to work through it silently by creating".*

> *"I always used to work isolated"* –Linda,

> *"And you can even see how high you can fly in your world apart [from disturbances]. Because it's nothing weighing you down. You are totally free".*

> *"It was like I was on this road of self-expression. I was only influenced by God. That promise that he will give you the desires of your heart. The whole thing was expressing what was inside me. It was a mission. …I am an individual. I would not say autonomy, I would… it is just being who I am and enjoying who I am"* – Rebecca.

4.2.1.5 Behavioural Characteristics – Artists

Behavioural Characteristics are mostly unique to individuals, but it is also found that certain groups of people share similar attributes. Below is some highlight of a few characteristics that the Artist group have in common.

4.2.1.5.1 Introvert – Extrovert – Artists

The Artists often refer to themselves as Introverts or as being shy:

> *"I'm inherently a shy person so I'm an, I'm an introvert and umm..."* – Angela,

> *"I told you I am very shy and I can't put myself forward"* – Rebecca,

> *"But I am not aaa... I am actually not very social at all"* – Mary,

> *"I think a leader needs to be alone. So they can know where they are going"* was how
Mary explained the reason why artists like to be alone and are more prone to be introverted. It
was felt that as an artist, you have to take the lead and create new art.

Even the world-famous artists in this group claimed that they are introverts. What they all had
in common was that they found their urge and inspiration to paint from within themselves and
therefore needed to have time alone to work.

4.2.1.5.2 Risk-taking – Artists

Karen described how she started on her current career path and it is notable how she would not
have reached such artistic heights if she did not take the initial chance to enter a competition,
where she won the machine she needed to manufacture her art:

> *"…and mom called me and said there is this competition and you can win a [machine].
> And they are such special machines and I would never be able to afford such a machine.
> So I entered and I won a [machine]. It just started me on a different journey".*

As she tells her life story, it is obvious that she firmly believes that you have to take calculated
risks for the sake of your art.

Mary described being an artist as always trying something new, trying to find better ways:

> *"Trying to find my own feet, the new me, coming"* and how, without taking risks, she
> would never have achieved what she did so far.

Together with taking calculated risks and trusting that it would work out, the Artists also felt
that not fearing to make a mistake when taking risks is important to them"

> *"I think the main thing was, I was never scared of failure. Whatever happens, happens.
> I was never scared to make mistakes and start over"* – Gwen.

Some Artists acknowledged that it is not always easy to take risks, but that they do it anyway:

> *"I am trying to go further and deeper. But it's not always easy. I know I'm not anywhere near where I would love to be, I get that empty feeling where I say [to myself]: Rebecca, it's really time that you got your hands back fully into the paint and this table and everything's vibrating. I was there a bit last year and made lovely discoveries".*

4.2.1.5.3 Curiousness, Playfulness and Experimentation – Artists

For Artists, curiosity is all about finding out more about Art, experimenting with different styles and mediums and doing it with a sense of playfulness so that they keep developing while also feeling self-fulfilled in what they do. It is that yearning to find out more about your field of specialization, so curiosity is important, but it is also very focused on the art:

> *"And finding XXX art. Finding your own specialization, your own niche, that is what it is all about".*

In addition, there is also such curiosity and interest in so many diverse topics that these artists mention, that it is obvious that they are very curious:

> *"And I am not a fruitcake. I am not a nutcase. I am actually very in tune with ... there is a whole world out there that we are not tapped into …"* – Mary.

> *"are really in a system and we need to add other stuff to the system"* - Madison.

These artists are aware that their curiosity leads them to innovations, but they also understand that they cannot act on all the ideas they get:

> *"…and … Ja, I know it sounds like a lot, but it all fits in…"* – Linda.

> *"My head works differently and I combine everything, I get bored easily, so I have to keep changing what I do"* – Steph.

Talking to all these Artists, the list of things that interest them and that they still want to explore is endless as they explore their curiosity, playfulness and experimentation.

4.2.1.5.4 Artists as Talented or Gifted – Artists

It was notable how Art was seen as something revered and admirable and some participants almost viewed it as an honour to call themselves artists. Other participants who put Art in a higher category, also, despite doing craft and design work, clearly articulated their identity as talented Artists and that it was a gift or calling.

> *"I put art in a higher class. For me it is more specialized than a designer or a craftsman. The craftsman can make 10 of the same product whereas an artist is one of a kind. You are either born an artist or you are not an artist"* – Gwen.
> *" Creativity...my calling"* – Linda,
> *"Am I thinking too highly of myself? To say that I am [an artist]? I am"* –Rebecca.

> *"Really got a lot of hidden talent and has many gifts"* – Angela.

Some of the Artists almost feel as if they earn the right to keep their talents, by using them all the time, like Angela who feels concerned about not having time to use all her talents:

> *"There is a book that you must read. The Bell Jar by Sylvia Platt. It [is] about her struggle with her creativity. She uses an image of herself sitting in a fig tree and she may only pick one fig and she cannot choose, because which one will she pick. And while she has to make her decision, the figs are ripening around her and fall off and decompose. That is how I feel, I have the talent, but because I do not use it, I lose it".*

> *"But if it is a calling, it is a calling. There is nothing that you can do about it"* - Gwen.

There is no doubt that the Artists feel themselves as being called to serve as Artists.

4.2.1.5.5 Appearance – Artists

Artists pay attention to their appearance and claim that they communicate their identity through their appearance:

> *"… to get out my own creativity, to make my own designs and my own cloth. And then wear them overseas. I have been really brave. It was a desire, I was expressing my identity"* – Rebecca,

> *"You have to be able to develop your own style"* – Linda.

4.2.1.5.6 Work-life Balance – Artists

Artists see their art as integrated into their work-family life. Some of the artists felt that it helped that they were married to artists:

> *"No it is the same because [my husband] is an artist and we live art and we have that passion for art"* - Lynda.

Relationships are important to Artists, but through the interviews, it was evident that the more mature artists who participated felt that they had the support of their families and they also had more time for creating, which helps to ensure good relationships.

> *"I am balanced because there are so many lovely things that I do. There is the fabric and now there is the painting and the photography and ... Ja, I know it sounds like a lot, but it all fits in and I think what helps to keep balanced"* –Rebecca.

She explains how she now has more time for Art since she stopped focusing on her clothing range which she sold at markets. She also assigns it to her more mature age. Karen felt that one is doing something wrong if one cannot balance your life and your work:

> *"You have to balance. If you are working just to live. Then change your lifestyle"*.

However, since Karen's family dynamics changed and now that she has additional responsibilities, it is more challenging to balance her work and her life:

> *"The pulls and stresses of everyday life interfere with my work in a hugely negative way, perhaps because I work from home, perhaps because my load, at this moment in time, is great. The nature of my work demands both space and aloneness"*.

Unfortunately, the other Artists felt that they could not balance their art with their family life, such as Mpilo who has put some aspects of his business on hold for some time:

> *"I could not balance. That is why I had to put [art] on the back and just focus on the rest of my life. But now I am managing, just because I am dedicated to my life. It is not just [art], but it is my life and my family and designing is also my life"* – Mpilo.

It appears that part-time artists, such as Angela, are struggling more to balance their lives and relationships with their art. Angela also described it as a challenge to balance work and life, especially when you have full-time employment as well as part-time artwork:

> *"It is so difficult to create when you are in a different full-time job and can only create after hours"* – Courtney.

> *"So, I felt lost all the time, there was no way to create [while in a full-time management job], although I could apply general creativity. But the environment was too unstructured for me to function"* – Angela.

Part-time artists are already trying to have two jobs, often with equal demands on their time and resources, so it is expected that they would find it difficult to maintain a good balance. Sometimes these artists have to make a decision to put one of these two on hold, as this artist has done:

> "*I think that as I have said, in 2018 and 2019 I could not balance. That is why I had to put [ART] on the back and just focus on the rest of my life. But now I am managing, just because I am dedicated to my life. It is my lecturing, my life and my family and art is also my life*" – Mpilo.

4.2.1.5.7 Interests and Hobbies – Artists

Asking Artists what their other interests and hobbies are, has mostly resulted in a response that Art is their life and it does not leave much time to pursue other interests. Gwen responded that art is her life, but she also does craft and design and often employs all three modes of creativity in making artistic products. However, she still stressed that Art is her main interest and passion. All the other participants also indicated that they enjoy doing various crafts and design work, either as an extension of their work, but also as a hobby. Some of them, like Angela, Gwen, Linda and Courtney also enjoy attending workshops and classes offered by other creatives.

Karen explained that her interests all revolve around her Art form and how she can further develop and improve it. Angela does not only enjoy the visual arts, but also does Writing as a hobby and plan to expand it to earn her an extra passive income when she retires. Rebecca experimented with all sorts of visual art as a hobby but also has a passion for gardening and music.

From the interviews, it became obvious that an Artist's whole life revolves about some form of art, whether it is for work or play. They just change the form of their art or employ craft and design together with art when it comes to hobbies.

4.2.1.5.8 Financial Orientation – Artists

The Financial Orientation of Artists presents interesting situations in terms of the importance that income and money have to them. Because income is not their main focus, it could lead to poor financial control. However, the Artist group does not view it as such, but rather as them being an artist placing a higher value on their Art and sharing it with other people. Some participants indicated that their main concern is for people to enjoy their work:

> *"I don't say I don't care so much about the money. Getting paid for the work, it is [rather] the thrill that I get from it. I've had the opportunity to be expressive on somebody else's behalf and the biggest thrill is that I've helped them to be more who they are. To help them to understand who they are, that they can also be unique and different"* – Rebecca.

> *"Ooh, it is so good to see your work being put up in someone's house… Then you almost want to forget about the money"* – Mary.

> *"So my emphasis hasn't been on making the money here"* – Gwen.

The Artists not focusing on the money they earn from their artwork, however, does not mean that they do not value their work. Some would say that if someone likes their work, they will gladly give it away for free, but they will not discount their work, as that would mean that their work and then by implication, are worth less:

> *"There are very wealthy people and there are very poor people. I will not do my work for nothing. If I want to give it away as a gift, I will do that, else I expect you to pay"* – Karen.

> *"I would much rather give somebody a painting when they can't afford it and really like it, than to give a discount. I am worth more than giving a discount"* – Gwen.

> *"There's a Song to it here. So it's got to be that. And I know I don't get, you know, there's no not much money attached to it. But I think I'll always be an artist"* – Rebecca.

Some felt that when they establish themselves, they are not very focused on their art bringing an income, especially when they do their art part-time, having a full-time job with another income:

> *"At this stage, it is not so important. I would like to, later on, make money out of my art... You have to build up your reputation now so that later you can benefit"* – Angela.

The Artists who participated in this study, thus firstly appreciate it when people enjoy their art and are then willing to give their work away for free, especially when they are still establishing themselves, or when they have someone taking care of them financially.

> *"Income is definitely important. You cannot work without money. I have been very lucky to have married a businessman who could provide me with the opportunity to develop my art. You have to be able to develop your own style"* – Karen.

In such a situation, they don't have strict controls over their income and finances. However, once they have financial responsibilities, they are much more focused on ensuring more control over their finances and detaching their emotions from their artwork. Even though it might be difficult to do at first, they do not want to be the romanticized struggling artists.

> *"When you have to pay the electricity bill…. You have to have your practical hat on"* – Courtney,

> *"That is why all those painters and stuff died poor"* – Mary.

4.2.1.5.9 Success Factors – Artists

Artists value their professional development more than income, so financial gain is less important to them, thus it is not the only measure of their success. Artists like Mary and Karen are proud of their achievements and being known internationally. Mary admits that it has always been a dream:

> *"From when I was a little girl, I knew I wanted to be famous. I did not know in what, but I wanted to be famous"*.

Other artists shared that the fact that people want your work in their homes proves a level of success:

> *"My art is normally sold before it is even completed. I post photos of my progress with paintings on Facebook and then people will claim it even before it is finished. It feels good to know people want your art in their spaces"* – Gwen.

> *"It was nice to see my work on television and to know millions of people saw it. It was like confirmation that I am doing okay"* – Rebecca.

4.2.1.5.10 Artists and their Work – Artists

The Participating artists that were interviewed were of different age groups and at different stages of their lives. Their career and how it relates to the different stages of their lives is presented later in this chapter. However, what is interesting is that many of the artists, when working on their preferred type of art, have specialized in an area. They have thus worked from

broader fine art practices and continued to narrow their area of work to their unique specialization. The more they mature as artists, the more they work exclusively in their chosen fine art niche area. They then also identify closely to their area of work specialization, such as calling themselves a Textile Artist or a Landscape Oil Painter, for example.

4.2.2 Designer Identity

The participants who identified as designers were comfortable with only selecting one category without any hesitation, such as Judy who immediately and straightforwardly answered:

"Interior Designer" and,

Sarah also explained her reason for this identity:

"Designer – and I find it very rewarding".

Megan, Madison, Sandra, Silumko, Tumelo, Athile and Nandi also identified themselves as Designers. Michelle hesitated at first, due to not having studied design, but then confirmed herself as a Designer anyway:

"I will never give myself out as a designer, because I am not. But you just do not get a pattern for anything out there at the moment, so I draft my own pattern from scratch. People come to me with a picture and then I make it for them. So I basically design".

This appears to be a recurring theme, especially with regard to the designer creatives, that the form of their formal training, or the lack thereof is closely linked to their identity. The Artists and Crafter creatives would more readily identify as a certain creative irrespective of their training, but those who identify as Designers or Teachers first, base it on their formal training.

Steph, Sandra, Silumko and Nandi stated that the reason why Design was chosen as their most prominent identity, is because that is how they earn their living. They also put design on a higher level in terms of their identity, because most of them are most passionate about the joy they can bring to other people through their design:

"Graphic Design is my passion" - Angela,

"I love dressing people" - Steph,

"I care about my customers and making them happy" - Silumko,

"Keeping my clients happy" – Nandi.

However, as was the case with Mpilo, Sarah and Megan, Steph, Silumko, Tumelo, Athile and Nandi also studied Design. It was interesting that Mpilo, despite studying design, initially identified as an Art Lover and later also as an artist, but not as a Fine Artist. It is however interesting that unlike these others, Steph did not state the fact that she studied design as her reason for identifying as a Designer, but rather motivated her choice of identity on how she earns her living. Steph did not only have formal training as a Designer, but she also participated in government projects to promote entrepreneurship and attended very highly rated additional training and experiential learning under the auspices of well-known South African designers such as Marianne Fassler. Another factor that might contribute to Steph basing her identity selection on how she earns her living, might also be explained because she worked in a corporate environment, where there was a focus on productivity, targets and output, before becoming a full-time designer. Despite all these possible reasons for choosing her identity as a designer, she still based her reason for choosing this identity purely on her product and how she makes an earning. It is also interesting that while she worked in corporate careers, she invested in her development as a designer in a deliberate and planned way, ensuring to be prepared to also make her identity a career when the opportunity presented itself.

4.2.2.1 Spirituality and Designer Identity

Where the Artists often referred to their spirituality, the Designers had a much more practical approach to their identity and work. This does not mean that the participants who identified as Designers are not spiritual, but the role their spirituality plays in their work is completely different. They did not describe the same mystical and esoteric value to their identity and spirituality.

For some of the designers, the deep need to create was something they experienced from very young and they viewed it as spiritual in nature. Such was Steph's indication that her love for design stemmed from an internal desire to be unique:

> *"I absolutely had this desire to create. And I wanted to be different. I do not want what is in the shops".*

Thereby the designers want to be seen as unique and experience it as a spiritual trait to work on their design and to want to be creative.

Some designers view their design career choice as a spiritual calling in the same way as some artists do, as evident in this statement below:

"I was led to it. It was not a mistake. I would not choose anything else" – Mpilo.

It is important to remember that none of the research participants were asked about their spirituality. It was information that was volunteered by the participants during the interviews.

For a few of the designers, the spirituality that they mentioned was more the religious type, in that they felt that their creator and God work through them:

" It is just, that I think the Lord works through my hands. If I can just leave a little bit of myself on that piece of [material]. … We all have a story to tell and that is important to me". It is important for this designer, that she must be a conduit for the work of her creator.

But their ability and talent for designing is seen as a spiritual gift.

"I make an income. … I am thankful for everything". Although gratuity and gratuity journals have become a big lifestyle trend in the last two decades, it is more than that for these designers, it shows in their everyday life. Some feel that a way to show their gratefulness is to share their work with others, explaining why she so often gives her work away for free:

"I am just a giver. I have always been giving away things. … I believe in giving back and in blessing people by giving things away. It is just what life is about. I enjoy it. I often give away on my Facebook page".

 It was also mentioned that it links closely with the notion that, for some Designers, it is not always about the money.

4.2.2.2 Culture and Background - Designers

The participating Designers are, just like the Artists, from different Cultural Backgrounds. They all grew up in very traditional households, where design was also not a typical career choice, so it was not easy to follow such a career. Steph explained how challenging a career choice in design was given her traditional background, even though she had an aunt who made bridal dresses:

"We grew up very strictly. We were children growing up on a farm. … After school, I had to beg to go and study [design]. My parents did not think it was necessary to study".

Some other designers, like Sarah, found it easier to break her desire to study design to her parents because she had an older sibling who studied design and had a career that the family viewed as successful. Steph's family reckoned that even those who studied art did not work in the field. She acknowledged that it is mostly true, as hardly any of her fellow students were in the design industry:

> "To be honest, it is very difficult to get a good job. Most people I know who studied design, do not work as a designer".

Some designers indicated that they had a desire to design from their childhood and also tend to have found ways to express their creativity. One designer explained how she made extra money from after-school jobs, to have money to buy paint and fabric:

> "My passion for creativity started at a young age. Whether I paint, sew garments, or do my personal interior decorating".

This experience contrasts with others such as Mpilo, Megan and Nandi, who only realized their interest in design when they went to study. Mpilo explained how it was actually a teacher who noticed the possibility of a design career, although he did not respond to it until he went to study:

> "I can say my Standard Six teacher saw my career path more than I saw my career path. Back then there was home economics, they wanted me to do it. And I refused. I had that mentality that men do not do that. And I was good and very interested in drawings back then. …. I was good at drawing. I used to draw things for my classmates and so on. But I did not take that as a career option because I knew how to do it".

Tumelo and Athile also mentioned that it was initially difficult to justify their choice to design for some of their family and friends, due to the traditional viewpoint that it is not a suitable career for men. However, they found it easier, even as men, to enter a design career because they were originally from Gauteng, where design as a career was becoming more known due to regular Fashion Shows and Fashion Weeks, Design Expos and other creative developments such as the Maboneng inner city development, compared to Mpilo and Silumko who both came from rural Eastern Cape Areas. The other contributing factor is also the age difference between them, where a couple of years made a big difference in the perception of men in design careers, as both Tumelo and Athile explained that many men studied with them, compared to a few years before they started studying.

Michelle and Emily only realized their interest in design as a career option much later in their life when their family responsibility changed. However, Emily always designed and made her own clothes from a young age.

4.2.2.3 Education of Designers

Unlike with the Fine Artists, the education with regard to the Designers interviewed is less complicated, so there was no need to subdivide it further into three subsections. Out of the Eleven Designers who were interviewed, eight studied design and had diplomas in Design. Quoting the responses of those who studied design, will be repetitive, as they all just answered:

> *"I studied graphic design"* - Courtney.

Steph, who also studied design, studied in the 1980s and described her training as follows:

> *"My parents did not think it was necessary to study"*.

> *"After school, I went to East London College. I studied Design. It was a two-year course. After that, I went to work for a Government organization in an admin position. I was working in Pretoria and attended a night course with Marianne Fassler. It was offered in a hotel. You rarely saw her because she had her employees who taught us, but she made her appearance and told us not to throw away any scrap fabrics"*.

What one should note here, is that this participant saved up and paid for her own further design development while in "an office job", as her family were not convinced that a design career could be lucrative. That did not stop her from designing part-time or making plans to fulfil her dream.

Although design might be viewed as requiring more technical skill to enter a career field, the other three design participants only had matric and did not study design. For the two that are above the age of sixty, this might be because design was not generally seen as a career option when they were young and studying design was almost unheard of. So, despite their interest, they did not pursue any studies in the field. Two of them learned their skill from family members and one from taking a subject at school where the skills needed were taught. All three indicated that their skills improved with experience.

It is interesting that all those participants that are over 50, had worked in other fields first before designing, even if they did study in a creative field. She explained it like this:

"To be honest, it is very difficult to get a design job" – Steph.

The other two design participants who are older than the age of fifty, namely Judy and Sandra, have only started their design work after their children completed primary school. The other four design participants who studied design, are younger than forty and have all been doing design work full-time from the time they completed their studies.

4.2.2.4 Values of Designers

Although the values of Creativity, Technical Skill and Autonomy are generally ascribed to all creatives, the intensity of the importance of these values differs between artists, designers and crafters. These are the values below.

4.2.2.4.1 Creativity - Designers

When asking a designer to describe themselves, the answer almost always started with creative, even if the rest of the answer varied from designer to designer:

"I am creative, artistic, detail orientated with good communication and marketing skills" – Megan.

Designers see creativity as the main part of their identity and behaviour, not only in terms of their work but also their lifestyle and the way they conduct their business:

"You know we are both doing creative things all day. It is our way of life!" – this is how Courtney explained their everyday family life, as she went on to state that if there is something they need, they easily make it. The theme of creativity being an everyday way of life was also emphasized by Steph in stating that it is just the way her head works:

"My passion for creativity... I am a little bit of all. My head works differently and I combine everything, I do painting, beadwork and designing".

Some of the designers felt that they could live out their creativity by making a variety of different design items, which keeps their work exciting, and feeds their need for creativity:

"I am happy with my orders. Each thing is different. I am making these flags now. I delivered a matric dance dress last night. I think the variety keeps me motivated and makes it interesting" – Michelle.

4.2.2.4.2 Technical Skill - Designers

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As mentioned in Chapter 4, Section 4.2.2.3 on Design Education above, due to its nature, design requires more technical skill than art, especially because it relies on various design principles and rules and also requires the use of some specialization technology. This might explain the higher number of designers who studied before taking on their design careers. Furthermore, the design fields have very specific study courses, unlike Fine art which has more general training before the students reach their specialization level. Of interest is that the Artists will, as they gain experience, rather focus on a niche area, where the designers tend to use the basic design element knowledge and then apply it to more than one design field, as one can note from the responses to the questions around the design and product range that designers are involved with:

"Interior decorating. I have a clothing range. I paint" – Steph.

This might sometimes be due to finding ways to expand their earning potential, as Michelle pointed out:

"I do anything that can bring money in. If there is a market for it, I will do it"

– Michelle.

It appears that designers sometimes are limited to the income they can make when they specialize. However, some of them have, through experience, reached a point where they do not try to be all things for all people but rather focus on their technical skills related to their design discipline. It meant that they had to stop fearing their ability to make it financially and start trusting their talent and skill:

"I started making anything that a client requested like recreating a celebrity outfit they copied online and brought to me. This has been the most difficult as the clients often bully you into getting the dress exactly the same as the original one at a lower amount. I have since stopped this. I'm only focusing on making my own designs strictly" – Michelle.

Several designers also mentioned the matter of the time and resources that went into developing their technical skills and the fact that customers want to make them feel that they cannot charge a premium for their work because it does not take them so long to do it anymore, as Sandra explained:

> *"It is so upsetting when people tell you that you can't charge that much because it did not take you that long. What about all the time spent gaining that experience and the other resources? They should be glad we are not still experimenting on their projects".*

Unlike Artists, Designers also often have to adjust their style of work according to trends and developments in the design world. It also requires that the designers stay abreast of trends and development, often requiring the designers to improve their technical skills to be able to expand their design offerings. Tumelo explained it like this:

> *"The thing is nje, we need to learn about new materials all the time. As trends change, new machinery or new tools also need to be used, so we constantly have to update ourselves. You also need to make sure to be confident in these new technical skills before you can use them in your designs. It all takes time and money."*

4.2.2.4.3 Autonomy - Designers

Designers also value autonomy, especially in terms of self-regulation and freedom to create. The desire to work autonomously remains part of their core identity, as some have demonstrated from school days:

> *"The teacher picked on me, she had her groupies. She told me to never consider a career in fashion design. But I was rebellious design-wise because [not following the lecturer's instructions] I wanted to do my own thing"* – Steph.

However, they understand the finer nuances between their desire to control their work environment and fulfilling their customers' design needs.

Designers appreciate the opportunity to work on their own, make decisions on their own and make their own rules, as many of them responded similarly:

> *"I enjoy working on my own, I deal well with it. … I prefer being on my own"* – Steph.

> *"No I work alone (I still don't afford to employ [people] but randomly get someone to work part-time I tried having a business partner before but it didn't work for me (as I would be the one who does everything from coming up with ideas, advertising and creating a production and the business partner just comes in and earn a salary"* – Megan.

To the Designers their desire to achieve total autonomy in the way they work is more of a preference where they feel more productive and more in control when they work alone, compared to the Artists who almost see it as a spiritual experience.

4.2.2.5 Behavioural Characteristics of Designers

Behavioural Characteristics are mostly unique to individuals, but it is also found that certain groups of people share similar attributes. The following section highlights a few characteristics that the Designer group have in common.

4.2.2.5.1 Introvert-extrovert - Designers

"I like being on my own …" – this is something that was not mentioned as often as with the artists. Designers like to work alone as it offers them autonomy, but in terms of being introvert or extrovert, the designers appear to be extrovert. On some level, the designers have a longing to be social, with Steph continuing the statement above with:

> *"… but, I love aqua aerobics and love coffee sessions. I enjoy it and it gives me some relaxation"*.

Due to the nature of their work, they might not always have time to socialize, but they still have a desire to socialize with others:

> *"I say that because you never have time to yourself or to your social life - you are always at the studio working"* – Silumko.,

> *"Being an entrepreneur affect social and family relationship especially if you are still at the building stage of your business"* – Megan.

Most of the designers see it as a sacrifice they have to make to build their business.

They experience tension due to their heavy workload and have to accept it as a way of life and make it work for them:

> *"I can tell you my social life suffers. I can gladly sit at my machine and work [point to needing the money]. On a Saturday afternoon, my boyfriend will pour me a glass of wine and I will sit working at the sewing machine and drink my wine"* – Michelle, but then describe themselves as very social:

> *"All the social things. I am a people person"* – Courtney.

4.2.2.5.2 Risk-taking - Designers

The Designer group mentioned risks that they took in their careers, such as Judy who made a career change when her children were in high school:

> *"It was a decision I made and I took the chance and here we are".*

However, the way designers reported the risk-taking emphasizes their careful consideration of all the possible scenarios. Furthermore, they did not take risks when it would affect their family or financial position too adversely. It was especially due to their hesitance to take financial risks or risk their income, that some more mature designers first sought employment which provided a steady income, before taking on design entrepreneur careers. Mpilo, Michelle, Tumelo and Athile are all designing part-time, having full-time jobs in other fields, where they have a higher income. For most designers, unless you have your own business, earning a salary does not provide enough income to survive:

> *"I love design, but I won't be able to survive only on that income"* – Mpilo,

> *"I also cannot consider leaving my job for this now. It is too big a gamble. I do not even have my own house. If I skip paying my rent for one month I will be put out on the street. There is not enough security to just leave my job and do this full-time. The plans are there to do it full-time one day, but just not yet"* – Michelle.

4.2.2.5.3 Curiousness, Playfulness and Experimentation - Designers

In general, Designers take their work and themselves more seriously than artists. Where artists focus more on the process of art making, designers focus on the end product and its usefulness.

Designers may be playful or incorporate playful elements into their design, but it depends on the artist's style as well as current trends. It is however important to remember that designers also have to consider their target market and the demands that customers have.

4.2.2.5.4 Designers as Gifted or Talented

Most Designers do not mention the fact that they are talented or gifted. They placed more emphasis on having studied design or developing their design talent. Very few designers see it as a talent or gift. These Designers feel a sense of responsibility to share their talents and gifts with other people:

> *"I believe … in blessing people by giving things away. It is just what life is about. I enjoy it".*

However, most designers referred to hard work as part of their identity and how they do it and that it would not have been possible to be designers if they did not work hard. They ascribe their success to their hard work and not their talent:

> *"My husband and I worked very hard and even though we had it difficult, it was okay"*
> – Steph,

> *"This is hard work, so I won't do it for free. But I also enjoy it. I love making pretty things"* – Courtney,

> *"Things are tough and we live comfortably. But we work hard"* – Michelle,

> *"So I am working hard now to promote myself. Yes, it is not going to be easy"* – Nandi.

4.2.2.5.5 Appearance - Designers

Appearance is important to the Designers who are in the fields of Fashion and Jewellery. The personal appearance of the other designers was not such an important factor to those designers in design fields not related to personal adornment. They would rather put more emphasis on their field of design and ensure that their own style is represented in those aspects of their own lives.

Work-life Balance, as with the Artists, Designers also felt that they could not maintain a good work-life balance without a focused and deliberate attempt. It also appears that the stage of life that the designers find themselves in, has an impact on this. Some designers felt that it was especially at the beginning of their careers that they battled to balance work and life:

> *"I say that because you never have time to yourself or to your social life - you are always at the studio working and clients don't understand that every time they see you having fun they ask you about their outfits"* – Megan,

> *"You hardly have time for your family as a result [they] have given up on me because I'm always unavailable for social gatherings but they still love and respect me"*,

Some even had to give up design for some time to enable them to cope:

> *"I think that as I have said, in 2018 and 2019 I could not balance. That is why I had to put designing on the back and just focus on the rest of my life"* – Mpilo.

Some designers feel that they might still manage to balance their work and family, but that many social aspects are neglected due to their design workload:

"I try to balance my work and family and life. I can tell you my social life suffers. I can gladly sit at my machine and work. … It is my house and my time" – Michelle. However, they do try to give undivided attention to their families at regulated times:

"And I eat supper with my family at night" – was stated as a non-negotiable rule to herself to ensure that she works towards maintaining a balance.

4.2.2.5.6 Interests and Hobbies - Designers

As with the Artists, some Designers also has art and craft or other design hobbies:

"I paint; it is just part of me. But I do not sell my paintings" - Steph.

"Photography is my hobby and you can say Park Runs too" - Sarah.

"Gardening" – Rebecca.

Some of them also mentioned that their limited free time is spent with family and friends:

"Apart from spending time with my family and friends, the rest of my life consists of designing" – Michelle.

"I like to hang out with my friends" – Megan.

4.2.2.5.7 Financial Orientation - Designers

The Designer participants placed a high value on the fact that they have always been able to earn extra money, even as children and make plans and arrangements to have money:

"My parents did not believe in giving us pocket money. So from 16, I had my scooter and after school, I would go and work. And with that money, I would buy fabric to make myself some clothes" - Steph.

The Designers often relate their income and financial orientation to their responsibilities and often comment on how they have to ensure to get an income through whatever creative endeavour:

"I do anything that can bring money in" - Michelle.

Designers have a focus on their families when it comes to their money. The reason why they do design work is to support their families:

> *"I work for my family"* – Steph.

> *"I am a single mom of three. I always had two jobs to make ends meet"* - Michelle.

> *"My [child] is studying and the other one will start next year. Both study teaching. And all of that cost money. It is difficult to make it financially. And it has always been only me, supporting them all"* - Michelle.

> *"In 2006 I had a child, so my focus now had to shift from expanding my business to focus on my child and kids are so expensive. I had to think of money to take care of them"* - Mpilo.

> *"My kids are not out of the house yet, I still have to take care of them, so the responsibilities are huge. So for now I have to do it for the money (for now)"* - Megan.

Mpilo explained very well, that the design is most important, but that once you have responsibilities you also have to keep an eye on the money:

> *"Yes, as we love designing, but as you grow up, you get too much responsibility. Design is important, money is important. It is 60% design, 40% money"*.

Steph mentioned how the traditional role of women in her family has been as a housewife and that none of the women worked in her family. However, she felt that if she also had an income, they could build so much more together, while she also wanted financial independence:

> *"I come from a family where the women don't work. My father often asked me when I stopped working. I could not see in my head to ask my husband for money to buy something. We worked together to build our lives together"*.

A few of the Designers also mentioned that they feel their money should also be used to reward them for working hard:

> *"It is very important because you work so hard and you deserve a great reward"* – Megan,

> *"I work hard, so I can play hard"* – Tumelo,

"It is nice to be able to buy yourself that car when you worked hard" – Athile.

Then some enjoy their income because they can spoil other people:

"You know my work: it is my income, but it is not that I will get rich. I give too much away. If I see that someone really likes something, I will give it to them" – Steph.

4.2.2.5.8 Success Factors - Designers

Success means different things to different people. That is clear when designers reply to the question if they feel successful, with comments like this:

"I will say I am a successful designer. I know my client would be happy" – Mpilo.

In Chapter 5, Section 5.2.2.5.7, designers stated the importance of income to them, as they need to honour those responsibilities, which need money. It is a general theme amongst designers that they feel successful when they can have control over their income while also doing what they enjoy:

"I feel absolutely successful. I am so blessed. I do very well" – Steph,

"Because it's my passion, I do well" - Aphile.

Some designers felt that the popularity of their designs and the returning clients were a good indication of their success in Establishing their brand:

"I will say I am a successful designer in terms of what I do and I know my clients would be happy with what I design" – Mpilo.

"That people keep coming back to us and refer their friends" - Judy.

At the same time, most younger designers feel that they did not reach success in terms of their brand being recognized:

"Yes, though I am still not where I want to be" – Nandi.

Designers need to be acknowledged for their work and they deem it as an indication of their success.

"I think I am successful and people demand my designs" – Tumelo,

"Of course I am successful, I even showcased on Fashion Week!" – Athile,

> *"The specific dress I did now, my sister-in-law told me last night that she had a customer in her salon who exclaimed and was so excited about her beautiful dress that I was making. So she said my name is out there. So ja, it is nice to see that people are recommending me and appreciating my work"* – Michelle.

Some feel that it is nice to be acknowledged by clients and peers, but also feel that they put unnecessary pressure on themselves because the design world is by nature very competitive. Designers agree that it is more important to them to see the satisfaction their clients have with their work, even if they do not acknowledge them as their designers:

> *"East London has cliques and many women doing design. So there is a lot of bitchiness. I am over that. Ten years ago it would still have bothered me, but I am over that now. I will suggest and refer people to someone else. There is sunshine for everyone"* – Steph.

> *"Advertising is word-of-mouth. I don't recommend myself [to other people]. I prefer that other people recommend me"* – Michelle.

> *"Some people are really so conscious of their social status, that they will never acknowledge to their friends that you designed for them and it hurts sometimes. It is sad about our society, it is all about the house and the car and the brand labels. But it is not my thing. I try to let it go. You will maybe do a whole wedding for friends or friends of friends and they will not even tell anyone that I did it. It hurts sometimes, but I must get over it"* – Steph.

> *"However, although it is a compliment to hear that I am acknowledged, it is not important to me. I love to make people happy. I don't do it for fame"* – Sandra.

The few individual designers who never planned a career in design, link the fact that they produce work that they can be proud of to their success. They never thought that it would be so satisfying to design and find it very satisfying:

> *"I never thought this is how my life would turn out. But I am very proud of what I do. Everything going out of my house I feel wow, I did that"* – Michelle.

> *"For someone who did not study design and who did not set out as a designer, I am very proud of what I achieved".*

Designers who studied, tend to stay within their field of study but do not specialize in one type of product design only. They rather avail themselves to do various types of design work based on client needs. Unlike Artists who use their art to communicate their messages, all the designers who participated in this study are designing what their clients require according to the client's specifications.

4.2.3 Craft Identity

Getting to the participants who identified as crafters, it is important to first describe the notion of crafter here, because there are many different types of craft and just as many variations of what the general understanding of a crafter might be. Some might think of crafters as informal crafters who sell baskets on the side of the road or those who sell bamboo fences. They are also crafters, but for the purpose of this study, being a Crafter does not mean that the person is involved in some informal creative project, but refers to the artisans and master crafters who make Creative Products using traditional craft techniques, such as macramé, woodwork, weaving, mosaic etc.

Creatives who identified as crafters are: Donna, Chelsea, Susan, Cynthia, Victoria, Emily, Marissa, Amy, Lorraine and Shannon. The Crafter Identity group did not elaborate as to why they identify as Crafters but rather motivated their identity selection with a description of their products. This is mostly because these crafters mastered a traditional craft, that they use in making unique products which they trade with. Gwen, Lorraine, Cynthia, Emily and Amy have more than one type of craft that they incorporate into their products and also have more than one type of product that they focus on. The reason for this is due to their interest in various forms of craft, as well as the decision to have a broader distribution of products to trade with, to increase their earning potential. The link between product and identity is strong amongst these crafters, because their skill and mastery of their craft, assign them their identity as crafters. For example, Lorraine has one craft that she focuses on and specialises in. She identifies strongly as a crafter in that type of craft:

> *"I craft all the time. Yes, I am a crafter, I belong to the local Guild and participate on a national level".*

She deals with her craft in a professional way whereby she also belongs to an official guild for her craft. Morgan just started as a crafter and describes her identity as:

> *"I don't know what else to call myself but a crafter"*.

Maddison focused on one type of craft at a time, but had more than one type of craft that she specialized in over several different stages of her life:

> *"You know I made all these things before. I once did spinning, weaving, beading, wood carving and even macramé that one time"*.

Victoria has a highly specialized form of craft and also trades in a high-priced product made using this form of craft:

> *"My products are good quality and expensive. You can call it craft. But it is a highly skilled craft. I am a crafter"*.

> Donna described herself as   *"Crafter, or any creative as needed"*.

The statement identifying as *"any creative as needed"* was a hint at the strong entrepreneurial identity that Donna has, which she reckons cannot be separated from her creative identity.

4.2.3.1 Spirituality - Crafter Identity

Although a number of the crafters are religious, unlike the Artists and Designers, none of them linked their creativity to their spirituality or religion. They view their crafting as much more practical. They also find their ideas for crafting by looking at what is trendy in the creative world.

4.2.3.2 Culture and Background - Crafter Identity

The Crafters are mostly from traditional families where careers in creative fields were not common. Lorraine explained how anything artistic was frowned upon in her strict religious family:

> *"I think if I had more opportunities when I was young. We did not have the same opportunities. We did not have those opportunities when we grew up. I went to a convent. Art was not a subject. We could draw and I drew beautifully. So we did drawing until standard 3. And then that is it. There were no further opportunities"*.

This Crafter felt that had she been exposed to creative careers she would have gone into a Fine Art field or designing. Given that she did not have such opportunities; her Crafting is the second-best way to be creative.

The notion of strict parents was also mentioned by Crafters. Their parents often did not allow them to go away from home to study or go and work in other towns:

> *"My parents would not let me go and work there. I was not allowed to go anywhere or do anything"* - Lorraine.

Many of the crafters explained how it was the norm when they grew up to leave school, find an office job, get married and raise children. So given that scenario, getting into crafts when their situation changed was the best opportunity for them to do creative work.

4.2.3.3 Crafter Education - Crafter

Crafters Donna, Madison, Emily, Marissa and Shannon had no tertiary education in any field, while Crafter Lorraine and Victoria studied administration. Tertiary education did not influence the Crafters' careers, although some felt that they might have taken up an art or design career if their circumstances were different. Amy studied Home Economics and Sarah studied Hotel Management:

> *"I chose to study Hotel management thinking that it would be about cooking, baking and catering. It was a disappointment when I realized it was actually about business and theory. I wanted to be a professional baker"*.

Several Crafters also mentioned the limitations their family's financial constraints put on their study career:

> *"One thing I wanted to do when I left school was to be a domestic science teacher. But there was no money to study for that. So there that passion came out. My parents would not let me leave home to study teaching at Graaff Reinett. And we did not have the money for that. Kids have it easier these days"* - Lorraine.

4.2.3.4 Values of the Crafters

The findings on the Crafter values will now be presented in terms of Creativity, Technical Skills and Autonomy.

4.2.3.4.1 Creativity - Crafter

When the Crafters refer to creativity, they use the term to explain the creative industries within which they craft. They view their crafting as creative activities, but the act of crafting is seen as maintaining traditions rather than creating something new:

> *"My Mom knits and crotchet and so did my Granny. We are women who keep busy. That is why I started selling knitwear and crochet items"* – Donna.

4.2.3.4.2 Technical Skill - Crafter

Technical skill is most important to the crafters because they are using traditional crafting techniques which, even if modernized, require them to have sound crafting skills. Furthermore, most crafting techniques are not formally trained and Crafters have to obtain these skills through experimentation and practice, which means that it might take many years to perfect their skills.

Despite having to follow new product trends, the technical skill does not appear to change and perfecting the traditional methods of doing craft is always important to crafters:

> *"I prefer to use original techniques, but make modern articles like my swings"* - Shannon.

Crafters also pointed out how it takes time and practice to perfect your technical skills:

> *"I learned from my Mother and Grandmother. I [crafted] from young, so it is easy to do by now, but it takes many years of practise"* – Emily.

> *"If you are interested in crafts, there will always be someone to teach you"* - Marissa.

> *"With jewellery, your skill improves over time, it is as if your muscle memory kicks in. But skill is important, especially if you want to be productive"* - Shannon.

Although craft makes one think of handmade items, it also has many tools and machinery that assist in the production of craft items and these tools and machines require technical know-how that crafters are confident in using:

> *"I only stick to [specific crafting], as I have had quite a capital outlay for the machines and now that I am trained it is easier. Yes, you need to be technical to make sure you understand how to operate the machine"* - Morgan.

Crafters, unlike Artists, do not think of themselves as unique, but they explained that not everyone has the same "hand" or signature style when it comes to crafts. One can be taught to do a craft, but if you do not have the motor skills doing a craft will be a challenge:

> *"However, some people are better than others with some crafts. Not everyone can do woodcarving or make jewellery. You need the technical skill, but you also need a feel for it. Your hands must understand your craft"* - Madison.

4.2.3.4.3 Autonomy - Crafter

Crafters appear to be more social. They enjoy working together in groups and attending workshops, which also plays a social role.

> *"You go to the workshops because there is always something new to learn. You also enjoy the company of other like-minded people there"* – Donna.

> *"When my child was a baby, going to craft workshops meant that I could get some adult company. That is when the craft bug bit me"* - Lorraine.

Crafters can easily work while in the company and some even enjoy working amongst other crafters or collaborating.

> *"I enjoy having people around me when I craft"* – Chelsea.

> *"I had a lady that used to work with me and it was nice sharing ideas and working alongside each other, even if we did not work on the same project"* - Gwen.

Crafters also do not appear to value autonomy as highly as Artists and Designers, because even though they enjoy having the freedom to choose their products and craft techniques, they do not report any challenges to their autonomy and they base their products on trends.

4.2.3.5 Behavioural Characteristics of Crafters

The typical crafter behavioural characteristics were identified next.

4.2.3.5.1 Introvert-extrovert - Crafters

Crafters Sarah, Victoria, Chelsea, Emily and Amy are also extroverts who love people and get energized by people, while Crafters Madison, Marissa and Shannon claimed to be more introverted, although they enjoy meeting new people and small groups of people.

4.2.3.5.2 Risk-taking – Crafters

Crafters do not have a specific typical preference when it comes to risk-taking.

The Crafters who participated in the research claimed to be comfortable with risk-taking:

> *"I will try anything. I am not scared"* - Donna.

> *"I am not precious about things. I take risks. I am not scared of change"* - Gwen.

> *"Things change, life change, so you have to take the risks and get on with it"* - Sarah.

While some crafters felt free to take risks because their families were there to support them, other Crafters took risks so that they could improve their family life, or keep the family going by using their craft to earn an additional income:

> *"I have many ideas and skills, so I just look at the circumstances I find myself in and then I take a risk"* – Marissa.

What all the Crafters have in common, is that none of them hesitate to take risks in learning new crafts or acquiring new tools or machinery for their crafting.

4.2.3.5.3 Curiousness, Playfulness and Experimentation – Crafters

Crafters experiment. They play around with different craft techniques and products all the time. They are the most playful and experimenting of all the creative groups in this research:

> *"I mosaic, crochet, knit, diamond dot, do paint pouring, woodwork, wood carving, basket making, ooh, then there is all the paper crafting, decoupage… I like to do lots of things and to learn all the new techniques"* - Gwen.

> *"If you can do it with fabric and paint, then I am interested"* - Courtney.

> *"Ooh, all the new crafts. If there is something new, I have to try it"* – Emily.

4.2.3.5.4 Crafters as Talented or Gifted

The Crafters did not ascribe any special giftedness or talent to themselves. They see it more as a skill that they learned. However, they do see themselves as specialists when they focus on a specific type of product they make:

> *"Aargh. It is not really a talent. My Mother taught me all these things as a kid and from there my interest just kept growing"* - Donna.

> *"I think my talent is more that I learn how to do things easily"* - Lorraine.

"There is nothing special about my craft. The products that I make using my craft skills are more a result of my creativity" -Shannon.

4.2.3.5.5 Appearance - Crafters

Something unique about the Crafter group is that they are more focused on comfort when it comes to their crafting, especially since some of the crafts require a lot of physical movement during the process. The use of glues, paints and other solvents also requires the crafters to make use of protective clothing. Therefore, the crafters have a much more comfortable relaxed view when it comes to their appearance:

"Comfort… that is my only requirement when it gets to my appearance" - Shannon,

"I need practical clothing. You can still look good, but it must be practical" - Victoria.

Some of the crafters, depending on their type of craft, also enjoy making their own garments and accessories where they can show off their skills:

"I sew my own garments. But I do not use quilting on my garments [laughing]" - Lorraine.

"I do some dressmaking. I make my own clothes and then enjoy painting on it, or adding some form of embellishment" - Donna.

"I enjoy adding something to my bought outfits to make it unique. Or to make my own jewellery" - Amy.

4.2.3.5.6 Work-life Balance - Crafters

The participating Crafters felt balance is important, but they did not seem to have a problem achieving that. With their practical nature, they make arrangements and changes to ensure that they can have a work-life balance:

"Balance full-time work and creative activities: … If I work mornings only, I could [craft] in the afternoon" – Lorraine.

"I have my schedule when I craft and when I do other chores" - Donna.

"One just has to be organized" – Sarah.

4.2.3.5.7 Interests and Hobbies – Crafters

The interests and hobbies favoured by the Crafters, are more crafts and more crafts…

> *"My hobbies – I always try to find new crafts, which start as hobbies"* – Madison,

> *"Any free time I have, I craft"* – Emily,

> *"I love attending craft classes and workshops. You not only learn new techniques, but you can also enjoy the company of like-minded people*" – Lorraine.

4.2.3.5.8 Financial Orientation – Crafters

Those Crafters who have one major product that they specialize in, are also more serious about their income:

> *"If I do not handle my finances well, I won't have money for more craft materials"* - Lorraine. Their main focus is on having enough money to buy raw materials and to craft more.

4.2.3.5.9 Success Factors – Crafters

As Crafters, the participants felt that to be able to live out their desire to craft is a success in itself. They are genuinely proud of the work that they do and see it as successful. They are not normally comparing themselves to others, but feel proud of their craft work:

> *"Each piece of work is a success. Especially if it is finished. And if it is not so great, then I try again"* – Madison

> *"I have come a long way in a short amount of time, especially considering how little time I have to devote to this"* – Chelsea.

4.2.3.5.10   Crafters and their Work

Crafters all start with a specific craft as a hobby for relaxation, or to escape stress:

> *"It is a pleasure outlet for me"* - Chelsea,

> *"I started painting in the hospital next to my daughters' bed, to pass the time…"*

> – Gwen.

They all enjoy their crafting and will always have some form or other of crafting that they will work on as a hobby. It is then often their love for this hobby that makes them good at it and that leads to further development:

> *"As I have more time free I can develop and refine many things – a lot of these things take practice to look good*" – Chelsea.

4.2.4   Creative Teacher Identity

A fourth category of Creative Identity was added to the original three, to include a Creative Teacher identity. This was because many of the Artistic Creatives that were interviewed, were involved in some form of Art, Design or Craft teaching, whether formal or informal. However, only two participants identified as Teachers as the most prominent identity category, namely Morgan and Taylor:

> *"You know I am a full-time teacher. The crafting is to make extra money"* – Taylor.

> *"I enjoy teaching. I enjoy making crafty things for my teaching. I am a teacher. Then I also use my craft skills after hours to make extra money"* – Morgan.

The reason for this was that both of them were doing formal school teaching full-time and their Crafting after hours as an entrepreneurial concern to earn extra income. They felt that it meant that their first identity is a teacher. It is also typical that, together with their creativity, they also feel a calling to teach:

> *".… because I'm a teacher first and foremost, you know what it's like, it's, you know, it's in your blood. I don't want to be a teacher, but you can't help it"* – Angela.

4.2.4.1 Spirituality as a Creative Teacher

The Creatives who identified Teacher as their primary identity felt strongly about teaching as their calling on a spiritual level:

> *"You cannot take teaching away from me, it is deeply rooted in me"* – Taylor.

> *"I always wanted to teach. And I love teaching kids"* – Morgan.

Those who also teach, in addition to their primary identity, also indicated that their teaching is a way of giving and sharing their skills and uplifting other people interested in creating. From the Creative Teacher group of twelve participants (two who identify primarily as teachers and ten who also have creative teaching as an additional identity), five felt teaching is their calling. Those who teach Crafts view their teaching on a more spiritual level as a unique connection to their learners:

> *"As a teacher I never let my students leave my class until I'm satisfied and that is because I have a high standard. I want people to walk out of my class and be proud and amazed of what they have done. And I want them to see improvement in their work.*

> *There are a lot of people in life who need to escape the hurt and trauma in their lives or they need to work through it silently by creating. It is highly recommended that people with emotional trauma become creative, they feel they have found a purpose by creating. I have found that it is very good for people that have been traumatized and even for children with difficult surroundings, it is a total boost for them to walk out with something they have created"* - Gwen.
>
> *"And I would say that is why I teach to find a connection with the people that I teach through creativity...my calling"* - Courtney.

4.2.4.2 Culture and Background - Creative Teachers

The Teachers as a creative group, are from varied backgrounds. The two with primary teacher identities, namely Morgan and Taylor teach full-time at government schools. Rebecca also taught at a government school before she started her own business. Morgan grew up with an Artist mother, who also did a lot of crafts involving the children. She ascribes her interest in crafts to her upbringing, even though she practices different crafts from what her mother does now:

> *"There were always crafts all over our house. It was special to have craft materials available for us to craft whenever we want"*.

Taylor met with crafts when she studied to be a Foundation Phase Teacher, as it entailed many crafty projects:

> *"All the arty crafts we did when studying, gave me something to fall back to when I needed an extra income. Those classroom crafts sparked my interest"*.

Angela, Mpilo, Tumelo and Athile are lecturers at the University level. Angela lecturers in the Business Faculty and the other three are lecturers in Design. The other Creatives who teach are teaching informal private Creative classes and workshops.

4.2.4.3 Education - Creative Teachers

Creative Teachers Morgan, Taylor and Rebecca studied Education and are registered teachers with the Department of Education.

> *"I studied Education at Fort Hare University for four years"* - Taylor.

> *"I studied Education through Unisa. It was challenging to do it through distance learning, but I made it. I also did the TEFL course"* – Morgan.

The other ten creative teachers are not trained in teaching, but share their Artistic Creative experience with others:

> *"Even though I teach, I have no teaching qualification"* – Mary,

> *"You teach your art; from what experience you have. No, I did not study teaching"*

> – Karen.

Of the ten without teaching qualifications, only five namely; Angela, Mary, Mpilo, Tumelo and Athile studied towards art or design degrees. Karen and Linda studied towards Art degrees but did not finish. Gwen is self-taught and only has matric in terms of formal education.

4.2.4.4 Values - Creative Teachers

As with the Artists, Designers and Crafters, the values of the Creative Teachers will also be presented under the subheadings Creativity, Technical Skills and Autonomy.

4.2.4.4.1 Creativity - Creative Teachers

The Creative Teachers often refers to creativity in teaching. Not that they teach people to be creative, but they guide them to develop their artistic creativity:

> *"I think the more we work with students, the more our creativity grows as well. Then as a fashion lecturer, you have to be creative. Just because you work with students who need your full attention and your creativity. I regard myself as someone creative, very creative in mind. My creativity should go to a student as well. You cannot teach students to be creative, but you are not creative in what you are doing"* – Mpilo.

Some Creative Teachers referred to their lesson planning and preparation as another way to be creative, even though it is more aligned with general creativity:

> *"Although I could apply general creativity and it suited my creative sense…"* - Taylor.

> *"My creativity helps me to find interesting ways to present my classes"* – Angela.

4.2.4.4.2 Technical Skills - Creative Teachers

All the Creative Teachers expressed that they must master their craft and have excellent technical skills to also be able to help their students:

> *"Hey, you have got to know your stuff"* - Athile.

"You cannot teach something that you cannot do yourself" - Tumelo.

Mary explained that they also find it helpful to have extra technical support when they teach:

"You know I have Tia, who is a tremendous help with the classes. I cannot leave nineteen students and spend time with one who battles with something technical. Tia can try to help that student and I can carry on with the others. Contact time with students is limited. Three hours goes by very fast" ,

"It is good to have Candice here while I teach a class. She can not only help with the buying of the craft requirements, but she can also help when students don't know how to use the tools" - Lorraine.

When special tools and equipment are needed for teaching, creative teachers often have a rule that all tools and equipment must be serviced before the class and be in good working order. But things still go wrong and it can hold the whole class up if the teacher has to try and help with equipment.

4.2.4.4.3 Autonomy – Creative Teachers

The nature of teachers is that they want to share. However, those who teach informal creative classes, enjoy the autonomy of being able to decide what they teach. Creative Teachers enjoy having the autonomy to decide on their own study material and the nature of their teaching:

"I enjoy planning new classes. Sometimes people would ask for something specific"

– Mary.

"I put great care and effort into the workshops that I put together and it is a complete package. You take it as you get it. Then when it comes to my weekly drawing class, it is more free. I set up a composition and everyone can draw. I help each individual with their work as required. It is good to see people develop in their drawing" – Karen.

They also enjoy the freedom to set their own times and frequency of classes:

"I freelance. So I have lots of Freedom" – Rebecca,

"I have scheduled classes weekly and I also do a one's off class. I do try to have a repeat monthly of the classes but if you follow the instructions step by step you won't need another class, but the ladies also enjoy the social part of the class." – Gwen.

4.2.4.5 Behavioural Characteristics of Creative Teachers

The behavioural characteristics of those participants who have a Creative Teacher identity were documented next.

4.2.4.5.1 Introvert-extrovert – Creative Teacher

Although it might appear that Creative Teachers should be extroverts due to the very social nature of teaching, only four out of the twelve did not label themselves as introverts:

> *"I am actually not very social at all. Although my teaching appears social, but as a person I am actually an introvert. Any spare time on my own, I am alone"* - Mary.

She explains further that it is like a show that she puts on and it is very tiring to her because it is against her nature:

> *"I mean I used to do two shows a year in Johannesburg, six workshops a year. I have gone down to one workshop a year".*

> *"Because I don't want to run those weekend workshops. They drain me. They take up and I am making everybody else creative and I am not finding you know my creativity".*

But despite that, she enjoys developing other people.

> *"I want to come up with other workshops".*

Some of the Creative Teachers explained that they enjoy creating and planning classes, while some felt they would even like to let the face-to-face teaching be done by someone else:

> *"I'm an I'm an introvert and umm, but I like designing even I like designing new lectures for instance, I would prefer not to go Yeah, I would prefer not to go and teach it I would prefer to just write it and somebody else goes and teaches"* - Angela.

4.2.4.5.2 Risk-taking – Creative Teacher

Because the teacher group is made up of all the other creative groups, there are no unique aspects with regard to risk-taking that can be generalized for Creative Teachers, apart from those identifying as teachers who teach full-time and do their other creative work after hours. Even if they have other prominent identities, they remain full-time teachers as it ensures a fixed income and reduces their risk.

> *"Teaching is what brings in the majority of our money, even though the income from the crafts is also needed. We won't be able to do without my teacher's salary"* – Taylor,

> *"For me now, I work at Walter Sisulu University, so it is a stable income I know whereby every month I get this"* – Mpilo.

4.2.4.5.3 Curiousness, Playfulness and Experimentation – Creative Teacher

The Creative Teacher group of research participants share a curiosity for new developments in the Artistic Creative field so that they can develop new classes to teach. Gwen explained:

> *"I also read up about the new trends and also adjust with time and new things".*

> *"I like designing new lectures"* - Angela.

This continuous interest in new ideas and techniques also means that Creative Teachers enjoy experimentation, especially when they teach something different from their normal creative products.

4.2.4.5.4 Creative Teachers as Gifted or Talented

If the Creative Teachers ascribed any notion of talent or giftedness to themselves, it is in terms of their art or design specialization and not about their ability to teach or to plan classes or workshops.

4.2.4.5.5 Appearance - Creative Teachers

Creative Teachers did not refer to appearance in terms of teaching and when asked if it is important to them as teachers, their response was mainly that they just need to look presentable and also be comfortable, as the nature of the classes often requires physical activity:

> *"I make sure to dress comfortably. You might not think so, but after a three-hour workshop, I can feel it in my feet"* – Mary,

> *"Your students have to look into your face all the time, so make yourself look presentable…"* – Tumelo,

> *"I think it is important to have a teaching dress code. Even if you make it up for yourself. It is important to be suitably dressed for a class"* – Taylor,

> *"Sometimes I fly to other countries for classes, then comfort and versatility of my outfits are crucial"* – Karen.

4.2.4.5.6 Work-life Balance - Creative Teachers

The Creative Teacher group is the individuals who make a greater effort all the time to balance their work life by being organized. Some ascribed this to their working with many different people, so they need to be organized:

> *"People do not understand it, but my head is unstructured enough, I don't need to have an environment like that. I need order and structure in my working environment"* – Angela.

Those who teach full-time and make creative products, find it more difficult to balance their work and life because they must also allow time for their creative products:

> *"That is why I had to put design on the back and just focus on the rest of my life. But now I am managing, just because I am dedicated to my life. It is not just academics, but it is my life and my family and designing is also my life"* – Mpilo.

Creative Teachers who teach part-time have better control over their work-life balance because they can plan their teaching to fit in with their schedule. However, their stress levels are controlled better when they keep their schedules flexible:

> *"One must adapt, adjust, and be flexible. If you don't accept things, you become frustrated and it leads to anger and that takes up so much of your time"* – Tumelo.

Some creative art teachers maintain balance by not handling the logistics of their classes and workshops:

> *"I won't organize workshops. If you get three or four people. You do it. It takes too much work. I get a host who will be prepared to organize it and then I go there. There is the admin again, the admin to organize a workshop, it is huge. It is just too much back and forth-in and it takes all your energy. The admin takes just too much time and it takes it away from your art"* – Karen.

4.2.4.5.7 Interests and Hobbies - Creative Teachers

The two creatives who chose Teaching as their prominent identity explained that they turned their hobbies into their part-time creative businesses. Therefore, they do not have any other hobbies:

"This was my hobby. Then I started to sell as well to make some extra money. However, I still enjoy doing it when I am not pushed for deadlines".

"This was my hobby. Now I would say spending time with my kids is my hobby [laughing]" – Taylor.

The other creatives who teach have different views on hobbies, as was indicated by their prominent identities.

4.2.4.5.8 Financial Orientation - Creative Teachers

Seven of the participants, namely Angela, Karen, Morgan, Victoria, Tumelo and Athile teach to ensure an income to be able to give their families the best possible life:

"No, no no-no. I judge my success on income only. You have to be self-supportive. With my teaching, I am self-supportive because it is international and the exchange rate helps" – Karen.

"But then, income is very important I would say in my time now. My son is doing grade 7 and the other one is doing grade 9, so whatever I do, I should make sure that I get money and save for them. You have to make sure that you get money" – Mpilo.

They also felt strongly that you must make sure that your teaching does not use resources that are meant for your family:

"And when you try something new, you have got to make sure that you have money just because [the teaching] might not pay" – Tumelo.

"If I work mornings only, I could give classes in the afternoon. People do not go out at night at the moment and also with the crime. It affects my classes. I have people who want to come to class, but they do not want to come out at night. But for now, I appreciate having a steady income for my daytime job. I need that salary money and I do not have a pension. It is just one of those things" – Lorraine.

4.2.4.5.9 Success Factors - Creative Teachers

Most teachers shared the view that teaching is a way to give back to society:

"You have to be prepared to give back from what you have learned from your experience. I feel very strongly about art" – Karen.

> *"It is not about the money. Although I can't work at a loss. But it is about giving back"*
> – Gwen.

4.2.4.5.10   Creative Teachers and Their Work

Those Teachers who are teaching full-time, have a fixed syllabus that they have to follow, but they use their creativity to make their offerings more interesting:

> *"You see how you can make your classes more interesting, by bringing in something creative"* – Angela.

The other teachers who offer informal classes and workshops enjoy the freedom that was mentioned under the heading Autonomy. Some of them feel that it is their way of training the next generation of creatives or giving people a space where they can express themselves.

4.2.5   Retailers in the Creative Industries

One participant, Lisa, did not identify as a designer, an artist or a crafter anymore. She also did not identify as a teacher. As mentioned earlier, she was selected as a participant due to her career path which included designing at an earlier stage in her life. Her primary identity now is Creative Retailer. In addition, other Creatives identify as retailers in addition to their primary identities, such as Linda and Lorraine who have craft shops and sewing machine agencies, Susan who has a lifestyle centre where she also sells art and craft and Steph and Mary who both also carry stock of their art and design and sell it through a studio shop.

4.2.5.1 Spirituality of Retailers in the Creative Industries

The Creative who identified as a prominent Retailer identity, did not indicate any influence of spirituality in terms of her creativity or business. Instead, Lisa emphasized her practicality and levelheadedness.

4.2.5.2 Culture and Background of Retailers in the Creative Industries

The retailer is from a traditional family background where art, design and craft as a career were not regarded as lucrative. She indicated that the traditional role where women stay home with their children, led to her taking up making creative products and selling them while her children were small and she had to take care of them. Selling craft items has allowed her to earn some extra money. She explains how being at home and needing an income is what led her to become creative as she started a range of clothing she manufactured and sold:

> *"So, I was home with the kids and wanted some extra money and also wanted to do something creative. It was the Eighties and Calico. I started making those calico outfits. That is where it all started"* – Lisa.

4.2.5.3 Education - Retailers in the Creative Industries

Lisa had no craft training or education in addition to the normal school education. The others who have a retail space and who own and operate a retail shop, such as Linda and Lorraine, also have varied degrees of tertiary education in other fields than the Creative Industry or have received informal training. All of them have done some form of Administrative work before embarking on their creative and entrepreneurial journeys:

> *"I just went to college and did an admin course, which is helpful now"* – Lorraine,

> *"Working at the East London College has taught me many admin skills"* – Mary.

4.2.5.4 Values - Retailers in the Creative Industries

The main values: Creativity, Technical Skill and Autonomy were established amongst the retailers in the creative industry, as presented below.

4.2.5.4.1 Creativity - Retailers in the Creative Industries

The Creatives who primarily identify as retailers in the Creative Industries, tend to use more general creativity in their everyday lives. However, they all stated the importance of still doing creative work, even if it is after hours:

> *"I can sew. I still make clothes. I have my sewing room. But it is more for my own relaxation"* – Lisa,

> *"Listen, we do lots of crafts in the shop and also sell our finished products there. But I only get to paint and sew after hours at home now"* – Linda.

4.2.5.4.2 Technical Skills - Retailers in the Creative Industries

Creative retailers tend to rely heavily on their technical knowledge and skills to be of service to their customers. They also indicated that they are required to learn a variety of different art and craft skills to serve in their specialized creative retail shops.

> *"Having the skills to design and do art helps in the shop. Also knowing the art materials and how they get used is important"* – Linda.

Lisa on the other hand, explains how she had to learn other skills like online marketing, online banking and ordering and other social marketing platforms.

The Creatives who are in Creative retail, enjoy that they may participate in creative endeavours daily. However, they feel that they do sacrifice some autonomy in their retail creative roles:

> *"You now have to work with so many people, so it feels as if you are no longer in control of your creativity, but then you think of the alternatives and you smile and be happy again"* – Linda.

4.2.5.5 Behavioural Characteristics of Retailers in the Creative Industries

The behavioural characteristics determined amongst the Retailers in the Creative Industries are presented below.

The Creatives who become Creative Retailers, are acting more extrovert as retailers, but they feel that their own true nature is introverted:

> *"I am shy. I cannot push myself forward"* – Lorraine

> *"My customers enjoy that I am not pushy"* – Lisa

> *"I am an introvert"* - Mary

> *"I am shy"* – Steph.

However, they explained that they take on the role of salesperson when they need to, but also that it is not difficult to discuss their work with customers and clients, as they are passionate about their work. They would, however, have preferred to not have to deal with the actual selling of their work. Lisa explained that she prefers selling at this stage of her life, because she would not meet her financial needs if she had to make her own items to sell.

> *"It just takes too long; the fabric is also too expensive".*

Those Creatives who identify as retailers, are comfortable with taking risks and believe:

> *"that nothing ventured, nothing gained but it is also a case of having had a desire to*

have a creative shop for a long time. When we went on holiday and I saw this little

craft shop and I thought to myself: I want that one day" – Linda.

4.2.5.5.3 Curiousness, Playfulness and Experimentation – Retailers in the Creative Industries

Retailers tend to take their art and craft seriously since they need the skills and knowledge to give the best advice to their customers. However, they continuously experiment so that they can offer something new to their customers,

> *"It is lovely to learn new things and I try to come and present it to my customers in a playful way"* – Linda.

4.2.5.5.4 Retailers as Talented or Gifted

> *"I am good with people. I make them all feel like old friends. People enjoy buying from me"* – is how Lisa explains herself as a retailer. She does not feel that she has a gift for selling, but she has a gift for working with people and a talent to be an entrepreneur.

4.2.5.5.5 Appearance - Retailers in the Creative Industries

The Retailers take their appearance serious. They are all highlight the importance to looking neat and presentable. However, they also feel it is important to let their identity show in their attire,

> *"I have my style I like and hopefully creatives that come to my shop, appreciate my individuality"* – Gwen.

4.2.5.5.6 Work-life Balance - Retailers in the Creative Industries

The Retailers take their appearance serious. They all highlight the importance of looking neat and presentable. However, they also feel it is important to let their identity show in their attire,

> *"I have my style I like and hopefully creatives that come to my shop, appreciate my individuality"* – Gwen.

4.2.5.5.7 Interests and Hobbies - Retailers in the Creative Industries

Creative Retailers already employ their hobbies in their retailing and it also becomes a lifestyle for them:

> *"Well, I retail in creative materials and I enjoy applying all my hobbies in my everyday life, even if I do not do it myself all the time"* – Linda. Lisa said that finding new stock and suppliers has become a hobby.

4.2.5.5.8 Financial Orientation - Retailers in the Creative Industries

Discipline appears to come more naturally to the Retailers and therefore they are also more disciplined with their finances. However, it is more relevant to their Entrepreneurial profile than their Creative Archetype and is presented in Chapter 4, Section 4.2.5 on Creative Retail Entrepreneur Profiles.

4.2.5.5.9 Success Factors - Retailers in the Creative Industries Retailers

Creative Retailers are serious about their life and their discipline contribute to them fulfilling the success goals they set for themselves:

> *"I set goals, then when I achieve them I see it as success"* – Lisa.

Linda explains that she feels successful if she can get home and feel content with what she achieved for the day, both in terms of serving customer needs and meeting business targets.

4.2.5.5.10   Retailers in the Creative Industries and Their Work

Lisa does not manufacture the clothing range that she retails, because firstly, she is now retired and secondly, she sells designer items to earn an income to pay for extensive medical bills, even though she enjoys selling and thirdly because it would take up too much of her time and lastly, because it will not earn the same income as merchandising does:

> *"I don't make the clothes myself, because it will take too much time. I can sew, but it won't pay. I order from suppliers and sell it. "*

> *"Sometimes I would like to have a design and get a factory to make it. But then the fabric is so expensive that it would not work. The price of fabric and haberdashery is ridiculous."*

4.3   Combinations of Creative Identities

The five most prominent creative identities found during the interviews with participants were presented in Chapter 4, Sections 4.1.1 to 4.1.5. However, in addition to these most prominent identities, some of the participants also had additional identities in various combinations. The

findings of the data analysis point out that these Artistic Creative Entrepreneur identities are not singular nor fixed.

Table 15 illustrates these overlapping participant identities. The Double Tick √√ symbol represents the main and prominent identity in the Creative Industry, as selected by the participant. The identities that were identified per person are shaded in grey. Table 15 gives a visual presentation of the overlap in identities amongst the research participants, where they most often indicated two or more of the five identified categories of creative identity, as their identity.

The participants did not necessarily experience the identities at the same time, although this is the case for some participants who were interviewed. These are the findings on the reasons for these different but related Artistic Creative identities which form part of the identity of the Creatives.

Table 15: Participant Identities across the Creative Fields

	Designer	Artists	Crafter	Teacher	Creative Retailer
Angela	√	√√	√	√	
Gwen	√	√√	√	√	
Judy	√√				
Karen		√√		√	
Linda	√	√√	√	√	√
Lorraine			√√	√	√
Mary	√	√√	√	√	√
Morgan			√	√√	
Mpilo	√√			√	
Rebecca	√	√√	√	√	
Sarah	√√	√			
Donna			√√		
Lisa	√				√√
Michelle	√√				
Steph	√√	√	√	√	√
Megan	√√				
Susan			√√		√

Victoria			√√	√	√
Courtney	√	√√	√	√	
Cynthia		√	√√		
Chelsea		√	√√		
Taylor			√	√√	
Melissa	√√		√		
Sandra	√√				
Emily			√√		
Marissa			√√		
Amy			√√	√	√
Silumko	√√				
Tumelo	√√			√	
Athile	√√			√	
Shannon			√√		
Nandi	√√				

Source: Author's Construction

Chapter 4, Section 4.3.1 will compare the different identities with each other and also identify the creatives who have more than one identity, to investigate the patterns in the multiple identities and the meaning of the patterns. Some of these combinations of identities are a result of the creatives' Creative Entrepreneurial nature, like Donna, who has a primary Crafter identity, but she is open to any of the three selected creative fields that can generate an income, given their aptitude in all these related fields and that it results into products that are more easily merchandised. This is further deliberated when the relationship between Career decisions, Reasons for Career Change and the Mechanisms of Career Change are considered in Chapter 6.

4.3.1 Artist Combination Identities

None of the Artists has a pure Artist Career Identity. The Artists have two possible combination identities, those who are Artist-Teachers and those that are a combination of four of the identities, being Artist - Designer – Crafter –Teacher. These two combinations are described below.

4.3.1.1 Artist-Teacher Combination Identity

Those Artists who identify as Artist Teachers, are both in highly specialized art fields, where they developed unique mediums that they use to produce their artwork. Both Mary and Karen are highly recognized both locally and internationally. Mary has her own studio from where she works and offers courses and workshops in her Art medium. Karen has a home studio where she offers weekly classes in fine art, but offers her unique art workshops by invitation to other venues and places:

> *"I won't organize workshops. If you get three or four people. You do it. It takes too much work. I get a host who will be prepared to organize it and then I go there. There is the admin again, the admin to organize a workshop, it is huge. It is just too much back and forthing and it takes all your energy. The admin takes just too much time and it takes it away from your art"* – Karen.

