

University of KwaZulu-Natal

**Talent development and employability of actors in South Africa: A case of KwaZulu
Natal and Gauteng**

By

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College of Law and Management Studies**

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Preface

“The greatest challenge in life is the challenge to develop yourself”.

- Author unknown.

Declarations

Student Number: 212561150

I declare that the thesis titled **“Talent development and employability of actors in South Africa: A case of KwaZulu Natal and Gauteng”** is my own work and all its related sources quoted have been acknowledged using the appropriate referencing style.

Signature

Date: August 2019

Acknowledgements

TO GOD THE ALMIGHTY, KING OF KINGS, GOD THE WORD.

Inspired by the book of John 1 verse 1: *“In the beginning was the word, and the word was with God, and the word was God”*.

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Abstract

The study aimed at creating a talent development framework for the employability of independent contractors who are actors in South Africa's film and television industry. Employability was defined as consisting of an individual's abilities to find employment based on their competencies, social capital, human capital, their talent as well as the context in which their competencies are applied. The theoretical underpinnings of the study were based on Cagne's expanded model of talent development (Cagne, 2013) which provided the conceptual scope of the study. The South African talent development environment has been affected by the country's past historical marginalisation and imbalances and to date, it still remains a challenge. Independent contractors exist in multiple organisational settings with the nature of the work being project-based and hence often are side-lined on development opportunities that are required to enable their employability. The film and television industry includes the internet, data consumption, television, cinema, video games, e-sports, music, publishing, out of home marketing and radio.

The study followed the mixed methods research design using the rationale of triangulation and using different sampling approaches. A total of 325 actors affiliated with the South African Guild of Actors formed the population of the study. The qualitative approach collected data by means of a purposive sampling approach, using expert knowledge from 22 industry stakeholders. Semi-structured interviews were used as a data collection method and were analysed using content analysis. The quantitative approach collected data from 94 independent contractors using a random non-probability sampling approach. Self-administered questionnaires were used as a data collection method and further analysed by means inferential statistics such as anova, independent samples test and scheffe's multiple comparisons tests. The study found social capital bearing more influence on actors employability with the networking skills identified as still lacking for South African actors. Further the study found positive influence played by talent development, self-perceived employability and human capital on employability of actors. The study recommends the adoption and further expansion of the talent development model, the formalisation of the mentorship programme and the inclusion of social media and brand awareness training and development offerings in the industry.

Keywords:

Talent development, employability, self-perceived employability, social capital, human capital, personal network, professional network.

Key terms

- **Talent:** “systematically developed innate abilities of individuals that are deployed in activities they like, find important and in which they want to invest energy” (Nijs, Gallardo-Gallardo, Dries and Sels, 2014 p.182).
- **Talent development:** according to Garavan, Carbery and Rock (2012), talent development is a unique area of the talent management process that looks into the developmental needs of individuals in the organization.
- **Talent management:** refers to high performing and high potential employees (Lewis and Heckman, 2006).
- **Employability:** refers to what an employee can do and how they behave; their connectedness to the people in different areas or professions; as well as having knowledge about the labor market (Arnold, 2007).
- **Self-perceived employability:** refers to an individual’s assessment or evaluation of their perceived employability qualities, comparing them with existing labor market conditions and the economic status-quo (Onyishi, Ibeawuchi, Enwereuzor, Ituma and Omenma, 2015 and Dries, Forrier, De Vos and Pepermans, 2014).
- **Social capital:** the ‘know-whom’ competencies relating to formal and informal career-related networks (Defillippi and Arthur, 1994).
- **Cognitive ability:** Hartzell (2012) refers to cognitive ability as an individual’s analytical and creative-thinking ability.
- **Independent contractor:** “self-employed individuals who contract or sell their services to a client organization on a fixed-term or project basis” (Connelly and Gallagher, 2006 p.96).
- **Actor:** a worker found in the film and television industry who is engaged in portfolio-based work (Teague and Smith, 2015).
- **Boundary-less career:** according to Fenwick (2006, p.67), it is “a form of own-account self-employment in which individuals create flexible packages of work arrangements to contract their skills in a variety of contexts, but across occupations, for both self-employed and contract workers”.
- **Mixed methods research:** mixed methods research encourages the use of multiple views and paradigms rather than those paradigms associated only with the quantitative or qualitative approaches (De Vos, Strydom, Fouche and Delport (2011)).

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Chapter 1: Background and overview of the study

1.1. Introduction

This chapter will provide background information pertaining to the study, as well as the motivation for conducting this study. The problem statement shall assist in unpacking the problem to be investigated, as well as highlighting the main argument of this study. The research objectives and questions, as well as research hypotheses will follow. The methodology of the study will then unpack the various research designs and approaches considered and used in the study. The data collected will then be analysed and the researcher will highlight the ethical issues that need to be considered. Following a highlight of the literature pertaining to the research will be the limitation of this study. In concluding the chapter, an outline of the structure to be used will be provided.

According to PWC (2019), the entertainment industry includes the following segments: the internet, data consumption, television, cinema, video games, e-sports, virtual reality, newspaper publishing, magazine publishing, business-to-business, music, out-of-home-advertising and radio. The focus of this research is on the television and cinema sectors, commonly referred to as the film and television industry. According to the South African Film and Television Report (1998), this industry has long been recognized as playing a role in the mainstream economy in countries such as the United Kingdom, Australia and Canada. According to PWC (2020), the United States media and entertainment industry is the largest in the world and represents a third of the global industry, being valued at \$717 billion. Amidst the global covid-19 pandemic, the world's best performing media and entertainment markets are in developing countries, with India having the highest growth (8.8%), followed by Nigeria (8.6%) and the Philippines (5.8%), to mention a few. When looking at Africa as a continent, despite Nigeria's film industry *called Nollywood* being recognised as a third largest industry in the world in 2013 (Udomisor and Tosin, 2013), South Africa reported more revenue in 2018, with South Africa (\$9 172 us million) and Nigeria (\$4 467 us million) (PWC, 2019).

According to the South African Film and Television Report (1998), South Africa had focused its attention on this industry by means of government interventions such as the accelerated and shared growth initiative of South Africa (ASGISA) after realising its growth potential. In terms of the

South African Film and Television Report (1998), the film and television sector is part of the creative industry and the economic impact of this sector is principally experienced in job creation. Although this sector is seen to be playing a significant part in the South African economy, it faces numerous challenges related to the management of talent. Employment in South Africa, as with many economies, is another challenging factor. According to Statistics South Africa (2019), unemployment was recorded at 26.7% in the first quarter of 2019, which remained unchanged when compared to the fourth quarter of 2017. The South African unemployment rate is high, not only for youth (38.2 % for people aged between 15-34 years old) but also amongst adults.

1.2. Background to the study

According to McArdle et al. (2007) when defining employability, they regard it as an individual's ability to find early employment, to keep or to obtain new employment. This is also dependent on various competencies an individual has obtained as well as the context where these competencies are employed. According to Fugate et al. (2004) employability is found to consist of a combination of career identity, personal adaptability, social and human capital. These are the only factors considered, as well as subjective career success and talent (Arnold, 2007). These are required individually or in a combination for an individual to be regarded employable, the opposite being unemployed.

In South Africa, the unemployment rate was recorded at 26.7% in 2019, which was high and impacting youth (aged between 15-34 years) as well as adults (Statistics South Africa, 2009). South Africa has a historical background of apartheid which ended in 1994 which required the transformation of legislations thereafter (South Africa Country Report, 2015). According to Snowball, Collins & Tarentaal (2017), employment and ownership profiles are still not representative of the labour force makeup of the country even though the country is 23 years into its democracy. According to the South Africa Country Report (2015), the industry is still male dominated. According to Campbell (2020), gender impacts how job opportunities and mentorship opportunities are distributed for new entrants and existing individuals. In order for individuals to be employable in this industry, these existing barriers have to be alleviated.

According to NFVF (2010) film and television industry of South Africa's skills development is affected by a lack of training opportunities and also has a creative and skills gap. McArdle et al (2007) indicated that you need competencies in order to be employable. In South Africa, these are deprived because the industry is still white and-male dominated (South Africa Country Report, 2015). Access to the industry is one issue, other reasons that discourage the development of individuals talent in the industry besides past or historical deprivations, are numerous. There is a lack of proper succession management to upskill upcoming talent; high attrition of highly experienced individuals such as cultural managers; lacking of professional development as well as lack of art curriculum in schools (Creative Industries Report, 2007). Fugate et al (2004) recognized social capital as an important measure to allow for employability to take place. In South Africa there are few scriptwriters that are able to interact with the international industry so as to learn from the international exposure as this is an important requirement in the industry (Tuomi and Krista, 2005). In order for an individual to be employable, there needs to be an existence of talent and human capital. Talent is defined as "systematically developed innate abilities of individuals that are deployed in activities they like" (Nijs, Gallardo-Gallardo, Dries and Sels, 2014 p.182) whereas human capital refers to personal variables which are related to a person's career advancement (Defillippi and Arthur (1994). One way to systematically develop these innate abilities is through training. According to Tuomi & Krista (2005), training opportunities in the industry are limited and those that exist are often standardized and varies in comprehensiveness. There is a lack of accredited standards and coordination.

The world of work has changed and brings along new expectations. Nilsson and Ellstrom (2012) as a result of the changing nature of work, there is more emphasis placed on individuals developing themselves for their own growth and being driven by the challenge of wanting to develop from one organisation to the next. This gave rise to independent contractor's, which are regarded as "self-employed individuals who contract or sell their services to a client organization on a fixed-term or project basis" (Connelly & Gallagher, 2006 p.96). This requires talent and skill (Connelly & Gallagher, 2006). In order to cater for talent development needs of these individuals, they need to make provision themselves and not be expecting their employer to make provision for their talent development needs. According to Connelly and Gallagher (2006), the lack of expectations of being trained are some of the factors that distinguish an independent contractor from other conventional employees.

1.3.Motivation for the study

This study aims to fill the gap that exists in the talent management (TM), talent development and employability literature by comparing an already researched relationship that exists between talent development and employability but challenging the existence of this relationship currently in non-conventional employment settings, like the creative industries. By using independent contractors (actors) who are not defined as employees, the study contributes immensely to the creative industries. The study takes the stand that the provision of talent management and talent development for independent contractors in the creative industry has been side-lined. This research will provide certain human resource (HR) solutions to the pre-empted suffering and challenges experienced by actors.

1.4.Problem statement

Talent development represents a critical part of the talent management process, but there are few writings or work conducted solely on talent development. Not enough literature defines the limitations of this construct. The current literature is less clear on how talent development addresses individual needs but rather it addresses individuals fitting organizational needs (Garavan, Carbery & Rock, 2012).

Upcoming new careers have made individuals play an active role in matters that concern their careers and how these careers make them more employable. According to Clarke (2008), this changing nature of employment requires individuals to be responsible for their own employability rather than relying on the organization to direct and maintain their careers. One type of worker that emerged as a result of the changing nature of employment is the *portfolio-based worker*. Actors found in the film and television industry are regarded as portfolio-based workers (Teague and Smith, 2015). However, these workers are also under-studied and little is known about how they are impacted by talent development practices to ensure their employability. According to Botha (2010, p.194), “many training institutions in South Africa have done little to address past

imbalances in the film industry” as far as training and development is concerned. There are many training issues experienced by the industry, namely lack of business skills training, business development and management amongst others. Training providers in the industry are also not linked and the state of training is not up-to-date with changes in the industry (Tuomi & Krista, 2005).

This study seeks to fill a gap that exists in literature since talent management and talent development is viewed from a conventional viewpoint which states that people are developed and talent managed in order to fulfil an *organizational* objective. The researcher seeks to study individuals who are portfolio-based workers or independent contractors in order to understand how they develop their talent in order to be employable. Furthermore, a framework will be developed that will serve as a map to be used by any portfolio-based worker or independent contractor themselves or anyone else interested in developing talent in South Africa for employability reasons.

Therefore, the researcher uses the following research problem statement for the study:

The formulation of practical, conventional talent development practices increases the employability of individuals and side-lines non-conventional workers based in the creative industries.

1.5. Research objective

1.5.1. Main aim

1.5.1.1. To develop a talent development framework for the employability of independent actors in the film and television sector in South Africa.

1.5.2. Sub-objectives

The main aim of this study will be achieved through the following sub-objectives:

- 1.5.2.1.To establish the link between talent development (cognitive ability; personal-psychological attributes; environmental-social factors) and employability amongst independent contractors;
- 1.5.2.2.To measure the self-perceived employability of actors;
- 1.5.2.3.To establish the extent to which social capital influences the employability of actors; and
- 1.5.2.4.To ascertain the influence of human capital practices on independent contractors (actors).

1.6.Research questions

1.6.1. Main research question

The key question that this study attempts to address is:

- 1.6.1.1.Will the development of a talent development framework ensure the employability of independent actors in the film and television sector in South Africa?

1.6.2. Sub-questions

The main research question will be addressed through the following sub-questions:

- 1.6.2.1.Is there a link between talent development (cognitive ability; personal-psychological attributes; environmental-social factors) and employability amongst independent contractors?
- 1.6.2.2.What is the self-perceived employability of actors in the film and television sector of South Africa?
- 1.6.2.3.To what extent does social capital influence the employability of actors in the film and television sector of South Africa?
- 1.6.2.4.To what extent do human capital practices influence the employability of independent actors in South Africa?

1.7. Research hypotheses

Hypothesis 1:

Null hypothesis (H0): there is no link between talent development and employability amongst independent contractors.

Alternate hypothesis (H1): there is a link between talent development and employability amongst independent contractors.

Hypothesis 2:

Null hypothesis (H0): the self-perceived employability of actors in the film and television sector of South Africa is low.

Alternate hypothesis (H1): the self-perceived employability of actors in the film and television sector of South Africa is high.

Hypothesis 3:

Null hypothesis (H0): social capital does not influence the employability of actors in the film and television sector of South Africa.

Alternate hypothesis (H1): social capital influences the employability of actors in the film and television sector of South Africa.

Hypothesis 4:

Null hypothesis (H0): human capital practices negatively influence the employability of independent actors in South Africa.

Alternate hypothesis (H1): human capital practices positively influence the employability of independent actors in South Africa.

1.8. Research methodology

1.8.1. Research design

The unit of analysis of this study was individual actors who are independent contractors. The selected actors are those that have some acting experience and who are currently a part of some production in South Africa. Professionally affiliated actors from the South African Guild of Actors (SAGA) are included in the study.

The study used the **mixed methods research design** since both the qualitative and quantitative research approach were used to meet the objective of the study. This method is also called triangulation, which combines deductive and inductive inquiries. The added advantage of this method is that it gives the researcher an enhanced image of the research problem under investigation (Lavrakas, 2008).

1.8.2. Data collection

1.8.2.1. Grounded theory

According to Maree (2007, p.77), “the data collection, analysis and theory stand in a reciprocal relationship with each other”. Hence the use of the grounded theory for both the research methodology and the theoretical framework of the study. According to Williams (2007), this theory is different from the traditional way of determining a theory it is regarded as a process whereby data would be collected, analysed and the process repeated up until there is a formation of a theory. Charmaz (1996), describes grounded theory as a set of data analytical procedures that aims to develop a theory. The grounded theory is a relevant theory to be used in this study because the study aims to generate a theoretical framework that will solve the research problem at the end.

1.8.2.2. Study site

The study site was the South African Guild of Actors (SAGA), which is an institution of organized actors. Actors not subscribed to this institution were allowed to be respondents/participants in the study due to the nature of this profession. There is no central database where all actors including those not affiliated with SAGA could be found because they are independent and informed by the status quo of the industry.

1.8.2.3. Target population

The target population for the study is all experienced actors in KwaZulu Natal (Durban) and Gauteng (Johannesburg) in 2017 who were affiliated with SAGA and who were active with some production during the conducting of this research. The total number of actors affiliated with SAGA is 325, according to the SAGA database dated 14th of April 2016.

1.8.2.4. Sampling strategies

The study used a judgmental purposive sampling strategy for the qualitative part of the study and unrestricted random sampling for the quantitative part of the study since this study uses a mixed method approach as a research design.

The different elements are sampled as follows:

Qualitative: semi-structured interviews	
Targeted participants	No.
<i>Agents</i>	9
<i>Actors</i>	6
<i>Professional association</i>	1
<i>Production houses/filmmakers</i>	4
<i>Universities/training institutions/acting schools</i>	2
Total	22 interviews
Quantitative: questionnaires	
Targeted respondents	No.
<i>Actors with acting experience</i>	196
Total	196 questionnaires

Table 1. 1. Qualitative participant and quantitative respondent composition

Source: Researcher

1.8.2.5. Sample and sampling size

Using Sekaran and Bougie's (2009) table for calculating sample size, the appropriate sample is 196 for a population size of 360, which is the closest figure on the table to 345 (actual number of registered number of actors on SAGA's database). The 196 represents the quantitative part of the study. For the qualitative part, the sample was 22 individuals who were selected using the judgmental sampling technique.

1.8.2.6. Data collection methods

Since the study uses a mixed method approach:

The *quantitative component uses self-administered questionnaires*. The questionnaire used a 5-point likert scale, with either ordinal and nominal responses as well as open-ended questions to capture respondents' opinions. The respondents were sent emails inviting them to participate in the study and further communication was maintained to secure an appointment for the administering of the questionnaires.

The *qualitative component uses in-depth interviews*. In-depth interviews have been described as being the most commonly used type of data collection method (Sekaran & Bougie: 2009). The study was conducted using *semi-structured interviews*, which allowed a certain level of formality in terms of question construction, but also allowed for the asking of non-predetermined questions.

1.8.2.7. Data quality control

A pilot study, which gave the researcher an opportunity to amend the research instrument before approaching the sample of the study was executed. The sampling method used to choose respondents to participate in the pilot was based on simple random sampling for the quantitative parts of the research. The six chosen respondents were not part of the 196 sampled respondents. For the qualitative data collection part, a purposive judgmental sampling technique is used to interview four respondents. The sampling strategies used in the pilot study were the same as in the main research. The pilot study was used to inform and alter the research instrument before the start of the actual data collection.

According to Sekaran and Bougie (2009), cronbach's alpha can be used in order to know the reliability of the instrument. It determines a link between data in a dataset. The reliability of the questionnaire was **0.869**, which means the questionnaire is 87% reliable as a data collection tool (*see section 4.8.12*). The validity of the questionnaire was also tested, which is linked to the quantitative component. In the qualitative component of the study, trustworthiness was also tested (*see section 4.8.13*).

1.8.3. Data analysis

Since the study used a mixed methods approach, data analysis utilised both qualitative and quantitative data.

Qualitative data analysis: The researcher used **content analysis**, as well as conceptual and relational analysis. According to Sekaran and Bougie (2009), content analysis is mostly used to analyze data from newspapers, advertisement, websites, recordings, and interviews, etc. This type of system will allow the researcher to analyze a large quantity of information systematically in order to identify its properties such as words, concepts, themes, characters, etc.

Quantitative data analysis: The study utilized both descriptive and inferential data analysis techniques. All data generated from the questionnaire were analyzed using a statistical software package called the Statistical Package for the Social Sciences (SPSS). According to Myeni (2013), a variety of tools could be used to analyze data, including measures of central tendency like the mean, median, mode and measures of variance. Inferential statistics can also be used, including the t-test, to determine whether the means of the two samples are sufficiently different, as well as analysis of variance amongst others.

1.9.Literature review

1.9.1. Talent development

According to Garavan et al. (2012), talent development is a unique area of the talent management process that looks into the developmental needs of individuals in the organization. Talent management is defined by Collings and Mellahi (2009 p.304) as “activities and processes that

involve the systematic identification of key positions that differentially contribute to the organization's sustainable competitive advantage; the development of talent pools of high-potential and high-performing incumbents to fill these roles; and the development of a differentiated human resources architecture to facilitate filling these positions with competent incumbents in order to ensure their continued commitment to the organization". The word 'talent' refers to "systematically developed innate abilities of individuals that are deployed in activities they like, find important and in which they want to invest energy. It enables individuals to perform excellently in one or more domains of human functioning, operationalized as performing better than another individual of the same age or experience, or as performing consistently at their personal best" (Nijs, Gallardo-Gallardo, Dries and Sels, 2014 p.182). These terms lack scientific definition when it comes to the film and television industry but the study in the literature review section assisted on defining these terms specifically for this non-conventional industry.

1.9.2. Employability

According to Pinto and Ramalheira (2017) and McArdle, Waters, Briscoe and Hall (2007), employability is the ability to find early employment, to keep it or to obtain new employment. This depends on (a) the range of competencies obtained, (b) how an employee uses these competencies and shows the employer the acquired competencies and (c) the context in which these competencies are employed. In the context of work and careers, employability resembles a combination of career identity, personal adaptability and social and human capital.

Employers no longer expect employees to stay long in their organizations, as working for multiple organizations has somehow been accepted as the norm. Boundaryless careers allow individuals to prosper economically, provides individuals with personal fulfillment and frees them from organizational boundaries (Van Buren III, 2003). This career requires employees who like working with challenging jobs and allows their competencies to flourish and grow. Such increases the employability of the individual in the labor market since even their job searching skills increase as they look for employment (Kirves, Kinnunen and De Cuyper, 2014). These workers can be called different names, namely 'just-in-time workers', 'contingent workers' or 'independent contractors', amongst other (Connelly and Gallagher, 2006).

1.9.3. Cagne's expanded model of talent development

According to Cagne (2013), this model combines all Cagne's models together. It conceptualises gifts which are at the centre of the model and gifts connects with natural abilities and the talent development process. Talent development emanates from natural abilities in the early years of persons development. During the maturation phase of a child the natural, mental, and physical abilities take form. The catalysts contribute at this stage during informal learning. After this the child develops and enters the 10% threshold of the chosen field either in the late childhood or early adolescence. The chosen field depending on natural abilities and interest will lead them to top performance. The talent development results form a unique of interactions between 4 groups of causal components which are choreographed uniquely for each individual.

1.10. Limitations of the study

- There were limitations related to the geography of the study. The study was only limited to Johannesburg and Durban-based actors. This was also based on financial limitations of the study.
- The study only focused on actors as the main interest of study amongst other role players in the film and television industry such as support staff, camera crew, producers and directors etc.

1.11. Structure of the dissertation

This section outlines the content of each chapter and serves as a roadmap to be followed in this thesis:

Chapter one: research orientation

Chapter one provides the background to the research. It further looks into the scope of the research as far as the creative industries are concerned in South Africa. It further expands on the research problem, the design and the process followed.

Chapter two: literature review

This chapter provides literature reviews as far as talent management and talent development is concerned, as well as that for independent contractors in the creative industry.

Chapter three: theoretical framework

Chapter three provides a theoretical perspective, looking at the theories underpinning the study.

Chapter four: research methodology

The research methodology chapter looks into the different research sub-objectives and how the data was collected using the questionnaire and interviews. Furthermore, a discussion of the research methodology used in the study and the research approach and philosophy underpinning the study, the research design and the research context is also provided.

The chapter also discusses the pre-testing of the questionnaire and its preliminary findings. Furthermore, this chapter outlines the researcher's experience as far as testing the questionnaire and then looks at the challenges experienced during the collection of data and how this was overcome.

Chapter five: data presentation and analysis

The results from each question in the questionnaire and in interviews are presented. A thorough analysis and interpretation of the results are conducted.

Chapter six: discussion of the results

The results are discussed in line with the research sub-objectives. The integration of the results from both the qualitative and the quantitative section will be discussed and an overall response given per objective of the study.

Chapter seven: conclusions and recommendations

Further recommendations of the study and future research are articulated in this section and the study is concluded.

1.12. Summary

This chapter placed the study context by highlighting the background to the study as well as the motivation for conducting this particular research. The problem statement described the problem investigated in order to understand the problem that this study aims to resolve. The chapter described the research sub-objectives which were later followed by the research sub-questions that needed to be answered. the hypotheses deliberated on the null and alternate hypotheses of each given hypothesis and a total of four (4) hypotheses were formulated. The researcher discussed the research methodology in detail, followed by the literature review synopsis. The literature reviewed in this study focuses on talent development as well as employability literature. After the literature review, the chapter proceeded to identify the limitations of the study and lastly, the structure of the thesis. The following chapter provides in-depth review of the literature on talent development and employability, making use of literature on social capital, employability as well as boundaryless employees.

Chapter 2: Literature review

2.1. Introduction

The previous chapter provided the introduction and overview of the study and highlighted the research problem that the study aims to solve. It also highlighted the different sub-objectives that the study aims to fulfill. The current chapter (literature review) will cover literature related to a number of segments which are in turn related to the sub-objectives of the study. These segments include talent development, talent management, employability, boundaryless careers and independent contracting and social capital. In terms of the first element of talent development, the chapter will define the term talent development as well as highlight certain concepts related to it. The talent development architecture will be discussed which shows certain elements that need to be available in order for talent development to be possible. The chapter will proceed to discuss informal learning, as well as talent development programmes, followed by identifying the programmes and initiatives found in the film and television industry of South Africa. The second segment will be on talent management in which the concepts of ‘talent’ (will be defined). This will then be followed by the perspectives and themes of talent management as well as a discussion of global talent management. The third segment discusses employability, which is first conceptualized, the historical evolution of the concept discussed, as well as the different approaches to employability. The fourth segment discusses boundaryless careers as well as independent contracting. This segment explores issues such as self-perceived employability. The last segment is a discussion on social capital, which will highlight the effects of internet usage and its effect on social capital.

2.2. Talent development

2.2.1. Defining talent development

Talent management is mostly discussed in the hr literature, as a set of principles and how organizations attract, select, develop and manage employees in an integrated and strategic way. Talent development is an integral part of this talent management process. Talent development “focuses on the planning, selection and implementation of development strategies for the entire

talent pool to ensure that the organization has both the current and future supply of talent to meet strategic objectives, and that development activities are aligned with the organizational talent management process” (Garavan et al., 2012 p.6). Talent development is a unique division of the talent management process that looks into the developmental needs of individuals in the organization. According to Garavan et al. (2012), an organization has four options in relation to the development of its talent. The first option is an inclusive approach that focuses on the development of each employee. The second option is an inclusive approach which places more emphasis on the development of a more general social capital in the organisation. The third, is an exclusive approach that focuses on developing key elite individuals and lastly, is the exclusive approach that focuses on key positions, roles and develops talent for the filling on these roles. Organizations in the South African film and television industry would each choose which approach is viable for their context. According to Tuomi and Krista (2005), there are few existing training opportunities. Those that are viable, are limited, especially for people joining the industry and those from disadvantaged backgrounds. The training that does exist is often not standardized and its comprehensiveness varies. Therefore, it would seem that the country is adopting more of an exclusive approach, based on the challenges it faces.

2.2.2. Talent development: related concepts

2.2.2.1. *Training*

According to Garavan (1997, p.40) the term training relates to practical education in a particular profession, art or craft. It is “a planned and systematic effort to modify or develop knowledge, skills and attitudes through learning experiences”. The whole aim of this effort is to achieve performance in a particular task or a number of tasks. The emphasis is on the current job and applicable to a number of areas or boundaries, such as on-the-job training, young worker training, adult training, formal and informal training.

Training is driven by application and it aims to impart certain skills for immediate use in a particular situation. General training can be applied to a number of firms across the industry whereas specific training is only applicable to that specific job. Training can be said to have narrow goals which focus on the right way of doing something (Garavan, 1997).

The CAJ (2007) indicates that there have been frameworks as well as institutions created through funding from employer tax. With reference to information obtained from the Mapp-Seta, there were 22 registered qualifications with the South African Qualifications Authority by 2007, with 3700 learners enrolled in learnerships. Oyekunle and Mziwoxolo (2018) have noted that in South Africa, human resources development is possible though informal training.

2.2.2.2. Development

Garavan (1997 p.40), posits that this term refers to “an act or process of developing or a gradual unfolding or growth”. It is about making the most of the opportunities that a person is exposed to in the inner and outer sphere. Development is noted to take place over a longer period and is not fixed to formal parameters in a particular point in time in a person’s life cycle. It is not planned, situational or classroom based. Rather it is about increasing or widening a person’s conscious or unconscious learning processes in order for the developed individual to take further roles in the organization. It further relates more to the learner than to what is being learned.

South Africa has been engaging in development initiatives across its film industry. According to the NFVF Skills Audit (2016), The South African film and television industry has been noted as having a number of stakeholders playing a role as far as the provision of development opportunities for industry participants goes. These include stakeholders such as:

- The South African Script Writers Association (SAWA): provision of development initiatives related to scriptwriting and workshops;
- Performing Arts Workers Equity (PAWE): skills and development interest of actors;
- South African Guild of Actors (SAGA): professional workshops and socialization of members for sharing of ideas, exploring job opportunities, etc.

2.2.2.3. Education

Education stems from a culture where one generation purposely gives to the following generation. This is influence exerted by adult generations to those needing social life skills. Furthermore, education is about the construction and re-organizing of experiences in order to create more meaning on the experience and to direct the course of subsequent experiences. Education involves

the learning process, which is not a single event but must be planned and has to involve understanding (Garavan, 1997).

According to CAJ (2007), those that are new to the industry come from formal education, with most having a degree-level education. Before 1994, South Africa's landscape was characterized by the marginalization of certain sectors in the country, but much progress has been made after 1994 with the establishment of policy development in education, i.e. The white paper on arts, culture and heritage in 1996; the National Skills Development Strategy in 1997; the Integrated National Disability White Paper in 1997; the Further Education and Training White Paper in 1998, as well as the Skills Development Act in 1998.

2.2.2.4. Learning

Learning is externally induced and involves the process of changing behavior through experience. It is about a permanent change of behavior. Learning is mediated by the opportunity to use learning, social encouragement to use it and the learner's ability to integrate and retrieve information. Some people say it is a form of self-actualization and involves reinforcement (Garavan, 1997).

Learning is represented by employer-based trainings in South Africa, although there are more problems experienced in this area as a result of most organisations not engaging in human resources planning and most not falling within the required mandatory levy contributions as a result of the size of these organisations being fairly small (CAJ, 2007).

2.2.3. Talent development architecture

According to Garavan et al. (2012), the talent development pipeline architecture is the notion of a clear statement comprising talent development needs; developmental pathways; effective hr systems to support the identification, assessment, and development of talent; and a blend of developmental strategies. The talent development architecture involves the following:

- **Articulation of talent needs:**

Talent needs refer to maps and frameworks used by organizations to identify an individual as well as a business's developmental needs. This can be achieved by means of competency models and a formal talent review processes, amongst others.

- **Creating developmental pathways:**

These are experiences, exposures, and challenges which individuals in the organization go through in order to be identifiable as the talent of the future. There is a gap in the literature concerning pathways for different types of talent.

- **Effective HR systems to support the identification, assessment, and development of talent:**

These include human resources planning; the effective selection of talent; the management of the talent's performance; managing their careers as well as succession management.

- **Programmes to enable talent development:**

These will include several programmes, ranging from formal to informal developmental activities.

The South African film and television industry has not reached a full level of developing its talent development architecture like most organizations or industries, but according to Joffe and Newton (2007), there is collaborative work being done by multiple stakeholders in this regard. Stakeholders from government and parastatal agencies play specific roles and responsibilities. The Department of Trade and Industry plays a role of issuing film incentives, whilst the Department of Arts and Culture created the National Film and Video Foundation that does research and is responsible for incentives to cultivate activity in the industry.

2.2.4. Informal learning

According to Cunningham and Hillier (2013), there seems to be an awareness of the importance of informal learning across research, as opposed to formal learning. However, there seems to be a lack of clarity on which are the most important activities for informal learning in the workplace. According to Cunningham and Hillier (2013, p.39), informal learning “is usually learner-oriented and involves action and doing. Individuals can progress in their learning at their own pace because they have discretion into how and when to commit cognitive resources, time and energy”. These individuals use several tools to facilitate this type of learning, such as emailing, reading information from the internet, casual unplanned encounters, etc.

According to Cunningham and Hillier (2013), there are a number of programmes in which individuals can engage in order to be involved in informal learning, including:

- Developing relationships with mentors and peers;
- Temporary job changes;
- Informal peer relationships;
- Temporary assignments; and
- Job rotations, cross-training and team responsibilities.

Informal learning can be characterized as follows:

- It is integrated with daily routines;
- It is triggered by an internal or external jolt;
- It is not highly conscious;
- It is haphazard and influenced by chance;
- It is an inductive process of reflection and action; and
- It is linked to the learning of others (Marsick & Watkins, 2001).

According to CAJ (2007), South Africa uses informal learning acquired from informal education and training which results from organizations involved in the arts development activities. This is mostly embedded in community arts and other sources. In a study by interfund in 1999, these organizations ensured that they prepared arts educators; ensured innovativeness and development in the arts of black South Africans; and facilitated access to training and education.

2.2.5. Talent development programmes

According to Garavan et al. (2012), talent development programmes can be grouped into four categories:

- **Formal Programmes**

These refer to conceptual and skills-based programmes; personal growth developmental programmes; feedback-based development interventions; and action-focused development interventions. Many of these aim to enhance generic skills and behavior.

- **Relationship-based talent development programmes**

Relationships are regarded as being integral in the developmental process. Relationships considered significant are peers, senior leaders, customers and suppliers. Developmental relationships are relationships where one takes an active interest in advancing the careers of another individual.

- **Job- based developmental experiences**

The job itself provides a good platform for developmental opportunities; Bosses and superiors; turnaround situations; increases in job scope; horizontal job moves; and new initiatives such as doing a stretch task, implementing change and developing new practices are examples of these.

- **Informal/non- formal developmental activities**

These relate to unplanned development initiatives that does not have any prescribed outcome. These are mostly experiential and related to incidental learning, which is also unintentional and is a by-product of another activity.

According to the NFVF Skills Audit (2016), there are several stakeholders in the talent development space of the South African film and television industry who offer a variety of programmes. The South African Scriptwriters Association plays an advisory role to the South African broadcasting corporation, as well provide training. The National Television and Video Association of South Africa has the avanti awards ceremony for the recognition of excellent performance and dissemination of information, which includes the hosting of forums. Another example is the women in film and television which ensures that women are educated and their achievements promoted. They have regular workshops, forums and screenings of certain issues of relevance to the industry. According to Campbell (2021), many community arts programmes have formal and informal mentorship structures, enabling participants to benefit from supportive relationships with staff and experienced participants.

In essence, the South African film and television industry had various programmes for actors that are formal in nature, relationship-based, job-based, as well informal programmes.

Leadership development programmes:

Ford, Harding and Stoyanova (2010, p.8) refer to the “high impact talent management model” which aims to attract, manage, develop, motivate as well as retain key personnel in the organization. This model identified the following as important leadership development programmes: formal programmes; stretch assignments; executive education; coaching; mentoring; job rotation; assessment and evaluation.

In a study by Wilson, Velsor, Chandrasekar and Criswell (2016), it was found that there is a 70: 20: 10 rule to a leadership programme. This means that 70% of the programme needs to be dedicated to challenging assignments, 20% towards developmental relationships and 10% towards coursework and training initiatives.

Barlow (2006) illustrates that leadership is found at different levels in organizations and needs to be developed at all these different levels. The levels identified are:

- Managing self;
- Team leader;
- Professional/technical leader- managing team leaders;
- Functional leader- leading a significant part of the organization's work;
- Strategic leader- strategic director level; and
- Organizational leader- chief executive.

According to the NFVF Skills Audit (2016), the South African film and television industry created the independent producers organisation which looks into the skills interest of emergent and established motion picture producers, as well as the industry in its entirety. This platform offers a wide array of developmental initiatives for producers, who are holding a leadership role in the industry.

Global talent development programmes:

According to McDonnell, Lamare, Cunnigle and Lavelle (2010), at a global level these are important development programmes used for developing global talent, namely:

- Short term international assignments;
- Long term international assignments;

- Formal global management training;
- Assessing performance against global competencies; and
- Formal qualifications.

Mingant and Tirtaine (2012) acknowledge that globalization has led to an increase in contacts between the film and television industries of different countries, especially those that are found in the english-speaking world. According to NFVF (2010), the South African government had introduced the film and television production and co-production incentive programme which offers rebates to productions involving international partners. This incentive has the advantage of exposing South African films to international markets and for producers to create international networks and to enable the transfer of skills. This has impacted in terms of thousands of jobs being created through this form of economic activity. According to Botha (2010:195), the Sithenge market and festival hosted by the African Script Development Fund brought together renowned film-makers, academics, producers and policy specialists with participants as far as the USA, Nigeria and Senegal with the aim of cooperation and the development of the sector.

Other global talent development programmes include the **co-production treaties and incentives**. According to NFVF (2010), the South African Department of Trade and Industry introduced the South African production and co-production incentive programme that looked into providing the financial support for productions in the country as well as those that involving other international countries and productions, as these offer the advantages of skills transfer and development.

2.2.6. Talent development in the film and television industry of South Africa

2.2.6.1. *South Africa's historical context*

According to the South Africa Country Report (2015), the end of apartheid in 1994 started the transformation of legislation and policies that were now geared at levelling the playing field and affording women opportunities to participate in the economy. According to the NFVF (2014), in 1994 after South Africa's first democratic elections, there was the establishment of the Department of Arts, Culture, Science and Technology which embarked on the process of restructuring the industry. Policy and legislative frameworks were created for the film industry, namely the cultural industries growth strategy, micro reform strategy, black economic empowerment, national film and video foundation, amongst others. According to the South Africa Country Report (2015), the

film industry since its evolution remains male-dominated, partly as a result of the restrictive apartheid policies and discriminatory laws which limited women from participating in the economic activities of the country. When looking at a 23-year period since 1994, Snowball, Collins and Tarentaal (2017, p.306) indicate that “the ownership and employment profiles of firms in UNESCO domains are still not representative of the labour force make-up of the country”. In this report, it is found that the organisations with a higher percentage of being owned by black owners as well as female owners are struggling the most. Reference is made to the fact that in South Africa in particular, these inequalities, the differences between these domains- especially the domains that require formal education- are because of the past as well as present income and education inequalities between the different population groups. According to Campbell (2020), respondents in a research survey indicated that gender impacts how job opportunities and mentorship opportunities are distributed to those wanting to join the profession, and women are at the forefront of creating change in the industry.

2.2.6.2. Demand of skills in the industry

According to The South African Film and Television Industry Report (1998), the greatest gap existing currently in the film and television industry is found in the areas of film-making production, distribution and financing, as well as script-writing. The National Video Foundation has been empowered to offer script-writing workshops to the different industry participants. According to National Film Video Foundation Skills Audit (2016), skills shortages identified in the industry include editors; camera operators; sound engineers; writers; lighting skills; and engineers; animators; administrative skills and basic technical skills.

There is generally a high demand for experienced, well-skilled personnel, especially those that come from the previously disadvantaged groups in South Africa. This is still an issue even though more than 20 years has passed. According to the South African Cultural Observatory (2020, p.9), when looking at the impact of the covid-19 lockdown on the creative industries, “formal sector labour market inequalities are perpetuated in the informal sector in that there is an over-representation of women in informal employment in South Africa, and they earn significantly less than their male counterparts”. Furthermore, when assessing the impact of the hard lockdown on the sector, it was found that 50% of informal operators could not continue to operate at all after the

lockdown, compared to 40% in the formal sector. Additionally, 53% of freelancers could not continue to operate at all, compared to 33% who were employers.

2.2.6.3. Supply of skills in the industry

From a supply perspective, a number of students have graduated and are now part of the labor force, but this supply of students has not been matched by adequate demand for the right skills in the industry. Further ideas to encourage the supply of the right skills in the industry are to increase the development of local content in order to expand the skills base in the country, which would otherwise become stagnant.

According to Lewis and Heckman (2006), talent management is about managing the talent of individuals- high performing and potential individuals. This implies that in South Africa there is an existing demand for such caliber of individuals, but the supply from the various sources such as the higher education sector does not seem to adequately supply the right caliber. The development of local content will allow Actors to gain the required skills in the areas they fall short on, such film production, finance and marketing as well as script-writing, as per the South African Film and Television Industry Report (1998).

2.2.6.4. Institutional education

There are several institutions that offer education related to the film industry and these include courses of the following nature:

- Advertising; radio; video and television marketing; graphics and creative advertising; animation and audio-visual
- Multimedia; public relations journalism
- Cinematography; directing; editing; film theory and criticism; motion picture production; producing
- Scriptwriting; sound technology
- Directing Fiction; documentary film-making; music video research project; sound design and studio production

- Cinematography and post-production; digital animation and digital art theory; experimental film; fact/fiction
- Blurring the boundary; creative arts management; script-writing
- Production; animation; cinematography; data and image enhancement; directing; editing; sound design
- Screen writing; visual effects
- Audio-visual communication; communication theory; journalism
- Camerawork and lighting; photography; script-writing; creative writing; digital video editing; directing; photography
- Editing; presenting; production; web design
- Social media; audio and video; television production; video editing; television interviews; writing procedures
- Acting; scriptwriting; composition; media theory; languages
- Drama and performance; acting and dance; scriptwriting; directing; choreography; playwriting (NFVF Skills Audit, 2016).

Apart from the training offered in the form of a formal qualification in a school, the industry also has a number of initiatives available. These include on-the-job training; mentorship; internships and work placements. However, this is not always the case since the industry is made of small companies that rely on funding to provide such services, just as employers would need funding in order to make this possible in the workplace (NFVF Skills Audit, 2016).

In terms of the NFVF Skills Audit (2016), the training institutions that have been identified as delivering educational programmes include the following in South Africa:

- Nemisa
- Damelin college
- Tshwane university of technology
- AFDA
- The university of Johannesburg
- Boston media college
- Wits university

- The university of KwaZulu Natal
- Cape Town film studios

2.2.7. Talent development theoretical models

The theoretical framework governing the development of talent is underpinned by a number of crucial factors which are best captured by Cagne's expanded model of talent development.

According to (Cagne, 2008; Anghel, 2016; Cagne, 1995 & Cagne, 2013), the model composes of six components which include the following:

- **Giftedness:** which is about having natural abilities or aptitudes that are regarded as 'gifts'. This is domain specific and it enables an individual to be placed amongst the top 10% when compared to their peers. The gifts are differentiated into different domains such as intellectual; creative abilities; social or socio-affective and physical or sensory-motor domains.
- **Talent:** this is about the mastering of competencies which range from skills and knowledge that enables an individual to be at the top 10% of their peers. These peers are individuals who have the same type of learning experiences and are having the same opportunities. Talent is what is regarded as the outcome when gifts have transformed from natural abilities into performance.
- **Talent development process:** this is regarded as a systematic pursuit by the talented over a significant and continuous period of time of a targeted structured program of activities which lead to an excellence of goal. It is about a deliberated practice.
- **Intrapersonal catalysts:** these are physical and psychological factors that facilitate and sustain the talent development process. It includes factors such as motivation. Volition & self-management.
- **Environmental catalysts:** this includes the environment under which the individual lives under, these are factors such as geographical factors, sociological factors and demographic factors, age, gender, family size etc and major accidents or illnesses.
- **Chance factors:** this represent a chance of an individual being born into a particular family or a school offering programs for talented student for an example.

2.3. Talent management

2.3.1. What is 'talent'?

The field of talent management has grown over the years and both practitioners and academics have contributed much as far as advancing the field is concerned. Much contribution has been made to defining the term 'talent'. Talent can be seen from an etymological view since the word has been in existence for more than a thousand years (Tansley, 2011) and (Ross, 2013). The word can be traced back to Assyrians, Babylonians, Greeks and Romans who regarded the word as a denotation of weight. In the 19th century, it was viewed as personified in the talented. Another view of talent is from a philological view which is basically looking at talent from different written historical sources. These are studies from the European space and in the English space, that regarded this term as an innate ability in a particular field which results in outstanding performance. The definition of the term is contrary to the Japanese view, which regards this as an accomplishment that is acquired and takes a number of years to accomplish (Tansley, 2011).

According to the Graduate Absorption Study (2013), the South African film strategy alludes that when it comes to recruiting, employers are not only looking for the qualification, but also the extent to which the qualification has prepared the graduate for the workplace. Moreover, this requires the film industry to be both relevant and up-to-date with the current changes in the industry, especially due to technological advances and economic changes. Therefore, talent can be regarded as an innate ability that would require a level of shaping to be in line with the context in which it operates.

2.3.2. Talent: an etymological view

Etymology is the study of the origin of words, tracking how their meanings have changed throughout the years. According to Tansley (2011) and Ross (2013), this word has been around for more than a thousand years.

- The first dictionary definition used by Assyrians, Babylonians, Greeks and Romans and other antediluvian people is that talent is a denotation of weight;
- It was used in English in the Bible. The book of Matthew chapter 25 verse 14 makes reference to a man who was about to go on a journey and assigned his property to his

servants and gave each of them 5 talents according to their ability. The greek version of the bible relates to this word as ‘capital’;

- In the 13th century, it was related to an inclination or a disposition;
- In the 15th century, it was related to a ‘treasurer, riches, mental endowment and natural ability’;
- In the 17th century, it was related to a special natural ability, aptitude and special ability; and
- In the 19th century, it was viewed as personified in the talented.

The importance of understanding this etymological view lies in the importance of how one views and defines talent as an individual, firm and production company, government agency and other industry stakeholders.

2.3.3. Talent from a philological viewpoint

Philology is the study of language in different written historical sources. According to Tansley (2011), many languages in the european context (German, Russian, French and Danish) and in english refer to ‘talent’ as innate giftedness that exhibits itself in a particular field and is linked in a particular way to outstanding performance. Furthermore, there is consensus on the word ‘talent’ meaning a gift, an innate disposition that enables a person to achieve or perform exceptionally over and above the norm in a particular field, especially in the arts. In opposition to the consensus reached by the english and the european languages, the japanese view the term as having more emphasis on talent as an accomplishment acquired and the acquiring of it takes years of striving for perfection.

Other authors have defined talent as: “the sum of a person’s abilities...his or her intrinsic gifts, skills, knowledge, experience, intelligence, judgment, attitude, character and drive. It also includes his or her ability to learn and grow” (Michaels, Handfield-Jones and Axelrod, 2001 p.12). Schiemann (2013:282) describes talent as “the collective knowledge, skills, abilities, experiences, values, habits, and behaviors of all labor that is brought to bear on the organization’s mission”. Feldhusen (1992, p.5) regarded ‘talent’ as “a complex of aptitudes or intelligence, learned skills and knowledge and motivation-attitudes-dispositions that predispose an individual to successes in an occupation, vocation, profession, art or business” (Feldhusen, 1992 p.5).

2.3.4. Talent from an organizational viewpoint

According to Cheese, Thomas and Craig (2007), a number of authors regard talent as a collection of typical human resources departments and practices, functions and specialist areas which include recruitment, selection, deployment, and career succession management. The following authors take this approach: Byham (2001), Chowanec and Newstrom (1991), Heinen and O'Neill (2004), Hilton (2000); Mercer (2005), and Olsen (2000). According to Cheese, Thomas and Craig (2007, p.46) "talent is therefore, an all-encompassing term to describe the human resources that organizations want to acquire, retain and develop in order to meet their business goals".

Talent needs to be differentiated and defined according to the needs of the organization. The following are approaches that could be used to identify talent in an organization:

2.3.4.1. Identifying talent through the competency approach

According to Ross (2013) and Berger and Berger (2004), the identification of talent is based on the identification of the institutional/core competencies of the organization. These competencies are crucial for the success of the organization, as well as individual employees. After the institutional competencies have been identified, any performance that is over and above such will be regarded as talent. This approach is usually used to define or promote a set of organizational competencies that are important for organizational success and can be used at individual job role. For competency models to enable effective talent management, they need to get to the heart of precisely which competencies are crucial to both individual and organizational success now and in the future, and to ensure that the competencies are dynamic and evolve with the organization. When utilizing this approach, the element of defining talent is eliminated together with the confusion associated with it, but it ensures that the right competencies are identified for the right roles (Ross, 2013). This is closely related to the development of talent pools of high potential and high-performing individuals that differentially make a contribution to the organization's competitive advantage (Collings and Mellahi, 2009).

2.3.4.2. Performance, potential and the nine grid box

Another approach that can best assist in the identification as well as the definition of talent is the talent matrix, whereby potential as well as performance is considered. A Nine-Box Grid is mostly utilized where an individual is being placed on the box based on their low, medium or high

performance. Where there is either low, medium or high performance, it is based on the individual's attainment of a particular objective. Where an employee is placed on potential will be based on how the organization defines potential (Ross, 2013).

2.3.5. An operational definition of talent

“Talent refers to systematically developed innate abilities of individuals that are deployed in activities they like, find important and in which they want to invest energy. It enables individuals to perform excellently in one or more domains of human functioning, operationalized as performing better than another individual of the same age or experience, or as performing consistently at their personal best” (Nijs et al., 2014 p.182).

The way in which talent is viewed and defined is imperative, especially for decision-makers who develop numerous programmes, strategies, and other initiatives for the development of talent. The South African film industry's definition had to be underpinned by the country background of oppression. According to Botha (2010:182), after the 1994 democratic elections there was a separate portfolio created for the first time in the country to look into the film and television market. In 1995, the ministry was tasked with restructuring the film industry and looking at ways to contribute to its growth and development. Furthermore, Botha (2010:189) indicates some significant trends that shaped the South African industry, such as the emergence of black film talent amongst producers who have impressed local and international audiences with their documentaries, short and feature films.

These black producers are excellent examples of the approach or view taken by the South African government insofar as recognizing the talent existing amongst members of its society, which requires some level of support for these individuals to show their best innate ability.

2.3.6. What is talent management?

One cannot discuss talent management (TM) without mentioning that this term was first coined in 1997 by McKinsey and Company. The ‘war for talent’ became a phenomenon because many people were experiencing the war for talent in the labor market but could not fully understand what was going on. The forces making this phenomenon possible were developing for quite some time and all of a sudden, everyone was talking about it. In the 1990s, the economy was conducive for

companies to scramble for the hiring and retaining of people, especially consulting firms and investment banks.

It is often too difficult to reach a common definition of talent management because of the many definitions by authors and the assumptions made (Lewis and Heckman, 2006). Recent reviews came to the conclusion that the contemporary and academic field of TM lacks definitions and theoretical frameworks (Al Ariss, Cascio and Paauwe, 2014). Furthermore, Al Ariss et al. (2014) identify two approaches that could be adopted when defining talent management, namely the inclusive or the strengths-based approach to TM (believes in managing talent for all employees) or the exclusive approach to talent (managing the talent of high potentials).

According to Collings and Mellahi (2009, p.304), talent management is defined as “activities and processes that involve the systematic identification of key positions that differentially contribute to the organization’s sustainable competitive advantage; the development of talent pools of high-potential and high-performing incumbents to fill these roles; and the development of a differentiated human resources architecture to facilitate filling these positions with competent incumbents in order to ensure their continued commitment to the organization”. This definition, although acceptable for the study, is still regarded as a one-sided definition which focuses on conventional organizational settings and sidelines the individual. Perhaps a boundaryless model towards talent management is required (Foster, 2015).

The differences in definition call for the organization to agree on what it is that constitutes ‘talent’ for the individual organization. Line managers, hr managers and top leaders and managers might be seen to have different perspectives on what makes the firm competitive, thus all these role-players need to have a common view on what constitutes talent (Al Ariss et al., 2014).

Some writers have defined talent management as follows:

- It is about ensuring that “the right person is in the right job at the right time” (Jackson & Schuler, 1990 p.235).
- It is a deliberate and systematic effort by an organization to ensure leadership continuity in key positions and to encourage individual advancement (Rothwell, 1994 p.6).
- It is about the supply, demand and flow of talent through the human capital engine (Pascal, 2004, p.9).
- It is a mindset (Creelman, 2004 p.3).
- It is also a key component to effective succession planning (Cheloha & Swain, 2005).

According to the NFVF Skills Audit (2016), the National Film and Video Foundation supports South African based productions companies; helps the industry access funds; develops audiences; and develops talent and skills in the country. Emphasis is placed on previously disadvantaged groups, implying that the country is taking a strengths-based approach to viewing the talent, as well as an inclusive approach that seeks to ensure that whoever is deserving, including the marginalized groups, get an opportunity to develop their talent.

2.3.7. Boundary-less talent management

The model, called BTM, assists with the understanding of talent being built around the individual and fills the possible gap that exists between individual and organizational needs for the sake of delivering competitive advantage by means of a flexible, creative, inclusive and diverse approach (Foster, 2015). According to Foster (2015), this model further identifies the ‘boundary’ for defining talent as being defined as going further than the normal and traditional internal and external boundaries, which offers an opportunity for the managing of talent potential that flows outside the norm of strategic talent.

Five types of talent that are recognized by this model:

- i. **Strategic talent:** refers to the recognized talent deemed to be important to the delivery of organizational objectives.
- ii. **Talent within:** refers to talent that is recognized but not strategic.
- iii. **Expert talent:** refers to recognized talent that is considered an expert in the field. This type of talent may be strategic if it relates to the strategic objectives of the organization.
- iv. **Genius talent:** refers to capabilities that are difficult to replicate and is extraordinary.
- v. **Unrecognized talent:** refers to talent that may have not been recognized or identified by the current talent management process.