They both also offer international classes and workshops for which they often have to travel. Furthermore, they both also often appear as guest speakers at functions and conferences. The Artist-Teacher Archetype has been combined as in Table 16.

Table 16: Artist –Teacher Archetype

		Artists	Creative Teachers	Artist – Teacher
Spirituality		Calling to create. The soul needs to create	2 prominent ID's = teaching is a calling. Others giving back, sharing NB. Craft teachers have more spiritual experience when connecting with students and influencing their life	Calling to create. Soul needs to create
Culture and Background*		All but one Against Traditional careers	Teaching = traditionally accepted career. Often crafted from childhood.	Both these artists - teachers were exposed to art from school. Although one had a very traditional upbringing, neither had any opposition from their families when they wanted to study art.
Education		All but one had some form of art education, even though most say they are self-taught in their art form	2 x teaching degrees. 3/12 self-taught. Others studied in creative fields.	One artist is highly qualified while the other went to Art School but did not finish the qualification

		Artists	Creative Teachers	Artist – Teacher
Values	**Creativity**	Highly regarded	NB to develop learner's creativity. NB to be creative and act creatively. Also use general creativity when doing planning	Highly regarded.
	Technical skill	Important to know the traditional skills before creating own	TS = Crucial. TS should be mastered before teaching the skill.	Both developed their own unique technical skill
	Autonomy	Very important - Freedom of expression	Freedom to choose subject matter and schedule is important aspect of autonomy	Very important - Freedom of expression
		Artists	**Creative Teachers**	**Artist – Teacher**
Behavioural Characteristics	**Introvert – Extrovert**	Introvert	8/12 Introverts	Introvert
	Risk-taking	Risk in Art, not in life choices. Experiment in Art	Risk-averse	Risk in Art, not in life choices. Experiment in Art
	Curiosity, Playfulness and Experimental	Try all sorts of techniques and creative things. Wide interest in various art forms.	Experimenting NB to keep up with new trends and developments. Important to maintain curiosity and keep learning playful.	Specialized in own art technique and kept experimenting with that
		Artists	**Creative Teachers**	**Artist – Teacher**
	Talented or gifted	Believes artists are born with their talent	Only in terms of their art and design specialization	Beliefs everybody can be taught to do Art, but their specific skill is a talent
	Appearance	Comfort, practicality and your clothes must make you feel good. Only three artist participants mentioned that they use the way they dress to show their identity	Presentable, Comfortable, Professional Dress code	Comfort, practical and your clothes must make you feel good.
	Work-life Balance	A balanced life is important but difficult, especially when P/T artists	Make an effort to balance. Difficult for PT creatives, easier for PT teachers because they can control their teaching and organize their life better	Make an effort to balance. Difficult for PT creatives, easier for PT teachers because they can control their teaching and organize their life better

	Interests and Hobbies	Other creative hobbies such as crafts	Creative product making used to be hobby. Now family time NB	Live for their art. No outside hobbies.
	Financial Orientation	Won't work for nothing. Gift it, else pay. I have to eat too. Only two says it is not about the money, but they have husbands who take care of them.	NB. 7 teach to ensure income to provide for their families	Understands that they should be self-sufficient
	Success Factors	Most feel success is about acknowledgement in the art world. Secondly they feel success is also if you can be self sufficient	Giving back NB, but must be able to make a living.	Most feel success is about acknowledgement in the art world. Secondly they feel success is also if you can be self sufficient

Source: Author's Construction

The Artist – Teacher archetype did not deviate much from the Artist Archetype, thus it might indicate that the Teacher identity only plays a role when combined with Entrepreneurship, as the Artist-Teachers decided to teach as an Entrepreneurial decision and not a career decision.

4.3.1.2 Artist – Designer – Crafter – Teacher

Several Artists also included Designers, Crafters and Teachers as additional identities. Angela, Judy, Gwen, Linda, Rebecca, Steph and Courtney all indicated that they have more complex identities which include the other related creative identities as well. Angela and Rebecca explained that they make use of all these areas of creativity to make their unique products, even though they identify more prominently as artists.

These Artists do see it as different fields and different processes. Gwen distinguished between Art, Design and Craft in the following way:

> *"Okay I have to separate the three, if I look at the artist's side you create all the time I often just go outside and lay on the grass and look at the sky. And I would go inside and paint the clouds and my vision would Lead me to create a painting. Where a crafter: you would actually take a piece of wood for instance and you would paint on it or I would laser cut something on it. So I would say an artist is very different from a craftsman. And then also different from the manufacturer part. I would design earrings and make them but then again that also falls under crafts"* –Gwen,

> *"I put art in a higher class. For me, it is more specialized than a designer or the craftsman. The craftsman can make 10 of the same product where an artist is one of a kind".*

This demonstrates the different purposes these artists have for the different creative forms. Artists have very strong feelings about the ranking of Art versus the Craft, with Art being rated highest and seen as a special gift:

> *You are either born an artist or you are not an artist. Where anybody can become a crafter"* - Gwen.

Gwen, Linda, Steph and Courtney have all shared that they are now using all their hobbies in their artwork as well. These hobbies refer to craft techniques which are used to develop their art form into something unique.

It is of interest that these Creatives take on the roles of the different Creative Archetypes depending on what they are doing at a given time. They almost enact the different archetypes at different times and events, so there is not a new and different, or combined archetype, but rather a manifestation of all the different aspects of the four archetypes at different times.

4.3.2   Designer Combination Identities

The next section will present the combination identities found amongst the research participants whose prominent identity is Designer. Only three variations were identified, namely 1) those who only have a Design Identity; 2) those who have a combination of Designer and Teacher Identity; and 3) Those with a Designer and Crafter Identity.

4.3.2.1   Designers with Single Identities

The only Creative group that has participants with single identities, is the Designer Group. Eight of the Designers only indicated one identity. This group is also the only group that has most of the Designers that have been trained at tertiary level, with most holding a degree in Design. The designers would comment that they studied in a field and will then use those design skills in other design areas, but remain designers. For example, a Designer has studied Graphic Design, but will now work as Fashion Designer, Interior Designer, or both.

> *"Yes, I studied Graphic Design, but the design elements are the same, whether you design a billboard, a dress, or the inside of a shop"* – Courtney.

One will often find that the designers will have a range of related products in different design fields.

4.3.2.2 Designer and Teacher Combination Identity

From the Designer participants, Mpilo, Tumelo and Athile had a combination of Designer and Teacher, with the Designer as the prominent Identity. However, these three participants are full-time lecturers of Design at Walter Sisulu University in Mthata, Butterworth and East London. Although they are full-time lecturers, they still feel their main identity is as designers. They all are active designers and often participate in design competitions and exhibitions. Table 17: Designer - Teacher Archetype, shows how their identity aspects for a combination archetype for Designer –Teacher. The identity of these creatives remains more strongly aligned to the Designer, which is expected with it being their most prominent identity. There does not appear to be much conflict between the creative teacher and designer archetypes, apart from the struggle with limited autonomy in terms of teaching since teaching is across campuses and the course content and application of the syllabus must be presented in the same way. That limits the freedom that the lecturers have in terms of what happens in their classrooms.

> *"This thing of shared courses across campuses makes it difficult. …It's difficult because you have to plan at the beginning of the year, so if something happens in the fashion world, you cannot change what you do in class, without first having a meeting"* - Tumelo.

Table 17: Designer - Teacher Archetype

		Designers	Creative Teachers	Designer –Teacher
Spirituality		Career as calling. Spiritual need to create. 6 = religious; grateful and relying on God to survive	2 prominent ID's = teaching is a calling. Others giving back, sharing NB. Craft teachers have more spiritual experience when connecting with students and influencing their life	Design Career as Calling Teaching is seen as sharing skills only

Culture and Background*		Challenge against overcoming family views of traditional careers vs Design. Women not seen as important to study. Men not seen as appropriate to study design, but easier in Gauteng. Some only design once family responsibility changed.	Teaching = traditionally accepted career. Often crafted from childhood.	Traditional background meant that they had to overcome family and societal expectations to become designers, but full-time teaching was an acceptable career adding prestige to their design careers
Education		8 Studied design although their families were not convinced of employment opportunities	2 x teaching degrees. 3/12 self-taught. Others studied in creative fields.	All three have B-Tech degrees in Design from former Pretoria Technikon and CPUT.
Values	**Creativity**	Highly regarded. Part of Identity. Also strong focus on client requirements. Variety of products	NB to develop learners' creativity. NB to be creative and act creatively. Also use general creativity when planning	Highly regarded. Part of Identity. Also strong focus on client and student requirements.
	Technical skill	T-Skill linked to product manufacturing requirements. TS = important to keep up with new trends	TS = Crucial. TS should be mastered before teaching the skill.	Technical Skills highly regarded
	Autonomy	Autonomy expressed in designs. Rebellious autonomy in school. Strong Free will	Freedom to choose subject matter and schedule is important aspect of autonomy	Autonomy expressed in designs Freedom to choose subject matter and schedule is important aspect of autonomy, but limited to lecturers who have to share courses between different campuses
Behavioural Characteristics	**Introvert - Extrovert**	More Extrovert	8/12 Introverts	Extrovert
	Risk-taking	High-Risk Careers.	Risk-averse	Teaching provides a safety net and enable more risk in the design
	Curiosity, Playfulness and Experimental	Less experimental than artist, because working for a client.	Experimenting NB to keep up with new trends and developments. Important to maintain curiosity and keep learning playful.	More experimental in design than in teaching, although teaching provides opportunities for experimentation
		Designers	**Creative Teachers**	**Designer –Teacher**
	Talented or gifted	Learned skills through studies, Requires hard work to gain experience and succeed.	Only in terms of their art and design specialization	See Design as a talent when they share it with students, but ascribe skill to hard work and experience
	Appearance	NB in Apparel design. Otherwise comfort and practical	Presentable, Comfortable, Professional Dress code	Appearance is important as it showcases their design capability
	Work-life Balance	Difficult especially beginning of career. Family sacrifices. No social life. Work from home additional challenges. Easier when older	Make effort to balance. Difficult for PT creatives, easier for PT teachers because they can control their teaching and organize their life better	Difficult to balance family, work as a lecturer and design work. Enjoy the "rush" and excitement
	Interests and Hobbies	Art and Craft. Time with family and friends. Networking	Creative product making used to be a hobby. Now family time NB	Design Networking Crafts that are used to enhance design items
	Financial Orientation	Always able to earn extra money. Income = NB specially to take care of family. Female independence NB. Reward to self NB.	NB. Teach to ensure income to provide for their families	Finance is important to provide for family and to develop their Brand
	Success Factors	Happy clients NB. Success = 1. Money 2. Lifestyle 3. Established Brand 4. Acknowledgment 5. Business Survival 6. Pride	Giving back NB, but must be able to make a living.	Happy clients NB. Success = 1. Money 2. Lifestyle 3. Established Brand 4. Acknowledgment 5. Business Survival 6. Pride

Source: Author's Construction

4.3.2.3 Designer and Crafter Combination Identity

Thesis by JC Gibson-Tessendorf

Although most of the Designers participating in this research, make extensive use of craft techniques in their product design and rendering, they do not identify as Crafters. This is because they only use the basic craft techniques as a starting point and then change and combine it in new ways to serve their designs:

> *"I use beading and embroidery and printing, but you cannot call it crafting if it is on my designs"* – Courtney,

> *"I enjoy crafts, but it is my hobby. It is not my career"* – Steph.

Both Courtney and Steph have Designer – Crafter identities as a result of having studied design and starting a career in design and then starting to do all the various crafts and using the application of the crafts in interior design. The difference here between the designers who identify as crafters and designers, compared to those designers who only do crafts as a hobby, is that the Designer-Crafter uses the crafts in their traditional form, while those who do not identify as crafters, use the craft techniques and apply it to design items.

> *"I am both a designer and a crafter. First a designer. I studied Interior Design, did you know that? But I also craft. I do basket making, wood carving, macramé, beading, spinning, weaving, knitting"* – Madison.

The Designer – Crafter Archetype is presented in Table 18.

Table 18: Designer – Crafter Archetype

		Designers	Crafters	Designer – Crafter
Spirituality		Career as calling. Spiritual need to create. 6 = religious; grateful and relying on God to survive	Some religious. Spirituality is not link to creativity or crafting	Religious; grateful and relied on God to survive
Culture and Background*		Challenge against overcoming family views of traditional careers vs Design. Women are not seen as important to study. Men not seen as appropriate to study design, but easier in Gauteng. Some only design once family responsibility changed.	Traditional and religious upbringing challenge to study in arts, hence doing crafts. Strict parents also would not allow girls to go study, especially away from home.	Challenge against overcoming family views of traditional careers vs Design.
Education		8 Studied design although their families were not convinced of employment opportunities	None in Crafts. @ in admin. That is why they are doing craft and not art	Studied Design part-time through distance education
Values	**Creativity**	Highly regarded. Part of ID. Also strong focus on client requirements. Variety of products	Creativity rather refers to industry within which they craft products	Creativity rather refers to industry within which they craft products
	Technical skill	T-Skill linked to product manufacturing requirements. TS = important to keep up with new trends	TS is NB because craft is based on traditional skills. Should be more inclined to work with your hands	TS is NB because craft is based on traditional skills. Should be more inclined to work with your hands
	Autonomy	Autonomy expressed in designs. Rebellious autonomy in school. Strong Free will	Not important	Enjoys the autonomy of working within traditional craft

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		Designers	Crafters	Designer – Crafter
				areas and design as the situation demands
Behavioural Characteristics	**Introvert – Extrovert**	More Extrovert	Both	Introvert
	Risk-taking	High-Risk Careers.	Take responsible risks. Can take risks when family supports. Also take risks to improve family life.	Take responsible risks. Can take risks when family supports. Also take risks to improve family life.
	Curiosity, Playfulness and Experimental	Less experimental than an artist, because working for client.	Very playful and experimental in their work	Very playful and experimental in their work
		Designers	**Crafters**	**Designer – Crafter**
	Talented or gifted	Learned skills through studies, Requires hard work to gain experience and succeed.	None. Learned skills	Learned skills, Require hard work to gain experience and succeed.
	Appearance	NB in Apparel design. Otherwise comfort and practical	Comfort and practical. Some show craft skill in their outfits	Comfort and practical.
	Work-life Balance	Difficult especially at the beginning of the career. Family sacrifices. No social life. Work from home additional challenges. Easier when older	More practical approach. Easier to balance.	More practical approach. Easier to balance.
	Interests and Hobbies	Art and Craft. Time with family and friends. Networking	More crafts and variety of crafts	Crafts
	Financial Orientation	Always able to earn extra money. Income = NB especially to take care of family. Female independence NB. Reward to self NB.	Specialized products = more serious about income and finances. 4 = breadwinners. Difficult to earn enough from craft.	Difficult to earn enough from craft.
	Success Factors	Happy clients NB. Success = 1. Money 2. Lifestyle 3. Established Brand 4. Acknowledgement 5. Business Survival 6. Pride	Success = meeting financial responsibilities. Success = 1. money 2. acknowledgment	Lifestyle

Source: Author's Construction

When comparing the individual Designer and Crafter Archetypes with the combination Designer-Crafter Archetype, it appears that this combination identity leans more towards the Crafter behaviour than towards the Designer behaviour. This might be because the type of career followed is more boundary-less than that of the designers who only identify as designers. Madison has explained a career that is typically boundary-less:

> "You know, I change my focus from time to time, depending on what projects I take on. I always do some form of crafting, but I make different products. I once used to make cushions that we exported. Then there was the time I did a lot of spinning and we sold the wool in our shop. Well, that was a trend that came and is gone, so then I took something else. Now I only make handbags, but sometimes I use beadwork on it" – Maddison.

4.3.3   Crafter Combined Identities

Among the Crafter Identities, no one had only a Crafter identity. The Crafters all had Crafter as their primary and most prominent identity and then have combinations with other identities when looking at their careers. The combinations found were Crafter – Teacher, Crafter – Retailer and Crafter – Retailer – Teacher. These combinations are presented below.

4.3.3.1   Crafter – Teacher Combination Identity

Amy, Taylor and Victoria identified as Crafter – Teacher, meaning Craft is their most prominent identity. Amy does a variety of traditional crafts and makes products according to those crafts. Victoria has one main craft she practises and uses the technique to make a variety of high-end specialized products for the home. Taylor has a highly specialized craft that requires specialized machinery.

Amy and Victoria both started offering craft classes as a means to increase their earnings. Amy did it when she left her employment in the entertainment industry and now makes craft products and teaches craft classes. Victoria used to have her life partner as a business partner as well and he played a crucial role in the manufacturing of some of her product lines. After his passing, she did not want to make any immediate drastic changes to their business and started offering craft classes as another income-generating option. Taylor is a full-time teacher. Table 19 presents the Crafter-Teacher Archetype.

Table 19: Crafter – Teacher Archetype

		Crafters	Creative Teachers	Crafter – Teacher
Spirituality		Some religious. Spirituality is not linked to creativity or their crafting	2 prominent ID's = teaching is a calling. Others giving back, sharing NB. Craft teachers have more spiritual experience when connecting with students and influencing their life	Spirituality has not link to creativity or their crafting
Culture and Background*		Traditional and religious upbringing challenge to study in arts, hence doing crafts. Strict parents also would not allow girls to go study, especially away from home.	Teaching = traditionally accepted career. Often crafted from childhood.	Teaching is traditionally an accepted career. Often crafted from childhood.
Education		None in Crafts. That is why they are doing craft and not art	2 x teaching degrees. 3/12 self-taught. Others studied in creative fields.	Some Studied home economics

		Crafters	Creative Teachers	Crafter – Teacher
Values	**Creativity**	Creativity rather refers to the industry within which they craft products	NB to develop learner's creativity. NB to be creative and act creatively. Also use general creativity when doing planning	Creativity rather refers to industry within which they craft products
	Technical skill	TS is NB because craft is based on traditional skills. Should be more inclined to work with your hands	TS = Crucial. TS should be mastered before teaching the skill.	TS = Crucial. TS should be mastered before teaching the skill.
	Autonomy	Not important	Freedom to choose subject matter and schedule is important aspect of autonomy	Freedom to choose subject matter and schedule is important aspect of autonomy
		Crafters	**Creative Teachers**	**Crafter – Teacher**
Behavioural Characteristics	**Introvert – Extrovert**	Both	8/12 Introverts	Extroverts
	Risk-Taking	Take responsible risks. Can take risks when family supports. Also take risks to improve family life.	Risk-averse - teach for stable income	Risk-averse - teach for stable income
	Curiosity, Playfulness and Experimental	Very playful and experimental in their work	Experimenting NB to keep up with new trends and developments. Important to maintain curiosity and keep learning playful.	Experimenting NB to keep up with new trends and developments. Important to maintain curiosity and keep learning playful.
		Crafters	**Creative Teachers**	**Crafter – Teacher**
	Talented or gifted	None. Learned skills	Only in terms of their art and design specialization	None. Learned skills
	Appearance	Comfort and practical. Some show craft skills in their outfits	Presentable, Comfortable, Professional Dress code	Presentable, Comfortable, Professional Dress code
	Work-life Balance	More practical approach. Easier to balance.	Make effort to balance. Difficult for PT creatives, easier for PT teachers because they can control their teaching and organize their life better	Make effort to balance. Difficult for PT creatives, easier for PT teachers because they can control their teaching and organize their life better
	Interests and Hobbies	More crafts and a variety of crafts	Creative product making used to be a hobby. Now family time NB	Creative product making used to be a hobby. Now family time NB

Financial Orientation	Specialized products = more serious about income and finances. 4 = breadwinners. Difficult to earn enough from craft.	NB. Teach to ensure income to provide for their families	Specialized products = more serious about income and finances.
Success Factors	Success = meeting financial responsibilities. Success = 1. money 2. Acknowledgment	Giving back NB, but must be able to make a living.	Success = meeting financial responsibilities. Success = 1. money 2. Acknowledgment

Source: Author's Construction

From Table 19: Crafter – Teacher Archetype, one can see that the Crafter-Teachers have behaviours from both the Crafter Archetype and the Teacher Archetype. The Crafter-Teacher is more risk-averse than the Crafters and that might explain why they took up teaching for the sake of earning extra income. They find some difficulty in balancing family, crafting and teaching, but then normally find a bit more stability in a fixed timetable for teaching.

4.3.3.2 Crafter – Teacher – Retailer Combination Identity

Only one participant identified as Crafter – Retailer and Chapter 4, Section 4.4.3 on Entrepreneurship, will present the findings of her unique change in identity from Crafter to Entrepreneur. As Linda pointed out, it is important to consider all creatives who sell their own creative work, as retailers to some extent:

> *"Are we not all retailers, if we sell our creative work?"*. (Linda's prominent identity is artist, but she is also Designer, Crafter, Retailer and Teacher).

The retailers were classified as per the participants' own identification. Lorraine craft, has a sewing machine agency and in addition to her own crafting studio at home, also have a studio where she also sells craft materials and offer classes. Morgan teaches in the mornings and does her crafts in the afternoon. She sells craft kits which contains all the material necessary to make crafts as well. Table 20, shows the Crafter- Teacher – Retailer Identity Archetype.

Table 20:   Crafter –Teacher - Retailer Archetype

		Crafters	Creative Teachers	Crafter – Teacher	Creative Retailers	Crafter-Teacher - Retailer
Spirituality		Some religious. Spirituality has not link to creativity or their crafting	2 prominent ID's = teaching is a calling. Others giving back, sharing NB. Craft teachers have more spiritual experience when connecting with students and	Spirituality has not link to creativity or their crafting	None in terms of retail.	None in terms of retail.

		influencing their life			
Culture and Background*		Traditional and religious upbringing challenge to study in arts, hence doing crafts. Strict parents also would not allow girls to go study, especially away from home.	Teaching = traditionally accepted career. Often crafted from childhood.	Teaching is traditionally an accepted career. Often crafted from childhood.	Traditional upbringing to some, makes them more hesitant in choosing retail.	Traditional upbringing to some, making them more hesitant in choosing retail, but the addition of teaching creates better earning opportunities – which relate to Entrepreneurship
Education		None in Crafts. @ in admin. That is why they are doing craft and not art	2 x teaching degrees. 3/12 self-taught. Others studied in creative fields.	Some Studied home economics	None business related	None business related. Some educational qualifications
		Crafters	**Creative Teachers**	**Crafter – Teacher**	**Creative Retailers**	**Crafter- Teacher - Retailer**
Values	**Creativity**	Creativity rather refers to industry within which they craft products	NB to develop learner's creativity. NB to be creative and act creatively. Also use genera creativity when doing planning	Creativity rather refers to industry within which they craft products	Only in terms of general creativity used in business. Not much time for own creative outlets	Creativity rather refers to industry within which they craft products and teach
	Technical skill	TS is NB because craft is based on traditional skills. Should be more inclined to work with your hands	TS = Crucial. TS should be mastered before teaching the skill.	TS = Crucial. TS should be mastered before teaching the skill.	Must be able to work with money and IT	TS = Crucial. TS should be mastered before teaching the skill. Must be able to work with money and IT
	Autonomy	Not important	Freedom to choose subject matter and schedule is important aspect of autonomy	Freedom to choose subject matter and schedule is important aspect of autonomy	That would be nice. But, reliant on others in value chain	Too many role players in the value chains make autonomy difficult
		Crafters	**Creative Teachers**	**Crafter – Teacher**	**Creative Retailers**	**Crafter- Teacher - Retailer**
Behavioural Characteristics	**Introvert – Extrovert**	Both	8/12 Introverts	Extroverts	Mostly Extroverts	Mostly Extroverts
	Risk-taking	Take responsible risks. Can take risks when family supports. Also take risks to improve family life.	Risk-averse - teach for stable income	Risk-averse - teach for stable income	High-risk takers, especially when carrying lots of stock	The risk of the retail aspects appears to be cancelling out the reassurance that teaching may bring financially. This is then an

		Crafters	Creative Teachers	Crafter – Teacher	Creative Retailers	Crafter-Teacher - Retailer
						Entrepreneur matter.
	Curiosity, Playfulness and Experimental	Very playful and experimental in their work	Experimenting NB to keep up with new trends and developments. Important to maintain curiosity and keep learning playful.	Experimenting NB to keep up with new trends and developments. Important to maintain curiosity and keep learning playful.	Serious business	Experimenting is important to keep up with new trends and developments.
		Crafters	**Creative Teachers**	**Crafter – Teacher**	**Creative Retailers**	**Crafter-Teacher - Retailer**
	Talented or gifted	None. Learned skills	Only in terms of their art and design specialization	None. Learned skills	Only Hard work that pays	Strategy and planning are important, not talent
	Appearance	Comfort and practical. Some show craft skill in their outfits	Presentable, Comfortable, Professional Dress code	Presentable, Comfortable, Professional Dress code	NB - you are the face of the business.	Comfortable, Professional Dress code
	Work-life Balance	More practical approach. Easier to balance.	Make effort to balance. Difficult for PT creatives, easier for PT teachers because they can control their teaching and organize their life better	Make effort to balance. Difficult for PT creatives, easier for PT teachers because they can control their teaching and organize their life better	Difficult when starting, as well as Month-end and Financial Year end.	Difficult when starting, as well as Month-end and Financial Year end
	Interests and Hobbies	More crafts and variety of crafts	Creative product making used to be a hobby. Now family time NB	Creative product making used to be a hobby. Now family time NB	All creative aspects and business	Requires outside hobbies unrelated to the creative industry
	Financial Orientation	Specialized products = more serious about income and finances. 4 = breadwinners. Difficult to earn enough from craft.	NB. Teach to ensure income to provide for their families	Creative product making used to be a hobby. Now family time NB	Income is crucial especially when having employees and overheads, thus becoming an entrepreneurial concern	Income crucial especially when having employees and overheads, thus becoming an entrepreneurial concern
	Success Factors	Success = meeting financial responsibilities. Success = 1. money 2. Acknowledgment	Giving back NB, but must be able to make a living.	Specialized products = more serious about income and finances.	Success = keeping the doors open	Success = 1. Money 2. Lifestyle 3. Established Brand 4. Acknowledgement 5. Business Survival 6. Pride Thus same as designers

Source: Author's Construction

Table 20 set out the archetype of the combination of Crafter – Teacher – Retailer and as with the Combination of Artist - Designer – Crafter – Teacher, the behavioural aspects of the

combination archetypes are forming Entrepreneurial patterns while some are because of taking up Entrepreneurial careers.

It is important to here point out that the Creatives firstly identified as one of the five basic Artistic Creative Archetypes, or one of the three combination Artistic Creative Architypes, but did not identify strongly as Entrepreneur. The natural inclination of the Creatives is to maintain their pure Artistic Creative Archetype and not becoming entrepreneurial. However, as indicated in Chapter 2.4, to facilitate an income, Artistic Creatives are often taking on an entrepreneurial role due to the high un- and under-employment in the Creative Industry. The Entrepreneurial patterns of change are presented in Chapter 5.

4.4   Artistic Creative Entrepreneur Profiles

As explained in the Introduction, Section 1.1 and the Literature Review, this research is using a unique definition for Creative Entrepreneurs, even though they do not meet the normal Entrepreneur definition which requires that an Entrepreneur establishes a business that focus on growth, employment of people and the contribution to economic growth. This research argues that as part of the Creative Industry, these Creatives with their small businesses are either social entrepreneurs or entrepreneurs who focus on survival; lifestyle; and managed growth due to the unique characteristics of the Creatives and the Creative Industry. Therefore, for this research, the Definition of an Artistic Creative Entrepreneur is: The founder who establishes and remains in charge of a business in the Creative Industry (Bujor and Avasilcai, 2016; Chen et al., 2015; Drucker, 1985 in Rentschler, 2003; Frenette, 2017; Hennekam and Bennett, 2016; Hennekam and Bennett, 2017; Lindstrom, 2016; Morris, Neumeyer and Kuratko, 2015; Roper and Hewitt-Dundas, 2017; Sieger, Gruber, Fauchart and Zellweger, 2016; and Sledzik, 2013).

The following section will present the findings about the typical profiles found amongst Artist Entrepreneurs, Designer Entrepreneurs, Crafter Entrepreneurs, Creative Teacher Entrepreneurs and Creative Retail Entrepreneurs as the five (5) prominent Artistic Creative Archetypes identified in this research. The entrepreneurial emphasis is on the entrepreneurs starting the business and making and selling creative products. Any other dimensions of Entrepreneurship are considered later in this research. Table 21, is a summary of the Creative Entrepreneur Profiles that were identified.

Table 21: Creative Entrepreneur Profiles

		Artist Entrepreneurs	Designers Entrepreneurs	Crafters Entrepreneurs	Creative Teachers Entrepreneurs	Creative Retailers Entrepreneurs
Spirituality		Art is the calling. Artist has a responsibility to create and share art with community. Experience soul commitment to be self-sufficient, but firstly improve life of others through art, then income.	Career as calling. Some has a Spiritual reliance on God for business guidance. Grateful for work and skill.	Some religious. Relationships amongst each other and with customers and well-being of mankind important. Care about people.	Believes in giving back by teaching, empowering other people are important to them. They need to connect to other people.	None in terms of entrepreneurship. Very practical approach to life.
Culture and Background*		Only one Artist is from a family with a business background.	Generally made and sold articles from when they were in school. General commercial approach to creating. Some have entrepreneur families.	More mature enjoy crafting different articles, and Younger more focused on a range of specialized products.	Teaching = traditionally accepted career. Often crafted from childhood.	No entrepreneur training. Started retail later in life when I had fewer financial responsibilities
Education		No entrepreneur training	Younger designers had entrepreneurship as subject in their design studies.	None in Crafts. @ in admin. That is why they are doing craft and not art	No entrepreneur training.	No entrepreneur training, but most did admin work in a previous career
		Artists	Designers	Crafters	Creative Teachers	Creative Retailers

		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
Values	Creativity	Highly regarded, also in the manner of doing business	Follow examples of great designers for business models, less inclined to try new and original business management ideas	Creativity rather refers to industry within which they craft products. Adapt products to trends to be more commercial	NB to develop teaching in entrepreneurial ways, so as not to decrease own creativity	Mostly in terms of general creativity used in business, but make time to be creative
	Technical skill	Important to know the traditional skills before creating own. Technical skill is viewed as their competitive advantage.	Technical skill is important to enhance business productivity	Technical skill is important to increase business productivity	Technical skills should be mastered before teaching the skill. Careful plan the level of technical skill required for attendees of classes when developing classes	Must be able to work with money, IT and social media to advertise
	Autonomy	Initial autonomy, but as business grows, autonomy is sacrificed	Most commercially orientated of all 5 creative groups, have to design according to client briefs. But have enough opportunity for creativity as entrepreneurs to still experience autonomy.	Not important as crafters, but enjoy most autonomy as entrepreneurs, as no craft briefs	Freedom to choose subject matter and schedule is important aspect of autonomy. Actively work to maintain autonomy at least in one field of life or career.	Work alone to experience autonomy, but having employees means sacrificing autonomy.
		Artists	**Designers**	**Crafters**	**Creative Teachers**	**Creative Retailers**
Behavioural Characteristics	Introvert - Extrovert	Introverts act extrovert for the sake of business but find it exhausting	More Extrovert, also a strong desire to socialise with others in the industry	Both. Strong focus on relationships	Extroverts are energized by teaching, 8/12 Introverts teach by taking on	Extroverts love people and personal selling, introverts make plans to avoid people, such as a

		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
					another persona.	partner to do the selling
	Risk-taking	Risk in Art, not in life choices. Experiments in Art. Prepared to take high risks for the sake of business	High-Risk-averse. Sacrifice freedom in design to ensure income (custom-making items)	Can take risks when family supports. Low risks to enter the craft industry	Risk-averse - teach for stable income. Very practical approach.	High-risk takers, especially when carrying lots of stock. Lower risk for those who become lifestyle entrepreneurs, often working from home studio
	Curiosity, Playfulness and Experimental	Wide interest results in many business ideas. Sometimes difficult to focus on one business idea	Less experimental than artist, because working for client. Use tried and tested business models	Very playful and experimental when developing new products. New product experimentation always starts as a recreational	Experimenting is important to keep teaching fresh	Serious business, but experimentation is important to keep the brand and style consistent and new at the same time.
		Artists	**Designers**	**Crafters**	**Creative Teachers**	**Creative Retailers**
	Talented or gifted	Believes artists are born with their talent, but not business talent. However, creativity gives business ideas	Not seen as entrepreneur talent, but if they are religious they see their business as a blessing	None in crafting, it is seen as a Learned skill. Sees the ability to link the right product to the right market as a special talent. Making money is a talent.	Only in terms of their art and design specialization. Gifted to develop classes and courses.	Only Hard work that pays
	Appearance	Comfort, practical and your clothes must make you feel good. Only three of the Artists dress to show identity. Sees	Sees self as brand ambassadors	Some show craft skill in their outfits. Appearance is a business tools to advertise	Presentable, Professional Practical	You must be the face of the business.

		appearance as a brand when interacting with customers				
Work-life Balance		Balance is difficult, especially when focusing on earnings the and growth of the business	Working from home is a challenge. Easier when older. But, lifestyle entrepreneurs find it easier to involve family and make it a lifestyle	More practical approach. Easier to balance.	They plan their work to ensure balance. Introverts focus on planning and course development, extroverts enjoy teaching but leave logistics to others to handle	Difficult when starting, as well as Month-end and Financial Year end. Strict measures are put in place and they stick to it.
Interests and Hobbies		Other creative hobbies such as crafts. Some attend other artists' arts and crafts classes	Art and Craft. Time with family and friends. But as Designers: Networking and social with other designers. Do not normally attend other creatives' classes or workshops.	More crafts and variety of crafts	Creative product-making used to be hobby. Now family time NB. As an entrepreneur socializing with other like-minded people, attending workshops	All creative aspects and business networking and socializing
Financial Orientation		Serious about earnings as entrepreneurs. Will not discount their work. Won't work for nothing. Gift it, else pay. I have to eat too. Only two say it is not about the money, but they have husbands who take care of them.	Income is important especially to take care of family, but also to be able to pay staff and to cover the overhead costs	Specialized products = more serious about income and finances, especially if they are the breadwinners. Difficult to earn enough from craft.	Focus on 1) income (7 teach to ensure income to provide for their families), 2) income to develop craft, 3)income as a business must benefit the community	Income is crucial especially when having employees and overheads. Will even sacrifice crating products to ensure maximum income benefit

	Most feel success is about acknowledgement in the art world. Secondly they feel success is also if you can be self-sufficient. Business generates a good income.	Happy clients NB. Success = 1. Money 2. Lifestyle and autonomy 3. Established a Brand 4. Acknowledgement 5. Business Survival 6. Pride View financial success as a process of development over a period Control over their designs is more important than income and growth Returning clients is a measure of success	Success = meeting financial responsibilities. Success = 1. Money and income 2. Acknowledgment	Student development is viewed as most important measure of success. Giving back is important, but one must be able to make a living too.	Success = 1) business survival 2) financial independence
Creative entrepreneurs and their work	Focus on entrepreneurial success. Take action such as reproduction of art to ensure income and business growth	Brand development is most important. Market. share a challenge when starting. More mature designers prefer relationships with customers. Mature designers take lifestyle decisions as entrepreneurs	Others perceive craft as informal work unless products are mass-produced	The development of a curriculum is viewed as important work. Making money from the classes is also important when part of the entrepreneurial product mix.	Takes pride in work and business. View retail businesses as a platform to showcase their work. Embrace employees it if will increase income. Previous admin jobs lay the foundation for admin tasks.

Note: "Success Factors" is the vertical label for the first row section.

Source: Author's Construction

4.4.1 Artist Entrepreneur Profile

Angela, Gwen, Karen, Linda, Mary, Rebecca and Courtney identified as Artist and are also Entrepreneurs. Gwen, Karen, Mary, Rebecca and Courtney are full-time Artist Entrepreneurs, while Angela is making and selling art products part-time as she started it as a hobby. This is

a very typical way of starting a creative business, as all the participants start off that way. For some, the hobby sparked their interest in the creative career, while for others the financial reasons force them to only be able to approach their creative work as hobby while having other forms of income. However, all the creatives who participated in this research took it to the next level by turning it into a business, whether part-time or full-time.

4.4.1.1 Spirituality as an Artist Entrepreneur

Angela, Gwen, Linda, Mary, Rebecca and Courtney feel that Art is their calling and therefore to sell their art is their responsibility to be both self-sufficient and also to share their art with other people. Linda believes that anybody can be an artist, but since she selected to be an artist, it is her calling to ensure that she earns a living from her art. She also feels strongly about the responsibility artists have, to make sure the type of art they do earns sufficient income so that they are not merely creating to survive but also to have a good life:

> *"If you are only making a living, change your art"*.

Courtney has a very religious outlook on life and feels that she depends on her Creator to guide her as to what products she has to make to be a good artist and entrepreneur. Together with that she also believes that God will use her where he places her. Above all she feels that her art and sharing it with others, is more important than being an entrepreneur, even if it means that she does not earn much:

> *"I am praying and waiting that God answer me as to what he wants me to do next"*.

4.4.1.2 Culture and Background – Artist Entrepreneur

One of the Artist Entrepreneurs came from a background where they were used to family members having their own businesses. Angela explained that her father farmed, which is in essence a business and her mother had an antique business, which her brother then took over:

> *"But I learnt a lot about marketing, entrepreneurial growth, … I have a brother who is also very entrepreneurial. He took over my mom's antique business and changed it from a turnover of R40 000 per month to R140 000 per month"*. However, none of the other Artists came from families with a business background. Their backgrounds were diverse from very traditional to enlightened.

"I would rather let other people also be involved and make it more of a social entrepreneur thing. I want to teach other people to do it, so that you can eventually walk away from it and they can carry on. Rather than it just being about me. So they can generate an income from it" - Angela.

4.4.1.3 Education – Artist Entrepreneur

None of the Artist Entrepreneurs had any education related to Entrepreneurship, but many of them felt it should have been a compulsory course for all artists:

"And that is why, even in art school there should be a subject management and admin. Because these people these young ones who comes out of school have no idea what it is like to own your own business" - Mary.

4.4.1.4 Values – Artist Entrepreneurs

This section will look at the values of the Artistic Entrepreneurs in comparison to that of the same artists when they are operating from only an artist identity.

4.4.1.4.1 Creativity – Artist Entrepreneurs

Artistic Creativity is highly regarded by Artists and most important in their work. However, once the Artists operate as entrepreneurs, they employ more general creativity in their business decisions and strategies. For example, Rebecca has people who do sewing and beadwork on her sewing projects. She bundles the work together for them and then lets them go and do it at their own homes, relieving her of having to set up a factory with all the responsibilities and costs that it entails:

> *"Dee still does my beadwork for me. Once I have a couple of items ready for her to work on, I send it to Komga with Charmaine [who takes it to Dee and collects from her once the work is completed".*

> *"During lockdown, we could not have exhibitions. We exhibited our artwork in the windows of one of the empty shopfronts in the mall, which the owner so kindly allowed us. We put up our paintings with all our details displayed on the work. So people could see the work as walked past and phone us if they were interested"* - Gwen.

Mary has a different view on the changes that she had to make to make money. As quoted earlier in the thesis, she did not want to die poor like the old masters, but rather has an attitude that all she does is creativity:

"Because this is creative and even the garden is creative, but it is guided creativity and that is what is lacking [with other artists who are not successful]". - Mary

"Now that I have to do the business side of it, it is actually like raping my soul. But I have to do it. But, I feel more empowered because you cannot just have one side of being, that is why all those painters and stuff died poor. It is not easy in this day and age [to be a creative business person], but you have to have that" – Mary.

4.4.1.4.2 Technical Skill – Artist Entrepreneur

To some of the artists, the special techniques that they developed have been instrumental to their art as entrepreneurs. For example, Karen has developed a highly specialized technical method that she uses for her artwork. Despite it being unique, she offers classes in this technique and art form, because her technical skill is difficult to match or copy, so teaching the technique to others will not harm her sales and business.

Mary also has a special technique which is difficult to copy and she is aware of how it means that without her, the business could not continue because other people will not be able to achieve the same type of medium handling:

".it is Ja...you see this you could not transfer this, nobody can take the[se] photographs, you can do the teaching. It is like a poet. Ja shoo. You know".

4.4.1.4.3 Autonomy – Artist Entrepreneur

Although the Artists find becoming entrepreneurs an initial move towards autonomy because the perception is that one then does not have to answer to anyone and can do what one wants, being an entrepreneur means that you have to involve other people in your art environment and have a new dimension to your working pattern, which artists feel takes away their autonomy.

They also have to find the right people to work with, as it impacts their work autonomy. When asking Mary about the people that she employs her response shows how debilitating it feels to her:

"Ooh ja. It is just not good. And it is hard. That is why it was so difficult for me to lose Marilyn because I worked with her for 17 years. So it was humbling. ... Marilyn leaving was huge. But, you pick yourself off and ...There are also positives as well. You know she [Marilyn] is also very emotional. Which is too much".

This explains why artists feel they lose their autonomy when they have to employ other artists for the sake of expanding their business.

4.4.1.5 Behavioural Characteristics of Artist Entrepreneurs

This section presents the findings on the behavioural characteristics of the Artist Entrepreneurs.

4.4.1.5.1 Extrovert-introvert – Artist Entrepreneur

Artists mostly claim to be Introvert, but put that aside when they do business as entrepreneurs, even though acting extroverts exhaust them and they need to find alone time afterwards to recover:

> *"Although my teaching appears social, but as a person, I am actually an introvert. Any spare time on my own, I am alone"* - Mary

4.4.1.5.2 High-Risk-taking – Artist Entrepreneur

The Artist participants reported that they often take risks to develop their art and new art techniques. They also have the same attitude to business such as May who took the risk or she would never have made a loan to start her business:

> *"It is amazing when you are meant to be doing what you are doing, the universe conspires to help you. But anyway, I got some help financially, which I have been paying back forever and then joh, build this whole place"*

> *"… because I can have it done cheaper somewhere else, but you don't know what you're gonna get. So that's a lot of money"* – is how Angela explains the financial risks she is taking to invest in her art and business.

4.4.1.5.3 Curiousness, Playfulness and Experimentation – Artist Entrepreneur

As entrepreneurs the Artists also experiment with different products and what would be the best-selling products. They normally have endless ideas of what they still want to try to do, as can be seen in the quotation from the interview with Angela, where she explained all these ideas she gets to sell her art and how she experiments with her different products:

> *"My first love is not jewellery, my first love is graphic design and painting. Also drawing and that sort of thing. What I now started doing. I just want to show you. (Shows postcards printed with her artwork) I started making greeting cards out of my art since last year. I have not sold anything because I was not at a market yet to sell it (Covid) so I was giving it away to people and somebody said, somebody asked me to*

give a gift to someone and (hands over the postcards while putting it into a paper bag made out of old book pages decorated with braiding). So that is the type of things I make. I sit with all this art stuff and I don't know what to do with it first. I also did a range of cats that will maybe also sell well if you make greeting cards out of it".

This is a very typical situation for artists, who have many business ideas, but limited time.

4.4.1.5.4 Artist Entrepreneurs as Talented or Gifted

Artists view their Artistic abilities as a gift, not necessarily their entrepreneurial skill. However, they see the business ideas that they get because of their creativity, where they see their creativity as talent or a gift which they ascribe to creativity:

"I am blessed that God gives me the creativity to come up with these ideas of how to make some money..." – Courtney.

4.4.1.5.5 Appearance – Artist Entrepreneur

Artists pay attention to their appearance when they see themselves as the face of their brand. However, only a few of the participating artists concern themselves with branding and thinking of their image.

"The problem is, if you want to sell [ITEMS], you have to present yourself in a certain way. You cannot look as if you do not care about your grooming. You must look like someone who actually has an interest in [ITEMS]. She is a dear friend. But she will not even wear make-up when she goes to the shop. Like my beautician friend with … …. You cannot be an influencer for beauty products and fashion and you walk around with spots on your face. You cannot post that to Instagram. I am the brand".

It could therefore be said that Artists see the value in focusing on their appearance and developing their own style when they view their work as an extension of themselves. If that is not the case, they place more emphasis on comfort.

4.4.1.5.6 Work-life Balance – Artist Entrepreneur

Mary described her challenge to maintain balance as an entrepreneur.

"… I have to look at the last 15 years of my life, I drove like crazy, I really did. I was passionate about my work and my [art]. I reached a stage now, I mean I … have gone down to one [art function] a year. … So, now that I am able to actually step back a bit

> *and … finding my other passions, because creativity and [art] is not just my life, I am very passionate about life as a whole. So I think I am just a maniac"*

There was pressure to make sure the art also sells so that it could generate an income that would cover the business costs:

> *"It is very important to have balance. Because at the moment I am finding I do not have any time for me".*

4.4.1.5.7 Interests and Hobbies – Artist Entrepreneur

Asking Artists what their other interests and hobbies are, has mostly resulted in a response that Art is their life and it does not leave much time to pursue other interests. Gwen responded that art is her life, but she also does craft and design and often employs all three modes of creativity in making artistic products. However, she still stressed that Art is her main interest and passion. All the other participants also indicated that they enjoy doing various crafts and design work, either as extension of their work, but also as a hobby. Some of them, like Angela, Gwen, Linda and Courtney also enjoy attending workshops and classes offered by other creatives.

Karen explained that her interests all revolve around her Art form and how she can further develop and improve it. Angela does not only enjoy the visual arts but also does writing as a hobby and plans to expand it to earn her an extra passive income when she retires. Rebecca experimented with all sorts of visual art not only as a hobby, but also has a passion for gardening and music.

It is obvious that Artists' whole life typically revolves about some form of art, whether it is for the purpose of work or play. They just change the form of their art or employ craft and design together with art when it comes to hobbies.

4.4.1.5.8 Financial Orientation – Artist Entrepreneur

Artists have a very focused view on finances when they act as entrepreneurs:

> *"Well I have a fully-fledged business, so the income is just as important to me than the joy of being creative and teaching art in the [studio].*

Karen continues, indicating that it is most important to her to be able to pay her employees and look after them well.

> *"I am much more cynical than you. I do not put as much emotion into things I make. As long as Lea pays me for it, I am fine"*.

Some who trade at markets explained the new trend amongst market vendors to barter with their products and barter instead of buying from each other. This practice is also not popular amongst the Artists:

> *"So this one girl liked my [art] so much, but she was not prepared to buy [it]. So she tried to trade with me, with her skin products. I said no, if you want that [art] you should buy it. I could not handle, the [art] was to dear to me, that I had made. I could not handle trading it off for something I might use. So ja, that is getting quite big. This thing of trading and bartering"* - Rebecca.

Such statements showed the unique Financial orientation of Artists. They will appreciate it when people value their work enough to display it, but they feel strongly that the payment that they should get for their work is equal to the work and passion they put into it.

Although all the artists mention that they will be prepared to gift their artwork to someone of their choosing, most also felt that the emotional and spiritual fulfilment they experience when someone appreciates their art does not pay their bills. It was beautifully explained by Karen:

> *"Although my art "feeds" me in more ways than one, I still have to eat"*.

4.4.1.5.9 Success Factors – Artist Entrepreneur

A few of the Artists appeared to view their success in terms of their career, therefore they responded more as entrepreneurs than creatives, basing their view of success on their business performance:

> *"No, no no-no. I judge my success on income only. You have to be self-supportive. With my teaching, I am self-supportive because it is international and the exchange rate helps"*.

4.4.1.5.10   Artist Entrepreneurs and their Work

As Artistic Entrepreneurs the artists are very good at identifying what art sells well and what is not popular, or not earning enough money. They will find interesting ways to do business and to expand their market share while still trying to maintain their Artistic integrity, such as Angela, Mary and Rebecca who all make use of reproduction techniques to achieve greater sales.

> *"So now I print my photos on wooden boards and cloths…"* – Rebecca

Rebecca and Angela are making copies of her artwork and reproducing it on greeting cards. She is still considering adding other products. She refers to the work of Sandra Pelser, a South African artist:

> *"There is this woman who makes these female figures, her surname is Pelser. She makes these female figures, like paintings. Then she makes copies of the paintings that she sells for cheaper and she makes placemats, key holders, and pendants and people rather buy that than … buy art. It is a bit like prostituting your art, maar dit is soos jy dit maak [it is what you make of it]. I mean Tretchikoff had great success doing that. And you then sell the prints of your work; the original work. And the guy that now can afford the original, will then buy that".*

Therefore, despite detesting reproducing art, Angela understands that that is what needs to be done to make money.

4.4.2 Designer Entrepreneur Profile

Judy, Sarah, Courtney and Steph, are full-time design entrepreneurs, while Mpilo, Tumelo and Athile lecture full-time and run their design business after hours. Despite the designing being their after-hours 'side-hustle', they still identified as designers and not as academics.

4.4.2.1 Spirituality - Designer Entrepreneurs

Unlike the Artists, the Designers do not have such strong emphasis on their work itself as divinely inspired because they work to the brief they get from their clients, which makes it much more commercial. However, you do find exceptions such as Steph and Megan who narrated their career path with emphasis on the role their religion played in the choices they made, such as Steph who started her design business as an answer to a calling:

> *"I decided I will give up the corporate work. I decided to do what the Lord told me, to use my hands. I have not had any regrets at all. So, it is a business for me".*

Some of the designers experienced their career changes as a leap of faith, as it would impact their lives in many ways, least of all financially. Another spiritual aspect that was often mentioned by these two Designers, is that of being grateful for their work and skill. They see it as a blessing to be able to do their design work:

> *"I am blessed; God gave this business to me. I am so blessed, here in my garage. And*
> *I am happy here where I am"* Steph.

As mentioned in Chapter 4, Section 4.2.2 on the Designer Identity Archetype, designers show their gratitude through sharing, having close relationships with their customers and giving away:

> *"At the end of the day, it is not about the money. It is about giving away. It is about*
> *blessing people."* - Steph.

These two Designers who link their business to their religion, also presented another dimension of Spirituality, which the Artists did not mention, namely the reliance on their religion when the business becomes challenging and when they are experiencing challenging customer relationships. Megan explained how difficult situations make her rely on her faith:

> *"This [a challenge with difficult customers] has killed my confidence so much but*
> *through prayer and attending counselling I have recollected my strength and built my*
> *confidence again".*

4.4.2.2 Culture and Background – Designer Entrepreneur

Some Designer Entrepreneurs have been pushed into Entrepreneurship, like Michelle who only started designing during the Covid-19 lockdown when she needed extra income. Although she has done some sewing and craft work with her mother before, she never considered it as a career option then. It is a recurring theme that designers have been doing some form of design as they grew up and some also did some design entrepreneurship from childhood, although in very simple forms. Steph explains how she started selling her garments:

> *"I would make clothes for friends when I was in high school and sell it to them. It was*
> *the time of the calico garments, perfectly my style…."*

Other designers have similar stories of how they would design and sell their designs to friends and family while they were still in school.

4.4.2.3 Education – Designer Entrepreneurs

The designer participants did not have any formal Entrepreneurial education. The only one who had some form of Business training was Steph:

> *"I was one of the lucky ones who those years when women's rights came in [1994/5],*
> *attended a part-time course in business offered in Southernwood. A few of us attended.*

To do this one entrepreneur course, we had to register in the group, so we did and we are a variety of creatives. It is interesting because it is all about women's empowerment. I also just wanted to go and learn something. We each got a bar code to use and a tax number. But it was purely training. It was great and I learned a lot from there".

4.4.2.4 Values – Designer Entrepreneurs

4.4.2.4.1 Creativity – Designer Entrepreneur

Although the Designers see themselves as very creative, they only refer to creativity in terms of design and their product:

"I regard myself as someone who is creative, very creative in mind" - Mpilo.

They appear to be less inclined to think of new and creative ways to be entrepreneurs. This might be explained by the way they tend to 'follow in the footsteps of other designers and follow the advice of those designers':

"One thing I always believe in; I love interviews with designers. And there is one guy, here from South Africa, who I believe has said... So, I always said [followed] that model" - Mpilo.

4.4.2.4.2 Technical Skill – Designer Entrepreneur

For Designer Entrepreneurs, Technical Skills become important when they use technology to enhance their business. The technical skills they require to be Designers form part of their Design Identity rather than their Entrepreneur Profile, as it is in developing as designers that they invest in traditional design technical skills. The only Designer participant who made mention of Technical Skills is Mpilo, who is actively investigating the use of Computer Aided Design and Manufacture, especially as he sees it as a suitable way to address the productivity rate of small design businesses:

"I think that the future for us designers is there. But the challenge is technology. I would like to say for myself or my company, to be technologically advanced whereby we can print garments in 3D, whereby yes it is expensive now. But I believe that in years to come, it will become cheaper. If I could do things in 3D, I believe that I can make money... It is a good thing for a person like me because I am just working on my own.

> *So I can do things quicker and make more money. So it is my dream that I can be one of the people who are advancing in technology …"*

4.4.2.4.3 Autonomy – Designer Entrepreneur

Autonomy and freedom with regard to what the designers create are influenced by the requirements of their clients. Of all the Artistic Creative groups in this research, the designers are the most commercially orientated, because they design according to their client requirements. However, the designers still feel that they deal with creativity every day:

> *"Ja. Of course we listen to the client's requirements, but we have enough options to be creative". – Sarah.*

Some designers expanded on the relationship between their creative freedom and their client's design briefs, by explaining that with experience and building relationships with their clients, they gain their clients' trust, which in turn then gives them the freedom to suggest more creative options when designing:

> *"Yes. We have wonderful customers. We work well together and they trust me".*

4.4.2.5 Behavioural Characteristics – Designer Entrepreneur

4.4.2.5.1 Introvert-extrovert – Designer Entrepreneurs

The Designer Archetype was identified as more extroverted with a strong desire to socialize with other designers and people in their industry. Due to the nature of their work, they might not always have time to socialize, but they still have a desire to socialize with others:

> *"I say that because you never have time to yourself or to your social life - you are always at the studio working" – Megan.*

> *"Being an entrepreneur affect social and family relationship especially if you are still at the building stage of your business".*

Most of the designers see it as a sacrifice they have to make to build their business. However, whenever they can, they socialize and enjoy it while also seeing the importance of socializing and networking:

> *"I love to socially connect with other designers that I know" – Nandi.*

Designers also understand the business advantage of participating in activities that will expose them to other designers and events about design and trends and how it would impact their business positively:

> *"Yoh, you have to be where it is happening!"* – Athile.

> *"It is important to be seen at all the social events*!"- Thabile.

4.4.2.5.2 Risk-taking – Designer Entrepreneurs

When it comes to the risk-taking of Designer Entrepreneurs, the risk-averse nature of the Designer Archetype plays an important role in the way the Designers start a business. Most designers will, at least until they build up some savings, custom design according to customer specifications:

> *"And it is a gamble to make things and hope it sells. It is safer to work for my customers on orders that I have"* - Morgan.

Designing and making products to sell in a retail shop scenario, is often considered too risky because of the many design variables and how it relates to customer tastes, while resources could rather have been channelled to custom design with less risk. Designers are aware that this way of doing business is not the most profitable option, but it allows easier access to business opportunities without a big capital outlay.

4.4.2.5.3 Curiousness, Playfulness and Experimentation – Designer Entrepreneurs

Designers will experiment to a lesser degree compared to Artists because, through their studies, they were trained on the skills that they require. Although they claim the importance creativity has to them, they tend to stick to the tried and tested ways of doing business following business practices that were already in use in the Nineteenth Century. They are also even less likely to be experimental as Entrepreneurs when they have staff and other overhead costs to consider:

> *"It changes how you see things. You have extra responsibilities; you have to think of your staff"* - Sarah.

This is a strange finding about the Designers in the Border Kei area, as in the rest of South Africa designers have been making use of online selling and other modern design business strategies. The designers that took part in the research ascribed it to their customer preferences. However, considering the attitude of the customers in the area falls outside the scope of this research.

4.4.2.5.4 Design Entrepreneurs as Talented or Gifted

The Designers did not see their Design ability as giftedness, but the religious Designers who became Designer Entrepreneurs viewed their businesses as blessings from their creator:

> *"I think my calmness now, my humbleness, my closeness to God and I am close to God and believe He works through me. I am blessed, God gave this business to me. I am so blessed"* - Steph,

> *"I see it as my blessing"* – Sandra.

> *"We are fortunate and blessed that we can work with our hands and make something to earn some extra money"* - Courtney.

4.4.2.5.5 Appearance – Design Entrepreneurs

Designers who are involved in the clothing, apparel and jewellery fields view their appearance as very important, as they see themselves as the image of their brand. Thus personal appearance is important to Designers as part of their Entrepreneurial Profile:

> *"It is very important because your appearance and lifestyle sell you as a designer"*

> - *Nandi.,*

> *"I am this classy woman who is always looking well dressed and well put together so my career and lifestyle connect perfectly"* – Morgan.

These designers felt it was important to not only show their style of design through their own appearance but also value the aesthetic as the most important part of their work as designers, due to it being a very visual field.

4.4.2.5.6 Work-life Balance – Design Entrepreneurs

Although we saw that the Designer Archetype has a general challenge to achieving work-life balance. It is mainly the designer entrepreneurs, more specifically those working from home, who experienced more challenges in maintaining a work-life balance:

> *"My work is at home and I tell myself that I have to switch it off at night. I battle to switch off at night"*, - Steph.

> *"The customers stay too long and the next guy has to wait for her turn. That interferes with my family time. But everyone in the family knows why I do it. So it makes it easier"* – Michelle.

Many of them feel that because their work is also part of their lifestyle, it makes it more acceptable to their families. They also appreciate that their families supported them and were part of their creating journey. However, they still feel guilty and are aware of the sacrifices their families made for the sake of their business:

> *"I think my kids... But they always used to help. I taught them from little, [that] if you like pretty things, you have to work a bit harder in life. They grew up with me having customers after hours coming to fit and so on. So they were used to that lifestyle"*

> - Steph.

> *"Kids helped me when they were small. The whole family was involved. My kids carried me through until they all started their own careers. They worked hard. They got paid, when they worked on Saturdays. My husband is also a great support. I would never have managed if it was not for [the support from]my husband and kids"* - Steph.

Some felt that it became easier as their children became older:

> *"My kids are bigger now. They come and chat with me at the machine. So it fits in well with our lifestyle"* - Michelle.

> *"But our life changed. Our kids are out of the house, so I don't have to work so hard anymore, I don't have to earn so much anymore"* - Steph.

The Designers also pointed out how they make a point of switching off after work and trying to maintain working hours that do not always overlap with their family lives:

> *"One should also realize that you cannot take on everything, experience has now taught me to switch off after work. Even I can only take so much. I have taken some of my family's time in the past, without realizing it. Now I don't want to do it anymore"*,

> - Judy.

> *"I have now learned to not respond to messages, that I should wait for the next day. It takes wisdom to get to that point"* – Morgan.

> *"But now I am managing, just because I am dedicated to my life. It is not just academics, but it is my life and my family and designing is also my life"* – Mpilo.

> *"Yes. We try to balance everything and leave work at work"* – Sarah.

> *"We have good boundaries to leave work on Friday and also we don't let it spill into the evenings"* – Sandra.

Amongst all the Designer Entrepreneurs, there was only one who felt that she had no problem maintaining balance. During the interviews, other designers often volunteered information about their work-life balance before being asked about it. Only one designer had to be specifically asked about it and she was very confident that she has a good work-life balance. It was not always like that, but she reached a stage where it was easy for her:

> *"It is well balanced. In the beginning, people would still phone or text at all times of the day and night, but now I am strict on my working hours and don't answer my phone or emails after hours. It also helps that we work in the studio here in the industrial area, so people do not really expect us to be available all the time"* – Sarah.

4.4.2.5.7 Interests and Hobbies – Design Entrepreneurs

The general feeling amongst the Designer Entrepreneurs were that they are always busy with their work and other responsibilities and when they do have free time, they use it to network to advance their business and careers:

> *"Oh, no time for that [hobbies] now"* - Nandi.

> *"I network, mingle, get more clients"* - Athile,

> *"I attend exhibitions"* – Megan,

> *"Shows, exhibitions, networking"* - Tumelo.

The Designer Entrepreneurs' interests and hobbies thus revolve around the development of their business. It is interesting that the designers, unlike the Artists, do not focus on developing their artistic skills themselves, but rather on finding more clients. Unlike the Artists, Designers also do not attend classes and workshops offered by other designers, while Artist Entrepreneurs often attend classes offered by other Artist Entrepreneurs.

4.4.2.5.8 Financial Orientation – Design Entrepreneurs

There is a pattern of change in the Financial Orientation of Designers once they become Entrepreneurs. As Designers, their focus and values in term of money is towards their families. It is interesting that the focus change once they are Entrepreneurs, because then the focus is on being able to pay their staff, as well as meeting their other overhead expense responsibilities.

> *"I am in charge of production and make sure that we meet deadlines and make money"*
> - Judy.

> *"Look, we are in business to make money. We have staff to pay, overhead costs, ourselves to pay, so yes"*.

> *"It [income] is important, as we have staff to pay. It is also important that we serve our customers, make them happy and deliver quality. Quality is more important than money, but without money, we cannot deliver quality"* - Sarah.

> *"I keep records to see if I make money and to make sure it is worth it"* - Michelle.

However, the main financial orientation of meeting responsibilities is most important to Designers and Designer Entrepreneurs alike, it is just the nature of their responsibilities that change and expand when they become Entrepreneurs. They also focus on re-investing in their business:

> *"I will invest half of my earnings, in more fabric and haberdasheries"* – Steph.

4.4.2.5.9 Success Factors – Design Entrepreneurs

> *"Being a successful entrepreneur means that you are making money"* - Mpilo.

Considering the response from the designer entrepreneurs, it is obvious that they measure success according to six different, but related, success factors namely: 1) Monetary success; 2) Lifestyle and Autonomy; 3) Established brands; 4) Acknowledgement; 5) Business Survival and growth and 6) being satisfied with and proud of their work.

Although some Designers feel flattered that people offer them jobs and that they were doing well in their former corporate jobs, the autonomy they have as entrepreneurs is more important to them:

> *"Some of my former colleagues offer me jobs from time to time. I did well in the corporate world, but my passion was not there. I also can work harder if I have a goal.*

>*You really determine your own salary. What you put in, is what you will get out. You cannot just sit back. You make it happen"* - Steph.

>*"So we are very busy, but at the end of the day, it keeps the wolf from the door. We live comfortably"* - Michelle.

Other designers feel that they have not reached the level of success they want to achieve in terms of their income, but they are satisfied with their current position, as they understand that it is a process to achieve financial success:

>*"I still have [not] bought myself a house; still can't afford the things I want"* - Megan,

>*"Yes though I am still not where I want to be"* – Tumelo.

This indicates designers who still want to achieve milestones such as buying a house and car, while others feel they have achieved that already:

>*"I think we are successful and we work well"* - Judy.

Some designers felt that even though they might not be financially successful, they still can be successful designers. Some designers felt that although they have been presented with opportunities to grow their business, their lifestyle and control of their designs are much more important to them when determining their success. Steph, for example, explains how she decided on her specific type of design and product and how she works according to her values, which might not necessarily be the same as other people's. However, like others, Steph also adds that she aims to make their clients happy and that equals success for her:

>*"Someone once asked me where I see my clothing, as in, in a boutique or where. I said, Flea Market. I am happy with that. It does not have to be perfect. I am over that. It does not have to be perfect. I am not like that. As long as it is pretty to me and my customer! I have always been like that. As long as it is neat. I am not a perfectionist. If I had to do everything perfectly, I would not make it. And it is not me. That frayed calico of years ago, I knew then that that is my line"* – Steph.

>*"Someone asked me the other day if I don't want a rail at The Doll House and I said no. That is not what I want. I don't want to grow the business. I am happy with opening my shop on a Wednesday. It might be slow, but I make my profit and I don't need to*

> *grow. I think lockdown taught us that is okay to have less and get along with less"* - Steph.

> *"I mean I am doing very well. I have a shop in town that asked me to make some clothing that they can sell in their shop. I mean, the first things I dropped off by her, she phoned me on the first day again, that all three sold. I was so surprised. I do not work for her anymore, as she wants to pay me too little"* - Michelle.

> *"I am so blessed, here in my garage. And I am happy here where I am"* – Courtney.

The more mature designer entrepreneurs also do not wish to expand their businesses. Most of them only started their business at a later stage of their life. These designers still view the popularity of their designs as important, but as Designer Entrepreneurs, they view the returning clients as a good indication of their success in Establishing their brand:

> *"That people keep coming back to us and refer their friends"* - Judy.

At the same time, most younger designers feel that they did not reach success in terms of their brand being recognized:

> *"Yes, though I am still not where I want to be"* - Megan.

Designers Entrepreneurs feel successful when their customers recommend them:

> *"Advertising is word-of-mouth. I don't recommend myself. I prefer that other people recommend me"* - Michelle.

> *"So, I always said that one day my brand will be successful. Just because the white guys, it took them ten years to develop their brand. So surely one day, even if it takes me 15 or 20 years of my life, but it is going to develop"* - Mpilo.

To some of the designers, just the mere fact that they survived for a couple of years in the competitive design industry, is proof of their success:

> *"Well, we are still here and it is keeping the whole family going"* - Judy.

> *"Running your business without fear of not affording to pay rent, not affording material and living your dream life"* – Megan

It is also important for Design Entrepreneurs to have a cash flow to keep the business going:

> *"Yes. We have been going for so long, we would not have made it if we were not successful"* - Sarah.

> *"I am satisfied with business now. I do well"* - Michelle.

4.4.2.5.10   Design Entrepreneurs and Their Work

Although many Designer Entrepreneurs indicate that they would like to have a range of products according to their own design that they can sell, they all realize that this would impact negatively on their income.

The younger Designer Entrepreneurs are working on establishing a client base and their brand. They feel a lack of funding is their biggest challenge.

The more mature designer entrepreneurs are satisfied with their lifestyle and the way they work and do not want to expand their designs into big businesses. They keep mentioning how important their clients are to them, which also indicate that they would prefer to maintain a close relationship with their clients, rather than becoming designers for a big company. Thus, being Lifestyle Entrepreneurs suit them well.

4.4.3   Crafter Entrepreneur Profile

Lorraine, Donna, Susan, Victoria, Chelsea, Madison, Emily, Marissa, Amy and Shannon, as the Crafter Entrepreneurs who participated in this research, has businesses where they make and sell craft items. Their products range from those that are specialized and high-end products such as Patchwork Quilting, Woven Mats and Macramé Furniture, Cabinetry, Clothing, Shoes and Accessories, to more disposable items such as entertainment decoration, for example.

4.4.3.1 Spirituality of Crafter Entrepreneurs

As explained in Chapter 4, Section 4.2.3 on the Crafter Identity Archetype, the Crafters do not assign any special spirituality to their craftwork. The same holds for their Craft Businesses. Having said that, the Crafter Entrepreneurs have a special and unique relationship with their customers and other crafters. From a business point of view, it might be said that they are not competitive. However, they are more concerned with the well-being of humankind and are always enabling other crafters to also develop their craft and their business, such as Susan who sells other crafters work on their behalf:

> *"I put up a shelf for Nick so that he can exhibit his skulls he does. At least he gets some enquiries. Oh, ja and those are ladies doing community projects. Look at…. I put it up here for them. At least they get some sales"* – Susan.

They are deeply caring about relationships and people.

4.4.3.2 Culture and Background – Crafter Entrepreneurs

Crafters Donna, Karen, Victoria, Madison, Marissa and Emily are all older than 55 years of age and reached a stage where they have less family responsibility and where they are in a different stage of life, were they can now give more attention to their crafting and could develop it into their own business. Crafters Susan, Chelsea, Amy and Shannon still need to take care of dependents and have to ensure that they earn a decent income from their crafting business.

4.4.3.3 Education – Crafter Entrepreneurs

The crafters did not have any education that enabled them to become entrepreneurs. They mainly act on opportunities that present themselves and find business models suitable to their craft products.

4.4.3.4 Values – Crafter Entrepreneur

4.4.3.4.1 Creativity – Crafter Entrepreneur

Although the Crafter Entrepreneurs identify as Creatives, the craft products they make to sell, are much more commercial than a result of their creativity. The products that they make are made to satisfy current trends using traditional crafting techniques. Only one crafter, namely Donna, made any mention of creativity when she said she will do anything creative to earn money. This might be because the Crafters' main focus is on making products, so they much rather speak about their products, such as Lorraine who feels that she does more traditional crafting:

> *"I don't design my patterns like M, I follow traditional patterns and then I change colour, fabric and finishes"* – Lorraine.

4.4.3.4.2 Technical Skill – Crafter Entrepreneur

Crafters raised the importance of getting as much technical training as you can and from someone who will be prepared to share industry secrets with you:

> *"If is not difficult to [craft], as long as someone taught you the technical skills to it. But if you do not know the finer tricks, you will battle or you might end up with a poor quality product"* - Victoria.

It I important to crafters to make sure they can use technology and technical skill wherever possible to ensure productivity and professionally finished products.

4.4.3.4.3 Autonomy – Crafter Entrepreneurs

The Crafter Entrepreneurs enjoy having autonomy with regard to their time and the craft that they do. They are also, like the designers, commercial to some extent, but they only have to follow craft trends, whereas the designers have to design their product according to specific specifications. Thus, crafters experience more autonomy in their entrepreneurial work. They also have a wider market for their lower priced products and have a bigger access to market, as they make use of online advertising, market vending, as well as selling their work through commission.

4.4.3.5 Behavioural Characteristics – Crafter Entrepreneurs

4.4.3.5.1 Introvert=extrovert – Crafter Entrepreneur

Lorraine declared that she is an introvert and that it is not always a good thing. She cannot sell herself: *"But I am a reserved kind of person. So I most probably lack confidence more than anything else"*. However, Lorrain, like Susan, Madison and Emily, makes people who support her business feel like friends and relies on repeat business with people with whom she has built relationships. In addition to that crafters make use of their crafter networks to also promote their products. Some crafters also feel that it is easier to promote someone else's work than their own. In contrast to Lorraine, the next Crafter explained how she enjoys people and has no problem with *"putting herself out there"* to achieve sales.

4.4.3.5.2 Risk-taking – Crafter Entrepreneur

The Crafters said that they are able to take risks, because they have the support of their partners and family:

> *"You know my partner says that those who can't lose anything will try everything. I am lucky in that I can take risks and he is there to catch me"* – Madison.

> *"I take chances and try things. If it does not work, try the next. As long as I don't leave us bankrupt, but [HUSBAND] keeps me in check"* - Emily.

However, some of them wanted to make sure they are not viewed as reckless:

> *"Look, I take risks, but it is calculated. I mean, I did my homework and then jumped in and bought the Sewing agency, when others said that they would not risk it"* - Lorraine.