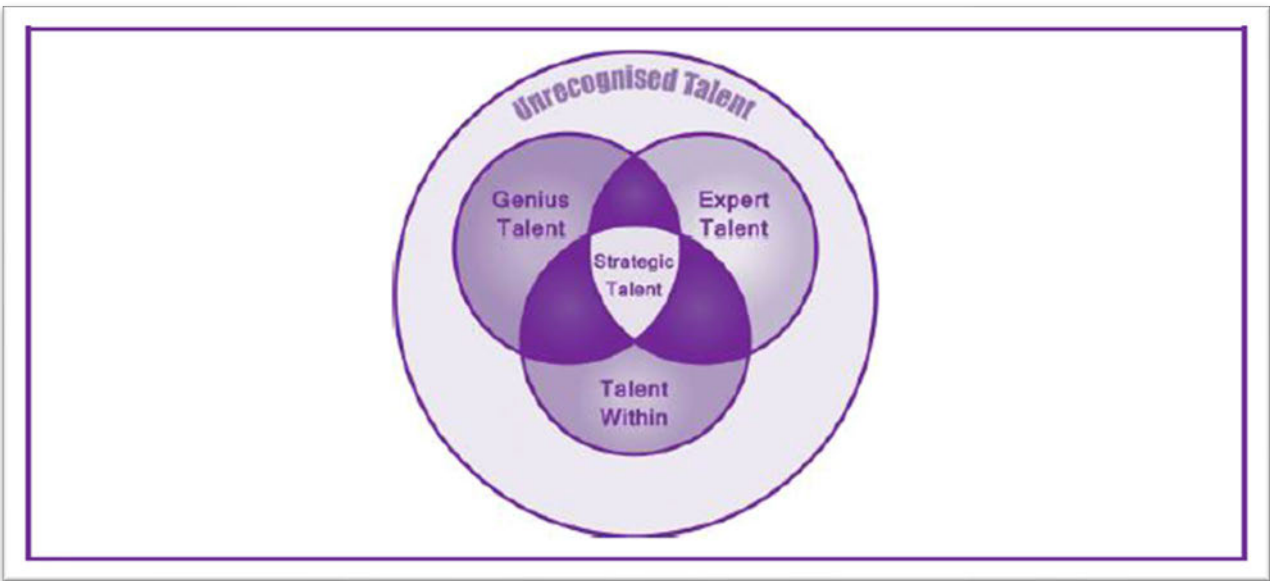


Figure 2. 1. A model of boundary-less talent management

Source: Foster, C.L. 2015. Managing the flow of talent through organizations-a boundary-less model. *Development and Learning in Organizations: an International Journal*, 29(1):15-19

The model above identified the different types of talent that each manager of talent needs to identify in terms of whether the talent falls into any of the predetermined categories. This model is important for viewing talent within and outside an organisation's boundaries. According to the NFVF (2014), the film and television industry has different kinds of skills development initiatives such as On-the-job training for those that have shown interest and initiative in developing their skills; Mentorship which entails skills transfers in an unstructured approach; and lastly, learnerships which entail a structured curriculum involving performance assessments. These initiatives can be linked to unrecognized talent when looking at the model.

2.3.8. Perspectives of talent management

One of the greatest writers on talent management is Lewis and Heckman (2006), who also acknowledge that there are problems with how talent management is defined. However, one of the most interesting attestations made by Lewis and Heckman was their perspectives of talent management by indicating that talent management has three perspectives. These perspectives will now be discussed in detail, along with their accompanying critiques.

2.3.8.1. The first perspective of talent management

According to Lewis and Heckman (2006), talent management is seen as a collection of hr practices, functions and activities and areas such as recruitment, selection, development and succession planning. For the authors that take this perspective, talent management is seen as hr doing what it has been doing, but faster. Many authors, including Heinen and O'Neill (2004) and Hilton (2000), who subscribe to this perspective narrow the definition of TM by only focusing on the specialist area of hr. Many focus on recruitment, development and the 'growing of your own timber', leadership succession as well as compensation management.

Critiques of the first perspective:

Lewis and Heckman (2006) critique this perspective vigorously by stating that it does not add any value to the current understanding of managing talent. They indicate that having sophisticated selection, recruitment and other hr practices just merely add value to the acquiring of new skills by the hr generalist, but do not add value to talent management principles. This is just the renewal of hr practices and lacks the ability to advance an understanding of the strategic and effective management of talent.

2.3.8.2. The second perspective of talent management

According to Lewis and Heckman (2006), this perspective focuses on talent pools. These authors indicate that TM is closely related to succession management and human resources planning. It is related to the filling of future vacancies that might or will be needed by the organization. This approach looks into the management of employee progress and is usually organization-wide using certain software. This perspective takes an internal view of TM, but Lewis and Heckman critique this perspective by stating the field of industrial engineering and industrial management has long addressed an adequate flow of talent.

Critique of the second perspective:

There has been dialogue on succession management and workforce planning. This perspective fails to advance the practice and theory already researched. Calling succession management 'talent management' does not help in the advancement of the succession management field (Birt & Winternitz, 2004 and Lewis and Heckman, 2006).

2.3.8.3. The third perspective of talent management

Lewis and Heckman (2006) notes that with this perspective, talent management is viewed without organizational boundaries and not specific or related to a particular position. However, there are two views within this perspective. The **first view** indicates that it refers to high performing and high potential employees. This speaks to the hiring of high calibre candidates and not against a particular position or organizational requirements. The **second view** is totally contradictory to the previous perspective since it regards talent as high performers, as opposed to the management of talent pools.

Critique of the third perspective:

This perspective appears to be the most problematic as it does not answer the question of how many resources should be allocated to uncover each person's talent furthermore, it assumes that all employees are equal when looking at their development and economic needs. Thus, according to Iqbal, Qureshi, Khan and Hijazi (2013), there are 5 main approaches to talent management, namely:

- The process approach argues about the performance of organisations asserting that it is through the integration of hr processes and further defines talent management by mentioning that it is about integrated strategies and system which are geared towards improving functions such as recruiting, training and retaining of skilled people so as they meet the current and future needs of organisations.
- The cultural approach alludes to having employees with high potential, hence talent management is viewed as a mindset when looking at this approach;
- The hr planning approach takes the traditional view that regards talent management as the right people who are placed in the right roles and who are also doing the right things;
- The competitive approach also views talent management as having to identify the people with high potential, but further to this, looks into identifying what employees want and finding ways to assist them with what they want; and
- The developmental approach indicates that talent management is about finding pathways in order to identify key talented employees.

The South African film and television industry resonates with the third perspective more than the other perspectives in that talent and actors are not seen from an organisational boundary or a particular position. CAJ (2007, p.11) notes that the cultural industries have specific dynamics of interdisciplinary movement, that is to say “artists and cultural workers work across different sectors, for example musicians are often involved in a combination of activities ranging from live performances to studio recordings, which can include recording for film scores”.

2.3.9. Common themes in talent management

Common themes in talent management have developed over time, including:

- The defining or conceptualization of talent and talent management;
- The intended outcomes and effects of talent management; and
- Talent management activities and practices.

This research will further explore the definition and conceptualization of talent and the talent management theme.

2.3.10. Conceptualizing talent and TM

According to Gallardo-Gallardo, Dries and Gonzalez-Cruz (2013), two dimensions are imperative when defining talent in the world of work, namely:

- First dimension: a distinction is made regarding talent as either people (subject) or talent as characteristics of people (object). The first is the subject approach which focuses on individuals who are valuable, scarce and difficult to replace. The object approach is the second approach that views talent as individual attributes which often include knowledge, abilities and competencies.
- Second dimension makes a distinction between talent that is inclusive or exclusive. The inclusive approach caters for all employees and the exclusive approach relates to specific employee groups.

According to Gallardo-Gallardo, Nijs, Dries and Gallo (2015), there has been an increase in the number of publications on TM between 2006 and 2014, with 2013 contributing to a majority of the publications. Dries (2013b), remarks that throughout the 2012 academy of management annual meeting, there emerged a group of junior scholars who have in recent years been in touch with one another, each producing work within TM. To some extent, there has been cross-fertilization of the

work although each was working independently. Senior scholars were invited to provide commentaries of this work.

This is the work of senior researchers who reviewed each article together with its commentary, as summarized below:

2.3.10.1. Theory 1 (Dries, 2013a)

“The psychology of talent management: a review and research agenda”

Dries (2013a) makes an intriguing analysis of talent management from across six different streams of literature. Quoting the words of Hambrick (2007), the author notes that talent management is still a phenomenon since it still lacks a currently available theory that captures its different elements, as well as cause and effect relationships. Furthermore, a phenomenon is noted as having four stages, namely embryonic, growth, maturity and declining. Talent management was identified as being in a growth phase.

According to Dries (2013a), there should be a move in talent management from a phenomenon to looking at different theoretical perspectives with the view to advancing the field. These were viewed from different fields or different literature streams as follows:

- HRM literature: views talent as capital;
- Industrial/organizational psychology literature: views talent as individual differences;
- Educational psychology literature: talent is viewed as giftedness;
- Vocational psychology literature: talent is viewed as an identity;
- Positive psychology: talent is viewed as a strength; and
- Social psychology: talent is viewed as the perception of talent.

The author further noted certain tensions in the talent management discourse and identified practical implications regarding TM policies and practices. These included the tension between the object vs subject perspectives on talent and the perspective on inclusive and exclusive talent; the tension between innate and acquired perspectives; the tension between input vs output perspectives on talent; and tension between transferable and context-dependent perspectives on talent (Dries, 2013a).

Commentary (Boudreau, 2013) “appreciating and ‘re-tooling’ diversity in talent management conceptual models: a commentary on “the psychology of talent management: a review and research agenda”

The author attempts to ensure that readers avoid concluding that the article on ‘diversity in talent management conceptual models’ needs to be corrected, but rather ‘re-tooled’. Boudreau acknowledges the work accomplished by Dries (2013a) in trying to view talent management from a variety of disciplines, thus adding to a body of knowledge that does not conclude that talent is in need of a unified definition, but rather that it needs to be looked at through different lenses. According to Boudreau (2013), the field of cognitive psychology should be considered as an additional discipline on those proposed by Dries (2013a). This needs to be explored further.

2.3.10.2. Theory 2 (Gallardo-Gallardo, Dries & González-Cruz, 2013)

“What is the meaning of ‘talent’ in the world of work?”

These authors dwell on defining ‘talent’ and declare that the term suffers from conceptual confusion. Hence this term lacks clarity regarding its definition, scope and overall goals. The authors make a distinction on the term ‘talent’ by using a number of authors who have previously defined this term and note that the lack of a clear TM definition hinders the development of theoretical frameworks in the field, which is stalling scholarship advancement. The authors note the etymological advancement of the term (Tansley, Kirk & Tietze, 2013).

According to Gallardo-Gallardo et al. (2013), the following two approaches exist in TM:

- **Object approach-talent as characteristics of people**
 - Talent as a natural ability
 - Talent as mastery
 - Talent as a commitment
 - Talent as fit
- **Subject approach-talent as all people**
 - Inclusive subject approach: talent as all people
 - Exclusive subject approach: talent as some people
 - Talent as high performers
 - Talent as high potentials

Gallardo-Gallardo et al. (2013) conclude that indeed there is a lack of consensus on the meaning of ‘talent’ in the world of work. A conceptualization framework was developed to cater for the many definitions of the term, as per *figure 2.2.* below.

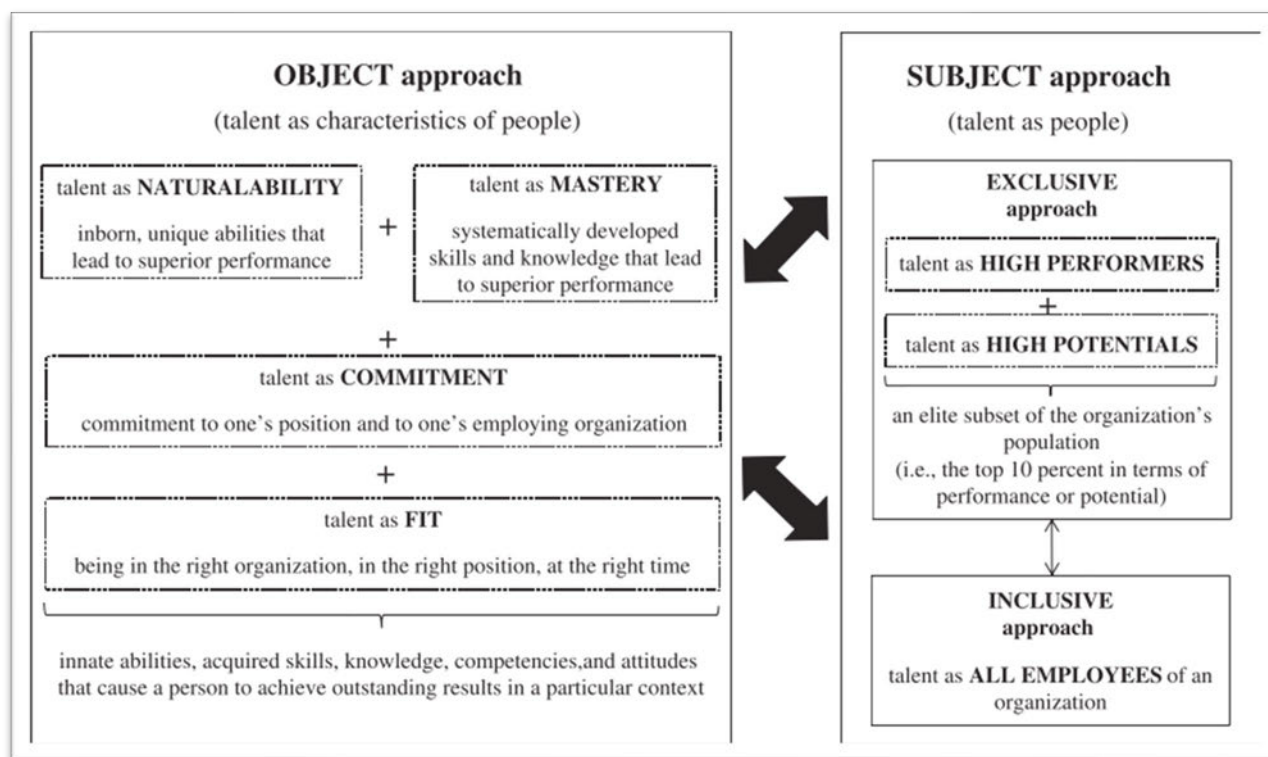


Figure 2. 2. Framework for the conceptualization of talent within the world of work

Source: Gallardo-Gallardo, E., Dries, N. & González-Cruz, T. F. 2013. What is the meaning of ‘talent’ in the world of work? *Human Resource Management Review*, 23:290-300

Commentary (Iles, 2013): Commentary on “the meaning of ‘talent’ in the world of work”

The commentary by Iles (2013) agrees and builds on the article by Gallardo-Gallardo et al. (2013) on “the meaning of ‘talent’ in the world of work” but seeks to further develop its recommendations. This article proposes a further exploration on the distinction between talent and gifts, especially in the sports and arts fields. It promotes multidisciplinary research and research in different contexts, such as the sectorial, cultural, institutional and structural contexts. The factors influencing the identification of talent needs some attention, as well as different theories such as the resource-based view of the firm, ethical theories, development economics and social capital theories.

2.3.10.3. Theory 3 (Meyers, Van Woerkom & Dries, 2013)

“Talent-innate or acquired? Theoretical considerations and their implications for talent management.”

Meyers et al. (2013) wrote a useful paper for human resources practitioners and start the discussion by asking the question ‘what is talent management?’ In response to this question, a historical perspective of the term is discussed, which is similar to the view of Tansley (2011), Ross (2013) and Gallardo-Gallardo et al. (2013). Furthermore, they describe theoretical approaches to talent development, called giftedness; strengths; meta-competencies; potential and performance. The work of Meyers et al. (2013) creates arguments regarding talent that are mapped on what the researcher calls ‘the innate-acquired continuum.’ The spread of the continuum is across whether talent is innate, has a nature-nurture interaction or is acquired.

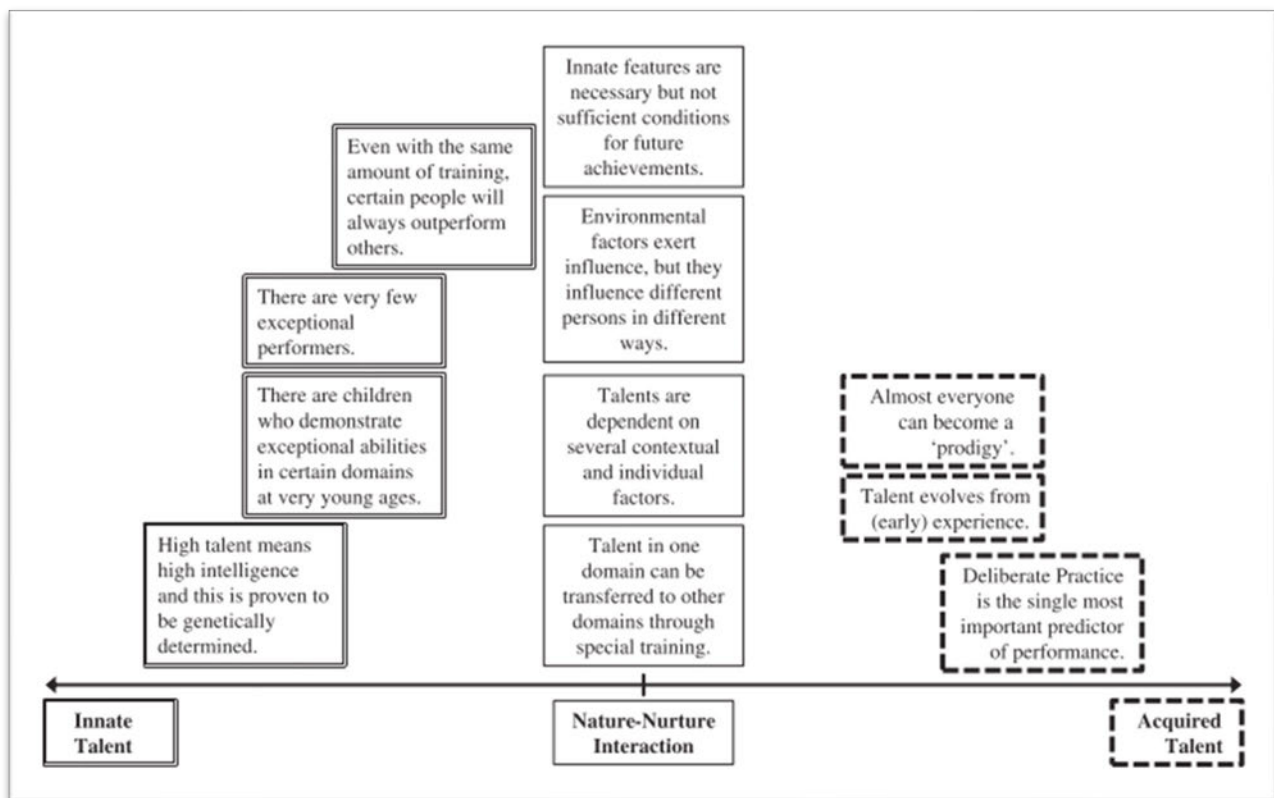


Figure 2. 3. Common arguments regarding talent mapped on the innate-acquired continuum

Source: Meyers, M. C., Van Woerkom, M. & Dries, N. 2013. Talent — innate or acquired? Theoretical considerations and their implications for talent management. *Human Resource Management Review*, 23:305-321.

Arguments supporting the nature perspective:

- High talent means high intelligence, which is determined genetically.
- There are children who demonstrate exceptional abilities in certain domains at very young ages.
- There are very few exceptional performers.
- Even with the same amount of training, certain people will always outperform others.

Arguments supporting the nurture perspective:

- Deliberate practice is the single most important predictor of performance.
- Talent evolves from (early) experience.
- Almost everyone can become a ‘prodigy’.

Arguments supporting the nature-nurture perspective:

- Innate features are necessary but not sufficient conditions for future achievements.
- Environmental factors exert influence, but they influence different persons in different ways.
- Talents are dependent on several contextual and individual factors.
- Transfer of talent in one domain to other domains can happen through special training (deliberate programming).

The practical implication of the nature-nurture perspective is expanded upon. According to Tuomi and Krista (2005), there are very few talented scriptwriters in South Africa. In addition, Udomisor and Tosin (2013) indicate that actors and actresses can only perform their best in their role if script writing is done properly in order for the audience to sense that the reality is included in the script, which is done by the scriptwriter. Scriptwriting is one of the skills that actors are born with, but which requires nurturing for an actor to succeed in the industry.

Botha (2010) states that the national film and video foundation has a clear mandate of exploring the feasibility of establishing a national film school. According to the NFVF (2014), film and television related training and education were provided. These included creating policy and legislative frameworks in line with the constitution of the country, which further created the south african qualifications authority, the establishment of the national qualifications framework, the sector education and training authorities and the recognition of prior learning. Furthermore, there were national strategies for skills development in line with the national skills development

strategies, which in objective 2 alludes to the promotion of employability and sustainable livelihoods through skills development. The national industrial policy framework also focused on the development of certain industries for the economy, including the arts. Higher education institutions were also recognized, both public and private institutions, as well as learnerships where learners could obtain practical skills in the workplace. This study benchmarked the nurturing of talent in South with those from international counterparts such as Poland, the United States of America, the United Kingdom, Ghana, as well as Mexico.

The work of Meyers et al. (2013) is applicable to practitioners in talent management and it has implications for the practice of TM based on the continuum given as this borrows from the work of Dries and Pepermans (2008) in Meyers et al. (2013). The model looks at the identification of talent; training and development; succession planning; retention management; and another added aspect of recruitment.

The application of the nature-nurture perspective on talent identification, training and development and recruitment is explained as follows.

Recruitment of talent: According to Meyers et al. (2013), research has shown that talent in one domain can be transferred to other domains provided that the two domains are built on similar underlying innate talent. Recruiters can thus target individuals that are successful in any domain or working context. According to the CAJ (2007:12), artists and cultural worker are often not found in one media but are cross-media (i.e., the film of the book) in multi -media products (combining text, sound and image). It becomes common to find people in this industry working across interdisciplinary teams, doing work that expands amongst sectors in the industry and having innovative products that involve the interaction of traditional media and different art forms. The CAJ (2007) avers further that the film industry is project based, with filmmakers working as freelancers.

Talent identification: Meyers et al. (2013) indicate that this activity should focus on factors belonging to the foundational and growth dimensions as indicators of performance, such as learning agility. The NFVF (2010) alludes to the provincial initiatives created by government in order to promote the industry, assisting previously disadvantaged individuals to access the industry. These are all talent identification initiatives at a provincial level.

Training and development: in addition, Meyers et al. (2013) mention that training and development should focus on career dimensions and that practical guideline can be adopted from

Cagne's model, called the differentiated model for giftedness and talent, which emphasizes intrapersonal catalysts such as motivation, the environment or context, etc. According to the South African Film Sector Report (1998), the gap in skills that exists in the industry pertains to scriptwriting, production, distribution and finance, as well as film directing. Botha (2010) states that the South African film industry's background context shows it historically consisting of exclusive participants with most of the country's black population being marginalized. After 1994, there was a greater inclusion of artists in the industry, which means that the context impacted on the actors and hence the development of talent.

Learning from experience: nature to nurture

Cupido (2016) relates a research study involving 46 opera singers in order to explore their physical, emotional, financial and social well-being, as they provided advice to aspiring singers in opera. In order to be a participant in the study, they were vetted based on their involvement with at least 5 most important companies in the opera space. Their composition constituted singers who were from South Africa, amongst other international countries.

These singers had innate abilities that they had developed as they mastered the craft and they are now sharing their experiences concerning their individual abilities about the sector in general. The following are a few pointers from the many they give to aspiring singers:

- ***The importance of a good teacher/technical stability/voice maintenance:*** emphasis was placed on having a teacher with a good reputation of producing good students, one who understands student professional needs and vocal needs;
- ***Identifying a niche for yourself:*** finding a niche in the market could determine one's success. When finding this niche, other factors need to be considered, such as a person's personality, acting capability and personal gratifications, etc;
- ***Learning to cope with rejection:*** singers are required to have a strong sense of resilience, constitution and nerve as rejection is experienced during the course of a singer's career. When a singer does not win a competition, they can still continue to be successful in their careers; and
- ***Scholarships and tertiary education:*** Aspiring singers should consider pursuing graduate studies in music.

Commentary (Collings and Mellahi, 2013): Commentary on: “Talent—innate or acquired? Theoretical considerations and their implications for talent management.”

The authors Collings and Mellahi (2013) acknowledge the work and contribution of Meyers et al. (2013) to the understanding of what talent is. The authors expand on the overview by contributing in two important ways: One emphasizing that the key focus for the organization should be on value creation by means of calibrating the level of talent in the organization and ensuring that these talents are put in areas where there is more strategic value creation for the organization. Secondly, the author highlights the importance of context and touches on the translation of talent into performance.

2.3.10.4. Theory 4 (Thunnissen, Boselie and Fruytie, 2013b)

“Talent management and the relevance of context: towards a pluralistic approach.”

The paper makes a significant contribution to the field of talent management by ensuring a more balanced approach which helps with the studying and implementation of talent management across different contexts. The paper also highlights various advances that have been made in the field of study based on the different elements of defining talent management, the intended outcomes of talent management and talent management practices. The paper identified the limitation in the field as being one of a uni-dimensional and narrow approach. There were theories from organizational theories to the hr domain. The authors add a new perspective that looks into a multi-value approach, which paves the way for a discussion surrounding the economic and non-economic value created by talent management at an individual, organizational and societal level.

Commentary: (Tansley et al., 2013): “The currency of talent management—A reply to “talent management and the relevance of context: Towards a pluralistic approach.”

Tansley et al. (2013) provide a commentary on the work of Thunnissen et al. (2013b). They reminded one that talent management is a phenomenon at its adolescent stage in its development. The main message shown or communicated by the work of Thunnissen, Boselie and Fruytier (2013a) is that there are multiple ways of defining talent and that talent management literature needs to be less managerialistic in nature as a more pluralistic approach is needed. Furthermore, there needs to be more consideration of issues about talent management legitimacy and the power relations across its processes.

In writing the commentary, Tansley et al. (2013) focused on the assertions made by the authors which were underscored by two questions. The first question was: *‘what is the current state of talent management research and practice?’* and the second question was *‘what might the future direction of talent management research be?’*

According to Tansley et al. (2013), the *first assertion* is that academic literature of talent and talent management does not have just one single definition of talent. Both Tansley et al. (2013) and Thunnissen et al. (2013b) view talent and talent management as being defined differently, depending on the context, size and complexity of the organization. Furthermore, Tansley et al. (2013) ask whether it really matters that there is no single definition of talent management?

The *second assertion* is that *‘talent management literature is one-dimensional, biased and focused on a narrow set of hr practices, and there should be more of a focus on talent and their work, with particular regard to both the employment and work relationship’*.