The Crafters easily takes risks for the sake of their business, as they craft both for their enjoyment and creativity; as well as to earn extra money. It is a common thread that crafters already started trading in their craft products long before they even left school or considered any careers. Although most of these crafters has expanded their businesses over the years, the risk to enter the market was not that great.

4.4.3.5.3 Curiousness, Playfulness and Experimentation – Crafter Entrepreneur

In the Crafter Archetype, we have seen that Crafters enjoy experimentation and playfulness. The same is also true in the way in which they do business. These crafter entrepreneurs experiment with crafts and techniques all through their entrepreneurial careers. They are curious about new types of craft products and new trends that they will experiment with to create new and unique products to sell.

In addition, while crafter entrepreneurs often experiment, they are also capable of identifying when a product has potential and then specialize in that product, like Lorraine, Victoria and Marissa do. When that happens, they will experiment with new crafts on a recreational basis and not for the sake of further product development for the business. However, this does not exclude the possibility of newly found craft processes to enhance their product range.

4.4.3.5.4 Crafter Entrepreneur as Talented or Gifted

While Crafters did not view their skill or inclination towards craft as a special talent or gift, they do see their ability to always find a market and sell their crafts and anything else that can bring an income, as a special talent they have. Donna explains how she has always been entrepreneurial:

> *"I always used to make and sell things as a child. Sometimes I had to cook and bake to sell items and make extra money. I always enjoyed the crafts more, but sometimes it is quicker to sell meals than crafts".*

> *"I used to sew dresses for people while still at school and sold it for fabric money"* – Lorraine.

> *"I always had money as a child. I will just make something and sell it"* – Gwen.

4.4.3.5.5 Appearance – Crafter Entrepreneur

Entrepreneurs enjoy wearing outfits that include something they made, as a way of advertising what they make. They view it as a business tool to facilitate some personal marketing:

> *"I wear my earrings so that people can see what I make"* – Morgan.

> *"Like with the masks, People saw me with it and then asked where they could buy it. It helps to use your product yourself – people see it."* – Donna,

> "What better way to advertise your work!" – Madison.

4.4.3.5.6 Work-life Balance – Crafter Entrepreneur

The Crafter Entrepreneurs are very practical. They balance their work-life through scheduling. But they all wish that they could spent more time doing crafts or do their craft full-time. Amongst the crafter entrepreneurs, it was only Victoria who were running her craft business full-time at the time of the interview. The others are part-time crafter entrepreneurs, but find a way to fit all the parts of their lives together:

> *"I do the crafting at night. During the day I run my Bookkeeping business when I do not do the school run. It is difficult, but I make it work because I have to"* – Chelsea.

4.4.3.5.7 Interests and Hobbies – Crafter Entrepreneur

The Crafter Entrepreneur has made their hobbies into their business, so they might change to a different type of hobby for recreation. However, they are always taking note of new trends and new possible markets while they busy themselves with all sorts of crafts and craft-related matters.

4.4.3.5.8 Financial Orientation – Crafter Entrepreneurs

Four out of the twelve Crafter Entrepreneurs who participated in this research, have the sole financial responsibility in their families. They have a much more focused and planned approach to their finances. The other Crafters have financial backup from family and partners and therefore does not need to make generating an income such a high priority, especially since they claim that they cannot earn enough from crafts, as people think it should be cheaper because it is handmade:

> *"People do not want to pay much for craft products"* – Lorraine,

> *"Unless you are famous, you do not make so much from Crafts. Luckily my partner also has a business and understands the inconsistent income from crafts. He is my back-up"* – Amy.

> *"I need to plan my work and make sure that I have a steady income and that I can pay my bills and my employees"* - Sarah.

4.4.3.5.9 Success Factors – Crafter Entrepreneur

Once again, the Crafters have a practical approach to their view on success. Most of them feel success is when they have sufficient sales to be able to meet their Financial responsibilities and if people actually want to use their crafts:

> *"It is nice to see people who bought my products are using it"* - Emily.

> *"I think I may say that I am successful, as since my partner's stroke, I am managing to see to the family finances. Sales are satisfactory and people enjoy our products"* - Victoria.

> *"As long as I make some money and still enjoy doing it, I feel successful"* - Donna.

> *"If my work sells well, I am happy. I do not really get direct feedback on my work, since I sell at the [co-operative shop], but it is selling well"* - Gwen.

The Crafters' success factors may be summarized as Income and Acknowledgment because Crafters not only need to make money but also appreciate it to know that their customers are happy. Those who sell straight to their customers, appreciates that they can get feedback from their customers. Happy customers equate to success for these Crafters:

> *"I love seeing people's faces when they collect the final products – it feels good to see the joy the products bring to other people's lives"* - Marissa.

4.4.3.5.10 Crafter Entrepreneurs and their Work

Until such time that the participating Crafter Entrepreneurs specialize in a niche product, Crafters feel their work is viewed as informal due to the traditional nature of the crafts:

> *"… not everyone takes our work seriously. They always comment on how anyone can do craft"* - Donna.

This changes when a craft product is developed into a mass-produced product:

> *"Since I supply my [craft product] to shops in town, people take what I do a little bit more seriously Maybe it helps that they see it in all the special gift shops"* - Chelsea.

Crafter Entrepreneurs all felt that it was difficult to run their business, as with most of them they did it together with other careers, or as did Donna, Chelsea, Emily, Marissa and Amy, they did it while raising their children. Despite the challenges, those who persevered are grateful for the opportunity it created for them to spend time with their children while earning an income:

> *"It is challenging, to say the least, but at the same time it has allowed me to work from home and at least have my kids around when they were little"* – Chelsea.

4.4.4 Creative Teacher Entrepreneur Profile

Morgan and Taylor have prominent Teacher Identities, which they justified by explaining that they, firstly: teach full-time and are employed by the South African Department of Education; secondly: because teaching is their primary source of income; and thirdly: they studied Education. They craft part-time and sell their crafts to earn extra income as Creative Entrepreneurs, while they teach full-time as their career.

Angela, Mpilo, Tumelo and Athile also teach full-time as Lecturers at Walter Sisulu University, which means it is their full-time career. Tumelo and Athile are teaching in the Arts department, while Angela is in a Commerce department. They also make and sell art and design articles as Creative Entrepreneurs, but identified firstly as Artist and Designers respectively, with teaching at the University as a secondary identity. None of these four do any part-time informal teaching as entrepreneurs but operate their Art and Design Businesses as Entrepreneurs.

Gwen, Karen, Linda, Lorraine, Mary, Mpilo, Victoria and Amy teach their art and craft as additional mode of entrepreneurship together with the products that they make and sell. Gwen, Karen and Mary identify as Artists and also teach art classes. Gwen and Karen have weekly art classes scheduled, while all three of them also offer workshops in various art related topics. Karen offer her weekly Fine Art classes at her home studio. Mary offers art classes at her studio in the city. Gail offers her art classes at an Art shop as a contracted entrepreneurial service. Both Mary and Karen offer workshops nationally and internationally. Gail also offer craft classes at various craft shops and venues in the Border Kei Area. Linda offers art and craft classes at her Craft Shop in East London. Lorraine, Victoria and Amy also offer craft classes for an additional income stream of their businesses. Victoria did not offer craft classes at first,

as she was taking care of a sick family member. However, since her situation changed, she now also offers craft classes at her home studio. Lorraine also offers her classes at her home studio. Amy offers her classes either at her home studio or at another venue as needed.

4.4.4.1 Spirituality of Creative Teacher Entrepreneurs

Morgan and Taylor both feel that teaching is their first love and they feel compelled to teach, even though they did not specifically express it as spiritual:

> *"I was made for teaching"*, - Morgan

> *"It is what I always wanted to do"*. – Taylor.

Their teaching is not entrepreneurial, as it is their career, but they make craft items that they sell as entrepreneurs to earn extra income.

Gwen explains that her teaching of art and craft is her way of empowering people and also to help people recover from trauma, as she sees connecting to people through her creative teaching as her calling:

> *"There are a lot of People in life that need to escape the hurt and trauma in their lives or they need to work through it silently by creating, it is highly recommended that people with emotional trauma to become creative, they feel they have found a purpose by creating. I have found that it is very good for people that have been traumatized and even for children with difficult surroundings, it is totally boost for them to walk out with something they have created.*
> *And I would say that is why I teach to find a connection with the people that I teach through creativity...my calling"*.

Tumelo and Mpilo also felt that teaching was their calling. Karen feels it is important as an artist to give back to your community and she does it by teaching her techniques to other people:

> *"You have to be prepared to give back from what you have learned from your experience. I feel very strongly about art"*.

The other teachers approach it from a business point of view, with the purpose of earning income.

4.4.4.2 Culture and Background – Creative Teacher Entrepreneurs

Many Creatives mentioned that they would have liked to study art or design, or even teaching, but that their families could not afford to pay for them to study education:

> *"One thing I wanted to do when I left school was to be a domestic science teacher. But there was no money to study for that". -* Taylor.

Lorraine was passionate about teaching and would have loved to go and study teaching, but in addition to her family not being able to afford it, her strict upbringing also meant that her parents would never allow her to go away from her hometown:

> *"So there that passion came out [for teaching home economics]. My parents would not let me leave home to study teaching in Graaff Reinett. And we did not have the money for that. Kids have it easier these days with loans and NSFAS. My parents were strict; I was not allowed to go anywhere or do anything".*

4.4.4.3 Education – Creative Teacher Entrepreneur

As explained above, Morgan and Taylor studied Education, which explain their identification as teachers. The other Creatives who teach as secondary identity, did not have any teaching or entrepreneurial education. Angela has a PhD in literature, while Mpilo, Tumelo and Athile has B-Tech degrees in Design. Lorraine has a diploma in Admin. Amy has a degree in Home Economics.

4.4.4.4 Values – Creative Teacher Entrepreneurs

The value Creative Teacher Entrepreneurs place on Creativity, Technical Skills and Autonomy is presented below.

4.4.4.4.1 Creativity – Creative Teacher Entrepreneurs

The value Creatives assign to Creativity are presenting some of them with remorse, as some battle to find a balance between expressing their own creativity and teaching with a purpose to make someone more creative:

> *"Because I don't want to run those weekend workshops. They drain me. They take up… and I am making everybody else creative and I am not finding you know my creativity. I want to come up with other workshops"* – Mary.

They often, as here with Mary, will try to find other ways to offer classes and workshops as entrepreneurs, as long as they do not feel that they are sacrificing their creativity for the sake

of business. Other creative teacher entrepreneurs feel that their own creativity is enhanced when they share it with students, as Mpilo explains here:

> *"I think the more we work with students, that is where our creativity grows as well and then academic, you have to be creative. Just because you work with students who needs your full attention and your creativity. I regard myself as someone who is creative, very creative in mind. My creativity should go to a student as well. You cannot teach students to be creative, but you yourself are not creative yourself in what you are doing"* - Mpilo.

Although it might, at first glance, appear as if Mary and Mpilo has different opinions on creative teaching, but what is notable here is how they, as well as the other creative teaching entrepreneurs, who teach to earn an income, use their creativity to find suitable ways to offer teaching as entrepreneurs, that will not hamper their own creativity as creatives.

4.4.4.4.2 Technical Skill – Creative Teacher Entrepreneurs

All the Artists, Designers and Crafters who teach in their respective fields, have mastered the technical skills needed to teach their creative classes. They also emphasize that in their teaching and try to make sure that their students receive guidance to also obtain the technical skills they require:

> "*As a teacher I never let my students leave my class until I'm satisfied and that is because I have a high standard. I want people to walk out of my class and be proud and amazed of what they have done. And I want them to see improvement in their work*" - Gwen.

Lorraine indicated, as with some other creative teachers, that she saw a gap in the market for craft teachers who will be prepared to teach beginners, as it takes a lot of practice to learn the technical skills, which will require a patient teacher:

> "*I just saw that there was a need to teach beginners and nobody wants to teach beginners nobody seems to have nobody seemed to learn it the old didn't want to teach beginners she wasn't interested in beginners so anyone. I've got the patience to teach beginners I don't care if it takes in four weeks to learn how to surf straight or to do something and they asking me the same question. I'll answer the same question doesn't affect me*".

Other Creative Teachers prefer to focus on their Art and expect those attending their classes to already have the required technical skills, as they would have advertised their workshops as

"Advanced" and will also clearly state the expectation that the tools to be used in the class be serviced, maintained and that the students know how to use it:

> *"This is not a workshop to teach you how your tools work. You should know that already or attend a basic beginners class"* – Mary.

The level of technical skill required for classes and workshop is important to these creative teachers.

4.4.4.4.3 Autonomy - Creative Teacher Entrepreneur

Amongst the Creative teachers, the view of autonomy is varied, depending on what their most prominent identity is. However, one can detect the importance and value that autonomy holds for the Creatives, since they try to, in at least one area of creative work, have autonomy. For example, those Creative Teacher Entrepreneurs who teach at tertiary level, feel that they do not have the "academic freedom" that is often referred to at the university and therefore enjoy their designing for the autonomy of choosing the work they do and how they do it:

> *"One is so restricted here at varsity in what you do in class, with all the shared subjects across campuses, that it is so nice to be able to do whatever you want, when it comes to by business and customers. Yes, I have to design what they [customers] want, but they know my style and if I don't want to do something I can refer the customer to someone else. But it is so difficult to be told what and how to teach, I don't know why they say Academic Freedom is a value of our University, because one is so restricted"* - Tumelo.

Even the two school teachers explained that their creative business give them a place to work freely:

> *"At least with my business, I can do what I want, I don't have to follow a syllabus [laughing]"* – Taylor.

One can then deduct that these Creatives chose these businesses to give a platform for Creative Autonomy.

4.4.4.5 Behavioural Characteristics – Creative Teacher Entrepreneur

The following section will describe the findings of the typical behaviours of the Creative Teacher Entrepreneurs who participated in the research, according to the subsections below.

4.4.4.5.1 Introvert-extrovert – Creative Teacher Entrepreneur

The two participants who chose teaching as most prominent identity, even though one is introvert and the other extrovert, explained that when teaching school children, it is not about your introvert or extrovert preference, as you see each child as an individual:

> *"When you are with the children [in school] you don't see them in the same way as, let say the same number of people at a party, but rather each individual counts".* – Morgan.

> *"I am shy, but it does not matter when you work with kids"* – Taylor.

Four of the other Creative Teacher Entrepreneurs made mention of being shy or being Introverts. They made mention of how they must put in extra effort when teaching, as if almost taking on another persona:

> *"I am actually not very social at all. Although my teaching appears social, as a person I am actually an introvert"* - Mary.

These introverts teach because offering classes is part of their business product mix. In contrast, the extroverts who teach are energized by spending time with people, so they enjoy the teaching:

> *"I love teaching because you can watch what people create. And you can free people. I am not interested in you drawing like me, that is ego. I want to see you develop your own style"* - Karen.

4.4.4.5.2 Risk-taking – Creative Teacher Entrepreneur

When considering risk-taking, it is important to consider the reason why these individuals who participated in the research started teaching in the first place. The two full-time school teachers teach as career and it a fairly risk free career, although they may at times require to supplement their income, at which time they become creative entrepreneurs.

The four Creatives that identified as Artist and Designers and who does full-time lecturing at the local University, have accepted these teaching jobs because it is a way to avoid risk and have a secure stable income while they can build their Art and Design businesses. Mpilo explained that even though he enjoys designing, he has to teach to be able to meet his financial obligations.

> *"You have to make sure that you get money. Yes, it is hard. For me now, I work at WSU, so it is a stable income I know whereby every month I get this, but as an entrepreneur as well, as much as we love designing, but as you grow up, you get too much responsibility"*

Angela explained how she created articles to sell. She has seen herself as Entrepreneur for the last 15 years. She enjoys creating jewellery and greeting cards and such, but she plans everything carefully and make sure to have a product that is marketable and for which there would be a demand. So, she is very careful not take unnecessary risk and she plans for her future and retirement, when she wants her Entrepreneurial business to grow and sustain her. Angela explains her many ideas and how she will make sure to make sufficient earnings from all these ventures.

> *"The last 14 / 15 years as entrepreneur. I enjoy earning money, because I can do my art and create things …, so yes now, I sell my articles. I am starting to build up a customer base for when I will do it full-time"* –

The Creatives who teach, could therefore be described as very risk-averse, as they all think about their options and make calculated decisions after considering all the available options they have, of which teaching is the safest way to earn a living, with the least risk, even if it is not necessarily their most prominent identity or their main source of income.

4.4.4.5.3 Curiousness, Playfulness and Experimentation

The Creatives who teach tend to experiment to stay up to date with the latest trends and to constantly bring new classes to their community, as Gwen explained:

> *"there I went to a few course I also read up about the new trends and also adjust with time and new things",*

> *"I want to come up with other workshops, so all the time I am recreating myself. Ja"* - Mary.

Since the interview with Mary, she has started offering new workshops that focus more on Soul Searching and Connecting with Nature. She offers this in small exclusive groups. Explaining one of her unique workshops, Karen said:

> *"I teach a workshop on the Universal cycle of life"* -

She feels it is important to create new workshops all the time to keep the community curious.

4.4.4.5.4 Creative Teacher Entrepreneur as Talented or Gifted

Lorraine explained that she is a good teacher due to her patience:

> *"Nobody wanted to teach beginners. And there is a market for it. I have the patience to teach beginners. I don't care how long it takes or how many times I have to answer the same question. I enjoyed it".*

She also added that she would have liked to study for a Home Economics teacher when she was in school, but she did not have the funding.

> *"I'm a teacher first and foremost, you know what it's like, it's, you know, it's in your blood. I don't want to be a teacher, but you can't help it"*

Angela felt that she has a gift to teach in creative ways, even though she did not choose to become a teacher. She also does not feel that teaching is her calling, but rather that Art is her calling. She does feel that she is gifted to use her creativity to be an interesting teacher and lecturer:

> *"But a very creative lecturer, I like to use themes that students would benefit from. I make it interesting and we talk about everything. There are many boring things on this earth. It does not have to be me too. When I teach I teach according to a theme something that I think the students will benefit from instead of just teaching".*

4.4.4.5.5 Appearance – Creative Teacher Entrepreneur

There was no point of view regarding the way Creative Teachers dress. Mary feels it is important to dress in warm vibrant colours to lift your spirit. Taylor felt that since she works with children she needs to dress modestly and professionally:

> *"I just want to be sure to be comfortable and appropriately dressed"* –.

4.4.4.5.6 Work-life Balance – Creative Teacher Entrepreneur

The opinions on Work-life Balance amongst the Creative Teacher Entrepreneur group varied from those who are inherently organized and make ways to balance their life, to those who are always striving to reach a point of balance:

> *"Look, classes stopped because of Covid. I would like to go back to classes again. If I rearrange my schedule I can manage that"* – Lorraine is organized and finds it easy to

balance work-life when it comes to teaching, while someone like Mary battles to find balance:

"*… from six workshops a year. I have gone down to one workshop a year. I can't, it was too much*" – Mary.

"*I won't organize workshops. If you get three or four people. You do it. It takes too much work. I get a host who will be prepared to organize it and then I go there. There is the admin again, the admin to organize a workshop, it is huge. It is just too much back and forth-ing and it takes all your energy. The admin takes just too much time and it takes it away from your art*" - Karen.

Karen achieves balance by finding people to host her workshops so that she does not have to do the administrative work. She basically focuses on planning her teaching and doing the actual teaching. Those who teach from an entrepreneurial point of view, find ways of ensuring that they can balance it with the rest of their work and life, in an attempt to make sure that it does not affect their family life too much. For example, Karen leaves the logistics up to other people to organize. There are also those who teach, but who would rather just do the planning for classes and would not mind leaving the actual teaching for someone else to do:

"*I like designing, even I like designing new lectures for instance, I would prefer not to go Yeah, I would prefer not to go and teach it. I would prefer to just write it and somebody else goes and teaches*" –Angela.

However, it was mostly the Introverts who felt like this, even though they also felt that teaching is their calling. It can be said that if Creative Teacher Entrepreneurs have the option to choose how to package their teaching to achieve work-life balance, the Introverts would leave the actual teaching to be done by someone else and only do the planning, while the Extroverts will leave the logistics and planning up to someone else, while they would rather do the teaching only.

4.4.4.5.7 Interests and Hobbies – Creative Teacher Entrepreneurs

This group also has the various arts and crafts as hobbies. Some also belong to groups where they can socialize amongst like-minded people:

"*I belong to the Quilters Guild. It is lovely to spent time with people who share your interests. And to enter competitions, go on retreats, go to conferences…*" – Lorraine,

> *"I belong to the Quilters Guild and the East London Fine Art Society. It is exciting to participate in all the activities and meetings"* – Linda.

4.4.4.5.8 Financial Orientation – Creative Teacher Entrepreneur

As explained earlier, the Creative Teacher Entrepreneurs consist of three groups; 1). Morgan and Taylor, who teach primary school level full-time, identifying as teachers and are part-time creative entrepreneurs; 2). Those who teaches creative fields full-time but identify as Artists and Designers and entrepreneurs on a part-time basis such as Angela, Mpilo, Tumelo and Athile; and lastly 3). Those who combine teaching with their Art and Craft business as part of their entrepreneurial product mix.

The first group, Morgan and Taylor, who identify most prominent as Teachers, do not teach as entrepreneurs. They teach purely as a career and then have their entrepreneurial side business. Morgan and Taylor are both under thirty (30) years of age and looking at the career paths of other Creatives, might still expand their entrepreneurial work. There are also Creatives like Rebecca, who used to teach as initial careers and then later became full-time entrepreneurs:

> *"So when I was teaching, I absolutely loved the art classes, they were quite chaotic, because I wasn't very good disciplinarian, really, because I wanted the children to be free. So I'd have music playing during art"*.

Although Rebecca loved teaching and after leaving the Department of Education as a full-time teacher, taught in a variety of Creative fields, she feels that now that she is past retirement age, she does not feel up to it anymore, because she now eventually can enjoy doing her art full-time:

> *"I would be open to work with children again. I have not taught children for 16 years. I would be open to having children around. To speak into their lives. Dip some of my water into their glass. But again, I battle with things that are timed and every Saturday I know at 09h00 there would be some children. That does put me off a little bit. I don't like timing things"*.

The second group who also teach full-time but identify as artists and designers view their teaching as entrepreneurial to earn an income to fund their art and design development. For some like Linda, it started a new career, which eventually led to entrepreneurship:

> *"In 2011, I was approached by the owner of the Arts and Crafts Shop to come and teach Art at their shop and they offered me a permanent position as an art coordinator to teach drawing and art, which was really up my alley"*.

The last group consist of Artists and Crafters who teach for two reasons: Some as a stream of income in their business, such as Karen, Linda, Lorraine, Mary, Victoria and for some others, their focus is not on earnings and the finances of their business, but they teach for the benefit of their community, thus as social entrepreneurs. Angela, Gwen and Amy are examples of these Creatives who, as part of their business, also operate as social entrepreneurs while they focus on product manufacturing to earn income. This does not mean that those who teach for the sake of income, are not also invested in their students, but the social entrepreneur group disregard their classes as a source of income.

Gwen's teaching serves as her social entrepreneurship, as the money she makes from it is not the main focus, but rather serving a social role, as she explains how she gives ample instructions so that those who attend her classes can complete their craft items on their own, without having to spent more money on another class:

> *"I do try to have a repeat monthly of the classes but if you follow the instructions step by step you won't need another class, but the ladies also enjoy the social part of the class…"*.

In her rural community, Amy taught lunchtime classes purely for the sake of developing the community:

> *"I just wanted to teach other women and give them skills that they can use, that is why I started the knitting classes"*.

In the same way Angela, who teach full-time now, have plans to start a new social entrepreneur design project by teaching the community:

> *"I would rather let other people also be involved and make it more of a social entrepreneur thing. I want to teach other people to do it, so that you can eventually walk away from it and they can carry on. Rather than it just being about me. So they can generate an income from it."*

4.4.4.5.9 Success Factors – Creative Teacher Entrepreneurs

Back to the debate on the definition of success: The creatives all have different inputs in this regard and it has been reported earlier in this thesis. However, it is notable that as teacher

entrepreneurs, the focus is more on the students' development. Mpilo on his success as a teacher stated:

"…. *Making a difference in a student's life – yes I am successful*" –

He separated his different Creative careers and explain how he view success in each role. It is a recurring theme among the Creative Teacher Entrepreneurs, that they feel successful if they make a difference to their students, as Gwen also indicated:

"*I want people to walk out of my class and be proud and amazed at what they have done*".

4.4.4.5.10   Creative Teacher Entrepreneurs and their Work

The findings on the work of Creative Teacher Entrepreneurs can be either for the sake of making money or for the sake of developing individuals or a community, but in the end, those who teach find fulfilment in knowing that they touched another's life and left them with skill and knowledge that might make it a bit better. The teaching has a developmental focus and therefore done together with another form of entrepreneurship to make sure that the teaching would not have to carry the burden of supporting the Creative financially. Even those that teach full-time, still have a part-time creative entrepreneurial business to earn additional income to compensate for the shortfall of the teaching career's earnings.

4.4.5   Creative Retailer Entrepreneur Profile

Lisa advertised her clothing range on Facebook and was approached to participate in this research. Lisa made it clear at the beginning of the interview that she no longer sees herself as a Designer because she changed her focus and prefers to only be a Retailer. Although she was a designer before and still does some creative work in her community, she explained that she could not rely on her own Creative work for a sufficient income and therefore also now identifies as a Retailer only. She was still interviewed, as her information on her design career has value. As the research progressed, Creative Retailers became a fifth type of Creative Career because, as Linda put it:

"*Are we not all retailers, as we sell our art?*".

This section will describe the Creative Retailer Entrepreneur Profile. The participating Creative Retail Entrepreneurs include Lisa who most prominent identify as Retailer and the Creatives who are also involved in retail although it is not their prominent identity, namely: Linda, Mary,

Donna, Steph, Sarah and Cynthia. Retailers for this purpose are those Creatives who have a shop front in their studio or who has a retail shop, or who sells directly to the public through markets and pop-up shops. Amy, Madison and Emily had retail shops in the past and also gave valuable information on the careers of creative retailing entrepreneurs.

4.4.5.1 Spirituality of Creative Retailer Entrepreneurs

Creative Retailer Entrepreneurs have a practical approach to their business and do not view it as spiritual or a calling.

4.4.5.2 Culture and Background – Creative Retailer Entrepreneurs

All the Creative Retail Entrepreneurs grew up in traditional families were finding employment was promoted and becoming a Retail Entrepreneur was not something they were considering, even if they were entrepreneurial from as far back as they can remember, like Donna who have always made and sold something for extra income:

> "*I always made and sell things. From when I was small. It is just part of me*".

It is also interesting that all of them started retailing later in their careers, when their financial responsibility became less and they could take risks as retailers.

4.4.5.3 Education – Creative Retailer Entrepreneur

Although some of the retailers, like Linda and Lorraine had administrative training at a college and others like Sarah studied Hotel management most of them did not study anything that prepared them for retail. Sarah thought she would learn more about cooking and baking when she enrolled in her course and was disappointed to find that it was mostly about management. However, she finds the knowledge from her studies useful now. Linda and Lorraine would have preferred studying more creative courses too, but it was not an option available to them then, mostly due to the cost involved.

Despite not having been formally trained in retail, Lisa, Linda, Lorraine, Mary, Steph and Amy did previous administrative work that prepared them for running their own businesses and gave them a slight advantage when it came to retailing.

4.4.5.4 Values – Creative Retailer Entrepreneur

The values of the Creative Retail Entrepreneurs are presented below in terms of Creativity, Technical Skill and Autonomy.

4.4.5.4.1 Creativity – Creative Retailer Entrepreneur

Despite being in Retail, these Creatives still value Creativity. Although Linda has a big retail shop dealing with art and craft supplies, she also facilitates and offer classes and also make creative items that is sold in the shop. She makes sure to actively keep on creating. She also beliefs that if it was not for her strong creativity and desire to create, she would not have bought the shop, which she has been managing for 10 years and where she was responsible for most of the development and expansion of the shop:

> "*Well you know the things you sell in the shop are retail and basically selling your product is retail, but we also sell what we create in the workshops and we are selling a creative experience to someone else, that is why during Covid we were flourishing because people needed some surviving skill and the one thing is to create and in order to survive you need to step out of the box and do something out of the ordinary and breaking free during a time when your emotions is isolated*".

4.4.5.4.2 Technical Skill – Creative Retailer Entrepreneur

Creative Retailers often offer classes, as was indicated above in the case of Linda's shop. The Technical skills that are important to be able to teach art and craft has been presented in Chapter 4. Section 4.2.4. on Creative Teacher Entrepreneurs. In terms of retail, all the participants indicated how important social media is for marketing and the retailers find it a most useful technique. Therefore, Information Technology skills are required, even if it is at a basic skill level. Some Retailers, like Lisa, have mastered the skills of social marketing and doing online business:

> "*East London Ladies (a Facebook group on which Lydia advertises), that worked. My sales this weekend was good. It was the second week that I advertised on there*".

Lisa sells at markets and does not have any employees, although she gets help from her boyfriend and a friend helps when there is more than one market on a given day. Other people who have studios where they keep stock that they sell, such as Mary, have employees to help with the admin work and certain technical skills required to handle marketing:

> "*Outsourcing the marketing, although I do a lot of marketing myself. I am behind the marketing all the time. But I have got two designers working for me now. Actually, the other one is more... I have two designers working for me and the other one is more like a studio manager*",

> "*I cannot. Technology is my greatest challenge, you see and everyone has different strengths*".

4.4.5.4.3 Autonomy – Creative Retailer Entrepreneur

Some Creative Retail Entrepreneurs like Mary and Linda, have several employees to assist them in their retail space and feel that they are sacrificing their autonomy for the sake of the business:

> "*I work on my art alone. The Studio and Business: You see when you are going at it alone, you are not getting any input. So it is important to have at least one other person to bounce ideas. Even if you just employ them part-time. It is good to have somebody*" - Mary.

Other Creative Retail Entrepreneurs like Lorraine and Steph have their retail shops in their studios and feel that apart from customers who come to buy, they need alone time. Steph opens her shop on Wednesdays and Saturdays. During this time, she liaises with customers and opens her shop to sell her designs. She feels that she is not prepared to give up her autonomy and the lifestyle going with it, for the sake of expanding her business:

> "*It is part of my lifestyle. And you know what happens when you go bigger. People ask me why I don't go bigger or why I do not appoint some employees. I can. I can do that, but that is not what it is about for me. I want to work directly with my customers. I could maybe have gone bigger, I could have earned much more and then? I see it every day. Then your car gets bigger and your house gets bigger and. It is not for me; it has never been. I have never had a dream to live in a big house. I dreamt that I want to work with my hands*".

4.4.5.5 Behavioural Characteristics – Creative Retailer Entrepreneur

The following section consider the behavioural characteristics typical of the Creative Retail Entrepreneurs.

4.4.5.5.1 Introvert-extrovert – Creative Retailer Entrepreneur

Lisa, who at this stage of her career, only identify as Creative Retail Entrepreneur, explains how she, as extrovert, enjoy working with people and selling her garments to people:

> *"I am crazy about people and I enjoy selling. I have been in East London my whole life. I have been selling for 34 years. You go through good and bad years. My customers become my friends. I treat them as if I know them well".*

Other Creatives who identify as Creative Retail Entrepreneurs as additional identity, namely, Linda, Cynthia, Emily and Amy are also extroverts and the role of salesperson they have to fulfil as retailers also come more naturally to them.

However, Mary, Lorraine, Steph and Madison are introverts. When Madison had her retail shop, she overcame the challenge of being with people all day, by having a partner who could share the load. Lorraine feels that her shyness is hampering her retail business but hopes that her business will keep growing. Her affiliation with the craft guild provides her with opportunity to do retail at Guild meetings, which is an advantage to her retailing. Mary and Steph both enjoy sharing their work with people on a one-on-one basis. Steph limited shopping days to two days a week, leaving her with the rest of the week to work unhindered. Mary employed assistants and a manager to run the retail aspects of her business for her. Lorraine stocks craft materials together with her Crafted Items and Madison used to sell bought-in gifts with her own hand-made Creative Products. Therefore, there is not such a high expectation for them to promote their own products. Angela, who has been studying the marketing of art extensively in preparation for her next entrepreneurial projects, explained the need that people have for interaction with Creators as follows:

> *"The secret is to market yourself as the product. People nowadays do not buy Art; they buy into a relationship with the Artist".*

Both Mary and Steph understand that they need to have a relationship with their customers and use Social Media for that purpose. That allows them to remove themselves from being available in the retail shop every day. Their respective arrangements to be entrepreneurial and also have enough time on their own to create, works very well for their Art and Design retail businesses.

4.4.5.5.2 Risk-taking – Creative Retailer Entrepreneur

Deciding to venture into retail is risky by nature. Not only has some Creatives left their full-time employment to do this, but some also made considerable financial investment into their businesses and with the stock that they carry. Financial risk is not the only type of risk the Creative Entrepreneurs take, but in terms of retail and entrepreneurship it is the one that concerns the Creatives most.

It is then also necessary to look at those who were pushed into Creative Retail Entrepreneurship and those who were pulled by it. This was plotted in a table format to identify any possible patterns of risk amongst the different types of retailers who participated. For interest sake, those who started small and those who started with a big retail space from the beginning, were also added to Table 22.

Table 22: The Risks taken by the Creative Retailers

	Push or Pull to Entrepreneur-ship	Living Expenses Responsibility	Funded	Small Start	Stay Small – Lifestyle	Want to Grow Big	Grew Big	Eased in First	Go Big or Go Home
Linda	Pull	Shared with partner	Loan					√	√
Lorraine	Pull	Sole Responsibility	Savings	√		√			
Madison	Pull	Partner	Savings	√	√				
Emily	Pull	Partner	Savings	√	√				
Mary	Push	Sole Responsibility	Loan						√
Lisa	Push	Sole Responsibility	Pension	√			√		
Steph	Push	Shared with partner	Savings	√	√				
Cynthia	Push	Shared with partner	Savings	√		√			
Amy	Push	Sole Responsibility	Savings	√		√			

Source: Author's Construction

Table 22 is a presentation of the Creative Retail Entrepreneurs. The first column, indicate if they went into Retailing because of a Push, such as losing a job, a change in family circumstances, or Pulled towards retail, whereby they would have chosen to give up other employment to become retailers.

The Creative Retail Entrepreneurs who experienced a Pull towards Entrepreneurship were Linda, Lorraine, Madison and Emily. Some of the Creatives above, such as Lorraine, is still in full-time administrative employment but have started their retail entrepreneur venture to provide a retirement income. Linda first worked in and managed the retail shop before she bought it, but she has had this dream to have a shop like that for many years. Madison did not

have financial responsibilities as those were taken care of by her husband's business, so she could just focus on her Creative business and the income from that was not used for day-to-day living expenses, but for their savings plan. Madison had the retail shop when her children were in school and went to a hostel during the week. Emily also had her retail shop when her children were little, as it gave her the freedom to be able to also take care of her children at the same time. Emily could also rely on her husband to provide their basic financial needs. Her income from the shop could be towards other family expenses. Looking at these Creatives, one can see that their circumstances were favourable for them to become Creative Retail Entrepreneurs and they had the time to consider it without having to be pushed into Entrepreneurship.

The other group, those who were pushed into the Retail Entrepreneurship environment, experienced crises and that led to them starting a retail business. Lisa was employed full-time in an administrative position at a big company. When she saw that the business that she was working for was struggling and that she was going to lose her job, she started a business from home. Her first business was buying and selling casual teenage clothing:

> "*I took my pension and we went to Durban. I saw these garments and said I wanted to sell those shorts and tops. I started just with one stand at a flea market. Then it went well and I got two stands and so it just kept growing*".

She took a risk in this business, but her husband assisted her on weekends when she went to markets to sell the garments. Then she decided to start her own clothing range:

> "*We had our own range. It was people in Durban who made it for us. I was the only one in East London who made [garments like that] it. It was shorts with stars and was made from Calico and tops and had some detail and cord and wooden buttons sewn on. I sold thousands of it. I went all over. Port Alfred, PE, Jeffrey bay 'Skulpie Fees'. I actually, those days I bought a little beach house with the money made from that. Then I used to sit at night and pin everything*".

Then she retired and became aware that it was time consuming and not profitable anymore to design and make apparel and realized that it would be less taxing to buy in some garments and then continue to sell that. This was also a risk to buy so much stock, but she feels she is experienced by now to know what her customers want and it provides her with an income,

especially since she has many medical bills to pay. In the same way, although Mary always dreamt about a studio, it was poor health that pushed her to resign her job:

> "*Well, it was that or I was going to die. It was one or the other. I did not know what I was going to do. I had no clue. I was going to take the front house and actually make a little portion of the ground ummm.... I wanted to teach something, something anybody would listen to me, I would teach them. ...It is amazing when you are meant to be doing what you are doing, the universe conspires to help you*".

She was not deterred by the big risk she had to take, as she believed that the Universe was guiding her to start a business and take the risk of borrowing money to build her studio and start her business.

> "*But anyway, I got some help financially, which I have been paying back forever and then joh, build this whole place. It was just, it was incredible*".

Steph also felt that she was guided by God to start her business when her employer wanted to transfer her to Port Elizabeth in the year when her daughter was in matric. She also did not hesitate to take the risk to start her own business, although she feels that it was a definite push towards it. In the same way Amy also experienced it as a push, since she relocated to move in with her partner and could not gain full-time employment again. She used to work in the hospitality industry. She then started her retail shop where her partner also had a shop. It was the obvious thing to do, but she did not have to take too big a risk, as she already had enough stock to start of the business.

After looking at the Push and Pull factors of the Creative Retail Entrepreneurs, the second column was added to Table 22: The Risks taken by the Creative Retailers, to indicate if the Creatives were in a financial situation where they are the only ones responsible for their and their families' living expenses, as this might also have an impact on the level of risk they are able to take. However, amongst the participants of this research, there was no distinctive pattern with regard to their risk compared to their financial responsibilities.

More columns were added to Table 22 to see if there was any pattern to the risk the creatives took in relation to the size of the business and how they started, but it does not appear as if there is any definite pattern.

4.4.5.5.3 Curiousness, Playfulness and Experimentation – Creative Retailer Entrepreneur

When it comes to curiousness, playfulness and experimentation, Lisa preferred to rather stick to her formula that works. Although she buys different garments and she has her criteria of what she wants and does not deviate from it:

"*I know what I need to buy, I look at the quality and type of fabric and stick to that.*"

Although Lisa has an awareness of her firm stand to limit change and experimentation, other Creative Retail Entrepreneurs are also taking their business more seriously and do not experiment that easily. For some Creatives this is because they developed their art or design signature which makes people to easily identify their work. If changing from this signature style, it may need a major marketing process to ensure that clients are targeted with the new style of work. An example of this is Mary, who organized an extensive launch when introducing a new style of work:

"*You know, my new range. It is to go with the automation*"

One could almost see the anguish on her face, as she would have liked to stick to her original and unique art medium. Even though she understands that she must make changes and experiment with her work, it was still difficult to do:

"*So, also, you want more people to experience your artwork. You want more people to have you in their homes, so they can all feel this energy. You know. It is not just… Because you get some of those purist artists who will die, you know they would rather die than have their work reproduced. But if you look at the old photographers from the 1940s. They were using lithography. They were reproducing the old printing process. Ja, so it was a decision that I had to think about. Ja*".

Some Creative Retailers had to think of how they could change their products and experimented until they found alternative ways to produce their products. However, it was still difficult for them because they are serious about their art form:

"*I needed to make some money. It was killing me, to sit in the darkroom to do one print at a time, maybe one every two weeks. You know, that is not very smart*" – Mary.

Then on the other hand you have someone like Steph, a designer, kept changing the look of her Studio Shop and played around with different products and designs all the time. She ascribes it to her creativity and curiousness to surround herself with new ideas:

> "*I get bored easily, so I have to keep changing what I do. Whether I paint, sew garments, or do my personal interior decorating*".

She also experimented with different fabric and design all the time. It appears that the designers and crafters find it easier to experiment and bring playfulness into their work. It might be because their work is in the form of a commodity rather than an artwork and therefore will not have the same perceived permanent connection to their reputation, as an artist may experience.

4.4.5.5.4 Creative Retailer Entrepreneur as Talented or Gifted

Lisa ascribed her ability to identify what her customer need to her 30 years of experience and her ability to relate well to her customers but she does not see it as a talent or gift:

> "*I also know what certain women like*"

Linda felt that her dedication makes her able to give her customers what they want, so it is not a special talent or gift:

> "*I source what my customers need and I do it to my best and I know my products*".

Emily sees her ability to source beautiful articles that she stocks in her shop as her creative talent:

> "*I know what women enjoy to buy, I have a knack for it*".

However, most of the Creative Retail Entrepreneurs feel that their talent and gifts lie in the making of their products and not in their retail abilities.

4.4.5.5.5 Appearance – Creative Retailer Entrepreneur

Some of the Creative Retail Entrepreneurs who sell clothing and accessories, wear the products they sell because they feel if you sell something you should also be prepared to wear it. Steph explained that even her children now also wear her clothes:

> "*Of course, now my kids only wear my clothes*".

Lisa also wears the clothing styles that she sells. However, the other Creative Retail Entrepreneurs did not make any reference to their appearance or any importance appearance has to them with regard to their retailing.

4.4.5.5.6 Work-life Balance – Creative Retailer Entrepreneur

When interviewing the Creative Retail Entrepreneurs, it was notable how they emphasised the need to balance your work and life. Lisa, with her most prominent identity as a Retailer, has put strict measures in place to find balance in her life:

> "*I go to town once a week. Then I get my parcels and my stock and sort out my business. The markets are mainly over weekend. I do not let people come and shop from my house. If you look for dresses, maybe, because if you want pants, those are right at the bottom of my trailer. Then I would have to unpack everything – so I rather don't do that. Mondays are not good, that is after the market and then I do my house work. I keep my things in my trailer. It does not come into my house*".

Linda explained that in her case, she does retail work in the shop and that is where it stays. She sticks to her hours and only works beyond that in the monthly stock take, but there they also keep track of the time. Other Creative Retail Entrepreneurs express their battle with finding balance, even though they know how important it is:

> "*No, it is all that I am, it is what I do. It is hard to separate it, but I think it is important for … ja I think the social awareness was more for the balance*".

Mary, for example, feels that being an artist and entrepreneur and having the retail aspect makes balancing extremely challenging:

> "*Ja, ja, it is difficult… Do you push this or how much of that do I let that go? I think when you are successfully passionate about things you have got to be, the balance, it is very important to have a balance. Because at the moment I am finding I do not have any time for me. Because this is very consuming and managing those three people and then I have this other company that is also going and that is managing 40/50 people … and ja… So the balance: it is very important to find the balance*".

4.4.5.5.7 Interests and Hobbies – Creative Retailer Entrepreneur

Although most of the Creative Retail Entrepreneurs indicated that their hobbies consist of other design or art or craft projects, networking and socializing with other creatives, some of them

indicated that they have come to realize that you have to have other hobbies and interests as well, as that is what makes them experience wholeness:

> "*So, now that I am able to actually step back a bit and do what I actually created the whole dog thing, finding my other passions, because creativity and photography is not just my life, I am very passionate about life as a whole. So making a difference to the lives of the dogs...*"

> "*Because you know, you can't just get consumed in what you are doing. There is a whole world out there...* ".

4.4.5.5.8 Financial Orientation – Creative Retailer Entrepreneur

Creative Retail Entrepreneurs have made conscious decisions to become retailers so that they may earn a better income than only doing creative work. Some, like Lisa, have given up doing their own design work, so that they may earn more for the same effort as doing creative work:

> "*I don't sew the garments myself, because it will take too much time. I can sew, but it won't pay. I order from suppliers and sell it*" – Lisa.

Although retailing is also not a fixed secure income, the risk is less than with creative work, because the money they can earn is more, which is crucial to the retailers as they have to be self-sufficient and able to meet their own financial needs:

> "*There were some many expenses with my husband's illness and you have maintenance to do at home and then you crash your bakkie and trailer and then your car engine goes. So what you have worked for that December, all goes into car repairs. But if I did not have the money I made from the markets, I would have been in a very difficult situation*".

Other retailers are very conscious of their financial commitments as they also have their employees who depend on them:

> "*I need to make sure I can pay my staff. They are very important to me*" – Linda.

However, the financial responsibility is not a burden to the Creative Retail Entrepreneurs, as they also enjoy retail and especially the independence it affords them:

> "*I enjoy it, it is weird but both my left hand side and my right hand side of my brain are equally. When I see progress going with the sales, there is always challenges in a business, but at least you know it is for yourself*" – Linda.

Despite the focus on the income generated, most Creative Retail Entrepreneurs remain creatives at heart and creativity is still the most important aspect of the business to them:

> "*Well, I have a fully-fledged business so the income is just as important to me as the joy of being creative and teaching art in the shop*" – Lorraine

4.4.5.5.9 Success Factors – Creative Retailer Entrepreneur

Creative Retail Entrepreneurs have two measures of success, namely; 1) Financial Independence and 2) Business Survival. For some of these Creatives, adding a retail aspect to their business means that they can be financially independent:

> "*I could not see in my head to ask my husband for money to buy something*" – Emily.

To some others it might also mean they can take care of their family's financial responsibility and have extra money for their other passions, such as Steph:

> "*If you want pretty things, you have to work a bit harder*" – Steph.

Lisa has been retailing for thirty (30) years and she felt that income and profit are evidence of her success, but also that her business survived for so long:

> "*I must say I am very successful. I am not the bragging type, but I am very successful. I would not have done it for so long if it was not successful and if I did not make money*" – Lisa.

4.4.5.5.10   Creative Retailer Entrepreneurs and their Work

The Creative Retailer Entrepreneurs are proud of their creative work and also proud of their retail business. The retail aspect is completely different from their creating nature, but mostly they cope with it, because they understand the importance of the retail business is to provide them with a platform to showcase their work or an outlet for their work. Some have studios with retail space like Mary and Steph, or a shop with teaching facilities like Linda and Lorraine and others are market vendors like Lisa. Lisa, Steph, Mary and Linda do this full-time, while Lorraine and Victoria do their retailing part-time. However, sometimes the Creatives

experience retailing as a challenge, as Mary does due to the need to delegate work to employees and to trust that they will do it right:

> *"No, I struggle because I am also very... I am a lot of a control freak. I control. I also realize something in myself, I micromanage. Because I know when ..., where everything just had to channel through me, which was exhausting. I don't delegate well".*

Despite her natural inclination to want to work alone and not to delegate, she understands the importance of embracing the business side of her studio:

> *"You cannot separate it. Honestly it is 95% marketing, managing and 5% creativity. Which is terrible. But you can't be successful if you don't have the background of everything else".*

Before venturing into the creative field, Linda was managing her own business in an unrelated field. She felt that that gave her the necessary experience to be able to balance creativity and business:

> *"They have asked me to be manager off the Shop. years later I have now purchased the shop for myself and are now the Owner of this Arts and Crafts Shop and maybe my training comes from my past experience in Book keeping and Admin to Run this shop".*

Mary also felt that her years of managing an Art School before becoming an entrepreneur gave her the skills she needed to do retail entrepreneurship. She feels strongly that Management and Admin should be included in the curriculum of art schools, to help prepare Art Students for owning a business:

> *"And that is what, even in art school there should be a subject: management and admin. Because these people, these young ones who comes out of school have no idea what it is like to own your own business".*

4.5   Artistic Creative Entrepreneurs and Their Perceived Success

The participants reported their perceived success in the interviews. Although it was presented as part of the Artistic Creative Archetypes and the Artistic Creative Entrepreneur Profiles in Sections 4.3 and 4.4, the overall picture of how they perceived success and how they related it to their values is important.

The success factors included in the Creative Archetypes and Entrepreneur Profiles were compiled from information participants offered in response to the interview questions. The interview question about success was phrased to make sure not to lead the participants' responses. The open-ended question asked was:

Are you a successful entrepreneur?

Why would you say that?

What do you think is still required for you to be a successful entrepreneur?

Table 23 presents the success factors that emerged from the data to develop the Archetypes and Profiles. The first column indicates the five creative identity types and the five creative entrepreneur identity types.

Table 23 illuminates the change in identity, as well as the success factors where the differences from being creative to becoming an entrepreneur are identified. The different success factors reported were grouped into four categories, namely: feelings and personal goals; career and life satisfaction; income; and status and prestige. The second row of the table breaks these success factors down into the individual elements of success. Table 23 also highlights that the Artists place less emphasis on self-fulfilment when they become entrepreneurs and more emphasis on income. It is thus the value of self-fulfilment that the Artists no longer focus on when they are entrepreneurs. In the change of identity to entrepreneur, the income comes at the price of self-fulfilment.

The designer also places less value on self-fulfilment when they become entrepreneurs, but with that, financial independence and a customer base become more important. This might be explained by the fact that design in itself, is a more commercial focus for creativity.

It is interesting that the Crafter, experience more Wholeness as an entrepreneur, than before. This might be because the crafters are not regarded as highly creative by other creative fields and it is the notion that people are prepared to pay for their craft, that make them feel more valued.

Creative teachers reported that they have a much lower focus on self-fulfilment and wholeness as teachers and this was reported as because they have to put so much of their creativity into their students. At the same time, they valued business survival as entrepreneurs and thus the greater emphasis on that as value.

As with the other four creative types the Creative Retailers also felt that they put less emphasis on the value of self-fulfilment. Income on a personal level also becomes less important as value and financial independence and business survival becomes more important. This was evident in the creative retail entrepreneurs, who when becoming entrepreneurs, employed staff and had other overhead costs, which they did not have when they were just selling creative products informally or part-time.

Table 23: Success Factors of Artistic Creatives and Artistic Creative Entrepreneurs

	Feelings and Personal Goals			Career and Life Satisfaction				Income				Status and Prestige	
	Autonomy	Self-fulfilment	Wholeness	Lifestyle	Acknowledgement	Empowering Others	Customer Satisfaction	Income	Self-sufficient	Financial Independence	Business Survival	Established Brand	Customer Base
Artist	√	√	√		√				√			√	
Artist Entrepreneur	√		√		√			√	√			√	
Designer	√		√	√	√		√	√			√	√	
Designer Entrepreneur	√	√	√	√	√		√	√		√	√	√	√
Crafter					√			√	√				
Crafter Entrepreneur			√		√			√	√				
Creative Teacher		√	√			√			√				
Creative Teacher Entrepreneur						√			√		√		
Creative Retailer		√	√					√					
Creative Retailer Entrepreneur			√							√	√		
Number of participants who described their success as this	4	4	8	2	6	2	2	6	6	2	4	3	1

Source: Author's Construction

Other interesting findings referred to in Table 23 is that it is mainly designers and designer entrepreneurs that value lifestyle, as other participants did not relate it to their success. Further also, the value of acknowledgement is not important to creative teachers or creative retailers or their entrepreneurial identity options. Also, empowering others were only valued as notion of success by creative teachers. Customer satisfaction was only valued by designers. At the same time, designers and creative retailers and their entrepreneurial versions, as the two more commercial groups, do not place value on self-sufficiency, but they are the only ones who value financial independence. It is also only the designer and designer entrepreneur, the creative retail entrepreneurs and the creative teacher entrepreneurs who value business survival. Furthermore, only the designer entrepreneurs reported the value of a customer base. At the same time, only the artists, artist entrepreneurs, designers and designer entrepreneurs placed emphasis on the value of an established brand.

The most reported impact that becoming entrepreneurs has on the Artistic Creative's values, is that self-fulfilment becomes less important as value, income, financial independence or business survival becomes more important.

4.6 Summary

This Chapter presented the findings of this research with regard to the Identity of Artistic Creatives as Artistic Creative Archetypes and the Entrepreneur Identity as Artistic Creative Entrepreneurs Profiles. The research participants described themselves during the interviews. These elements they used to explain their characteristics, were used to create a profile of an Artistic creative person. From the individual profiles, the common elements were combined and formed into Archetypes. Five Artistic Creative Archetypes (the basic five identities) were developed, as well as three additional combination Artistic Creative Archetypes, totalling eight final Artistic Creative Archetypes. It was felt that the five Artistic Creative Entrepreneurs Profiles for the basic five identities were representative enough to also serve for the combination identities. These Entrepreneur Profiles showed that there are changes in identity that takes place when the Artistic Creative becomes Artistic Creative Entrepreneurs. This was evident in how the Artistic Creative Entrepreneurs have slight changes on their focus and values, for example the success factors that changed once the Artistic Creatives became entrepreneurs. Chapter 5 considers the Career Paths of the Creatives and the reasons for these changes that took place.

CHAPTER 5
Artistic Creative Entrepreneur Career Paths

5. Artistic Creative Entrepreneur Career Paths

5.1 Introduction

Chapter 4 recognized the different Artistic Creative Archetypes from the Research data to explain the Identities of the Artistic Creatives who participated in this research, as well as the Entrepreneur Profiles for the different Archetypes. This section will present the findings on the career paths followed by the Artistic Creatives.

5.2 Artistic Creative Career Paths

To determine the patterns of the Career changes of the Creatives, the Career Paths were plotted against a timeline that represent the life stages of the creative, while the career path is illustrated by moving along the timeline into the different career type areas, that were identified during the research as either following the primary Creative identities of either Artist, Designer, or Crafter, or the secondary identities namely Entrepreneur or Teacher. The Creative Teacher and Creative Retailor career paths are included within the three main Artistic Creative types because these participants also started as artist, designer or crafter. Apart from these career options, there is also provision made for periods of time when the creative was employed by somebody else. The career paths can be seen in Figure 11: Artist Career Paths and Stages, Figure 12: Designer Career Paths and Stages and Figure 13: Crafter Career Paths and Stages. The parts of the career paths that are entrepreneurial are indicated by the yellow shaded areas. These tables have been presented in Section 5.2.1, Section 5.2.2 and Section 5.2.3 were it is discussed in more detail.

As the Creative moves along their life stages, their career paths go through the career types indicated by the areas on the figure, or sometimes through more than one at a time. All 32 participants have shared their career paths and it is difficult to allocate a numerical value to the number of career paths each participant experienced, because they viewed it as one life path, due to their continuous desire to be creative in what they do. When the career is indicated in the Creative Career Area, it means that the Creative person was involved in Creative career

actions either as Artist, Designer, or Crafter, as per the creative industry areas selected for this research. This Creative Career Area is a primary identity enactment and not employment by somebody else to do Creative work.

If the Creative is employed by somebody else, that part of the Creative Career Path would be indicated in the Employment Career Column, whether it was Creative Employment or any non-creative employment is not the focus here, but that the Creative was neither self-employed nor entrepreneurial during this time.

The third column of the career path is for teaching. This indicates specific creative teaching as secondary identity action and a form of entrepreneurial work. This teaching does not include formal school teaching or tertiary teaching. If it was formal teaching at a school, college or university, it is indicated as a form of employment and not as a teacher career. Once the creative becomes an entrepreneur, the career actions might include Creative and Teaching actions together with Entrepreneurial actions, All the entrepreneurial actions are indicated with a yellow shaded background, in order to indicate that the entrepreneurial career action may also include Creative or Teaching action. Thus, once a Creative becomes an entrepreneur, this entrepreneurial career may include Creative, Entrepreneurial and Entrepreneurial Teaching.

5.2.1 Artist Career Paths

As pointed out in the Artist Identity Archetypes, the Artist Combination Archetypes do not only do Fine Art, but often include Teaching. The purpose of the teaching is mainly to create another income stream to strengthen the financial situation of the entrepreneur. Figure 11: Artist Career Paths and Stages below shows some of the Artist Career Paths, as it moves in and out of the Creative careers to include Entrepreneurship.

Most of the Artists have teaching in common and it is mostly added to their Art Career as an Entrepreneurial action to increase their earnings and avoid financial stress. Both Mary and Karen teach workshops and classes both nationally and internationally, where they can earn in foreign currency to boost their income. At the same time, they both still practise their art, as they see it as their vocation.

Figure 11: Artist Career Paths and Stages

		Karen – Part-time Artist				Mary – Full-Time Artist			
		Career Path Incidents				Career Path Incidents			
Approx-imate Age	**Typical Life Stages**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**
6 – 18	School	Enjoyed Drawing				Art and Photography			
18- 22	Tertiary Studies	Studied Art-Incomplete				Graphic Design			
22-25	First Employment								Lecturing Art
	Got Married	√							Lecturing Art
25 – 35	Raising Children	Painting Freelance							Lecturing Art
36 – 40	Raising Children	Painting Freelance	Selling Paintings				36 – Open Art Studio		
40-55	Children Mature	Specialized Art	Selling Art			Fine Art	Fine Art Business	Art Classes	
56 – 65	Pre-Retirement	Specialized Art	Selling Art	Art Classes					
65+	Retirement	Specialized Art	Selling Art	Art Classes					

		Angela – Part-time Artist				Gwen – Full-Time Artist			
		Career Path Incidents				Career Path Incidents			
Approx-imate Age	**Typical Life Stages**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**
6 – 18	School	Enjoyed Drawing				Knitting and Crochet	Selling Knitting		

Approximate Age	Typical Life Stages								
							and Crochet		
18- 22	Tertiary Studies				Education Degree	Painting			
22-25	First Employment				Teaching	Painting		Offer Art Classes	
	Got Married	Attend Art Classes			Teaching	Painting		Offer Art Classes	
26 – 35	Raising Children	Attend Art Classes			Teaching	Painting Crafts	Painting and selling paintings	Offer Art Classes	
36 – 40	Raising Children	Studied Art- Incomplete Make Accessories			Lecturing	Painting Crafts	Painting and selling paintings Organize Exhibitions	Offer Art Classes	
40-55	Children Mature	Make Accessories	Market Vendor		Masters Edu PhD Lit Lecturing	Painting Crafts	Selling Art and Crafts	Offer Art Classes	
56 – 65	Pre-Retirement	Making Art and Design articles	Setting up an online business		Lecturing				
65+	Retirement								

		Rebecca – Full-time Artist				Linda – Full-Time Artist			
		Career Path Incidents				Career Path Incidents			
Approx -imate Age	**Typical Life Stages**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**
6 – 18	School								
18- 22	Tertiary Studies				Education Degree				

22-25	First Employment					Teaching		Run a non-creative business		
	Got Married					Teaching	Painting			
26 – 35	Raising Children					Teaching	Study Fine Art part-time			
36 – 40	Raising Children	Making Art and Design articles	Open a fabric shop				Design range of Bags and export	Run a non-creative business		Selling Art and Crafts Offer Art Classes
40-55	Children Mature	Making Art and Design articles	Market Vendor				Painting Crafts	Selling Art and Crafts – own business	Offer Art Classes	
56 – 65	Pre-Retirement	Art	Setting up a home studio							
65+	Retirement	Art								

Source: Author's Construction

Angela did not follow an Art career at first, although that would have been her first choice. She studied education because she could get a bursary for her studies while her parents would not have been able to afford her Art studies. While teaching full-time, she took informal courses to develop as an artist and has been selling art part-time. At first, the art making was due to it being her vocation, but then she started selling it to be able to buy more art materials. Now, in her years before retirement, she is actively busy setting up her entrepreneurial businesses to supplement her pension upon retiring and to avoid financial stress. Although past retirement age, Karen still runs her art business and has no plans to retire as long as there are opportunities to do art.

Gwen also feels that art is her vocation and explained that she does her art and craft and art teaching 80% full-time, as she spent some mornings doing her husband's business books. She did not study art, as she has a natural inclination to do art and has been doing art since she left school. She has also been entrepreneurial for a long time by making and selling craft items since primary school days. Gwen is very dynamic and does art, design and craft products which she sells on different platforms and in whichever way opportunities present themselves. She is

in a position to not have to react to financial stress when it comes to her creative work. It is interesting that, although she crafted from very young, she started painting as an escape while her daughter was sick in hospital and she had to sit beside her bed. Since then, she has built her business around art, design and craft, as well as teaching by responding to opportunities to follow her vocation.

The Artists' careers also appear to settle as they age and when there is a balance between their Artistic and Entrepreneurial careers, although they do not see an end date when they will retire from creativity.

5.2.2 Designer Career Paths

The Career Paths of the Designers, like that of the Artists, are following various paths to a) avoid financial stress and ensure an income; b) to follow their vocation; and c) to make use of opportunities for creative work.

Looking at the examples of designers that are included in Figure 12: Designer Career Paths and Stages, Mpilo had an interesting mix of different jobs after he finished studying and all of them at the same time. This was in an attempt to avoid financial stress. Once he was offered a full-time lecturing position at Walter Sisulu University, he accepted it as it was an opportunity to take care of his family financially, but he still continued his design work to establish a brand. For a similar reason, Steph had a corporate job that was in no way related to Creativity, but it was a way to avoid Financial Stress while she could live out her creativity by doing part-time design. The income from her part-time design work, also contributed to avoiding financial stress. In a similar way, Michelle has never considered a career in design, but due to financial stress, took up designing to earn extra money. She felt that it was a different opportunity that she embarked on once the Covid-19 lockdown closed all bars and restaurants, where she would normally have earned extra money by part-time waitressing.

Once Steph had to choose between a promotion to another town, or to keep her family close to the children's schools, she opted to see it as an Opportunity to follow her Vocation and design full-time. Sarah felt that she was fortunate to have been working in Design since the time she left the Technikon after her studies. However, straight and clear career paths like this was not common amongst Creatives.

Figure 12: Designer Career Paths and Stages

Approx-imate Age	Typical Life Stages	Megan – Full-time Designer				Judy – Full-Time Designer			
		Career Path Incidents				Career Path Incidents			
		Creative *Primary Identity*	Entre-preneur *Secondary Identity*	Teacher *Secondary Identity*	Employ-ment	Creative *Primary Identity*	Entre-preneur *Secondary Identity*	Teacher *Secondary Identity*	Employ-ment
6 – 18	School								
18- 22	Tertiary Studies	Studied Design	Custom Design and Manufacture						Admin Job
22-25	First Employment	Custom Design and Manufacture	Custom Design and Manufacture						Admin Job
	Got Married √	Custom Design and Manufacture	Custom Design and Manufacture						Admin Job
25 – 4	Raising Children	Custom Design and Manufacture	Custom Design and Manufacture		Part-time Tutor	Interior Design	Open Studio		
40-55	Children Mature					Interior Design	Interior Studio		
56 – 65	Pre-Retirement					Interior Design	Interior Studio		
65+	Retirement					Interior Design	Interior Studio		
Source: Author's Construction									

As with the Artists, the Designers who are more mature, tend to reach a position in their design career where they have a balance between entrepreneur and creative.

5.2.3 Crafter Career Paths

The Crafters have had an interest in Art or Craft, but either did not complete their Art studies, or did not have an opportunity to study art. They often craft as an escape or for fun. Their craft techniques are often self-taught (most probably after some pointers from an informal craft class) When looking at the illustration above, it does not seem as if there is a pattern in the Crafter Career Paths, but for each of them, there is a critical incident which makes them to turn to crafting to reduce financial stress by making craft products to sell. They fall back to crafting which used to be their escape, to reduce their financial stress. Most crafters are in agreement that they would love crafting full-time, but it is not always possible to cover their financial responsibilities with crafting.

Figure 13: Crafter Career Paths and Stages

		Lorraine – Part-time Crafter				Susan – Full-Time Crafter			
		Career Path Incidents				Career Path Incidents			
Approx-imate Age	Typical Life Stages	Creative *Primary Identity*	Entre-preneur *Secondary Identity*	Teacher *Secondary Identity*	Employ-ment	Creative *Primary Identity*	Entre-preneur *Secondary Identity*	Teacher *Secondary Identity*	Employ-ment
6 – 18	School	Taught herself to sew\n\nGood at drawing				Baking			
18- 22	Tertiary Studies	Sewing for friends and family	√		Admin at College				Studied Hotel Management
22-25	First Employment	Sewing for self only			Admin Job	Craft for escape			Work in Hotels
	Got Married\n\n√				Admin Job	Craft for escape			Work in Hotels
25 – 40	Raising Children	Sewing for self only			Admin Job	Make craft products with Guinea Fowl feathers	Business in Guinea Fowls: Bake, cater and craft\n\n**Retail art and craft of community**		Bookkeeping job to supplement income\n\nOpen Restaurant: job creation
40-55	Children Mature	Start Crafting for Escape			Admin Job				
56 – 65	Pre-Retirement	Crafting	Start Selling Crafts Part-time	Teaching Craft Part-time	Admin Job F/T				
65+	Retirement	Crafting	Start Selling Crafts Part-time	Teaching Craft Part-time	Admin Job F/T				

		Chelsea – Part-time Crafter				Victoria – Part-Time Crafter			
		Career Path Incidents				Career Path Incidents			
Approx-imate Age	**Typical Life Stages**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**
6 – 18	School								
18- 22	Tertiary Studies	Incomplete Fine Art							
22-25	First Employ-ment				Book-keeper FT	Craft for escape			Admin Job Full-time
	Got Married √	√ Craft to Escape	Start her own Bookkeeping Business		Book-keeper FT	Craft for escape			Admin Job Full-time
25 – 40	Raising Children	Develop Craft Products	Own Bookkeeping Business Sell craft products via Social media and Indoor market			Craft	Start selling crafts		
40-55	Children Mature					Develop specialized craft products	Craft Business		
56 – 65	Pre-Retirement					Develop specialized craft products	Craft Business	Teach craft	Admin job to supplement income
65+	Retirement								

Source: Author's Construction

| | | Donna – Part-time Crafter | | | | Madison – Part-Time Crafter | | | |
| | | Career Changes | | | | Career Changes | | | |
Approx-imate Age	Typical Life Stages	Creative *Primary Identity*	Entre-preneur *Secondary Identity*	Teacher *Secondary Identity*	Employ-ment	Creative *Primary Identity*	Entre-preneur *Secondary Identity*	Teacher *Secondary Identity*	Employ-ment
6 – 18	School	Craft	Sell Crafts						
18- 22	Tertiary Studies	Craft	Sell Crafts						
22-25	First Employ-ment	Craft	Sell Crafts Does Catering			Craft for escape			
	Got Married √	Craft	Sell Crafts Does Catering		Admin Job	Craft for escape	Open Craft Shop		
25 – 40	Raising Children	Craft	Sell Crafts Does Catering		Admin Job	Craft for escape	Private Service Provider Health Spa		
40-55	Children Mature	Craft	Sell Crafts		Admin Job	Develop specialized craft products for Export	Open Own Spa Craft Business		
56 – 65	Pre-Retirement	Craft	Sell Crafts Start Other Craft business with Husband		Admin Job	Develop specialized craft products	Sell Crafts		
65+	Retirement	Craft	Sell Crafts						

			Start Other Craft business with Husband						

Source: Author's Construction

Approx-imate Age	Typical Life Stages	Emily – Part-time Crafter				Marissa – Part-Time Crafter			
		Career Path Incidents				Career Path Incidents			
		Creative *Primary Identity*	Entre-preneur *Secondary Identity*	Teacher *Secondary Identity*	Employ-ment	Creative *Primary Identity*	Entre-preneur *Secondary Identity*	Teacher *Secondary Identity*	Employ-ment
6 – 18	School								
18- 22	Tertiary Studies								
22-25	First Employ-ment					Craft for escape			
	Got Married √				Admin Job	Craft for escape			Admin Job
25 – 40	Raising Children	Craft	Sell Crafts			Craft for escape			Admin Job
40-55	Children Mature	Craft	Sell Crafts			Develop specialized craft products	Craft Business		
56 – 65	Pre-Retirement	Craft	Sell Crafts			Craft for escape			Admin Job
65+	Retirement	Craft							

Source: Author's Construction

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		Amy – Part-time Crafter				Shannon – Full-Time Crafter			
		Career Changes				Career Changes			
Approximate Age	**Typical Life Stages**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**	**Creative** *Primary Identity*	**Entre-preneur** *Secondary Identity*	**Teacher** *Secondary Identity*	**Employ-ment**
6 – 18	School								
18- 22	Tertiary Studies								
22-25	First Employ-ment	Craft for escape			Admin Job	Craft for escape			
	Got Married √	Craft for escape			Admin Job	Craft for escape			Admin Job
25 – 40	Raising Children	Craft	Sell Crafts		Hospitality Job	Craft for escape			Admin Job
40-55	Children Mature	Craft	Sell Crafts Open Craft Shop		Teach Online	Develop specialized craft products	Craft Business		
56 – 65	Pre-Retirement								
65+	Retirement								

Source: Author's Construction

Most crafters feel that Creating is their calling or vocation, but not necessarily the craft that they are practising at the moment. They often would have preferred to do art rather than craft, but such opportunities were not presented to them yet.

An observation with the Crafting Careers is that the crafters have done administrative or managerial work before, or are still in a position where that is their full-time job. This helped the crafters to easily take on entrepreneurial duties related to their craft, as they had business skills already. Even though they were always entrepreneurial and not only with crafts, some crafters like Donna, started to craft full-time once they had retired. This gave them an opportunity to supplement their income during retirement.

These different career paths illustrated the reasons and influences on the career changes of Artistic Creative Entrepreneurs. It identified patterns of career change and the conditions under which these changes took place.

5.3   Patterns of Career Change

When studying the career paths of the research participants', patterns of career change of the Creatives becoming Entrepreneurs were identified. These patterns were tabulated separating the Artists from the Designers and from the Crafters. Amongst the Designers and Crafters, there was differences between the patterns of different age categories, so those two groups have been further subdivided into age categories: Baby Boomers, Generation X and Millennials.

Amongst the Artists, there were no difference between the different age categories, so no further subdivision was made. This highlighted the areas of commonality between those Creatives of similar age. Table 24 shows the Patterns of Change of Artistic Creatives into Entrepreneurs.

Table 24: Identified Patterns of Career Changes of Creative Entrepreneurs

	Artists	Designers			Crafters		
		Baby Boomers	Gen X	Millennials	Baby Boomers	Gen X	Millen-nials
When do they become	Around Age 35	35 years	35 years	Start as student	Always	40 years	25 years
Why do they become	Kids grown x 2 / Changed married status x 2	Financial distress	Lost job - Financial distress	Don't want to report to a boss	Opportunity	Opportunity	Financial Stress
How do they become Entrepreneurs?	Designated area/studio / Aggressive Marketing	Set up shop	Start at home, studio later / Word of mouth	Work from home / Word of mouth	Work from home / Markets	Work from home / Markets	Consignments
Transition vs. Start with a Bang	Expand slowly towards entrepreneurship x 5: Reason - Finance	Starting small in business is to attract	Started small from home	Started small from home	Started small	Started small	Started small

Source: Author's Construction

The patterns of the Career Paths of the Artistic Creatives lead to them becoming Entrepreneurs and these Creatives went through a process of Metamorphosis where they had to accept changes in their identity as their career paths changed. These Metamorphic Changes were a result of Career Decision Points that can be seen in the Career Paths. This has been illustrated in Table 25.

Table 25: Career Decision Points of Artistic Creative Entrepreneurs

	Circumstances in Life	Entrepreneur	Creative
Resources and Opportunities	Spirituality	Feel led by a higher power to create and trade the creative product Business is a blessing from God and guided by God	Acknowledge natural talent and a calling to create. Desire to Create
	Availability of Career Resources		Training and materials are available Create to satisfy requests and appreciate the acknowledgment
	Job-insecurity	Use creating to supplement or replace the income of a full-time job	Remain in a non-creative job and create part-time
	Stages of Life	**Entrepreneur**	**Creative**
	Stage of Life: Family Responsibilities	Start a business to have flexible time or extra income due to changed responsibilities (marriage, children, care of elderly, poor health or medical costs)	Changes in responsibility might present time and resources to do creative work, such as stay-at-home mom, empty-nest; or start creating to escape changed responsibilities
	Stage of Life: Relocation	Opportunity to create a business out of creative endeavours and a new career	Changed circumstances present opportunities to create (more time, inspiring surroundings)
	Stage of Life: Retirement	Supplement pension by selling creative products	Opportunity to create with more time available

Source: Author's Construction.

These Career Changes and Career Decision Points were influenced by the Mechanisms of change, discussed in Chapter 6, Section 6.4.

Two important patterns were identified through the interviews: 1) not all of them did their creative work full-time.; and 2) most of the participants started their working life doing administrative work or did some other non-creative work first before they changed their career. Table 26: Career Paths of Participants – Full-time versus Part-time, present this finding, indicating in the second column the creatives who started working in the creative industry immediately after leaving school. From that column, the artists were both in a position where they could focus on their art while their spouses took care of their living expenses.

The five designers in the first column, have all studied design after school and therefore started working as designers once they graduated. However, one cannot assume it is because they studied that they started doing creative work immediately, because there are others in the other two columns who also studied art or design. That indicate that there are additional factors that steer the career decisions and career options available to them.

Column three of Table 26 indicate those participants who worked in a non-creative field before embarking their creative career, with the number of years that they did non-creative work indicated in brackets. The fourth column indicate those creatives who are still not full-time creative workers, although they have plans to start doing full-time work their personal circumstance changed.

Table 26: Career Paths of Participants – Full-time versus Part-time

	Creatives who did Artwork as creative employment from initial employment	Creatives who first did non-creative work or other employment and duration of time	Creatives who are still not following a creative career full-time
Artists	Karen	Mary (20 years)	Angela (40 years)
	Gwen	Rebecca (20 years)	
		Linda (30 years)	
Designers	Mpilo	Steph (20 years)	Michelle (20 years)
	Silumko	Courtney (20 years)	Tumelo
	Sarah	Judy (20 years)	Athile
	Megan	Lisa (5 years, then exited after 15	
	Nandi	Sandra (20 years)	
Crafter		Lorraine (45 years)	Taylor
		Donna (40 years)	Morgan
		Victoria (25 years and exited after	Susan
		Madison (10 years)	Cynthia
		Emily (10 years)	Chelsea
		Marissa (15 years, exit after 10 years)	Shannon
		Amy (30 years, exit after 4 years)	

Source: Author's Construction

The reasons for starting their creative careers late was due to limited or underemployment. The two artists in the second column, who started their creative careers early, both married young and their husbands covered their living expenses, affording them the opportunity to focus on their art. The six designers who immediately started their creative careers all studied design and Silumko, Nandi and Megan did boundary less project work from the start of their careers and are still continuing with project work as creative entrepreneurs. Those who are still not following a creative career full-time, are consisting of one group who are employed in non-creative work and earning more than what they would if following a full-time creative career, so they do creative work part-time; the other group who teach and do creative work part-time; and then there is Susan, who has a full-time creative business, but do part-time bookkeeping work in the evenings to be able to fund her staff bill during slow seasons.

5.4 Career Decisions

The Career Decisions of Artistic Creative Entrepreneurs are diverse and complicated, while often also identifying a lack of deliberate career choice, career planning and career decision-making on behalf of the creatives that participated in the research. The decisions that were made about their careers, were rather a result of them trying to find balance in their life, which the creatives also referred to as Wholeness. Often the creative did not have control over the conditions that impacted on their careers, but they had to make considered choices to reach a stage where they could achieve a feeling of Wholeness. The findings on Wholeness are indicated in Section 6.7, as this study identifies it as the consequence of career and identity considerations.

The patterns of Career Change in Section 5.3, pointed out the various conditions that lead to career change. These conditions that led to career change, were identified and labelled as dimensions and properties. These different dimensions and properties of the Career Decisions of Artistic Creative Entrepreneurs are presented in Table 27. It also presents the Categories as either a push to entrepreneurship or a pull towards entrepreneurship. The occurrences in the table, have been explained in Section 5.3. This section serves to regroup the data to illustrate the influence these conditions has on the creative's career considerations.

Table 27: Properties and Dimensions of the Metamorphosis as Artistic Creative Entrepreneur

Property	Sub-property	Categories	
	Life Stages and Events		
	Occurrences	**Push**	**Pull**
	Availability of resources	Training and Resources (or lack of) lead to creating	Creating leads to selling and starting a new career
	Job insecurity	Use creating to supplement or replace income	Create a business out of creative endeavours and a new career
	Spirituality	Acknowledge natural talent and calling to create, feel duty-bound to follow the calling	Feel led by a higher power to create and trade the creative product
Career Decisions	**Sub-property**	**Categories**	
	Mechanisms of Change		
	Occurrences	**Push**	**Pull**
	Financial Stress	The high un/ underemployment rate in SA, Border Kei, Rural areas and Creative Industry relates to Low Income, and creating part-time to supplement income Creating and Freelance work accepted as part of Creative Entrepreneurship on a full-time basis	
	Vocation		An inherent urge to create, experiment and develop which leads to creative entrepreneurship

			Stumbled upon creativity as a calling, then expanded my skills et and trade with creative products
	Opportunity	Resources (time, money, access to markets) available which sparks a desire for a creative outlet and create a pull towards entrepreneurial action	Fulfilment of the desire to create leads to creative products to trade within available markets Increased customer demand establishes a creative business, thus pulling towards entrepreneurial action Creates awareness of the trading opportunity when the community requests products
	Escape to seek balance	Due to social and emotional burdens, the creative values time to create and view it as necessary for a balanced life	Craft to relax and rejuvenate or to achieve work-life balance
		Learned creating from family and feel duty-bound to keep the tradition	Enjoy the satisfaction achieved from mastering the craft which is seen as a lifestyle
Property	**Sub-property**	**Dimensions of (Sub) Properties**	
Career Actions	**Career Stages**		
	Paths	**Push**	**Pull**
	Stolen-Moments	Un-creative full-time job to pay living expenses	Creating part-time to fulfil the desire to create
	Art-Mistress	Un-creative full-time job. Develop a product to sell using	Creativity is appreciated by developing and

		creative skills to derive (additional) income	improving creative skills to start a business
	Banking Creative	Become entrepreneurial to share art and earn a living	Appreciates the autonomy of Creating Full-time
	Creative's-Apprentice	Trading in creative products and adding teaching as a) Studio-Wife	Trading in creative products and adding teaching as b) a way to increase acknowledgement of creative

Property	Sub-property	Dimensions of (Sub) Properties	
Career Consequences	**Wholeness**		
	Career Values	**Low Value**	**High Value**
	Creativity	Autonomy, but still have to create products in demand	Full Autonomy/control over time and resources and can create as guided by inspiration
	Acknowledgement	Belonging and participating in the creative community Limited balance or resources for social participation	Acceptance into the professional industry Sufficient resources for work-life balance and self-actualization
	Wealth	Earnings are secondary to creating for the love of the art	Earnings are sufficient for the required lifestyle

Source: Author's Construction

When the participants relate the story of their career path, only a few mentioned any creative career aspirations that they had as children or young adults. Some of those that are in older age categories, ascribed it to limited opportunities when they were young.

> "*I think if I had more opportunities when I was young. We did not have the same opportunities. We did not have those opportunities when we grew up. I went to the*

> *Convent School. Art was not a subject. We could do knit and I knitted beautifully. So we did drawing until standard 3. And then that is it. There were no further opportunities.*" - Lorraine

The above statement from a research participant includes and unfolds various contributions to her lack of creative career aspirations. She firstly felt that she did not have opportunities presented to her as a child, to get to learn about different careers in the creative field. Thus, there was a lack of career guidance. In addition, she was also of the belief that people of her generation (she is in her late sixties) had fewer opportunities in comparison to what younger people have today. She also felt that the school she attended had also put her at a disadvantage in the development of her interests and talents, while it also brought with it a culture of discipline and acceptance of the options presented to her by her parents and teachers.

She indicated that the specific culture that she was brought up with also played a role in her not having any creative career aspirations, despite enjoying and being good at sewing. Although she enjoyed drawing as a subject in school, it was not offered beyond the level of Standard three (3) and there was no freedom of communication to express a desire to continue to develop her drawing skills. The participant felt that she was accomplished in sewing and that given different circumstances and opportunities, she would have been able to pursue a career in the field. Unfortunately, she never took up her love of sewing again or done quilting since then.

Other participants also blamed poor career guidance at school for their lack of career aspirations or career planning. A participant in a much younger age category (the thirties) also refers to the lack of knowledge of other career fields, which caused him to have had much different career aspirations as a child.

> "*Not knowing and [not having] having career guidance has affected many of us and yes, it has affected me, but I was able to do what I wanted to do at the end.*"

This participant felt that it was due to his race that he was not aware of other career options. Each participant felt that he or she was excluded from a group that had more opportunities available to make career choices and have creative career aspirations. It was a common response amongst some participants, as with the one below, who felt that their career choices were limited due to the only careers, apart from teachers and healthcare, that they knew about

as children, were the engineering fields. This was due to contract workers who would work in rural areas exposing children to such fields of study.

> "*When I did my matric I wanted to do civil engineering or mechanical engineering because those are the courses that we knew from my area.*"

Thus, not only reported his race as a hindrance to receiving career guidance but also his rural geographical location. Another respondent also grew up in a rural area and reported something similar.

> "*I was in my early youth, I think I was in standard 3 or standard 5, I wanted to be a doctor because that is what I thought. Then I saw something on TV and it was showing the doctor operating and that and I knew that was not for me. Then in terms of mechanical engineering and civil engineering, those were the things that were done. It is not something that I loved, so I would say if I was exposed earlier to other things, maybe my career path was destined long ago.*"

At least here it indicated the role of media in selecting or rejecting some earlier career aspirations that did not suit him. Please note this participant was in his early forties and thus media was limited to television, radio or print media when he was at the age of making a career selection.

Many participants emphasised that the available school subjects played a role in their career aspirations. Some felt that the availability of Art subjects was an advantage to them and it fostered their love for the creative:

> "*Our Art teacher in matric taught us about new art forms and that is where the love for it started.*" - Mary

> "*Ja, I did Art in school*" – Gwen.

Others regret not having had the opportunity to attend a school that offered art, while others regret the choices that they made because they did not fully understand the situation as a school pupil.

> "At *one stage my parents asked me… if I was interested in art school, I was in high school. They did not discuss it with me, they only asked if I wanted to go because then I could do art in school. … And I thought they were going to put me [up in a boarding] house. …So I said no to art school, where in effect I was saying no to THE BOARDING*

> *HOUSE. I did not know that they would have put me in the school hostel. My parents did not discuss it with me. "*

Other participants reported that they had art as a subject in school, but they did not do particularly well in it, or did not relate well to the teacher:

> "*I loved high school sewing, but I can't say I took anything from that class. The teacher really did not like me. I will always remember how she made me feel in class. …In standard nine, I came second in an art/design competition.*"

However, such setbacks did not stop them from becoming very successful in their craft.

Despite how some creatives felt their school subjects or lack thereof impacted their career choice, some were not influenced by it at all, but rather just had a natural ability to do art.

> "*It all comes naturally to me and I just started painting. And I think the main thing was I was never scared of failure, whatever happens, happens and I was never scared to make mistakes and start over.*"

> "*I have never done a course in anything.*"

Some participants were able to change their school subjects, despite the challenges that went with such a change:

> "*I was the worst in my class in sewing. I was in the commercial school until standard 7. Then in standard 8, I wanted to change over to take art.* "- Steph

5.5 Summary

This chapter presented the career paths of the Artistic Creatives as groups of Artists, Designers and Crafters, to identify the patterns of change, as well as the reasons for these changes. It was found that the creatives do not often make conscious career decisions to become entrepreneurs, but that it is rather a reaction to their context, including the local economy, the nature of the Creative Industry, as well as the geographical area they find themselves in. The context results in them not having many career opportunities as creatives. Together with that, other causal conditions influence their career decisions, career paths and identities, including their lifestyle, their experience with their creativity and talent and their stages of life. These causal conditions are either pushing or pulling them towards entrepreneurship. In addition, the findings also pointed out that there are intervening conditions that influence their career decisions and their identity. It includes opportunities and resources that either push or pull them towards entrepreneurship, financial stress that often push them towards entrepreneurship, their strong pull towards a creative vocation and their need to escape their reality through being creative. These factors make each creative's career path unique, but these patterns were found to be typical among the creatives.

CHAPTER 6
The Paradigm Model of
Artistic Creative Entrepreneurs

6.   The Paradigm Model of Artistic Creative Entrepreneurs

6.1 Introduction

This chapter presents the Paradigm Model of the Identity and Career Decisions of the Artistic Creative Entrepreneurs who participated in this research. Chapter 4 outlined the five Creative Identities that were established among these Artistic Creatives and introduced the Artistic Archetypes; while Chapter 5 introduced the Artistic Creative Entrepreneur Profiles that were identified among these participants. Chapter 6 presented the different types of Career Paths that were followed by the Creatives, indicating the changes between being an Artistic Creative and becoming an Artistic Creative Entrepreneur.

This chapter will unpack and discuss the different elements of the Paradigm Model of the research findings, as per Figure 14.

This illustrated Paradigm model consists of the following elements: 1) the context the Artistic Creative Entrepreneurs find themselves in in the Border-Kei area; 2) the Causal Conditions that exert either a Push or Pull towards entrepreneurship; 3) because these push or pull conditions that the Creatives experience, also have Intervening Conditions that guide their Career and Identity considerations, leading to 4) the Phenomena of the research; being the Career and Identity Considerations of the Creatives; and 5) the different Creative Career Strategies followed by the different Creatives after they have considered their desired and possible careers and identities; and 6) the Consequence of the Creatives' Career and Identity Considerations.

The Paradigm Model is illustrated on the next page.

Figure 14: The Paradigm Model of the Identity and Career Decisions of Artistic Creative Entrepreneurs
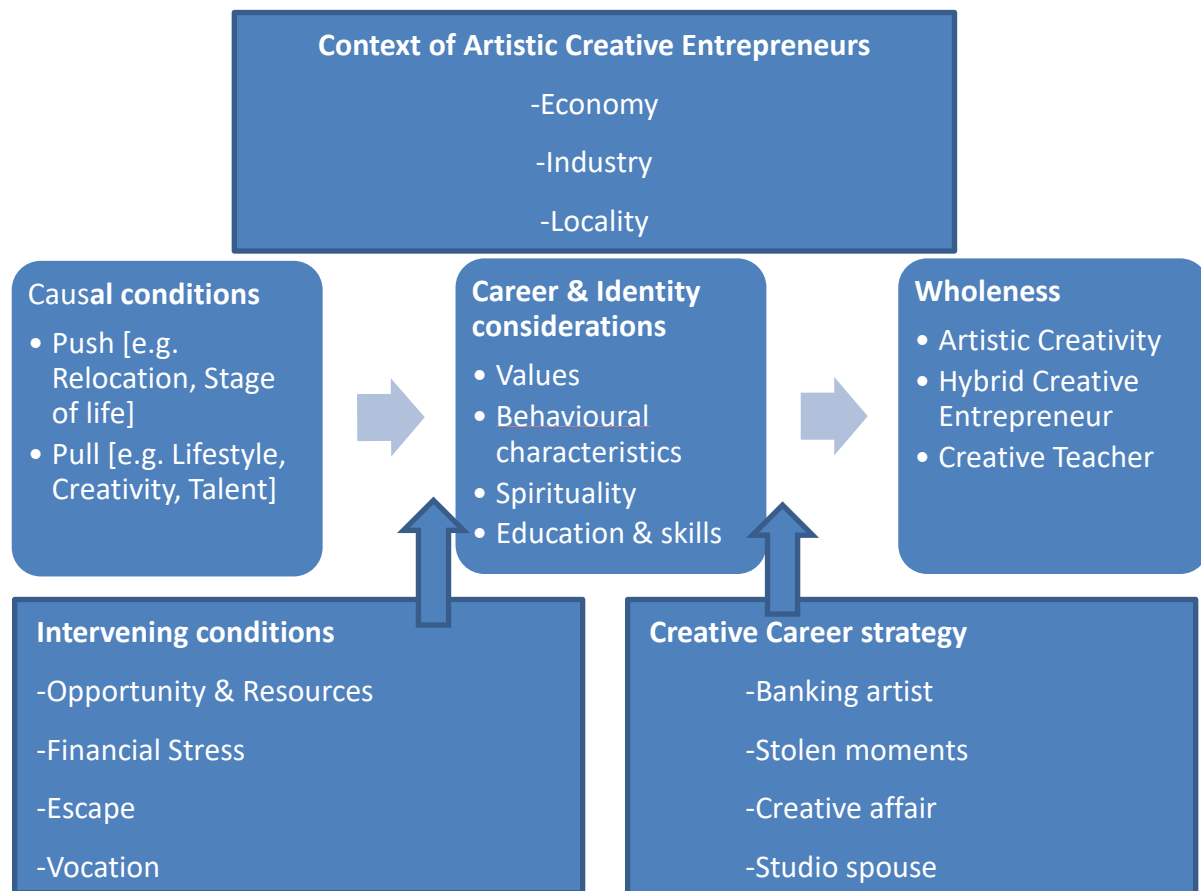
Source: Author's Construction

6.2   THE CONTEXT: Artistic Creative Entrepreneurs in the Border-Kei area of the Eastern Cape, South Africa

The identity and career decisions of Artistic Creative Entrepreneurs who participated in this research were formed and informed in the context of 1) the economy of South Africa and the Eastern Cape province in which the research was done; 2) the Creative Industry in which the Artistic Creative Entrepreneurs work; and 3) the locality of the area in which they perform their creativity and run their businesses.

6.2.1   The Economy of South Africa and the Eastern Cape Province

In the context of the economy, the Eastern Cape Province is always referred to as a poor province of South Africa, especially the eastern part of the Eastern Cape. This not only affects the careers and employment of the Artistic Creative people in the area but also the earning potential of the Artistic Creative Entrepreneurs.

About the South African economy, the average disposable household income in South Africa was R50,000 per annum (Galal, 2022). The Eastern Cape is a poorer province with little industry (Stats SA, 2016) contributing 8% to the gross domestic product (GDP) of South Africa in 2017 (Stats SA, 2019). To compare it, Gauteng Province's GDP per capita is double that (Stats SA, 2022). Government is the biggest industry in the Eastern Cape, with little other industry. The participating Creatives also referred to the Border-Kei area as poor and experienced it as a challenge to earn money from their products:

> *"People are battling; sales are not so good. Sometimes I can sit all day and not sell anything"* – Debra on her sales at markets.

> *"I can see that money is a problem. Sometimes I accept whatever people have as payment for the clothes I made. I also started to let them bring their older dresses, so I can re-use them to make something new because fabric is expensive too. It is sad to see the kids 'skarrel' [slang for search and beg] for food or what they need for school"* – Courtney.

Rebecca also mentioned the exchange and bartering amongst stallholders at markets:

> *"I don't want to swop my goods with yours if I don't want what you sell. I want my money rather. Everyone is battling"*.

Morgan explained how she takes tutoring classes and does other work to supplement her income:

> *"I sometimes do tutoring to get some extra money in when business is slow"* – Silumko.

Nandi also explains how she has to find other income sources due to the poor economy:

> *"Sometimes sales are slow and I know people don't have money for food. Why would they have money for clothes?"*.

Several Creatives, such as Michelle, Lesley, Susan, Amy and Shannon indicated that they would love to create full-time, but that they cannot take the risk, as they might not survive financially:

> *"I would love to do this full-time, but life is expensive"* – Michelle and

> *"For now, I am still very grateful for the fixed salary"* – Lesley.

It is not only in terms of the career opportunities and sales earnings that the poor economy has an impact on Creatives, but those who are employers, are also concerned about their employees, like Sarah:

> *"When the end of the month comes my stress levels go up – I always worry if I will have enough to pay my staff".*

Linda also approached her business with a focus on the welfare of her employees:

> *"I have to think like a business person, I have a responsibility to my employees. I care about them. They also have responsibilities".*

Susan even goes one step further to try and counteract the slow months at her business:

> *"I also have a part-time job. On Tuesday and Thursday evenings I do another business' books to make sure I earn enough to pay my staff. I cannot let them go during the quiet months when we do not have tourists, I have to keep paying them. I see it as my contribution to job creation".*

Susan is a very dynamic Creative and also sell other Creatives' work for them in her shop:

> *"Ag, I try to sell their work for them. It is difficult to make a living as artist or crafter. We need to help each other".*

Susan also started a campaign in her town to clean the town up and also to clean the beaches. It has been going on for a couple of years now. She believes it will contribute to increased tourists, which in turn will positively affect art and craft sales. She also actively tries to get residents to all support each other's businesses.

The South African unemployment statistics for quarter two of 2022 showed an unemployment rate of 44.1% with youth unemployment at 46.5% (Stats SA, 2022). This partly contributes to the necessity of becoming Entrepreneurs due to low employment, although this is still challenging, given that the Eastern Cape is the poorest province and is mainly rural.

Although the participants expressed a view similar to many other creatives, that Gauteng and Cape Town are the areas more suitable for creative entrepreneurs due to the focus on the creative industries as vehicles for urban renewal in those areas (Oyekunle, 2017), the participants actively work towards improving their businesses in the Border-Kei region. Although outside the scope of this study, there are many examples of artists working or having

worked in rural areas despite the socioeconomic challenges of these rural areas. One example coming to mind is the priest Father Frans Claerhout, who lived and worked in the exceptionally small rural village of Tweespruit in South Africa, but was an internationally known painter (Rankin & Miles, 1992). Another more recent example is the "Dlala Indima" project in the rural town of Phakamisa, where artists were mobilised to beautify their area through graffiti (Sitas, 2020). Although both these examples point to the opportunities for creative work in rural areas, it is also glaring that both these ventures had no economic advantage to the artists, even though it provided a fitting backdrop for tourism. It remains a challenge for Artistic Creatives to be situated in rural areas, especially when as poor as the Border-Kei region.

Together with being mostly rural, the Eastern Cape is also the third most populous province in South Africa with only 7% of households having access to the internet (Stats SA, 2016). With regard to education, only 8.3% of the Eastern Cape population achieved education above secondary level (Stats SA, 2017b). Given that there are four universities, several TVET colleges and various private institutions in the province, the level of tertiary education is low. Both the lack of industry and the low level of education influence employment in the province.

All the Artistic Creative Entrepreneurs interviewed for this research, find themselves in the same economy and the same poorer Eastern Cape area, with the same low earning potential. That could suggest that these Creatives have the same level playing field with regard to the economy and earning potential of the area. However, other Economic factors distinguish the Creatives from each other, such as: a) whether they are located in an urban or rural area; b) whether they have access to the internet; c) the level of their education; and d) the age of the participant. Not only do the Artistic Creative Entrepreneurs have to deal with these aspects of the poor Eastern Cape province's economy, with these variable economic influences, but they also work within an industry with its own characteristics.

6.2.2 The Creative Industry

The Creative Industry, within which the Artistic Creative Entrepreneurs work, has its own employment and earning challenges. According to the South African Creative Observatory (SACO, 2020) Art, Design and Craft fall into the Visual Arts and Craft domain of the Creative field and Design in the Design and Creative Services domain. The other five domains are Cultural and National Heritage; Performance and Celebration; Books and Press; Audio-visual and Interactive; and Intangible Cultural Heritage. Over the last twenty years' earnings in the Design and Creative services cluster increased by 37% to be the fourth highest among the seven

clusters, while the Visual Art and Craft cluster earnings increased by 20%. Looking at these statistics, it means that those Creatives who are in the Design and Creative Services cluster, namely: Jean, Sarah, Michelle, Steph, Megan, Sandra, Silumko, Tumelo, Athile and Nandi; have a 17% higher earning potential than the other participating Creatives who are from the Visual Art and Craft cluster.

However, Visual Art and Crafts remain the domain with the highest employment of 44%, but the lowest earnings of any domain. The expectation would then be that there would not be a great push towards entrepreneurship due to unemployment amongst the Artists and Crafters, but that they might become entrepreneurs due to the low earnings of employed Artists and Crafters. Therefore, Entrepreneurship might be a more desirable route for Artists and Crafters, as they might hope to earn more, or have more control over their earnings as Entrepreneurs.

Furthermore, 27% of people in creative occupations have a tertiary education (SACO, 2020). That might indicate that there would be a higher demand for Creatives with Tertiary education, such as Mary, Mpilo, Sarah, Steph, Megan, Courtney, Silumko, Tumelo, Athile and Nandi. Mpilo, Tumelo and Athile are lecturing at Walter Sisulu University full-time and doing their design work after hours. Mary also used to be employed in tertiary education. Apart from Sarah who was previously employed in a big textile company in East London, none of the other participants have been employed in the Creative Industry during their career paths, despite their tertiary qualification.

The creative work in South Africa is mostly project-based and short-term. In 2017, 46% of creative workers were in the informal sector and 34% worked freelance, compared to only 10% of non-creative workers working freelance nature (SACO, 2020). Of the research participants, three of the six Artists work or have worked freelance, four out of ten Crafters one out of two teachers, one out of two Retailers and all of the designer's work freelance. That means a total of 63% of the research participants in this research work freelance.

Although it allows the Creatives independence and control over their economic and cultural activities, the fact that statistics indicate that 32.5% of these creatives are "own account workers" or freelance workers, with no employees, limits the opportunity for employment of other creatives (Hadisi and Snowball, 2022, p101). Out of the 63% participating creatives of this research who works freelance, only nine out of the thirty-two or 28% have employees. Thus 72% are freelance workers without employees. However, it should be noted that at least

these twenty-three Creative Entrepreneurs without employees create employment for themselves.

The highest number of creative jobs are in Gauteng (29.4%), as well as the highest number of designers (Hadisi and Snowball, 2022), followed by Western Cape (18%) and Kwa-Zulu Natal (17%). Only 8% of creative jobs are in the Eastern Cape (SACO, 2020). However, the Eastern Cape has the third-best Visual Arts and Crafts cluster with 8.4% of Visual Arts and Crafts persons in South Africa found in the Eastern Cape (Hadisi and Snowball, 2022). This research interviewed six Artists and ten Crafters. Of the other Artists approached and invited to participate in the research, they either indicated that they do not view themselves as Entrepreneurs, or they were not available for interviews at the time of the research. There were a handful that were approached who felt that they did not want to be interviewed as it might expose their 'business secrets'. However, the focus was on those who were prepared to participate and any other inference made from those with a negative response will be speculation. What was interesting was that five out of the six Artists that were interviewed felt that there were more opportunities to sell art in the Western Cape:

> "*The East London people do not support art. For that you need to be in the Western Cape*".

It was interesting that the one person who did not offer up an opinion that the Western Cape is a more desired location for Artists to make a living lived in Gauteng before and did not have opportunities then to be involved in art, mainly due to the responsibilities she had there in running another business. She felt that it was only once she relocated to the Eastern Cape that she had time to focus on her art. There is also a general perception that Creative people do not find employment. Steph explains that she did not even consider applying for Creative jobs, but rather took an administrative job:

> "*People who studied design did not really get design jobs*".

In the same way, Amy also relied on hospitality jobs for an income, rather than trying for design jobs:

> "*There are many opportunities in hospitality, so you do what you can and carry on. My dad made me a cutting table and got machines and everything, but I did that part-time only*".

Younger Creatives were focusing on Entrepreneurial actions from the start, such as Mpilo and Megan who started their businesses from the time they were students:

> "*I have been an entrepreneur from the time I studied. I was dressing my customers then already. I did not want to work for a boss*".

Mpilo explains how he admired other young designers and also decided that he does not want to be working for someone:

> "*Me, I cannot work for somebody that has a lower qualification than me, I had to become an entrepreneur. Also, our lecturers always used to tell us to become entrepreneurs. Jobs in the industry do not pay much anyway*".

Courtney also explained how, even though she loves graphic design and thinks that she is very good at it, it is not easy to find a job that pays well:

> "*You get paid so little you cannot even pay your rent. And you have pressure from your boss and deadlines and have to start working at seven already and the businesses are mostly in industrial areas. It is just not an easy job. Unless you design for Coke or something like that*".

This was an interesting remark because Angela felt if she could have studied Graphic Design, she would have done well:

> "*If I studied Graphic Design, I would surely have been much more, I would have had much more opportunities. There are so many opportunities in advertising and animation and all those things. One can really make lots of money with that. I would have loved to do Graphic Art. I would have had my own company and would have done great things. I know a guy who does advertising and only does 4 jobs a year and the rest of the time he just creates art. That is the ideal.*" – Angela.

Often, the Creative Industry appears to be what the famous Creatives experience, but then, once the Creatives are in the industry, it is much more challenging. Here Angela view training in Graphic Design as the ideal skill to earn well. While there are trained graphic designers in the participant group, who are not working as graphic designers because they are of the opinion that it is a poor career choice due to their experiences.

6.2.3   The Locality of the Artistic Creative Person

The Artistic Creative Entrepreneurs who participated in this research, consisted of Artists, Designers and Crafters. Given that the third most Visual Artists and Crafters are located in the Eastern Cape, might have advantages to the creatives. However, it might also be due to the lower income derived from Art and Craft work, that the Creatives remain in areas where the cost of living might be lower or remain with family who can give them support while they establish themselves.

6.2.3.1   East London

Of the thirty-two people interviewed, 13 were operating their creative business from East London, an urban city with a harbour, airport and a number of shopping malls. Those who operate from East London have the advantage of reliable infrastructure and resources to run their business.

Judy and Sarah have their design premises in a Small Business Development Hub where various other small businesses are located. Sarah explained how it is easier to maintain business hours since they are in this business hub:

> *"It is easier being in this area, as people do not expect us to be open after hours and weekends compared to when we were in a residential area."*

Mary has her studio in a residential area with clear signage from the main road. She used to live in the house in front of her studio, so it was the natural decision to build her studio there. She sells her work from her studio and through social media locally, nationally and internationally; but also exhibit nationally at festivals and expos. Linda has her business in a central shopping mall in a residential area of East London. Michelle, Sandra and Lorraine work from studios at home in residential areas, because they create on a part-time basis. Cynthia, Taylor, Shannon, Athile and Chelsea create part-time from home as well, but they use social media and markets to sell their work. Chelsea also sells her work at a permanent indoor market.

Judy, Sarah, Linda and Mary, who have permanent business venues in East London are also the Creatives who evaluated their businesses as successful and feel happy with their businesses:

> *"Yes I think we are successful, we have been going for so long and our customers knows us and keep coming back"* – Sarah.

> *"I run a fully-fledged business. We are busy. We do well"* – Linda.

> *"Yes I am happy with my business. It just takes a lot from me"* – Mary.

Those who do not have business premises feel that social media is adequate for their purposes to market their products, but have to put in more effort to deliver them. They also have less commitment to their business:

> *"If it does not work I do not lose much. I do it part-time and I cannot afford to have business premises, then I would also need someone to work there"* – Shannon.

Those with business premises have full-time staff who work at their premises, while those working from home do not have employees. Once the Creatives have business premises, they have to trade to make sure they can pay all their overheads, almost forcing them to take the business more seriously.

6.2.3.2 Coastal areas

Eight of the Creatives live in coastal towns around East London. Gwen, Morgan, Donna and Emily, work from home in the coastal town of Gonubie. They sell their work at various markets and gift shops in and around East London and Gonubie. Gonubie gets many holidaymakers in season, which offers opportunities for them to sell their creations. Those who operate from the coastal towns, have the advantage of holidaymakers in peak seasons but also have to prepare for times when there won't be holidaymakers to support their businesses. Other creatives live in the coastal areas of Chintsa, Cefani, Kei Mouth and Yellow Sands. Most of these creatives chose the area for their desired lifestyle and work the business around it to make it work:

> *"It is wonderful to live and work here. But if I have to take full responsibility of our living expenses, I would have to move elsewhere to trade more"* – Karen.

Karen and Victoria are both in these coastal towns east of East London, where they live and work. They both use social media to advertise and sell locally, nationally and internationally. They both have high-end products. They also trade more during holiday seasons when many holiday makers are visiting the area. Lisa is also in a coastal village and advertises through social media and sells at markets all over the Border-Kei area:

> *"I go to town [East London] once a week, normally on a Tuesday to sort out my business and then go to markets over weekends. On Mondays, I clean my house"*

Lisa enjoys her current lifestyle, especially since she is past retirement age. Selling at markets works for her, as she is at home during the week and does markets on weekends. Gwen and Karen both feel that East London does not have the same support for Art as in the Western Cape, even though they both sell nationally and internationally:

> *"If I had to live off my art I would have to go to the Western Cape"*,

> *"If my husband could not take care of our finances anymore, I would have to relocate to the Western Cape where there is more support for Art"*.

Steph have a home studio and shop in a small estate on the western side of East London. She makes use of Social media and word of mouth to advertise. She has open days when the public can visit her studio and work on appointment for all other interaction with her customers. She explains that she has been offered shops and factory space in East London, but to her it is a lifestyle and spiritual decision to stay where she is.

> *"I am happy here in my 'garage'. And God wants me here. If someone says I am too far out of town, I refer them to someone in Beacon Bay"*.

6.2.3.3 Country areas

The eleven Creatives who live in the country areas of the Border-Kei region; namely Komga, Namaqwe, Butterworth, and Tsomo feel they are disadvantaged by limited infrastructure and business opportunities due to the rural nature of these areas. Mpilo explains his situation as follows:

> *"I am in between Butterworth and Komani. I travel around to where my customer needs me"*.

Silumko, Nandi and Megan also travel to where their customers need them. It appears easier for the designers to work in rural areas, as they work on order and do not need to stock a shop with their products. However, the poor availability of raw materials for their work present problems to the Creatives in Country areas and they have to plan their shopping trips carefully to ensure that they have all the materials they would need for a product.

> *"It is difficult when you need something urgently…"* – Amy.

It is also inspiring to creatives to live and work in these country settings and often is a lifestyle decision:

> *"It is lovely to work amongst nature and have my studio in my beautiful garden in the meadows"* – Rebecca.

From the interview responses, it appears that it is not only the poor economy, especially in the Eastern Cape and the eastern parts of the Eastern Cape more specifically, that challenges these Creatives and force them to consider their type of product and price point as well, but also the Creative Industry that is both competitive with low employment, but also have lower costs to enter the industry. The locality of these Creatives can also be seen as both an opportunity and challenge, as the area offer the added advantage of attracting tourists. Both local customers and tourists all seem to enjoy the benefit of dealing directly with the Creatives, while the Creatives also enjoy the lifestyle that the area affords them and do not have any desire to expand or further develop their businesses.

6.3 CAUSAL CONDITIONS: The Career-Changing Incidents of Artistic Creative Entrepreneurs

Artistic Creative Entrepreneurs find themselves in situations where they make decisions about their careers and their creative work, which eventually lead to them becoming Entrepreneurs. These conditions may either exert a push or pull towards entrepreneurial actions. Push factors are typically factors that are external to the Creative and push them towards entrepreneurship and might be perceived to have negative connotations. Pull factors are perceived as more positive and include those that make the Creative want to start an entrepreneurial business (Hakim, 1989). Chapter 6, Section 6.3 will look at the findings according to the push and pull motivations to become Artistic Creative Entrepreneurs.

Appendix 10 lists the incidences that caused career changes in the lives of the Artistic Creative Entrepreneurs who participated in this research. These incidents of career change have then further been classified according to the Push and Pull Factors that motivated the changes. All the Pull factors were indicated in purple font and the push factors in green font.

After analysing each individual Artistic Creative's Push and Pull Factors with regards to their Career Incidents in Appendix 13, the shared and main Push and Pull factors and Career-

Changing Incidents for the three main categories of Artistic Creatives', namely the Artists, Designers and Crafters, were compared and recorded in Table 28.

Table 28: Creative and Entrepreneurial Push and Pull Factors and Career-Changing Incidents of Artists, Designers and Crafters

	Artists		Designers		Crafters	
Age Category	**Pull**	**Push**	**Pull**	**Push**	**Pull**	**Push**
Teenage Years	CREATIVITY — Art as subject in school		CREATIVITY — Had an interest in Design as a hobby and sometimes		CREATIVITY — Enjoys crafting — Make and sell crafts	
	CREATIVITY — Some Started Studying Art but did not complete		TALENT — Studied and completed Design Qualification			
Young Adult	TALENT — Develop Art		TALENT — Do Freelance Creative work		TALENT — Make and sell craft items	
				STAGE OF LIFE: Income — Take admin	CREATIVITY — Make and sell craft items part-time	STAGE OF LIFE: Income — Take admin
Raising Kids		STAGE OF LIFE: CHILDREN			Lifestyle Pull: kids are small so it is convenient to be an entrepreneur	
		STAGE OF LIFE: RAISING CHILDREN — Design part-time while taking care of children: more convenient to be an entrepreneur than to	STAGE OF LIFE: Family Responsibility: Take a non-creative job to secure income, and design part-time. Design part-time to earn extra money			

	Artists	Designers	Crafters		Artists	Designers
Age Category	Pull	Push	Pull	*Age Category*	Pull	Push
						STAGE OF LIFE: CHILDREN STUDYING
		STAGE OF LIFE: POOR HEALTH		STAGE OF LIFE: POOR HEALTH		STAGE OF LIFE: POOR HEALTH
	RELOCATION Relocation	RELOCATION Relocation				RELOCATION Relocation
				STAGE OF LIFE: RETRENCHMENT		
Adult Children leave the house	LIFESTYLE Lifestyle decision to become an		LIFESTYLE Lifestyle decision to			
		WORLD/ GLOBAL EVENTS		WORLD/ GLOBAL EVENTS		WORLD/ GLOBAL EVENTS
Retirement		STAGE OF LIFE: RETIREMENT Forced to become			LIFESTYLE entrepreneur to earn income and enjoy a different lifestyle	STAGE OF LIFE: RETIREMENT Forced to become

Source: Author's Construction

Crafters identifies the following factors that influence Creatives' decisions to become entrepreneurs: Pull Factors namely: 1) Creativity; 2) Talent; and 3) Lifestyle, as well as the Push Factors namely: 1) Relocation; 2) Stage of Life: Job Entry, Stage of Life: Children, Stage of Life: Divorce, Stage of Life: Retrenchment, Stage of Life: Poor Health, Stage of Life: Retirement; and 3) World/Global events. These push and pull factors of entrepreneurship are discussed in the next two sections, Chapter 6, Sections 6.3.1. and 6.3.2.

6.3.1   Career-Changing Push Factors

As mentioned, push motivations towards entrepreneurship are those factors external to the Creative's control. Three main Push Factors for Artistic Creative Entrepreneurs have been identified, namely: 1) Relocation; 2) Stages of Life; and 3) World/Global Events.

6.3.1.1   Relocation

Research participants often mentioned relocation as a reason for changing careers or becoming creative or entrepreneurial. Linda explained how relocation to a farm made her feel lonely and left her with a lot of time to experiment with art and her creativity and she became an art student. It was the way she changed her loneliness into something positive:

> *"I had that fire in me to create and I had the time. Maybe the farm setting inspired me".*

Then after that, she relocated to East London where she and her husband bought a non-creative business, which paused her creative path for a couple of years.

Susan, who relocated to a farm in a coastal area, embraced the farm life and started a business with speciality fowls. She expanded the business into many creative products that she made and sold to other businesses:

> *"Well, I had the meat for pies, the eggs for baking and then could be creative with the feathers and made some products using that".*

Then when the lease on the farm expired, she relocated again and had to find another business idea as she could no longer farm with the fowls. Victoria also relocated after her marriage and came to live on a farm in the coastal area. That allowed her the opportunity to start experimenting with crafts:

> *"Here on the farm I could start crafting again and got the idea of making these garden furniture items".*

She feels that if she did not have to relocate, she would not have become an entrepreneur. Courtney also experienced some career changes due to relocation. She relocated to East London after a break-up and took a saleslady job to make ends meet. Later she found employment at a design company. Then later she relocated to her ageing parents in a rural area and became a photography entrepreneur. She would not have taken up starting her own business if she was still in East London:

> *"If I was still living in East London, I would never have become an entrepreneur. I enjoyed the work at the signage and corporate gift company too much to ever consider leaving it. It was just circumstances that time. But also, the experience I gained as saleslady in the shop, has really been helping me. And the mentoring I got from Belinda [former boss] that time".*

In the same way, Amy also became an entrepreneur when she relocated to a rural area. Where she used to work in hospitality and administration, she was now forced to fall back to her training and started an art and craft business when she moved in with her new partner:

> *"I applied for jobs, but in small places it is difficult to get a job if people do not know you. That is why I started the shop. I was lucky that I could share a retail store area with my fiancé".*

It appears that the Creatives who participated in the research, when faced with the challenge of relocating, saw it as an opportunity or as motivation to become entrepreneurs, or to become more creative. None of these mentioned here made a deliberate decision to move to become a Creative Entrepreneur, but being open to it meant that they could use their passions and skills to create a new career. Angela was even planning to relocate when she retires so that she can start a jewellery business as a community project:

> *"We bought a small worker's house in a village, where I would love to set up a business and train the community to make jewellery. It can be a NGO and we can export the jewellery. I have been reading up and collecting information about export. It is interesting."*

6.3.1.2 Stages of Life

Not everyone relocates when they retire, but retirement is one of the Stages of Life as a push factor that influences the career decisions of creatives. Other Stages of Life is for example: student life; getting married; having children; divorce; poor health; and retrenchment.

Some Creatives started their entrepreneurial action as teenagers or when they studied. Steph made and sold clothes as a student to earn pocket money. She also had a part-time job that paid for her fabric. Melani also crafted as student, mainly because her mother was a crafter and realized that she could earn extra money that way. Morgan also started designing and selling clothes as a student and it was just a natural progression for her to become a full-time entrepreneur when she completed her studies.

A bohemian lifestyle in a caravan sounds like the idyllic artist's life, which is how Karen started her career. However, she explained that it is not easy to live as a nomadic artist, living in a caravan with small children. However, it was a stage of her life that allowed her to develop her art freely and without any financial pressure on her art to earn her living:

> *"I am always grateful to my husband for allowing me the opportunity to develop as an artist".*

Gwen, as a young mother, spent many hours the in hospital with her child in the Neonatal Intensive Care Unit. She started to take art materials with her to the hospital and started to paint to keep herself busy. People started to ask her to sell her paintings and that is how the difficult stage in their family changed her career and made her an entrepreneur.

Becoming a parent also pushed Mpilo to become an entrepreneur, as he realized he could not live only for himself anymore:

> *"…there is milk formula and pap and nappies… I had to make money to make sure my child did not need anything".*

The next stage of life that had an impact on Mpilo's career, was when he accepted a full-time lecturing position at Walter Sisulu University. He was invited to be a guest designer with a group going to America. Although he would have wanted to go to America, he also realized that taking the job offer at the university, would afford financial security for his children, while he could develop his design skills further. He then became a part-time design entrepreneur and lectured full-time.

Sarah was also pushed to entrepreneurship when she fell pregnant and decided to move back to East London where she would have support from her family, as she realized that raising children while establishing herself as the designer would not be easy. Some change careers when children are born, or when they start going to school. For example, Judy was able to start a design business when her children went to school, leaving her with mornings free to design and available should the children need her in the afternoon:

> *"The kids did not need my attention all the time, so I could start my business. I was still there in the afternoons, at least until they were all in high school. And the extra income helped. Kids are expensive".*

Donna was also pushed into entrepreneurship when her children were small and she needed to supplement her income:

> *"So, the kids were small and I could earn extra money with crochet, knitting, sewing, even catering. It was just one of those things the women in our family does when needed".*

Michelle's career was also influenced by the stage of her life when her children were small. She used to have a bar and enjoyed the hospitality industry because she likes people. However, the hours were difficult for someone with a family. So, she decided to take up an office job. Lisa went from a well-paying administration job to making clothes and designing when her children were small, to supplement her income. Steph, although she studied design, was working in administration:

> *"People who studied design did not really get design jobs. But the kids were small and I made their clothes. Then the teachers started to place orders and soon I was a part-time design entrepreneur".*

As a divorcee, Linda felt the need to take a gap year to clarify for herself how she wanted to proceed with her career. It was during this time that she did a lot of painting and sewing to escape, which then led to her starting a design range and later offering classes and having a hobby shop. When Michelle got divorced, she needed extra income and started waitressing and working in a bar to make the extra income. At that stage of her life, she would never have considered design. However, when Covid lockdown closed all restaurants and bars, she needed to find other ways to earn extra money. Her children advised her to take up sewing and design:

> *"I would never have thought to do this, if it was not for Covid. But now I just want to do it full-time. I just want to sit by my machine and create!".*

Rebecca was retrenched and used her Unemployment Insurance Fund (UIF) money when she left teaching, to buy fabric and paints. She started making articles which she at first sold at flea markets. Although it was an uncomfortable push that got her to stop teaching and become an entrepreneur. She does not regret it:

> *"As that door closed, as that teaching door closed, God opened another door for me. I took that UIF cheque and went to Da Gama and bought fabrics and came home very excited and started sewing pillows… that is how it started".*

Donna also got retrenched from her full-time clerical position when the Covid lockdown started and needed to replace her income. She reverted to her knitting and sewing, making products on special order and other products to sell at flea markets. Steph was satisfied with her part-time design, although it was hard work. Then she got promoted and transferred to Port Elizabeth:

> "*My daughter was in Matric, I could not move her. So I declined the job. Prayed. The kids were almost out of the house, so I decided to design full-time. I was pushed into it. But it was just wat needed to happen*".

For some Creatives, it was poor health that pushed them to entrepreneurship. Lisa's husband fell ill and she realized without his support. With the extra responsibility of his illness, she could not continue with her product range and become a full-time retailer:

> "*I loved having my own range, but you don't make much money because the fabric is so expensive and it takes so much time. And I had to take care of my husband, so we turned our games room into a small flat for us, rented the house out to pay for medication. So I also lost my sewing rooms. So it was just easier to buy the clothes from other designers and retail it. I already had my customers and I select only the best quality clothes to sell*".

These Stages of Life all pushed these Artistic Creatives towards becoming entrepreneurs, or changing how they do business. These are the external influences on their lives that were reported during the interviews, while it is mostly on a personal or interpersonal level. In addition to that, there were also the recent Covid-19 global pandemic that affected the Artistic Creative Entrepreneurs. That is discussed below.

6.3.1.3 *World or Global Events and Pandemics*

Global events such as the Olympic Games or World Cup Rugby can influence Creatives. In a similar way, world pandemics may push or pull Creatives towards Entrepreneurship or new entrepreneurial ideas. The participants of this research also faced the effect of the World health pandemic known as Covid-19 and its associated Lockdowns. In 2020, this global world pandemic impacted the health and economies of people and countries all over the world and the participating Artistic Creative Entrepreneurs were also affected by it. During this time there were lockdowns where people had to remain in their houses and only emergency staff and those wo work in food retail industries were allowed to work; sales of certain products, including art,

craft and design items, were prohibited; and many people were not paid during this time, or lost their jobs.

Two of the creatives interviewed, who were previously involved in the hospitality industry, experienced a push towards entrepreneurship when they started their Artistic Creative businesses during the Covid-19 Lockdown period which started in South Africa in March 2020. Susan who had a food truck outlet connected to a bar in a popular holiday destination, had to close it when the bar closed due to Lockdown. This pushed her to find another way to earn a living. She then opened a takeaway business, once businesses were allowed to sell takeaways. This was done by working from home and delivering the food to customers' houses. During this time, she started preparing a building for use as a restaurant. Once she moved into the restaurant area, it also led to her selling Crafts from the same premises:

> "*When Covid hit and lockdown closed all restaurants, it actually presented me with an opportunity. I opened these premises here and started as a takeaway as that was allowed under COVID-19 regulations. As soon as restaurants were allowed to open up again, we opened our restaurant here…. I don't only have a restaurant here I also sell crafts and other products for local people*".

Michelle, who had a second job working part-time as a waitress, lost this job during the Lockdown. She then assessed her situation and decided to fall back on her skills with sewing. She started making individual sewing items for clients. She was able to do this after hours, which did not interfere with her daytime job:

> "*I am a single mom of three. I always had two jobs to make ends meet. Then with Covid, the restaurants closed and I could not earn extra money. So I then started making masks. It was my children's initiative to open up a Facebook page and advertise the things I make and it just started from there*".

Michelle was pushed to this choice due to losing her second income in the hospitality industry, but she is now working towards expanding her design business as she finds it very rewarding to do such creative work.

Other creatives who also lost their jobs during Lockdown, were also pushed into Entrepreneurship and started their creative businesses full-time during Lockdown. Donna started a business during Covid-19's Lockdown. She was forced to retire from her administrative job at the time, due to the impact the Covid-19 Lockdown had on her employer's

business. She has always been doing part-time creative crafts that she used to sell. Without an income, she started making masks and slowly expanded on the items that she was sewing for her customers:

> "*Ja, so I was without a job and had to do something. I started making masks. The demand grew. I even roped in my mom and sister-in-law to help sewing. I bought a second sewing machine to expand the business*". Donna now has a range of clothing that she sells at markets, as well as doing custom embroidery for customers.

Courtney also lost her job during Lockdown, which pushed her to think entrepreneurially. She also started making masks to earn an income:

> "*Yoh, we just moved into a bigger house. And I just got two exotic pets. I was so worried. Where will we get money to survive? My husband and I both lost our jobs. I then started making masks. I was fortunate, I received big orders, like hundreds of masks at a time. I started a production line. When I was 19 we did a curtain project, so I thought back to what we did then. My husband eventually had to help me to sew. That is how I started designing clothing from recycled items eventually*".

Steph also explained the impact that Covid-19 had on her existing business:

> "*Now with lockdown, I lost many customers and we are far out of town and the road is bad with the roadworks. So I lost customers. I also got some new ones from Facebook*".

She made a plan during the lockdown to ensure an income while nobody was allowed to buy clothing:

> "*During the lockdown, we made masks to make a living. We made masks and placed them on the gate for people to come to buy*".

Although Steph was already an Artistic Creative Entrepreneur, the Lockdown period changed her view on her business. She was now much more focused on her lifestyle, whereas before she was driven to earn money, often to the detriment of her health. Lockdown proved to her that she could survive with much less money:

> "*I don't want to grow the business. I am happy with opening my shop on a Wednesday. It might be slow, but I make my profit and I don't need to grow. I think lockdown taught us that is okay to have less and get along with less*".

Therefore, Lockdown pushed her towards considering the type of entrepreneurial business she wants to have going forward. Donna and Susan were the two Crafters who were pushed towards entrepreneurship during Covid and started businesses during Covid-19. Courtney and Michelle were not working as designers when they were pushed towards entrepreneurship due to Covid, but this push has allowed their creativity to find new business opportunities for them to act upon. Covid pushed Steph to a new perspective on her entrepreneurial actions.

It appears the Crafters and Designers were pushed towards new entrepreneurial actions to survive the Lockdown period, but Artists found this period more challenging. Gwen referred to the lack of opportunities to sell art during Lockdown, but she managed to make a very practical plan to overcome that, which pushed her to explore new ways to act entrepreneurial:

> "*One of the empty shops in King's Mall allowed us to exhibit our work in the windows and we could add our contact details should anybody be interested*".

Those who teach were also affected by Lockdown when they could not teach their classes to gain income. Karen explained how she had to postpone her international classes due to the ban on international travel during Lockdown"

> "*With my teaching, I am self-supportive because it is international and the exchange rate helps. But now with Covid. I do not have any galleries that support me so I don't make any money locally*".

Mary was also affected by the restraints of the Lockdown, but it pushed her towards new entrepreneurial thinking and she developed some online classes and workshops to ensure an income even during the Lockdown:

> "*I started to offer my Creativity through photography workshops online. I also offered my online retreats, such as the Wild at Heart Retreat*".

Mary has the backup of skilled employees to convert her workshop material and workshop presentation to be suitable for online platforms, while her workshops are also possible with static visuals. Mary also maintained a regular social media presence with interesting podcasts and discussions. Karen on the other hand indicated her hesitancy to use online platforms, as she did not want to dilute her future international teaching possibilities. The nature of her teaching also requires more one-on-one interaction.

These Creatives mentioned here were pushed towards new ways of being entrepreneurial during times of crises, whether personal or global, navigating the negative impact of relocation, different stages of life and world events or pandemics to ensure that their work continues. The next section, Chapter 6, Section 6.2.3. will report on the findings with regard to the Pull factors towards Entrepreneurship that the Artistic Creatives experienced, who participated in this research.

6.3.2   Career Changing Pull Factors

The second type of Causal Conditions that led to the Artistic Creatives becoming entrepreneurs, are the Pull Factors. The Career Changing Pull Factors that the Artistic Creative Entrepreneurs experienced are presented below. The most prominent Pull Factors identified in this research were 1) Creativity; 2) Lifestyle and 3) Talent. These Pull factors also relate to the values that are important to the research participants.

6.3.2.1 Creativity

Creativity is important to Creatives and they feel it is core to their identity. When looking at the causal conditions that impact the Artistic Creative Entrepreneur's Career and Identity considerations, the Pull Factors are those factors that are internal to the Creative.

In, the first identification of Creativity as a Pull factor is when the creatives are in school and they discover their inherent creativity. The Artists did not necessarily experience this pull of creativity as pulling them towards entrepreneurship, but the Crafters and to a lesser extent the Designers already made creative articles that they sold for pocket money.

One Artist who was an exception is Gwen, who explains that she was selling crafts from early in her life:

> "*But even as a child I always had money. My mother was very good at crochet, so she taught me at the age of 10. I crocheted ponchos and was selling them. I used to always have pocket money*".

Designers would mostly have found their preferred mode of designing and started making and selling products while still in school, like Steph who experienced this Creative pull towards entrepreneurship:

> "*I got my first sewing machine at 13. Then I started sewing and making clothes. In high school, I already had some form of business. I made bags for my friends, everybody wanted to wear my clothes*".

Megan also experienced a Creative Pull towards entrepreneurship from an early age, when she started designing garments and selling it to family, friends and acquaintances:

> "*I have been in the business for over 20 years because I started even before starting my first year at Varsity*".

Many other designers, especially fashion designers realized that they could make extra money while they were students by sewing their designs and selling them:

> "*As you know, as a student I was already selling my denim garments and designing for customers. The income from that really helped me then*". – Silumko.

> "*If there is one thing that I know, as a designer you will not be hungry. Yes, you do not make big money, but there is always someone who will come maybe that wants you to alter his pants and shorten and die and everything. So these R20 and R30 means I don't stress. It was like that*" – Mpilo

Mpilo had already experienced a creative pull, which meant that he wanted to dress his customers and at the same time grow his business and earn some money.

Amongst the three main Creative groups, the Crafters appear to have the strongest pull towards entrepreneurship through their creativity. They wanted to make their craft and would sell it both for the sake of being able to buy more material to craft some more, as well as for the sake of making some money. Donna explains:

> "*I always made and sold things from young. Not only crafts. Sometimes I would also do other creative things to make money, like baking and cooking. It is just in me. I grew up with our family's women always doing that. It is a way of life*".

Once Lorraine taught herself to sew while still in school, she started to use her skill to earn pocket money:

> "*We used to get 25c pocket money. I went to a shop and bought the fabric, which was 25c per meter. I came home and borrowed a pattern from the neighbour, cut my dress out and sewed it up. The only mistake was that I cut the hems straight. I was about 15.*

> *My third dress was a long purple evening dress. The fifth dress was an evening dress*
> *for my mother and after that, she never sewed again*".

She explains that she has always had a strong pull towards using her creativity to make products that she can sell. She claims to have a good perception of what entrepreneurial opportunities becomes available.

6.3.2.2 Lifestyle

Many of the Artists feel that being able to control your time and work schedule and being free to respond to inspiration, is important to them, thus they rather become entrepreneurs to be able to live that sort of lifestyle. Gwen feels that she has the freedom to paint when she likes to and that provides a strong pull towards being a Creative Entrepreneur compared to working for someone:

> "*I spent all my time painting if I am not busy. My best time for painting is when everyone*
> *has gone to bed*".

> "*I have always been an entrepreneur and I have always made money*".

Gwen's lifestyle is making things and selling them. She does not only paint but enjoys making craft items and selling them to shops. Karen explained the bohemian lifestyle she lived with her musician husband when her children were small. She painted on consignment or would do anything that would bring in money to support their lifestyle, so her pull towards entrepreneurship was definitely at that stage lifestyle. She related:

> "*I did a lot of murals. I mean, I will paint a MacDonald's sign if you pay me for it*".

Her lifestyle changed in her later years and she is also now satisfied with the semi-retired lifestyle she can follow while working on individual art pieces and giving limited workshops by invitation. Therefore, it can be said that she still arranges her work as an entrepreneur as a pull towards her lifestyle.

Linda has mentioned how, through her career changes, she always adapted to the situation she found herself in, but enjoyed the times her lifestyle pulled her towards being entrepreneurial, like the time they lived on a farm and she could develop her interest in art and the time she took a gap year, which led to her starting a company exporting the handbags that she made:

> *"In 2008 I took a gap year and started doing the handbags with Dabe from Scotland. I was very creative during that year. She stayed in Scotland and I did the South African Range of bags. [She had a very catchy name for the bags]. It was a matter of finding a business that would support my lifestyle during this gap year".*

> *"There were times when I wanted to go into the Arts and Crafts Retail after seeing this beautiful little shop on the coast of Durban when we were on Holiday. So it's strange what you think comes forward. Now I have the shop, then, it would not have benefitted my lifestyle".*

Sometimes, Creatives experience a pull towards entrepreneurial actions that would fit their lifestyle at certain phases of their life. Chelsea and Tristan both started making and selling craft products when they were at home with their toddlers. It offered them the opportunity to spend a bit of time with their children while they were small. Chelsea also enjoyed the de-stressing that crafting brings about, where making craft items and selling it is just part of her lifestyle:

> *"The craft business is merely a side-line. I run my own bookkeeping business and it is extremely busy and stressful, which is why I enjoy the stress release from crafting and I make money out of it".*

Angela has a strong pull for a lifestyle craft business for when she retires. She has done extensive homework on importing raw materials and exporting the final product and bought property to use as business premises:

> *"So, I plan to retire to the Western Cape. We've bought a property [there] and my idea is to possibly rent a space in one of the old fisherman's cottages. That would be nice to have a place where I can have maybe get money as the NGO and have women specifically because that's my passion is to empower women and have women working the art and selling things online".*

We see that lifestyle is a big causal condition for Creatives with a strong pull to become entrepreneurs, especially when they exit corporate employment, when they have small children and want to be a temporary stay-at-home-mother and also when they retire.

6.3.2.3 Talent

The third factor that Pulls Creatives to become Creative Entrepreneurs is the realization that they have a talent for a certain career or to make certain creative products and that leads to them trading with these products they make.

When looking at the Artists, Angela, Gwen, Karen and Mary referred to their talent playing a role in their career choices. Angela experienced a pull to use her talent for painting to paint and sell her paintings. Unfortunately, she has not found the right market to sell her paintings yet, but she feels that she has to use her talent. Thus, she turned her paintings into greeting cards:

> *"We took our art to Avalon and everyone was admiring it, but you know, people do not buy art. That is why I decided, if I want to sell my art, I'll sell greeting cards and such things".*

Angela also feels that her current career as a lecturer is also a talent, because she offers her classes in a very creative way. She feels that is a point where her creativity and talent meet at the moment. But she feels that her artistic talent would be reaching pull potential when she retired and has more time for it.

Gwen feels strongly that it is her calling to share her talent with other people which also forms a strong Pull to entrepreneurship because she can only share her art when she does it as a career where she has control. She feels she has a special talent for using art to help people:

> *"I would say that is why I teach to find a connection with the people that I teach through creativity...my calling".*

Karen explained how her Pull to Entrepreneurship was when she could use her talent as an artist and her skill in sewing to first enter a competition and win a Bernina sewing machine, which is her main form of equipment used to produce her art form. Another career incident that Karen experienced due to her Pull of Talent, was when she started to produce her artwork and started to view her selling her work as an entrepreneur and no longer as an artist:

> *"You are project-driven to a certain extent because you have to make money. It is all about the process. When I am done with it, the process is over. I don't want to trade it for money obviously, but the money is worth much more to me than the actual things".*

Mary experienced a second Talent Pull towards entrepreneurship when she realized that people would actually buy her art. The first pull was when she became a lecturer as a result of her art talent. She started to think like an entrepreneur when she started to sell her artwork:

> *"I was not building the business [at first], I was just creating. I did not think [of selling my art] when I had a job, I was teaching at the Tech and this was my art, my expression. And then people started to like it and started to buy it. And I thought 'wow', so that is how it developed and I became an entrepreneur".*

The Designers have similar paths. Sarah's talent pulled her towards her career when she was headhunted to work for an international company and again at a company in Cape Town. Then she moved back to East London and realized people enjoyed her designs and trusted her, which made her realize that she could rely on her talent to become an entrepreneur. It is also what motivates her to stay an entrepreneur:

> *"Becoming an entrepreneur. It changes how you see things. You have extra responsibilities; you have to think of your staff. But it is being able to share my talent for design with my customers that keep me going as entrepreneur".*

Courtney has a similar story about her pull towards entrepreneurship due to her talent. Although she has often changed to admin positions of employment for the sake of a fixed income before, she has now realized that she should use the pull of her talent and keep developing her own business:

> *"I was always wondering what is my calling. I also sometimes wondered: What is really my talent? - and why can I not earn a good living with my design skills? Then I realized that I should use my talent for design and do my own thing and now it is fantastic to have my own business"*

Amongst the Crafters, Lorraine first started crafting and then realized that there was a gap in the market because nobody taught beginners classes. She then realized that she could combine her talent for crafting with her patience and started teaching crafting and developed it into a business also selling craft materials, sewing machines and the finished articles:

> *"I just saw that there was a need to teach beginners. Nobody wanted to teach beginners. And there is a market for it. I have the patience to teach beginners. I don't care how long it takes or how many times I have to answer the same question. I enjoyed it".*

The Creatives who participated in this research continuously tried to adapt their careers to suit their need to express their creativity and develop their talent. Eventually they realized that they are pulled towards entrepreneurship with their talent and creativity and most of them also had

the added pull factor towards entrepreneurship wherein they were pulled by the lifestyle that being entrepreneurs offered them.

6.4 INTERVENING CONDITIONS to the Career and Identity of Creatives

The Artistic Creative Entrepreneurs who participated in this research, find themselves specifically in the Creative Industry, the Border-Kei geographical area and within the context of the South African economy, as discussed in Chapter 6, Section 6.2.1. The conditions that cause the Entrepreneurs to, within their context, consider certain careers and identities, are presented as Causal Conditions in Chapter 6, Section 6.3.

In addition to these causal conditions, there are also intervening conditions that impact the careers and identities of Creatives. Four intervening conditions have been identified: 1) Vocation; 2) the considerations that influence the way Creatives Escape to revitalize; 3) Financial Stress experienced by the Creatives; and 4) Opportunities and Resources available to the Creatives. These Intervening Conditions a) serve to facilitate the action strategies of this research, being the Creative Career Strategies that a Creative may follow; and b) influence the Career and Identity Considerations as phenomena of this research. This section provides the findings with regard to these intervening conditions. Table 29 gives a summary of these Intervening Conditions.

Table 29: Intervening Conditions of Creative Careers and Identities

Intervening Conditions	Artistic Creative Push	Artistic Creative Pull
Vocation		An inherent urge to create, experiment and develop their creativity and skills Stumbled upon creativity as a calling Creatives expand their skills and trade with creative products to afford more raw materials
Escape to Revitalize		Craft to relax and rejuvenate or to achieve work-life balance Enjoy the satisfaction achieved from mastering the craft which is seen as a lifestyle
Opportunity	Resources (time, money, access to markets) available which sparks a desire for a creative outlet	Fulfilment of desire to create
Intervening Conditions	**Entrepreneurial Push**	**Entrepreneurial Pull**
Financial Stress	The high un/ underemployment rate in SA, Border Kei, Rural areas and Creative Industry = Low Income, create part-time to supplement income Creating and Freelance work accepted as part of Creative Entrepreneurship on a full-time basis	
Opportunity	Creates awareness of the trading opportunity when the community requests products	Increased customer demand establishes a creative business

Source: Author's Construction

These four Intervening Conditions from Table 29 will now be discussed.

6.4.1 Vocation

Vocation in this context refers to a combination of Treadgold's (1999) classification of vocation in Galles and Lenz (2013) as similar to the notion of a calling, whereby personality is expressed and meaningful work is done. It is not necessarily a religious or spiritual guided calling, but more aligned with Lysova and Khapova's (2019) concept of a creative calling and using Galles and Len's (2013) cue to use vocation interchangeably with calling, defining it as a compelling, enduring and meaningful urge to do creative work with inner drive and passion to contribute to society. From the viewpoint of this definition, many Creatives indicated that they see their Creative work as a calling or vocation.

Most Creatives describe their pull towards Artistic Creative work as an inherent urge to create, experiment and develop their skills. The participating Creatives only referred to Artistic Creative work as a vocation and not entrepreneurship. Mary, Karen, Angela and Gwen described their commitment to art as their vocation. Linda explains that it is her vocation as she had *"a fire in me to paint and create"*. She experienced it as something she had no control over. Gwen explained how her need to create is all-consuming and that no one in their family will be able to cope with her if she cannot do her art when she is inspired:

> "*Everybody knows to leave me alone when I want to paint. Nobody in this house will survive it if I cannot paint*".

Creatives typically explain that they stumbled upon artistic creativity. Apart from Angela who can recall the urge to do art projects from a very young age, the others accidentally found artistic creativity as their passion:

> *"We had an art teacher who did a photography class with us. It sparked my interest"* – Mary.

Susan explains that she had feathers from her Guinea fowls and beads left over from her hobby of making jewellery and so her guinea fowl products and her crafting career was born.

Karen was always interested in painting, but when visiting an exhibition in Grahamstown during the festival, she found a new medium, which opened up opportunities for her art:

> "*I saw this wall hanging in Grahamstown during the festival and I knew that was my medium and what I should do. I found my vocation that day*".

Most Creatives have similar stories of how they stumbled upon their vocation. If the Creative experience their career choice and their creative endeavours as a Vocation, chances are that such a Creative will do whatever possible to do creative work, as the desire to create is, as Linda explained, experienced like an uncontrollable fire inside her. They also have an awareness that they will feel incomplete if they cannot create, like Gwen, who explained that her family knows to allow her freedom to create.

The creative will possibly acknowledge that the earning potential in creative work is not sufficient, in which case one of the Creative Career Strategies that offer an opportunity to either supplement their income from creative work with another income-generating job, or they will have a non-creative career and do their creative work after hours. The focus here is on the Creatives' beliefs that this vocation was presented to them and they have an obligation to do the creative work. They feel they have no other choice but to create, so they will also apply whichever strategy suitable to their current situation, to ensure that they align their career and identity with their vocation. Those creatives who view their creativity as a vocation will also use their creativity to ensure that their entrepreneurial business earns sufficient income or will make and execute a plan to ensure it.

6.4.2 Escape to Revitalize

Many Creatives do some form of Art, Design or Craft to escape the pressures of life and to revitalize. Lorraine started attending art classes when she needed adult company:

> "*When we moved premises at work, I was alone in a building and needed an escape and to be with other ladies. So I started attending craft classes. And now it is my second career*".

Gwen started painting as an escape and to try and relax while sitting at her child's hospital bed:

> "*I would say it started when my daughter was born, she was in ICU for a month and I had to find myself something to do while I was sitting in the hospital so I started painting*".

Donna shares how she always has to be busy with some form of hand-crafting, such as knitting or crocheting. She also explained how she learnt these crafts from her mother and continues learning new crafts by attending classes and workshops where possible:

> "*I need to keep my hands busy, to still my mind*".

Linda mentions how she does sewing and painting on weekends to relax from the busy week of crafting:

> "*I make my own clothes. I enjoy doing that. And I paint. We paint, my husband is also an artist. That is our relaxation and lifestyle*".

Angela showed her crochet work during her interview and explained it is an escape and only for her own satisfaction:

> "*I am busy with this crochet project. I crochet a lot to relax or while watching television. But I don't sell my crochet work. It is just my hobby, just for me*".

While some Creatives like Angela, has many different creative mediums that they work in, they will always have a creative art, design or craft activity that they enjoy doing and that is done for their relaxation or to present them with the opportunity to escape their reality for a while. Initially these creative activities might be called hobbies, but the creatives are serious in developing the right skills and gaining sufficient knowledge to become experts in the creative activity of their choice.

As these creatives became good at making their creative products, a demand for these products was identified and in such a way these Artistic Creatives became Artistic Creative Entrepreneurs. Because these creative projects used to be their hobbies, they might often start making these products part-time and slowly grow their business. However, depending on what other intervening conditions might impact their career and identity, they might also start doing it full-time. Often, these hobbies will remain just hobbies and Creatives will sell the products they make, to have money to buy more art or craft materials, so that they can create more. However, their financial situation and resources might change, or they might have opportunity for a new market for the products they make, which will also have an impact on their Career and Identity considerations.

When Creatives start a business from the creative activities that they used to do as a form of escape, they will replace that activity with another creative hobby; either because they are

curious about other creative activities, or because they want to learn new skills that can also contribute to their business, or sometimes even as Donna explained, just to keep their hands busy.

6.4.3 Financial Stress

Financial stress as the intervening condition is very important, as it is most often the reason why Creatives consider a change of career or becoming an entrepreneur. That is also why Financial stress is indicated as an Entrepreneurial element. Chapter 6, Section 6.2 already discussed the un/underemployment of Creatives, the economic pressures and the poor areas the participating creatives find themselves. Due to all these factors above playing a role in the financial earnings of Creatives, they often become entrepreneurs due to this push towards it. Courtney lost her job and had to rethink what she could do with her skillset:

> "*It was Covid and I lost my job and had nowhere to go, so I started recycling clothing and it ended up as my own style and range of clothing. It was not easy, but being unemployed is also not easy*".

Taylor explains how she is making craft products and selling it to earn extra income to make ends meet:

> "*I do this to earn extra money. I don't really have the time for this, but I need the money from it*".

Creatives often do Freelance Creative work to supplement their income, or to generate their own income. Some Creatives are very aware of the low remuneration that Creative Industry employees earn and rather take more control of their finances by becoming entrepreneurs:

> "*I just never liked the idea of working for someone and receive a salary that does not cover all my needs (though I have worked in between tough years of my business, I still felt I don't belong in being an employee)*" – Megan.