Thunnissen et al. (2013b) suggest an extension of research under talent management to focus on places other than the US, the private sector and multi-national organizations in order to observe the results in the literature. There has also been research in small-medium sized enterprises and public organizations, although it has been slow. Additionally, there has also been growth in the number of papers in different geographical locations, such as China.

The *third assertion* made by Tansley et al. (2013, p.338) in their paper is that *“a more critical/pluralist perspective needs to replace the current managerialist/ unitarist approaches, not least to ensure that both the economic and non-economic value created by talent is appreciated”*. According to Tansley et al. (2013), there is agreement amongst academic scholars in the discipline of talent management that the perspective of talent management is managerial, that there are more important notions of power and that individual agency as well as cultural norms, beliefs and rituals are important. There has been work focusing on societies under human resources development.

2.3.10.5. Theory 5 (Gelens, Dries, Hofmans & Pepermans: 2013)

“The role of perceived organizational justice in shaping the outcomes of talent management: A research agenda.”

The authors of this article begin on the premise that talent management lacks theoretical foundation and empirical research, especially when looking at the level of an individual. Theoretical foundation to advance academic knowledge is lacking and empirical studies are limited. This paper

makes four main contributions to the body of knowledge on talent management. Firstly, the study uses literature on workforce differentiation to understand talent management, as well as the concept of perceived organizational justice to understand the employee's reaction to talent management in order to address the lack of a theoretical foundation in talent management. Secondly, the study integrates the literature on perceived organizational justice with that of workforce differentiation in order to create falsifiable propositions so that empirical research is encouraged in the field of talent management. Thirdly, the study responds to a call by Huselid and Becker (2011) for having more research on workforce differentiation's impact on individuals. Fourthly, the study introduces three antecedents of perceived organizational justice within the talent management context, which at the end enables the researchers to formulate recommendations for HR practitioners for the stimulation of higher perceptions of organizational justice (Gelens et al., 2013).

According to Gelens et al. (2013), this article at the end provides a theoretical framework that has workforce differentiation as a foundation. This framework explores exclusive talent management practices together with perceived organizational justice and related moderators. These moderators include potential status, equity sensitivity, perceived organizational support and leader-member exchange. This is done in order to understand employees' different reactions to talent management.

Commentary (Swales, 2013): "The role of perceived organizational justice in shaping the outcomes of talent management: A research agenda."

The author makes comments on a variety of issues raised by Gelens et al. (2013), but leaves out their propositions for other researchers to explore.

The first issue is the claim that 'talent shortages are increasing'. Swales (2013) indicates there was a survey amongst senior executives conducted which concluded that there is no shortages of talent amongst hr practitioners. However, but there are a few reasons for the claim. One of the reasons was the inability of organizations to spot talent in their workforce and in the bigger labor market. *The second issue* deals with the issue that, because of the current global and economic crisis, organizations are improving on their hrm processes in order to retain talented employees. This is positive since it also supports the view that employees are resources that are measurable and trainable. However, the argument then emerges that developing employees should not be proportionate to economic conditions, but should be done for the general interest in growing people. This takes the argument to the notion of hard hrm and *soft hrm*, which focuses on people rather than resources.

Although the authors (Gelens et al., 2013) identify that there is indeed a lack of a theoretical framework in the field of talent management, it seems overplayed. Besides the organizational justice framework, other theoretical frameworks have been mentioned in their study. Additionally, Swailes (2013) indicates that any search for a theoretical framework needs to start at the macro level, followed by micro-level issues and then cater for the subjectivity of performance appraisals, as well as touch on the validity and value of competency frameworks.

2.3.11. Strategic talent management

In terms of Collings and Mellahi's (2009, p.304) work, strategic talent management is defined as: *“activities and processes that involve the systematic identification of key positions that differentially contribute to the organization’s sustainable competitive advantage; the development of a talent pool of high-potential and high-performing incumbents to fill these roles; and the development of a differentiated human resources architecture to facilitate filling these positions with competent incumbents in order to ensure their continued commitment to the organization”*.

According to Collings and Mellahi (2009), there are two streams of work in the strategic human resource literature. The first is the previously identified stream called the ‘best-fit approach’ (Al Ariss et al., 2014). This approach assumes that there is a universal configuration that an organization’s could use to achieve an organizations profitability and it assumes that all employees can be managed with a single set of HR configurations or practices. On the contrary is the differentiated HR architecture approach that sees worker groups as making different contributions to the organization’s achieving organizational success (Collings & Mellahi, 2009).

According to Lepak and Snell (1999), there was a generic configurational view developed in the context of strategic human resources management which demonstrated that certain HR systems cannot be appropriate in certain contexts, but rather these would depend on the specific needs of human capital. They differentiate between four groups of workers based on each worker’s skill, uniqueness and potential to contribute to the firm’s strategic intent. They submit that unique and valued employees should be supported through a differentiated hr architecture.

The film and television is known to be project-based (CAJ, 2007; Joffe & Newton, 2007), with the majority of people taking on multiple employment at the same time for multiple employers across the different disciplines in the sector (CAJ, 2007). According to Joffe and Newton (2007), enterprises in the creative industries often source people and their related skills from other closely related employers in the sector, including advertising, design, multi-media and the broader

entertainment industry. This means that organizations cannot use only a single set of hr practices to manage these people. According to Arterial Kenya (2010, p.10), “the skills and talent needed in the creative economy are a combination of cross-disciplinary collaboration between industry specific skills, especially ‘artistic skills and competencies related to the use and adaptation of ICTs, and knowledge of how to commercialize creative ideas’, business skills (management, entrepreneurship, marketing, financial skills and planning) and a range of ‘soft skills’ such as problem solving and interpersonal skills”. Additionally, Ball (2003:12) iterates that the creative industries have become a significant catalyst for urban and rural regeneration and for the retention of talent in the regions. Thus, it is significantly important to nurture and support creativity through education and through workplace interventions. According to CAJ (2007:14), the arts training programmes that were provided in the UK have been most successful projects and have resulted in employment in the rest of the economy.

2.4. Employability

2.4.1. What is employability?

According to Fugate, Kinicki and Ashforth (2004, p.15), employability is “a psychological construct that embodies individual characteristics that (...) enhance the individual-work interface”. According to McArdle et al. (2007), it is the ability to find early employment, to keep it or to obtain new employment. This is said to depend on (a) the range of competencies obtained, (b) how an employee uses these competencies and shows the employer the acquired competencies and (c) the context in which these competencies are employed.

In the context of work and careers, employability resembles a combination of career identity, personal adaptability and social and human capital. It captures the aspects of those dimensions that facilitate the identification and realization of career opportunities within and between organizations. The dimensions are independent of each other but work best when combined together to give rise to the value of employability (Fugate et al., 2004).

According to Arnold (2007), employability can be defined in a number of ways. It is the ability to identify and realize a career opportunity by an individual; an ability to keep one’s job and still get what one desires; it is about what an employee can do and how they behave; their connectedness

to the people in different areas or professions; and also about having knowledge about the labor market. Other measures are subjective career success and talent.

Employability incorporates the factors associated with the preparation of the individual for work and also relates to the ability to successfully manage a job and relates to the factors associated with the potential for the individual to be able to move between social practices. Additionally, this term relates to an individual's capability for transition from education to a job or from unemployment to a job or from one particular job to another (McQuaid and Lindsay, 2005).

In relation to the definition provided by Arnold (2007) above, it is important to note that the creative industry is affected by changes in the workplace. Therefore, in order for graduates to be employable, they need to adapt to these changes. According to Ball (2003, p.7), tertiary institutions need to prepare “graduates to have the right skills to equip them for a lifetime in a fast-changing work environment”. Graduates are further required to have interactive attributes such as communication, interpersonal and teamwork skills and personal attributes which include adaptability, a willingness to learn and continue learning. The creative industries have complex career paths rather than the predictable career progression. Arnold (2007) finds it important for people to be connected with others in the different areas of the profession in order to be employable. Comunion and England (2020) have noted that the covid-19 pandemic has affected the people in the creative industries and some will not be able to continue working. However, through the strength of networking in the industry, some will be able to survive. Steinfield, Ellison and Lampe (2008) indicated that those who have access to people outside one's closed circles gain access to non-redundant information which later results in benefits such as employment connections. According to the NFVF (2010), the KwaZulu Natal Film Commission was created as a networking body in the industry, amongst the other duties it has.

2.4.2. Self-perceived employability

Self-perceived employability refers to a person's supposed “ability to keep the job one has or to get the job one desires” (Onyishi, Ibeawuchi, Enwereuzor, Ituma and Omenma, 2015 p.609). It further relates to an ability which relates to perceived skills and the labor market conditions of the individual. An individual assesses or evaluates their perceived employability qualities, comparing them with existing labor market conditions and the economic status-quo. It has three key components, namely adaptability, career identity and social capital, (Dries, Forrier, De Vos and Pepermans, 2014).

2.4.3. Who is responsible for employability?

According to Veld, Semeijn and Van Vuuren (2015), most literature related to employability assumes that the responsibility of employability rests with the individual and that most individuals are motivated and capable in dealing with it. An argument is presented in their research study that argues that employability is both the responsibility of the employee and the employer, thus it should be a shared responsibility. Their final results indicate that both the employee and organization are responsible for enhancing employability. Veld et al. (2015) also highlight the role of 'willingness' by the individual before perceived employability influences employability. The supply of hr activities and possibilities offered by the organization is the responsibility of the employer. However, without willingness from the employee's side, these activities will not enhance the employability of employees. A willingness for learning is important because in order to remain employable, one needs to engage in life-long learning. A longitudinal study to assess individual willingness for mobility and perceived employability found a positive relationship between willingness to change jobs and perceived employability.

As much as government, organisations and policy-makers offer programmes for individuals to engage in continuous learning, it all rests with the individual to keep themselves relevant to the requirements of the market. According to the CAJ (2007:87), new entrants to the sector will generally receive employer-based training opportunities, even though it has been noted that professional development opportunities are currently lacking in the sector. According to this report, the primary issue at stake is the extent to which the current skills supply mechanisms actually do contribute to the employability of the current people in the industry, as well as those who are new entrants in the creative industry. The report makes a recommendation for employers' input to be integrated into courses. Thus the participation of employers in curriculum development is required for the employability of people in the industry.

2.4.4. Historical evolution of the concept of employability

Seven operational versions of the concept exist, which it can be dated back at least a century (McQuaid, Green & Danson, 2005).

- *Dichotomic employability*

This version emerged at the beginning of the 20th century in the US and the UK. Employability was viewed as 'dichotomous' because it focused on two opposite poles, employable and

unemployable. Employable referred to an individual who was able and willing to work and unemployable referred to those unable to work and in need of relief.

- *Socio-medical employability*

This term emerged before the 1950s in the US, UK, Germany and elsewhere. It focused on the distance between the work abilities of socially, physically or mentally disadvantaged people and the work requirements of employment.

- *Manpower policy employability*

This concept developed in the US around the 1960s and was an extension of the discussion of socio-medical employability, but in other groups.

- *Flow employability*

Flow employability emerged in the French in the sociology literature in the 1960s. Its focus was on the demand side of employability. It further focused on local and international labor markets. The term ‘employability’ was defined as ‘the objective expectation, or more or less high probability, that a person looking for a job can have of finding one’.

- *Labor market performance employability*

Towards the end of the 1970s, this concept emerged focusing on labor market outcomes which are a result of labor market interventions. These outcomes were measurable by means of days employed, hours worked and payment rates, etc.

- *Initiative employability*

Being found in the hrd literature around the 1980s, this concept emphasized individual initiative. Literature pointed to the fact that successful career development requires the development of certain skills that are transferable and offers the flexibility to move between jobs, but the onus is still on the individual to develop.

- *Interactive employability*

This type of employability emerged in North America and then later in other countries in the 1980s. It also emphasized individual employability and attests that an individual’s employability is relative to the employability of others, as well as other opportunities, institutions and rules found in the labor market.

The historical revolution of the concept remains relatively important in understanding the entertainment industry. Appreciating the development of the concept allows industry participants to understand the state of the development of employability in the industry. Initiative employability

and interactive employability have characteristics of the current state of employability in South Africa. According to the CAJ (2007), employability is not only influenced by what graduates have to offer, personal attributes, skills, values and aspiration, but also by external factors such as the economy and trends in the workplace (interactive employability). Moreover, Ball (2003) mentions that there is more emphasis on individuals to have higher levels of problem solving and decision-making skills and to be independent learners who have a range of self-management skills (initiative employability).

2.4.5. Approaches to employability

A number of approaches could be adopted to analyze or understand employability. The micro-level approach focuses on the individual as a level of analysis. The meso-level approach focuses attention on the organization and the macro-level approach focuses on society at large (Vanhercke, De Cuyper, Peeters and De Witte, 2014).

The micro-level makes the individual the center of attention, especially when looking at the psychology literature, by focusing on the individual's perception of themselves. Vanhercke et al. (2014) argue that self-perceptions are critical, especially since individuals act upon their perceptions rather than their objective reality. This focus on the individual enables the individual to be responsible for their career, rather than the employer. This is related to the idea of a modern career as opposed to a traditional career. The difference between a modern career and a traditional career is that in the traditional career, the employee ascends the different levels in the organogram of the organization and the relationship between employer and employee is based on loyalty and performance expected from the employee as well as job security expected from the employer. In the modern career, employability relates to notions such as 'boundary-less careers' and 'protean careers'.

The creative industries subscribe to a portfolio work style (Ball, 2003) and have interdisciplinary movement across the respective sectors (CAJ, 2007). To facilitate this movement across the different organizations and without organisational boundaries as a limiting factor, scriptwriting as one of the core skills required by actors remains a challenge. According to Tuomi and Krista (2005), there are few local scriptwriters who are talented and those that are unfortunately lack the business skills required to sell their scripts to producers and they are unable to visualize a budget and target audience. Hence, the approach adopted by this research is that of a micro-level approach to employability which focuses on the individual as the center of attention.

2.4.6. The psycho-social model of employability

According to Fugate et al. (2004) and McArdle et al. (2007), employability constitutes three separable but identifiable constructs. These constructs include adaptability, career identity and human and social capital (*see figure 2.4.*), as explained briefly below.

Adaptability:

Adaptability refers to a person's willingness and ability to change their own behavior, feelings and thoughts to react to a particular or a number of environmental demands. It also relates to playfulness, which is a state of readiness to explore one's readiness and one's environment. An adaptable individual is one who has a tolerance for ambiguity and finds comfort in novel situations in almost any organizational boundary. This construct is related to a proactive personality, which is possessed by proactive individuals who are people who effect environmental change and are unimpeded by situational constraints.

According to Ball (2003), working lives are changing in the creative industries, which brings about new possibilities within a knowledge-based economy that demands different work patterns. Moreover, adaptability remains an important construct in employability (Fugate et al., 2004). Some of the challenges in the industry that each individual actor needs to overcome and adapt to include limited access to local funding, distribution and facilitation facilities; few available training opportunities; and the slow growth in the number of cinema complexes (NFVF, 2010).

Career identity:

This refers to how individuals define themselves in their career context. It is more like a 'cognitive compass' used by individuals to navigate career opportunities. Career identity includes competencies such as career motivation, personal meaning and individual values, which are regarded as the 'knowing why' competencies as identified by Defillippi and Arthur (1994).

Some of the challenges shared by employers in the 2003 National Skills & Resources Audit Report as indicated by Joffe and Newton (2007) included the following: finding workers who share a vision of the organisation and have a passion for the creative work and who can overcome the pressures associated with the work, such as low wages and stressful working conditions.

Human capital:

Human capital refers to personal variables which are related to a person's career advancement. These variables include education, work experience, training, skills and knowledge. These are the 'know-how' competencies identified by Defillippi and Arthur (1994). These skills or competencies are built through occupational learning and professional development activities and require continuous learning, thus increasing and building employability.

According to the NFVF (2010), there is still a need for good acting and training programmes in South Africa. In addition, Joffee and Newton (2007) state that new entrants into the sector have many access points for training at different levels, which includes informal training through community-based organisation, art centers and development agencies, as well as formal education through higher education and training like further education and training institutions, universities and private colleges. Furthermore, there is the availability of access through technical and vocational training using qualifications aligned to the national qualifications framework that further offer learnership programmes ranging across a wide variety of qualifications.

Social capital:

This is the interpersonal part of employability and is referred to by Defillippi and Arthur (1994) as the 'know-whom' competencies relating to formal and informal career-related networks. These networks or relationships have been proven to be a source providing access to career-related information and resources.

According to Steinfield et al. (2008), social capital has been linked to career advancement, organisational success, academic success and emotional development, and has also been linked to positive outcomes of access to and use of resources embedded in social networks. Social networks like facebook have been noted as being used as instruments to tap into such relationships. According to Joffee and Newton (2007), Tom Pictures is an example of a 66% black-owned company that is based in Johannesburg and founded by Robbie Thorpe, Akin Omotoso and Kgomotso Matsunyane. The partners met through their individual work in the film and television industry and developed a friendship based on their common ideas and approaches to the industry. Tom Pictures further acknowledges that film festivals provide a good networking opportunity in the industry.

All these dimensions combined contribute to the employability of actors in the South African film and television industry.

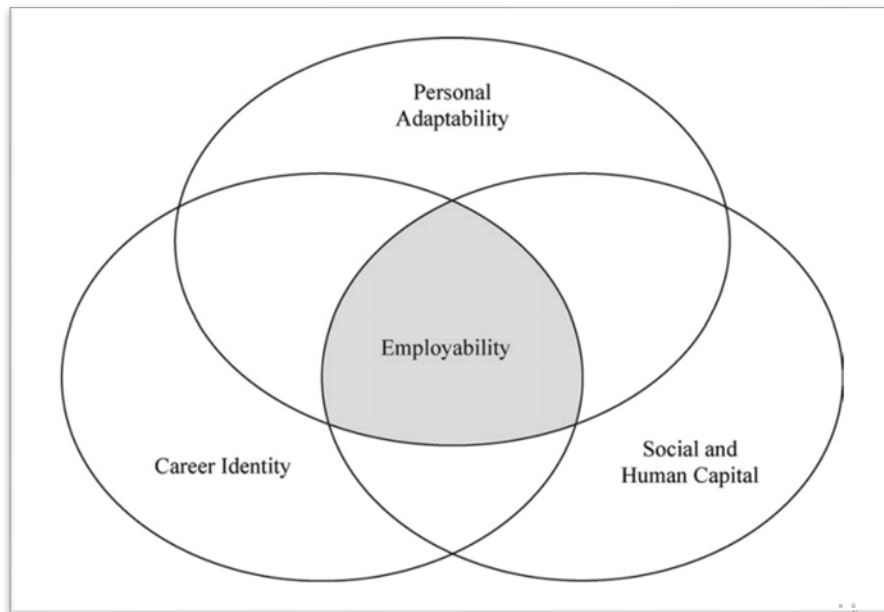


Figure 2. 4. Heuristic model of employability

Source: Fugate, M., Kinicki, A.J., Ashforth, B.E. 2004. Employability: A psycho-social construct, its dimensions, and applications. *Journal of Vocational Behaviour*, 65:14-38

2.4.7. The changing nature of employability skills

With reference to Benson, Morgan, Filippaios (2014), there is a change in the employability skills of graduates in the workplace. The employability of new graduates considers social skills, which include communication and team working and also personality as a skill. These are regarded as more important than education or qualifications, which means that social capital is regarded as more important than human capital. In terms of the CAJ (2007), the creative industries operate on a strong interpersonal rather than inter-firm basis. The creative industries is about people and is not product oriented. “Reputation and ‘know-who’ in the community are of critical importance, and more significant for success than ‘know what’ and ‘know how’ ” (CAJ, 2007 p.64). Work ethic is also emphasized by the institute of directors report in 2017. Work ethics is coupled with being hard working, reliable, being able to meet deadlines and being punctual.

Amongst the many other skills that are deemed necessary for every graduate to possess, social media skills are deemed necessary, especially in marketing-related work where employers are expecting graduates to be well vested with the skill to use social media because some employers themselves are using social media to check potential employees' behavior. These skills are important and it is imperative for them to be embedded as part of the university curriculum at every level or year of study (CAJ, 2007 p.64). These skills would be appropriate and necessary for actors in the film and television industry as they need to market themselves on various platforms.

2.5. Boundaryless careers and independent contractors

2.5.1. Boundaryless careers

The world of work is increasingly changing in nature and experiences the emergence of new forms of work. Today's work environment is characterized by complexity, unpredictability and insecurity. The career paths of the 1950s and 1960s were characterized by individuals who were not in a position to capacitate and develop at their own pace. Nilsson and Ellstrom (2012) state that there is more emphasis on individuals depending on themselves for their own growth and individuals that are driven by the challenge of wanting to grow and move from one organization to the next.

According to Van Buren III (2003), the issue of changing career patterns in the academic study of management remains a contentious issue. Most employers and employees do not expect to have lifelong relationships. This remains a subject of study in the academic field as well as in public debate. Optimists believe that boundaryless careers find people in multiple employment settings, which allows individuals to prosper economically and provides them with personal fulfilment, while making them free from organizational boundaries. An individual participating in a boundaryless career is expected to work for a number of organizations in a temporary capacity, where each work assignment is regarded as a transactional contract of limited duration.

This practice dates back to during the industrial and post-industrialized world where there was a growing need for flexible work organizations. The most recent trend in flexible work is the 'outsourcing' of work for it to be performed by other organizations or individuals outside the organization. This is done by dismantling certain functional areas, such as marketing, customer

and technical support, etc. in the organization. This results in a cost benefit for the firm since even the size of the organization's employees is being decreased, as well as permanent employees being replaced with temporary and flexible-term employment arrangements (Connelly and Gallagher, 2006).

The boundaryless career model is of the view that employees are working on a temporary basis since an employer is offering a challenging task that allows the competencies of an employee to flourish and grow. This will, in turn, make the employee be wanted in the labor market, hence increasing their employability, which allows them to move flexibly in the labor market. The contract worker gains the advantage of having their skill of job searching exercised, which increases their perceptions of their employability (Kirves et al., 2014).

In terms of the South African Film Industry Economic Baseline Study Report (2013), the Deloitte survey that was conducted amongst the industry's key role players in the year 2012 indicates that in terms of the distribution of labour, the industry had 95.64% (a total of 5769) people employed on a temporary basis and 4.36% (a total of 263) employed on a permanent basis. The permanent employees were employed on average for 12 months, whereas the part-time employees were employed for an average of 4 months. According to the South African Industry Report (1998), in 1995 most employment was created by Actors in the film and Television industry when compared to the other creative industries, with 34% of the people working in the industry being female. According to the CAJ (2007), the actor is at the core within this project-based structure, but cannot accumulate economic activity without the other actors, producers, studios, marketing agents, etc.

2.5.2. Independent contracting

Independent contractors are defined as “self-employed individuals who contract or sell their services to a client organization on a fixed-term or project basis” (Connelly & Gallagher, 2006 p.96). In this arrangement, an individual is tied up to the completion of the specific task or project. On completion of the project, the relationship terminates unless both parties agree to enter into a subsequent contract. This is a form of work that can make employees work outside the traditional organizational boundaries and organizational controls and exercise their professional careers freely. This form of employment as an alternative to the traditional employer-employee relationship has grown and become popular.

Independent contracting is usually practiced by professional people who are talented and are able to survive and offer services to respective organizations at the same time. This requires some level of talent and skill in the work or service that a person delivers (Connelly & Gallagher, 2006).

According to the CAJ (2007), this profession requires a diverse range of skilled people who engage in the execution of a well-defined complex task. The employment requirements iterate flexible specialization and a range of soft skills have been noted as creating the inability of the industry to recruit and retain high levels of skills. The nature of the work in the creative industries is project-based and temporary in nature, meaning that they have a limited time-period of working together. Furthermore, there are many in the industry that are self-taught or who have been trained informally. For those that have a formal education, they may continue to educate themselves as they continue to push certain organisational boundaries in the music and media sectors of the industry.

2.5.3. Difference between independent contractors and conventional workers

Connelly and Gallagher (2006) indicate that the United States (US) internal revenue services (IRS) made an attempt to define independent contracting and the criteria used to determine ‘independent contractor’ (presented on column referred to as independent contractors on the table below):

Independent contractors	Conventional workers
The ability of the worker (contractor) to earn a profit, but also suffer a loss	The organisation earns a profit or suffers a loss
The contractor invests in tools and equipment	The employee is provided with work tools and equipment to perform the work by the employing organisation
The contractor’s ability to work for multiple clients at a single time	Employees are bound by a single contract to the employing organisation
The contractor's ability to set his or her working hours	The employer sets the working hours and employees are contracted to deliver services within the required hours of work
The contractor's ability to hire and pay assistants	The employer employs any additional staff required to fulfill duties
The absence of dependence on being trained by employer/client organizations	Organisations make provision for any training needs required by the worker

Table 2. 1. Difference between independent contractors and conventional workers

Source: Researcher

2.6. Social capital

According to Steinfield et al (2008), there are different forms of social capital:

- **Individual and relationship level:** Social capital at this level allows individuals to capitalize on their connections with others and also to benefit with information and support found in their connections. There are two types of individual-level social capital:
 - *Bonding social capital:* Found amongst individuals in tightly-knit emotionally close relationships. These include relationships of friends, family, etc.
 - *Bridging social capital:* This stems from ‘weak ties’ amongst individuals that can provide valuable information sharing amongst each other, but are not necessarily emotionally close to each other. Accessing individuals outside one's network ensures that a person can be able to gain access to non-redundant information which enables individuals to gain access to employment opportunities.
- **Community level:** This has been on the decline in the USA in the past several years. An increase in social capital leads to commitment amongst community members and an increase in the ability to mobilize collective actions.

The film and television industry of South Africa, for the benefit of this study, focuses on individual and relationship level social capital. As per the study illustrated above in Joffe and Newton (2007), producers who are from Tom Pictures found each other and worked together because of the friendship they had developed in the industry, and they knew and understood each other at a social level which later informed the collaborative work they did together. It should be noted that such relationships can be open to abuse. According to Paleker (2020), an activist organisation called ‘swift’ undertook a study in 2017 and found that 66.7% of woman feel unsafe as a result of sexual harassment and gender discrimination in the industry and a further 64% reported non-consensual sexualized touching as being extensively normalized. Therefore, it is important that this social capital is not open to abuse.