Depending on what the Financial situation or Financial stress is that the Creative experience, they might choose to find alternative employment in a non-creative field to enable them to relieve their financial stress, or they might add a creative business part-time to supplement their income. Depending on the causal conditions, as well as the other intervening conditions that also play a role in the Creative's career, the most suitable Career Strategy will be selected and actioned.

6.4.4 Opportunity and Resources

Sometimes the Creatives' customers push them towards entrepreneurship when they start to support their Creative products and request more products that are more freely available. An example is Michelle, who started making small items for friends and then the requests kept coming in and she had to start meeting these demands, as she was pushed towards entrepreneurship:

> *"I made a few things, small things. By word of mouth, I received more and more requests for special orders".*

To be able to make use of such opportunities, one also needed to have the resources to back the business up. Fortunately, Michelle already had a sewing machine and requested clients to bring their own fabric. Karin also needed a sewing machine to start her business, so she entered a competition and won a Bernina:

> *"I made an art wall hanging and entered it into a competition. I won a Bernina sewing machine. I bought some second-hand clothing from the Hospice shop and started my business".*

Creatives seem to have a special ability to find ways of making everything work out, ensuring that the resources for opportunities are available. They are not deterred by challenges, even if they have to take temporary employment in a non-creative company, to earn some money that can be used for their creative businesses:

> *"A few admin jobs in between help in times when business is slow"* – Megan.

> *"I worked in an admin job while building my business on the side"* – Steph.

Other times Creatives might see a gap in the market, like Lorraine, who realised nobody wanted to teach beginners:

> *"I saw the gap and realized the opportunity. Nobody teaches a beginners course".*

6.5 THE PHENOMENON: Career and Identity Considerations

The Phenomenon studied in this research is the Career and Identity Considerations of the Artistic Creative Entrepreneur. As illustrated in the Paradigm Model presented in the Introduction of this chapter, The Career and Identity Considerations are influenced by the context of the South African economy, the Creative Industry and the locality of the Border-Kei

geographical area. Then because of the Push or Pull Factors that the Creative experience, the Career and Identity Considerations are facilitated by the Intervening Conditions experienced by Artistic Creative Entrepreneurs, namely: The Opportunities and Resources; the Financial Stress; an Escape; or Vocation, as discussed in the previous Chapter 6, Section 6.4.4.

The Career and Identity Considerations applicable to the Artistic Creative Entrepreneur include 1) the Values of the Artistic Creative Entrepreneur, 2) the Behavioural Characteristics of the Artistic Creative Entrepreneur, 3) the Spirituality of the Artistic Creative Entrepreneur and 4) the Education and Skills the Artistic Creative Entrepreneur has been exposed to.

6.5.1 Values of the Artistic Creative Entrepreneur

The participants of this research, expressed various value statements during the interviews, as presented in the Findings. These Creatives have both Artistic Creative Values and Entrepreneurial values which are forming part of the phenomena. In addition to these two sets of values, this research is interested in the Integration and Balance of Creative and Entrepreneur Values and how it forms new career and identity options. This section will discuss the Properties and Dimensions of the Career and Identity Values of Artistic Creative Entrepreneurs, as presented in Table 30.

Table 30: Values as Considerations for Career and Identity Decisions

Property	Sub-property	Dimensions of (Sub) Properties	
1. Artistic Creative Values		**Low Value**	**High Value**
	Creativity	Autonomy as a self-directed life is valued, but the Creatives still have to create products with Commercial Value	Full Autonomy/control over time and resources and can create as guided by inspiration
	Acknowledgement	Belonging and participating in the creative community: - Local support - Lifestyle more important than growth	Acceptance into the professional industry by patrons and gatekeepers

	Social Participation	Limited resources (time, money) for social participation	Social participation is integrated into the lifestyle of the Creative, with resources as support
	Work-life Balance	Limited Work-life Balance due to the amount of work required to be self-sufficient	Sufficient resources for work-life balance and self-actualization
	Technical Skill	Technical Skill is learned as needed, or outsourced	Mastery of technical skills is important to achieve Creative Excellence
	Autonomy	The act of creating is more important than freedom from external control	Autonomy/control over time and resources and can create as guided by inspiration

Property	Sub-property	Dimensions of (Sub) Properties		
2. Entrepreneurial Values		**Low Value**	**Value is conditional**	**High Value**
	Wealth	Earnings are secondary to creating for the love of the art	Earnings are sufficient for the required Creative lifestyle	High-earning targets with a focus on business growth
	Creating Employment	Working alone to maintain autonomy, resistant to lead and manage others	Temporary skilled workers are co-opted only when needed for special projects	Employees are valued for their contribution to the success of the business
	Business Growth	No desire to grow business, enjoying it as a	Growth is planned, but not	Growth is allowed to occur organically when opportunities

Property	Sub-property	Dimensions of (Sub) Properties		
		lifestyle entrepreneur	implemented due to limited resources	present itself. The necessary resources are secured to ensure growth
3. Integration and balance of Creative and Entrepreneur Values		**No integration between Creative and Entrepreneur Identities**	**Low integration between Creative and Entrepreneur Identities**	**High integration between Creative and Entrepreneur Identities**
	Career	Stolen Moments	Studio Spouse Creative Affair	Banking Artist
	Identity	Choose one identity over the other	Keeping themselves whole as entrepreneurs	Integration and balance to become Artistic Creative Entrepreneurs

Source: Author's Construction

6.5.1.1 Artistic Creative Values

Artistic Creative Values are the first property to be discussed under values and consist of the sub-properties namely: Creativity; Acknowledgement; Social Participation; Work-life Balance; Technical Skills and Autonomy. The dimensions of the sub-properties are rated from Low Value to High Value.

6.5.1.1.1 Creativity

Artists who do not have to use their art to support their living expenses can act upon their creativity in a much freer way than artists who need to be self-sufficient. If they have to live off their art, they often have to take on other jobs on a full-time basis, like Angela who has a full-time lecturing job, but who does her art in her free time and also sells her art to be able to pay for her art materials. Gwen, Rebecca and Karen until recently, are in a position where their husbands take care of their household expenses. They can thus freely create whatever they are inspired to do. For that reason, Gwen and Rebecca practise a number of different art forms and also do some crafts. Despite having had a husband who took care of their living expenses,

Karen has been focusing on her art in an entrepreneurial way, ensuring that she earns money from her art. She specializes in one art form and in doing so, gained international fame for her work.

Mary, who is responsible for her own living expenses, had to arrange her entrepreneurial business in such a way as to ensure maximum income. That meant that she had to obtain a studio, serving as business premises, as well as employ people to work in the business. Without that, she would have just remained an artist who works in her home studio. The fact that she has an art centre and is internationally acclaimed for her artwork, is a result of both her constant marketing, as well as the right employees to support her. She described how she has no option but to carry on with her business because she has loans, overheads and staff to pay. Furthermore, she does not get as much time to create as she would have liked but feels that she is creative in all that she does. Linda also has a business that combines retailing art materials, offering art classes and selling her own art and crafts at the business. She feels the main responsibility she has is to ensure that the business makes money to pay her staff, but she also enjoys the business as it is something she always wanted to do. She feels she has enough weekend time to paint and do other creative work.

Amongst the Designers, they all feel satisfied with their opportunities to be creative. Sarah and Judy are the only two designers who have employees and designated business premises. However, the scale of their business does not impact on their creativity, as they feel that they can reach more customers and do more creative work. The Designers, by nature, are focused on commercialization, so working according to client briefs does not worry them too much. The full-time designers, Judy, Sarah, Steph, Megan, Silumko, Courtney, Shelley and Nandi, have creative hobbies that keep them busy over weekends and one can say that it may compensate for possible limited creative time as entrepreneurs. However, three of the part-time Design Entrepreneurs, namely Mpilo, Tumelo and Athile, also lecture in design and feel that they have adequate time for creativity both as lectures and as part-time designers and that the two complement each other. They value creativity very highly. Michelle has an administrative day-time job and does her creative work after hours. She indicated that she would prefer to do it full-time, but it would be a financial risk if she does not have a stable monthly income.

Amongst the Crafters, creativity is also valued, but with that also their technical skill and their ability to earn income from their crafts. Apart from Donna and Emily who are both retired now, the other Crafters create part-time. They all indicate that they would love to do it full-time, but

that they would not make a sufficient income with their crafts. However, none of them have set up a bigger production line for their craft business, as they all appreciate to be able to do the creative craft work themselves, as do the artists, whereas the designers would not mind if the production work is done by employees and the extent of their creative work is limited to design.

6.5.1.1.2 Acknowledgement

In terms of the acknowledgment of the Creatives participating in this research, it was found that the Crafters form a strong community and are also involved in their immediate communities. An example is Susan who set up a committee to clean the beaches and who is selling the work of other crafters in her restaurant. Crafters mostly rely on support from their immediate community, as all the crafters interviewed sell their products at local markets and online. It is only Lorraine, Victoria and Susan who have business premises, although Lorraine's shop and studio are adjacent to her home. The Artists feel that they do not get as much local support as they would have wanted, as Gwen, Karen, Mary and Ruth make use of online platforms and national and international contacts to sell their work. They all indicated that they experience a lack of local support. Angela felt that there are no relevant local markets for her products, thus she is looking towards online trading. Designers Judy, Sarah and Steph feel that they are well supported by local and national people.

Amongst the Artists and Crafters, it is only Lorraine and Linda who belongs to a formal Craft Guild where their work is acknowledged by peers and gatekeepers. Rebecca explained that she has found a patron in one of the other artists in the area. Designers feel that there are strong social connections that serve to support those in the in group and excludes the out group. However, those who feel that they are excluded, feel that it does not harm their business in any way, but that the acknowledgment from other designers would be appreciated. The other Crafters do not experience gatekeepers in terms of their art forms, but feel acknowledged when customers and other crafters refer to their work.

6.5.1.1.3 Social Participation

The Artists interviewed appear to keep to their own. It is only Angela that attends other artist's workshops and classes. The artists form the area also do not socialize with each other. On the other extreme are the Crafters, who socialize and support each other's classes and events. Then you have the Designers who enjoy socializing with each other but feel that they do not have enough time for that. However, it must be pointed out that it is the younger designers who

socialize together. The more mature designers tend to occasionally socialize with the Crafters and Artists in a mixed group of creatives, rather than with peers. The young designers integrated socializing as part of their lifestyle and place a high value on it. The only limitation might be their lack of funding for such lifestyle socializing, especially when they just start their business.

6.5.1.1.4 Work-life Balance

Artists and designers, especially those who are breadwinners, feel that they are overworked and have to sacrifice a lot for the sake of their business, while they struggle to balance their work and life. They feel that they have to put everything in to make a success of their business. Often their families also help in the business after hours and weekends. They feel that the amount of work they have to do and the number of products they need to sell to earn enough money leaves little time for a balanced life. On the other hand, the Crafters appear not to take themselves so seriously and see no problem in taking a day job to "pay the bills", while doing their craft part-time. They appear to find it easier to shift their creative identity aside for the sake of their earnings and do the creative work when time and circumstances allow. The crafters also seem to be much more practical than the Designers and Artists, who will not sacrifice their artistic integrity by adjusting their designs or artwork to an extent that it loses their signature style, for the sake of commercialisation of the work and earnings.

It was interesting that the only people who did not indicate an internal struggle to gain work-life balance, was Sarah, Steph, Gwen and Karen. In trying to determine the deviation from the pattern as to why that was the case, it was noted that in her interview Sarah explained that being situated in a commercial area, their customers adhere to the general working hours of the other businesses in that area. She said that at first, she had to make an effort to not answer her phone after hours. Furthermore, she also explained that everyone in her business has their duties and roles and that is also strictly adhered to. That might indicate that it might not be the business or industry that makes a work-life balance difficult, but rather the decisions and behaviour of the Creatives. Steph also narrated how she used to work day and night, until she needed a shoulder operation from overworking her shoulder. She ascribes her change in behaviour and newfound work-life balance in part to that and also in part to Lockdown, which also taught her that one can get along with less: less work and less income. However, most Creatives have to work long hours to make enough money to survive, although Karen feels that if you are not making enough to make a living, you must change your type of creative product.

6.5.1.1.5 Technical Skills

All Creatives were in agreement that technical skill is very important and the Artists feel their skill at their art is what gives them their competitive advantage. Rebecca however, has always followed a business model wherein she outsourced some of the technical aspects of her products to other Creatives who specialize in that area, for example when she had a clothing range, she outsourced the formal tailored jackets to a seamstress who specialized in that. But that was when she identified as designer. Now that she is full-time artist, she enjoys learning all the skills needed to do her own specialized artwork and rather outsource some of the management task. Victoria used to outsource some of the production of her hammocks to someone else and has stopped the production of that since her specialist hammock maker has passed away. She feels that the work needed was too strenuous for her and it requires technical skill to ensure that the hammocks can carry the weight indicated on her products. All the other Creatives feel that they cannot leave the work that depends on their technical skill to someone else, as the nature of their creative products is such, that it can only be done by them personally and someone else will not make it in the same way as they do it. This means that they are the only ones producing the art, designs and craft and it explains why they are overworked and unable to earn sufficient money from their creativity.

6.5.1.1.6 Autonomy

Artists interviewed, valued autonomy more than Designers and Crafters. Due to the nature of their industry, Designers' work gets commercialized, which might reduce the autonomy they have over the freedom in the type of work they do. Crafters can also not create freely without consideration for their market, as they have to follow current trends in making their products. However, to the Crafters and Designers, the act of creating is more important than the freedom from external control over the designs of their craft products, which have to be marketable. It is only the Artists who experience total freedom to create as their inspiration leads them, but then they also have to include enough consignment work to ensure adequate income from their art, otherwise, they might not have the resources to be able to freely create.

6.5.1.2 *Entrepreneurial Values*

After the Artistic Creative Values of the Artistic Creative Entrepreneurs, Entrepreneurial Values is the second property to be discussed and consists of the sub-properties namely: Creating Wealth; Creating Employment; and Business Growth. The dimensions of the sub-properties are rated from: Firstly, Low Value; to Second, Value that is Conditional; and Third, High Value.

6.5.1.2.1 Wealth

Those Creatives who assign a lower value to the earnings they make from their creative work feel the earnings are secondary to their love of creating. However, most creatives interviewed state that they have to take their entrepreneurship and earning an income seriously. As Karen put it:

> *"My art feeds my soul, but I still need to eat"*.

The degree of the importance they assign to their earnings, depend on their financial position. Those who have partners who take care of the family living expenses, have, one would almost say, the luxury of focusing on their art only and can then say it is not about the money.

The Creatives also explain how their attitude towards their earning from their business changes, where they might have less of a need for earning money when they do not have their children's school and study expenses anymore, like Steph. Others reached retirement age and therefore can focus more on their art and less on earnings, like Rebecca.

There are also those with conditional aspect to their value of the income they generate. As Steph explained, she has lower value to money now that her children are grown up, she also explains how she worked extra hard to save money for her daughter's wedding, but that the wedding is over now and she does not need so much money anymore. Creatives often say that they do not need so much money and it normally refers to a stage of their life. This is because at times, they are in the position to allow themselves to focus more on enjoying their creating than on earning money from it. Like Elizabeth Gilbert (2015:152) who says: "I never wanted to burden my writing with the responsibility of paying for my life", they also do not want to burden their creativity and where possible they would balance their need to create wealth with their Creative lifestyle, which are more valuable to them than earnings.

Some Creatives have to focus on their earnings and value it highly, because they have financial responsibilities and have to take care of their families' needs, such as Michelle, Lisa, Victoria, Courtney and Nandi; or may have made financial loans to fund the start of their businesses, like Mary who made a loan to build her centre or because they have overheads like Judy, Linda, Mary, Sarah and Susan. There are then also the few who focus on growing their business, like Karen, Linda, Mary, Judy, Sarah, Susan and Nandi. They made a decision to have, what Linda called *"a fully-fledged business'* and where it is important for them to make money, as they need and what to pay their staff. They would thus be those few who will fit the general

description of Entrepreneurs. The other interesting attitude towards wealth and earnings was that of Mary, who take it very seriously that she had to make money and had to use her specialized equipment to maximum productivity, as it was expensive to acquire.

6.5.1.2.2 Creating Employment

If the Creatives did not need to earn a living from their work, they all indicated that they would prefer to work alone. They feel working with other people restrains their autonomy, while they also do not want to lead and manage employees.

Some of the Creatives interviewed for this research, value creating employment low and prefer to work completely alone, such as Courtney, Steph, Madison and Karen. Others indicated that they get help in from time to time with some aspects of their creating, such as Gail, Lorraine, Mpilo, Rebecca, Donna, Lisa, Megan, Victoria, Cynthia, Silumko, Tumelo, Athile, Nandi and Shannon. This indicated that their value placed on appointing employees is conditional depending on their situation at the time. The nature of the employment offered by this group would be temporary help, either from other creatives, or with sales, or some other management tasks. These employees will be employed for specific tasks or projects, or for specific sections of a project. The Creatives participating in this study, mostly indicated that they have to use temporary employees because on the one hand, they do not make enough money to employ people full-time and on the other hand they need a variety of different skills according to their current work, which could not all be fulfilled by one person.

The highest value placed on creating employment is when the Creatives have a *Fully-Fledged-*business like Linda had, where they depend completely on their employees for production, sales and other normal business duties. Mary, Judy, Sarah, Susan and Linda all have more than four employees, with different duties assigned and different roles they play in the business. However, Mary finds leading her employees exhausting and calls herself a micro-manager. She finds it difficult to delegate tasks without checking their progress and performance of the task again and again. Linda has no problem delegating and leading her employees. This might be because of Linda's previous business experience. When asked, Linda explained that:

> *"My left and right brain is in perfect balance. I can do business. I can create. They both come easy".*

Lorraine also claimed that she is equally capable of management and her crafting. Although, the also explained that her type of crafting, as well as her daytime job as manager of a local

company, suits her perfectly, because both areas has sequence of operations and a roadmap to follow. She then claimed that maybe that means that she is not very creative, but that the structure gives her the freedom to be creative. It was notable how important the employees are to these Creatives, as their main concern when coming to earnings, is to be able to pay their employees. Susan even goes one step further, as she does not need all of her employees' full-time, as her business is very seasonal as it depends on tourists visiting her coastal town. However, she says it would not be fair to only employ temporary staff for when she needs them, as they still need to make a living for the rest of the year. Therefore, she has a second job where she does bookkeeping in the evening to make enough money to be able to pay her staff for the whole year.

Lastly, some of the other Creatives also feel strongly about creating employment, but are planning it for the future, as their situation does not allow for it now. Angela plans to start a business when she retires, where she will employ people and train them to make jewellery, which they will then export. Similarly, Michelle is also buying extra machinery and plan to employ some creatives when she has managed to work out the logistics of her business.

6.5.1.2.3 Business Growth

Providing employment and growing a business are some of the qualifying factors for a traditional entrepreneur. As with the employment of staff, not all Creatives who participated in this study has a desire to grow their business. For some of the Creatives it is about the lifestyle they have, such as Steph, Gwen, Kathryn, Rebecca and Courtney, who feel strongly that they have no desire to grow their business. Some of them have worked in a corporate world before, such as Steph and Courtney and now prefer to have a slower lifestyle enjoying their creative work. These Creatives Value Business growth the lowest.

Others view their value for Business Growth as conditional, where they are planning business growth for the future, but due to limited resources, they cannot grow their businesses yet. Angela, Linda, Lorraine, Mpilo, Debra, Michelle, Megan, Silumko, Tumelo, Athile and Nandi indicated their desire to grow their business, but some of them do not have the starting capital for this, while others could not yet identify suitable business models to grow their businesses.

The group that values growth the most, makes use of opportunities that present themselves, such as Susan, who jumped at the opportunity to secure a suitable business premises when it became available. Sarah and Judy are expanding their services offered to clients continuously in an attempt to grow their businesses. They also employ additional staff members with

additional skills to what they have within the business, which support the developing of new products.

Some of these Creatives, almost have a blind trust when their business will take an organic development, with new opportunities *'finding'* them. Mary, who considered scaling her business down, were presented an opportunity to grow her business exponentially and took it as a *"nudge from the universe"* to expand. Lesley were also in the position to acquisition equipment that is opening a while new opportunity to her business and she acknowledge this as a blessing. Interestingly, they both are now in the process of training new staff members to operate their new equipment. These Creatives value the notion of growth when the opportunity presents itself, because they experience it as something spiritual when such opportunities find them. In terms of Business growth, this is in contrast to, for example Steph and Courtney, who also experience the lack of their business as spiritual, as they believe God has set them up where he needed them and blesses their work.

6.5.1.3 Integration and balance of Creative and Entrepreneurial Values

After the Artistic Creative Values of the Artistic Creative Entrepreneurs and the Entrepreneurial Values, the third property to be discussed is the Integration and Balance of Creative and Entrepreneurial Values. The sub-properties are Career and Identity. The dimensions of the sub-properties are rated from: Firstly, Low Value; to Secondly, Value that is Conditional; and Thirdly, High Value.

6.5.1.3.1 Career

Those Creatives with a lower value assigned to the Integration of their Creative and Entrepreneur Values, would typically be comfortable to be employed in a non-creative field and only do their Creative work part-time and just selling their creative work because they have no other use for it and also want to use the income to buy more material to do more creating. Lorraine, who makes labour intensive craft products, which also has expensive raw material, explained how she already have forty of these products available, as her focus before was just on gaining back her cost to make the products. However, she would now have enough products to advertise and sell, as she is expanding her creative business towards her retirement from her non-creative work. Rebecca has a low value to integrate the two values as well, as she reaches retirement and do not focus on being entrepreneurial as much as on the act of creating.

Creatives with conditional value in integrating creative work and being entrepreneurial, would be one of two types, those who will do anything they can to create and thus sell their work to

have more money to do new creative work and those who use their creativity to make extra money. The latter would include Morgan, Donna, Michelle, Susan, Victoria, Cynthia, Chelsea, Taylor, Madison, Sandra, Emily, Marissa and Amy, who all do creative work part-time to earn extra income. They value their creative work and although they value the income they make from it a bit more, but they do not put measures in place to make it a formal creative business. Thus typically, they have a low creative value but a high entrepreneur value. The first type, who have a dire need to continuously create, focus more on the creating values, than on the entrepreneur values, because the creating is more important to them and they also do not integrate the two groups of values. This is because they cannot earn enough from their creative work to do it full-time at this stage of their life. This includes Angela, Lorraine, Mpilo, Tumelo, Athile and Nandi. They all would appreciate the opportunity to do their creative work full-time, but it is not at this stage possible to sacrifice their full-time employment and fixed income. Angela also has limited part-time available to do creative work, so her creative career value is also high, but her entrepreneur value is lower at the moment.

Integrating the creative and entrepreneur values of their career means that they have balance between the two values, both having equal importance. This is the case for Gwen, Judy, Karen, Linda, Mary, Sarah, Steph, Megan and Silumko who are full-time creatives and values both their creative career and their entrepreneurial careers equally important and integrated. It might be argued that they do not have an alternative income stream like the part-time entrepreneurs, they have to balance their entrepreneurial duties and identity with their creativity to make it a success. Susan also does it full-time, but supplements her creative income with other part-time work, as does Nandi when needed. Judy and Karen are also past retirement age, but they integrated the two career values types, which questions if it is something that happens over time, as it appears as if they both have been doing their creative work for a long time. However, Megan and Sandra has been doing it for longer than them. Then again, Karen, Gwen and Judy have had financial support from their spouses, while Megan and Sandra did not. But neither did Mary or Linda. Mpilo believes that it is dependent on if you grew up with money, but Mary and Linda did not either. Mary and Linda are the only two creatives who have the *fully-fledged* businesses. This might be what forces them to integrate these career values, or they might be Creative Entrepreneurs with fully-fledged businesses because they decided to integrate these two seemingly opposing career values.

6.5.1.3.2 Identity

The second sub-property of the Integration and Balance of Creative and Entrepreneur Values, is the Identity of the Creatives. In collecting the research data through interviews, the participants were firstly asked about their creative identity. If they did not volunteer an identity, they were asked if they identify as Artist, Designer or Crafter. According to their response they were classified into one of these three groups. To qualify for participation in the research, they also had to be entrepreneurs. Most of the Creatives chose an Artistic Creative Identity with ease, but accepting the entrepreneurial identity was not always so forthcoming.

Mary, Gwen, Alicia, Jean, Sarah, Karen, Linda, Lorraine, Donna, Susan and Chelsea indicated that they are both Creative and Entrepreneur and value both identities integrated as Artistic Creative Identity. From the Designers, only Rebecca did not identify as an integrated identity, but she made contact after her interview and explained that she was thinking over the interview and then realized that when she still sent to markets to sell her clothing range, she was definitely a balance of entrepreneur and artists. However, since the Covid-19 Lockdown closed down markets, she did not take it up yet and now just focus on being an artist.

The designers especially, felt more comfortable to only identify as Designer and not entrepreneurs, although the nature of their creative field is more commercialised than the other Creatives. At the same time, the Artists, had no problem accepting the combined identities and was comfortable to express how much they value their earnings as entrepreneur. However, Megan maintained that she does not feel successful as entrepreneur, as she does not make enough money to employ staff and expand her business, but still feel balanced when considering her identity. Michelle, who only started doing creative work to earn extra money, values her entrepreneurial identity more, because the has had various businesses before. She at first, felt hesitant to call herself a designer, as she felt that she does the work, but did not study it, but then concluded that she highly values the integration of these two identities.

The Crafters were more interesting. Although they do commercialized work and the main aim is to sell it, they felt that the Creative identity has high value to them, as does the Entrepreneur identity, but it is not a complete integration, as they appear to also do other entrepreneurial work, such as Susan and Chelsea who have bookkeeping businesses, Debra who has a manufacturing business with her husband in making components for cellular towers, Madison who also runs a bed and breakfast, Marissa who currently runs a meat manufacturing plant with

her partner and Amy who teaches English online. So, they feel that they have these two identities that complement each other, but do not integrate completely.

6.5.2 Behavioural Characteristics of Artistic Creative Entrepreneurs

Some of the Artistic Creative Entrepreneurs' Behavioural Characteristics have been discussed in Chapter 5 as part of the Artistic Creative Entrepreneur's Profile. The Behavioural Characteristics that form part of the Career and Identity Considerations Phenomena come from that previously constructed Profiles in Chapter 4. These elements are discussed in the sections following below.

6.5.2.1 Openness to Change

Openness to change refers to how flexible or adaptable the Creative Entrepreneurs are. Crafters are most adaptable, as they easily change their craft form or product according to new trends. They also have a more entrepreneurial view of their products and easily change it when it does not sell well. They are also open to changing their distribution points and are flexible in terms of how they sell their products.

In contrast to Crafters, Designers appears to be the least open to change. This is surprizing as one would expect as Designers, that they should more willing to change. For example, they have no challenge in changing their designs, but when it comes to the way they do business they are less flexible. They do not easily implement new ways of doing business. Mpilo explained this as the role models established designers are to designers, so they work towards following in their footsteps. The only flexible designer from the participants was Steph, who continuously changed her way of doing business to suit her lifestyle; she first used to receive orders from her child's school, with notes inserted into the homework book, then sending the dress with the child again. Later when her children were bigger, she could take them with her to flea markets. Then, she did exhibitions at ladies' teas. Now she is full-time in her studio in a semi-rural area, where she only opens on Wednesday and Saturdays, keeping the other days to do her designing.

Artists are open to new ideas about their art, but also has the same type of resistance to change as the Designers. It might be said that the artists and designers has such a resistance to new business models and change in the way they do business, stems from the high regard they have for their role models and it is as if they belief that following their business models will bring

them the same success. They see behaving like those that have gone before them, as a way of joining their ranks and being accepted in the industry.

6.5.2.2 Curiosity

The participating Artists tend to have a wide interest in many different art forms, which results in many, often diverse, business ideas. Sometimes this makes it difficult to focus on one business idea. However, Karen and Mary for example, have decided on an art form and specialized in that. All their focus is on their art form, making their art and business to be balanced, thereby enabling success.

The Designers are less experimental than the Artists. As Entrepreneurs, they often work according to customer briefs, which limits their ability to act upon their curiosity. This is especially true when they focus on the entrepreneurship side of their tasks. Once they start to work towards balancing Creativity and Entrepreneurship, like Megan who decided that she will no longer make custom designs, but will promote her own designs, they can serve both their own curiosity and experimentation and achieve sufficient earnings. Her problem was that customers bring their own designs and wanted her to make the garments from their designs. This impacted negatively on production, because each garment had to be custom made, while the customers were not prepared to pay the price for a custom-made product. Apart from Morgan and Steph, most of the other Designers focus on custom design, which limit their experimentation. The exception is the two interior designers Sarah and Judy, who have to custom design according to their client briefs. However, both their custom designing is charged at a premium price, so it does not negatively impact on their income and Sarah claimed that she still has enough scope for experimentation as her clients trust her designing ability.

Crafters are most curious about new techniques and materials and are continuously experimenting and developing new products. If they do not do this, they run the risk of their products being outdated and old fashion.

6.5.2.3 Achievement Motivation

This can be equated to the need for Creatives to be successful. Although success is not the same to everyone, it is interesting how the Creatives differ in this regard. The biggest need for success discovered amongst the Creatives interviewed, is the need to be acknowledged in their creative field. This was also the most prominent success factor for the Artists. The Artists also has a strong connection between success as earnings when they become entrepreneurs. Their value as Artists are re-enforced by the monetary value of their artwork they sell.

The Crafters also have a need for acknowledgement, but also has a strong need to meet their financial responsibilities by selling their craftwork. How well their craftwork sells are closely linked to their need for success, as the more they sell, the higher the perception of the value of their products.

Designers' have the most success of all the Creatives in this study, namely; earnings; lifestyle and autonomy; brand recognition; business survival; and pride in their work. However, their biggest need requirement is that people use their designs. Their need for success does not mean that all six need factors need to be present, but depending on their stage of life, different combinations of the success factors have more importance to them and they need that success factor more. For example, Athile used to focus on establishing his brand but is now focusing more on the income he can generate to support the lifestyle he wants. Silumko, who has been designing for several years, used to measure his success through the way he was acknowledged as a designer, but now, he prides himself on the survival of his business. Sarah experiences her success in the way she feels her clients trust her to provide the best design and high-quality products. Steph on the other hand, feels her success is that her clothing is accessible and affordable to a bigger number of people and not necessarily on quality. She explained:

> *"I am happy with Flea Market standards, doing haute couture would take too much time. I rather make forty outfits in a week than spending all that time on one garment. That is not for me".*

6.5.2.4 Risk-taking

Artists takes the most risks amongst the groups of Creatives interviewed, by way of their artwork and also business risks. An example is Karen, who spent months working on an artwork, to enter it into a competition that has a monetary prize. Mary has established a major business set-up making use of financing that needs to be repaid, taking a tremendous risk in doing that.

Most Designers do not take high-risks. The fashion designers rather do custom designs according to individual client requirements, than to risk having pre-made clothes that might not sell. Steph is an exception to this rule, as she rather makes garments of her own design and customers should preferably buy it as ready-to-wear. Rebecca and Lisa also used to work in the same way as Steph, when they had their clothing ranges. However, Lisa and Steph explained that they make something with specific customers in mind, as they know their customers already and can predict who will buy what. Rebecca, who identifies as an Artist,

used to make the garments that she felt inspired to make and trusted that someone would come and buy it.

Crafters have a lower risk to enter the industry, as they don't always need specialized equipment. They manufacture their product according to trends, but also keep the sales and popularity of their products in mind. They can easily and quickly change their products to align more with customer requirements.

Most of the Artists and Crafters manage their risk by teaching their art or craft, thereby earning extra income and also exposing more people to their work. If they have regular classes and regular attendees, it helps to alleviate the business risk and generates more earnings.

6.5.2.5 Ethics

Ethics include trustworthiness and responsibility, fairness. The Creatives interviewed, all felt that their customers should be able to trust them. Trust is something that they built over time and especially the Designers and Crafters value this, because their opportunity for repeat sales to the same customers are greater than that of the artists, where there would be a limit to the number of art pieces a customer would buy from an artist. The example of Sarah who gained her customers trust, has already been discussed. Mpilo also pointed out the importance that his customers trust him to provide garments with good fit. In similar ways all artists and designers have their areas that rely on trust from their clients. The crafters have varying degrees of trust required. Victoria, who makes high-end articles, needs her customers to trust the quality and strength of her product. Crafter Donna for example, prides herself in meeting delivery times, thus her clients can trust her on that basis. So, each Creative have a slightly different focus on trust, but all build trust in their brands as they develop.

Responsibility could mean responsibility towards the client and a responsibility towards the industry or the Creative's business. An example is the Creatives such as Sarah and Steph, who feel a strong responsibility towards ensuring their income to be able to pay their staff. One might also view of responsibility in terms of 1) the environment: for example, green production such as Rebecca using local materials only; 2) society: such as Susan's clean-up project of her town, or Mary's charity projects and Lorraine's quilt project for old age homes and orphanages; and 3) staff and/or youth development: Mpilo training seamstresses and Tumelo mentoring young designers.

6.5.2.6 Self-efficacy

To Creatives and especially to Creative Entrepreneurs, self-efficacy may determine the success of the tasks they take on. Sahin, Karadag and Tuncer (2019: p1192) define Entrepreneurial Self-efficacy as that which "Measures a person's belief in their ability to successfully launch an entrepreneurial venture".

All these participating Creatives believed that they could become Artists, Crafters or Designers and Entrepreneurs, or else they would not have been doing it. However, the degrees of the success they might achieve differed. Angela believes strongly that she can be an excellent entrepreneur and also have been in the past, but she does extensive research before starting a project. That is what gives her confidence that she will succeed. Likewise, Mpilo believes that even though it might take him longer because he does not have financial backing.

Sandra and Courtney often feel unsure of how to price their work. Despite having received a formula and pricelists, they often feel that either they deserve more for the amount of work, or they are too pricey and might not attract sales. However, they feel their creative skill is sufficient to ensure success. Then there are other Creatives, like Michelle, who was being encouraged by her children to start her creative business, as she did not believe that people would buy from her and even Mary explained how, at the beginning of her career, how surprised she was that people were prepared to pay for her artwork. This appears to be very typical of Creative's self-efficacy when they first start of. Gwen was also taken by surprise when people want to buy her paintings that she was painting next to her daughter's hospital bed. She and Mary are both very successful Artistic Creative Entrepreneurs now and if they did not believe in themselves when they started off and persevered during the years when their businesses were established, they would not have been able to achieve such success.

6.5.2.7 Work Ethic

Work Ethic is one of the Behavioural Characteristics of Creatives that contribute to their Career and Identity Considerations. By virtue of already choosing to become Entrepreneurs, the assumption is that the Creatives understand the required dedication and most probably believe that their hard work or ability to work hard will provide moral benefit.

Artists have a desire to be successful and belief more in working smarter than harder. They can be creative in finding ways to increase their income without working harder than they already do. Angela, Marlene and Rebecca have found ways to maximize their productivity and

earnings, through the reproduction of their work. They both referenced other artists who did similar reproductions to work less and earn more.

Designers focus a lot of time and resources on branding and gaining market share. Often when designers start, they cannot afford employees like Megan indicated and therefore have to do most of the work themselves. Given that most of the Designers did some form of fashion design, the absence of Cut, Make and Trim (CMT) factories (that can manufacture designers' designs) in the Eastern Cape is scarce. Furthermore, these CMT factories are also not prepared to do small runs of designs. Therefore, it is only when the brand is established and more products are sold, that production can be outsourced. However, some designers outsource to freelance seamstresses, even though they are expensive.

The Crafters interviewed all do their own production, as they do not have possible employees with the relevant skills. This means that they have to compete with other mass-produced brands. This implies that they often work very hard for limited income. Most Creatives pride themselves on their hard work.

A high work ethic is a belief that work and diligence have a moral benefit and an inherent ability, virtue or value to strengthen character and individual abilities. It is a set of values centred on importance of work and manifested by determination or desire to work hard.

6.5.3 Spirituality of Artistic Creative Entrepreneurs

Spirituality has been discussed at length in Chapter 5. The Creative Entrepreneurs Career and Identity Consideration are only informed by those who are spiritual in nature. Some of the participating Entrepreneurs were openly confessing their religious affiliation, but did not connect it to their career and identity during the interviews. Then there were others, such as Mary that explained that, everything she does, is a result of her spirituality and that she feels both her identity and career path has been directed spiritually.

There were no specific patterns regarding career decisions and spirituality, although Lorraine has indicated that due to her family's religious views she might not have been allowed to discover and act upon her creativity and a possible creative career, although she would have liked to. Megan, Steph and Courtney felt that it was through grace that they have been blessed with their talent and businesses due to their religion.

6.5.4 Education and Skills of Artistic Creative Entrepreneurs

When making career choices, the level of education and skill a person has makes a big difference in what type of career they will consider. In Table 31: Dimensions of the Category – Education and Skills, one can see from that that the level and type of education and skill training the Creatives have been exposed to differ vastly, where some of the interviewees may not even have matric, while others have Master's Degrees.

No pattern or possible predictions can be made from the results of the interviews. To illustrate, the two most well-known from the Creatives interviewed is Karen and Mary. They both also work internationally and are internationally renowned for their art. One of them has a Master's Degree while the other have a matric plus one year of incomplete studies at a university.

It should be noted that none of these Artistic Creative Entrepreneurs have studied Entrepreneurship. However, the Designers that have studied since 2000 have had a course Entrepreneurship as part of their diploma. Furthermore, Steph is the only Creative who participated in any Entrepreneurship program when she attended a women's empowering workshop that was offered after the 1994 Government change.

Table 31: Dimensions of the Category – Education and Skills

Dimensions (Shows the relationship between categories)	**Properties**
Relevant subjects at school	Primary – Matric
Tertiary Qualification	Certificate – Masters
Informal Training	Workshop – Short Programmes
Self-taught	Natural Ability and Curiosity – Self-help books and online training
Apprenticeship (in the artistic sense)	Observing/shadowing a creative – Mentor

Source: Author's Construction

6.6 ACTION STRATEGIES: Artistic Creative Entrepreneur Career Strategies

The Artistic Creative Entrepreneurs would apply one of the following Creative Career Strategies in order to achieve the Career Consequence of their choice. These Creative Career Strategies in Table 32 indicate the Career Actions for both Low and High Creative Identities,

while the Entrepreneur identities indicate which identities were as a result of push towards or pull to Entrepreneurship.

Table 32: The Properties and Dimensions of the Creative and Entrepreneurial Actions of Artistic Creative Entrepreneurs

Property	Sub-property	Dimensions of (Sub) Properties	
Career Actions	**Low Creative Identities**	**Financial Burdens**	**Creativity, Technical Skill and Autonomy**
	Stolen-Moments	Un-creative full-time job to pay living expenses	Creating part-time to fulfil the desire to create
	Creative Affair	Un-creative full-time job to pay living expenses, but it needs supplementing to either pay for living expenses or creative materials	Creating and trading with creative products part-time
	High Creative Identities	**Financial Burdens**	**Creativity and Autonomy**
	Studio Spouse	Freedom to Create Full-time but has an agent who sells work and deals with management and administration issues.	Creating Full-time with complete autonomy over time and resources, but not need finances due to a Studio Spouse who takes care of living expenses
	Creative Entrepreneur Identities	**Push**	**Pull**
	Creative Affair	Un-creative full-time job. Develop a product to sell using creative skills to derive (additional) income	Creativity is appreciated by developing and improving creative skills to start a business
Career Actions	**Balanced Creative and Entrepreneur Identities**	**Push**	**Pull**

	Banking Creative	Become entrepreneurial to share art and earn a living	Appreciates the autonomy of Creating Full-time
		Entrepreneur employs various strategies to ensure income and growth	Has autonomy to create adequate resources
		Sell products to earn money to buy raw materials	Acknowledgment when customers enjoy your products
		Drawn to Entrepreneurship	Vocation to create

Source: Author's Construction

The Properties and Dimensions of these Career Actions presented in Table 32 illustrates that there are four (4) possible identified Creative Career Strategies that the Artistic Creative Entrepreneur can follow, namely: Stolen Moments, Creative Affair, Studio Spouse and Banking Creative. These four Artistic Creative Entrepreneur Identities were compiled based on the information collected during the interviews with the participating Artistic Creative Entrepreneurs. The identities are discussed in the following sections.

6.6.1 Stolen Moments: Part-time Creative, Full-time Non-Creative Job

Stolen Moments describes Creatives who are in full-time employment and only do Creative work in Stolen Moments. They need the income of the full-time job, which might not be related to anything creative. Therefore, the opportunity to do some creative work part-time, is referred to as a Stolen Moment. Such Creatives might take a long time before they can complete projects and products, as they only have limited time that they 'steal' from their normal day-to-day, which can be used for Creating. Their focus is not on making creative items to sell, but rather on the development and enjoyment of their creating. Rebecca, Mary, Sandra, Lorrain, Madison, Emily, Victoria, Chelsey, Susan, Michelle, Courtney and Steph all started in this way, some even when they were still in school. It does not mean that it is in any way or form an inferior form of product that they create, as an example of this is Herman Melville who took many years to write his book Moby Dick (Gilbert, 2015, p 159), or the artist Vladimir Tretchikoff (Wikipedia, 2022); 2).

Some participants pointed out that to survive at the moment means that they do not have a creative balance, but have to focus on their day-time job which earns them income, while working as hard as they can to also earn money from their creativity:

> *"Balance full-time work and creative activities: Look, if I work mornings only, I could give classes in the afternoon. My life would then be more balanced. Now, I am grateful for my full-time income at the office"* - Lorraine.

However, there were very few creatives who felt like this, as only seven (7) out of the thirty-two (32) participants are creating on a part-time basis and it was those who create part-time who felt that they are not whole creatives due to having a full-time job which is not their creative entrepreneur business. Of the seven, four teach full-time at schools, two do full-time office work and one is at her business full-time during the day in a managerial capacity only, but due to not generating enough income to pay her staff members and herself, she works as bookkeeper after hours while further establishing her business. This means Susan is left to do creative work after-after-hours, if time permits.

Other participants explained how their lack of balance impacts their social life and many of them reported that due to being entrepreneurs, they do not have time for a social life:

> *"I try to balance my work and family and life. I can tell you my social life suffers"* – Michelle.

> *"I say that because you never have time to yourself or to your social life - you are always at the studio working and clients don't understand that every time they see you having fun they ask you about their [orders]"* - Megan.

6.6.2 Studio Spouse: Full-time Creative – No Financial Responsibility

The term Studio Wife is often used by Artists and refers to those artists who have patrons or a partner that takes care of all the financial responsibilities and affords them all the time and other resources to focus on their creativity.

A Creative Affair occurs when Creatives also have a full-time, non-creative job, but like someone will do if they have an affair, they will spend all their available time and resources on their Mistress. Hence, it is often referred to as an Artist's Mistress when doing part-time art or creative work. The difference between Creative Affair and Stolen Moments as strategies, apart from doing anything possible to find time for the Creative Affair, is that the creative work gets

sold through entrepreneurial actions either to supplement income or to pay for art materials to do more creative work. Donna, Taylor and Morgan started their Creative Entrepreneur lives in this way. Rebecca, Mary, Courtney and Victoria each followed this path after their Stolen Moments path, while Emily had a Studio Spouse between her Stolen Moments and her Creative Affair. Angela, Mpilo, Tumelo, Athile, Michelle, Chelsey, Susan, Amy, Shannon, Lorraine, Madison and Donna are still operating their Creative Businesses as Creative Affairs.

Karen explains how she married a Businessman and that allowed her to practise her art and establish herself. That situation changed and she is now a serious Creative Entrepreneur, but she always refers to how fortunate she was to have had that financial backing:

> *"My husband is a business man, so I am so grateful that he could take care of the family financially, allowing me the opportunity to focus on my art".*

> *"I should have rather married a rich husband!"* – is how one of the other creatives described her stress due to all her business finances and loans. Many of the creatives made jokes like this, as it is a real challenge to get established as an artist when you have to take care of your finances as well, let alone take care of a family's financial needs. Gwen also felt grateful to her husband for offering her the opportunity to focus on her art while he took care of their finances:

> *"I just do my husband's books quickly in the morning and then I can do art as I want. My husband always supports me and never expected me to pay for anything myself".*

Although Linda did not always have the time and resources to do artwork, she did have the opportunity when they sold their business and she could give up working for some time. During this time so registered for an Art Degree at Unisa and spent her time working on improving her art. She only did this for a few years, until she started a design a range of handbags that she exported:

> *"When we moved to the farm, I had the time and space to give outing to that yearning to create. I did a lot of drawing, did Art through Unisa. It was lovely. But then the farm did not work out and we went back to starting our business again. After that, when we got divorced, I took a gap year and started the handbag range".*

6.6.3   Creative Affair: Part-time Creative – Part-time Entrepreneur

Thirdly, a Studio Spouse refers to those creatives who create full-time, but who do not have the financial burden to do business, either because of having an agent or patron who fulfils that role or because the creative has no need to earn income from their artwork due to having a Studio Spouse (in art circles they talk about a studio wife) who takes care of their living expenses and supply of art material. Karen, Gwen and Linda had Studio Spouses who took care of their expenses while they could focus on developing their art. Creative-Affair was derived from the Art-Mistress concept. The Art-mistress refers to the love the Artist has for Art, being the mistress, while almost being hidden from the Artist's day-to-day living. This identity is the Creative who is focusing on Entrepreneurship and earnings while the Creative work is as important as a mistress – every opportunity will be used to be creative. The Creative is still working full-time, but sells creative products to either earn extra money to supplement their income for living expenses, or to pay for more art materials.

Many Creatives follow this path while they are still working full-time to earn their living. Often it is also a case of not being able to take the risk of starting the creative entrepreneur business full-time.

> "*I enjoy earning money, because I can do my art and create things and give it to my friends, but how many friends do you now have that would be interested in it, so yes*".

Then, as Angela thought about this some more:

> "*I always question why one is doing something. I read something the other day: Creativity is not something that you do when you feel like it, creativity is your way of life. And you are creative by gardening and whatever and all these things. But it is not fulfilling. I want it to have meaning. That is difficult for me. I want to do something with it.* "

Angela continued to explain how creating is something she needs to do, but how selling that art is also something that she feels is needed, so that the art itself have some meaning and purpose beyond the creative process.

Some creatives referred to the fact that if they can balance their work and the selling thereof, without always feeling that they are rushed to produce, they might experience more soul

fulfilling work and they might be more secure in what the purpose of their creative work might be.

> *"Being an entrepreneur affects social and family relationship especially if you are still at the building stage of your business."* – Megan.

She goes further to explain how she does not even always get the opportunity to create her own designs, because of focusing on her business and making money all the time. She feels that her life and career felt without purpose at times. It is an important goal for Artists to fulfil the calling to create with the knowledge of the purpose to create. However, some of them feel their having to deal with business matters make them to lose their Creative Identity.

6.6.4 Banking Creatives: Complete Balance between Creative and Entrepreneur

The Banking Creative describes the person doing full-time creative work and who is a full-time entrepreneur. This is what most participants have seen as the ideal situation to gain wholeness, next to having a Studio Spouse. Karen, Rebecca, Gwen, Linda, Mary, Steph, Judy, Sandra, Emily, Marissa, Victoria, Megan, Nandi, Sarah, Silumko and Courtney indicated that they feel they are in the Banking Creative phase where they can, with effort, balance their Creativity and Entrepreneurship.

The concept of Banking Creative is taken from the notion of Banking Artist, meaning artists who are making a living of their artwork. This identity refers to the Artistic Creative Entrepreneur who achieves balance between their creative work and their entrepreneurial work. Some of the creatives who participated in this research, spoke about wholeness and its different facets as something revered and unattainable to creatives. As the data analysis process continued, it became evident that creatives value being whole and achieving wholeness due to being an Artistic Creative entrepreneur, as integral to surviving as a creative.

> *"You must be specific with your work. You have to balance. If you are working just to live. Then change your lifestyle."* – Karen explained how you can not only work to cover your basic living expenses, but you should have a balanced life where you can also enjoy your work both as creative and as entrepreneur.

When asked about balance in life, Judy explains how it is difficult, but crucial that creatives achieve balance to survive:

> *"Yes. We try to balance everything and leave work at work."*

> *"When you are running a business you are doing business, …. I am practical. And making items on order is a creative process. That is a great creative outlet: Practical. Creative. Balanced"* – Sarah.

One of the very first interview participants referred to being whole as something Creative people aspire to and experience when they manage to balance creativity and being entrepreneurial, which further becomes an integral part of the identity of the creative, or she explained it, becoming the tree (i.e. the tree being a symbol of wholeness in this instance):

> *"Because creatives also think that they are so different, it's not… we are not different. We are actually quite whole. We have to try and fit into the system. Those people are starving for what we have. They are starving. We are in touch. We are there! We are it! We are the tree. They can only analyse the tree and talk about the tree and scientifically put facts to the tree. We are the tree"* – Mary.

Linda's response to how she felt about being an Entrepreneur was almost summarizing what other participants also tried to explain in their interviews:

> *"Yes, I do, I enjoy it, it is weird but both my left-hand side and my right-hand side of my brain are equal. When I see progress going with the sales, there is always challenges in a business, but at least you know it is for yourself. Well, I have a … business so the income is just as important to me as the joy of being creative and teaching art... At the end of the day you want to be happy. You want to say: today was a good day."*

> Steph exclaimed: *"I have to have a good balance between creating and business, otherwise, I would not make it"*.

On the other hand, entrepreneurship was vital:

> *"But I have to do it [be an entrepreneur] you see: But; I feel more empowered because you cannot just have one side of being, that is why all those painters and stuff died poor"* – Mary.

Karen explained how it was only once she started to sell artwork and focus more on the income, that the opportunities of a niche in the art world opened up. Thus, being entrepreneurial completed her as a total artist, expanding his art forms and finding his magic:

> *"Everything that you learn, adds to what you do"*.

The process of combining entrepreneurship with artistic creativity, brought about a balance that enhanced these creatives' art. However, despite the importance these Artistic Creatives ascribe to entrepreneurship and its contribution to their personal development as artists, they all experienced achieving or maintaining Creative balance challenging.

Other participants also expressed how creating is as important to them as breathing and that being entrepreneurial and selling their art, ensures that they can purchase more art supplies to create some more:

> *"…but if I can't paint It would be impossible to keep out with me"* – Gwen.

> *"…so I opened the shop to sell my [artwork] so that I could have money to buy more supplies. It is like you become complete. When I think of a garden, that is how our lives must be. Abundant, full, alive, movement, open for, open for new things and every little petal has a smile on his face. Yeah. That's a long story"* - Rebecca.

Megan explains that once she changed her product offering and found a greater balance, she was able to view herself as professional and felt a greater sense of achievement, even though she still works very hard:

> *"I am a professional Fashion Designer and a tutor".*

Some participants reported being an Artistic Creative and entrepreneur as obvious and not something that they even considered much:

> *"But yes entrepreneur I had to do. I had to be an entrepreneur in order to be an artist. Does it make sense? Yes, it goes together".*

But after thinking about it for a while, Rebecca deliberated more:

> *"I think for any artist it is a great thrill that they put your photograph against the wall. That they wear your outfit, that they buy your painting, that they use your linen, use your cushion covers on their bed, I think it … It is quite complex and quite complicated. But also setting you free. You have to learn how to get to that place. There are complexities and complications. But you have to get to that place. … and it is true colours. "*

Others compared combining entrepreneurship with artistic creativity as adding up to the total of them as whole artist, which led to them sensing an "Arrival as Artist"*:*

> *"Then I started to do more art. Slowly I started to get more money for art and selling my work. And finding my art form of choice. Finding your speciality, your own niche, that is what it is all about"* – Karen.

Other participants also expressed how creating is as important to them as breathing and that being entrepreneurial and selling their art, ensures that they can purchase more art supplies to create some more:

> *"…but if I can't paint It would be impossible to get along with me"* – Gwen.

> *"…so I opened the shop to sell my [artwork] so that I could have money to buy more supplies. It is like you become complete. When I think of a garden, that is how our lives must be. Abundant, full, alive, movement, open for, open for new things and every little petal has a smile on his face. Yeah. That's a long story"* - Rebecca.

Some of these Creatives moved in and out of the subcategories of the creative identity as and when their career paths changed, while others negotiate their career focus between creative work and entrepreneurial tasks as their career paths change.

The importance the Creatives ascribed to Wholeness, also pointed out that Wholeness is the desired Career Consequence of the Creatives' Careers. The dimensions of Wholeness for Creatives include Creativity, Wealth and Acknowledgment, is illustrated in Table 33: Properties and Dimensions of Career Consequences as Artistic Creative Entrepreneur. When a Creative achieved Creative Wholeness, it equates to the mythical Art studio in Paris, where Creativity can once again be the Artistic Creative's only love(r) and Entrepreneurship the supporting Studio-Partner.

6.7   CONSEQUENCES: Creative Wholeness of Artistic Creative Entrepreneurs

The search for balance between being entrepreneurial and being creative is what creatives describe as a yearning for wholeness. This was identified through the claims that the participants made when discussing incident of their career changes and their acceptance of becoming an Entrepreneur as well as a Creative. This Chapter 6, Section 6.7 presents the findings of how and why it has been identified (based on the data analysis) that creative people strive for Wholeness. To achieve that, the participants own descriptions of the search for this feeling of Wholeness and their acknowledgement of its importance to their identity are documented below. This Chapter 6, Section 6.7.1. firstly, defines Creative Wholeness; then

explains the Creative Strategies the Creatives employ to achieve and maintain Creative Wholeness.

6.7.1 Defining Creative Wholeness

In order to discuss the notion of Wholeness in these findings, the concept needs to be defined with reference to the specific meaning as it is understood by most of the participating Artistic Creative Entrepreneurs. Therefore, this provisional definition of Creative Wholeness was constructed to serve as a common understanding while discussing the findings. The Collins English Dictionary (2022) defines Wholeness as "Harmony in mind, body and spirit" while the Merriam-Webster (2022) thesaurus defines it as "the condition of being sound in body, or, the quality of state of being without restriction, exception or qualification". It is a good description of what the Creatives expressed, but it is also more than that.

It is also important to point out that the wholeness that the creatives in this research referred to is not about Jung's consciousness or unconsciousness and this does not steer the research in the direction of Western Religion or Eastern Tradition, even though the Western world has a newfound interest in the Eastern Traditions and holistic living. It is about the way in which the creatives yearn to be able to describe themselves as balanced and worthy, a state of being that these creatives expressed as something they aspire to.

The definition that appears to be more appropriate and descriptive of what these creatives meant by wholeness, is that of Oestrich (2011) who describes Wholeness as honouring a unique life path with set boundaries within; and having a sense of deep self-worth. This includes the capacity to honour a unique life path and to set boundaries within". This definition is a better fit with regard to the objectives of this research and incorporates the experience that the participants described more specifically. To construct a suitable definition for the purpose of this research, all these definitions and descriptions were combined for a more comprehensive definition of Creative Wholeness. Therefore, for this research, Creative Wholeness in terms of Artistic Creative Entrepreneurs could be said to be:

Harmony in body, mind and spirit through honouring the unique career path of the Artistic Creative Entrepreneur, where creative and entrepreneurial action are equally valued and a suitable balance between the two is found within a chosen Creative career path.

6.7.2   Artistic Creative Entrepreneur Identities to Achieve Creative Wholeness

As Artistic Creative Entrepreneurs, the Creatives have to adjust their identity with regard to their careers to ensure that they maintain Creative Wholeness. Creatives may experience wholeness without being entrepreneurs, but this research focuses on Artistic Creative Entrepreneurs and this group of Creatives referred to the notion of Wholeness without any prompts or questions about Wholeness. These Artistic Creative Entrepreneurs experience the commodification of their Art, Design and Craft as distracting from their Wholeness if they do not actively maintain their balance between creative and entrepreneurial actions. This is also linked to the Creative's Career Path, the Mechanism of Change present when becoming entrepreneurial, as well as the Career Actions, that the Artistic Creative take. Figure 15 illustrates this Core Category of Wholeness and how it relates to the Career Changes of Artistic Creatives. It illustrates how the experiences, indicated as life stages and events that the Creative experience, contribute to moving them into entrepreneurship (to the right), or back to creativity (to the left).

Figure 15: The Core Category of Career Changes of Creatives
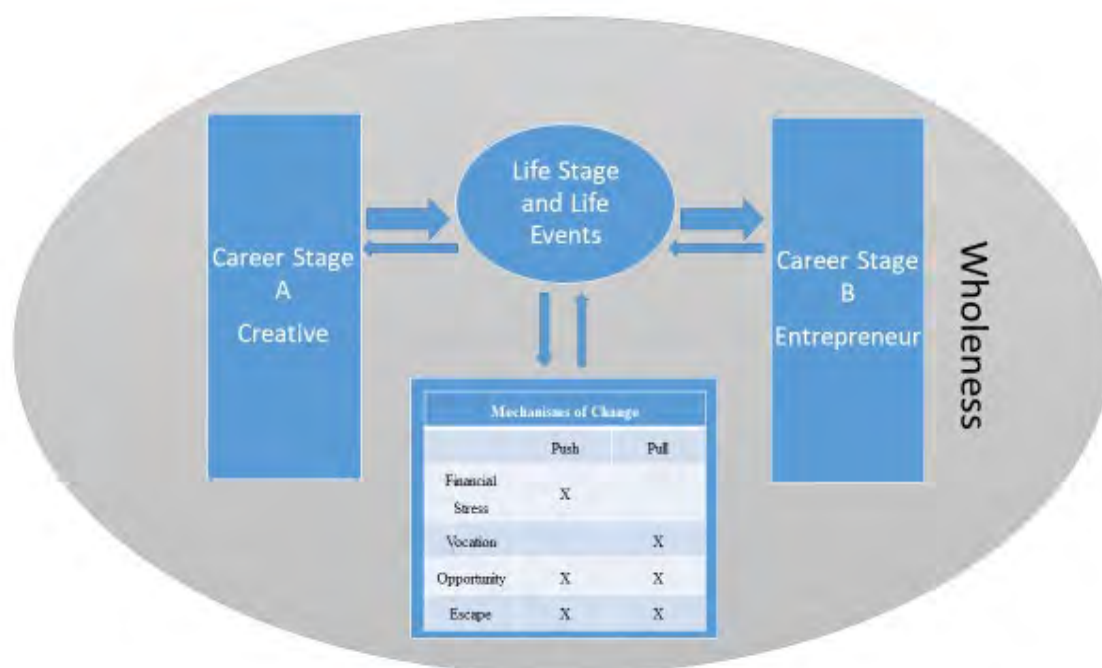
Source: Author's Construction

The mechanisms of change are illustrated as impacting on the life experiences of the creative, as it pushes or pulls against the life experiences of the creative. For example, as was indicated by the data discussions in Section 6.3, the Creative might lose their job, which pushes them

towards becoming a necessity entrepreneur. At the same time, their creative vocation will pull them back towards a creative career. The focus is to balance both creative and entrepreneurial activities to maintain wholeness.

Opportunities might arise to turn the Creative's focus back to creative work, for example when the creative has more time when children leave the house, or the opportunity might be towards entrepreneurial actions when friends and family are starting to want to purchase the art or craft that the creative is making and the Creative then recognises the opportunity which then pulls towards the entrepreneurial actions. Opportunities as a mechanism of change may have either a push or a pull effect on life experiences and career decisions, as is also the case with Escape as mechanism of change. Escape can be a pull towards creativity when the Creative want to do creative activities to relax or escape their stress or life situation. However, it might also push them to entrepreneurship, as they might acknowledge the opportunities entrepreneurial activity hold and how it might change their personal circumstances, for example a difficult non-creative job, which can be replaced by becoming a Creative Entrepreneur. Figure 16 shows how the Creatives will, throughout their lives, be at different career stages, either more or less to the side of Creative work or Entrepreneurship.

It is important to the Artistic Creatives is to achieve balance between being creative and being entrepreneurial, so that they may experience wholeness. Where they are in terms of their doing more creative or more entrepreneurial work, is influenced by their life stage and life events, which leverage specific mechanisms of change into their decision-making. Because the decisions the Artistic Creative Entrepreneurs make are not always what they would have preferred to choose as creatives, they find ways to make up for the creative sacrifice they feel they sometimes have to make for the sake of becoming entrepreneurial. The way they do this is through attempts at experiencing balance between the two competing identities, which they also refer to as wholeness, which indicate an acceptance of both identities.

Figure 16: Original Presentation of the Artistic Creative and Entrepreneurial Action to Maintain Creative Wholeness

- **Full-time Creative**
- **Patron or Agent deals with Business**

W3
Studio Spouse

W4
Banking Creative

- **Full-time Creative**
- **Full-time Entrepreneur**

Stolen Moments
W1

Creative Affair
W2

- **Part-time**
- **Creative**
- **Full-time Non-Creative Job**

- **Part-time Creative**
- **Part-time Entrepreneur**
- **Full-time Non-creative Job**
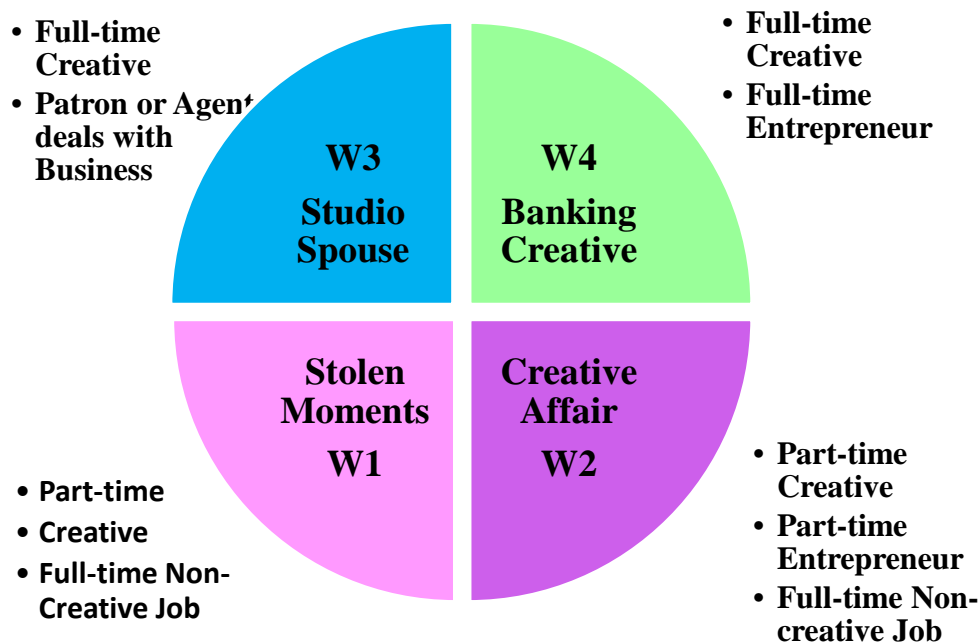
Source: Author's Construction

Wholeness is achieved through one of two routes. Firstly; the Vocational Pull, where there might not be a need to become an entrepreneur; or secondly, the Entrepreneurial Push, which means they have to work to maintain balance between Creativity and Entrepreneurship to retain Creative Wholeness. Figure 16 illustrates this intersection between Creativity and Entrepreneurial action to achieve Creative Wholeness. The left hand side of the diagram, thus the blue and pink areas, indicate the Creative who do not perform entrepreneurial work, while the right hand side of the diagram indicate the Creatives who are entrepreneurial. The bottom half of the sphere, thus the pink and purple sections, indicate the Creatives who are part-time creating while having a non-creative full-time job. The two sections on the top half, thus the blue and green, indicate the Creatives who are doing full-time creative work.

It is important to remember that the ideal situation has been identified by the creatives as wanting to focus on their creative work. However, this is typically not possible due to their circumstances. Therefore, the creatives have to find strategies that best suit their situation and that are most compatible with their values. The patterns of career change indicated the conditions that lead to the career decisions of the creatives. The career decisions findings were presented in Section 5.4.

Figure 16 indicated whether the creatives were focusing on their creative or entrepreneurial work and also whether it is done on full-time or part-time basis. Each participant's career path was plotted out. This is based on the types of careers the research participants have had over their lifespan, as determined in the interviews. It represents the notion that only when there is a balance between entrepreneurship and Creativity and when the creative career is full-time, does the creative achieve the consequence of Wholeness, by maintaining balance between artistic expression and entrepreneurial action.

The Creative becomes whole in the sense of accepting that to Create, means that Creative activity has to be accompanied by Entrepreneurial activities that can earn income to fund the creating activities, as illustrated in Figure 16 through the green shaded area. Becoming an Entrepreneur, necessitates accepting the limitations it places on creativity, while also overcoming these challenges and almost experiencing a metamorphosis or transcendence into this new identity. Table 33: Properties and Dimensions of Career Consequences as Artistic Creative Entrepreneur indicate Wholeness as Career Decision-making Consequence.

Table 33: Properties and Dimensions of Career Consequences as Artistic Creative Entrepreneur

Property	Sub-property	Dimensions of (Sub) Properties	
	Wholeness		
Career Consequences	**1.Artistic Creative Values**	**Low Value**	**High Value**
	Creativity	Autonomy, but still have to create products in demand	Full Autonomy/control over time and resources and can create as guided by inspiration
	Acknowledgement	Belonging and participating in the creative community: - Local support - Lifestyle more important than growth Limited balance or resources for social participation	Acceptance into the professional industry Sufficient resources for work-life balance and self-actualization

	2.Entrepreneurial Values	Low Value		High Value
	Wealth	Earnings are secondary to creating for the love of the art		Earnings are sufficient for the required lifestyle
	3.Integration and balance of Creative and Entrepreneur values	**No integration between Creative and Entrepreneur Identities**	**Low integration between Creative and Entrepreneur Identities**	**High integration between Creative and Entrepreneur Identities**
		Choose one identity over the other	Keeping themselves whole as entrepreneurs	Integration and balance

Source: Author's Construction

Some creatives experienced Wholeness as spiritual, while others were more practically orientated and just accepted it as the natural occurrence. The Artistic Creative Entrepreneurs maintain different levels of Creative Wholeness depending on which values rank higher or lower at a given time and for a specific identity. At times the entrepreneurial values might rank higher than the Creative values, which has a negative impact on Creative Wholeness. The same happened when the Artistic Values of Creativity and Autonomy are not balanced with the wealth value. The Artistic Creative Entrepreneur needs a high integration between Creative and Entrepreneur Identities. The dimensions of these properties illustrated in Table 33 illustrates the intensity of the highest values of Creatives, being Creativity and Acknowledgement. To achieve Wholeness, the Creatives have to carefully balance their focus on these two values when making career decisions and becoming entrepreneurs.

The final interview quotation on Wholeness and that which best describes the important role that Wholeness plays in the lives of Creatives is that of Courtney, who remembered what her Art Lecturer always used to say to them:

> *"My lecturer always used to refer to our Sacred Sanctuary, the place of Wholeness. He said that when you are there where you are, where you feel you should be and you are there, you are in your Sacred Sanctuary – you are whole."*

6.8 Relating the Paradigm Model of Artistic Creative Entrepreneurs' Careers and Identity to Their Metamorphosis into Wholeness

To find a balance between entrepreneur identities and creative identities, the creatives ideally need to change and create a new form of identity. This change that the Creatives experience is not a permanent change like the type of Metamorphosis of Caterpillars into Butterflies or Tadpoles into Frogs, but may rather be compared to the type of Metamorphosis experienced by Alice in Wonderland, painful but also wonderful, changing form all the time and becoming very unsure of her identity, until she accepts the fickle though whimsical nature of her situation. Creatives might also ask themselves during their career paths:

> "*I wonder if I have been changed in the night? Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I am not the same, the next question is, who in the world am I? Ah, that's the great puzzle!*"

(Carroll, 1965: p24)

The result of these career changes which are experienced as metamorphic may take place through different Mechanisms of Change depending on the Life Stage and Events of the Creative. The different Properties and Dimensions of these processes of change are summarized in Figure 10. These Occurrences that influence the career paths of Creatives are presented as having either a Push or a Pull, or both Push and Pull effect on the Creative's career as indicated in Appendix 13: Creative and Entrepreneurial Push and Pull Factors and Career Changing Incidents of Artists, Designers and Crafters.

6.9 Summary

The Artistic Creative Entrepreneurs plot their careers in the context of a competitive Creative Industry, in one of the poorer provinces of South Africa while the national economy is also not favourable for creative careers or employment. This is indicated on the paradigm model presented in this chapter. Within the wider context of the locality, industry and economy, the Creatives experience causal conditions that effectively push or pull the Creatives towards different careers or identity considerations. Typical push conditions that the Creatives in the research experienced is relocation, retirement, medical conditions, children going to school or leaving school, getting married or divorced and loosing family members or other support structures. Pull causal conditions include for example, the natural talent the Creative may have for creative work, an inherent creativity and making lifestyle changes that afford opportunities to do creative work.

While these causal conditions influence the career decision the creatives make, there are also intervening conditions that impact on why and how they are pulled or pushed towards specific career choices. These intervening conditions include opportunities and resources, financial stress, escape and vocation. An example of opportunity might be where a Creative move to a rural artistic setting that present an opportunity to the Creative to participate in creative work. Resources might be that a Creative received machinery that may be used to do creative work, or it might even be the resource of having more time to do creative work. Financial stress might be when a Creative gets divorced and need to employ strategies to earn extra income. An example of Escape as an intervening condition, would be where the Creative have a stressful non-creative job and then for example paint over weekends to escape and relax. Vocation is the feeling that Creatives have that they are meant to create and they will try to change their conditions to favour opportunities to do creative work, even if it means they have to become entrepreneurs so that they can pay for their creative opportunity.

When making career decisions, the Creative's values, characteristics and spirituality influence the decision they make, as does the level of education and skills that they achieved. That together with the context, the causal conditions and the intervening conditions, will mean that the creative has many different aspects of their lives and themselves to consider when deciding on a career. The creative career strategies present a model of options to the Creatives which they may use to help them decide on the appropriate strategy to follow. It presents options for fulltime and part-time creating, as well as full-time or part-time entrepreneurial work. The strategy that the Creative chooses, will impact on the level of satisfaction or Wholeness the Creative will experience. The options for careers contributing to Creative Wholeness are: 1) Artistic Creativity; 2) a Hybrid Creative Entrepreneur; or 3) a Creative Teacher. This chapter also explained how the values of the Creative are to be considered to make the most suitable career decisions.

CHAPTER 7
Discussion

7.1   Discussion

7.1 Introduction

This chapter discuss how the identity of an Artistic Creative entrepreneur was shaped, the creative's career decisions and how these career decisions affect the Artistic Creative entrepreneur's identity. This chapter is structured according to the research objectives. Per objective, the findings are summarised and the relevant literature introduced and reviewed to locate the findings within the literature.

The first objective of this study was to identify and describe the various forms that Artistic Creative identities take. This would be linked to the findings on the Artistic Creative Archetypes in Chapter 4, Section 4.2 and 4.3.

The second objective of this study is to identify and describe the various forms that Artistic Creative entrepreneurial identities take. This relates to the Artistic Creative Entrepreneur Profiles presented in Chapter 4. Section 4.4.

The third objective was to analyse the effects of (1) various characteristics of identity and (2) contextual factors on career decisions. This relates to the push and pull factors that either internally drive the Artistic Creative entrepreneurs to become entrepreneurial, or the effect of either characteristic of identity and/ or the contextual factors as presented in Chapter 6, Section 6.3.

The fourth objective of this study was to analyse the patterns of career paths of Artistic Creative entrepreneurs. This entails (1) identifying the career decisions made and (2) describing their sequence in the life experiences of various Artistic Creatives; and then (3) analysing the pattern across the participants. These findings were presented in Chapter 5.

The fifth objective was to **develop a grounded theory** explaining the interaction between identity formation and career decision-making in the working life of Artistic Creative entrepreneurs. The discussion of the grounded theory will consider identity Theory. A tripartite framework consisting of personal identity, role identity and social identity is introduced. It thereby presents a new substantive theory on the interaction between creative identities and

career decisions for Artistic Creative entrepreneurs. The identity formation theories that were identified amongst the Artistic Creative entrepreneurs who participated in this research, were presented in Chapter 7, Section 7.7.4.
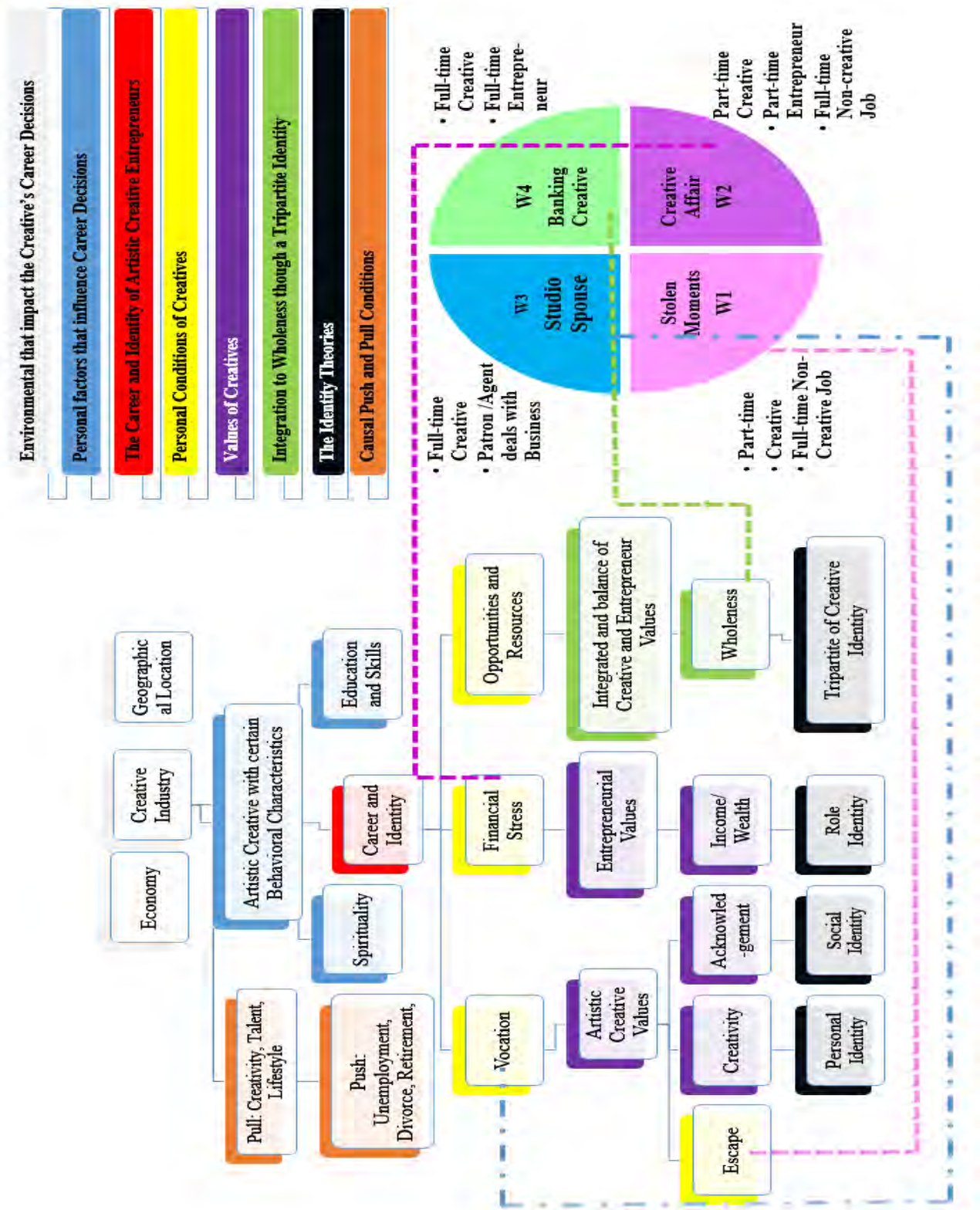
7.2 The Career and Identity Model

This research aimed to develop a grounded theory to explain the interaction between the phenomena of identity and career decision-making Figure 17: Tripartite Artistic Creative Entrepreneur Identity, represent the theory. The figure is explained as the theory is discussed.

This research found that identity formation is best described by a tripartite of multiple identities, including personal identity, as creative; role identity as professional and entrepreneurial roles; and social identity, as the creative industry and other relevant social groups.

The formation and enactment of all of the identities: The Artistic Creative identity; the Artistic Creative career identity; and the Artistic Creative Entrepreneur identity, take place within the context and situation that the Artistic Creative Entrepreneur find themselves in. This environmental context and situation, indicated by the light grey boxes in the diagram Figure 17: Tripartite Artistic Creative Entrepreneur Identity, influence the career decisions (indicated by the red block in the model as the phenomena studied) the Artistic Creative made and the creative career strategies (illustrated by Figure 16: Original Presentation of the Artistic Creative and Entrepreneurial Action to Maintain Creative Wholeness) that they need to employ to deal with the unique and challenging: economy; creative industry; and the locality of their immediate area.

Within the wider context the Artistic Creative Entrepreneur find themselves in, they are also experiencing the effect of causal conditions, of which some such as relocation, stage of life, retirement, divorce and unemployment, present a push towards entrepreneurship, while others such as creativity, talent and lifestyle pull them towards entrepreneurship. These are matters that impact on the personal experiences the Creative deals with while having to make career decisions. These are indicated by the orange shaded boxes on Figure 17: Tripartite Artistic Creative Entrepreneur Identity.

Figure 17: Tripartite Artistic Creative Entrepreneur Identity

Source: Author's construction

The other influencing aspects of the career and identity, is the intervening conditions that were identified as: Opportunities and Resources; Financial Stress; Escape; and Vocation, indicated with yellow shaded text boxes. As with the push and pull factors, these intervening factors will also create a change in identity should one of the elements change and the Artistic Creative will have to re-evaluate their identity: 1) values, which impacts the personal identity; 2) standards which impacts the role identity; and 3) determine the salient social identity in comparison to out-groups through categorization, that is in turn influenced through values as well. These values of the Artistic Creative Entrepreneurs, have been indicated on the model as purple shaded boxes.

From the career strategies presented in Section 6.6, the four possible career strategies that are presented relate to the intervening conditions, on depending which intervening condition (in yellow shaded boxes) is most impactful to the Artistic Creative, a corresponding career strategy will be employed. However, these strategies also relate to the values of the creative, forming an intricate chart of possible career patterns. This is illustrated in Figure 17 by means of the dotted lines going from the yellow shaded boxes.

The first relationship indicated by the blue dotted line going from the yellow shaded block Vocation to the blue strategy wedge 'Studio Spouse'. This relationship illustrates those Artistic Creatives who value their Creativity as a Vocation, with the most important values to them being Creativity and Acknowledgment in the purple shaded boxes and therefore will strive to do their creative work full-time and will leave the matter of earning money from the creativity and their creative product, to an outside agent or manager, while some are in the fortunate position to have a life partner or family that take care of their financial needs. The name 'Studio Spouse', hails from the traditional artist notion of having a 'studio wife' that takes care of their needs while they can only focus on their creative work.

The second relationship illustrated by the pink dotted line linking the yellow shaded box Escape to the pink strategy wedge 'Stolen Moments'. This Artistic Creative typically values Creativity highest, but due to the causal conditions in their life, are not enable to create full-time and therefore only have stolen moments where they can create part tie while having a full-time non-creative job, for the sake of escaping their reality for a while through doing creative work. Hence the reason for it being named 'Stolen Moments', as it is done as a hobby when resources are available.

The third relationship between the yellow shaded intervening condition Financial Stress, shown by a purple dotted line, relate to the purple shaded strategy wedge called 'Creative Affair'. This strategy illustrates the Artistic Creative who, most probably have a full-time non-creative job and then do everything possible to be able to still create. This Artistic Creative will do often have to sell their creative products that they made, to enable them to afford the raw materials to do more creative work. Due to financial stress, under- or unemployment this Artistic Creative cannot create full-time but uses whatever strategy possible to spend as much time as possible on creative activities. Hence the name 'Creative Affair'.

The last relationship between the intervening conditions is illustrated by the green dotted line linking Wholeness (in the green block) with the green strategy wedge 'Banking Creative'. This is the strategy of being full-time creative and full-time entrepreneur, therefore demanding the Artistic Creative to balance all their values. This strategy is labelled Banking Creative after the well-known concept of a 'Banking Artist', meaning one who makes money.

The phenomena of the career and identity considerations of creatives are indicated with a red shadow box, as it is the main focus of the study. The blue shaded text boxes Figure 17: Tripartite Artistic Creative Entrepreneur Identity, represents the aspects that influence the identities and careers, both on a personal and professional level and therefore shape the personal and role identities. That includes 1) the behavioural characteristics of the creatives which influence and form the role identities and social identities; 2) the spirituality of the creatives, which often serve as foundation for the values and behaviour of the creatives; and 3) the education and skills, which influence the role identities of the creatives. These have been indicated in light blue shaded boxes. In the same way these aspects also influence the career decisions the creatives make, although this research have found that the causal conditions and the intervening conditions have a stronger negative influence on career decisions, as it is often factors outside the control of the creatives that have the most influence on their careers, because they do not make deliberate career choices, but react to their situation. The main focus of the Artistic Creative remains the identification of opportunities to be creative. If the Artistic Creatives are not in the position to only focus on their creative work, as pushed by the economy, the Creative Industry, their Stage of Life, their un- or under-employment, divorce or retirement, or whichever situation takes place in their lives, forcing them to work in a non-creative field or to become entrepreneurs, they respond by trying to maintain a balance between their creative and entrepreneurial work. This is often described as Wholeness, as indicate in the green shaded boxes on Figure 17: Tripartite Artistic Creative Entrepreneur Identity.

Wholeness, represents the need and desire indicated by the creatives to find balance between their work and life; but also between their creative work and their entrepreneurial work; so that they can achieve creative wholeness and to creative from a place of deep self-worth. This Wholeness is only achieved when the Artistic Creative Entrepreneur forms a hybrid identity integrating their Creative and Entrepreneurial Identities. This represents the final metamorphosis of the Artistic Creative into an Artistic Creative Entrepreneur.

This metamorphosis, although an ideal state, is also not permanent, as the data showed how some Artistic Creatives, like Rebecca, refers back to their Creative identity only, once she did not have the need to earn an income from her creative work. However, while the creatives need to consider the causal push conditions, they have to value Income with Creativity and Acknowledgment and adopt this hybrid identity as illustrated in the green shaded boxes in Figure 17: Tripartite Artistic Creative Entrepreneur Identity.. This hybrid identity of the Artistic Creative Entrepreneur represents a Tripartite Identity shaped by the most enacted values of the Creative. The Tripartite Identity consist of 1) a Personal Identity shaped by their Creative value; 2) a Social Identity shaped by their Acknowledgment value; and a Role Identity shaped by their Income value. The Artistic Creative Entrepreneur experiences Wholeness as consequence of the Tripartite Identity.

7.3   Artistic Creative Archetype Identities

The first objective of this study is to identify and describe the various forms that Artistic Creative identities take. This is linked to the findings on the Artistic Creative Archetypes identified in Chapter 4, Sections 4.2 and 4.3. This research was designed to study Artistic Creatives and the expectation was to find three types of Artistic Creative identities, as was described in Chapter 1, namely; artists, designers and crafters. This delimitation of the wider group of visual artists were based on their ability to produce products and to commercialize such products. Therefore, it was also a qualifying criteria that participants should be either artist, designer or crafter. What was not anticipated was 1) identifying an additional two identities, namely Creative Teacher and Creative Retailer and 2) the number of combination or hybrid identities identified amongst the participants. Previous studies only focused on one type of Artistic Creative, for example Fashion Designers, thus this more inclusive group pointed out the hybrid identity archetypes, also making it possible to compare the archetypes in terms of their values and characteristics.

Typical Artist hybrid identities were Artist-Teacher combinations and Artist-Designer-Teacher combinations. This study found that artists start teaching in addition to doing their artwork, either: a) because they want to contribute to their community and develop other artists; or b) because they want to earn additional income; or c) they enjoy the social aspect of informal creative classes. The Artist-Designer-Crafter combinations were typical where the artist have a specialized art medium that they work with in their professional capacity, but then might design some other items and products, often as spin-offs from the artwork, which they then sell through gift shops and markets. It was only amongst the artists, where there were combinations of all three original identities identified at the start of the study. These Artists assigned a hierarchy to their creative identities, placing art high above the others, due to their belief that one has to have talent to make art. Design was placed in the middle, due to the technical skills it requires and craft was placed lowest, as they felt that anyone can learn to do crafts. The author did not find any other research that had similar findings on the hierarchy that the creatives ascribed to the fields of Art, Design and Craft, although then notion that 'not all creatives are equal' is something that is often accepted as obvious amongst creatives.

Of similar interest was that it was only amongst the Designer identities that there were some that only had single identities. There were two Designer combinations or hybrids. The first type of hybrid was the Designer-Teacher combination, but unlike the artists where the teaching was informal, the Designers who teach do so at formal educational institutions. The Designers also had Designer-Crafter combination identities, where the Crafter identity was in support of design, where craft techniques and principles are incorporated into the designs.

Crafter hybrid identities included Crafter-Teacher combinations, where Crafters have one or more crafts they excel at and which they teach to others, mostly in informal settings, or at craft shops. The second hybrid amongst Crafter identities is the Crafter-Teacher-Retailer combination. These are mostly individuals who make and sell craft items, offer some classes in their specific craft and then also stock and sell the material and kits that those attending their classes will need for the class. The teacher and the retailer identity combinations have already been referred to amongst the original identity types above.

To present the different creative identities amongst these, the Artistic Creative Archetypes were identified using a common set of identity elements from the literature, as guideline. The archetype for each creative identity type was presented in Chapter 4, Section 4.2, while the combination identities were presented in Chapter 4, Section 4.3. The Creative Archetypes differ according to the type of identity in the different fields. That indicates that the identity of the

creatives also changes when the creative field they work in change. Despite the nuanced differences between the Creative Archetype identities according to fields of creativity, the study also found areas of overlap.

7.4 Artistic Creative Entrepreneur Profile Identities

To address the second objective of this study, to identify and describe the various forms that Artistic Creative entrepreneurial identities take, the Artistic Creative Entrepreneur Profiles were compiled from the interview data, as was presented in Chapter 4, Section 4.4. The same elements of identity were used as for the Artistic Creative Archetypes, but applied to the participants as Entrepreneurs. The difference between the Artistic Creative Archetypes and the Artistic Creative Entrepreneur Profiles illustrated the challenges the creatives had to adapt their identities when becoming entrepreneurs. This was especially the case regarding their values of creativity, autonomy, work-life balance and success factors. To take on an Entrepreneurial profile was not easy for the creatives and it demanded many sacrifices from them. This is represented by the metaphor of the metamorphosis the Artistic Creatives experience while dealing with these formerly unknown aspects of entrepreneurship, similar to the fictional character Alice who keep changing her size depending on what she eats or drinks. In the same way, the situations the Artistic Creatives react to with regard to their identity and creative careers, are experienced as uncomfortable and at times painful. It is only when they take on the hybrid Creative Entrepreneur identity that they deal with their continuously changing circumstances. Just like Alice growing bigger and smaller, the Artistic Creative Entrepreneurs at times focuses on their creative work and at other times focuses on their entrepreneurial duties, ensuring a balance that leads to experiencing Wholeness.

The subsections below discuss the different elements of the identified Artistic Creative Entrepreneur Profiles.

7.4.1 Creativity

All the research participants claimed that they are creative. They accepted it as something deeply part of their being. This is in line with Björklund, Keipi and Maula's (2020) claim that Artistic Creative people define their identity as creative and that any other identity aspects are second to that. In their research, they also interviewed artists, but they started by asking the interviewees to define creativity. They claimed that most artists define creativity as "the

process of making art in a given context, by means of craftsmanship, emotional and cognitive skills" (Björklund, Keipi and Maula, 2020; p. 84).

The Artistic Creative Entrepreneurs have less time for creative expression when doing entrepreneurial work. This create friction between their need to be creative and their responsibility towards their entrepreneurial duties. With the high value the creatives place on creativity, their disdain for entrepreneurial duties are justified when Björklund, Keipi and Maula's (2020; p. 84) study found that artists feel strongly that creativity is about hard work and time and does not "come by itself as a gift of talent and genius". Literature emphasises the importance of interesting work, self-interest and self-identity to creatives (Visi, 2016) and creative work is highly satisfying to creatives (Brenninkmeijer and Hekkert-Koning, 2015). Entrepreneurial work on the other hand is perceived as soul destroying.

7.4.2 Autonomy

The Artistic Creative Entrepreneurs experience conflict when they transition from creative identity to entrepreneur identity. Their biggest concern is that they are sacrificing their autonomy. The designers are the most commercially orientated amongst the types and based on the stereotype and role models of other designer entrepreneurs, they manage the identity transition more comfortably. The crafters are generally not too concerned about autonomy in terms of their work, because they follow traditional processes and techniques. As entrepreneurs, they experience more autonomy than the other creative types, as they have more freedom in product choices. The teachers as entrepreneurs, meaning their teaching is the entrepreneurial aspect of their combination identities, have more autonomy than those who teach at a formal institution, because they have more freedom to choose their subject matter and their schedule. The Creative Retailers Entrepreneurs reported a complete lack of autonomy. They felt that between suppliers, staff, customers and financial responsibilities they do not have any autonomy.

Autonomy is the strong preference to reach a state of being free from other people's influence and control (Oztunc, 2011). It is especially difficult for the participating Artistic Creatives to maintain their notion of autonomy, because as their business grows and their business responsibilities increase, so does their conflict between the notions of Art versus Money. Chemi et al. (2015) refer to the higher level of job satisfaction that the majority of artists' experience when they have more autonomy in their work and life. Other literature refers to the freedom and autonomy entrepreneurial activates afford individuals and how it makes them more

creative (Matthews, 2007; Owalla and Holmquist, 2007); Therefore, the Artistic Creative Entrepreneurs should theoretically perceive both creativity and entrepreneurial activity as autonomous. However, the conflict that the participating creatives of the study experience, may be explained by Menger's (2017; p280) explanation that self-employment amongst creatives provides only an "illusory independence and autonomy" and a "complicated version of freedom". Together with autonomy, creatives, attempt to balance autonomy and freedom from societal pressure, against their need to be acknowledged and to be accepted in the creative society. This is especially evident in the designer identities and was also the finding of Björklund, Keipi and Maula (2020).

7.4.3 Work-life Balance

In general, all the creative types experienced challenges to balance their work with their life. They found it most difficult at the beginning of their careers, especially given that a number of the participants did their creative work part-time initially. They then again experienced this challenge to balance between work and life when they became entrepreneurs. Gotsi et al, (2010; p. 788) describe this as "over-identification as an artist" where artists become obsessed with their work and "undermine work-life balance". Amongst the five types of identities, the crafters and retailers found it easier to achieve work-life balance, setting work hours and sticking to it. They appear to be the most practically orientated of the groups. Creatives reported that it becomes easier to achieve work-life balance as one matures and might have less family responsibility. This is consistent with Bridgstock's (2009) findings that especially younger creatives value work-life balance.

The designers and to a lessor extend the artists, find it easier to achieve work-life balance when their work and business becomes part of their lifestyle. Some designers mentioned how their family would be involved in their business in an informal way, helping them with meeting deadlines and other production tasks. This was especially true when they have their work studios or business premises at home. This appeared to be a good solution to creatives who felt overwhelmed when working from home, especially given the perception that working from home is fun and fulfilling, as opposed to hard work. Koslowski and Skovgaard-Smith (2016) also identified this as a problem for creatives working from home. The artists also explained that it is easier if they approach their entrepreneurial activities as a lifestyle, but then they need to isolate when they work on their art. Karen mentioned that she needed to go to "the garden shed" like Roald Dahl did when he went to work, to get into the right state of mind. This need,

to be removed from family and entrepreneurial duties, was emphasised by all the artist participants. The identity type group that reported the biggest challenge to balance their work and their life, was the designers. They reported that they have to continuously make an effort to take a break from their work. This is partly due to the nature of the design work, where there are often deadlines and peak periods of work. This is consistent with what is found in the literature. Valenduc and Muchnik (2007; p. 43) described this as "designers have blurring boundaries between work life and private life".

7.4.4   Success Factors

Success factors are most difficult to discuss, because no two individuals have the same definition of success. However, the Artistic Creative Archetypes in Chapter 4 and the Artistic Creative Entrepreneur Profiles from Chapter 5 provide valuable information with regard to the success factors that are important to the creatives.

Chu et al. (2015) divide success factors into subjective and objective success factors. Subjective success factors are; (1) feelings and personal goals, (2) work-family balance, and (3) career and life satisfaction. Objective career success factors were considered, namely; (4) income, (5) status and prestige (Chu et al., 2015). When comparing the success factors of Chu et al (2015) with the data findings, work-family balance is not included in Table 23: Success Factors of Artistic Creatives and Artistic Creative Entrepreneurs, because the participants did not identify it as a success factor. However, it is one of the most important identity factors for Artistic Creative Entrepreneurs, as discussed in Chapter 7, Section 7.3.3.

When considering the subjective success factors of the research participants, feelings and personal goals are discussed first. The first sub-success factor, autonomy, was only related to success by two of the participant identity types. This study already established that autonomy is very important to creatives, but only some of the artists, artist entrepreneurs, designers and designer entrepreneurs considered it as an important factor to their success. Abecassis-Moedas et al., (2020) linked the need for autonomy and freedom with entrepreneurs who value client satisfaction. Crafters did not mention anything related to self-fulfilment with regard to success, while artists, creative teachers and creative retailers deemed it important. Self-fulfilment in business is viewed as an extension of the entrepreneur and compared to experiencing personal happiness and gratification. It is also linked to achievement, self-realization and recognition. The designer type was the only group from the participants who reported self-fulfilment in their role as designer entrepreneur. Abecassis-Moedas et al., (2020) is of the opinion that

entrepreneurs who value self-fulfilment will name their ventures after them and will measure their performance in such ventures based on recognition and personal satisfaction. They would also not be prepared to let the business grow to beyond their control.

However, seeing that participants were not prompted regarding these specific success factors, the conclusion is rather that there is a level of feelings and personal goals that is important to the creatives and it relates, with exception of the designers, to their Artistic Creative work and not their entrepreneurial work.

An important contribution made in the study, is the reference participants made to being whole, or becoming whole, or experiencing wholeness or completeness or the desire to achieve balance between their logical and artistic sides. The research participants felt it was important for them to not lose their identity as creatives, but to achieve a sense of wholeness, completeness or balance between the Artistic Creative and the entrepreneur.

The other subjective success factor identified is career and life satisfaction. In this study, only the designers and design entrepreneurs felt success is related to their lifestyle, whereas the teachers and teacher entrepreneurs valued empowering others and viewed that as important to being successful. Abecassis-Moedas et al., (2020; p. 7) argues that creative businesses are often not focused on economic goals, because they are lifestyle businesses based on the founders' aspirations, vision and identity. They ascribe the challenge to assume "commercial responsibilities" to this concern with creative output above financial success.

The designers and designer entrepreneurs were also the only types to value customer satisfaction as important factor of success. This is interesting and might be explained by the fact that designers work specifically according to their customer needs, while the artists, crafters and creative teachers mostly decide on their product and then present it to the consumer. There is no pressure to satisfy the needs of a specific customer. It does not imply that market requirements are not important to them, but they have less interaction with their consumers, unless it is work done on consignment. McKenna et al. (2016) describe career satisfaction as an indicator of subjective career success that portrays workers' cognitive and emotional assessments of their career achievements.

 Apart from the teachers and retailers, all the other identity types felt that their success is measured according to the acknowledgement they receive from the community and their peers. That is consistent with literature highlighting the importance acceptance into the creative

community is to creatives field (Chu et al., 2015; Chen et al., 2015; De Vos and Soens, 2008; Korotov et al. (2011); Simonton, 2012; and Svejenova, 2005). Chen et al. (2015) explains the creative entrepreneur's need for self-actualization in their creative profession as their measure of success. The teacher and retailers are secondary identity types and those individuals are firstly artists, designers or crafter types, where acknowledgement is very important. The importance that career and life satisfaction hold to the creatives, is consistent with Jaussi and Benson's (2012) view that creatives place high value on belonging to a professional group. Bridgstock (2009) also explained how crucial it is to creatives to feel that they are acknowledged, especially by the gatekeepers of their industry.

The objective success factor of income is very controversial amongst creative people. They all want to present a façade that income is not important and literature also advocate for this notion. The data from this study present different results. Income is important to the Artistic Creative entrepreneurs interviewed and they are very aware of the financial responsibilities they have. This is in contrast to the literature, distinguishing creatives from entrepreneurs and claim that money does not matter to many creatives (Chen et al., 2015, Jaussi and Benson, 2012). Bridgstock (2009) explained that creatives will rather focus on their professional development, social reputation and belonging to the creative industry (Bridgstock, 2009), than income. According to the literature, creatives might not have the same view on growth and offering employment as other entrepreneurs, but the finding of this study is that the creatives strive for at least financial independence, so money does matter. Although the artist is an exception in this finding, it is only because they justify their focus on earnings by presenting it as a need to be self-sufficient. Of importance with this finding, is that the idea of creatives not caring about earning money is not the reality of these participating creatives. The poor artist stereotype is not romanticized by the research participants. They are all aware of their financial needs and the amount of work going into meeting it. D'Ovidio and Morato (2017; p.5) explains that the opposition of creatives to the "bourgeois – as holders of political and economic powers" no longer exists due to the creative no longer being socially marginalised. With that the radical defender of pure art for art's sake, no longer fight commercial art. The research participants, although in support of art and the purity of art, accepted that for the sake of survival, they have to commercialize.

Established brands and customer base emerged from the interview data relating to status and prestige. It is only artists and designers who valued it as success factor. The importance given to acknowledgement may also links closely with status as identity element, but the crafters

does not measure their success with acknowledgment. Acknowledgement is only important to the crafters in terms of their acceptance into the creative community and in terms of reaching their market through becoming household names.

7.5   The Effect of Identity and Contextual Factors on Career Decisions

This section relates to the third objective of the research: to analyse the effects of (1) various characteristics of identity and (2) contextual factors on career decisions. This relates to the push and pull factors that either internally drive the Artistic Creative entrepreneurs to become entrepreneurial, or the effect of the push towards entrepreneurship from other external factors. This relates to the findings in Chapters 4 and 6.

7.5.1   Characteristics of Identity and its Effects on Career Decisions

Considering the Artistic Creative Archetypes presented in Chapter 4, Section 4.2 and 4.3 and the Artistic Creative Entrepreneur Profiles in Chapter 4, Section 4.4, this section will look at the effect of these characteristics of identity on career decisions. The findings identified the most prominent characteristics that influencing the professional identity and career decisions of the creatives, are the values of creativity, autonomy and professional development. The findings related to these characteristics have been presented in Chapter 4, Sections 4.2, 4.2 and 4.4 as well as Chapter 6, Section 6.5. Furthermore, the data also highlight the importance of the contextual environment to career decisions. The literature also supports this. Acar and Runco (2012) clarifies that ideas and originality, thus creativity, depend upon and are inspired by knowledge, experience and the creative's immediate environment.

7.5.1.1   *Creativity and the effect it has on Career Decisions*

Creativity has been discussed in Chapter 7, Section 7.3.1. The findings show that the creatives view creativity as their core identity and they will always find ways of acting on their desire to create, whether it is full-time or part-time. Literature explains how creatives and their work, are inseparable (Nielsen et al. 2018), or as McRobbie (2016: p941) phrases it, a "prosthetic extension of the self". This indicates that Artistic Creatives have a strong link between their identity and career. In addition to their identity, the creatives also consider their unique characteristics (Baine, 2005; Gibson-Tessendorf and Pearse, 2016) when choosing their careers. Unfortunately, it appears that not all Artistic Creatives could follow their chosen career path from when they started employment, as indicated in Table 26: Career Paths of Participants

– Full-time versus Part-time, where column one indicates the participants who did their chosen creative work from when they left school or finished studying.

However, the findings also showed how the creative may not always be in a position to do creative work on a full-time basis due to the contextual factors of their situation. This is consistent with the literature that recognizes2004 that creative people, through experimenting (Acar and Runco, 2012) and risk-taking (Miron et al., 200)4) enhance their creativity and to promote new and original idea generation (Amabile and Fischer, 2009).

7.5.1.2 Autonomy and the effect it has on Career Decisions

Autonomy is an important value that guides creatives in their career decisions and the participating creatives often refer to that. Artists value autonomy most highly, while designers need to work autonomously despite their work being more commercial. The crafters value it in terms of the freedom to choose their subject matter. Autonomy is their preference to work independently, or to self-govern (Chen et al., 2015, Chu et al., 2015, Florida, 2012, Bridgstock, 2009, Hackley and Kover, 2007, Giacalone and Jurkiewicz, 2004, Miron et al., 2004, Helson, 1996). It also links closely with the individual's career anchor. According to Schein (1996) career anchor is the self-concept of (1) self-perceived talents and abilities; (2) basic values; and (3) a sense of motives and needs that develop as the individual gain occupational and life experience (Schein, 1996). Once an individual's self-concept is formed, it stabilizes or anchors the choices made with regard to career, family and self-development. Autonomy is one such a career anchor. That explains the creative's emphasis on autonomy when making career decisions. Hoff et al. (2011) defines autonomy as the perception of freedom from external constraints on the behaviour of the creative.

Due to the creative's high regard for autonomy, it often acts as an enabler to start an entrepreneurial business (Jaussi and Benson, 2012). However, in contrast to the literature, the participants in this study reported the feeling of losing their autonomy when they became entrepreneurs. That might be explained by the demands entrepreneurial work places on resources, including time to create and deadlines. Literature identified that creatives who value autonomy work better when there are limited rules and a freedom to create, unconstrained by limitations such as deadlines and resources (Bridgstock, 2009, Chu et al., 2015, Hoff et al., 2011, Jaussi and Benson, 2012, Miron et al., 2004, Vessey et al., 2014). It was also noted that such creatives work best when working alone in single ventures. Even so, there is a variety of forms the creativity can take within a career. It would thus be important for the Artistic Creative

Entrepreneur to also employ their creativity in their entrepreneurial duties such as marketing, sales and strategic management. Artistic Creative Entrepreneurs might not be able to work completely alone, but one way of maintaining autonomy is to focus on creating concepts and ideas that would typify artistic creativity, while other forms of creativity (Neethling, 2013, Sternberg, 1988), such as strategic creativity, product manufacturing, marketing and sales, will be deployed by other people or businesses. The Artistic Creative may only focus on the art-centric business and career options where they will experience high autonomy within those businesses (Burke, 2013, Edelkoordt, 2013, Gelhar, 2005, Grodach, 2010, Gu, 2014, Jacobs et al., 2016, Jones et al., 2016, Khan, 2014, Parkman et al., 2012). The creative person will create concepts and ideas within the Artistic Creative field and then forward that creativity to other businesses by selling it for use in the creative industry. In doing so, these Artistic Creative people satisfy the subjective career success factors of self-actualization (Chen et al., 2015, Schein, 1983) and being valued as professionals (Hackley and Kover, 2007, Korotov et al., 2011) through these creative career options that are mostly freelance or project based and provide high levels of autonomy (Bilton and Cummings, 2014). Elstad (2015) noted that more and more people choose self-employment due to the career satisfaction derived from the autonomy and freedom that freelancing presents, despite the income penalties and the perceived limited career possibilities of self-employment. Some of the Artistic Creative Entrepreneurs from this study indicated that they do not mind doing entrepreneurial work, although it does take them away from their creating time.

Those are also the creatives who has hybrid or combination creative identities, where they might be an artist-crafter-teacher. Such creatives thrive when the concept and ideas, manufacture, as well as marketing and sales are all deployed by the creative in the creation of products, enabling the creative person to employ both artistic and strategic creativity (Kaufman and Sternberg, 2006; Neethling, 2013; Sternberg, 1988). The combination identities have a wider field on interest and characteristics, which effect the career decisions the creatives can make. Being open to employing both general and creative creativity opens up more career opportunities. Gibson-Tessendorf and Pearse (2016) identified career opportunities for such creatives to include a variety of options, such as: (1) art, craft or design demonstrators, tutors and teachers who train others to manufacture the product, which can also be described as creative teachers; (2) art, craft or design entrepreneurs with small businesses who manufacture their products in-house, with a distinction made between those who do their own marketing and those who make use of agents or employ a manager.

With regards to the art, craft or design demonstrators, tutors and teachers' identity types, and the various creative teacher options may be either at formal or informal institutions. However, if autonomy is important, a more informal institution would be more suitable. The findings show that the creative teachers who teach in formal institutions, feel restricted by rules and curriculums. The crafter teachers who teach at small crafts shops, enjoy much more freedom in their teaching because they can decide on their own craft class format and the skills that would be shared. Examples of such craft schools were typical of the Bauhaus period (Broadfoot and Bennett, 2003, Phelan, 1981) where a master crafter would train learners to develop skills in the craft. The difference with most craft schools today is that learners do not have to rely on family lineage or an invitation to train under a crafter, but rather, with commercialization, all interested parties are free to enrol. The craft teacher would also normally have the freedom to decide.

The creatives involved with in-house manufacture of the conceptualized product (the initial deployment of creativity) would also require managerial creativity (Kaufman and Sternberg, 2006) to market and sell the products at markets, festivals, shows, open houses, as part of a craft route, or even through digital platforms such as social media (Fillis, 2007). Unfortunately, the research participants did not really make use of social media other than to place advertisements This study identified the importance for the creative to involve themselves with marketing, publicity and general business thinking (Fillis, 2000). Fillis (2000) describes how artists and crafters from the 1920's started to evaluate market conditions and focused on business relationships, resulting in creative people no longer only concerning themselves with artistic creativity, but taking risks in product and business development, as was the case with the well-known Twentieth Century artist Salvador Dali and his contemporaries. This has shaped the nature of art and craft business and is still used as basis for trading today.

In this study, the designers, crafters, creative teachers and creative retailers did not only use artistic creativity for the conceptualization of the products, but combined that with general creativity to ensure effective marketing. This is especially important to creatives, since they normally have limited resources and in effect cannot afford formal marketing, which is not unique to creatives, but typical to small businesses (Fillis, 2002). Fillis (2002) points out the advantage that these creatives have in their small business, because they are flexible and faster in implementing strategies and decisions concerning marketing, where the forms of marketing are also more suited to the artistic environment, challenging conventional thinking. As

alternative, most of the Artists employed an agent or manager to handle some of their business activities so that they can focus on their artwork.

Although these career types will not offer the Artistic Creative person much autonomy, it creates the opportunity for a more boundary less career, while simultaneously satisfying the subjective and objective success factors of the creative person (Chu et al., 2015).

7.5.1.3   Professional Development and the effect it has on Career Decisions

As creatives, the participants to this study were proud of their abilities, skills and achievements. They value their development as professional in their field and also explained how they at times made career decisions by attempting to weight up their need for professional development against their need to meet their financial responsibilities. Professional and self-development are most important to the creative (Jaussi and Benson, 2012). The previous section (7.4.1) also referred to the creative's need for professional development as success factor, which Chen et al. (2015) distinguish as both a success factor and a unique self-actualization trait of creative professional entrepreneurs, when compared to other entrepreneurs. Wei (2012) found that artists would, because of artists' expectations and beliefs, long to be associated with a specific group and, as a member of an organization or group, obtain status and distinction.

7.5.2   The Effects of Contextual Factors on Career Decisions

The context of the study participants was discussed in Chapter 7, Section 6.2. The study found that the South African economy with its resulting low employment created a push effect on the creatives. The participants in this research all placed emphasis on the effect the environment has on their career choices and their identity. This environment included the economy in terms of world economy, South African economy, the economy of the Eastern Cape Province in South Africa, as well as how the economy impact on the immediate environment of the Border-Kei area, a very rural area without bigger metropolitan areas. The limitations that the poor economy places on the creatives are evident throughout the interviews and has a major impact on their becoming entrepreneurs in terms of the push and pull factors of entrepreneurship on the creatives.

In addition to the poor economy, another aspect of the environment that affect creatives is the nature of the creative industry. They might not have opted for entrepreneurship if they had employment opportunities. The creatives also have the additional concern of being in the creative industry, which also has low employment and underemployment, which also pushes

creatives to entrepreneurship. The limited employment and lack of sufficient income from creative work, has been discussed earlier in this thesis. This research identified that creatives in the Border-Kei area does not have employment opportunities in the creative industries and often take on other career roles, often outside the creative industry, to make a living. Most of the creatives mentioned their geographical location in a mostly rural area with low access to markets and the effect it has on their creative work, entrepreneurial work and their lives. All these factors contribute to a push toward entrepreneurship.

Considering all these negative contextual factors that affect creative careers, questions the reason why individuals choose a creative career in the first place. Most participants explained it as a calling or their vocation. The participants explained that they felt such a draw towards the creative fields, that they did everything they could to answer this *call* they had pulling them towards creative careers and eventually to entrepreneurship. These findings were comparable with literature that propose that Artistic Creatives choose their career based on their identity and follow a career path based on their unique characteristics (Bain, 2005). The creative identity of creatives is at the base of all their actions and decisions, therefore, the limited employment (Bridgstock, 2013b), an oversupply of creatives (Munroe, 2017); project work (Frenette, 2017) and boundary less work (Alacovska, 2018; Bridgstock, 2013b; Gerber & Childress, 2017; Goodwin, 2019; Rowe, 2019; Simoni, et al., 2015) cause creatives to become necessity entrepreneurs (Chu, Ye and Guo, 2015, Garcia-Lorenzo, et al., 2018, Lindstrom, 2016).

7.5.3 The Conflict between Creative and Entrepreneur Roles

Burke and Stets (2009) warn that the identity meanings of roles might contradict each other, or might be in conflict. Literature, including Bjorlund et al. (2020); Glaveanu and Tanggaard (2014); Pearse and Peterlin (2019); and Werthes et al. (2016) describe the tension that creatives experience between their role as creative and their career roles and more especially for this research, their Artistic Creative Entrepreneur role. We see that creatives often experience a conflict when they take on entrepreneurial roles, because the tasks they have to perform in their role as entrepreneur are less aligned to the creative's natural abilities and often takes time away from their creative activities, which most creatives regard higher than their entrepreneur work. Creatives' disregard for entrepreneurship stems from the traditional concept that entrepreneurs are concerned with the accumulation of resources (Werthes, et al. 2016). However, they warn that without forming an entrepreneur identity, entrepreneurial performance will be difficult to

achieve. Werthes et al. (2016) emphasized the importance to balance the artistic financial and self-development needs of creative entrepreneurs. They propose identity strategies to achieve this, such as 1) compartmentalizing role identities without synergizing them; 2) deleting the role identities that were not valued as successful; 3) integration, where the entrepreneur identity is merged into the creative identity so that a distinct new identity is formed; and 4) aggregate micro identities, where all the identities are retained, with some synergies created between them.

The research found amongst the artists, who dealt with the entrepreneurial role as separate from the creative role, that they were compartmentalizing role identities without synergizing them. A possible explanation for this is that the artists may keep their artist identity as most salient and most committed to, while the designers and crafters already has an element of commercialization as meaning in their identities, due to the nature of design and crafting. Unlike the designers and crafters, the artists did not change the meaning of being artists, but added being entrepreneur as an extra role. The participating artists have referred to their different projects and different roles, while over the span of their careers, they never described themselves as entrepreneur, it is always rather an additional role that they have to fulfil. Furthermore, the slight changes in the combined creative archetypes compared to the single creative archetypes also emphasize the way the field the creatives find themselves in, change their role identities. Traditionally, artists and their work are mostly viewed by society as enigmatic and ethereal and doing anything as ordinary and dull as selling their work, are considered beneath them. So the standards of meanings society ascribed to the artist identity, exclude them from acting entrepreneurial. That explains why the artists participating in the research kept referring to the lack of galleries and exhibitions in the area, as the creation of a market for their work is not traditionally seen as relevant to their creativity.

In terms of the strategy to delete the role identities that were not valued as successful, there is an extreme example among the participating Artistic Creative Entrepreneur, of a designer who gave up designing and decided to focus on retail of other designer's work, due to the greater earning potential it presented. Another example would be the designers who decided to only focus on a range per season and not do custom designs, due to the amount of work it takes, related to the lower earning of custom design.

Integration, is where the entrepreneur identity is merged into the creative identity so that a distinct new identity is formed. This research found that designers and crafters could more

easily do this, due to the commercial aspects to design and the lower creativity value that some crafters might have due to the low entry to craft skills and industries. Compared to these artists who swop their roles as needed, the designers and crafters are much more comfortable to describe themselves as creative entrepreneurs and does not view their entrepreneurial duties as something separate. They evaluated their roles as creatives, found the conflict between creative and entrepreneur and work towards a compromise and a new changed creative entrepreneur identity. They are much more comfortable with the commercial aspect of their work. Identity formation and change also link to the context the creatives find themselves in. Stets and Serpe (2006) explains how different situations can impact on identities and that a discrepancy between identity meanings, will result in the meanings slowly moving towards each other to reach a compromise. However, they explain that how the conflict is resolved depends on what the situation is and whether the conflict is an environmental change, meaning live course transitions, such as getting married, having children, retiring; or unexpected changes such as divorce or unemployment. We have seen amongst the research participants, that environmental changes often resulted in the creative first starting to do their creative entrepreneur work part-time, meaning it is most probably a pull towards entrepreneurship, before becoming full-time entrepreneurs; while unexpected changes, which then represent a push towards entrepreneurship, often resulting in a complete change. With the first scenario, the creative had the chance to let the identity meanings slowly move towards each other, while the disruption of unexpected changes not only took that option away, but also in a way push the creatives to make more drastic career changes.

The last strategy suggested by Werthes et al. (2016) is to aggregate the micro identities, where all the identities are retained, with some synergies created between them. An example of this from the research is the artists who employ people to perform the managerial tasks, so that they can just focus on their art and the growth as creative entrepreneurs. Over time such creatives might evolve an entrepreneur identity so that the multiple identities may be integrated. Pearse and Peterlin (2019) suggest that the creative align their personal values and beliefs with preferred entrepreneurial roles, which can assist in deciding what type of enterprise would suit them. From the participating creatives, there were designers who, for example, chose to focus on the lower end home décor items and ready-to-wear fashion, because it enables the designers to handle production on their own. They sell their clothing and décor products at local markets. This ensure that they can have the freedom to create, while also having the interaction with the people who buy their products. They typically decided not to focus on the growth of the

business, as it fulfil their creative and financial needs as it is. This again, relates closely with the intervening career and identity conditions, namely the opportunities and resources available, the financial situation of the creative, whether the creating is seen as vocation, or if it is done part-time as a creative escape. These conditions reinforce the notion that the environment influence the career and identity of Artistic Creative Entrepreneur and the importance to find a balance between the entrepreneurial and creative roles of the creative entrepreneur. This is consistent with Bjorlund et al.'s (2020) claim that as the context of work changes, the roles change as well and a work identity or professional identity is activated and embedded in a surrounding context.

The next section, Chapter 7. Section 7.5, will discuss social identity formation. Although the role identity and the social identity is numbered here as three and four, it does not refer to a hierarchy between the role and social identities, as there was no evidence from the research that there is a fixed progression from one to the other, apart from the notion that the personal identity was reported as an awareness before other identity roles or social group belonging, were observed.

7.6   Artistic Creative Career Paths

The fourth objective of this study is to analyse the patterns of career paths of Artistic Creative Entrepreneurs by 1) identifying the career decisions made and 2) describing their sequence in the life experiences of various Artistic Creatives; and then 3) analysing the pattern across the participants. It will also present an original model of career decisions for Artistic Creative Entrepreneurs.

Apart from the contextual factors that influence career and identity, discussed in Chapter 6, Section 6.2, the causal factors also contribute to the decision-making, which contribute to the career paths of these creatives. Causal conditions are the stages of life, lifestyle and relocation situations the creative might experience. From the data, many participants were referring to relocation that brought them opportunities to do creative work. Table 25: Career Decision Points of Artistic Creative Entrepreneurs, tabulated as 1) Stage of life; 2) Job Insecurity; and Spirituality. The data findings presented in Table 24, in Chapter 5, Section 5.3 were used to compile the table. The intervening conditions that impact the career and identity consideration, as obtained from the data, include Financial Stress, Vocation, Opportunities and Resources; and Escape. Taking all of these situational factors into account, the creative has to decide on a suitable career.

Despite literature claiming that income is not an important value to creatives (Chen et al., 2015, Jaussi and Benson, 2012), this study found that the full-time Artistic Creative Entrepreneurs report the emphasis they have to put on their earnings, to make sure to cover their expenses. Unless the creative has a spouse or partner or family member who can support them, should they not earn enough from their creativity, all the participants mentioned the income they need to generate when motivating their career choices. Most of the creatives had to earn a living and therefore took a non-creative job to earn a suitable income, while creating part-time. Some of them became full-time entrepreneurs when they reached a point where they have less financial responsibilities. However, as is consistent with the literature (Styhre and Remneland-Wikhamn, 2019) it was also important to the participants not to put their professional competence at risk by producing products that the market wants.

The third important finding regarding the career paths of creatives, is that their career paths change when their situation or context change. Typical reasons why the participants changed their career paths included: relocation; a different stage of life, such as children going to school or staying at home when the children are small, or empty-nest; retirement; retrenchment; promotion; and changes in marital status, amongst others. These aspects were indicated in Table 33, Chapter 6, Section 6.3 as life stages and events and form part of the causal conditions of the phenomenon of the study discussed in Chapter 7, Section 7.3.

In addition to the causal conditions, there are also intervening conditions that impact the creative's career and identity as discussed in Chapter 7, Section 7.3. These causal conditions of career changes are not unique to creatives. However, the change in nature of work and the decision to become entrepreneurial is typical in the creative industry with the contract or project-based nature of creative employment. In the literature, Bridgstock (2013) also describe the impact of the low employment in the creative industry, which push creatives towards entrepreneurship. Aspects like these influence the choice of career path. For example, the nature of creatives who relate well to contract employment or project based employment, might indicate a higher entrepreneurial intent compared to someone who are not open to change and new experiences.

Bridgstock (2013) highlight the necessity for creatives to develop their skill set and experience amongst a wider field within the creative careers because the oversupply of emerging creatives makes this field very competitive and it is not sustainable to only focus on one area of specialization (Chu et al., 2015). This, together with the project-based employment typical of

the creative industry, has led to creatives who embrace boundary-less career that "moves across the boundaries of separate employers" (Rodrigues et al., 2015: 24), where you do not deepen your experience and skills in one field, but develop your skills and abilities across different but related disciplines (Chu et al., 2015). An example would be Courtney who studied Graphic Design, but who has been working at different stages of her life as painter, fabric retailer, fashion designers, art teacher and who currently specializes in the recycling of clothing.

Having a boundary-less career will help creatives move easily from employer to employer or project to project as opportunities present themselves. Project based work is typically where an artist would for example do commission work per project. Fashion designers might also typically do project-based work, for example project 1 would be to design ball gowns for a beauty pageant, with project 2 being to draft patterns for a clothing factory. Although both projects are done within the fashion industry, the nature of the projects is different and they focus on different skill sets.   The advantage of a boundary-less career is: 1) it will develop skills across disciplines in the creative industries; 2) the introduction of creatives to the creative industry at large (Bridgstock, 2009); 3) increases career, job and life satisfaction; 4) interesting work and new experiences (Acar and Runco, 2012) and will suit a creative who do not seek external support (Rodrigues et al., 2015) and whom are prepared to take risks (Rodrigues et al., 2015). These advantages of boundary-less careers and the characteristics of people who will embrace it, also strongly relate to typical entrepreneurs. Crafters may also typically do boundary less work, where one project might entail making hundreds of keyrings for a conference and another project be making a custom made cupboard for a customer. Due to the nature of the Eastern Cape area, crafters and designers are relying on boundary less project work for survival where craft and design work is less in demand. Creative entrepreneurs will incorporate entrepreneurial actions into their work. Although not without challenges, designers and crafters, by nature do more commercialized work and include entrepreneurial work as part of their boundary less work. Artists are less inclined to do boundary less work, especially when they are more established with their preferred medium and art technique. Such artists do entrepreneurial work as something separate from their artistic work and have a hybrid career of being artists and entrepreneur, while the designers and crafters rather take on a new combined identity as creative entrepreneur. This is further discussed in Chapter 7, Section 7.7 on identity formation.

People normally have a job or do work, to receive payment. The literature on creatives claims that the lack of importance assigned to income, distinguishes creatives from most other people.

Literature claims that that income does not matter to as much to the Artistic Creatives as professional development does (Bridgstock, 2009; Chen et al., 2015; Chu et al., 2015; (Chu et al., 2015, Chen et al., 2015, De Vos and Soens, 2008; Jaussi and Benson, 2012; Simonton, 2012; Svejenova, 2005).

Artistic Creatives who did not find full-time employment in a creative field, but chose to remain in the creative industry, were doing project work on consignment and boundary less work, in a wider creative field. The exception to this is the artists, who are the only ones who worked towards a niche area of specialization, while the designers and crafters expanded the type of creative work they do, to enable them to make use of working opportunities as they arise. Chu et al. (2015) draw attention to the rise of boundary-less careers which necessitated that more scholars approach career success from both subjective and objective factors. These success factors were explained in Chapter 8, Section 8.3.

 Secondly, the notion of becoming necessity entrepreneurs in the creative field was not the alternative to employment in the creative industries amongst the research participants, but they rather accepted employment in non-creative fields where they could earn higher incomes. They would only consider becoming entrepreneurs when their employment situations changed and depending on the phase of life they are in; they might embrace entrepreneurship. In addition to this, it was also determined that many of the participating Artistic Creatives became necessity entrepreneurs in the creative industry, as they manufacture and sell their creative work after hours.

It is notable how many of the success factors for Artistic Creatives are also linked to how the creative is identified and distinct from others. The factors that ascribe success also give identity to the Artistic Creative, which is why this thesis investigated the career options and career paths of Artistic Creatives and how it relates to their identities.

The next section will look at the identity theory.

7.7   Identity Types for Artistic Creatives

The second objective of the research was to analyse how these career decisions were influenced by the identity of the Artistic Creative Entrepreneur, especially because of the possible conflict between the artistic and entrepreneur identity of Artistic Creative Entrepreneurs. This section will discuss the types of identities that were most relevant to the Artistic Creatives.

To determine the identity of the participating creatives, this research identified Artistic Creative Archetypes in chapter 4, which indicated the different aspects of identity for the different creatives, namely artists, designers and crafters, as well as various combinations thereof. The elements of the Creative Archetypes were compiled under the following subsections: spirituality, culture and background, education, values, behavioural characteristics. These are also typical elements of creativity referred to by creative scholars, such as Amabile (1988); Dollinger, Burke and Gump (2007); Lebedeva, Schwartz, van de Vijver, Plucker and Bushina (2019); Lim and Smith (2008); Mejia (2021); Ng (2003); Runco (2014); and Taylor and Kauffman (2021). These elements from the data were combined and selected for their relevance to Artists, Designers and Crafters and combinations thereof. The following identity elements were selected: autonomy; spirituality; culture and background; education; values; curiosity; and introvert / extrovert; creativity; openness to change; achievement motivation; risk-taking; success factors value factors; experimentation and playfulness and financial orientation; creatives and their work; appearance; work-life balance; and interests and hobbies. All these elements were combined to form the elements of the Archetypes that were identified for both the Artistic Creative Archetypes and the Artistic Creative Entrepreneur Profiles that were set out in Chapter 4, Section 4.2., 4.3 and 4.4. The Creatives often referred to themselves as either introvert or extrovert when talking about their business ventures, as some found being introvert as stumbling block to promote and sell their own work. Jilinskaya-Pandey and Wade (2019) refers to the notion of entrepreneurs being risk takers, while Wikantiyoso, Riyanti and Suryani (2021), refer to success factors that influence the identity of entrepreneurs.

Having established the elements for the Creative Archetypes from participant responses in Chapter 4 as well as having compiled the archetypes and profiles for the participating Artistic Creative Entrepreneurs in Chapter 5, the theories of identity related to this research are discussed next.

Through the interviews with the participating Artistic Creatives, the research identified that the creatives often assigned more than one identity to themselves and that their identities changed over time. They may for example be an artist, and painter, and teacher, and shopkeeper, and parent and community member and member of the artist guild and an Eastern Caper. Identities change, such as someone who studied art and was an art student, but now work as designer and has an identity of designers and entrepreneur. Another creative might have been a designer, but are now semi-retired and now identify as an artist. This research set out to develop a grounded theory on identity that relate to Artistic Creative Entrepreneurs, their identities and career

decisions. The findings presented a variety of aspects influencing both career decisions and identity and an absence of one suitable theory that explain the established phenomenon of the identity and career considerations of the Artistic Creative Entrepreneur.

The number of identities that the Artistic Creatives assigned to themselves, led this research to consider the notion of multiple identities in terms of the Artistic Creatives. Multiple selves were first conceptualized by James (1890) (in Brewer and Gardner, 1996; Stets and Serpe, 2006; and Stryker, 2007). Stets and Serpe (2006) describe it as the self-corresponding to different people who come to know the person in different ways. In trying to explain the notion of multiple selves, Stryker (2007: p1092) explains the concept from a role identity perspective, that the self is conceptualized as composed of "a set of discrete identities", with persons having as many identities as there are organized role relationships in which they participate. The self may be slightly different, depending in which role the self is participating at a given time, such as familial roles: that of a mother, or occupational roles, that of a teacher. Brewer and Gardner, (1996: p83) also relate the reference of the multiple selves to occupations. They refer to the distinction Millward (1995) made in the research amongst nurses, where it was determined that these nurses either self-construed their career identity and professions to 1) communal-interpersonal relationships, thus as relational role of nurse to a patient; or 2) in terms of professional intergroup distinctions, such as being a professional nurse, where nurses are viewed as a general social category. Self-construal refers to how the individual define themselves as either independent from others or as interdependent with others. Interdependent self-construal has two components: 1) relational interdependence where the self is defined in terms of the role relationships one has with others (role identity); and 2) collective interdependence where the self is defined in terms of group membership (social identity) (Brewer and Gardner, 1996).

Brewer and Gardner (1996) applied the idea of multiple identities by claiming firstly, that all individuals define themselves in terms of their "immersion in relationships with others and with larger collectives" (Brewer and Gardner, 1996: p 83), which they claimed as an element of social identities. Brewer and Gardner (1996) presented that although individuals define themselves in terms of their relationship to others and social groups, there are fundamental differences in the way the self is construed. They then base their stance on the premise that different self-construals may co-exist in the same individual, with different levels of connectedness to others in society, ranging from independence from others to interdependence in relationship to others and ultimately to a common or collective identity. Brewer and Gardner

(1996) then called these the three levels of self-construal, being: 1) individual identity or personal self; 2) relational identity or role relationships; and 3) collective identity, or membership in general social categories.

Brewer (2008) called these three levels the tripartite representation of the self. At different times, these different levels of identity are available to be activated. This research adopts the three level identity model and applies it to Artistic Creative Entrepreneur careers and identity, because it would explain how the Creative, at different times, activates different identities. However, using this tripartite framework to describe levels of self-representation, means that Brewer and Gardner (1996) relied on a number of theories and literature to defend their claim. A summary and comparison of literature used by Brewer and Gardner (1996) to argue the tripartite levels of self-representation are summarised in Table 34. The table format places the literature in chronological order and at the same time compares it to the relevant self-construal level that Brewer and Gardner refers it to. Where there is reference to a theory, this is highlighted in bold text, while models are indicated with italic font.

Table 34: A summary and comparison of literature used by Brewer and Gardner (1996) to argue the tripartite levels of self-representation

| Reference Authors | Three levels of self-construal | | |
	Individual	Relational	Collective
Greenwald & Breckler, 1985 Breckler & Greenwald, 1986 Triandis 1989	Facets of self-represent the Private Identity	Public: most sensitive to the evaluation of significant others Cognition of self that reflects interactions and relationships with others	Collective: Reflects internalizations of the norms and characteristics of important reference groups Recognition of self that is consistent with that of the in-group identification
Aron & Aron, 1986		Close role relationships blur the boundaries between self and partner, The *Self-Expansion Model of Motivation and Cognition in Close Relationships*	
Turner et al. 1987			Group-level collective self, as represented in **Self-Categorization Theory** Self-concept is determined by assimilation to the prototypical representation of the in-group

Reference Authors	Individual	Relational	Collective
			Self-worth is derived from the status of the in-group in intergroup comparisons
Three levels of self-construal			
Hogg & Abrams, 1988 in Brewer and Gardner, 1996.			Group-level collective self, corresponding with social identity as represented in **Social Identity Theory**
Pelham & Swann, 1989, Pelham 1995, Suls & Wills, 1991	**Theories of Personal Self-esteem**: assume self-worth at individual level derived from self-evaluation of personal traits and characteristics based on interpersonal comparisons to relevant others.		
Markus & Kitayama, 1991		Interpersonal level: self-concept derived from connections and role relationships with significant others Interdependent self	
Stryker, 1991		Interdependent/ Relational self-concept defined in terms of relationship with others in specific contexts and self-worth derived from appropriate *role behaviour* This is termed reflection, meaning the self is derived from responses of satisfaction from others in the relationship	
Brewer, 1991			Collective Identities are activated when the most Salient features of self-concept become those shared with other members of the in-group – thus **Social Identity**
Aron, Aron, Tudor & Nelson, 1991		Salient interpersonal relationships are incorporated into the self-concept. This supported these studies on parallels	Aron, Aron, Tudor & Nelson's interpersonal findings led to the experiment being adapted to test in and out-groups at college. The findings were

	between the cognitive effects of self and reference to close relationship partners. Shared characteristics were the more salient and more accessible aspects of the self-concept in this situation	replicated, thus the identification with the in-group enhanced the individual's accessibility of shared characteristics in the working self-concept.
Three levels of self-construal		
Reference Authors	**Individual**	**Relational**	**Collective**
Aron, Aron & Smollen, 1992		The inclusion of others in the self-scale relates to relational identity or **role identity**	
Pellham. 1993	The personal self is differentiated, thus an individuated self-concept		
Pellham & Swann, 1994	The in-group membership provides a frame of reference for self-evaluation at the individual level	The in-group membership provide a frame of reference for the selection of significant others at the interpersonal level	The shared in-group is the basis for determining relevant resources for social comparison Applied: Designers compare academic qualifications with other designers Confirmation of self-assessment from other in-group members relates to certainty with which we relate trade attributes to ourselves (acknowledgement)
McFarland & Buehler, 1995; and Simon, Pantaleo & Mummendey, 1995 in Brewer and Gardner, 1996			Comparison of characteristics shared with in-group members vs. out-group members is applied when designers view themselves as only sharing trades with other designers
Trepp & Wright, 1995			Took Aron, Aron & Smollen's (1992) notion of the inclusion of others in the self-scale, to the level of the collective identity

Source: Author's construction from literature on self-construal and identity theories as relating and/or contributing to the work of Brewer and Gardner (1996)

Brewer and Gardner (1996) promoted the concept of individuals possibly having multiple identities in a tripartite of different identities. Brewer and Gardner (1996) called the first level

the individual. This research builds on their concept of the tripartite identity. This study suggests that the first level of the tripartite of identities be the personal identity level; the second level as the relational level, which this research will call the role identity level; and the third level as the collective, or in-group identity, making it a social identity. Although Brewer and Gardner (1996) never call the relational level the role identity, the relational level is constantly referred to as being construed through role behaviour and role relationships, while Brewer and Gardner (1996: p83) also give specific examples of relational identity as roles such as friends, parent-child and lovers, which is consistent with Stryker's (2007: p1092) examples of role identity as parent-child etc. The researcher also relates these examples with the definition of Role Identity as "the basis of role identity resides in the differences in perceptions and actions that accompany a role as it relates to counter roles" (Stets and Burke, 2000: p 226).

These proposed three levels of identity will now be discussed in terms of personal identity, role identity and social identity.

7.7.1 Personal Identities

For the purpose of this research the first level of identity, the individual identity referred to here, is called a personal identity. According to Stets and Serpe (2006) personal identities are based on a set of meanings that distinguish a person as a unique individual. Although this section is about the personal identity of a creative person, this research is hesitant to use the term Creative Personal Identity, because Creative Personal Identity has not been developed into; or defined as a widely accepted theory of identity. Jaussi et al. (2007) explains Creative Personal Identity as the value of creativity to the individual. Glaveanu and Tanggaard (2014) explained Creative Personal Identity as how much creativity is welcomed and valued by the individual, relating it to the cognition and individual attributes that the individual personifies. Karwowski (2016) describes it as a self-concept construct of the perception of creativity as an important aspect of the self. Karwowski et al. (2018) emphasized their view of Creative Personal Identity as a form of self-description of creativity. However, Karwowski's research with regard to Creative Personal Identity is quantitative and investigating the personality aspects of creatives. In the same way, Glaveanu and Tanggaard (2014) also pointed out the practice of researchers to see Creative Personal Identity as a variable in quantitative studies, as was done by Barbot (2018), Dollinger, Dollinger and Centano (2005), Farmer, Tierney and King-McIntyre (2003), Hirst, van Dyk and van Knippenberg (2009), Jaussi, Rendal and Dionne (2007), Adarves-Yoro, Postmes and Haslam (2006), Karwowski (2012), Wand and Zhu (2011)

and Wang and Cheng (2010). In response to the lack of a suitable Creative Personality Theory, Glaveanu and Tanggaard (2014) proposed that the Theory of Social Representations (SRT) be accepted as relevant identity theory for Creative Personal Identity. They then apply the Theory of Social Representations (SRT) to Creative Personal Identity, meaning the self-adopt a creative identity depending on social interaction with others and in relation to the meaning both self and others give to creativity. Such a viewpoint includes the relational and collective levels of identity, which is then in itself no longer a personal identity. To avoid confusion between the identity presented in this research and that of literature, the name Creative Personal Identity will not be used to refer to the personal identity of the creative.

Creatives view their personal identity in terms of the following: 1) creative personal identity is one of the levels of the tripartite self-construal of Artistic Creatives; 2) to create is a personal driving force; 3) creatives are unique; with 4) unique creative personal characteristics and personal behavioural characteristics; and 5) has personal creative values.

Firstly, to place the personal identity in context in the multiple identities and as illustration of the tripartite type identities, one of the participating creatives, Courtney will be used as example. Courtney's three identity levels consist of 1) her strong creative personal identity; and 2) a role identity as designer based on her career; and 3) a social identity, because, like some other participants, she also referred to her creativity as classifying her as right-brained (a term used to describe a social category of people who are artistically creative). Many of the participants, like Angela, Gail, Karen, Linda, Lorraine, Courtney, Rebecca, Mary, Sarah (to mention just a view), explained during the interviews that they always knew they were creative. Sun (2013) relate this to self-representations of the individual's identity, while Dollinger and Dollinger (2017) indicated it as self-defining your identity. It does not equate to a claim that any individual randomly makes about themselves, because there is a verification process which is measured by the persons own identity meanings about themselves in a situation (Stets and Serpe, 2006). It means that the individual has internalized that the meanings associated with being creative, can be associated with them. It is through internalized characteristics that a person will define themselves and more specific, how the participants in this research see themselves as creatives.

 Secondly, creating is second nature to Artistic Creatives. According to Dollinger, Burke and Gump (2007: p91), "the desire to create", imply that creatives value creating to such an extent, where it is their personal guiding force and chief motive in life. The participating Artistic

Creatives has often made reference to their innate yearning to create artistic products. As indicated in Chapter 5, even if the Artistic Creatives are not following a creative career full-time, they still have a side-line business making and selling creative products, whether it is for the sake of earning extra money, or merely because they need an outlet for their creativity.

Thirdly, as part of their personal identity, Artistic Creatives value their own uniqueness from others (Markus and Kitayama, 1991). Shao, et al. (2018) link creativity to self-construal on an independent level, where this independence is characterised by distinctness and being unique. However, it does not mean that Artistic Creatives always want to only be unique. Gardner et al. (1999) explained that the self-construal of creatives is to see themselves as more or less independent (or interdependent) according to certain situational cues. Thus, on a personal identity level, the uniqueness enables and support independence. It was evident in the research findings, that the participants often felt themselves unique from a young age. Lorraine explained how so felt so proud of the fact that she had a natural affinity for drawing when they had to draw something in school. Often the participants experienced their own uniqueness as a desire to create and realizing that not all their friends had the same talent or ability as they had. Steph explained how she could sew from a young age and made outfits for herself and her friend, so that they could have unique clothing. This describes a typical situation where individuals perceive themselves to be distinct and different from others and show it though bodily attribute or as Stets and Burke (2000) call it; identity enactment. The distinctive nature of the participants was also evident in chapter 5 when their career paths were presented. It was interesting how some creatives wanted to describe themselves as more unique than others. Mpilo, for example, claimed he was an artist although he works as designer. Taking on an artist identity were two-fold, on one hand he used the artist as an overarching identity to the designers, artists and crafters, while on the other hand, he was claiming to be unique from other designers, with boundary less career changes from community leader, to designer, to lecturer and even a radio presenter and producer. He views all these different types of work he does and have done as embedding his artistic identity. Therefore, his identity was claimed as unique, even though to an observer, it might appear that he is doing the same work and is the same as other designer participants.

Fourthly, among the unique creative characteristics and behavioural characteristics, the Artistic Creative characteristics that promote personal identity are creativity and autonomy (Gardner et al., 1999; Markus and Kitayama, 1991; and Shao, et al., 2018). Autonomy can be described as the desire for freedom, separation and individuation (Gibson-Tessendorf and Pearse, 2016 and

Gibson-Tessendorf and Pearse, 2019; Hackley and Kover, 2007; Sollberger, 2013) and openness to experiences, which Amabile (1996) claimed as the most important characteristic of creatives. Runco (2017) explains the autonomy of creatives as highly guided by their personal values. The importance of autonomy was evident in the creative archetypes that are presented in chapter 4. Once the creatives became entrepreneurs, they reported a conflict between their desire for autonomy and the need for managerial and entrepreneurial tasks that needed to be performed. The creatives also often felt that they had to sacrifice some autonomy to become successful entrepreneurs, such as Mary, who explained how the time and effort the growth of her business and the staff issues that she has to handle on a daily basis takes from her, makes it feel as if her creative soul is being raped. Rebecca was sharing the joy she feels that her time can now be allocated to more enjoyable creative work, since as semi-retired, she does not have to work so hard anymore and she could reduce her entrepreneurial tasks, or she hires someone that can do it. She feels that this autonomy gives her the opportunity to be able to focus on her artwork and her creativity.

Lastly, Artistic Creatives have personal creative values. On the personal identity level, the most important values are creativity and autonomy. Even though it has also been listed as a characteristic above, it is also an important value. The research of Lebedeva, Schwartz, Van de Vijver, Plucker and Bushina (2019: p5) referred to the following 'Openness to change' personal creative values: Self-direction, which is the freedom to cultivate one's own ideas, abilities and action; Stimulation, which is "excitement, novelty and change"; Hedonism which is motivated by "pleasure and sensuous gratification" or described by Amabile (1996) as an internal need for enjoyment of an activity and perceived challenge. Most of the participating creatives expressed the high value they place on their creativity and the ability to work autonomously. Some participants, like Sarah, have big businesses that they run and it might appear that there would be no place for creativity and autonomy, but she has a very practical approach and claims that she enjoys the challenge of working with a client to meet the requirements of the client, while still being creative in her work. The fact that Sarah is a designer, might be an indication that she has a more commercial attitude towards her design, while someone like Karin, from an artist's perspective might experience a similar situation as more constraining on her creativity.

After discussing these creative personal identity aspects, one might ask why the researcher did not use the Creative Personal Identity of this research and did not find Creative Personal Identity as a suitable identity, despite doing an extensive literature review on it. Creative

Personal Identity, is explained as how much creativity is welcomed and valued by the individual and relates to the cognition and individual attributes that the individual personifies (Glaveanu and Tanggaard, 2014). Furthermore, Creative Personal Identity is often referring to a research process and instrument and therefore, due to its quantitative nature and the focus it places on personality research, not regarded as relevant to this research.

In summary, the personal identity of Artistic Creative Entrepreneurs is based on personalized meanings of the self, finding themselves unique and creative. They self-identify despite their career, skillset or education. Artistic Creative Entrepreneurs depend on their creative uniqueness to earn an income, or to supplement their income from non-creative work. This personal identity is verified through the Artistic Creative Entrepreneur's own personal identity meanings, but with emphasis on the situations that the creatives find themselves in.

7.7.2   Role Identity

The second level of tripartite creative identity, namely the relational identity, is where the identity is in relation to the role a person enacts (Stets and Serpe, 2006) in relation to another person or small group. An example of such roles are that of teacher, parent, child etc. (Sun, 2013). For the purpose of this research, it would be referred to as Role Identity. This section will firstly review the different definitions and descriptions of role identity and then consider role identity specifically in relation to creatives and their work and careers. Thereafter the role identity of Artistic Creative Entrepreneurs is discussed.

Firstly, the definitions and descriptions of Role Identity: In Role Identity Theory, the self consists mainly of a number of different roles a person fulfils in society (Farmer et al., 2003), thus within a social context. Stets and Serpe (2006) explains how the social structures around an individual provide social relationships which may be directly attributed to a specific role identity. When enacting this role identity, it supports participation in the social structure with the purpose of ascribing to shared meanings for the role identities. Role Identity is defined by the way an individual wants to and prefers to see him/herself and be seen by others, including the responses one has to others and what behaviour is acceptable by others (Hogg et al, 1995; Slush and Ashforth, 2007; Wang and Cheng, 2010). Furthermore, Sluss and Ashforth (2007) explains that the role defines the identity of the person, in this case the creative, despite who fulfils that role. According to Wang and Cheng (2010) role identity also refers to the way the individual behaves to portray that role, to avoid the social and personal cost that might result

in not fulfilling the role. Satisfactory enactment of such a role, will enhance self-esteem (Hogg et al. (1995).