2.6.1. Internet usage

Socially connected people do better in life (Benson et al., 2014). According to Steinfield et al. (2008), in the past decade, there were a number of studies conducted which explored internet usage and its association with the psychological and social wellbeing of an individual, but they had mixed results. Some studies found that people who had heavier usage of the internet were often associated with loneliness, depression and stress. Other studies conducted saw this view slightly changed. When introverts were compared to extroverts measured on their internet usage, it was found that extroverts are more likely to experience the benefits of internet usage than introverts. More and more research is still being conducted in the area, especially exploring possibilities of the use of social network sites for building social capital. There are suggestions that new forms of social capital and relationship building will occur especially because of the capabilities of the technologies used for functions such as the distribution of photos, search capabilities, etc. There are also views and hypotheses that social network sites could increase the number of weak ties since social sites are affordable and can allow individuals to maintain these relationships more easily (Steinfield et al., 2008). According to Steinfield et al. (2008), it was found that facebook usage was strongly associated with the existence of bridging social capital, which might indicate that young adults were using facebook to maintain a large heterogeneous number of friends. On the contrary, it could be that young adults with large heterogeneous networks were motivated to maintain this network with a service like facebook.

In 2004, the emergence of online social networking has provided a different way in which to build and exploit connections for career management. Most professionals acknowledge that social networking is important for business and development (Benson et al., 2014). To compare the different social networking platforms includes:

LinkedIn: This networking site dominates the professional networking platform and has 150 million registered users. In 2012, in it had about 21% of this 150 million being members of the youth between 18 and 21 years of age.

Facebook: This was one of the most visited websites in 2011, attracting over half a billion users worldwide.

Twitter: In 2012, Twitter gained the position as a micro-blogging site with over 500 million users.

Google +: has displayed rapid growth of its membership, gaining about 101 978 members from its launch in less than a year (Benson et al., 2014).

The practical importance of these platform is that in the film and television industry, they turn into being the platforms upon which recruitment and selection activities take place. According to Grugulus and Stoyanova (2012), these friendships developed in such platforms with the projects often being short-term, becoming a flexible approach to acquiring the necessary talent in a short time.

2.7. Summary

This chapter began with a discussion of talent development and related topics, such as training, development, education and learning. Talent development architecture, informal learning and specific talent development programmes were identified. These programmes were also identified for the film and television industry of South Africa. The chapter proceeded to discuss talent management. This discussion was about what talent management is and how the term ‘talent’ developed through the years, until it is defined in contemporary literature, looking at talent from a number of viewpoints. The chapter also discussed the concept of employability, looking at self-perceived employability; the historical evolution of the concept; approaches to talent development, as well as the changing nature of employability skills. The chapter concluded by discussing boundaryless careers, independent contracting, as well as social capital. The next chapter will discuss the theoretical framework of the study, which will encompass a number of different theories that underpin the study.

Chapter 3: Theoretical framework

3.1. Introduction

The previous chapter provided an in-depth review of the literature which highlighted key writings related to the research sub-objectives of the study, namely talent development, employability and social capital, etc. The current chapter (theoretical framework) presents theories that underpin the study of talent development. The study of talent development is informed by literature and theories from the field of education, giftedness and educational psychology. The chapter presents theories related to giftedness education, to the film and television industry, as well as to talent development. Under the first category (theories related to giftedness), the chapter describes six theories, namely: the enrichment triad model; three ring model; composite conception of giftedness; sea star model; Munich models of giftedness, as well as Cagne's developmental models of natural abilities. The second categories (theories related to film and television) present two theories which are domain-specific-artistic and musical giftedness and the productivity/artistry model. The third category (theories related to talent development) of the chapter will present the stages of talent development; personal talent development theory; the dynamic interactive process model; the mega model of talent and the differentiated model of giftedness and talent. Lastly, the chapter will describe the theoretical framework that underpins this study, called Cagne's expanded model of talent development.

3.2. Theories related to giftedness

The field of talent development is found in literature from the fields of giftedness and educational studies.

3.2.1. The enrichment triad model (Renzulli, 1977)

The founder of this theory is Joseph Renzulli, who advocated a theory that clearly defines the nature of giftedness. He indicates that giftedness is 'creative productivity in adulthood'. Three

characteristics that identify this theory, namely above-average cognitive ability, high levels of task persistence and creativity (Olszweski-Kubilius, Subotnik and Worrel, 2015).

How does the model relate to the study?

The enrichment triad model makes a contribution to the understanding of giftedness by asserting that giftedness is a function of above-average cognitive ability. The notion of above-average ability dominates contemporary literature on talent development, with some authors defining talent as relating to above-average ability or performance. This theory notes that in order to achieve, there needs to be a repetition of the task (task persistence), which creates the foundation upon which training, and development takes place. In order to master a craft, there needs to be a certain level of repetition taking place in that task/craft.

According to the NFVF (2014), there was an establishment of the learnership programmes in the South African film and television industry with the enactment of the skills development act, section 17 (1) which defines a learnership as an agreement entered into between the learner, the employer and the training provider which is accredited by South African qualifications framework. Learnerships provide opportunities to learners to train formally at the workplace. This is based on the premise that the learner repeats the task until they master it.

3.2.2. Three-ring model (Renzulli, 1986)

According to Miller (2012), this model was formulated by Joseph Renzulli in 1986. However, its research base goes back to 1978 (Miller, 2012). This model, identified three attributes as contributing to giftedness, namely: above-average ability; task commitment and creativity. Furthermore, situational creativity was also considered as an attribute which arises from the problems posed to a person and lastly, real product creativity comes from self-selected problems. This model makes a connection between creativity and giftedness since it is presented visually as a three-ringed model that comprises average ability, task commitment and creativity at the center of the circles. Consequently, creativity needs to be present in order for giftedness to take place. This model is known because it is almost similar to another model by Renzulli, called the enrichment triad model (Renzulli, 1977). It has advantages because this model is flexible, offers the opportunity for generalization and is also limited to certain domains, situations or ages.

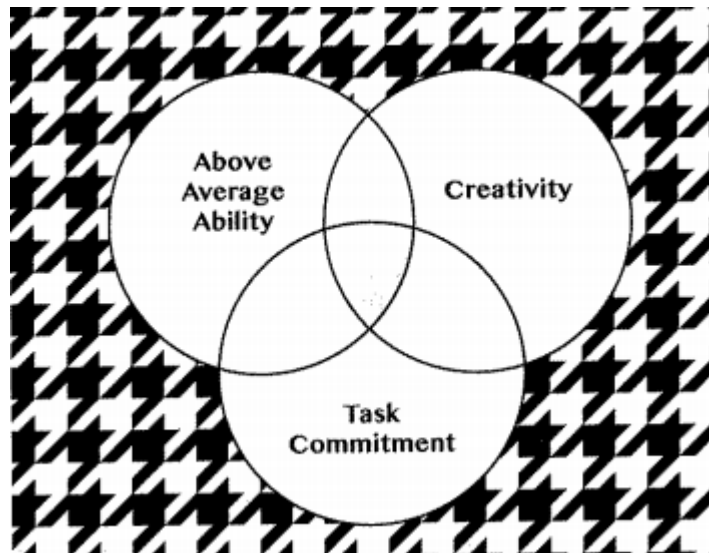


Figure 3. 1. Graphic representation of the three-ringed definition of giftedness

Source: Renzulli, J.S., 2016, 'The three-ring conception of giftedness', in S.M. Reis (ed, *Reflections On Gifted Education*, pp. 55-86, Prufrock Prufrock Press, Waco.

How does the model relate to the study?

This model upholds creativity as a requirement required in order for giftedness to take place and is also relevant for any domain, like acting.

The acting profession finds itself in the creative industry, which relies on and uses much creativity. Hence, task commitment requires an individual to be passionate about what they do. According to Joffe and Newton (2007), the employers that participated in the 2003 National Skills & Resources Audit Report noted that some of the challenges in the industry included finding workers who share the same vision as that of the organisation or sector and who have passion for creative industry work, which is necessary as it will sustain them in the face of the low wages and stressful working conditions that the industry often lends itself to.

3.2.3. Composite conception of giftedness (Feldhusen, 1986)

According to Anghel (2016), the composite conception of giftedness belongs to Feldhusen (Feldhusen, 1986). The concept of giftedness is defined on a continuum of childhood-adulthood and considers the age of a person. Giftedness is defined as “a combination of general ability, special talents, self-concept and motivation that predispose the gifted individual to learn, to achieve, and to strive for excellence” (Feldhusen, 1986 p.125). In essence, talent is being explained

as one of the components of giftedness. These are regarded as a set of abilities which are related to a certain area of human functioning. This can be proven by the performance of certain tasks an individual is required to perform. These tasks can be in areas such as *academic*: science, math, literature, social studies, computer science; artistic: creativity; and vocational areas such as the film and television industry: family economy; industrial art, agriculture, business, etc.

How does the concept relate to the study?

This theory considers the multiple-factors that affect giftedness. It also notes the role played by age in the achieving of excellence in one's area of dominance. The factor of self-confidence speaks to the internal belief a person has, as well as the motivation that propels them to want to achieve. Many actors need to be motivated and to have a strong concept of themselves. According to Grugulus and Stoyanova (2012), in 1990, Britain's tv sector was dominated by four major terrestrial broadcasters and in order to enter the market, most job entrants being graduates needed to start with low paying jobs and acquire the required skills and move up the hierarchy, whereby a lot of progression happens through social capital.

This affirms the point that age played a factor in achieving excellence in the area of dominance.

3.2.4. Sea star model of giftedness (Tannenbaum, 1986)

According to Olszweski-Kubilius, et al. (2015:145), this theory was developed in 1986 and was revised in 2003. Tannenbaum provides an explanation of talent development from the emergence of ability during a person's childhood up until the fulfilling of potential during adulthood. In his definition, Tannenbaum indicates that "developed talents exist only in adults". The model comprises five components which are crucial to change potential into creative productivity in adulthood, namely (a) general ability, (b) special or domain-specific abilities, (c) non-cognitive factors, (d) environmental supports and (e) the positive role of chance. Non-cognitive attributes that regarded as into the fulfilling of the talent development process, including motivation; a strong self-concept; perseverance to overcome resistance or obstacles along the path to interpersonal skills; and the role of chance in fulfilling potential.

How does the model relate to the study?

This theory enhances the contribution made by previous studies that indicated that giftedness is a function of a number of factors. Now it becomes a bit clearer that talent development itself is

directly a function of the emergence of ability that needs to be nurtured up until it is realized as potential during a person's adulthood. This builds on the notion that there needs to be some form of nurturing of this ability through a number of programmes in order for it to really yield the required results. Of special interest is the role played by environmental factors and the positive role of chance.

This theory creates the foundation of what is evident in the film and television industry, of actors becoming successful because they were born in a particular location or within a particular family, hence possessing a certain genetic make-up that assists them to strive in their profession. Ashton (2011) argues that the employability of graduates is not about the offerings graduates can give with regard to their degree subjects, personal attributes, skills, values and aspiration but this is a learning process that is also influenced by external factors such as the economy and trends in the workplace. This substantiates the role played by external environmental support systems in the employability of actors.

3.2.5. Munich models of giftedness (Munich, 1992)

The Munich models have developed and evolved into a variety of multi-factor and multi-dimensional models over the years. The main changes are:

3.2.5.1. Version 1: Munich model

In terms of Anghel (2016), this model considers the factors that have to be considered by an educator of highly gifted people. Consideration has to be made of personal factors (these include cognitive and non-cognitive factors) and environmental factors (these include family influences; educational style; the company of others, etc.). This model regards 'giftedness' as a multi-factorized ability construct that exists within the non-cognitive construct network, social moderators, as well as performance-related variables.

The model has:

- **Seven factors** that predict whether a person is regarded as talented. These include intelligence, creativity, social competence, musicality, artistic abilities, psycho-motor skills and practical intelligence.
- **Six moderators**, which depend on personality characteristics, including achievement motivation; hope for success; control expectations; thirst for knowledge; coping with stress; and positive self-concept. Moderators are those factors that are dependent on the

environment, namely the educational style, home environment stimulation, parental education level, family climate, school climate, etc.

- **Performance area of manifestation:** these include mathematics, technology, musical-artistic ability etc.

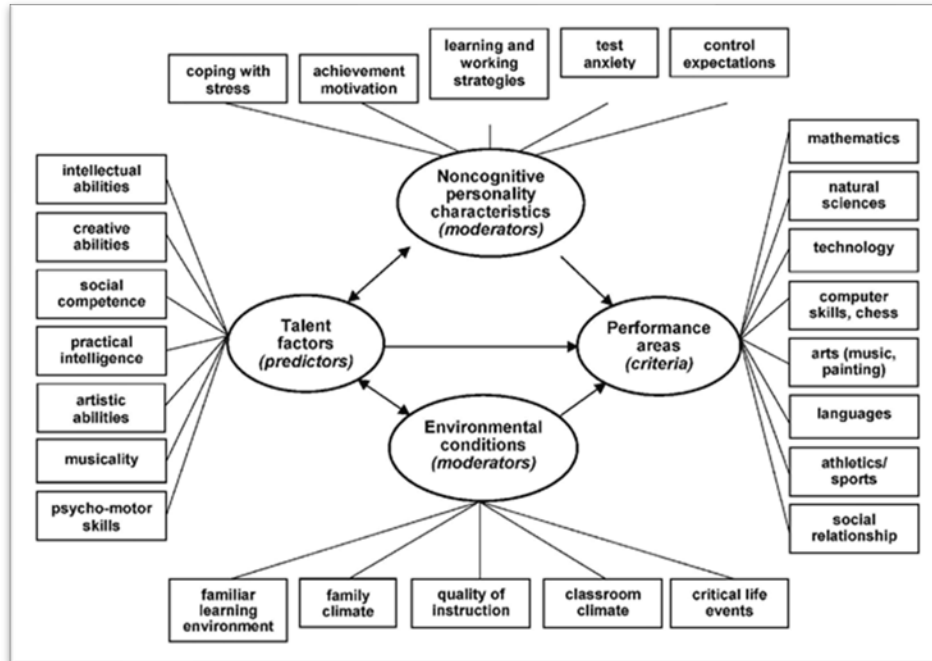


Figure 3. 2. The Munich model of giftedness

Source: Heller, K.A. 2013. Findings from the Munich longitudinal study of giftedness and their impact on identification, gifted education and counselling. *Talent Development & Excellence*, 5(1):51-64

3.2.5.2. Version 2: Munich process model

Later, the theory was modified and expanded upon by Ziegler and Perleth in 1997. The issue of expertise and its relation to its development in gifted people was considered. The Munich process model of giftedness was formed and the individual/ ability factors had the same role as predictors from the initial model. In this model, an active learning process takes place, which has individual, personality and environment factors that raise the level of expertise by outstanding achievement in the different fields where a human being displays their activity.

3.2.5.3. Version 3: Munich dynamic ability-achievement

The Munich dynamic ability-achievement model was developed by Perleth in 2001. It shows three stages of expertise development; (i) pre-school age, (ii) on-school age and (iii) on university or profession. The model shows the individual characteristics needed to achieve learning, as well as the competence needed to cross all the stages of expertise.

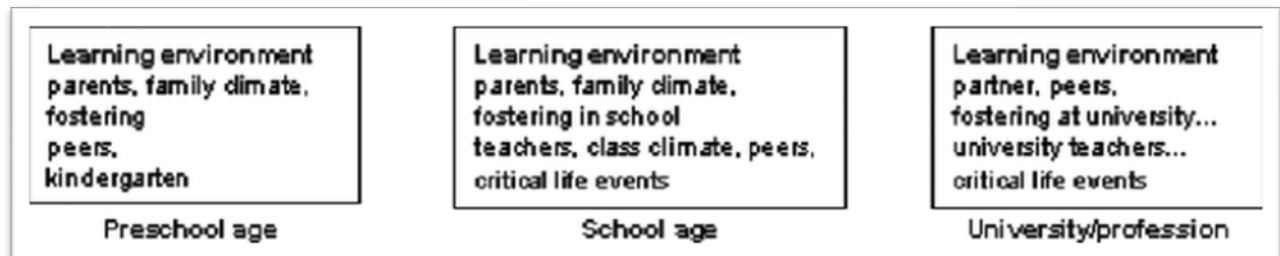


Figure 3. 3. The Munich dynamic ability-achievement model

Source: Heller, K.A. 2013. Findings from the Munich longitudinal study of giftedness and their impact on identification, gifted education and counselling. *Talent Development & Excellence*, 5(1):51-64

How does the model relate to the study?

The Munich theory plays a role by informing those who are an educational specialists in the field of talent development on what to look out for when developing talented individuals. This in turn informs the individuals themselves on which areas of their profession they need to focus on for their talent to be developed. Furthermore, the Munich models are centralized around the individual and not around development at a group or institutional level. Lastly, if an individual needs to develop their talent to reach an expert level, then they need to do so at a pre-schooling stage, schooling stage, university or professional level.

Such a scenario is evident in the acting industry, since there are a number of programmes found at institutions at these different levels that seek to develop the talent of individuals. When looking at the pre-schooling stage, the research of Nieuwmeijer (2013) becomes significant as the author identified that young children learn largely by play when the author was looking at the role of play in music education for young children. This research further elaborated on the role of a teacher as a support function in children learning how to play music. With reference to figure 3.1, there is great emphasis on the influences of the environment and moderating factors such as an individual's

ability to cope with stress in the industry that ultimately results in them excelling in the performance areas of arts, and in this case the film and television industry.

3.2.6. Cagne’s developmental model for natural abilities

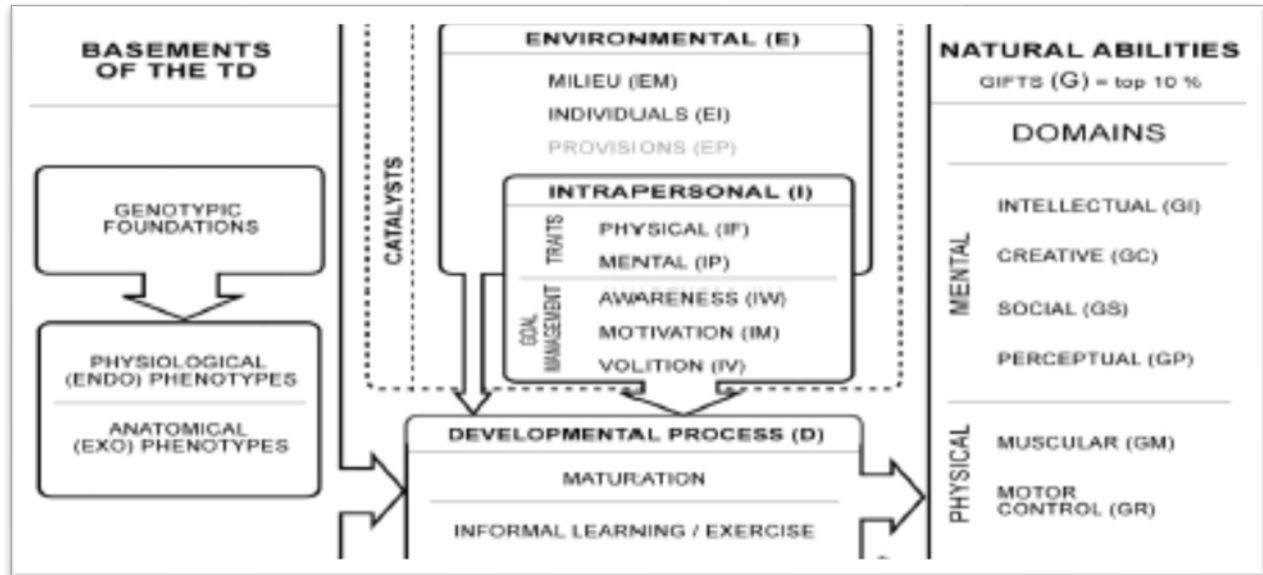


Figure 3. 4. Cagne’s developmental model for natural abilities

Source: Cagne, F. 2013. The DMGT: Changes within, beneath, and beyond. *Talent Development & Excellence*, 5(1):5-19

This model depicts what makes natural abilities, which is what is regarded as the foundation of talent development.

How does the model relate to the study?

Natural abilities are regarded as the foundation of talent development and happens through a process called the ‘talent development process’. This theory provides in-depth enlightenment on natural ability (gifts) and declares that it is only a few that have these natural abilities.

Hence in essence, when looking at the film and television industry, one would expect a number of actors to be involved in the profession, but only a few possess such natural ability. This is what informs the literature on whether talent is innate or acquired. According to Udomisor and Tosin (2013), the Nigerian film industry, despite recording a number of achievements, is still battling with the problem of scriptwriting, which then affects the performance of actors and actresses in the

industry. Scriptwriting is one of the natural abilities that distinguishes people in the industry. Udomisor & Tosin (2013) state that scriptwriting is an art as well as a craft, thereby needing to be developed through the talent development process. It is noted that the Nigerian film industry's scriptwriters are not trained for scriptwriting and the scripts are often given to producers who have many portfolios to control. In South Africa, according to the NFV (2014), many respondents indicated that there was generally a lack of writers in the drama series sector who have the right balance of creative and technical skills. Furthermore, a lack of crucial skills to perform the job were noted as some of the impediments in the industry.

This points to the fact the natural abilities that some possess in the industry need further development through the talent development process in order for these abilities to benefit the industry on a large scale.

3.3. Theories related to film and television

3.3.1. Domain-specific: artistic and musical giftedness (Winner, 2000)

According to Miller (2012), this theory of giftedness is specific to a particular domain, unlike the other theories that are applicable to a number of domains. Winner's (2000) theory focuses on the development of artistic and musical giftedness. It also identifies creativity as an essential component of the model. There is a distinction that it makes between creativity with a small 'c' and creativity with a big 'c'. Creativity with a small 'c' is when a person is able to solve problems and make changes in unique and different ways, but the big 'c' means one is making a difference and changes at the level of the domain. This theory alludes to the fact that hard work without creativity is not sufficient for giftedness to take place, but that a combination of innate aptitudes and the inner drive to achieve something at mastery level is sufficient for giftedness to take place.

How does the theory relate to the study?

Since this study takes place in a particular industry that has distinct individuals as characterized by the requirements of the industry, this theory presents giftedness specific to the industry. The theory alludes that it is not sufficient to work hard but not have creativity for giftedness. Thus, the importance of creativity is highlighted. The importance of a combination of aptitudes and an inner drive ensures that an individual masters their craft.

Actors in this field engage in a number of activities to ensure that they reach a mastery level. According to Seifert and Hadid (2006), the music space saw the merger of sony music and bmg in 2005. The authors state that this company uses a strategy of developing long term multiple selling artists in the music industry. This company is domain specific to the music area and produces exceptional talent. In the film and television industry, the domain-specific attributes are noted by the NFVF (2014) as there is a need for good film producers and creative practitioners who have high creative and technical abilities to work in the production of value feature films. There is also a demand for high-skilled practitioners, black hod's, multi-lingual scriptwriters, performers and editors in the industry. This is the creativity required specifically for this industry. According to Adebola, Oyekunle and Siraya (2018), creativity is a resource that is deeply rooted in the South African social, cultural and historical context.

3.3.2. Productivity/artistry (sp/a) model (Subotnik and Jarvin, 2005)

In 2005, Subotnik and Jarvin conducted a study where they created the productivity/artistry (sp/a) model showing the effects of psychosocial skills as the catalyst for individual moves from one stage of the talent development process to the next. This is almost similar to the bloom model as it is also a three-stage model. In this model, the age at which the first stage starts varies with the domain of talent or the musical instrument of the child. **The first stage** involves the 'transformation of raw abilities into growing competencies'. The individual needs to have the willingness to learn and extrinsic rewards play a role in helping this transformation to take place, as does parental support. **The second stage** is growing competencies into expertise with no pressure but only parental support. Mediating factors to enable this to happen include the opportunity to perform and social skills such as collegiality. **The third stage** of the model includes moving away from expertise to scholarly productivity or artistry.

The essence of this model is the role played by psychosocial skills in transitioning an individual to higher levels of their artistry (Olszweski-Kubilius, et al., 2015).

How does the model relate to the study?

This theory is relevant in that it emphasizes the transformation process that takes place when an individual is still regarded as having raw ability, until these raw abilities are transformed into competencies relevant in the profession. The third stage makes reference to scholarly productivity, which is when the actor becomes competent and productive in the field. The whole transformation process is typically what is referred to as the ‘talent development process’, since it is about the developing of an individual’s talent up until they unleash their true talent.

The South African film and television industry focuses its development based on these different levels. According to CAJ (2007), there is a formal and informal education system in the industry in South Africa. Formal education consists of in school arts education (arts education entrenched in the high school curricula); higher education (offered through further education and training institutions, private and public tertiary institutions), as well as technical and vocational education and training. Informal education is catered for through informal arts education and training (mostly through community arts training). These different levels best represent the different stages presented by the theory to show the development of talent throughout the different stages.

3.4. Theories related to talent development

3.4.1. Stages of talent development (Bloom, 1985)

In 1985, Bloom and his colleagues developed a model that seeks to align the level of support during the talent development process with the level or stage that the person is in. The model is divided into three stages that each seeks to develop the individual’s potential. The first stage is called the ‘romance stage’, which is characterized by ‘a playful engagement with the topic or domain of interest’. This engagement with the domain of interest ensures growth on the part of the child and parents and teachers will provide a supporting function. The second stage ensures that support is given to the child outside the school borders or outside the school instruction in order to enable further learning of the technique or, skill and the provision of emotional support. The third stage is for those children that persist in showing more confidence and interest in a particular domain, who then require a third type of mentor or teacher to guide the child through creating a unique

piece of adult work. The essence of this model is that teachers provide the emotional support throughout the talent development process (Olszweski-Kubilius, et al., 2015).

How does the theory relate to the study?

Blooms talent development theory is a foundation for a number of scholarly works based on the view that talent is developed or realized from a young age. There needs to be a playful engagement with the domain. A number of actors realized that they have this ability or gift from a young age and that realization happens through a playful engagement with acting. The role of support personnel such as teachers, parents and mentors (formal or informal) is realised. This support function happens even outside the borders of the classroom, in communities such as community theatres. Emotional support is needed in the profession since a number of factors affect an individual leaving the profession, or leading them to stop growing their talent.

3.4.2. Personal talent development theory (Moon, 2003)

Sidney Moon designed this theory in 2003 (Moon, 2003) about personal talent, which is regarded as “the ability to select and attain difficult life goals that fit one’s interests, abilities, values and contexts” (Paul & Seward, 2016 p.315). This theory fits well when used in conjunction with the Domain-specific talent development theory since it looks into the socio-emotional tasks and skills that students need in order for them to achieve at high levels. The skills emphasize the interest that students have, their values and knowledge regarding the context as factors that they need to think about and consider when making or setting career goals. The consideration of these factors will later lead to psychological well-being and overall fulfillment.

This theory comprises five factors, namely: self-knowledge; environmental knowledge; psychological knowledge and skills (these skills include goal-setting); personal decision-making skills; and self-regulation skills (goal achievement).

How does the theory relate to the study?