Secondly, role identity in relationship to Artistic Creatives are discussed: In this research the typical role identities are artist, or designer or crafter, thus the career identities as per a role the creative fulfil relevant to the research, but not excluding any other relevant roles the creative fulfil in addition to these career roles. Recently, the Artistic Creative identity research by Black, et al., (2019) and Delgado (2019) argued for role identity to be the most relevant theoretical perspective as their identity is closely related through their work roles. That would imply that the nature of a creative's work roles or career would be influencing identity formation. A creative person may be an artist, painter, teacher, parent, child, hiker and writer. Those are all different roles that the person may fulfil in the society they live in and in the case of this research, also in their careers. If an Artistic Creative has a personal identity as an Artistic Creative, such a person may also have a role identity as a designer when the person performs duties of a designer and also may at the same time also perform duties as art teacher, while teaching art at an art school. Athile is an example of that, with whilst teaching at the university, he also claims his role as designer as a more salient identity than his role as teacher. We saw many of the research participants who fulfilled more than one role in their creative endeavours, such as Gwen who are an artist, crafter, designer and teacher. Role identity is how an individual view themselves in a specific role and thereby giving meaning to their role and behaviour. Creative role identity refers to a self-attributed meaning in reference to performing creatively in the workplace (Farmer et al., 2003).

Tierney and Farmer (2011) pointed out that a creative with a strong creative role identity, pay more attention to cues confirming their creative identity, while ignoring those cues that threaten that particular identity. Farmer et al.'s (2003) research finding was that the self-view method of assigning an identity, shapes the view of the creative role in such a way that the specific role is seen as in the past. The problem is then with the identity formation, as the role stays in the past and the person does not re-enact the creative role. However, other research since then, have focused mainly on the social identity of creatives, with the exception of Taylor and Littleton.

Taylor and Littleton (2008) researched the conflicts around money and creative work. Since income is one of the identified success factors for creatives, this focus on creative identity formation is relevant to this thesis. The Taylor and Littleton (2008) research determined that

young people find the creative industries appealing because of the freedom and status that are ascribed to an artistic and creative identity, that of the *"auteur"* – who is identified by the tolerance of society to be special and behave different from society norms. Farmer et al. (2003), consistent with role identity theory, used the sense-making inherent in developing a creative role identity and how organizational behaviour influences the developing of the creative role identity.

Because of this, Taylor and Littleton (2008) explain that aspiring artist is expected to both produce work of appropriate standard, as well as to take up an associated artist identity. However, despite the lifestyle appeal, Taylor and Littleton (2008) have found that because of the need to earn an income, creatives lack the self-esteem to form the *"auteur"* creative identity, but rather take on that of an "apprentice not yet successful"; due to the concern with income. It could be argued that the creative does not take up the creative identity because of the nature of the boundary-less career it entails. However, despite that, a creative role identity should reinforce and reiterate the creative career and assign prestige to it.

Thirdly, the role identity of Artistic Creative Entrepreneurs is discussed. It was a common amongst, especially the artists and the crafters, to have a variety of different artistic roles that they fulfil as part of their career, while also adding the role identity of being an entrepreneur to the other identities. This was also found in the literature, where amongst others, Petkus (1996) and Glaveanu and Tanggaard (2014) explained how the identities of creatives are continually re-constructed and reformulated, because there can be more than one identity per role and more the one role per identity. Petkus (1996; p192) specifically refers to creative role identity and explains that the specification of a role identity "requires two elements: the role itself and the identity to be associated with that role". Thus, the creative wants to be seen as creative in the creative role. He proposes then that "creative" be an adjective that represents the identity and is associated with various roles, such as "creative teacher", wherein the role is the teacher and the "creative teacher" forms the role identity. The research participants also used 'creative' as an adjective and claimed to be creative lecturers or creative designers or designer retailers. Since Petkus (1996) was focused on the motivation of creative behaviour, it also explains that the social value assigned to the role identity, affects the motivational power of such a role.

Thus, the creative likes to be seen as creative teacher, therefore behaves creatively as teacher. Mauer and London (2015) discuss the shifting of roles that creatives will be involved in and explains that the role enacted at a given time depends on which is most motivated through

values, beliefs and behaviours. However, this research did not identify evidence of a specific sequencing with regard to which identity is formed first, or enacted first. The identity enacted at a given time depends on the context and situation the individual finds himself/herself in. Susan's identity would be a typical example of this, where she was hesitant to call herself a creative even though other people refers to her as very creative, but felt more comfortable to call herself a creative entrepreneur. It was in the role of entrepreneur, that she valued her creativity. Another example is how the designers strive to be part of the design society and to establish a design identity as a social identity while they are still students, sometimes before they take on a career role.

In summary, it was confirmed that the Artistic Creative Entrepreneurs also have a role identity in addition to their personal identity. This role identity is closely linked to their careers and fulfilled within society. The literature and research findings both support the notion that the creatives can have more than one career role, the artists and crafters more so than the designers. When becoming entrepreneurial, creatives also add an entrepreneurial role. For artists, this remain a separate role from their creative work role, while for the designers and crafters reconstruction of their career roles takes place and their creative role and entrepreneur role is combined into a creative entrepreneur role. Using the three levels of identity, with being creative as the first or personal identity, the creative person can then fulfil or enact any role in addition to being creative as a role identity. At any given time, the identities that are enacted will be those most motivated through the creative's values, beliefs and behaviours.

7.7.3 Social Identity Theory

The third level of tripartite creative identity, namely the collective identity: Following the premise that all Artistic Creatives have a personal creative identity, we have seen that they also, as part of them having multiple identities, have roles they fulfil in society, which means they also take on role identities as needed by different situations. Another level of identity that presents an opportunity for Artistic Creative identities, is Social Identity Theory. This section will: 1) present definitions of social identity; 2) discuss the assumptions on which the social identity theory is based; 3) discuss the creative in-groups and how it relates to networks as a facet of social identity; 4) consider characteristics and values of creatives; 5) relate entrepreneurs to social identity; 6) stereotyping; 7) criticism on social identity theory; the importance of context in social identity.

Firstly, Social Identity Theory is the self-evaluation or self-image of an individual that is determined by social categories as a member of an in-group in comparison to an outgroup, thus giving identity and increasing the self-esteem of the person (Tajfel and Turner, 1979; Trepte and Loy, 2017b). This section reviews the relevance and suitability of social identity theory for application to creative identity. Guan and So (2016) believe that a strong identification with a group that advocates a particular behaviour, will result in a higher self-efficacy for the individual with regard to what the group advocates. In the case of the creatives, they desire group membership in creative groups who have achieved relative success, not only by being part of the group but by bypassing the requirements of the gatekeepers (Bridgstock, 2009) to such creative groups and thus being ascribed as valuable to the group.

A criticism against the use of social identity theory to study identity, is that certain social identity aspects such as class or race, is falling away in modern society, which brings about a more individualized or spontaneous reconstruction and personal way of creating one's own identity (Taylor and Littleton, 2008). On the other hand, such views are criticized for their denying of structural limitations in the workplace and life. Taylor and Littleton (2008) found that despite the change in societal structures, the old creative identity work and limitations still pose challenges. In addition, solutions to the new challenges developed new identity problems, making identity studies challenging at best.

The advantage of using social identity theory to study creative identity is that: 1) social identity gives enhanced status to the individual who is a member of the in-group (Dollinger and Dollinger, 2017) (Trepte and Loy, 2017b); 2) the Artistic Creative receives recognition as a professional (Korotov et al., 2011); 3) the social recognition enhances social identity and self-esteem; Bridgstock (2009); 4) group membership increase self-worth, (Stets and Burke, 2000); 5) acceptance by Bridgstock's (2009) gatekeepers; 6) higher public self-consciousness and self-monitoring in an attempt to make their behaviour "socially appropriate" (Dollinger and Dollinger, 2017); 7) value jobs which emphasise good relationships and prestige (Dollinger and Dollinger, 2017); 8) success is further emphasised by being part of a network (Chu et al., 2015).

There are a number of disadvantages to categorizing creativity as a social identity, namely: 1) that belonging to the in-group of Artistic Creatives would be more salient than the role of creating (Dollinger and Dollinger, 2017); 2) those individuals with a stronger outer focus on their identity, thus valuing social identity more than personal identity, are viewed to be less

creative (Dollinger and Dollinger, 2017); 3) belonging and behaving like the group is more important than individual creativeness (Dollinger and Dollinger, 2017); 4) those with a strong team identity will not consider radical ideas as it will disturb the harmony amongst the team (Tanga and Naumann, 2016); 5) individual creative performance is limited (Tanga and Naumann, 2016); 6) professional development is hampered (Tanga and Naumann, 2016); and 7) more prone to shame and a foreclosed identity (Dollinger and Dollinger, 2017).

With both advantage and disadvantages to the creative identity being a social identity, it identifies a gap in the literature and opportunities for further research.

Secondly, Tajfel and Turner's (1979) Social Identity is based on three assumptions with the following related theoretical principals, namely: 1) individuals strive for a positive self-image; thus, a positive social identity. By identifying as artist, Mpilo ascribed some status to himself as creative; 2) social categories and the membership thereof has a negative or positive value connotation; thus, positive social identity is based on a "favourable comparison" to the in-group with a clear difference from the out group. An example here is Rebecca, who now identifies as an Artist, due to not selling clothing since COVID-19, therefore claiming membership and a positive value to her current identity, whereas at first, she identified as an entrepreneur and designer; and 3) there is always a comparison to another group or out-group and a desire to belong to the in-group that appears to have a more positive value, otherwise the individual will leave the group. This was evident when Gwen distinguished between artists, designers and crafters. Although she did indicate that she is all three at different times, she placed Artists a bit higher and claimed it as her identity, because as she explained, she "placed artists higher than the other two, due to being born an artist", compared to be able to learn how to design or craft. Belonging to the in-group of artists, improved her status as part of the in-group. In using social identity as way of grouping individuals, status is no longer a commodity such as power and wealth, but the outcome of intergroup comparison.

Thirdly, this section considers the in-group and out-group and how it relates to creative networks as a factor of social identity. Examples of creative in-groups as creative networks include the South African Fashion Design Society, The National Quilters Guild, The Fine Art Society and the SA Fashion Week to mention a few. Often, such in-groups are important to Artistic Creatives in the creative industry and its various gatekeepers, which belonging to such in-groups represent acknowledgment of their creative work (Bridgstock, 2009) and it ascribes success to their creative endeavours. The research findings also show the importance, especially the designers and crafters, place on admission to creative groups as acknowledgement of their creative work. The emphasis here is not on the career of the creative

qualifying them into the in-group, but it is normally based either on their work or their successful networking. It is thus different from the role entities which they fulfil. Social identity in terms of in-groups and networks, serves creatives' need to be secure and to belong to a community (Sollberger, 2013). It is important for this study, to draw attention to the assumption in social identity theory, that the individual members of a group are intrinsically motivated to positively distinct themselves from the out-group. Participating designers, as example, he did not only want to be a unique, but also indicated how important participating in fashion events with other designers are to them. They also explained how they are working to be establish their design brands. It might be that they perceive a well-established and well known design brand with belonging to the designer group, so at first, they identify on a personal level as artist. The more they participate in the design industry, the more they assign the social identity as designer to themselves.

Fourthly, this research discussed attitudes and values of creatives. The group identity not only describes what it is to be a group member but also prescribes what kinds of attitudes, emotions and behaviours are appropriate in a given context (Hornsey, 2008). This sense of creative group characteristics was seen in the identified Artistic Creative characteristics described in the introduction, where Gibson-Tessendorf and Pearse (2016) identified the unique characteristics and skills of Artistic Creative people as: 1) firstly, being creative, 2) they highly value autonomy (career anchor), 3) values creative networks in as far as they serve to construct their creative and professional identity, 4) a creative outlet is more important than earnings and lastly, 5) high risk-taking. Consequently, the characteristics that will most likely be forming creative identity, will be guided by either (1) autonomy or (2) the acknowledgement of professional development by peers (Hackley and Kover, 2007). To illustrate this, all three the tripartite identity levels, namely: personal identity, role identity and social identity, with the corresponding values and behavioural characteristics, as was included in the Artistic Creative Archetypes, as well as the Artistic Creative Entrepreneur Profiles in Chapter 5.

Fifth, this research discussion related entrepreneurs to social identity. From the Artistic Creative Archetypes and the Artistic Creative Entrepreneur Profiles in the findings in Chapter 4, the changes from Artistic Creative to Artistic Creative Entrepreneur, indicated a change in these characteristics, or the value placed in it. For example, creativity is very important to the participating Artistic Creatives, but once they started to identify as Artistic Creative Entrepreneurs, they sacrificed creativity for the sake of commercial opportunities. This was especially true for the designers who work according to customer briefs. Some of the creatives

are of the opinion that commercializing their work, has a negative connotation, like Mpilo, who would instead be called an artist than a designer, because being a designer means that you design for money and do not work for art's sake. This research further also identified the Entrepreneur archetypes and noted the slight changes in characteristics and values when the creatives become entrepreneurs. As explained earlier, Social Identity means that the individual must be a member of an in-group, such as Entrepreneurs, which promotes a positive identity, while there is also an out-group, such as those employed in organizations with strict rules and regulations, making membership to such an organization to be less desirable to people with entrepreneurial intent who would rather start their own business. For the Artistic Creative Entrepreneur of this research, their main motivation to become entrepreneurs were not entrepreneurial intent. Instead the Intervening Conditions that impact on the creative's career and identity, as established in the Paradigm Model indicate that the motivation to become an entrepreneur is far more complex than the Causal Conditions of a push and pull towards entrepreneurship. If the creative entrepreneur was pushed to be an entrepreneur, belonging to the entrepreneur-group might not be a positive experience or a desirable outcome. Although the participants wanted to belong to the in-group of creatives, or artist, or designer, or crafters, becoming entrepreneurs might not have been in their career plan. Therefore, this research questions the identity formation of the participating Artistic Creative Entrepreneur, which would be discussed in Chapter 7, Section 7.7.

Sixth, the concept of stereotypes and status is considered in relation to Artistic Creative Entrepreneurs. Typically, a group member experience a sense of status from being part of the group (Trepte and Loy, 2017b), but will change identity when the group has a negative identity. However, if your social identity is something like race or gender that cannot be changed you cannot change from the group, but can try to influence the group positively. Stets and Burke (2000) explains that when the individual performs well in a role, he would gain a sense of control over his environment and perceives it as success. Stets and Burke (2000) then also argue that the individual views the group as the same as the individual, meaning that there is a stereotype.

One of the typical creative stereotypes is that of the *poor artist*. This research proposes and place this stereotype in contrast to the *Banking Artist* as stereotype and business strategy presented in Chapter 6, Figure 16: Original Presentation of the Artistic Creative and Entrepreneurial Action to Maintain Creative Wholeness. However, within the strategy of Banking Artist, there are also different ways to operate the creative business, depending on the

identity of the creative. One of the identity values and factors that may play a role in this, is autonomy. Most of the Artistic Creative Entrepreneurs valued autonomy much higher before they became entrepreneurs, at which stage they realize that complete autonomy could turn them into the *poor artist*. They then accept that the freedom to choose your either your subject matter, or your medium, or your work schedule to a limited degree, is an acceptable compromise. An example is Sarah, who has to design according to her client's brief, but who also build relationships with her customers where they will eventually also trust her judgement to allow her to be creative in her designs. The opposite has also been found amongst the Artistic Creative Entrepreneurs, such as Steph. She decided to rather sacrifice a higher income from her design work, in order to maintain more autonomy. She prefers to rather design and make garments and sell them at given times in flea market style, rather than to design according to customer briefs. The difference between Sarah and Steph, is that Sarah accepted her identity as Artistic Creative Entrepreneur, consisting of a combination of entrepreneurial identity and Artistic Creative, or then designer identity, where she sacrificed autonomy for potential income, while Steph mostly maintain her designer identity and act entrepreneurial at certain times, allowing herself much more autonomy, but also accept that this means that she will generate less income. However, they both operate as Banking Artists and are satisfied with their income. They just activate different aspects of their identity depending on the situation they find themselves in. However, it is important to note that both Steph and Sarah have negotiated their Artistic Creative identity to be maintained in a hybrid form, where their artistic creativity is balanced with entrepreneurship to generate income. Returning to the stereotype of the *Poor Artists*, Taylor and Littleton (2008) pointed out a possible preference to be identified as creative entrepreneur over the creative identity, because the latter indicates the possibility of limited income (Bridgstock, 2009) due to the stereotype of the poor artist. Mary made special mention of not wanting to cling to only her artist identity, as that might mean that she lives the life of *a poor artist.* Karen had the same attitude towards taking on the Entrepreneurial identity placing them as members of a group that achieves business success. They both have strongly Artistic Creative Entrepreneur identities, where the entrepreneur identity is guiding their work and behaviour.

Seventh, this discussion considers the criticism against social identity theory. The criticism against Social identity is that the self-descriptions as a result of belonging to a group, might at times lead to the self-perception becoming depersonalized (Stets and Burke, 2000) and the individual might lose individuality for the sake of the group (Trepte and Loy, 2017b). However,

this is not a concern for this research, as the participating Artistic Creative Entrepreneur very strongly wanted to maintain their individuality as creators, despite their need to the accepted and acknowledged in the Creative Industry groups. This was evident in the responses when creatives were asked about belonging to creative networks. Most responded that they need to work alone and have to maintain their individuality with regard to their work, before they related any involvement in networks. Creatives value being part of the industry and its perceived elitist groups. This may at times create conflict if creatives value their uniqueness as their competitive advantage but also desire socially belonging to the in-group. An example is Mary, who feels strongly that she has to protect her individuality at all costs and do not wish to form part of any networks. However, she also explains how she enjoys the acknowledgement as '*famous artist*', a desire she has had since childhood is now fulfilled. Furthermore, she also appreciates belonging to the group of creative and artistic people where she often tries to connect to other '*like-minded people*'. It is therefore a balance between maintaining individuality and belonging to the in-group. Although the other participants may not be able to claim the same level of famousness, their stories are similar. Therefor creating and forming a social identity does not depersonalize the Artistic Creative Entrepreneur's identity. It rather reinforces the notion that creatives might have identity levels consisting of a personal identity and a social identity, especially where the social identity points to belonging to the creative in-group. This is consistent with Stets and Burke's (2000) proposal for the use of both identity theory and social identity theory to achieve a more integrated view of the self and a suitable application also for this research.

Summarizing the Social Identity of the Artistic Creative Entrepreneur and relating it to Tajfel and Turner's (1979) Social Identity Theory means creatives value membership of the in-group because it acknowledges their status and perceived success. In addition, we find the notion of continuous comparison with the out-group. Membership of the in-group prescribe certain attitudes, values and behaviours appropriate to the social context of the group and affect the career decisions of the Artistic Creative Entrepreneur were identified in the research. The negotiation of the importance of the Artistic Creative Entrepreneur's values when confronted with a conflict between the creative identity and the entrepreneur identity necessitates the adoption of an identity strategy to avoid or minimize the famous but poor artist stereotype. The identity strategy options are described as: Stolen Moments, Creative Affair, Studio Spouse and Banking Artists.

7.7.4 The Tripartite of Creative Identities

Incorporating the three types of identity that the Artistic Creative Entrepreneur enacts, is differentiated by the notion that 1) personal identity distinguish the creative as uniquely creative and based on personal identity meanings; 2) role identity is dependent on the roles that one performs and is dependent on social relationships and the social meanings ascribed to these roles and 3) social identity is the belonging to an in-group where the group members ascribe the meaning. These Artistic Creative identities shape the Artistic Creative career paths, which would be discussed next.

It is not only social identity that influences becoming an Artistic Creative Entrepreneur, but personal identity distinguishes the creative from the social group, to establish uniqueness, which ascribes a competitive advantage to the creative entrepreneur. The selection of the role identities that are enacted, also depends on the context and situation of the creative. However, where role identity was seen as an opposing view to social identity as form of identity for creative entrepreneurs, this research found that role identity, while having an influence on the creatives professional identity as artist, or crafter or designer, is one of the three levels of identity and not a case of role identity or social identity. This professional identity (as role identity) use traits, attitudes, values and experiences to describe these professional roles. In terms of social identity, acceptance into a creative industries group, depends on acknowledgement of the creative's work, as well as successful networking, which both ascribe success to the creative, which enhance the creative's status, which in turn can affect the business positively. This is illustrated in Table 35.

Table 35: The Tripartite Identity Levels of Artistic Creative Entrepreneurs, with the corresponding Values and Behavioural Characteristics relating to these Identities

	How it Relates to the Artistic Creative Entrepre-neur	Values	Behavioural Characteristics	Mechanisms of Integration of the Identity	Verification increase esteem	Specific Meanings confirmed as mechanism linking id to esteem
Personal Identity	Identify as a Creative Being	Creativity Autonomy	Openness to Change Curiosity Risk-taking	Values	Increase authenticity-based esteem	Authenticity - (Burke and Stryker, 2016)

	How it relates to the Artistic Creative Entrepreneur	Values	Behavioural Characteristics	Mechanisms of Integration of the Identity	Verification increase esteem	Specific Meanings are Confirmed as a Mechanism Linking Identity to Esteem
					(Burke and Stryker, 2016)	
Role Identity	Creative Career Roles, Creative Entrepreneur roles,	Technical Skill Work-life Balance Wealth Creating Employment Business Growth	Work-ethics Business Ethics Education and Skill A Hybrid of Artistic Creative + Entrepreneur	Standards of Roles. Standards are upheld or challenged in i.t.o values	Improve efficacy-based esteem (Burke and Stryker, 2016)	Agency and accomplish-ment (Burke and Stryker, 2016)
Social Identity	Professional Creative Citizen Citizen	Acknowledge-ment Social Participation Lifestyle Ethics	Care for community Care for environment Artistic Creative Entrepreneur Behaviour	Identity is compared to others, categorization informed by values	Increase worth-based esteem (Burke and Stryker, 2016)	Social belonging-ness and integration (Burke and Stryker, 2016)

Source: Author's Construction

7.8 Theories of Identity Formation

The fifth objective of this research is to develop a grounded theory explaining identity formation and career decision-making in the working life of Artistic Creative Entrepreneurs. This research proposal identified the lack of consensus amongst identity scholars on the way identity is formed. The identity types identified in Chapter 7, Section 7.2 and the available literature on creative identity indicated the different identity options that Artistic Creative Entrepreneurs may enact during identity formation.

In an attempt to integrate the creative identity theories, this research used Brewer and Gardner's (1996) multiple identity tripartite levels for the unique identity of the Artistic Creative Entrepreneur identity; as, personal identity; role identity; and social identity. The creative firstly, has a persona described as a personal identity and the participants in this research all have a creative persona; secondly, takes on specific roles when working creatively, or at work, or in relation to others from the creative industry, thus role identity; and thirdly, these creatives claim membership of the group of Artistic Creatives as well as the creative industry, which relates to being accepted into the in-group as a social identity.

This section investigated how these multiple tripartite identities were formed. The literature on the multiple identities and their formation will be discussed. Due to Brewer and Gardner's (1996) tripartite being based on self-construal theory, the way that it forms identities will first be considered.

7.8.1 Personal Identity Development

Erik Erikson was a seminal theorist (Dollinger and Dollinger, 2005) whose identity development theory is seen as one of the earliest and central (Jelekäinen, 2015) classical theories (Karwowski, 2016) with Erikson seen as the "architect" (Kroger, 2014, p n/a) designing the basis of identity development that others such as Marcia (2002) could build on.

In Erikson's (1945,1959,1968) psychosocial identity theory, identity formation takes place through a transactional process of constructing and reconstructing self and society, which he later called psychosocial relativity (Rogers, 2018). In a very simplified way, psychosocial relativity means that there is a relationship and interaction between individuals and the society around them and they impact on each other's identities. When one changes, so will the other. The individual interact with society, which then lead to a transactional process between the individual and society, in which both changes.

Erikson's identity development as an interactional & transactional process is relevant to the creative identity development of this research, due to the unique context, including the society, within which the creative work and that the creatives present themselves as inseparable from their work and by implication also their context within which the creative work.

Criticism for Erikson's work included: 1) despite the fresh perspective the intersection of disciplines presented, Erikson was seen as master of none; 2) Eriksson was criticized for his

vague concepts and his writing style. He referred to his important identity concept as a structure or configuration at times and at other times as a process; 3) Erikson's work was seen as inconsistent, as he sometimes viewed identity as conscious and other times as unconscious (Kroger, 2004). Although Erikson's work may be difficult to read as the criticisms points out, the concept of identity formation is presented in a simple way and relate to this research.

In the literature, Farmer et al. (2003) also found that the potential for creativity lie at the intersection of the self and the setting, so the context, industry and organization have an important effect on both the creativity of the individuals, as well as their identity formation. Other literature such as that by Schiller (1978) and Luyckx et al. (2011), also emphasized the context and environment that an individual finds him/herself in, as important to the personal identity development and formation of such an individual. Runco (2017: p 243) also claims creativity to be "highly contextual" and emphasises the importance of environmental factors to be considered as person-related creativity factors. In addition, he also refers to 1) the relevant creative traits, namely openness to experiences and self-expressive behaviour; and 2) values attached to the personal identity of creatives, namely autonomy and independence. Lebedeva et al. (2019) have also emphasized the importance of values to Artistic Creatives. These aspects were already discussed in Chapter 7, Section 7.2

Given that the literature on personal identity theories propose that the personal identity developed through interacting and transacting (Erikson, 1959 and Marcia, 1966) with society and the context (Bosma and Kunnen, 2001, Grotevant, 1987, Hirsch and Rapkin, 1986, Luyckx, et al., 2011 and Runco, 2017) and therefore such a personal identity may change depending on the situation the individuals find themselves in (Olsen, 2002), it would be a suitable combination of processes to explain the identity formation of the Artistic Creative's because this research found that creatives also present with a less rigid identity that responds to society and the context the creatives find themselves in. This was seen in the Artistic Creative career changes as the creatives responded to their context and adjusted their identity accordingly, especially when becoming entrepreneurs. It explains why the context and setting of the participating Artistic Creative Entrepreneurs in the Border-Kei area and working within the creative industry, have an impact on their creative careers and identities, which is also evident in the Career Paths that the Artistic Creatives followed, as presented in Chapter 5. This research also identified characteristics of the Artistic Creative, presented in chapter 4 as Artistic Creatives Archetypes, which portrays the distinctive nature of the Artistic Creatives.

In summary, the factors influencing personal identity formation are identified as 1) the situation or context that the individual finds him/herself in; 2) their self-view with regard to their characteristics; and 3) their values and behaviour. This research proposes the formation of the personal identity through an ongoing transactional process constructing and reconstructing this personal level of identity. Role Identities will be discussed in the next section.

7.8.2   Role Identity Formation

The discussion in this section is about the research findings with regard to the role identity formation of the Artistic Creatives Entrepreneur, as relational or role identity level the tripartite identity levels. First a summary of the terminology and concept of role identity would be presented, followed by the elements of role identity formation. Thereafter the criticism against the use of role identity formation are presented before the findings of this research are discussed.

To place the terminology used in context, Stryker (2007) define role identity as composed of a set of discrete identities, with persons having potentially as many identities as they have role relationships in which they participate. Given that more than one role may be activated at a given time, the more salient role is normally activated. The salient role is the one that is more to the surface of the identity in a given situation and it depends on the commitment one has to the role. The level of commitment that one has to a role, depend on the position one has in the social structure of the group (Stets and Burke, 2000) and the number of people an individual is tied to, meaning the number of people the individual interact with and the strength and depth of the ties (Burke and Stets, 2009; Stets and Serpe, 2011).

7.8.2.1   Elements of Role Identity Formation

Burke (1991) attributed the formation of role identity to four components of the standards achieved. Identity standards are the meanings of what one's reality is (Stets and Burke, 2009). The four components are also called the four components of the feedback loop of standards activated. They are: 1) the standard as set of self-meanings; 2) input from the environment or social situation; 3) process comparing the input with the standard; and 4) the output to the environment, in the form of meaningful behaviour. It is called a feedback loop, because as the last of the process, the behaviour is evaluated by the person and others in the social context, the process start the loop again, either by accepting the standards, or by adjusting them. Pearse and Du Plessis also made use of Burke's (1991) components as elements of role identity formation. Literature identified other authors who used role identity formation, such as: Petkus

(1996) who outlined a framework based on symbolic interactionism, linking it with role identity theory; Werthes et al. (2016) who applied it to cultural and creative entrepreneurs; Pearse and Peterlin (2019) who applied role identity to a creative social entrepreneur; and Bjorlund, Keipi and Maula (2020) who applied role identity to designers. Table 36 summarizes how these authors in literature has applied Burke's (1991) role identity formation to creative careers and entrepreneurs.

Table 36: Application of Burke's (1991) Role Identity to Creative Careers and Entrepreneurs

	Literature on the use of role identity formation and what they called the components of role identity formation			
Four components of role identity formation	**Petkus (1996**	**Werthes et al. (2016)**	**Pearse and Peterlin (2019)**	**Bjorlund et al. (2020)**
1. Standards as a set of self-meanings	The roles	Define core values	Standards as a set of self-meanings	Values and behaviour determine meanings
2. Input – the environment	The creative field	Individual means	Input – the environment	The knowledge, or a social situation, environment
3. Process comparing the input with the standards	Tasks fulfilled How behaviour is judged	Self-reflection Communication	Process comparing the input with the standards	Complexity of the role
4. Output to the environment, meaningful behaviour	Creative behaviour that shapes the identity by re-evaluation of the identity	Redefine core values	Output to environment, meaningful behaviour	Competence perceptions

Source: Authors construction from literature review

Although the descriptions might be different, the literature indicated a consistent use of Burke's (1991) role identity formation components in establishing role identity in creative fields. These four components are discussed below.

Firstly, standards as a set of self-meanings. Burke (1991: p 837) describe an identity as a set of "meanings" applied to the self in a social role or situation, defining what it means to be who

one is. The set of meanings is the standard that is used to describe the self, or in other words, the reference for who one is. Burke and Freese (1989 in Burke, 1991) describe that such a set of meanings include both symbolic components, or the notion of meanings as per symbolic interaction, thus how the meaningful interaction among individuals, through repetition, define the make up of society; and non-symbolic components, which includes the various resources that are controlled by a person in a role. Role Identity is thus a shared expectation of a social position in society, such as teacher, student or parent which has internalized meanings of what such a role responsibility might be (Stets and Serpe, 2006).

Petkus (1996) relates these standards to the types of roles an individual fulfils. Typical career roles fulfilled amongst the participating creatives may be classified as those that are creative, namely: creative researcher; concept developer; artist; designer; crafter; teacher; product innovator; and those typically entrepreneurial: networker; marketer; social media influencer; buyer; exporter; market organizer; community leader; production manager; flea market vendor; technical manager; trainer; retailer; shop-decorator; customer liaison; dispatch controller; quality controller; personnel manager; staff trainer; logistics manager; financial manager; bookkeeper. These roles were not presented in any particular order and the participants also experienced that they would typically experience being called from one diverse role to another during the course of the day. These are consistent with the roles identified by Pearse and Peterlin (2019), who lists creative director, networker and negotiator, marketer and promotor, thought leader and strategic architect as roles performed by the creative they interviewed. Of importance here is the value assigned to these roles, as the value of the role set the standards for the role identity. Werthes et al. (2016) related the standards to the core value of the creative individual. The value is shaping or setting the standards of the creatives. This was also the finding of Bjorlund et al. (2020) who confirmed that their study also identified that values and behaviours set the standards for identity meanings.

Secondly, Burke (1991) identified the input or environment as element of role identity formation. This was also the found in the literature where Petkus (1991) referred to the creative field, thus the type of creative industry the creative is involved in and Bjorlund et al. (2020) also included knowledge of the creative process and products and Werthes et al. (2016) include the individual means, which refers to the requirement each individual has to be able to operate in an environment. For some this might be an office or studio and for others machinery or software. Designers showed to first work in such other jobs, before becoming entrepreneurs. It was often a push towards full-time entrepreneurship due to external factors such as financial

stress. Artists were more often doing other work such as design and craft work together with their artwork to earn a living. This present that for the participating creatives, the type of field creatives associates with, whether the creative works in art, design or craft impact differently on the identities of the creatives. However, the most important focus was on being able to do creative work, which is consistent with Werthes et al. (2016) description of the reason creatives become entrepreneurs is to make a living, make art and develop their creativity. The research findings also indicated that most crafters never reach a stage of doing craft full-time. This is due to limited earning potential with craft products. An exception to this is Victoria's home décor items, which are high priced and high-quality items with good earning potential. It appears that it is not the product that determines the earning potential, but the environment (rural Eastern Cape) and the entrepreneurial attitude of the creatives. Such a high-end product needs the correct entrepreneurial strategy to overcome the environment. Such a creative will have to identify as entrepreneur, else the focus will remain on product design and manufacture, with a stronger creative identity, which might not be able to handle the limitations of the environment. This research find that the different creative fields also has different environmental influences on the identity formation of the creatives.

Thirdly, identity formation takes on the process of comparing the input with the standards (Burke, 1991, Pearse and Peterlin, 2019). Petkus (1996) also relates it to tasks fulfilled and how behaviour is judged. Thus, how does society judge the behaviour of for example an artist, according to societal standards for artists. During this phase of the identity formation, the fit between the environment and the standards are evaluated or judged. It relies on a communication (Werthes et al. 2016) with others in society to determine successful identity formation. This also relate to the development of professional and career identities and discussed in Chapter 7, Section 7.7.2.

Fourthly, the role identity is developed when the output to the environment, thus the meaningful behaviour, is observed. Bjorlund et al. (2020) relate this to competence perceptions, where the creative will adjust the identity if it does not lead to successful results. This is also what Werthes et al. (2016) describes as the redefining of the creative's core values. If the values of the individual are not aligned to the values of the role they have to fulfil, new standard meanings might be formed, thus the process loop back to setting standards. If these role identities are verified through social interaction, it means that the social category meanings with regard to the Artistic Creative's career, will be evaluated and the identity meanings would

be sustained or altered, depending on if the role meanings are viewed as successful (Stets and Serpe, 2006).

7.8.3   Social Identity Formation

Social identity is formed when individuals self-evaluate their identity and claim membership to an in-group (Tajfel and Turner, 1979). Identity formation is influenced by the context and situation in which individuals find themselves. This relates to the creatives, where their context influences their identity formation, especially when they become entrepreneurs and take on a social identity.

Thus the in-group categorises themselves based on who the out-group is, or on the out-groups that are present in the situation (Trepte and Loy, 2017). Identity formation for Artistic Creatives Entrepreneur based on and considering the intervening conditions of the Paradigm Model of Career and Identity as created in the data analysis phase of this research, namely: a) opportunities and resources; and financial stress, which form part of the context and situation of the creatives; and b) escape; and vocation, which form part of the identity of the creative. This section will discuss the impact of social identity formation on the identity of Artistic Creative Entrepreneurs.

7.8.3.1 Elements of Social Identity Formation

Social Identity Formation consist of a chronological process with various feedback loops to form social identity (Tajfel and Turner, 1979; Trepte and Loy, 2017). These processes are: 1) categorization of the individual to determine belonging to a certain social group; 2) the social group must be salient in a certain context, for example while watching television; 3) social comparison takes place when the individual evaluate their salient in-group as relevant to a specific out-group or out-groups; 4) positive distinctiveness should takes place, whereby the result of the social comparison of the in-group is evaluated more positive than the out-group; 5) social identity is formed when the combination of the self – categorization and it's evaluation and its influences lead to 6) self-esteem; 7) where the consequences of this process, namely how individual mobility, social creativity, social competition and stereotyping are affected, is determined. Thus, social identity formation is dependent on the context of the situation and the relationship between groups in terms of status and competition.

Before linking the social identity formation processes above, to the Artistic Creatives Entrepreneur from this study, the reasons for selecting social identity theory as one of the

tripartite identity types of Artistic Creatives Entrepreneurs, as discussed in Chapter 7, Section 7.6.4, is compared to the relating social identity formation processes of social identity and summarized into Table 37: The Application of Social Identity Formation to Artistic Creatives Entrepreneurs. Column four describe the general relevance of social identity theory, while column five relate it specifically to the Artistic Creatives Entrepreneur. Together this represents the application of social identity formation to Artistic Creative Entrepreneur.

Table 37: The Application of Social Identity Formation to Artistic Creatives Entrepreneurs

	Social Identity Formation Processes	Social Identity as Relevant to Artistic Creatives Entrepreneurs ACE	General Relevance to Social Identity Theory	ACE relevance to Social Identity Theory
1	Categorization into relevant in-groups	In-group membership forms identity and increases self-esteem	Need: secure and belong Self-esteem and positive self-image	ACE in-group of creatives
				ACE in-group of creative industry workers
				ACE in-group of creative associations and guilds
				Shapes creative career decisions
2	In-group must be salient in a certain context	Group membership describes which attitudes, emotions and behaviours are appropriate in a given context	Difference - domain types of participant creatives, depending on the values that are more salient in the relevant context	Artists - members of the art community, within their field of specialization and to be recognised by art patrons and art galleries
				The balance between design as art vs. commercialised Enhance market access
				Crafters value access to markets
3	Social comparison with the in-group versus the out-group	The in-group relates to the specific industry within which the career falls.	The social comparison relates to the creative in-group versus the groups evaluated as out-groups	Facilitate acceptance and acknowledgment
				Identity conflict with the entrepreneur out-group
				Conflict - full-time creatives vs. non-creative employees
			Social comparison creates membership	Membership in the unique creative culture of the in-group
			Networks	Positive impact on their brand identity

	Social Identity Formation Processes	Social Identity as relevant to Artistic Creatives Entrepreneurs (ACE)	General relevance to Social Identity Theory	ACE relevance to Social Identity Theory
4	Positive Distinctiveness through positive in-group comparison	This creates a positive distinction from the negative out-group, assigning a unique positive identity to the in-group	Creative see their type, whether artist, designer or crafter as positive compared to the out-group, which might represent entrepreneurs	Artists, reluctance to commercialise art, view entrepreneurs as the negative out-group
				Relate positively to gatekeepers, giving an in-group identity
				The negative connotation of commercialization of art
5	Self-categorization and its evaluation	As part of the identity formation loop, the identity is categorized and evaluated	The categorization of the creatives is evaluated to judge the success of the categorization in fulfilling the aims of the categorization	In-group membership of Poor Artists: maintain the membership and resulting identity, or change it.
6	Self-esteem			The more salient the creatives' identities, the better their self-esteem
7	Determining the consequences of the identity formation processes	Individual mobility	Leave a group with a negative social identity and join a group with a positive identity	Low-income ability, then change to entrepreneur - means financial needs may be met
		Social creativity	When cannot leave a group: Enhance group status Use different dimensions to choose a new in-group	Traditional crafter - negative identity with regard to income, apply craft skills to designer products
		Social competition	Strategy of social change depends: Permeable the group boundaries are,	Test the permeability of the boundaries of their field: Designer to fine artist. Painter to textile designer Designers to entrepreneurs

	Social Identity Formation Processes	Social Identity as relevant to Artistic Creatives Entrepreneurs (ACE)	General relevance to Social Identity Theory	ACE relevance to Social Identity Theory
			Legitimate the status is The Context allows for individual mobility	
	Social Identity Formation Processes	**Social Identity as relevant to Artistic Creatives Entrepreneurs (ACE)**	**General relevance to Social Identity Theory**	**ACE relevance to Social Identity Theory**
				Entrepreneur in-group = negative compared to artistic autonomy Availability of resources desirable in entrepreneurship
				The competition with the out-groups: If context allows individual mobility, join more positive group
		Stereotyping	People endorse positive stereotypes and reject negative stereotypes	Make positive or negative inferences about particular occupations Two creative stereotypes characteristics that are always salient, is their eccentricity and their creativity

Source: Author's construction

The aspects of Social Identity portrayed in Table 37, will now be discussed and related to the available literature.

Firstly, the social identity formation process of categorization of the individual to an in-group serves to form identity and increase self-esteem (Tajfel and Turner, 1979). The in-group contribute to the identity, due to the need that all humans have to be secure and belong in a community (Trepte and Loy, 2017). The first in-group that the Artistic Creatives categorize themselves into is the creative group. This is a general group, but the value the creatives places on creativity, as per earlier writing in this thesis, makes membership of this group most salient to ensure a positive self-image.

Another very important in-group the creatives select is the creative industry and linked to that is relative creative guilds and professional associations where membership also ascribe identity and self-esteem. Although profession has been discussed in terms of the role identity of the creatives, it can also be explained form the theoretical perspective of social identity, emphasizing professions in terms of who the creative relate to. The creative would thus decide to which professional group they want to belong. The creatives' in-group membership not only guide the creatives in their career enhancement decisions, but according to the creatives' area of interest and specialization, the creatives also identity according to the artist group, the designer group or the crafter group. Marcussen and Asencio (2016) although talking about stereotypes in mental health, explains that it is the individual's perception of how he/she is viewed in the context of our interactions with others that influence our self-definitions and well-being. Thus membership to in-groups enhance both personal and professional self-esteem. From the research, it is seen that each creative domain has different in-groups relating to different identities, as was also established in the Artistic Creatives Archetypes that were presented in Chapter 4.

Secondly, the specific social identity has to be salient to effect in-group membership in a certain context. Salience has been described in Chapter 7, Section 7.2 and means that the identity should be one of the more activated and enacted social identities, given that any individual has multiple identities that may be active at the same time. It is important to consider the identity of the creatives in context, as the research findings pointed out that the context has an impact all aspects of identity and career decisions. This is consistent with Dumas and Dunbar (2016) who describe creativity as a malleable product of context and perspective. Not only is creativity dependent on the constantly changing context, but Glaveanu and colleagues (2020) in the creative manifesto that they compiled, stated that creativity is always specific to a context or domain, which in turn makes it to be always unique, because the people and context is always different.

The concept of creativity always being different is also described as constantly unfolding within a contextual domain (Chemi, Borup Jensen and Hersted, 2015). The creative manifesto (Glaveanu, et al., 2020) also claims that even though the in-groups relate to social identity, the individual cannot be removed from the social, material and cultural context that the identity is established in. The social in-group membership describes to the attitudes, emotions and behaviours appropriate (Trepte and Loy, 2017) in a given context (Hornsey, 2008). Artists find positive self-esteem in being a member of the art community, as well as groups within their

field of specialization or niche area and to be recognised by art patrons and art galleries. This relates strongly with the recognition and acceptance by creative gatekeepers that Bridgstock (2013) describe and the acknowledgement of professional development by peers that are highly valued by creatives (Hackley and Kover, 2007). It is only through a social identity that this need is fulfilled.

The participating creatives in the artist domain presented a unique distinction from the designers and crafters, in that they value the social in-group membership, but as they become more established and well-known, it appears that the in-group has served its purpose and the social identity becomes the least committed of all the identities. Designers value belonging to the design in-group, where membership enables them to balance between design as visual art field and the commercialised nature of design. It is also important to designers to form part of the design society, because design is subject to current trends and trend forecasting, which in turn is a result of social change. In-group membership also enhance access to markets, which is crucial to enable the designers and crafters to be able to sell their products.

As the third process in social identity formation, social comparison relates and compare the in-group identity with the out-group identity (Tajfel and Turner, 1979; Trepte and Loy, 2017). Not only does this facilitate acknowledgement and access by gatekeepers, but it also creates the in-group of full-time creatives against the out-group of part-time creatives. It also relates to the in-group who does creative work, compared to the out group who has non-creative employment and only does creative work during after-hour opportunities (Gibson-Tessendorf and Pearse, 2016). The social comparison also relates to the unique culture of the in-group, especially where it relates to groups of creative domains or professions, because each group will develop its own culture. This culture often determines what the in-group is in comparison to the out-group. From the research participants, it was evident that the artists view themselves as more creative and born with a talent, while they belief that designers and crafters as the out groups, are not born with their talent and that anybody can design and craft. The other aspect of social comparison is the identification with networks, where belonging to the networks of the in-group not only allows creatives access to the community; but also bring improved status and enhanced self-esteem to the creative because belonging to networks are highly valued by creatives (Acar and Runco, 2012; Bridgstock, 2009; Chen, Chang and Lo, 2015; Florida, 2012; Gu, 2014; Jaussi and Benson, 2012; Runco, 2017b). Networks are also important for people in the creative industry, especially entrepreneurs that network with others (Bridgstock, 2009) Gu (2014) Yi et al. (2015). Although, beyond art gallery and exhibition networks, the participating

artists claimed not to work within networks, the access to markets that these networks provided are crucial to creative entrepreneurs. Gu (2014) referred to creative's reluctance to rely on networks, but due to the networks being mostly informal and established socially, social identity is used as means to build trust with the network community. Furthermore, the project nature of many creative assignments (Frenette, 2017) that are available to creative entrepreneurs and viewed as entrepreneurial too (Menger, 2017; Wright, Marsha and Mc Ardlea, 2019), are highly depended on networks and word of mouth referrals regarding the creative's capabilities (Bridgstock, 2013).

The fourth process of social identity formation, namely positive distinctiveness through positive in-group comparison, relates to the other processes, as it explains that a unique positive identity is ascribed to the in-group and membership of this in-group enhances self-esteem. This process relates strongly to the evaluation of creative work compared to entrepreneurial work. Creatives from the research, viewed their creative domains of art, designer or craft as positively distinct from entrepreneurs. The reluctance of creatives and especially artists, to commercialize their art, view entrepreneurs as the negative out-group. This is because creatives value and elevate their creative work above entrepreneurship (Patten, 2016). The same phenomena were discussed in role identity, but the conflict between creative work and being an entrepreneur can be explained from two different theoretical perspectives. In role identity it was discussed from the perspective of the standards of meanings between the two roles, but in social identity the tension is as a result of the creative's dilemma and question as to who they relate with within a society and especially the creative industry. It then necessitates the comparison of the creative identity with the entrepreneurial identity.

Entrepreneurial identity is a self-view, reflecting a belonging to the social group of entrepreneurs and thus is a form of social identity (Tajfel and Turner, 1979), which depends on membership to the group (Carter and Maroney, 2018; Murnieck and Mosakovsky, 2007; and Trepte and Loy, 2017) and once again, the context of the entrepreneur and business type (Swansea and La Trobe, 2019; Werthes, Mauer and Brettel, 2018) is important, as it influence the identity of the Artistic Creatives Entrepreneur and the career decisions that are made. The research found that artists structured their entrepreneurial business concepts differently, as was also proposed by Pearse and Peterlin (2019). One business model option is a formal business with premises, staff and a formal yearly operating plan; while the others do artwork in studio, but does entrepreneurial work in a much less formal way, leaving them free to focus on art.

These are typical decisions creatives may take as entrepreneurs to alleviate the tension between creative and entrepreneurial work, so that they won't feel that their creative work is being neglected. Creatives who become entrepreneurial, might have a negative connotation to the commercialization of art. It would require a change in characteristics and values, to leave the in-group of creatives and join the out-group of entrepreneurs. Nielsen et al. (2018) discuss the career-making of designers as highly driven by their sense of identity, such that designers choose a career that suits their identity which indicate that their entrepreneurial business should also suit their identity. However, it is challenging to think of an entrepreneurial model that will suit ones' identity, if you view the entrepreneur group as the out-group and assign a negative identity to it. To understand the context of the evaluation of the entrepreneur identity as belonging to the negative out-group, it might be useful to consider the stereotypical view society has of entrepreneurs. Anderson and Warren (2011) describe the entrepreneur stereotype as: a natural manager concerned with facts and figures exhibiting superior business skills; an entrepreneur concerned with new innovation; and a challenger of bureaucracy who set to lead the way for other businesses and face their challenges head-on. The typical view creatives have of entrepreneurs are more that of Jackson's (1998) traditional man in the suit working 9-5. However, the social identity of the creative and that of the entrepreneur might not differ that much, depending on whose point of view one use. However, as Marcussen and Asencio (2016) clarified it is our perceptions of how we (and others) are viewed in the context of our interactions with others that influence our self-definitions. Laguia, Moriano and Gorgievski (2019) point out that entrepreneurs are normally described as creative and creativity is linked to self-employment, so if an individual has a high self-perceived creativity, such a person is more likely to be drawn to entrepreneur as a career option. That would imply that a creative person, with creativity as salient identity, should view the entrepreneur identity as desirable. It might be the image of the traditional 9-5 man that the creative find conflicting, but the image of entrepreneurs has changed since then. Richard Branson and Michael O'Leary come to mind, both enacting a colourful role and challenging the established social identity stereotype (Anderson and Warren, 2011). Depending on your in-group, even creativity may be viewed as conformist and traditional. Van Tilburg and Igou (2014) related that the perception of creative endeavours, typically considered original, deviant and novel, is actually deeply embedded in conformist processes. Because creativity unfolds in contextual domains and has the ability to draw from different social identities, Van Tilburg and Igou (2014) suggests that creativity is rooted in oddness of though and feeling and controlled by weirdness, but still controlled and embedded in conformist processes and maybe not that different from entrepreneuring. If

creatives include the entrepreneurial creativity as part of their creative identity, they might be able to, as Laguia et al. (2019) suggest, perceive themselves as a good fit for the entrepreneurial in-group.

That relates to the fifth process of social identity formation, namely the self-categorization and evaluation. The evaluation of the social identity of the in-groups, was touched on in the paragraph above. As part of the identity formation loop, the identity is categorized and evaluated. The categorization of the creatives is evaluated to judge the success of the categorization to fulfil the aims of the categorization. Adarves-Yorno et al. (2006) indicated that the criteria that is used to evaluate and assess creativity is strongly linked to the embedded norms by the group. That may explain why the creatives, especially the artists, may evaluate their in-group membership to the group of stereotypical Poor Artists and might decide to maintain the creative membership and resulting identity due to the artist status it ascribes, or they may change it. It is interesting that Van Tilburg and Igou (2014) found in their research that work that was done by the in-group members were deemed more creative than the work done by out-group members, when the same products were produced. Thus, sticking to the in-group, enhances the evaluation of the creative's work by others, deeming the self-categorization with the group as successful. Adarves-Yorno et al. (2006) explained that creatives will adapt and adjust their work so to conform to the prevailing standard of their in-group.

The sixth social identity formation process is that of enhancing the self-esteem. If an individual perceive other's opinions of the self as positive, it increases the salience of the identity (Stets and Serpe, 2016). The more salient the creatives' identities, the more self-esteem they have in their creative work, as is consistent with the salient identities described by Tajfel and Turner (1979). The enhancing of the self-esteem has been discussed in relation to the other formation processes above.

 Once the self-esteem of the social identity was enhanced and evaluated, the consequences of the identity formation processes is determined and strategies are decided upon to increase self-esteem (Trepte and Loy, 2017). It includes 1) individual mobility; 2) social creativity; 3) social competition; and 4) stereotyping.

Individual mobility to create positive distinctiveness Trepte and Loy (2017) takes place when the individual decides to leave a group with negative social identity to join a group with positive group identity. The creative might, for example, become aware that being a creative has a

negative identity, due to the perception that creatives are unemployed, or according to the stereotype of the poor artist. Thus, after evaluation of the creative in-group, and determining the identity as negative due to low-income ability, the creative might decide to change to an entrepreneur identity which has a positive social identity as it means financial needs may be met. The creative then decides to take the strategy to change identity to that of an entrepreneur, which would be viewed more positively by society (Taylor and Littleton, 2008).

Social Creativity, takes place when one cannot leave a group (such as being an alumni of a certain university) and one either work at enhancing the group status, or use different dimensions to choose a new in-group to compare the identity with (Trepte and Loy, 2017). An example of this is where the creatives might become a teacher or lecturer, where the social identity of the teacher or lecturer has a higher status or a positive identity compared to being an unemployed designer. If a crafter belongs to the traditional crafter in-group, the group might have a negative identity with regard to income, so changing to another group, such as a designer entrepreneur, where the craft skills are applied in different products, may create a positive in-group identity again.

 Social competition is the consequence of identity formation when the selected strategy is to make a social change. The subjective belief systems about the nature of relationships between in and out groups influence the strategy chosen to enhance the in-group status (Trepte and Loy, 2017). The chosen strategy depends on the individual's beliefs of: how permeable the identity boundaries are, thus how easy is it to change from one group to the other; how legitimate the status is, thus is there a way to change the view of the status; and if the context allows for individual mobility to create positive distinctiveness (Trepte and Loy, 2017). It was observed that creatives sometimes test the permeability of the boundaries of their field, so that they might join a different creative in-group where the identity might be more possible. For example, a designer might become a fine artist. Or a painter might become a textile designer. Another example: a designer, by nature already more commercialized, may easier use this more permeable boundary to change to another in-group of entrepreneurs. The status of entrepreneur in-group might be perceived as negative when it is judged based on artistic autonomy, but the legitimacy of the status may be reconsidered based on the availability of resources that will give more status to the identity. The decision the creative may make, depends on the salient identity, which comes down to whether autonomy, or resources for professional development is of greater value to the creative. The competition with the out-groups may present the designer entrepreneur as more positive if context allows that the designer has more individual mobility

to join a group with a more positive identity, such as design-retailer, for example. This explains why creatives easily take on teacher or retailer options as entrepreneur, in addition to their artist, designer or crafter identities.

The last consequence strategy has the most relevance to the Artistic Creatives Entrepreneur, as it relates to stereotyping (Trepte and Loy, 2017). Stereotyping in this instance, attempts to explain the conflict that the Artistic Creative has between being an Artistic Creatives and being an Artistic Creative Entrepreneur, as was also referred to earlier. People endorse positive stereotypes and reject negative stereotypes (Kiecolt, Momplaiser and Hughes (2016). When a negative stereotype exists, it means that others belief a group has a negative social identity. Merrolla (2016) pointed out that a negative stereotype means that society judged the group to have poor ability, which may lead to anxiety, which in turn may lead to poor performance. That might be what happens to the Artistic Creative Entrepreneurs, that the Artistic Creatives stereotype assigned them to be poor, or even to have poor business skills, which then lead to poor performance, or for the Artistic Creative, an unwillingness to become an entrepreneur. Dumas and Dunbar (2016) also warned that the performance of tasks normally mirrors the individual's belief of the stereotype performance expectancy. However, this does not have to be the case. Merrolla (2016) explains that poor stereotypes can be counteracted through exceptional performance, or through misidentifying with the negative stereotyped identity. However, disproving stereotypes are daunting and seldom successful. Unfortunately, stereotypes allow individuals to make positive or negative inferences about particular occupations, regardless of their identification with the stereotype (Dumas and Dunbar, 2016). Two stereotypes of Artistic Creatives that are always salient is their eccentricity and their creativity (Van Tilburg and Igou, 2014). Having a stereotype confirmed, has a positive impact on work evaluations, which thus means that a positive creative stereotype improves the creative's performance on work projects. Therefore, it may be suggested that the creative need to view the entrepreneur as a positive social identity so that they can perform better in the identity, thus counteracting the previous negative entrepreneur identity, within the creative society as more positive. It is equally important for designers to also accept that they can change their work situation to match their identities. With regard to the artists, the notion of a poor artist who needs a patron to support them, might be a social culture within the domain, but the conflict between art and money, may be addressed by either viewing the entrepreneur identity as salient as well.

The best way that creatives can achieving counteracting negative stereotypes is by counteracting the negative stereotypes with good performance. Many of the participating designers has done that and has accepted and integrated the social entrepreneur identity with the social design identity. This might have been easier because there are numerous examples of designers and their business models and their strategies that they followed to achieve success, or entrepreneurial success, which brings about a positive stereotyped identity. It was observed that many of the designers referred to such creatives to whom they look for inspiration.

7.8.3.2 Conflict between Creative and Entrepreneur Social Identities

Sieger et al., (2016) identified that the entrepreneurs' social identities allow a rich assessment of the self, draw on their self-image since social identity theory is important to a persons' feelings, values and beliefs, as well as actions. It is these actions that determine how a person would conduct their business. In the case of the creative, these values and beliefs are also inherently part of the make up of the creative (Gibson-Tessendorf and Pearse, 2016).

In developing a new Artistic Creative Entrepreneur social identity, this research suggests a number of possible new social identity stereotypes, similar to the Darwinian, Communitarian and Missionary entrepreneur founders of Fauchart and Gruber (2011). To illustrate this suggestion, the Fauchart and Gruber (2011) founders and descriptions of what these founders ascribe to, is listed in Table 38 and related to the **Artistic Creative** domain of this research, what the creatives' motivational factors or causal conditions are, the focus of the creatives when behaving as entrepreneur and lastly their intervening conditions are represented in columns. Added to the Fauchart and Gruber (2011) entrepreneurial founder types illustrated in the table rows, is the proposed hybrid creative that balance creativity and entrepreneurship.

The first social entrepreneur identity, namely Darwinian Entrepreneurs are seen as the traditional entrepreneurs, who start a business with the aim of making and growing the business. Fauchart and Gruber (2011, p942) calls this the "Business School approach to starting a business" and are normally differentially their business to obtain competitive advantage. Some research participants started their businesses due to financial stress and plan to expand and grow the businesses further. For this group, income was their motivation for forming an Artistic Creative Entrepreneur identity and they have a conflict between entrepreneurial work and maintaining their affair with creativity.

Table 38: Artistic Creative and Entrepreneur Social Identity Stereotypes

Fauchart and Gruber Entrepreneurial Founder Types	Description of Entrepreneurial Founder Types	Creative Domain	Creative Focus	Motivational Factors/ Causal Conditions	Intervening Conditions	Artistic Creative Entrepreneur Stereotype
Darwinian	Traditional Entrepreneurs: Grow business Make money Obtain competitive advantage	Mostly crafters Part-time Designers	Income	Income – Push to Entrepreneur	Financial Stress Escape	**Creative Affair:** role of entrepreneur taken on, creativity becomes 'part-time'
Communitarian	Created products of use to the community Value Recognition Emotional position in society	Artists – demand for work Teaching and retail if identified demand Designers	Product and Services	Recognition relates to a pull to entrepreneur	Opportunities and Resources Vocation	**Studio Spouse:** focus on creativity and product design, leave business side to others to deal with
Fauchart and Gruber Entrepreneurial Founder Types	**Description of Entrepreneurial Founder Types**	**Creative Domain**	**Creative Focus**	**Motivational Factors/ Causal Conditions**	**Intervening Conditions**	**Artistic Creative Entrepreneur Stereotype**
Missionary	Address political issues Promote social or environmental causes	Crafters – community skills training Job creation	Focus on entrepreneurial innovation	Innovation Creativity Social Pull towards Entrepreneur	Escape Vocation	**Stolen Moments:** 'part-time' creative work, while also focus on other causes
Proposed Hybrid	Utilize all opportunities for creative development Create product of use Value Recognition & Professional development	Artists Designers Crafters Creative teachers Creative retailers	Creativity in product development Entrepreneurial decisions making and actions	Creativity, Recognition, Professional Development forms pull to entrepreneur conditions Income – Push	Opportunities and Resources Financial Stress Escape Vocation	**Banking Artist:** Balance between entrepreneurial duties and creative work, business practices aligned to personal values

Source: Author's Construction

The second type of social entrepreneurial identity, namely the Communitarians, typically start a business when they realize that a product or service they created for personal use, is also of use to the community (Fauchart and Gruber, 2011). Some Artists indicated their surprize when

people wanted to buy their art and put it in their houses. Other participants who also added teaching and retail to their business offerings, did so due to the demand that they identified for such products. According to Fauchart and Gruber (2011) such entrepreneurs also value the recognition that they get from their peers and are emotional about their position in the community. This would relate to the studio spouse stereotype, where the focus is on the creativity and how it can advantage the community, with the entrepreneurial duties taking a lesser position and management or financial duties are often performed by an agent or manager. The personal and social identities would be more prominent in this stereotype.

The third pure entrepreneurial founder's social identity is the Missionary, who starts the business to address political issues and promote social or environmental causes. In this way, some of the creatives started their businesses to skill people in the community, to create jobs and to promote the work of other creatives. Those with a missionary identity often motivate innovation and creativity, especially when it has a social. Sieger et Al. (2016) (who developed a measurement test for an entrepreneur's social identity) explained that a missionary founder measures high on creativeness, but tends to focus on organizational or institutional innovation rather than product or service innovation. On the other hand, the communitarian entrepreneur is concerned with product and service innovation.

The most suitable founder type would be a hybrid of all the Fauchart and Gruber (2011) types. However, the proposed creative strategies, present suitable new stereotypes that classify the Artistic Creative Entrepreneur according to the impact of their values and their context. The impact of the context and environment remains central in career decisions, about whether entrepreneurial push or pull factors are present, was found to be mostly influenced by the values of the creatives due to the centrality of both values and context in the findings. Furthermore, the interaction between creativity as always developing and the changing context contribute to the ever-evolving Artistic Creative Entrepreneur identity.

Sieger et al. (2016) states that these identities point to differences found in 1) the reason and social motivation for starting a venture – thus the Paradigm Model's causal conditions namely the push and pull towards entrepreneurship and 2) the way they evaluate themselves as founders – the career and identity consideration of the paradigm model and 3) their frame of reference for deciding their decisions and action – or their intervening conditions. When applying all these conditions of the paradigm model, results in a combination of these social identities, forming a hybrid identity similar to that which Sieger et al. (2016) discussed as a

fourth identity type. Sieger et al. (2016) explains the importance of these hybrid identities because their elements create tension within an individual. The Artistic Creative Entrepreneur may be presented an opportunity for major income generation, but it would mean that their creative work integrity has to be compromised, thus creating conflict. Artists often find themselves in such situations, where they are offered opportunities to apply their work in commercial applications. Even though they might need the income desperately, most would prefer not to compromise their artistic integrity by doing that. Such a reaction to the commercialization of creative work is common amongst creative entrepreneurs.

Because that not all identities would be salient at a given time (Trepte and Loy, 2017b), behaviour in the context of social identity is influenced by: firstly, how certain important social categories is perceived in a certain situation; and secondly, the group membership salient in that context.

7.9 Summary

Guided by the different identity theories, as well as the identity formation discussion above, the participants in this research formed multiple identities in three different levels, referred to as the tripartite levels of creative identity. The first of the identity types is the personal identity, which is being creative and self-describing as artist, designer, or crafter, or a combination of these, as per the Artistic Creative Archetypes presented in Chapter 4. This identity is fundamentally part of the individual and formed based on individual values, of which creativity is the most important value.

The creatives also formed their identity at the level of role identities, where this is especially related to professionalism and careers. The creatives would enact more than one identity role in the course of their work and also through their relationships with other people, whether family, close friends, or customers. Their personal identity would also influence the decision on study fields and careers, but these are enacted through role identities, such as the role of student or designer. Role identity formation is based on identity standards of the meanings of one's reality, with input from the environment and society forming meaningful behaviour. The most important value for Artistic Creatives when role identity formation takes place, is professional development in terms of their creativity. The participating Artistic Creative Entrepreneur often reported a tension between their creative and entrepreneur work, which indicate tension between their personal creative identities and the need to establish entrepreneur identities. Creatives normally attempt to resolve this by taking on a creative role for the one

aspect of their work and the entrepreneur role for the other. Such a role identity depends on the motivation for the business and thus linking the business to the values of the entrepreneur, which in turn influence the identity standards.

Then another level of identity that the Artistic Creative form, is their social identity, placing themselves in the context of their identity, namely the creative industry and more specific the art industry, the design industry and the various crafter industries. In addition, the creative also forms their social identity in the context of the local economy and geographical location. As part of this social identity, Artistic Creatives may also activate a Darwinian, communitarian or missionary identity, or a hybrid of these with regard to their entrepreneurial business. The hybrid identity is relevant to those creatives who completely integrate their creative identity with their entrepreneur identity, where they achieve complete balance between the two identities. Social identity also relates to stereotypes and the research identified the importance for the creative stereotype to incorporate and integrate the creative entrepreneur stereotype to achieve a suitable identity to alleviate the tension between the two identities.

Table 39: Artistic Creative Entrepreneur Stereotypes in Relation to the Tripartite Identification Levels

Tripartite Identification	Artistic Creative Entrepreneur	Typical Personal Context in terms of Intervening Conditions	Most important Values
Strongly relate to role-identity	**Creative Affair:** role of entrepreneur taken on, creativity become 'part-time'	Financial Stress Escape	Earnings (result in financial freedom and autonomy)
Strongly related to Personal identity and social identity	**Studio Spouse:** focus on creativity and product design, leave the business side to others to deal with	Opportunities and Resources Vocation	Recognition Autonomy Creating employment
Strongly relates to personal identity	**Stolen Moments:** 'part-time' creative work, while also focus on other causes	Escape Vocation	Being creative Autonomy
Fully integrated tripartite identity of personal; role; and social –identity	**Banking Artist:** Balance between entrepreneurial duties and creative work, business practices aligned to personal values	Opportunities and Resources Financial Stress Escape Vocation	Recognition Professional development

Source: Author's Construction

In following a tripartite identity formation strategy, this research Artistic Creative Entrepreneur identity stereotypes which are not based on the creative fields or domains the creatives work on, but on the strategy they use to combine the creative and entrepreneurial work, within their context and based on their values. These Artistic Creative Entrepreneur identity stereotypes are: Stolen Moments; Studio Spouse; Creative Affair; and Banking Creative. These creative stereotypes and its relationship to the tripartite levels of identity and the values and context have been discussed throughout the thesis. It is best summarised in Table 39: Artistic Creative Entrepreneur Stereotypes in Relation to the Tripartite Identification Levels.

The best stereotype to ensure a balance between creativity and entrepreneurial behaviour is the Banking Artist. The Banking Artist identity is formed on all levels of the Artistic Creative Entrepreneur tripartite levels of identity formation and always influenced by the creative's values and the creative context. The Banking Artist identity is also the most suitable identity for the Artistic Creative Entrepreneur to achieve wholeness.

CHAPTER 8
Conclusion and Contribution

8.   Conclusion and Contribution

8.1   Introduction

In this chapter, a summary of the thesis is presented, where after the research questions and the way they were answered are listed. Thereafter the implications of the study are discussed and practical recommendation given. That will be followed by the critique on the research relating to limitations and delimitations of the study, which leads to the proposed further research. This chapter will end with the contributions made by this research.

8.2   Summary of the Thesis

This study was undertaken to establish a grounded theory on identity and the career decisions of Artistic Creative Entrepreneur. The expected contribution to the body of knowledge, was on Artistic Creative Entrepreneurs and their unique careers and how their identity influence their entrepreneurial careers. In chapter 2, the Artistic Creative was defined and the industry context presented. The literature review included the creative identity of these Artistic Creatives and related it to identity theories. The career options and career paths were reviewed, which led to the identification of the lack of literature on Artistic Creative identity. Chapter 3 present the research methodology including research design, data collection, ethical clearance procedures and data analysis. Chapter 4 presented the creative identities of the findings in the form of Artistic Creative Archetypes the Artistic Creative Entrepreneur Profiles. Chapter 5 presented the data on the Artistic Creative Entrepreneur career paths, decisions and patterns of change. Chapter 6 discuss the Paradigm Model of the research, leading to the discussion in chapter 7.

To summarize the thesis, Table 40 present the objectives, the data analysis and findings and the grounded theory of the tripartite identity levels of Artistic Creative Entrepreneur. The table show the relationship between the creative's main values and how the career and identity influence each other. This happens because both career choice and identity is influenced by the values of the individual and the context of the individual and the career industry, including the entrepreneur industry.

Table 40: Elements of the Grounded Theory of the Tripartite Identity of Artistic Creative Entrepreneurs

Research Objectives	Analysis and Findings	Personal Identity	Role Identity	Social Identity
Conflict between artists and entrepreneurs	Artistic Creative Archetypes and Artistic Creative Entrepreneur Profiles	Creative identity is fundamental and always salient	Conflict due to difference in tasks to be fulfilled by Artistic Creative and Artistic Creative Entrepreneur lead to anxiety and poor performance. Strategies: Compartmentalize; Delete unsuccessful roles; Integrate – merge to develop a new identity; Aggregate into micro identities all retained – some synergies	Adopt both creative and entrepreneur identities as salient. Find ways of organize entrepreneur career to honour most important values. Adopt most suitable Artistic Creative Entrepreneur stereotype for context and conditions.
Career decisions have shaped the identity of the Artistic Creative Entrepreneur	Career Paths, values of the Artistic Creative entrepreneurs as per the Entrepreneur Profiles	Creative most important career decision are based on values of creativity and professional development.	Artistic Creative identity is most salient. Study relevant courses for chosen career which has a role identity specific to that. The role identity will change from student identity to professional identity when career is assumed.	Social identity prescribes status and acknowledgement to the creative domain through multiple salient identities
Career decisions	Career decisions as set out in Chapter 5	Creative careers not always possible due to context, then it is explored on part-time basis, or planned for when context possibility changes.	Professional and career roles are based on standards that the group has ascribed to the career or profession.	The industry from which the career is chosen would lead to the establishment of a social identity when the individual takes on in-group membership
Develop a grounded theory:\n\nArtistic Creative Entrepreneurs have multiple identities formed through personal identity, role identity and social identity, based on the values of the individual and influenced by the context of where the individual works.	Chapter 7	Creative identities are based on all the tripartite and the most salient identity for an Artistic Creative entrepreneur is the Personal Identity\n\n**Creativity is the most important value**	Conflict due to difference in tasks to be fulfilled by Artistic Creative and Artistic Creative Entrepreneur Integrate the conflicting identities to develop a new Artistic Creative entrepreneur role identity\n\n**Professional Development is the most important value**	Social Identity membership provides: positive self-esteem and saliency; acknowledgement of professional development; access to markets; improved status; membership of unique creative domain assign culture of in-group; networks for market access and word of mount referrals; promotes positive entrepreneur identity; enable adoption of values and characteristics to include entrepreneur identity; narrows the gap between Artistic Creative and entrepreneur due to similar creative identities; positive stereotypes evaluate creative work as successful; income stereotypes may make entrepreneur identity more salient\n•In-group identity is not permanent, leave or change dimensions, or counteract by improved performance\n**Acknowledgement is the most important value**

Source: Author's Construction

8.3 Implications of the Research

The implications of the research relate to the tripartite levels of creative identity and are discussed according to these three types of identity. The research re-emphasises the importance of considering the context and situation of the context and situation on all creative individuals. Despite the unique context of each research participant, the following implications are established through the research findings and related literature, as presented in Chapter 7.

8.3.1 Personal Identity Implications

The research results hold important implications for creatives. Creative identities are based on all the tripartite identity types and the most salient identity for Artistic Creative Entrepreneur is the personal identity. With regard to the personal identity, creativity is the most important value. The significance of this is that creativity will always be the first consideration for creatives. A recommendation would thus be that creatives always acknowledge this core identity value and ensure to find opportunities to fulfill the need to be creative, in order to minimize conflict with other values.