Self-knowledge, self-regulation, and personal decision-making are all factors that somehow become important for the success of an actor in this profession. This theory is relevant for the study’s aim to investigate talent development for individuals and not organizations or institutions, etc. According to Siebert and Wilson (2013), the unemployment rate for new graduates is at its

highest over the past decade and hence there is a stark warning for graduates without work experience that they will not find a job easily. This is some of the environmental knowledge that participant in the film and television industry need to be aware of. According to Siebert and Wilson (2013), work in the creative industries is increasingly becoming uncertain and competitive. There has been a high number of graduates that take up work with no pay, which is voluntary work. The statistics show that around three-quarters of photographers, 58% of radio freelancers and about half of the tv workforce had taken voluntary unpaid work. The above theory points to the decision taken by the self and goals they set for themselves in line with environmental knowledge. The psychological knowledge alluded to above by the theory would also be applicable to the industry. According to Siebert and Wilson (2013), the forming and maintaining of professional contacts and networks are found to be crucial in the recruitment and selection, career development and knowledge-sharing with people already in the industry. This ‘social mechanisms’ can be an advantage for some and a disadvantage, calling for exclusion for some in the industry.

3.4.3. The dynamic interactive process model of talent development (Ngara, 2010)

This model is based on the concept of creativity in the arts and it attests that creativity emanates from six factors, including inherent/internal factors, activation catalysis, an individual’s unique experiences, practical/experience, cultural consciousness and domain-specific consciousness. This model and its visual depiction illustrate a simplified representation of a complex phenomenon. Creative potential is something within an individual (inherent/innate), but it requires to be activated or re-activated by catalysts that somehow remind one of their unique experiences, cultural consciousness and domain-specific consciousness, which happens through an interaction that leads to practice.

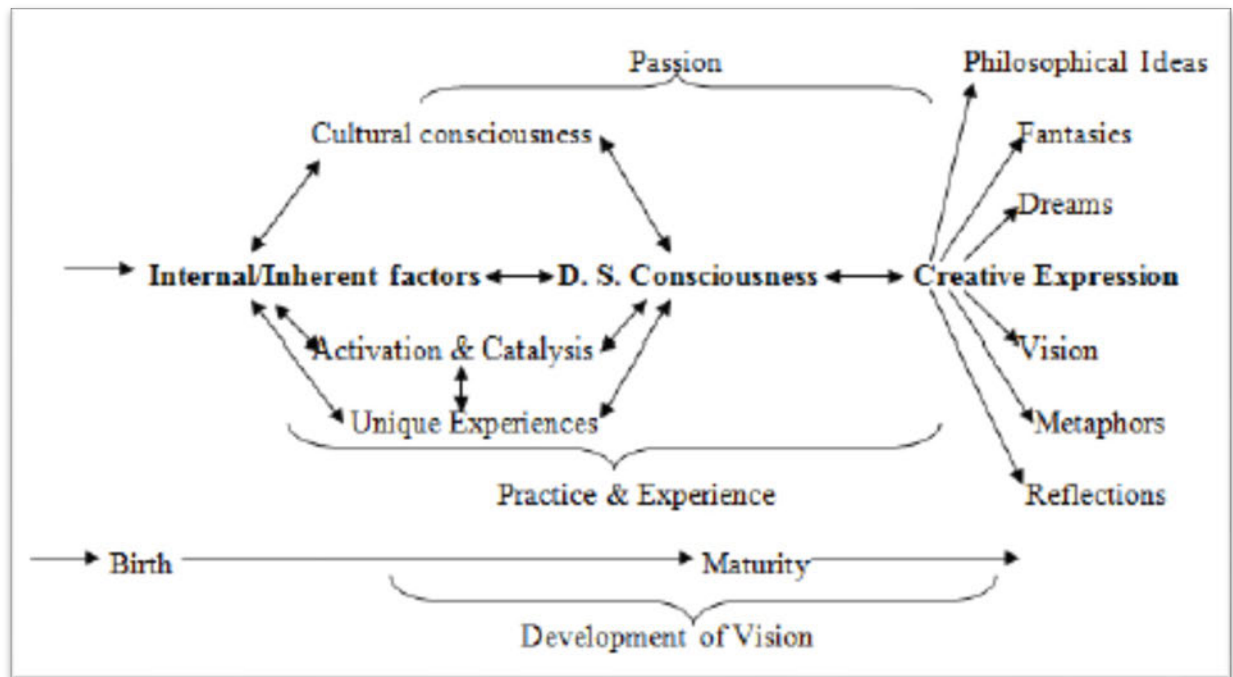


Figure 3. 5. A dynamic and interactive process model of creativity: ‘shona artists’ constructions of the origins and development of inspiration and vision in the art

Source: Ngara, C. 2010. The talent development model: An african perspective of shona culture. *Talent & Excellence*, 5(2):23-30

How does the model relate to the study?

The Dynamic Interactive Process model emphasizes an individual’s unique experience which makes them domain conscious and which is basically about being aware of the requirements for the industry from an individual. These requirements are about what needs to develop in order to reach one’s dreams, ambitions, vision, etc.; ultimately, what one desires to achieve in the profession.

Drawing on individuals’ unique experiences from the model, the South African film and television climate has historically resulted in the oppression of women in the industry and hence SA women have many experiences that they share in the industry. According to the South Africa Country Report (2015), the industry has been male dominated partly because of apartheid discriminatory law that prevented women engaging in economic activities. To share a few statistics, between 2000 and 2007, of the 55 films that were produced locally, only 6 were produced by women; 9 out of

the 55 were of stories written by women; and 6 of the films had female directors. Further the South Africa Country Report (2015) indicates that through different initiatives to empower women, some of the achievements saw South Africa films doing well on the international stage. To name a few, 'izulu lami' (my african sky) and Otello Burning were written, produced and directed by Sarah Blecher, who has won a number of local and internal awards for her work in writing, directing and producing dramas and films. In a nutshell, the individual's unique experience and situation makes them more domain conscious and aware of the requirements of the industry.

3.4.4. Mega model of talent (Subotnik et al., 2011)

The mega model of talent is a model intended to apply to all talent domains, meaning all fields such as music, acting, dancing, athletes (performance-oriented domains), as well as composers, writers, choreographers and scholars (production-oriented domains). All these domains have developmental trajectories, implying that they have a beginning and an end. It is only the timing that is different in terms of which develops faster than the other. Additionally, timing is influenced by physical maturation in fields such as sports; opportunities to engage; systematic identification procedures, as well as knowledgeable adults. The talent development process, as in the Subotnik and Jarvin (2005) model, is developmental whereby abilities are developed into competencies, competencies into expertise and expertise into eminence (Olszweski-Kubilius, et al., 2015).

How does the model relate to the study?

This model is based on the same premise as the productivity/ artistry model. In both these models, abilities are developed until they reach a particular level. The mega model regards this ultimate level as eminence. In the film and tv industry, this eminence would ideally be called success, fame, stardom, etc. This is when one feels that they have obtained all the necessary skills required for them to be employable. According to Seifert and Hadida (2006), the music industry is a highly dynamic industry and the ability to select talent that is susceptible to generating repeat hits is important. The industry is characterised by high levels of upfront investments towards identifying and developing talent, but this yields low returns on investment. The context of this paper acknowledges information shared by the mega model of talent, that is to say, talent has a beginning and an end and unfortunately in this music industry, the end seems to reach the musicians quicker than expected.

3.4.5. Differentiated model of giftedness and talent

The differentiated model of giftedness and talent (DMGT) addresses the laxity of definitions surrounding the field of talent, mostly ‘giftedness’ and ‘talent’. The differentiated model makes a distinction between two types of abilities, which are natural abilities (gifts) and systematically developed skills (talents) (Cagne, 1995).

The updated and latest version is the DMGT 2.0, updated in 2008.

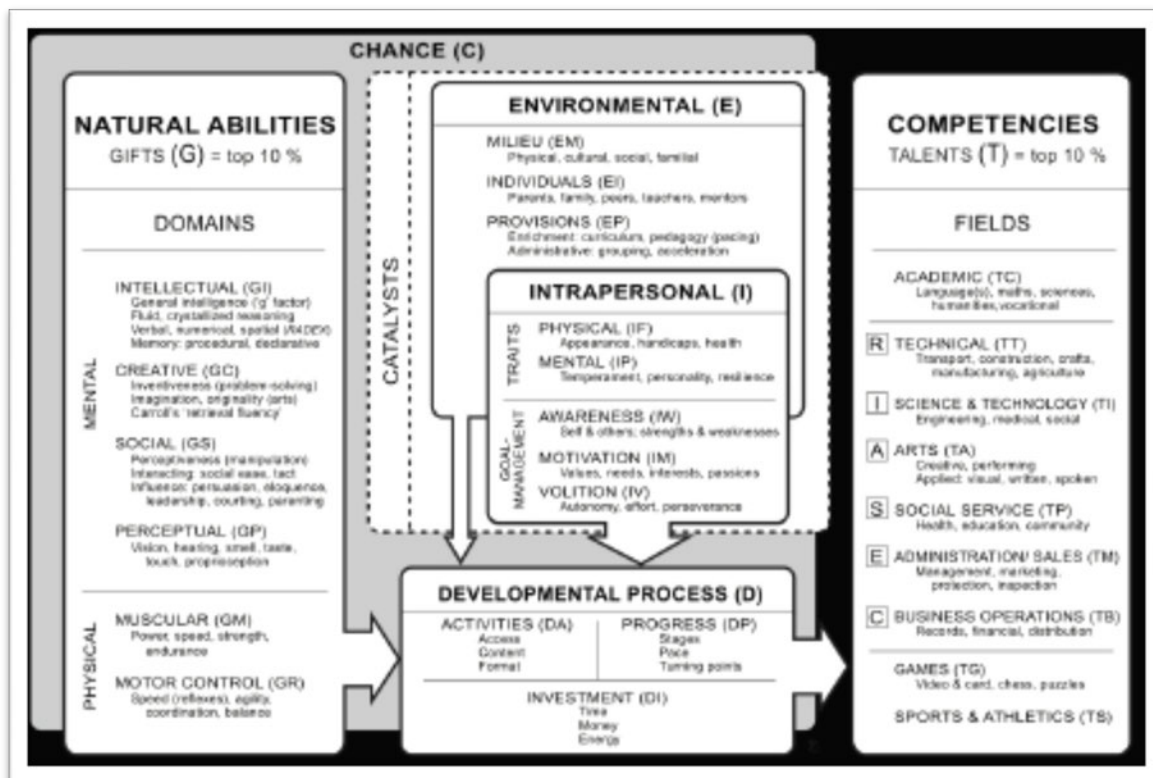


Figure 3. 6. Cagne's differentiated model of giftedness and talent (2008 update)

Source: Cagne, F. 2013. The DMGT: Changes within, beneath, and beyond. *Talent Development & Excellence*, 5(1):5-19

The model (see figure 3.6) comprises six components, which include the gifts; talents; talent development process; intrapersonal catalysts; environmental catalysts; and the chance factors. The six components can be grouped into two distinct trios: (a) the talent development trio and the supporting (Cagne, 2008).

The talent development trio:

According to Cagne (2008), Anghel (2016) and Cagne (1995), this trio looks into the interaction of three components which summarize the conception of talent development by this model that looks into the transformation of gifts into talent.

- **Giftedness:** is about having or possessing natural abilities or aptitudes that are called 'gifts'. This is displayed in a domain wherein a person is able to perform and this then places the individual amongst the top 10% of their peers in the same age bracket. The diagram distinguishes between the different **gifts (G)** and makes a distinction between the four natural ability domains; intellectual (**Gi**); creative ability (**Gc**); social or socio-affective (**Gs**); and the physical or sensory-motor (**Gp**). These four domains usually stem from how an individual is genetically made-up and can then be observed by how children handle every task given in their schooling careers. It is clearer to see gifts amongst children because they are less influenced by the moderating variables of the environment. All four domains belong to the mental realm or dominion. However, there is also the physical realm that consists of two more domains, namely muscular (**Gm**) and motor control (**Gr**) (Cagne, 2008; Anghel, 2016; Cagne, 1995 & Cagne, 2013).
- **Talent (T):** is about mastering certain competencies, which could be either knowledge or skills that, when mastered, place the individual amongst the top 10% of their peers. Peers could be seen as the people who have the same type of learning experience coupled with the same opportunities, etc. This is the outcome of the transformation of gifts from natural abilities and they are systematically developed competencies which are seen in a particular field of activity. These become the outcomes of the talent development process and, on the potential-performance continuum, they represent the performance component. This is an evolutionary process that occurs in all professional fields. Talents are found in academia, the arts, business, leisure, social actions, sports, technology, etc. (Cagne, 2008; Anghel, 2016 & Cagne, 1995). The different occupational classifications are underpinned by the realistic, investigative, artistic, social, enterprising and conventional (RIASEC) model by Holland, as well as the international labor organization's international standard classification of occupations (ISCO) (Cagne, 2013).

- **Development process (D):** The talent development process is formally defined as “the systematic pursuit by the talented, over a significant and continuous period of time, of a structured program of activities leading to a specific excellence goal” (Cagne, 2013 p.8). The process of development can be formed in three ways; maturation, spontaneous learning and systematic. Anghel (2006) also mentions that there are four, by the inclusion of ‘deliberated practice’ before systematic learning. Natural abilities are viewed as ‘raw materials’ and the process of talent development would be started when the child engages in active learning, systematic engagement and learning (Cagne, 2008).

Maturation: “is a process largely controlled by genetic endowment. It ensures the growth and transformation of all biological structures and physiological processes called endophenotypes” (Cagne, 2008 p.223). ***Spontaneous learning:*** This refers to the knowledge and the information acquired as part of everyday learning. This knowledge is practical and unstructured and may refer to general knowledge, language skills and social skills mastered by young children before entering the schooling system. ***Systematic learning:*** This is a conscious intention to acquire certain specific skills or acquire certain learning goals. The updated version of the model (Cagne, 2013) makes a distinction between activities (*Da*), investment (*Di*) and progress (*Dp*), with each of these having multiple facets.

The ‘supporting cast’ trio:

With reference to Cagne (2008), Anghel (2016) and Cagne (1995), the ‘supporting trio’ is represented by the catalysts that facilitate the talent development process. These are intrapersonal catalysts, environmental catalysts and chance.

- **Intrapersonal catalysts (i):** These include physical and psychological factors. ‘motivation’ and ‘volition’ are factors playing a role as far as facilitating and sustaining the process of talent development. ‘Self-management’ provides a set structure to the process and other daily activities. ‘Hereditary disposition’, which could also be called ‘temperament’ can either promote, hinder, slow down or stop the talent development process.

- **Environmental catalysts (e):** This is the environment under which the individual is living and these include *macroscopic elements* (such as geographical factors, sociological factors and demographic factors) and *microscopic elements* or important people for the subject (such as the size of the family, age, gender, siblings, etc.). Other factors included in environmental catalysts are the many different persons like parents, teachers, siblings and peers who could exert a positive or a negative influence on the talent development process. *Life events or major events* are prone to influencing an individual and exert pressure, either positively or negatively. These life events include death in the family, major accidents or illness, etc.
- **Chance (C):** Based on the previous versions, the chance element or factor does not represent a causal factor but rather a non-causal factor. This represents the chance of an individual being born into a particular family, the chance of attending a school that offers programs for talented students, etc. In the updated version of the model, chance is regarded as a causal factor influencing G, I, D, E. Thus chance was no longer put on a visual representation, but rather at the back of all these elements.

How does the model relate to the study?

The differentiated model ultimately makes a clear differentiation between gifts and talent, whereas the other models present concepts that mean almost the same thing. With this model, a number of supporting factors are clearly shown to support this ‘development processes that seek to transform gifts into talent’. Talent is regarded as those specific skills and professional competencies required for a person to exist in their professional environments. This model provides more content and integrates many of the views shared by the previous theories.

This model draws closer to the design of this study. It makes reference to the talent development trio (giftedness, talent and development process), as well as supporting cast trio (intrapersonal catalysts, environmental catalysts and chance). Giftedness is about the abilities that actors are born with to be in the creative space and be artistic in nature. Talent is about the actors having to master the skill of acting as per their specific genre of participation in the industry and also to easily be identifiable amongst the top in the domain, sector or sub-sector in the industry. The development process refers to the various formal and informal training they undergo to learn the industry-specific and industry cross-cutting skills. This is all facilitated by the supporting cast trio of intrapersonal catalysts such as motivation that enables an actor to propel and be determined to

succeed no matter the various hindrances and obstacles presented along the way. The environmental catalyst is about that certain environment that actors find themselves in, which could either enable or disable an actor from reaching their full potential in the industry, for instance the oppression of women in the industry. Lastly, chance is about some success happening through the chance that the individual was in the right place at the right time, or a film production being created that the individual actor best fits the description for and that is the required from the actor in that production.

3.5. Theoretical framework for the study

3.5.1. Cagne’s expanded model of talent development

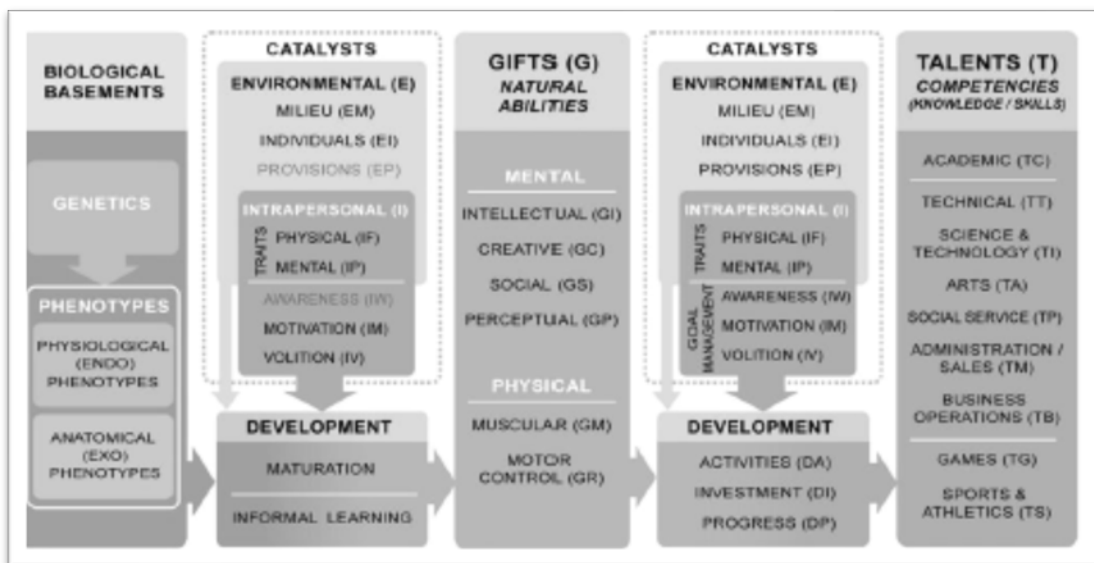


Figure 3. 7. Cagne’s expanded model of talent development

Source: Cagne, F. 2013. The DMGT: Changes within, beneath, and beyond. *Talent Development & Excellence*, 5(1):5-19

In terms of Cagne (2013), this model combines all Cagne’s models into one integrated model. The G denoting Gifts finds itself at the center of the model, connecting what makes the natural abilities (on the left) to the talent development process (on the right). This model indicates that talent

development has its origin in the build-up of natural abilities early, as far as the chance entailed in a sperm cell meeting an ovum. A unique genotype is produced in the fertilized egg and each egg multiplies according to the embryogenesis process until the unique birth of a baby. The maturation process continues after birth and already the natural abilities, mental and physical abilities take form. The catalysts make their contribution at this stage during informal learning. After this maturation process, the child will upon late childhood or upon early adolescence enter the threshold of the 10%, depending on the type of field chosen. The chosen field will depend on natural abilities and interests. The chosen field is the one in which they mostly embark on a journey that will lead them to top performance as described by the DMGT model. Thus, talent development “can result from a complex series of interactions between the four groups of causal components and it becomes a choreography unique to each individual” (Cagne, 2013 p.16).

How does the model relate to the study?

The expanded model of talent development is the most suitable theory for this study since it integrates and aligns with the study’s objective. This theory helps the researcher to understand more about individual talent development in the film and television industry. The study’s first sub-objective is to understand the relationship between employability and talent development. The model provides a model for a discussion to take place as far as developing of talent through a number of initiatives such as informal learning. Sub-objective 3 of the study identifies the relationship between employability and social capital. Social in the model is presented as social (GS) under gifts. Sub-objective 4 is about human capital, which the model defines under its development component. The greatest advantage of this model is that it is an individual-level model and it is not confined to certain organizational boundaries, similar to what the study aims to achieve.

3.6. Summary

This chapter presented theories that underpin the study of talent development. The study of talent development was informed by literature and theories from the field of education, giftedness and educational psychology. The chapter presented theories related to giftedness education, theories related to the film and television industry, as well as theories related to talent development. Under the first category (theories related to giftedness), the study discussed six theories, namely: The enrichment triad model; the three-ring model; the composite conception of giftedness; the sea star model; the Munich models of giftedness, as well as Cagne's developmental models of natural abilities. The second categories (theories related to film and television) discussed two theories which were domain-specific-artistic and musical giftedness and the productivity/artistry model. The third category (theories related to talent development) saw the chapter presenting the stages of talent development; personal talent development theory; the dynamic interactive process model; mega model of talent; and the differentiated model of giftedness and talent. Lastly, the chapter discussed the chosen theoretical framework that underpins the study, which was identified as Cagne's Expanded Model of Talent Development. The next chapter will discuss the film and television industry in South Africa and shall give the reader insight into the state of talent development and employability in South Africa.

Chapter 4: Research methodology

4.1. Introduction

The previous chapter discussed the South African film and television industry. This chapter unpacks the research methodology used in the study. The chapter begins by highlighting the different research paradigms with the aim of identifying the most suitable philosophy for the study. The chapter will then identify the research problem for the study, as well as the main and secondary research objectives. The research question will be presented, linked to the research objective of the study. The chapter then proceeds to identify the research design, which describes the mixed methods research design as the research approach for the study. A number of justifications on why this approach is the most suitable and appropriate for this study are presented. The population and sampling will be discussed, followed by the data collection section. Grounded theory is presented as a data collection approach with the aim of creating a theory. The questionnaire was pre-tested by means of a pilot study and the standardized measuring instrument section presented. The chapter concludes with the data analysis section.

4.2. Research philosophy

Research philosophies are also called *paradigms* or *worldviews* (Creswell: 2014) and are basically a basic set of beliefs that guide actions. Others call them *epistemologies* and *ontologies*.

Four philosophies have been recognized by Creswell (2014) and are briefly explained below:

Post-positivism	Constructivism
<ul style="list-style-type: none"> • Determination • Reductionism • Empirical observation and measurement • Theory verification 	<ul style="list-style-type: none"> • Understanding • Multiple participation meanings • Social and historical construction • Theory generation
Transformative	Pragmatism
<ul style="list-style-type: none"> • Political • Power and justice-oriented • Collaborative • Change-oriented 	<ul style="list-style-type: none"> • Consequences of actions • Problem-centered • Pluralistic • Real-world practice-oriented

Table 4. 1. Four worldviews

Source: Creswell, J.W., 2014, *Research design*. 4th ed., SAGE, California.

4.2.1. Constructivism

This paradigm is about understanding the worldview in which one lives and works. The constructivists philosophy believes that people create subjective meanings of their experiences and this meaning is directed towards certain objects or things. Most often, the constructivist researcher addresses the processes of interaction between individuals (Creswell, 2014). Furthermore, Creswell (2009), indicates that the meanings that people ascribe to their social surroundings are complex and multiple, which makes the researcher look for the complexity of these views instead of narrowing them into a few categories. The questioning tends to be broad when asked in order to allow the respondents to make meaning of the responses according to how they see the world. Constructivist researchers are mostly concerned with the interaction amongst individuals. Constructivists, instead of beginning with a theory, inductively develop a theory through a pattern of meaning.

The researchers view is based on an **inductive reasoning approach**, which is a bottom-up approach to research. In terms of Sekaran and Bougie (2009), the inductive reasoning approach is where the researcher begins with a specific observation of a phenomena with the aim of arriving

at a conclusion. This is different from the **deductive reasoning approach** where the researcher begins with a specific theory and then applies this theory to the entire study.

This research is underpinned by the constructivism tradition or worldview because of the nature of the study. The study of actors in the film and television sector is not widely available, hence there is a need to develop a theory that would speak to the needs of actors to become employable. The aim is to better understand the social factors that actors live under. On doing basic research for the study, it was discovered that only a few theories exist that describe the phenomenon of the study.

4.3. Research problem

According to Garavan et al. (2012), talent development is part of the talent management process that ensures that employees are developed in order to fulfil organizational goals. However, much literature in this field does not focus on individual needs as the end goal, but rather on organizational goals. According to Botha (2010 p.194), “many training institutions in South Africa have done little to address past imbalances in the film industry” as far as training and development is concerned. There are training issues experienced in the industry, as well as training providers who offer training that is not linked to the needs and changes of the industry (Tuomi and Krista, 2005). Based on the lack of training and development initiatives in this industry that represents a non-conventional employment setting, this concept of talent development is therefore understudied, or little is known about this industry, unlike conventional employment settings.

This research fills a gap existing in the talent development literature which is built on the premise that people are developed, and talent managed to fulfil an organizational objective. The current study seeks to study individuals who are portfolio-based workers or independent contractors in order to understand how they develop their talent in order to be employable. Furthermore, in return, a framework will be developed that will serve as a map to be used by any portfolio-based worker or independent contractor themselves, or anyone else interested in developing their talent in South Africa for employability reasons.

Therefore, the researcher uses the following research problem statement for the study:

The formulation of practical conventional talent development practices increases the employability of individuals and side-lines non-conventional-based workers in the creative industries.

4.4. Research objectives

4.4.1. Primary research objective

To develop a framework for the employability of independent actors in the film and television sector in South Africa.

4.4.2. Secondary research objectives

- a. To establish the link between talent development (cognitive ability; personal-psychological attributes; environmental-social factors) and employability amongst independent contractors (actors);
- b. To measure the self-perceived employability of actors;
- c. To establish the extent to which social capital influences the employability of actors; and
- d. To ascertain the influence of human capital practices on independent contractors (actors).

4.5. Research question

Is the development of a talent development model going to provide a framework for the employability of independent actors in the film and television sector of South Africa?

4.6. Research design

4.6.1. Mixed methods design

According to a study conducted by Harrison and Reilly (2011), sixteen rationales were identified for conducting a mixed methods study. These include triangulation; offset completeness; process; different research questions; explanation; unexpected results; instrument development; sampling; credibility; context; illustration; confirm; discover; and lastly diversity of views. Furthermore, in 2011, De Vos et al. (2011) indicated certain major rationales used to conduct a mixed method study. These are briefly discussed below:

- **Triangulation** : wanting the convergence of results from different methods and designs studying the same phenomenon.
- **Complementarity**: when clarification is required from the results of other studies.
- **Initiation** : re-framing of research questions because of discovering paradoxes and contradictions.
- **Development** : using the results and findings of one study in order to inform another.
- **Expansion** : using a range of methods for different inquiry components.

This research used the rationale of **triangulation** as the rationale for using the mixed method research approach. Since the film and television sector is under-studied as far as academic research is concerned, it made research sense to apply methods that would make the researcher take a holistic view of the study phenomenon. According to Maree (2007), it is critical to use triangulation since it facilitates interpretive validity and ensures that data trustworthiness is maintained. This method reduces the risk of chance association and systemic bias and further relies upon data that would have been collected from a variety of sources, like individuals, teams and settings, using a variety of methods.

There are three different types of mixed methods research designs namely exploratory, explanatory and triangulation (Lavrakas, 2008). A researcher employs a research design because they want to test specific research questions in which the researcher is interested. The research questions and hypotheses are factors that add value to the research design. Other factors include the variables involved, the sample, the setting, data collection methods and how the data will be analyzed (Lavrakas, 2008).

A researcher has various options in choosing the type of mixed method design in research. Various authors name the various options differently (*see table 4.2*) and these include:

Creswell (2014)	De Vos et al. (2011)
Exploratory sequential mixed methods	Exploratory mixed methods design
Explanatory sequential mixed methods	Explanatory mixed methods design
Convergent parallel mixed methods design	Triangulation mixed method design
Embedded mixed methods	Embedded mixed methods design
Multi-phase mixed methods	

Table 4. 2. Comparison of mixed methods designs

Source: Researcher

The study under investigation used the **convergent parallel mixed methods design or the triangulation mixed methods design**. Triangulation is using the same data from different or multiple sources to achieve the best objective of the study. This is based on the belief that when one is using the same data from different approaches, collected from different perspectives, it will improve the understanding of the problem, situation and phenomenon or issue (Kumar, 2014). This research study collected qualitative primary research data by means of interviews and quantitative primary research data by means of a structured questionnaire.

This study uses the rationale of triangulation, which is described as ‘quantitative and qualitative data combined to triangulate findings to be mutually corroborate’ with the recommended design being ‘concurrent’ (Harrison and Reilly, 2011:10). Using this type of design, the researcher simultaneously conceptualizes qualitative and quantitative research. The researcher simultaneously collects and analyzes both the qualitative and quantitative data. Finally, the researcher will use the findings from each aspect to ensure that the results of the other are correct (Lavrakas, 2008). This sentiment is supported by De Vos et al. (2011), who state that researchers uses this type of design to concurrently collect and analyze qualitative and quantitative data in order to compare and contrast the different findings in order to see the extent to which they agree or disagree with each other. This type of research enables the researcher to produce a more complete conclusion, which is also validated. The greatest advantage gained from using this type of research design is that it takes less time to complete than a sequential design because the data

can be collected and analyzed separately and independently, using approaches from both the quantitative and qualitative traditions.

This type of method thus combines deductive and inductive inquiries, as well as uses a number of data collection and analysis methods. The qualitative and the quantitative research methods can be conducted concurrently to address a particular research question. The one added advantage of this method is that it gives the researcher a more enhanced image of the research problem under investigation than would have been achieved by either the qualitative or the quantitative method solely. This approach is illustrated best by figure 4.1. below:

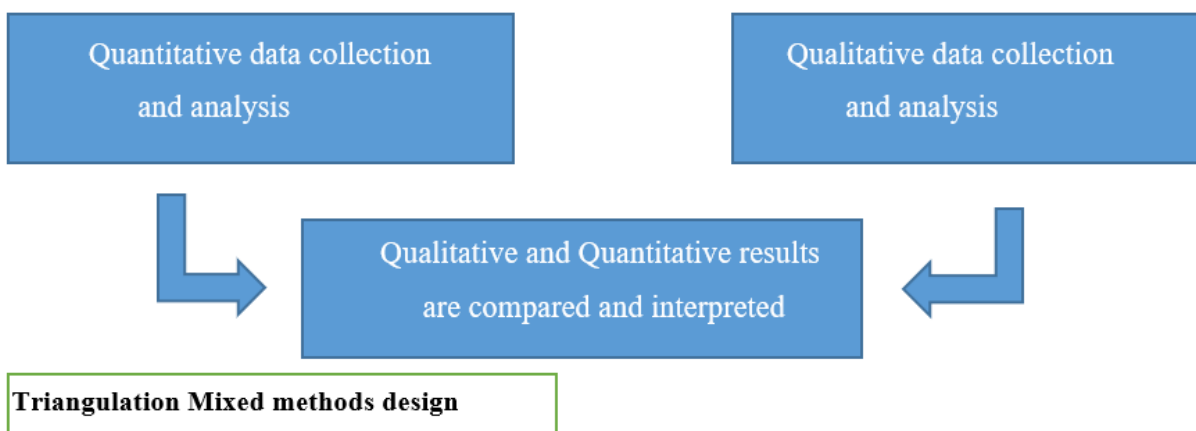


Figure 4. 1. Triangulation mixed methods design

Source: De Vos, A.S., Strydom, H., Fouche, C.B., Delport, C.S.L., 2011, *Research at grass roots*. 4th ed, Van Schaik, Pretoria.

To further expand on table 4.2 and figure 4.1 below indicates that the quantitative component used a survey that had *N* 94 respondents. The qualitative component used individual in-depth interviews with *N* 22 respondents. A survey was not used by the researcher even though the population size was small as a result of the limited access given by the gatekeepers as far as accessing the population's contact details (*see appendix c*).

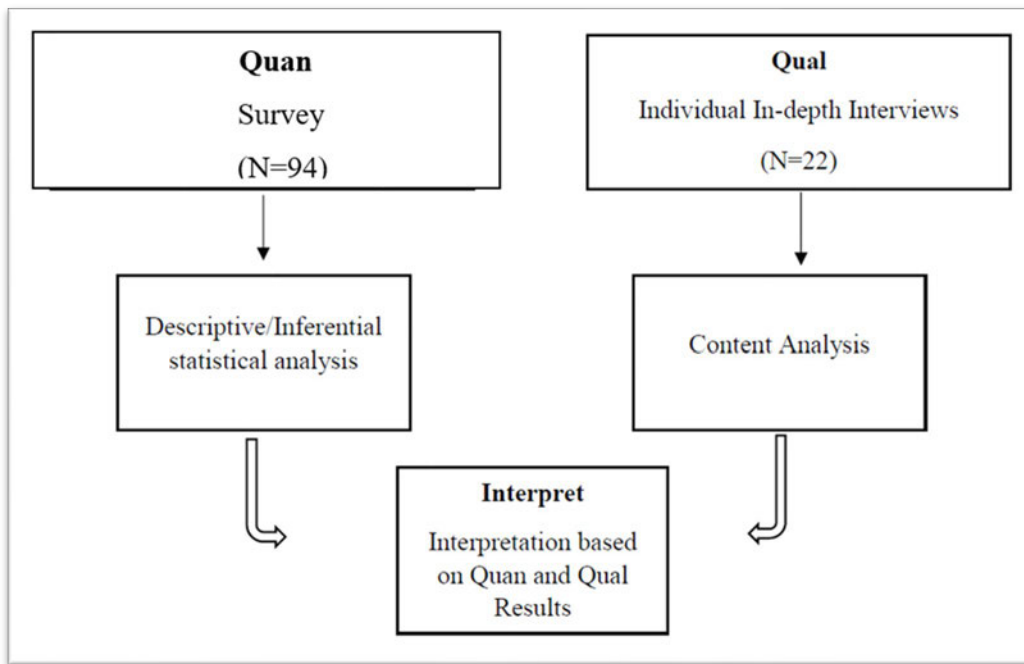


Figure 4. 2. Qualitative and quantitative data collection and analysis

Source: Researcher

The weight of both the qualitative and quantitative data collection and data analysis was regarded as being equal. This means that the same emphasis was placed on the qualitative and quantitative components since the results gathered were combined to form one answer to the research question.

4.6.2. Why is mixed methods research the best approach?

According to De Vos et al. (2011), there are certain opinions shared by a number of authors like Bergman (2008), Creswell & Plano-Clark (2007), Hanson et al. (2005), Johnson and Onwuegbuzie (2004) and Tashakkori and Teddlie (2003), attest that the mixed methods is the best approach for most research studies:

- Mixed methods allow the researcher to address a number of confirmatory and exploratory questions using the qualitative and quantitative approaches;
- It provides the strength that overcomes the weakness of both the qualitative and quantitative approaches and it ensures that the inferences are better and stronger;
- Mixed methods provide a more comprehensive evidence than if the researcher were to only conduct the study using the qualitative or the quantitative approach;

- It also allows collaborative arrangements between researchers in the qualitative and quantitative areas. There is greater confidence in the singular conclusion of the study when the results are gathered from different approaches than from a single approach;
- It provides an opportunity for multi-perspective and divergent views and alerts researchers that the issues are more multifaceted than they are initially supposed;
- Mixed methods encourages the use of multiple views and paradigms rather than those paradigms associated only with the quantitative approach or the qualitative approaches;
- A mixed research method is practical because of the fact that it allows the researcher to use all the methods to address the research problem and to use both deductive and inductive reasoning processes; and
- Lastly, this approach eliminates the different types of biases associated with conducting your study using a single design. It further explains the true nature of the phenomenon under investigation and further improves various forms of validity and quality criteria.

4.6.3. Challenges faced by mixed methods research

According to Collings, Onwuegbuzie and Jiao (2007) and Onwuegbuzie and Collins (2007), mixed method research designs have **4 major challenges** that need to be addressed in its study. These challenges are a result of the mixed methods design inheriting challenges suffered by both the qualitative and quantitative designs individually.

These challenges include the issue of representation; legitimation or validity; integration; and the challenge of politics. These are discussed in detail below.

4.6.3.1. Representation

This problem refers to the difficulty of capturing or representing people's lived experiences by the mere use of text, numbers and words. When referring to the *quantitative phase* of the research, the problem persists when the sample size is too small to have enough statistical power or perhaps the non-random sampling scheme used is affecting generalizability. In the qualitative phase, this refers to the difficulty of capturing people's lived experiences (Collings, Onwuegbuzie and Jiao, 2007; Onwuegbuzie and Collins, 2007).

The study overcame the challenge of representation in the quantitative part of the study by ensuring that the sample size was within the prescribed minimum or acceptable size (see section 4.8.14).

The challenge of representation in the qualitative part of the study was overcome by ensuring that the interviews were in-depth (between 45 minutes to 1 hour in duration) in order to capture as much of the participants' experiences as possible.

4.6.3.2. Legitimization

The term 'validity' has been replaced by most researchers with terms such as legitimation, trustworthiness and credibility. The problem of legitimation refers to the difficulty of getting or finding that which can be assumed to be credible, trustworthy, transferable, dependable or confirmable. In quantitative research, this is called 'validity'. This can either be measurement related validity or design-related validity (Collings, Onwuegbuzie and Jiao, 2007; Onwuegbuzie and Collings, 2007).

The study has overcome the challenges associated with legitimation by ensuring that the scientific measurement to measure the standardization of the research instrument has been adhered to. The questionnaire was tested for reliability (see section 4.8.12) and for the item and factor analysis (see section 4.8.14). the interview qualitative component measured for validity (see section 4.8.13).

4.6.3.3. Integration

According to Collings, Onwuegbuzie and Jiao (2007) and Onwuegbuzie and Collins (2007), this refers to the extent to which combining qualitative and the quantitative research helps the researcher to obtain the research goal, research objectives, research purpose and research questions. The researcher needs to make a decision on whether it is more important to triangulate, expand, consolidate, compare or consolidate quantitative data with qualitative data. How much weight is placed on the quantitative approach as opposed to the qualitative approach and vice-versa?

The challenge of integration has been overcome by being clear on how much weight the qualitative component of the research is compared to the quantitative component of the research.

4.6.3.4. Challenge of politics

According to Collings, Onwuegbuzie and Jiao (2007) and Onwuegbuzie and Collins (2007), the challenge of politics is a result of the combination of both the qualitative and quantitative components of the study. Furthermore, politics arise as a result of the contradiction and paradoxes

that prevail when qualitative and quantitative data are being compared and contrasted. It also relates to the difficulty when different stakeholders have to value the results from both the quantitative and qualitative approaches.

The challenge of politics remains a difficult one since it is not easy to please every different stakeholder concerning the approach used in the research. For this reason, this researcher has chosen to use the mixed methods research approach and research design in order to accommodate the different stakeholders with the holistic view of responses that were gathered.

4.6.4. Mixed method sampling design

Onwuegbuzie et. al. (2007) have provided a very useful framework that enables mixed method researchers to make proper sampling design decisions.

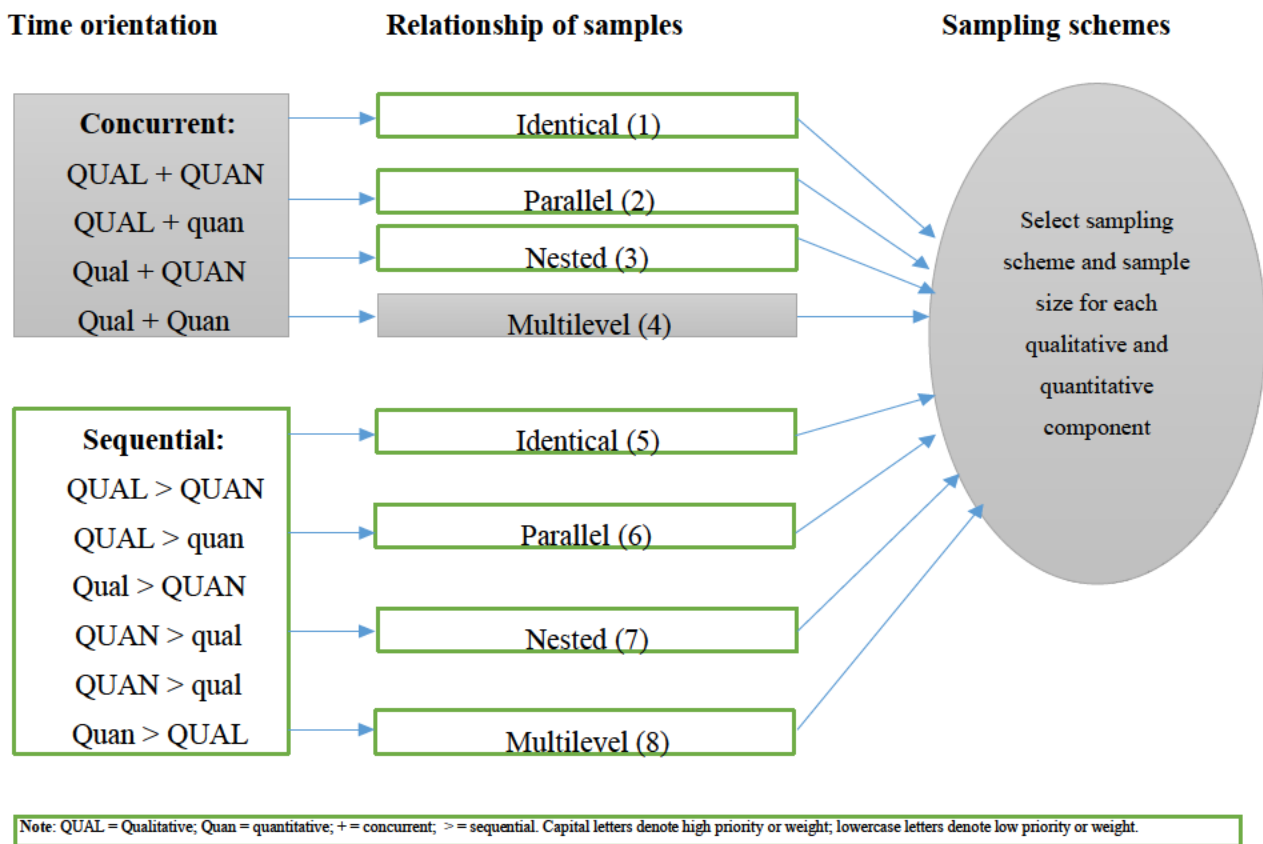


Figure 4. 3. Two-dimensional mixed methods sampling model providing a typology of mixed methods sampling designs

Source: Onwuegbuzie, A.J. & Collins, K.M.T. 2007. A typology of mixed methods sampling designs in social science research. *The Qualitative Report*, 12(2)281-316.

This particular diagram (*figure 4.3*) provides a typology which classifies the different types of mixed method samples according to the time orientation of the components; and the relationship of the qualitative and quantitative samples. **The time orientation** of the components refers to when the quantitative and qualitative components take place. When the qualitative and quantitative components take place at the same time, this is called ‘concurrent’. When either the quantitative or the qualitative component take place first this is called ‘sequential’ (Collings et al., 2007: 276).

This research study used the **concurrent sampling design** since the qualitative component (in-depth interviews amongst the administrators and actors) took place at the same time as the quantitative component (the structured questionnaires distributed to actors in the film and television sector). The relationship of samples can take different forms. They can be either identical, parallel, nested or multilevel. In the *identical sample*, the same participants/respondents will participate in both the qualitative and the quantitative parts of the research. In the *parallel relationship* the participant/respondents are different but drawn from the same population, whereas in the nested relationship, the chosen sample represents components which are a subset of the other components in the other phases of the study. Lastly, there is the **multilevel relationship** which involves the use of more than one sample obtainable from different levels of the investigation. This was chosen for the research study. This research chose the multilevel relationship since under the qualitative component, administrators were used. Administrators involved production companies/ production personnel; acting schools; professional associations; actors, as well as actors’ agents. the quantitative component involved the actors only.

4.6.5. Grounded theory

The major difference between the grounded theory and other research methods is that it is solely focused on theory development (Punch, 2005; Williams, 2007). It seeks to systemically gather or develop a theory that is grounded in data. This is different to the traditional way of determining a theory first and testing it afterward. Data collection and theory generation are conducted as **two parts of the same process**. Williams (2007), posits that the grounded theory begins with data and ends with a theory. It is regarded as a process used to collect data, and analyze the data, repeating the process up until the formation of a theory.

Procedures for conducting grounded theory research:

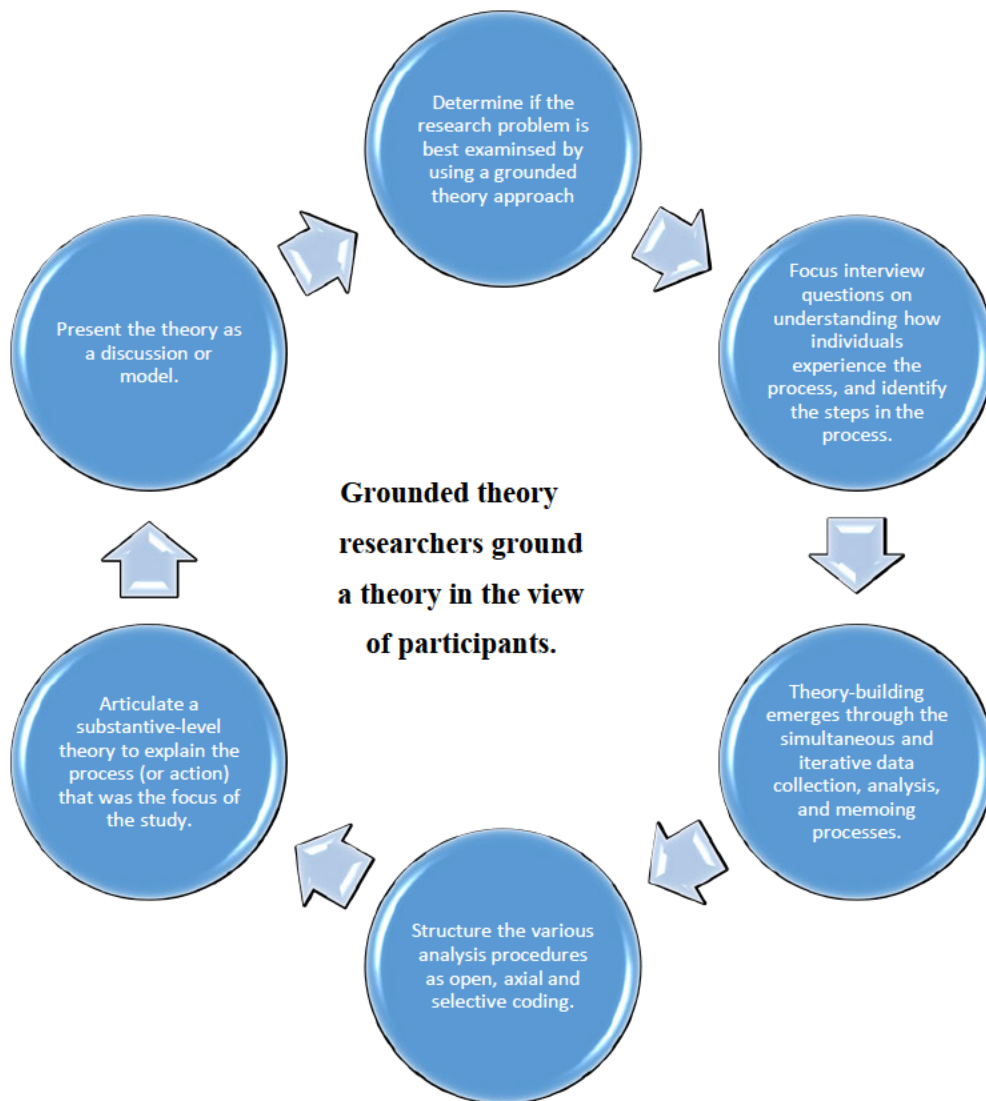


Figure 4. 4. Procedures for conducting grounded theory research

Source: Creswell, J.W., Poth, C.N. 2018. *Qualitative inquiry and research designs- choosing among five approaches*, International Student Edition, Sage Publishers, United Kingdom.

4.6.6. Mixed methods data analysis model

According to Tashakkori and Teddlie (2003) and Collings et al. (2007), the data analysis model is used in data analysis for mixed methods. This model has the following stages:

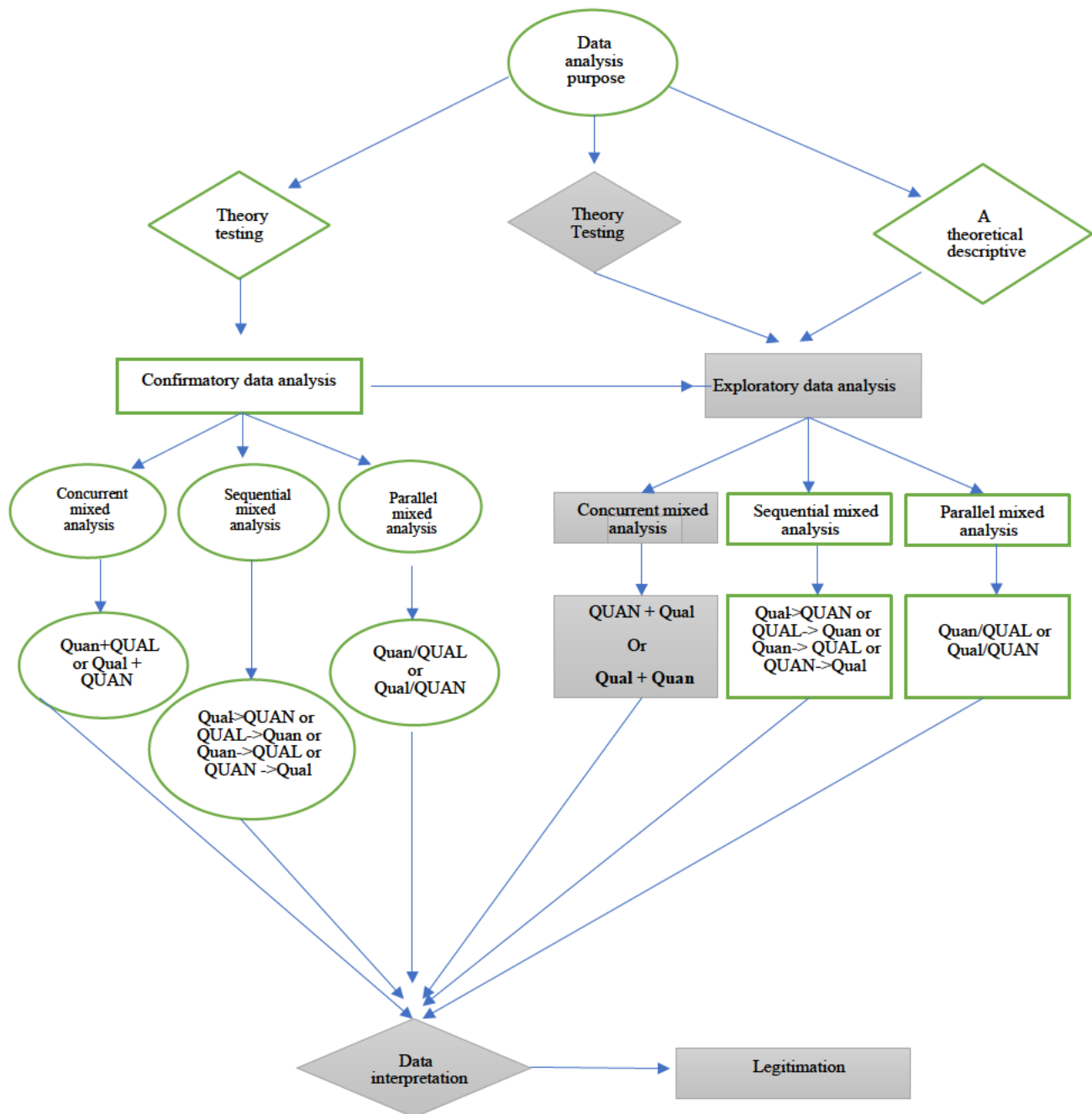


Figure 4. 5. A taxonomy of mixed methods data-analytical techniques

Source: Tashakkori, A. Teddlie, C, 2003, *Handbook of mixed methods in social & behavioral research*, Sage Publications, California.

4.7. Qualitative research design

4.7.1. Target population

Sekaran and Bougie (2009) indicate that the population is defined according to certain criteria, such as geographic boundaries, elements and time. The qualitative component of the study targeted key individuals in the acting industry in order to have well-rounded perspectives and insights on actors.

The target population size was 325 actors from the South African guild of actors database. These were key individuals who are involved in the managing of an actor's talent and who were purposively chosen from the Johannesburg and Durban areas. The elements of the population for the qualitative component of the study were as follows:

- Durban or Johannesburg based;
- Well experienced actors in the industry;
- Management from acting schools;
- Management of the professional associations/bodies;
- Broadcasters in South Africa;
- Actors' agents;
- Casting directors; and
- Production houses.