The findings suggest that the creative's most important career decision are based on values of creativity and professional development. Due to the central role that values play in the career decisions and identity of the creatives, creatives should consider their values carefully when making career decisions. Based on the results, a practical implication of this is that knowing one's values, would enable decision-making to consider the relevance of the decision that needs to be made, especially career decisions, in relation to one's values and also within the context of the situation that necessitate the decision-making.

These research results and especially the finding that when creative careers are not always possible due to context, creativity is explored on part-time basis, or planned for when context possibility changes. A recommendation would be for creatives, if they cannot find creative employment and may not have the opportunities and resources to become entrepreneurs immediately, to develop a strategy and plan for a career change to become an entrepreneur. Starting it part-time often prepares creatives for when opportunities become available to become full-time entrepreneurs. In this regard, Figure 17: Tripartite Artistic Creative Entrepreneur Identity, may be invaluable to Artistic Creatives, as they can use it as a map to chart their strategy based on their values and their situation. Using this as chart, might also be helpful to mentors and coaches who aim to assist Artistic Creatives in their career decisions

because it summarize and point out the way the conditions the Artistic Creative may find themselves in and may then choose the strategy that are most supported by their values.

Another personal identity implication relates to one's creative field. It is important to develop flexible creative skills across the creative domains. The results on the career changes of the Artistic Creatives and the boundary less nature of their career paths hold implications for Artistic Creatives in the creative industry. A practical recommendation of this is to not only develop skills in one creative field, but to investigate wider application of your skillset to be able to utilize boundary-less creative opportunities.

8.3.2   Role Identity Implications

The role identity implications relate to the professional development and career paths of the creative. The research found that conflict due to difference in tasks to be fulfilled by Artistic Creative and Artistic Creative Entrepreneur, lead to anxiety and a perception of poor performance by creatives. This implication of the role identity of creatives propose a practical recommendation for creatives to accept the standards of both roles of Artistic Creative and Artistic Creative Entrepreneur to ensure that performance will be judged as positive.

There are strategies suggested to facilitate the resolution of conflict between roles. The most desirable strategy is to integrate the roles into a new identity. This suggest a more theoretical recommendation to facilitate the integration of both role identities into a new identity whenever there is conflict between existing identities.

This research finding indicate that the Artistic Creative identity is most salient. That suggest that creatives study relevant courses for their chosen career based on this creative identity. As student the creative will enact a creative student role identity. However, the role identity will change from student identity to professional identity when the planned career is assumed. The implication of this is that despite being in the same creative field, the roles of student and creative worker differ and even within the professional field the roles will continuously change and develop, because creativity is continuously changing. The recommendation is that creative students remain open to new experiences and accept that their career and professional role will not maintain the same over time and across different contexts. The creative will have to be adaptable with regard to their professional role, which by implication, also include entrepreneurial flexibility. Artistic Creative entrepreneurs must not only take on creative roles, but should also accept entrepreneur roles and integrate the roles to form Artistic Creative

Entrepreneur identity. A practical recommendation is to focus on the creative opportunities that also exist within entrepreneurship. Universities and other tertiary institutions of learning, will have to consider the content and offering style of Entrepreneurship with a more direct focus on Artistic Creative Entrepreneurs and the challenges that they typically face, as identified in this research. The role of entrepreneurship as career should also be made more prominent, given the challenges the Artistic Creatives experience when searching for employment. The challenges identified by the data with specific relation to the geographical area, should be guiding the curriculum development of the universities serving the Border-Kei area.

The research also determined that creative professional and career roles are based on standards that the group roles relate to, has ascribed to the career or profession, which form an important part of the role behaviour the creative exhibits. This research recommends that creatives evaluate the standards of meanings of the role identities of their professional roles and ensure that it aligns with their personal values. This may serve as guide to Universities in developing their expected Graduate Attributes.

8.3.3   Social Identity Implications

This research determined that creatives obtain status and acknowledgement in their creative domain through the multiple salient identities that are selected during interaction with the creative industry as in-group. This implication recommend that creatives actively participate in their respective creative industry in-group activities to enhance the possibility of deriving such status and acknowledgment. This also identify a need for policy consideration with regard to the support government institutions afford the Creative Industry in the local Border-Kei area, as well as the wider Eastern Cape region. There is a need for closer collaboration between Artistic Creative Entrepreneurs and the related SETA's that represent the Creative Industry to ensure access to support for Artistic Creative Entrepreneurs, as well as the promotion of available support programs for Artistic Creative Entrepreneurs.

Another social identity implication concerns one's creative professional development to be aligned to current market access. A practical recommendation is for Artistic Creatives to develop their skills in a specialized niche area that will be relatively accessible to them in their community and social setting in order that it may result in the best application of your skills, but also that the Artistic Creative Entrepreneurs may expand and grow their business by expanding their product offering and employing people from their communities.

The implication of the research finding that social identity, through membership of in-groups have an impact on the earning potential of the creative through access to markets and networks for word-of-mouth referrals, make a practical recommendation to creatives to not exclude themselves from the entrepreneur in-group, but to actively work towards becoming a member of the creative entrepreneur group, if for no other reason but the financial gains it may afford the creative. Although the creatives might want to portray the poor artists stereotype, it is a very practical matter that all individuals need to earn money to see to their basic needs and the research participants pointed out the difficulty they experience if they do not have someone who take care of their financial needs and they are responsible for their own living expenses. The research findings indicated that there is no need to embody the poor artists stereotype. To overcome the romanticising of this stereotype, there is a need for a platform where success stories may be shared and valued. The Artistic Creatives would need to participate in community organizations and embrace their social identity, by for example joining the Border-Kei Chamber of Business. It is only through representation in such networks that Artistic Creatives will develop their Entrepreneurial identity and build relevant networks, in addition to the artist and crafter markets where the Creatives indicated they form networks.

Another recommendation to creatives is to align their business model to their values. This is based on the implication that there are opportunities for developing creative business models that may be suitable to various value concerns and context situations. The way that a creative do business does not have to subscribe to the traditional stereotype of the entrepreneur working 9 to 5 in a business suit. There are numerous examples available in literature and popular media of entrepreneurs who do business in different ways based on different business models, to ensure that their values are considered with regard to their entrepreneuring. In this instance, the findings of this research with regard to the values of Artistic Creative Entrepreneurs, might be useful to coaches who provide guidance to Artistic Creatives and those wishing to embark on Creative careers.

The last implication of the research findings is that the social identity in-group membership is not permanent and the creative may leave a negative identity at any time, change the dimensions of the membership evaluation, or counteract a negative in-group perception by improving performance. The recommendation is that creatives continuously access their membership and ensure that they belong to groups with positive identities, because entrepreneurship is a social construct and it would be harmful to the Artistic Creative

Entrepreneur to be a member of negatively perceived social groups, due to the high value the creative place on acknowledgment from the creative industry.

There is some criticism against social identity formation, such as Sieger (2016) who suggested that the social identity not be considered on its own, but that the social identity result in a role that are enacted and that an enacted role gets formed in a social contect. Thus they suggest that two identities, the role identity and the social identity, be salient at the same time in order to enact one of these identites. The social identities are always part of the individual's identity and can be re-enforced and developed over time. At the same time more and more different but related roles can also be salient and developed over time.

8.4   Summary of Findings and Discussion Based on Research Objectives

The research had four objectives relating to the interaction between identity and career decisions of Artistic Creative Entrepreneurs. The research objectives were met, as per the summary discussions that follow below.

The first research objective was to to identify and describe the various forms that Artistic Creative identities take. The research described five Artistic Creative Identity Archetypes, namely, artist, designer, crafter, creative teacher and creative retailer, with various combinations of these.

The second objective of this study was to identify and describe the various forms that Artistic Creative Entrepreneurial identities take. The study found five main Artistic Creative Entrepreneur Profiles that depict the identity of these Artistic Creative.

The third objective was to analyse the effects of (1) various characteristics of identity and (2) contextual factors on career decisions. The findings present the values and identity of both the Artistic Creative Archetypes and the Artistic Creative Entrepreneur Profile, identifying the role that values and the context of the Artistic Creative play in identity formation.

The fourth objective of this study is to analyse the patterns of career paths of Artistic Creative Entrepreneurs. The career decisions were identified and the life experiences of Artistic Creative participants were documented and analysed.

The last objective was to develop a grounded theory explaining the interaction between identity formation and career decision-making in the working life of Artistic Creative Entrepreneurs. A substantial theory was developed, proposing the that the identities of Artistic Creative

Entrepreneurs are 1) firstly multiple, 2) flexible and open to change, 2) driven by their values, 3) enacting across the tripartite identity framework, being personal identity, role identity and social identity. The concept of a tripartite of identities were taken from Brewer and Gardner (1996).

The Grounded theory explaining identity formation and career decision-making in the working life of Artistic Creative Entrepreneurs, as the management of creative careers can have a positive impact on the earning potential of Artistic Creative Entrepreneurs. The identity of Artistic Creative Entrepreneur consists of multiple identities on a tripartite of levels: namely, personal identity; role identity; and social identity. At any given time, the enacted identities from the multiple identities, will be those most motivated through the creative's values, beliefs and behaviours as pull factors and the context of the creative as mostly push factors, resulting in influencing the creatives' careers and identities. This is best illustrated by Table 40: Elements of the Grounded Theory of the Tripartite Identity of Artistic Creative Entrepreneurs above.

8.5   Recommendations and Limitations

When considering the contributions and implications of this study, it is necessary to note the limitations of the study. The study was done in an area that consist of a mostly rural setting with a smaller city environment, rather than a metropolitan environment. This area was specifically selected due to the researcher's personal interest in the performance of the Artistic Creative people around the area, especially given the area has a number of universities in close proximity, of which some offer educational programs in creative areas. The area was only considered in terms of being the context of the creatives and the local geographical and economical aspects of the area did not form part of the area. Further study might focus on the influence of the area specifically on the performance of the Artistic Creatives in the area. Future studies might also compare creatives from this area to creatives form more metropolitan areas, or study the creatives form the rural settings in the area in comparison to the participants of the more urban area. Another dimension of the area is that some of the rural areas are inland and others are coastal, where seasonal tourism plays a role. There are various possible future research possibilities in unpacking the various elements of the geographical research area.

The other weakness with regard to the area limitation is that it represents a unique area which has certain contextual impact with regard to poor distribution of creative industries and being situated in one of the poorer economies of South Africa. This has an impact on the findings of the research with regard to the perceptions and behaviours of the Artistic Creative, especially

in terms of their access to creative industry markets and their entrepreneurial opportunities. The research found that access to markets were not equally available to all participants, although some are very successful with their product distribution, depending on what distribution strategies they employ. The marketing and distribution of the creative products falls outside the scope of the research, but the data identified the effect this has as contextual impact on the identity of the participants. Future research may consider similar geographical areas with different creative industry distribution, or in different types of geographical areas.

The research also recognise the limited scope of the research due to the participants only included Fine Artists, Designers of home and interior products and crafters. These fields or creative domains were chosen because the participants all trade in a product. Further studies can be done with other visual art creatives, or amongst creatives from other types of creative careers from the creative industry.

Another delimitation of the study is the age ranges of the research participants, ranging from early twenties to mid-seventies. This spans many generations with diverse attitudes regarding career and career theory, as well as their view on entrepreneurship and entrepreneurial behaviour. The age ranges were specifically selected to obtain diverse data regarding the phenomenon of careers and identity considerations, at different life stages. Further research may be done amongst participants in similar age ranges, or among participants in the 40s age range, as it represents the life stage when careers are more established and where some individuals might experience a midlife crisis.

The contextual delimitation in selecting South Africa, which is a country with high unemployment, especially in rural areas such as the area selected for the research. Further research in countries with low unemployment could add to the body of knowledge, especially on the impact of the push factor of unemployment on the career decisions of Artistic Creative Entrepreneur.

8.6   Key Contributions

This research contributed to the body of knowledge about the identity and career decisions of Artistic Creative Entrepreneurs. The research identified a gap in the research of the identity of Artistic Creative Entrepreneur, where the research on the creative entrepreneur identity has conflicting views, positioning it as self-efficacy, social identity or role identity, or a combination of social and role identity.

This research argues that the identity of Artistic Creative Entrepreneurs consists of multiple identities on a tripartite of levels: namely, personal identity; role identity; and social identity. At any given time, the enacted and most salient identities from the multiple identities, will be those most motivated through the creative's values and context. Through careful consideration of their values, creatives may be able to form an integrated Artistic Creative Entrepreneur identity with aspects of both creativity and entrepreneurship in the creative identities.

The Practical contribution that this study make towards the creation of new knowledge is through firstly, presenting aspiring creatives with career opportunities that relate to individual values. Secondly, it provides a model of Career Stage Options and Strategies that Artistic Creative Entrepreneurs may follow to; either, become part-time creative entrepreneurs, or they may use the model as guide for career planning.

Another contribution of this study is the Artistic Creative Entrepreneur Stereotypes, which proposes 4 possible ways to approach the Artistic Creative's career decisions, relating to the Creative's values and context.

It is argued that this grounded theory which presents the Artistic Creative Entrepreneur identity as a tripartite identity, can support Artistic Creatives in their career options and aid in selecting the most suitable Artistic Creative Entrepreneur Stereotypes according to the values and context of the Artistic Creative. Approaching entrepreneurship from such an informed stance, will established better equipped Artistic Creative Entrepreneurs who can navigate the challenges of the Creative Industries. This is essential, due to the importance of the Creative Industries as sector, especially in the Border-Kei region given its socio-economical challenges due to the region being situated in one of the poorer provinces of South Africa, as explained in Section 6.2.1. Cape Town and Gauteng might be the culture and creative hubs of South Africa and playing a major role in urban renewal in those areas, but the opportunities within rural areas such as the Border-Kei area cannot be disregarded. The rural development project "Dlala Indima", that took place in Pakamisa, is an example of the social change creative ventures can bring to the Border-Kei area. This Grounded Theory on Artistic Creative Entrepreneurs, in providing different options of acting entrepreneurial, may encourage actions that promote rural development end economic growth in poverty stricken areas through creative industries.

8.7 Summary

In summary, Artistic Creatives are unique with unique characteristics and strong creative, acknowledgement of work and financial values. At the same time, employment in the Creative Industries is limited and choosing a career in such a field is strongly influenced by the individual's identity as a creative person, or then a personal identity, which this research situates as one aspect of a Tripartite Artistic Creative Entrepreneur Identity. The Artistic Creatives this study focused on, namely the Artists, Designers and Crafters, will always ensure to do creative work, even if they can only do it part-time.

The other important value of the Artistic Creative, is that they have a need to be acknowledged by their customers or clients, their peers and the gatekeepers to the industry. The importance of this value emphasize that the Artistic Creative's Social Identity is also important to them, in that they do not create in isolation, but need a community of people who appreciate and value their work. Therefore, this research propose that Social Identity forms the second aspect of the Artistic Creative Entrepreneur's Tripartite Artistic Creative Entrepreneur Identity.

The third aspect of the Tripartite Identity is formed by Role Identity. This study identified that the Artistic Creative enacts a role identity when they become entrepreneurs and that this identity is relational to the entrepreneurial work that they do. This role identity as Entrepreneur, is not permanent, but rather conditional to the period while the Artistic Creative acts as entrepreneur.

This study identified the development of the Tripartite of Artistic Creative Entrepreneurs as a continuous negotiation of the importance of the Artistic Creative Entrepreneur's values and situation at any given time. The research determined that acceptance of the Entrepreneurial Role Identity may be compared to a metamorphosis that takes place within the Artistic Creative, as they change into Artistic Creative Entrepreneurs. This metamorphosis is painful because taking up entrepreneurial tasks takes the Artistic Creative Entrepreneur away from their creative work. However, the eventual metamorphosis into Artistic Creative Entrepreneur with a Tripartite Artistic Creative Entrepreneur Identity, is not a permanent change like the metamorphosis of caterpillars into butterflies, but more like the fictional character Alice, who keep changing from big to small and back, depending on her situation in Wonderland and the decision she makes at the time, so that she can grow bigger or smaller, in order to survive in Wonderland. The Artistic Creative have to negotiate the Wonderland of the Creative Industry and have to make choices and employ strategies based on the situation they find themselves in

at a given point in time. Sometimes they can afford to spend more time with their first love: Creativity, while at other times they have to accept a Hybrid Tripartite Identity as Artistic Creative Entrepreneur to ensure that they experience a sense of balance between the aspects of their work, their values, as well as their situation, in order to achieve a state of personal Wholeness within their creativity.

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Appendices

10.   Appendices

Appendix 1: Letter Requesting Permission to Interview

Appendix 2: Participant Informed Consent Form

RHODES UNIVERSITY

INFORMED CONSENT FORM
Rhodes Business School

Research Project Title:	A grounded theory study of identity and the career decisions of artistic creative entrepreneurs
Principal Investigator(s):	Jacoba C. Gibson-Tessendorf

Participation Information

- I understand the purpose of the research study and my involvement in it
- I understand the risks of participating in this research study
- I understand the benefits of participating in this research study
- I understand that I may withdraw from the research study at any stage without any penalty
- I understand that participation in this study is done on a voluntary basis
- I understand that information gained during the study may be published
- I understand that I will receive no payment for participating in this study
- I agree to allow this interview to be digitally recorded
- I prefer for my identity to be held confidentially   YES   NO

Information Explanation
The above information was explained to me by: Jacoba C. Gibson-Tessendorf

The above information was explained to me in: ☐English ☐Afrikaans ☐isiXhosa ☐isiZulu
☐Other:
and I am in command of this language

OR, it was comprehensibly translated to me by: [name of translator]

Voluntary Consent
I,

, hereby voluntarily consent to participate in the above-mentioned research.

Signature:	OR, right hand thumb print	Date: / /
	Witness signature:	

Investigator Declaration
I, Jacoba Cornelia Gibson-Tessendorf, declare that I have explained all the participant information to the participant and have truthfully answered all questions ask me by the participant.

Signature:	Date: / /

Translator Declaration
, declare that I translated a factually correct version of:
1. all the contents of this document
2. all questions posed by the participant
3. all answers given by the investigator

In addition, I declare that all information acquired by me regarding this research will be kept confidential.

Signature	Date: / /

Appendix 3: Ethical Clearance Application

RHODES UNIVERSITY
Where leaders learn

ETHICAL STANDARDS: RESEARCH PROTOCOL

Departmental Research Ethics Committee Review (Official Use Only)	
Track Number:	.... YEAR DEPARTMENT NUMBER
Date Received:	
Resolution:	☐ Approved ☐ Refer to Ethical Standards Committee
Resolution Date:	
Authorized by:	

Instructions

Any project in which **humans** are the subject of research requires completion of this form and submission, for approval, to the appropriate **Departmental Research Ethics Committee** or where such committee does not exist or cannot unanimously approve the research protocol, to the University's **Ethical Standards Committee**

<u>Note:</u> Ethical clearance is required **before** any research participants are involved or consulted!

<u>Please read the following documents:</u>
1) Ethical Guidelines: Human Subjects
2) Ethical Standards Policy: Human Subjects
3) Ethical Standards Procedures: Human Subjects
Available from http://www.ru.ac.za/research/research/ethics/

<u>How to fill in this form:</u>
1) Complete all sections in typescript. Handwritten forms will **NOT** be accepted.
2) Append all necessary documentation.
3) Hand the signed copy and all attachments to the Departmental Research Committee representative.

General Particulars

Title of project:	A grounded theory study of identity and the career decisions of artistic creative entrepreneurs
Name of principal investigator(s):	Ms Jacoba C Gibson- Tessendorf
Contact details:	Institution: **Rhodes University** Department: **Rhodes Business School** Address: Click here to enter text. Email: **corneltessendorf@yahoo.com** Telephone: **082 202 1910**
Name of supervisor(s):	Prof N.J. Pearse, Dr. T. Mohapeloa
Contact details:	Department: **Rhodes Business School** Address: Click here to enter text. Email: **n.pearse@ru.ac.za, t.mohapeloa@ru.ac.za** Telephone: Click here to enter text.
Research type:	**National Student Research, Doctoral**
Funding:	**No Funding**
Purpose of research:	**Focusing on artistic creative entrepreneurs in the creative industries, this research aims to develop a grounded theory to explain the interaction between the phenomena of identity and career decision making.**

Methodology

Briefly state the methodology and the procedures in which participants will be asked to participate:
This is a qualitative grounded theory study (Glaser & Strauss, 1967: 18, Saldana, (011: 6) using the Straussian version (Strauss & Corbin, 1994: 273 -285) with an inductive qualitative research method (Harris, 2014) following the constructivist paradigm (Cooney, 2010), which adopts a symbolic interactionism epistemology (Kenny & Fourie, 2015). Initial data collection will be done through semi-structured interviews, which would be informed by the literature review, and especially the survey criteria listed by Menger (1999) and the Bridgstock (2013b) research on careers. Data analysis would sort the data into categories guided by the research objectives to find themes (Glaser and Strauss, 1967: 35-39, 56, 72; Strauss and Corbin, 1994: 278) to explain the interaction between the phenomena of identity and career decision making, and then coding these themes using in-vivo coding (Saldana, 2011: 99) because it enhances credibility. Guided by the literature, value coding might be used to identify values, attitudes and beliefs due to the relevancy of these to identity formation (Saldana, 2011: 105). Theoretical sampling will be used, whereby the researcher collects, codes and analyses the data to determine what and where to collect the next data incidents (Ahmed & Haag, 2016 and Glaser & Strauss, 1967: 69), and repeating this process of data collection and analysis to refine ideas (Birks and Mills, 2015). Consistent with grounded theory (Glaser and Strauss, 1967: 189), the total number of incidents used for data analysis cannot be confirmed in advance, as the process of gathering and coding data is continuous until theoretical saturation of the core categories is reached (Glaser and Strauss, 1967: 45, 61, 72) and a theory is established (Ahmed & Haag, 2015 and Saldana, 2011: 72).

State the minimum and maximum number of Participants needed:
Min: **10**
Max: **Undetermined**

Justify the numbers in terms of the methodology chosen and proposed data analysis requirements:
A purposive sampling procedure (Harris, 2015) will be used to identify the first ten (10) research interviewees from personal contact networks (Harris, 2015, Kenny & Fourie, 2015). Sampling of additional interviewees and incidents will be guided by the development of the grounded theory and

the additional data required to establish a theory. Using the grounded theory method, the maximum number of incidents to be studied cannot be determined in advance. However, the objectives of the study, which guides the data analysis, will be used as control when doing the theoretical sampling.

Information to Subject

What information will be afforded to participants **before** they consent to participate?
Participants will be advised of the objective of the research and will be supplied with the interview guidelines. A brief background to the theory will also be included.

Who will provide this information?
The researcher

Will the information provided be complete and accurate? **Yes**
If NO, describe the nature and extent to which it will not be complete:
Click here to enter text.

Participant Groups (Sample)

Are particular characteristics of any kind required in the participant group (e.g. age, cultural derivation, background, physical characteristics, disease states, etc.)? **Yes**
If YES, specify the characteristics:
Bridgstock's (2013b) guidelines on eligibility criteria, for a purposive sampling procedure (Harris, 2015) will be used for selecting the initial sample, which is: 1) being an Artist, Designer or Crafter who design and manufacture creative products and falls within the following Unesco 2009 Cultural Domains (UNESCO, 2012) C: Visual Arts and Crafts and F: Design and Creative Services; according to the proposal's definition of an artistic creative; and 2) being an Entrepreneur in these limited Creative Industries, either full time or part time and 3) for a minimum of three years.

Are participants drawn from Rhodes student body at large? **No**

Are Participants drawn from specific groups of Rhodes students? **No**
If YES, specify the groups:
Click here to enter text.

Are Participants drawn from a school population? **No**
If YES, identify school:
Click here to enter text.

Are Participants drawn from an institutional population (e.g. Hospital, Prison, Mental Institution)?
No
If YES, identify institution:
Click here to enter text.

Will any records be consulted for information? **No**
If YES, specify source of records:
Click here to enter text.

Will participants know their records are being consulted? **Not applicable**
State how these records will be obtained and whose permission is required:
Click here to enter text.

Are all participants over 18 years of age? **Yes**
If NO, justify the inclusion of minors:

Click here to enter text.

Risks and Benefits of Project

Is there any risk of harm, embarrassment or offence, however slight or temporary, to the participant, to third parties, or to the community at large? **No**
If YES, specify:
Click here to enter text.

Are all risks reversible? **Not applicable**
If NO, specify:
Click here to enter text.

Are remedial measures available, if risks are not reversible? **Not applicable**
If YES, specify:
Click here to enter text.

Has the person administering the project previous experience with the particular risk factors involved? **Not applicable**

Are any benefits expected to accrue to the participant personally (e.g. improved health, mental state, financial, etc.)? **Yes**
If NO, specify:
Click here to enter text.

Will you be using equipment of any sort? **No**
If YES, specify:
Click here to enter text.

Will any article of property, personal or cultural, be collected in the course of this project?
No
If YES, specify:
Click here to enter text.

Consent of Participants

Is consent to be given in writing? **Yes**
If NO, state reason why not:
Click here to enter text.

Do any participants suffer from a legal disability preventing them from giving effective informed consent (e.g. under 18 years, declared insane by a court of law, unconscious, etc.)? **No**
If YES, indicate what measures will be taken to obtain informed consent:
Click here to enter text.

Do any participants operate in an institutional environment which may cast doubt on the voluntary aspect of consent? **No**
If YES, specify:
Click here to enter text.

Will participants receive remuneration for their participation? **No**
If YES, state the basis on which remuneration is calculated, and indicate what measures have been taken to ensure that it cannot be considered a persuasive incentive:
Click here to enter text.

Do you require consent of an institutional authority for this project? **No**
If YES, specify:

Click here to enter text.

Privacy, Anonymity and Confidentiality of Data

Are provisions made to protect participant's rights to privacy and anonymity and to preserve confidentiality with respect to data? **Yes**

If YES, specify:

It is envisaged that the incidents studied and analysed will be anonymous and it will be written in an anonymous form. In addition, participants will be sent a copy of the Findings prior to publication, for them to check the accuracy of the analysis and to identify any part of the findings that they may feel could identify them due to their creative signature or the nature of their business, and might be uncomfortable for them to divulge. In such cases, the information will either be removed, or if it is central to the findings of the study, it will be rewritten in an anonymous form and sent to the participant again for their approval.

Will mechanical methods of observation be used (e.g. one-way mirrors, recordings, videos, etc.)? **Yes**
If YES, specify:
Interviews will be audio recorded

Will participants' consent to such mechanical methods of observation be obtained? **Yes**
If NO, give reasons:
Click here to enter text.

Will data collected be stored in any way? **Yes**
If YES, specify: 1) by whom, 2) how many copies, 3) for how long, 4) for what reasons, and 5) how will subject's anonymity be protected:
1) by whom: the researcher – Jacoba C. Gibson-Tessendorf, 2) how many copies: one electronic copy, 3) for how long: an estimated 5 years, 4) for what reasons: to allow for follow up research and to track the participants' development, and 5) how will subject's anonymity be protected: audio recordings will be saved and password protected. Any data that was related to findings that the participant identified as something that they did not feel comfortable to divulge in the findings, will be deleted from interview transcripts.

Will stored data be made available for re-use? **Yes**
If YES, how will participants consent be obtained for such re-usage:
Participants will be informed of the long term nature of the research

Will any part of the project be conducted on private property (includes shopping centres)? **No**
If YES, state how consent of property owner is to be obtained:
Click here to enter text.

Feedback

Will feedback be given to participants? **Yes**
If YES, state whether this is to be given to each individual immediately after participation; to each participant after the entire project is complete; to all participants in a group setting; or other manner and specify whether feedback will be written, oral or by other means:
Participants will receive a copy of the draft findings and a copy of any publication such as conference papers or journal articles.

If you are working in a school or other institutional setting will you be providing teachers, parents, school authorities or equivalent a copy of your results and/or report? **Not applicable**
If YES, specify:
Click here to enter text.

Declaration

If any changes are made to the above arrangements or procedures, we will bring these to the attention of the chairperson of the ethical standards committee or appropriate Departmental Human Ethics Committee.

The undersigned declare themselves accountable to the ethical standards committee for conducting this research project in the manner herein described and in accordance with the spirit of the ethical guidelines of this university. We undertake to assume responsibility to advise the ethical standards committee promptly of any deviations, waivers, irregularities or harm occurring during the conduct of this research project.

Principal investigator	Supervisor
Signature:	Signature:
Name: **Jacoba C. Gibson-Tessendorf**	Name: Prof N.J. Pearse, Dr T. Mohapeloa
Date: **26 June 2020**	Date: Click here to enter a date.

Appendices

In order to avoid delays in the processing of this application, please ensure that all the appropriate information (if applicable) is attached to your application:

1) Research instruments (e.g. questionnaires, interview questions, etc.)
2) Informed consent form
3) Written information given to participants prior to participation (e.g. invitation to participate)
4) Institutional permissions

Appendix 4: Ethical Clearance Approval

Rhodes University Human Ethics Committee
PO Box 94, Makhanda, 6140, South Africa
t: +27 (0) 46 603 7727
f: +27 (0) 46 603 8822
e: s.manqele@ru.ac.za
NHREC Registration number: RC-241114-045

https://www.ru.ac.za/researchgateway/ethics/

24/11/2020

Cornel Gibson-Tessendorf

Email: g02g4069@campus.ru.ac.za

Review Reference: 2020-2733-4825

Dear Prof Noel James Pearse

Title: A grounded theory study of identity and the career decisions of artistic creative entrepreneurs

Principal Investigator: Prof Noel James Pearse

Collaborators: Mrs. Jacoba Cornelia Gibson-Tessendorf, Dr. Tshidi Mohapeloa

This letter confirms that the above research proposal has been reviewed and **APPROVED** by the Rhodes University Human Ethics Committee (RU-HEC). Your Approval number is: 2020-2733-4825

Approval has been granted for 1 year. An annual progress report will be required in order to renew approval for an additional period. You will receive an email notifying you when the annual report is due.

Please ensure that the ethical standards committee is notified should any substantive change(s) be made, for whatever reason, during the research process. This includes changes in investigators. Please also ensure that a brief report is submitted to the ethics committee on the completion of the research. The purpose of this report is to indicate whether the research was conducted successfully, if any aspects could not be completed, or if any problems arose that the ethical standards committee should be aware of. If a thesis or dissertation arising from this research is submitted to the library's electronic theses and dissertations (ETD) repository, please notify the committee of the date of submission and/or any reference or cataloging number allocated.

Sincerely,

Prof Arthur Webb

Chair: Rhodes University Human Ethics Committee, RU-HEC

cc: Mr. Siyanda Manqele - Ethics Coordinator

Appendix 5: Interview Guide

Interview Guide

A grounded theory study of identity and the career decisions of Artistic Creative Entrepreneur

Mrs. Jacoba C Gibson-Tessendorf

Thank you for participating in this interview. It is anticipated that the interview will take approximately 60 - 90 minutes.

I am doing this research as a grounded theory study of identity and the career decisions of Artistic Creative entrepreneurs. This research will identify and analyse (critical) incidences that relate to the four objectives, which are:

1). To describe the career decisions made by artistic entrepreneurs;

2). To analyse how these career decisions were influenced by the identity of the Artistic Creative entrepreneur;

3). To explain how career decisions have shaped the identity of the Artistic Creative entrepreneur, given the apparent limited career options; and lastly

4). To develop a grounded theory explaining identity formation and career decision-making in the working life of Artistic Creative entrepreneurs, as the entrepreneuring of creative careers can have a positive impact on the expected perceived success of Artistic Creative entrepreneurs.

Your input will be used to help add richness and depth to the available literature regarding Artistic Creative entrepreneurs and their identities. Your input will provide information that will outline the career paths of Artistic Creative people who become entrepreneurs.

You have the option of your answers and comments being kept confidential. Nothing you say will then be identified with you personally, to ensure anonymity. Your signature on the consent form indicates your consent for this interview. With your permission, this interview will be recorded only to ensure completeness and accuracy. If you opted to make your identity known in the research report and articles using this interview data,

You also have the right to withdraw from the interview at any time.

May we continue with the interview?

The research method for this research is Grounded Theory. It means that the interview will explore incidents that influenced your identity and decisions regarding your career and you becoming an entrepreneur.

Do you have any questions before we begin?

Interview Guide Questions

Please answer the questions as openly and freely as possible. There are no right or wrong answer, as these are your experiences that you are sharing with me. If you find a question too intrusive, please indicate that you want to skip that question.

A: **Qualifying Questions:**

1. Do you agree and give permission for this interview to be recorded?
2. Are you an Artist, Designer or Crafter?
3. Do you design and manufacture creative products or trade in creative services?
4. Could you please explain these products or services?
5. Would you then say that you are an entrepreneur in the creative industries?
6. Do you operate your business full time or part time?
7. From where do you operate your business?
8. For how many years have you been an entrepreneur?

B: **Personal Background Questions:**

1. What is your date of birth? / What age category do you belong to? Twenties, Thirties, Forties, Fifties, Sixties, Seventies? Or other?
2. Do you want to be classified as male, female, or non-binary?
3. What is your nationality?

    3.1. Are you South African or a South African Resident?

4. What is the highest level of education that you completed?
   4.1. What did you study?
5. What is your profession?

C: Background to creative/entrepreneurial activity and chronology of events:

6. How would you describe yourself as artist/ designer?
7. How would you define and explain your current career?
8. Can you employ your creativity in your current career/ employment?
9. Can you please describe the career path you followed this far in your life, and the reasons you made those career changes? (**This question is to identify the critical incidents. From here the expectation is for a natural discussion to follow, with some of the questions that follow in this guide being covered in this discussion. If not, the questions will be asked in a discussion manner relevant to the respondents reported incidents. In addition, each incident will be probed using questions in Sections D through to G.** *)
10. Earlier, you stated your profession as ……………………, do you also view being an entrepreneur as a career?
11. Did you become an entrepreneur by choice?
12. What significant incidents or events in your life led to you becoming an entrepreneur?

D: Personal background as an Artistic Creative Entrepreneur:

13. Can you please tell me more about your business?
    Probing questions if and when needed:
    13.1. Do you have a business partner or employees? Please elaborate.
    13.2. How do you handle Production? – How many different product designs do you manufacture?
    13.3. Do you have a big demand for your product? – are you satisfied with your sales?
    13.4. Do you succeed to effectively deliver and distribute your creative products and services?
    13.5. How do you remain competitive?
14. Who handles the management aspects of your business?

15. How important is income when it comes to your business?
    15.1. Why would you say that?
16. Are you a successful entrepreneur?
    16.1. Why would you say that?
    16.2. What do you think is still required for you to be a successful entrepreneur?
17. Do you form part of any creative network in your field?
    17.1. Are these networks formal or informal?
    17.2. How did you become part of, or join the network?
    17.3. Do creative networks play an important role to you and your business?
    17.4. Do creative or entrepreneurial networks contribute to your business? How?
18. Would you classify yourself as in the beginning, middle or end of your entrepreneurial career? Why?
19. What challenges have you experienced in your business and how did you overcome it?
20. What future plans do you have for your business?

E: Career motivation and satisfaction:

21. What is most important to you in terms of your career?
22. How do you define career success?
23. Do you experience satisfaction with regard to your career and life?
24. How important is your income when it comes to your career?
25. How does your career and business relate to your lifestyle?
26. What impact has being an entrepreneur, have on your family relationships? (How do you experience your work-family balance as entrepreneur?)
27. What impact has being an entrepreneur, had on your health?
28. What impact has being an entrepreneur, have on your leisure activities?
29. How do you maintain a balance between the creative you and the entrepreneur you?

F: Your identity and incidents that have shaped it:

30. From what you have explained to me, I can identify the critical decisions that you have made over your career, your motivations underpinning these decisions, and how these decisions have influenced the identity of your business. How would you describe the identity of your business now?
    30.1. Would you say it is an artistic creative business?
    30.2. What makes it unique?
    30.3. What special or unique creative or artistic aspect do you add to your business?
31. Say we explain your business' identity as _____, would you say that your business' identity reflects who you are?
    31.1. As an individual?
32. As a creative person? How did your identity as a creative person shape your career decisions?

G: How career decisions have shaped your identity:

33. Would you say that your career influenced who you are as a creative?
34. Would you also say that your career influenced who you are in relating to other creative people?
35. Which career change had the biggest influence on who you are, and which brought about the most change in your identity as a creative person? Elaborate please.
36. How did you change when you became an entrepreneur?
37. What future plans do you have as an outlet for your creativity?
    37.1. As a creative?
    37.2. As an Entrepreneur?
38. If you could choose all over again, would you choose the same career and career path? Why or why not?
    38.1. What would you choose instead?
39. Do you have any other thoughts to share about these issues? (Is there anything else you would like me to know?)

Thank you for this interview. The information you provided will be very helpful as I complete my grounded theory study of identity and the career decisions of artistic creative entrepreneurs.

*Note: Follow up questions will be asked, as appropriate with each interviewee. Generic probes will also be used such as:
What happened next?
Why did it happen?
How did it happen?
With whom did it happen?
What did the parties concerned feel?
What were the consequences – immediately or long-term?
How did the respondent cope?
What tactics were used?

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PARTICIPANT INFORMED CONSENT

INFORMED CONSENT DECLARATION
(Participant)

Project Title: A grounded theory study of identity and the career decisions of artistic/creative entrepreneurs.

Jacoba C Gibson-Tessendorf from the Rhodes Business School, Rhodes University has requested my permission to participate in the above-mentioned research project.

The nature and the purpose of the research project and of this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is to develop a grounded theory to explain the interaction between the phenomena of identity and career decision making. The objectives of this research are:
    1.1. To describe the career decisions made by artistic entrepreneurs.
    1.2. To analyse how these career decisions were influenced by the identity of the artistic creative entrepreneur, especially because of the possible conflict between the artistic and entrepreneur identity of artistic creative entrepreneurs.
    1.3. To explain how career decisions have shaped the identity of the artistic creative entrepreneur, given the apparent limited career options.
    1.4. To develop a grounded theory explaining identity formation and career decision-making in the working life of artistic creative entrepreneurs, as the management of creative careers can have a positive impact on the earning potential of artistic creative entrepreneurs.

2. The Rhodes University has given ethical clearance to this research project and I have seen/ may request to see the clearance certificate.

3. By participating in this research project I will be contributing towards the establishment of a grounded theory that might explain the interaction between the phenomena of identity and career decision making, so that it can contribute to the body of knowledge on artistic creative entrepreneurs and their unique careers, and how, in turn, their identity influence their entrepreneurial career. This would be of interest to me and those in the creative industries, as it would make the experiences we had, to be seen as part of a theory, while also making it easier to understand what the reasons were for the incidents that we experienced. The establishment of a grounded theory will also serve future creatives when making career decisions, as they would be able to make more informed decisions.

---

4. I will participate in the project by answering questions and discussing my creative and entrepreneurial activities, identity and challenges.

5. My participation is entirely voluntary and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.

6. I will not be compensated for participating in the research.

7. There may be risks associated with my participation in the project. I am aware that:

    1.1 the following risks are associated with my participation:
        1.1.1 The interviewees run the risk of potentially being embarrassed by incidents in their careers, or
        1.1.2 The discussion about one's identity might be perceived as intrusive or too personal by some participants.

    1.2. The following steps have been taken to prevent the risks:
        1.2.1 the researcher will ensure anonymity and security of data at all times during the research.
        1.2.2 All names, events and information that might cause risk or embarrassment to the interviewee, will be changed.
        1.2.3 I will also have the opportunity to go through the transcripts, and indicate if I would prefer for something not to be used in the research.
        1.2.4 If I feel uncomfortable at any time during the interview, I may ask for a pause and proceed with the interview at a later opportunity.
        1.3. there is a low chance of the risk materializing.

2. The researcher intends publishing the research results in the form of a thesis, conference proceedings and possible journal articles. However, confidentiality and anonymity of records will be maintained and that my name and identity will not be revealed to anyone who has not been involved in the conduct of the research. I understand that my details such as names, surnames, business names as well as any other type of detail that might reveal my identity, will be replaced with pseudonyms to remain anonymous.

3. I will receive feedback in the form of a copy of the thesis that results from the study.

4. I am aware that the interview would be recorded.

5. Any further questions that I might have concerning the research or my participation will be answered by Jacoba C. Gibson-Tessendorf, cell number 082 202 1910, telephone number 047 401 4118, email address: g02g4069@campus.ru.ac.za or cornettessendorf@yahoo.com.

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6. By signing this informed consent declaration, I am not waiving any legal claims, rights or remedies.

7. A copy of this informed consent declaration will be given to me, and the original will be kept on record.

8. Request to take pictures, video and voice recording for this study would need my approval.

I, ... have read the above information / confirm that the above information has been explained to me in a language that I understand and I am aware of this document's contents. I have asked all questions that I wished to ask and these have been answered to my satisfaction. I fully understand what is expected of me during the research.

I have not been pressurised in any way and I voluntarily agree to participate in the above-mentioned project.

....
Participants signature **Witness** **Date**

Rhodes University, Research Office, Ethics
Ethics Coordinator: ethics-commitee@ru.ac.za
t: +27 (0) 46 603 7727 f: +27 (0) 86 616 7707
Room 220, Main Admin Building, Drostdy Road, Grahamstown, 6139

Appendix 6: Ethical Clearance Renewal and Amendment Request

5 Devilliers Street

Komga

4950

E-mail: corneltessendorf@yahoo.com

E-mail: g02g4069@campus.ru.ac.za

19 May 2022

To: Chair: Rhodes University Human Ethics Committee, RU-HEC

cc: Mr. Siyanda Manqele - Ethics Coordinator

Rhodes University

Grahamstown

Re: Request for approval of Amendment to Ethics Approval number 2020-2733-4825

I am a Ph.D. student at the Rhodes Business School, with student number G02G4069 and Ethics Approval number 2020-2733-4825. My Research Methodology is Grounded Theory. I completed my initial coding and I am now in the process of doing the Axial and selective Coding. I would like to amend my data collection to include two additional forms of obtaining information.

Firstly, due to the nature of the Grounded Theory study, I intended to collect data mainly from interviews and have done so thus far. Subsequent to that, people have started to email additional information to me. True to the nature of doing a Grounded Theory study, I am now considering other forms of data collection, such as including responses to email correspondence with Creatives, Whatapp messages, and other forms of text messages. In such cases where and when people provide information spontaneously, I will obtain permission from them to use such information as part of my study. I will remind them that the Ethics standards apply. May I amend my Ethics application accordingly?

Secondly, I am now expecting shorter feedback and shorter interviews, where I would rather ask participants to respond to particular questions posed. Should that happen some participants might find it easier, and would prefer to rather respond in writing. From a Grounded theory perspective, the incidents can be collected from a variety of different sources, such as WhatsApp messages and email. I would like to amend my interviews so that such information may be used as data. If soliciting information in writing, participants will also be reminded of the Ethics Standards that apply. Therefore, I would like to obtain permission to also include these other types of data as research information.

I trust this will receive your favorable response.

Regards,

Jacoba Gibson-Tessendorf

Student Number G02g4069

Appendix 7: Ethical Clearance Renewal and Amendment Request Approval

Rhodes University Human Research Ethics Committee
PO Box 94, Grahamstown, 6140 South Africa
Email: ethics-committee@ru.ac.za

www.ru.ac.za/research/research/ethics
NHREC Registration No. REC-241114-045

24th May 2022

Ms. Jacoba Gibson-Tessendorf

Review Reference: 2020-2733-4825

Title: "A grounded theory study of identity and the career decisions of artistic creative entrepreneurs"

Dear Ms. Gibson-Tessendorf,

Thank you for your letter requesting an extension and amendments to the aforementioned research project to investigate the use of text messages and written responses as alternative forms of data collection.

My considered opinion is that neither of your requests will have a negative impact on the ethical approval for the project originally granted to you. Engaging in electronic discussions with your participants where they have already signed a consent declaration cannot be seen as having a negative impact. Similarly, extending your survey with the use of shorter questionnaires and follow-up interviews to additional participants, where you will be seeking their formal consent prior to the use of this method, is a perfectly satisfactory development within the ethical parameters of the research.

In approaching any new potential participants, however, I would like to point out that there have been significant changes in the Participant Informed Consent Declaration form you used in your initial application. The form currently available on the ERAS site embraces the legal requirements required by the POPI Act that came into operation in 2021.

Accordingly, the above research proposal is renewed for a further calendar year with the **approval** of the Rhodes University Human Ethics Research Committee.

Please ensure that the RU-HREC is notified should any substantive change(s) be made, for whatever reason, during the continued research process. This includes changes in investigators. Please also ensure that a brief report is submitted to the Ethics Committee on completion of the research. The purpose of this report is to indicate whether the research was conducted successfully, if any aspects could not be completed, or if any problems arose that the Ethical Standards Committee should be aware of.

Sincerely,

[signature]

Prof Arthur Webb
Chair: RU Human Research Ethics Committee, RU-HREC

Appendix 8: Sample of the Change and Variety of Careers Experienced by the Research Participants

Creative Industry Field	Age Category	Activity as a Creative	Period of Time activity has taken place	Activity as an Entrepreneur	Period of time activity has taken place	Planned Future Activities	Creative Outlet to Escape
Artist	60's	Jewellery Painting Craft	10 years 30 years 15 years	Market Vendor	10 years	NGO Community Craft Project to Export	Crochet
Artist	50's	Painting Mosaic Craft Crochet	30 years 20 years 30 years 40 years	Exhibited in galleries, Exhibitions and Consignment work Teach Art Selling Products	30 years 30 years 40 years	Artist Colony	Paint
Art Supply Retailer	50s	Painting Drawing Craft Quilting Handbags	14 years 14years	Retailing Exporting Goods Manufactured Teach Art	10 years 4 years 12 years	Artist Retreats	Paint Quilt

Source: Author's Construction from data

Appendix 9: Axial Categories, Dimensions and Properties

Table 41: DIMENSIONS OF THE CATEGORY Career Decisions

Dimensions (Shows the relationship between categories)	**Properties**
Career Aspirations	Creative – Corporate
Career Choice	Highly desired career – the only option
Career Planning	Planned and Implemented – Result of a series of unplanned events
Career Path	Focused Execution of Plan – Necessity Driven
Career Type	Professional career – Boundary-less career

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

Table 42: DIMENSIONS OF THE CATEGORY Training and Studies

Dimensions (Shows the relationship between categories)	**Properties** (Continuum)
Relevant subjects at school	Primary – Matric
Tertiary Qualification	Certificate – Masters
Informal Training	Workshop – Short Programmes
Self-taught	Natural Ability and Curiosity – Self-help books and online training
Apprenticeship (in the artistic sense)	Observing/shadowing a creative – Mentor

Thesis by JC Gibson-Tessendorf

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

Table 43: DIMENSIONS OF THE CATEGORY Profession

Dimensions (Shows the relationship between categories)	**Properties** (Continuum)
Artist	Hobby Artist – Professional Exhibiting Artist
Designer	Mass-produced items – custom design
Crafter	Traditional Crafts – Contemporary functional crafts
Teacher	Tutor – teacher/lecturer
A retailer in the Creative Industry	Home-based/vendor business – Shop in a Shopping Complex

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

Table 44: DIMENSIONS OF THE CATEGORY Entrepreneur

Dimensions (Shows the relationship between categories)	**Properties** (Continuum)
Entrepreneurial Intent	Push and Pull
Start of Entrepreneurship	Part-time – Full-time with
Financial Support	Self-funded – Business Loan / Partner
Workspace	Home-based - Business Premises
The geographical location of the premises	Rural-Urban business area
Access to market	Eastern Cape Challenge – Suitable business model

Access to Markets	Galleries, Customers, Shops, Flea markets
Product	Freedom to create what I want - Create typical products for a target market in mind
Variety of Products	One focused product – varies as per demands
The conflict between artist and entrepreneurial duties	Difficult to manage – No conflict experienced
Employees	Advantageous to Business – Prefer to work alone
Emotional Artists	Difficult to manage artists employed – only employ administrative and managerial staff
Technology	Challenging to integrate into a business – a crucial aspect of business operations
Automation of Creative products	Increased exposure – increased earnings
Competitive Advantage	Quality and aftersales service – Price and affordability of product

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

Table 45: DIMENSIONS OF THE CATEGORY Entrepreneurial Product

Dimensions (Shows the relationship between categories)	**Properties** (Continuum)
Art	Originals – Applications to various consumer products
Painting	Originals – Automated prints
Craft	Custom made – mass production
Designer	Mass-produced items – custom design

Designer: Fashion	Clothing – Accessories
Designer: Fashion	Haute Couture – Flea market
Designer: Fashion	Custom made – Ready-to-wear
Designer: Jewellery	Hand –made – Automated
Designer: Jewellery	Once-off – Mass Produced
Designer: Interiors	Soft Furnishing – Furniture
Designer: Graphic	Stationary – Wearable Art
Designer: Cloth	Printing – Fibre Art
Designer: Cloth	Fashion – Soft Furnishings
Teacher	Weekly craft classes – International Workshops
Teacher	Part-time – full- time DoE
Teacher	Tutor – Workshops
Teacher (training)	Face to Face – Online
A retailer in the Creative Industry	Art and craft supplies – Finished Art, Craft or Design products
Retailer	Markets – Online
Market Vendor	Self-Creations – resellers
Media / Entertainment	Audio (Radio/podcasts) – Visual (blogs/vlogs)
Product Choice	Income potential – Love of Art, Design or Craft

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

Table 46: DIMENSIONS OF THE CATEGORY Motivation

Dimensions (Shows the relationship between categories)	**Properties** (Continuum)
Fame	Customers – Industry Local – International
Fortune	Need Money – Investing in developing craft Supplement income – Unemployment
Customers appreciating your craft	Happy Customers – Seeing product being used
Professional Development	Expanding skill set – Networking in your field Learning new craft – Experimentation
Acknowledgement	Peers – Industry Gatekeepers
Autonomy	Want the freedom to create – Avoiding Bureaucratic constraints
Enjoy Creating	Recreational – Product development
Spirituality	Feel led by a higher power – need to create
Entrepreneurial: Identified a gap	Identify opportunities – acting on identified opportunities
Responsibilities	Adult / Family – Community / Social Social Awareness – Social Development
Escapism	Unhappy Childhood – relaxation and rejuvenation

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

Table 47: DIMENSIONS OF THE CATEGORY Success

Dimensions (Shows the relationship between categories)	Properties (Continuum)
Income	Important – not used as a measure of success
Income	Satisfactorily – supplemented by another job
Fame	Known nationally/ internationally – known by a small group of supporters
Well-being (Health, Work-life balance)	Good – Poor/ Unachievable
Stage of life	Young school leaver – Pension Supplement
Fame and Fortune	Income or fame a priority – doing it for the love of it
Business Performance (including financial)	Exceeds expectations – not sufficient for basic needs
Self-actualization	Content with Achievement – Actively working on self-improvement
Work-Life Balance	Work incorporated into lifestyle – Disconnection from work after hours Healthy – stressed and overworked
Establishing Niche market	Art Perfection – Income and Distribution (sacrificing perfection)

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

Table 48: DIMENSIONS OF THE CATEGORY IDENTITY

Dimensions (Shows the relationship between categories)	Properties (Continuum)
Brain Preferences	Left-brain – Right brain
Self-description	Artist, designer or crafter vs all 3 (creative)
Self-description	Introvert – Extrovert
Self-expression	Freedom to choose – design brief
Artist	Work as inspired – Commissions
Designer	Freelance to Own Label / Business
Crafter	Free creative process – design and manufacture niche items

Source: Author's Construction based on the table formats by Corbin and Strauss (1996)

DIMENSIONS OF THE CATEGORY Entrepreneur

Dimensions (Shows the relationship between categories)	Properties (Continuum)
Entrepreneurial Intent	Push and Pull
Start of Entrepreneurship	Part-time – Full-time with
Financial Support	Self-funded – Business Loan / Partner
Workspace	Home-based - Business Premises
The geographical location of the premises	Rural-Urban business area
Access to market	Eastern Cape Challenge – Suitable business model
Access to Markets	Galleries, Customers, Shops, Flea markets

Product	Freedom to create what I want - Create typical products for a target market in mind
Variety of Products	One focused product – varies as per demands
The conflict between artist and entrepreneurial duties	Difficult to manage – No conflict experienced
Employees	Advantageous to Business – Prefer to work alone
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Table Source: Researcher's construction based on the table formats by Corbin and Strauss (1996)

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Table Source: Constructed by the Researcher based on the table formats by Corbin and Strauss (1996)

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Work-Life Balance	Work incorporated into lifestyle – Disconnection from employed work, creative work done after-hours Healthy – stressed and overworked

Thesis by JC Gibson-Tessendorf

Establishing Niche market	Art Perfection – Income and Distribution (sacrificing perfection)

Table Source: Constructed by the Researcher based on the table formats by Corbin and Strauss (1996)

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Artist	Work as inspired – Commissions
Designer	Freelance to Own Label / Business
Crafter	Free creative process – design and manufacture niche items

Table Source: Constructed by the Researcher based on the table formats by Corbin and Strauss (1996)

Appendix 10: Career Critical Incidents

DIMENSIONS OF THE CATEGORY Career Critical Incidence

Dimensions (Shows the relationship between categories)	**Properties**(Continuum ??)
Socio-economical	Lifestyle – Survival
Financial	Employed / Earning a living – Unemployed / Financially dependent on others
Wellbeing – Health	Healthy and able to follow the career of choice – limited health and working ability
Family	Family Responsibility - Free of responsibility and dependants

Table Source: Researcher's construction based on the table formats by Corbin and Strauss

Appendix 11: The Development of Individual Archetype Elements of Artistic Creatives

Table 4.2 : Architypes of Artistic Creative Identity of the Artist

Social Elements		Artist Person A	B	D	E	G	I	J	S
Spirituality							√		
Culture and Background*		Against Traditional	Against Traditional	Enlightened	Against Tradi-tional	Against Traditional	Against Traditional	Against Traditional	Against Traditional
Education	General	BA Hons Education	Matric	Incomplete Fine Art	Incomplete Fine Art	NHD Design	B-Tech Design	Incomplete Nursing Teaching	Diploma Design
	Creative Education	Masters & PhD (Writing)				NHD Design	B-Tech Design		Diploma Design
	Fine Art Education	Self-taught & informal programmes	Self-taught	Self-taught Specialist Applied Artist	Mentor	Masters Fine Art Specialization	Self-taught	Self-taught	Self-taught

Attributes		A	B	D	E	G	I	J	S
Values	Creativity	Highly regarded	Highly regarded	Highly regarded	Highly regarded	Highly regarded	Highly regarded	Highly regarded	Highly regarded
	Technical skill								
	Autonomy	Very important		Very important		Very important - work alone	Important but stick to customer briefs	Very important Freedom of expression	Very important Freedom of expression
Behavioral Characteristics	Introvert	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
	Risk-taking	Calculated Risks	No Fears	Take a risk and experiement	Risk in Art, not in life choices	Risk taker, but with responsibility	Calculated Risks	Take a risk and experiement	Risk in Art, not in life choices
	Curious	Try all sorts of techniques and creative things	To develop own technique	To develop own technique	Try all sorts of techniques and creative things	To develop own technique	Wide interest in various art forms	Try all sorts of techniques and creative things	Try all sorts of techniques and creative things
	Experimental								
	Playful – likes to experiment								
	View self as talented or gifted	Born-talent	Calling	Natural talent	Something inside me	Natural talent	Calling	Think highly of self	Born-talent
Attributes		A	B	D	E	G	I	J	S

			A	B	D	E	G	I	J	S
Appearance		Important only when they see their work as an extension of themselves								Self as Brand
Work-life Family-Relationship Balance		Work-family-life balance is difficult to achieve								
Interests and Hobbies		Other creative hobbies such as crafts								
Experiences		Professional Development								
Financial Orientation		Self-actualization is important								

			A	B	D	E	G	I	J	S
		Technical Skill Important								
Weakness		Income is not the main focus, which could lead to poor financial control								
Success Factors		Acceptance into Art field								
		Promote originality								

Appendix 12: Combined Archetypes of Artistic Creatives

		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
Spirituality		Calling to create. Soul needs to create *Mostly highly spiritual 3 Religious*	*Spiritual need to create. Calling of career. Religious x6, Grateful*	*Some religious. To link to creativity*		
Culture and Background*		All but one Against Tradi-tional careers	*Challenge against traditional careers here*	*Traditional Religious? challenge to take up Art craft. Strict parents*	*Reliance on religion to give business challenges*	
			Women + studies. Family Responsibility	*Easier for Gautergars = more difficult than design*		
Education	General	All but one had some form of art education, even though most say they are self-taught in their art form	*8 Studied design although not families not Construed of employment*	*None. thats why craft and not art.*		
	Creative Education			*Creativity refers to Activity within which they craft products*		
	Fine Art Education					
Values	Creativity	Highly regarded	*Part of IO Also focus on clients requirements*			
	Technical skill	Important to know the traditional skills before creating own	*Variety of products TS = linked to products TS = NB + Keep up with trends*	*NB: Craft based on traditional skills should work well with your hands*		
	Autonomy	Very important - Freedom of expression	*A in designs Free willed from school Plot NB.*			
Behavioral Characteristics	Introvert - Extrovert	introvert	*More extrovert*	*Both equal*		
	Risk-taking	Risk in Art, not in life choices. Experiement in Art	*Risk in careers Sacrifice free design for income (custom made items)*	*Take risks, but responsible. Can take risks due to family support*	*Also take risks to improve their lives.*	
	Curiousity, Playfullness and Experimental	Try all sorts of techniques and creative things. Wide interest in various art forms.	*E - lesser degree than artists Because work is customer orientated*	*Very playful + experimental in their work.*		

		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
	View self as talented or gifted	Believes artists are born with their talent	Learned skills through studies. Blessed in business. Hard work NB	None. Learned skill		
Interests and	Appearance	Comfort, practical and your clohtes must make you feel good. Only three says to show identity	NB in apparel design. Comfort + practical	Comfort Practicality Some show their craft skill in their outfits		
Work-life	Balance	Balanced life is important but difficult, especially when P/T artists	Difficult, especially beginning of career. Family decisions. No social life. Work from home. Older challenging, easier	More practical approach, easier to achieve balance		
	Hobbies	Other creative hobbies such as crafts	Art + Craft. Time with Family + Friends Network	More Crafts + variety		
Financial Orientation		Wont work fr nothing. Gift it, else pay. I have to eat too. Only two says it is not about the money, but they have husbands who take care of them.	Always able to earn extra. Income NS especially to take care of family. Females more dependance. Reward self	Specialized product more serious about finances, record keeping, ensuring income. 4 = breadwinners. Difficult to earn enough from craft.		
	Success Factors	Most feel success is about acknowledgement in the art world. Secondly they feel success is also if you can be self sufficient	Happy clients S = 1. Money 2. Lifestyle 3. Established brand 4. Acknowledgement 5. Business arrival + growth 6. Pride.	Success = meeting financial responsibilities. Income ① Acknowledgement ②		

Appendix 13: Push and Pull Factors with Regard to Career Change Incidents

Table 49: The Career Changing Incidents of the Artistic Creative Entrepreneurs, and the Push and Pull Factors towards Entrepreneurship

	Name	Incident 1	Incident 2	Incident 3	Incident 4	Incident 5	Incident 6	
1	Angela	Jewellery part-time creative outlet sold at markets *Pull Creativity*	Paintings to market – did not sell *Pull Talent*	Writing a Book for retirement supplement fund *Push* *Stage of Life*	Paintings into cards Markets *Pull Creativity*	Plan – NGO jewellery community project to export *Push* *Stage of Life: Relocation*	Crochet – but won't sell it. Escape only *Pull Lifestyle*	
2	Gwen	Crochet ponchos as a 10-year-old and sold it. *Pull Creativity*	Started painting when their daughter was in the NICU hospital for an extended period. Painted to relax, and people started buying her art *Push* *Stage of Life* *Children*	Teach art – fabric painting at first. Took off with 90 people attending. Popular especially with those who have to deal with trauma It's my calling to share my art through teaching *Pull Talent*	Mosaics with one employee *Pull Lifestyle*	Paint to survive… emotionally *Pull Creativity*	Would love artist colony in a warehouse *Pull Creativity*	
3	Linda	Bookkeeping, own business, then need to draw *Pull Creativity*	Drawing and painting interest through mentor *Pull Creativity*	Moved to farm. Lonely. Had fire to create and time. Enrolled art at Unisa *Pull Creativity*	Financial constraints, stopped art. Moved to EL and started pest control business. *Push* *Stage of Life*	Got divorced. Did art and sewing part-time to escape while running own business. *Pull* *Stage of Life*	Export handbags *Pull Creativity*	Art teacher and facilitator, then managed art supplies shop. Now owner. *Pull Creativity*

4	**Rebecca**	Music, dancing then teaching *Pull Creativity*	Cushions for interior decorating at markets, love of fabric. Then started making garments *Push* *Stage of Life* Retrenched	Clothing range at markets, until moved to the farm and new lifestyle *Pull Creativity*	Cloth embellishment and painting, make garment form it *Pull Creativity*	Painting T-shirts *Pull Creativity*	Artist Photography and then sell prints of the art *Pull Lifestyle*	Photobook coffee table on plants Wedding venue Social group that does fabric embellishment *Pull Creativity*
5	**Susan**	Made and sold chocolates at school *Pull Creativity*	Hotel Management Bookkeeping Office work *Push* *Stage of Life*	Started making jewellery part-time as escape. Sold it to buy more beads *Pull Creativity*.	Moved to KM, started farming Guinea fowls. Sell feathers, skin etc. Made pies from meat. *Push* *Stage of Life* Relocation	Divorced, lost farm lease. Started a takeaway restaurant *Push* *Stage of Life* Relocation	Expanded during Covid. Then restaurant, but still do bookkeeping to supplement income. *Push* *Stage of Life* Lifestyle	Also facilitate exhibitions and selling artwork for others. *Pull Creativity*
6	**Karen**	Study art after school. Incomplete, got married to a musician and lived a bohemian lifestyle *Pull Creativity*	After kids were born, looked for something to do as self-expression. Saw textile art. *Pull Creativity*	Entered Bernina competition and won a sewing machine Pull Talent	Started working textile artist and exhibiting and entering international competitions Pull Talent	Became known and do international workshops *Pull Creativity*	Local art classes as social. *Pull Creativity*	Do textile art as consignments orders and for competitions with monetary awards. *Pull Talent*
7	**Lorraine**	Studied bookkeeping. Worked office jobs. Push Stage of Life	Attended bag workshop when pregnant with son. Always loved sewing. *Pull Creativity*	After son left school and moved away, started attending quilt classes. *Pull Creativity*	Made quilts and sold art markets. *Pull Creativity*	Offer quilt classes to supplement income and pay for hobby *Pull Talent*	Added Elna agency to hoe business of classes and retailing quilt requirements. *Pull Creativity*	
8	**Mpilo**	Saw designers on bold and beautiful and wanted to study fashion. Got BTech and started own business deliberately *Pull Creativity*	Sewing for customer, supplement income with community project. *Pull Creativity*	Supplement sewing with radio work *Pull Creativity*	Accepted a full-time lecturing position Push Stage of Life	Launched part-time business once again. *Pull Creativity*		

#	Name						
9	Sarah	Studied Design *Pull Creativity*	Work as a designer at a local factory *Pull Talent*	Work in Cape Town as a designer *Pull Talent*	Had kids and returned to East London to be close to the family support system Become Design entrepreneur Push Stage of Life		
10	Judy	Studied design *Pull Talent*	When the kids went to high school, she started her own design business because she had more time to focus on that *Pull Creativity*				
11	Donna	Knit beanies and scarves and sell as a kid *Pull Creativity*	Studied bookkeeping and nursing, worked in corporate Push Stage of Life	Supplemented income when kids were small with knitting, sewing and crotchet, as well as doing catering. Push Stage of Life	Always did sewing and knitting part-time to earn money and to relax, keep hands busy. *Pull Creativity*	Got retrenched and needed extra income, started full-time sewing on order, also selling items at markets. Push Stage of Life Retrenchment	Covid – the mask business is very good. Bought extra machinery . Push Stage of Life Retrenchment
12	Michelle	Needlework at school, same as mom and other women in family. *Pull Creativity*	Worked in the hospitality industry, but took an office job to have better hours. Push Stage of Life	Take on part-time hospitality jobs to supplement income after divorce. Push Stage of Life	Covid ends hospitality extra income, so took up sewing to supplement the income. Push Stage of Life	Sewing business has grown and is considering future full-time *Pull Creativity*	

13	Lisa	Supplement income with sewing when her kids were small Push Stage of Life	Designed a range that were sold at markets. Outsourced basic construction and only did decoration on items herself. Sold at markets. *Pull Creativity*	Doing the work herself took too much time. Income was not sufficient. Started to buy garments in to sell. Push Stage of Life	Husband got sick and started to expand the business to retail in clothing, no more manufacturing or designing. Still selling at markets. Push Stage of Life	Husband's cancer treatment needed extra money, so more focus on markets and retail selling. No further creative work. Push Stage of Life		
14	Steph	Made own clothes as a teenager. Started selling to friends to earn pocket money. *Pull Creativity*	Studied design at college, and had extra earnings with her sewing. *Pull Creativity*	Worked at Transnet in admin. Push Stage of Life	When kids were small, started making clothing for them. Kids teachers started to send orders for same clothing. *Pull Lifestyle*	Started selling kiddies range at markets while full-time admin job. *Pull Creativity*	Kids older, they did not want their mother's clothing anymore, so she started to make adult range to supplement income and due to the calling to do it. *Pull Creativity*	Were transferred to PE, but declined the transfer and went full-time with design business. Push Stage of Life Retrenchment
15	Morgan	Made and sold crafts for pocket money while in school *Pull Creativity*	Studied teaching but does part-time crafts for extra income *Pull Creativity*	Part-time teaching and part-time craft products sold at various shops *Pull Creativity*				
16	Megan	Studied design *Pull Talent*	Designed and sewed clothing as per customer requests Push Stage of Life	Change strategy and started to design a range to improve income *Pull Creativity*				

17	Victoria	Crafts sold to friends *Pull Creativity*	Married and moved to Glen Gareth, started making Macramé to sell at markets Push Stage of Life	Expand macramé products and sell from the studio at home. Work with husband *Pull Creativity*	Husband falls ill and cannot help with manufacturing, so started a food range to sell at markets and home industries Push Stage of Life Poor Health	Husband passed away, cut the macramé ranges to exclude those her husband used to make. Find more stockists for the food range Push Stage of Life	Have extra time available and started to do craft classes. Social and extra income. *Pull Lifestyle*	
18	Mary	Studied art after her dad passed and can no longer pursue teacher training due to family responsibility Push Stage of Life	Started teaching art at college *Pull Talent*	Became head of the department, did photography part-time *Pull Creativity*	Got ill, resigned from the college and started an art studio at home full-time Push Stage of Life Poor Health	Added more products as the business became more established *Pull Creativity*		
19	Courtney	Artist freelance full-time *Pull Creativity*	Full-Time job at Bessie's Fabrics, part-time design to earn extra money Push Stage of Life	Full-Time Graphic Design post, followed by several full-time admin jobs due to good salary offers *Pull Talent*	Full-Time Photographer when relocated due to family responsibility and became a part-time / freelance graphic design Push Stage of Life Relocation	Full-Time Graphic Design for fixed income, part-time painting *Pull Creativity*	Relocated: full-time admin work for fixed income, part-time crafts vendor Push Stage of Life Relocation	Lost job during Covid, Full-Time fashion design and part-time craft teaching Push Stage of Life Relocation
20	Cynthia	Art at school *Pull Creativity*	Full-time admin job Push Stage of Life	Start part-time crafting *Pull Creativity*	Organize markets *Pull Talent*			
21	Chelsea	Craft while studying BCom *Pull Creativity*	Start Bookkeeping business Push Stage of Life Relocation	Start part-time crafting to relax *Pull Creativity*	Start a part-time craft business with a bookkeeping business for extra income Push Stage of Life			

22 Taylor	Crafted in school *Pull Creativity*	Full-Time Primary Teacher Push Stage of Life	Relocated, and started a part-time craft business for extra income Push Stage of Life Relocation	Full-Time teaching position, part-time craft entrepreneur Push Stage of Life	Maternity leave with babies, part-time craft for extra income Push Stage of Life		
23 Madison	Studied Interior *Pull Creativity*	Freelance as Interior decorator, *Pull Talent* then relocate to a farm after the wedding Push Stage of Life	Started an art and craft shop once the kids went to school *Pull Creativity*	Naturopath for Health Farm when kids went to high school *Pull Creativity*	Opened a Health Spa and started a branch of an American Skincare company *Pull Creativity*	Started handbag range when kids finished studying, selling at markets. *Pull Creativity*	Expand handbag and export until health forces retirement. Now making handbags on order. *Pull Creativity*
24 Sandra	Sewed as hobby *Pull Creativity*	Worked in the Hospitality industry, Push Stage of Life only sewed for self and family *Pull Creativity*	Lost her job in Hospitality and started part-time sewing Push Stage of Life Retrenchment	Gained full-time employment at a Primary School Hostel and does some part-time sewing. Push Stage of Life *Pull Creativity*	Lost her job and started doing Fashion CMT work. Push Stage of Life Retrenchment	Started a business in KBL when an opportunity presented itself. Income too low to continue *Pull Creativity*	Did sewing per orders *Pull Creativity* until health did not allow it anymore. Push Stage of Life Health
25 Emily	Craft as child *Pull Creativity*	Admin jobs Push Stage of Life	Started sewing from home when kids were small *Pull Lifestyle*	Started manufacturing craft items, selling at markets *Pull Creativity*	Opened craft shop, offered craft classes *Pull Lifestyle*	Converted shop into flat as higher income potential. Push Stage of Life Sold craft through home industries *Pull Creativity*	
26 Marissa	Interest in craft *Pull Creativity*	Admin job Push Stage of Life		Bought weaving company *Pull Creativity*	Started painting after her divorce Push Stage of Life		

27 Amy	Studied BA home-economics *Pull Creativity*	Work from home studio *Pull Creativity*		Hospitality Industry full-time employment Push Stage of Life	Opened a craft shop and offered craft classes when relocating Push Stage of Life Relocating		
28 Tumelo	Studied Design *Pull Creativity*	Do Freelance Design work Push Stage of Life	Start Lecturing design at WSU Push Stage of Life	Design part-time *Pull Creativity*			
29 Athile	Studied Design *Pull Creativity*	Do Freelance Design work Push Stage of Life	Start Lecturing design at WSU Push Stage of Life	Design part-time *Pull Creativity*			
30 Simo	Studied Design *Pull Creativity*	Do Freelance Design work Push Stage of Life	Admin job Push Stage of Life	Designer label *Pull Creativity*			
31 Nandi	Studied Medicine Push Stage of Life	Work as a medical doctor Push Stage of Life	Study Design *Pull Creativity*	Do Freelance Design work Push Stage of Life	Admin job Push Stage of Life	Designer label *Pull Creativity*	
32 Shannon	Craft while in school *Pull Creativity*	Admin jobs Push Stage of Life	Crafting part-time Push Stage of Life – extra income				