4.7.2. Non-probability sampling

A sample is a small portion with properties that the population has. It is a basis of using generalization to the entire population (Bless, Higson-smith and Sithole, 1988 and Creswell, 2012).

According to Sekaran and Bougie (2009) state that non-probability sampling is when the elements of the population do not have a similar chance of being selected as respondents in the study. De Vos et al. (2011) states that the rationale for a researcher to use the non-probability sampling strategy is that the population size or the members of the population are not known. In essence, the study has chosen the non-probability sampling technique because the population size is unknown.

The researcher used a specific type of non-probability sampling technique called a ‘purposive sampling technique’.

There are various types of **non-probability sampling techniques** including accidental sampling, purposive sampling, quota sampling, dimensional sampling, target sampling and snowball sampling (De Vos et al., 2011).

Non-probability sampling technique	Reason for rejection
Accidental sampling	<ul style="list-style-type: none"> • This is a convenient, available or haphazard sample (De Vos et al., 2011) and the respondents are those who are the nearest. • This research study required participants based on their geographical location since Gauteng (Johannesburg) and KwaZulu Natal (Durban) are the targeted locations and is not based on which participants were the nearest to the researcher.
Quota sampling	<ul style="list-style-type: none"> • Ensuring that there are certain groups in the population that are adequately represented using a quota is what defines this technique. The fixed quota in the population is based on the total number of those elements in the population (Sekaran and Bougie, 2009). • This element was not part of the research and it was not suitable for the research undertaken. Hence it was rejected.
Dimensional sampling	<ul style="list-style-type: none"> • The aim of this strategy is to specify all the dimensions that are required in the sample and then ensuring that each dimension is at least represented by one case.
Target sampling	<ul style="list-style-type: none"> • A sampling strategy similar to the quota and purposive sampling strategies. It focuses on people or participants who have the same characteristics in a specific geographical area who have more chances of appearing in the sample.
Snowball sampling	<ul style="list-style-type: none"> • This method is undertaken normally when there is limited knowledge about the sampling frame. It involves investigating a single case that is involved in the phenomenon and thereafter certain other information will be obtained regarding other cases to involve in the study. • This was a viable option for the researcher, but this approach relies on one respondent to provide the next lead, which may make the study not adhere to data collection timelines set by the researcher.
Sequential sampling	<ul style="list-style-type: none"> • This is similar to purposive sampling as well as snowball sampling, but here the researcher gathers data and continuously observes until the saturation point is reached.

	<ul style="list-style-type: none"> • This researcher was guided by minimum sample sizes as recommended by Collings et al. (2007).
Spatial sampling	<ul style="list-style-type: none"> • A method used in cases of high temporary populations like sporting events and at the scene of an accident. The researcher decides on the method to be used to approach candidates in order to get representative responses. • The nature of this study required that there be an in-depth interaction with the respondents on the one hand and also a lengthy filling in of a questionnaire on the other. Therefore, this would not have worked for the current research study.
Key informant sampling	<ul style="list-style-type: none"> • Such sampling would be based on experts that have been identified in the community. The aim is to identify and interview these experts systematically. • This would have been ideal but not practical, especially since the study adopted a mixed methods approach. Experts would only have been possible if the researcher had known them and if it was possible to access them easily.
Purposive sampling technique	<ul style="list-style-type: none"> • Applying expert knowledge of the population to select, in a non-random manner, a sample of elements that represents a cross-section of the population. <p style="text-align: center;"><i>Accepted</i></p>

Table 4. 3. Non- probability sampling techniques

Source: Researcher

The researcher has chosen to use the **purposive sampling technique**, which is also called **judgmental sampling** (De Vos et al., 2011). The reasons for a census or any other approach not being chosen, besides the purposive sampling approach, was the researcher’s limited direct access to the participants. Access to participants was administered via the SAGA administrators who sent the communication to participate in the interviews via an internal communication channel.

4.7.3. Sample size

Onwuegbuzie and Collins (2007) stipulated a guideline for minimum sample size recommendations for most qualitative research designs. For a grounded theory research design, only **15-20 respondents are required** (Creswell, 2009). This view is supported by Creswell (2014) alluding to the fact that respondents between 20 and 30 in number are required. This

research study has conducted 22 interviews (*see table 4.4*) as part of its qualitative data collection method. This means that the total figure of 22 is an acceptable number for the qualitative component of the research as it is more than the stipulated amounts of respondents given by Onwuegbuzie and Collins (2007).

Category	Category description	Targeted number
Category A administrators	Production companies/ production personnel	4
	Acting schools	2
	Professional associations	1
	Actors agents	9
Category B actors	Actors	6
	Total	22 people

Table 4. 4. Sample size: qualitative component

Source: Researcher

4.7.4. Data collection instrument

The qualitative component was administered by using in-depth **semi-structured interviews** as a data collection method. Participants were given an interview guide beforehand in preparation for the interviews. The interview guide had 16 questions in total (*see annexure e*). The questions were created to be in line with the research objective and the research question that the study seeks to answer. The breakdown of the instrument was as follows:

- The first question was used as an icebreaker, where interviewees were given an opportunity to tell the researcher about their background and about themselves.
- Question 2 up to question 15 were based on the different themes identified for the study and also aligned with the research questions and objectives.

- The last question (16) was used for closing remarks for the interviews, whereby the respondents were asked to indicate any issue they felt was important for the researcher to note regarding the topic of interest.

4.7.5. Negotiation of access to participants

SAGA assisted the researcher with accessing the respondents. The institution's administrator sent out a communication to all its members via an internal communication channel for those wishing and qualifying to participate in the qualitative component of the study. The researcher further collected a database of key role-players in the industry in order to target them to be invited to the interview, in line with the population and sample definition of the qualitative component of the study. When gathering data for the qualitative component, a formal letter (*see appendix f*) was sent to the identified participants (mainly independent actors, production houses, acting schools, actors agents and professional associations). A list of questions (*see appendix e*) which were going to be asked during the interview was attached. A meeting was booked with each of the participants that were available, and a meeting schedule developed.

The researcher travelled to Johannesburg four times to meet with the participants for interview and interviews at the Durban area were conducted at the participant convenience as the researcher was based locally in the Durban area. Participants were assured that their anonymity will be guaranteed, that they were at liberty to withdraw from participating at any time and that there was no financial reward or remuneration offered for participating in this research.

4.7.6. Informed consent

The invitation had an informed consent section (*see appendix f*). The informed consent declaration made reference to three components: (i) participant/respondents understand the content of the document and the nature of the research project; (ii) participants/respondents consent to participating in the research and; (iii) participants/respondents were at liberty to withdraw from the project at any time, should they desire. Each participant ticked the applicable boxes and furnished their names, surnames and the relevant date. The researcher expressed appreciation of the respondents' participation and informed the participants that the interview would take on estimate 45 minutes to conclude.

4.7.7. Pre-testing of the interview guide

According to Marshall and Rossman (2011), pilot interviews help the researcher to understand oneself. It also helps the researcher find different ways to perhaps eliminate resistance relating to tape recorders and mistrust of the researchers' agenda.

For the qualitative component, a purposive judgment sampling technique was used, and 4 participants were interviewed. The sampling strategies used in the pilot study were the same as for the broader study. The respondents chosen for the pilot were not counted in the main research results.

Respondents felt that both the interview guide was more geared towards the human resources management field and not customized towards the acting industry. Respondents found difficulty with understanding some question that were referring to 'my organisation' as the nature of their work allowed them to work for multiple organisations and not having a specific organisation per se they regard as their employer. The pilot study participants comments were taken into consideration in order to finalize the final data collection instruments.

4.7.8. Response rate

The qualitative component of the study achieved a **100% response rate** based on the sampling strategy adopted (*see table 4.5. below*).

Categories	People interviewed	Targeted number	Total responded
Category A administrators	Production companies/ production personnel	4	4
	Acting schools	2	2
	Professional associations	1	1
	Actors agents	9	9
Category B Actors	Actors	6	6
	Total	22 people	22 people

Table 4. 5. Response rates for semi-structured interviews (qualitative component)

Source: Researcher

4.7.9. Standardized measuring instruments

In the qualitative component tested for trustworthiness of the information that was given.

4.7.10. Data analysis

The study used **content analysis** for the qualitative component of the study. According to Patton (2002), this type of analysis involves the identification of pattern recognition, which is the ability to see patterns from random information. It is about analysing texts that could be interview transcripts, diaries, or documents, thereby trying to identify consistencies in order to understand the meaning.

4.8. Quantitative research design

4.8.1. Target population

Creswell (2012) defines a population as a group. These can be individuals, as long as they share similar characteristics. The characteristics of this population were all the people who have either finished or are studying acting, from different areas of acting like theatre, screen, television, etc. in the Kwa Zulu Natal (Durban) and Gauteng (Johannesburg) provinces of South Africa. These were either formalised or non-formalised in that they were either registered with some professional institution or not. Those that were formally registered were from the South African Guild of Actors (SAGA), which is an institution of organized actors. SAGA had a total of 325 actors affiliated with them, according to the SAGA database dated 14th of april 2016.

The population size was 325 actors, and the population shared the following elements:

- Actors legally eligible to work in South Africa,
- Engaged or about to be engaged as an actor in the film and television industry of South Africa,
- Aspirant professionals in the early careers of their profession, and
- Students in their final year of study in the performing arts/students who are in the performing arts who are attached to a variety of verified community-based theatre groups.

4.8.2. Probability sampling

According to Sekaran and Bougie (2009), this type of sampling is used when the elements in the population have a known, non-zero chance of being selected as a subject and when there is an interest in the representativity of the sample to the entire population. Furthermore, Creswell (2012) states that in probability sampling, researcher themselves selects the individuals who meet the criteria of the population according to what characterizes the population. Quantitative researchers use this often because it gives the researcher a guarantee that the sample has all the characteristics found in the population.

The researcher used random sampling as a sampling approach for the quantitative component of the study. Respondents were randomly selected based on their keen interest to participate in study. The terms and conditions granted by SAGA for the conducting of the research was based on SAGA sending out the online questionnaire and hardcopy questionnaire on its members databased (*see*

appendix c). Those who randomly responded to the call to participate in the study were then included as respondents.

The reasons why a census or any other approach was not chosen besides the random sampling approach was because of the researchers limited direct access to the respondents. Access to the respondents was administered via the SAGA administrator who sent the communication to respond to the questionnaires via their internal communication channel.

4.8.3. Sample size

Onwuegbuzie and Collins (2007) stipulated a guideline for minimum sample size recommendations for most common quantitative and qualitative research designs. For a correlational research design which is applicable for the quantitative component of this research, 64 respondents are recommended for one-tailed hypothesis and **82 respondents for the two-tailed hypothesis**. This research has collected 94 research questionnaires for the quantitative data collection method which means it is more than the acceptable figure as indicated by Onwuegbuzie and Collins (2007).

Category of people	Targeted number
Johannesburg actors	100
Durban actors	50
Total	150 people

Table 4. 6. Sample size: quantitative component

Source: Researcher

The proportional distribution of actors on the targeted numbers presented above is based on insight information given by SAGA that indicated the majority of their actors being based in Johannesburg, followed by Durban. The existence of their membership in Cape-Town is limited as a majority of actors in Cape Town are administered by a different office. The researcher used their own judgement based on the information which was deemed to best represent the proportional distribution of the actors in these geographical areas.

4.8.4. Data collection instrument

The quantitative component was administered by means of a **structured self-administered questionnaire** to actors only, who are basically the main subject of interest. The questionnaire (*see annexure d*) followed a 5-point likert scale with responses ranging from strongly disagree (SD); to disagree (D); neutral (N); agree (A) to strongly agree (SA). The questionnaire consisted of section a which was the demographic information and section b that consisted of the following 4 themes, namely: theme 1-development of an actors' talent; theme 2-self-perceived individual employability; theme 3-social capital; and theme 4-human capital. The themes were gathered and constructed as a result of the literature review process and as part of an integral part of the grounded theory.

- Theme 1 consisted of 17 questions; theme 2 consisted of 9 questions; theme 3 consisted of 5 questions; and theme 4 consisted of 11 questions. The questionnaire had themes aligned to the researcher's sub-objectives. Theme 1: talent development in the questionnaire was linked to sub-objective 1 of the study 'to establish the link between talent development (cognitive ability; personal-psychological attributes; environmental-social factors) and employability amongst independent contractors'.
- Theme 2: self-perceived individual employability was linked to sub-objective 2 of the study 'to measure the self-perceived employability of actors'.
- Theme 3 of the questionnaire was linked to sub-objective 3 of the study 'to establish the extent to which social capital influences the employability of actors'.
- Lastly, theme 4 of the questionnaire was linked with sub-objective 4 of the study 'to ascertain the influence of human capital practices on independent contractors (actors)'.

The questionnaire was created and tested for reliability using cronbach's alpha.

4.8.5. Negotiation of access to respondents

SAGA assisted the researcher with accessing the respondents. The institutions administrator sent out a communication to all its members via an internal communication channel. A formal letter was sent to the respondents via an invitation email which had a link to the online questionnaire, and some were given a hardcopy of the questionnaire (*see appendix d*) to fill. Both these questionnaires were available in English and the online questionnaire was accessible by means of various mobile devices or computer.

In both cases, the invitation declared the intentions of the research and respondents were guaranteed their anonymity and confidentiality. Furthermore, the respondents were at liberty to withdraw from participating in the research at any point in time. There was no financial reward or remuneration for participating in this research.

4.8.6. Informed consent

The invitation had an informed consent section (*see appendix f*). The informed consent declaration made reference to three components: (i) participant/respondents understand the content of the document and the nature of the research project; (ii) participants/respondents consent to participating in the research and; (iii) participants/respondents were at liberty to withdraw from the project at any time, should they desire. Each respondent ticked the applicable boxes and furnished their names, surnames and the relevant date. The researcher expressed appreciation of the respondents' participation and informed respondents that the questionnaire would take on estimate 20 minutes to complete.

4.8.7. Pre-testing of the questionnaire

A pilot study was executed, which gave the researcher a chance to amend the research instrument before approaching the sample of the study. The sampling method used to choose which respondents were to take part in the pilot was based on a purposive judgment sampling technique for the quantitative part of the research, 6 respondents were utilised.

Respondents felt that both the interview guide as well as the questionnaire were more geared towards the human resources management field and not customized towards the acting industry. They participated in the data collection using both these methods, but had difficulty understanding, especially questions relating to 'my organization' since they were working for multiple employers simultaneously. All pilot study respondents' comments were taken into consideration in order to finalize the final data collection instruments.

There were changes pertaining to the rigor of questioning, as well as the terminology and heading of themes. Many sentences were restructured to use phrases that the actors were familiar with.

4.8.8. Response rates

The quantitative component of the study achieved a **63% responses rate** based on the sampling strategy adopted (*see table 4.7. below*).

Actors location	Targeted number	Actual responded	% responded against grand total	Total response rate
Johannesburg actors	100	56	37.33%	62.66%
Durban actors	50	38	25.33%	
Grand total	150	94		

Table 4. 7. Response rates for structured questionnaires (quantitative component)

Source: Researcher

4.8.9. Standardised measuring instruments

The quantitative component tested for reliability, validity as well as item and factor analysis.

4.8.10. Reliability

According to Sekaran and Bougie (2009), in order to know the reliability of one's instrument, *cronbach's alpha* can be used. It determines a link between data in a dataset. The reliability of the questionnaire was 0.869, which made the questionnaire 87% reliable. The reliability of each construct has been displayed for further analysis (*see appendix k*).

4.8.11. Validity

Validity relates to whether the instrument measures what it is supposed to measure. In the human sciences, this is most problematic since instruments need to measure human emotions like anger and motivation (Maree, 2007). When referring to the term Validity, Welman, Kruger and Mitchell (2005, p.107) define **internal validity** as the "degree to which changes in the dependent variable are indeed due to the independent variable, rather than to something else. Therefore, the conclusion that changes in Y, the dependent variable as measured, may be attributed to X, the independent variable as operationalized, is internally valid to the extent that Y may unequivocally be attributed

to X rather than Q, R or S”. **Construct validity** refers to how well the construct (s) that is/are covered by the instrument is/are measured by the different groups of related items (Maree, 2007).

4.8.12. Item and factor analysis

Item analysis is used to determine which items are not suitable to be used together in the instrument. The researcher can eliminate any items that may either be too easy or too difficult.

Factor analysis is used to check which items belong together because they are answered similarly and therefore measure the same factor. This is also known as the **common factor technique** because of the commonality of the factors it measures.

4.8.13. Data analysis

The study has used descriptive statistics to analyze its data, using means, modes, and medians as simple descriptive statistics (*see chapter 5*). The study further has applied various inferential statistics to analyze data (*see chapter 5*).

4.9. Comparing qualitative & quantitative research designs

	Quantitative research design	Qualitative research design
Target population		
Sample approach	Probability sampling: random sampling	Non-probability sampling: purposive sampling
Sample size	94 respondents	22 participants
Data collection instrument	Self-administered questionnaire	In-depth interviews
	Negotiation of access to respondents	Negotiation of access to participants
	Informed consent	Informed consent
Pre-testing of research instrument	Tested amongst 6 respondents	Tested amongst 4 participants
Response rates	63%	100%
Standardised measuring instrument	Reliability Validity Item and Factor analysis	Trustworthiness
Data analysis	Descriptive analysis Inferential analysis	Content analysis

Table 4. 8. Comparing qualitative & quantitative research designs

Source: Researcher

Research sub-objectives	Qualitative data	Analysis	Quantitative data	Analysis
Sub-objective 1: talent development				
Theme 1: cognitive ability	Question 2	Inferential statistics	Section b of questionnaire	Content analysis
Theme 2: motivation	Question 2; 3	Inferential statistics	Section b of questionnaire	Content analysis
Theme 3: management of development	Question 7	Inferential statistics	Section b of questionnaire	Content analysis
Theme 4: mentorship	Question 5	Inferential statistics	Section b of questionnaire	Content analysis
Theme 5: teamwork	Question 11	Inferential statistics	Section b of questionnaire	Content analysis
Theme 6: future orientation	Question 9;10	Inferential statistics	Section b of questionnaire	Content analysis
Sub-objective 2 (self-perceived employability)				
Theme 7: internal employability	Question 10;4	Inferential statistics	Section c of questionnaire	Content analysis
Theme 8: external employability	Question 10;4	Inferential statistics	Section c of questionnaire	Content analysis
Theme 9: subjective career success	Question 10;4;9	Inferential statistics	Section c of questionnaire	Content analysis
Sub-objective 3: social capital				
Theme 10: social media	Question 3;6;8	Inferential statistics	Section d of questionnaire	Content analysis
Theme 11: reputation	Question 3	Inferential statistics	Section d of questionnaire	Content analysis
Theme 12: professional networks	Question 3;8	Inferential statistics	Section d of questionnaire	Content analysis
Theme 13: social networks	Question 3;4;8	Inferential statistics	Section d of questionnaire	Content analysis
Sub-objective 4: human capital				
Theme 14: retention	Question 12	Inferential statistics	Section e of questionnaire	Content analysis
Theme 15: training & development (skills)	Question 12;8	Inferential statistics	Section e of questionnaire	Content analysis
Theme 15: training & development (qualifications)	Question 12	Inferential statistics	Section e of questionnaire	Content analysis
Theme 16: reward management (incentives)	Question 12	Inferential statistics	Section e of questionnaire	Content analysis
Theme 16: reward management (factors influencing rewards)	Question 12	Inferential statistics	Section e of questionnaire	Content analysis
Theme 16: reward management (provision of benefits)	Question 12	Inferential statistics	Section e of questionnaire	Content analysis
Theme 17: measurement of performance	Question 12	Inferential statistics	Section e of questionnaire	Content analysis
Theme 18: recruitment methods	Question 12	Inferential statistics	Section e of questionnaire	Content analysis

Table 4. 9. Comparison of qualitative & quantitative data analysis approaches

Source: Researcher

4.10. Research ethics

According to Du Plooy-Cilliers, Davis and Bezuidenhout (2014), a researcher needs to acknowledge a few ethical issues important to the participants and respondents, including:

- a. **Informed consent:** participants & respondents should be aware that they are part of a research study and that they are taking part in such a research study. They should grant permission to be participants/ respondents of the study. This study allowed participants & respondents to sign an informed consent form to give their written permission to become participants & respondents in the study.
- b. **Collecting data from participants & respondents:** while collecting data, the researcher needs to prioritize to physical and psychological comfort of the respondents and inform them of how their personal information will be protected and if that is not going to happen. Furthermore, one has to inform respondents that their identities will also be protected and by all means avoid the answering of embarrassing questions where other people could hear. Participants & respondents were informed of these clauses and they signed an informed consent letter stating the above.
- c. **Dealing with sensitive information:** the confidentiality of the respondents' responses was assured and guaranteed.
- d. **Providing incentives:** there were no incentives provided for participating in this research.
- e. **Avoiding harm:** the university of KwaZulu Natal's ethical committee for human sciences is responsible for approving dissertations at the University. This research was submitted to this committee for approval to ensure that the research does not results in damage to humans or animals.
- f. **Confidentiality and anonymity:** Respondents were given an option for their identities to be known or their responses to be confidential.

4.11. Summary

This chapter presented the methodology used in this research, based on the nature of the study. The chapter initiated the research methodology discussion with a presentation of the philosophical worldviews, where the constructivists approach was chosen as the research paradigm applicable to the study. The research problem was presented, followed by the research objectives of the study. Linked to the research objectives were the research questions that the study aimed to answer. The research design chosen was the mixed methods approach and the reason for its usage was provided. The chapter followed with the identification of the population of the study and the total population of actors, which was unknown due to the lack of a sampling frame. The sampling used was specific for mixed methods and it identified a sample size of 22 respondents for the qualitative component and 150 respondents for the quantitative component. The grounded theory served as a data collection approach which leads the researcher to the generation of a theory. The qualitative component achieved a 100% response rate, whereas the quantitative component achieved a 63% response rate. The questionnaire was pre-tested before it was used and the questionnaire together with the interviewing guide were tested for reliability, validity, item and factor analysis respectively. The data was then analyzed using descriptive statistics, inferential statistics as well as content analysis. The next chapter will present the data and proceed to further analyze the results obtained in the study during the data collection process.

Chapter 5: Data presentation and analysis

5.1.Introduction

Following the research methodology in chapter 5, this chapter forms the basis of analyzing the data collected. Data is analyzed using a variety of mechanisms to cover both qualitative and quantitative analyses since the research is using a mixed methods research approach. The quantitative data analysis is presented first, followed by the qualitative data analysis and lastly, the convergence of both approaches.

When the chapter provides the quantitative analysis the following test results will be displayed; the distribution of demographic information; the results of each statement per theme; the normality test; pearson's correlation coefficient; the t-test for equality of means; analysis of variance by age and educational groups; and the tukey hsd multiple comparisons. The qualitative analysis will present the demographic profile of the respondents and their background. It then discusses each question asked during the interview process. Each question will be presented with the corresponding significant views gathered from the respective respondents. A brief analysis is done after each question. Both the qualitative and the quantitative responses are than merged into one, making for better analysis.

Details of the qualitative participants is as follows:

Category	Participant number	Gender	Age	Educational level	Number of years experience
Actor	Participant 2	Male	21-29 yrs	Certificate	3-5 years
	Participant 7	Female	40-49 yrs	Certificate	10 years +
	Participant 15	Male	30-39 yrs	Certificate	10 years +
	Participant 18	Male	40-49 yrs	Certificate	1-3 years
	Participant 19	Male	40-49 yrs	Certificate	10 years +
Agent	Participant 1	Male	40-49 yrs	Degree	10 years +
	Participant 4	Female	40-49 yrs	Diploma	10 years +
	Participant 5	Female	40-49 yrs	Degree	10 years +
	Participant 8	Male	40-49 yrs	Diploma	10 years +
	Participant 9	Female	30-39 yrs	Degree	5-10 yrs
	Participant 10	Female	40-49 yrs	Degree	10 years +

	Participant 12	Female	40-49 yrs	Masters	10 years +
	Participant 14	Male	30-39 yrs	Degree	3-5 years
	Participant 20	Female	40-49 yrs	Diploma	10 years +
Acting school	Participant 16	Female	21-29 yrs	Masters	5-10 yrs
	Participant 17	Male	50 yrs +	Masters	10 years +
Production	Participant 3	Female	40-49 yrs	Diploma	10 years +
	Participant 6	Female	50 yrs +	Degree	10 years +
	Participant 11	Male	40-49 yrs	Certificate	10 years +
	Participant 13	Female	30-39 yrs	Degree	10 years +
Total	20				

Table 5. 1. Details of qualitative participants

Source: Researcher

The reader is reminded of the inclusion criteria for these participants as indicated by the researcher's methodology on the discussion of the population. The elements of the population were the following, which were sampled using a purposive sampling approach:

- Durban or Johannesburg based
- Well experienced actors in the industry
- Management from acting schools
- Management of the professional associations/bodies
- Broadcasters in South Africa
- Actors agents
- Casting directors
- Production houses

5.2. Qualitative responses and results analysis

This section includes information emanating from data from the interviews of administrators and Actors.

5.2.1. Demographic information

5.2.1.1. Age

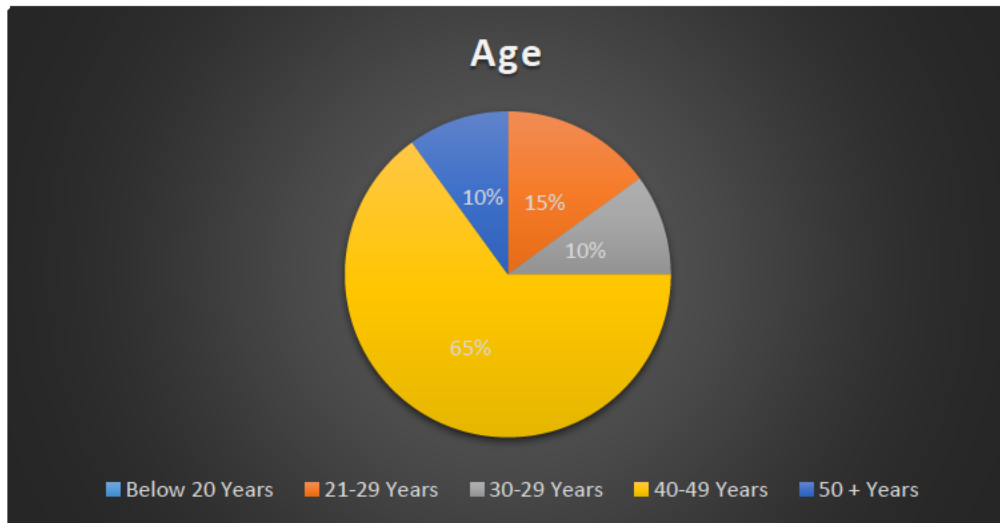


Figure 5. 1. Qualitative: age distribution

5.2.1.2. Gender

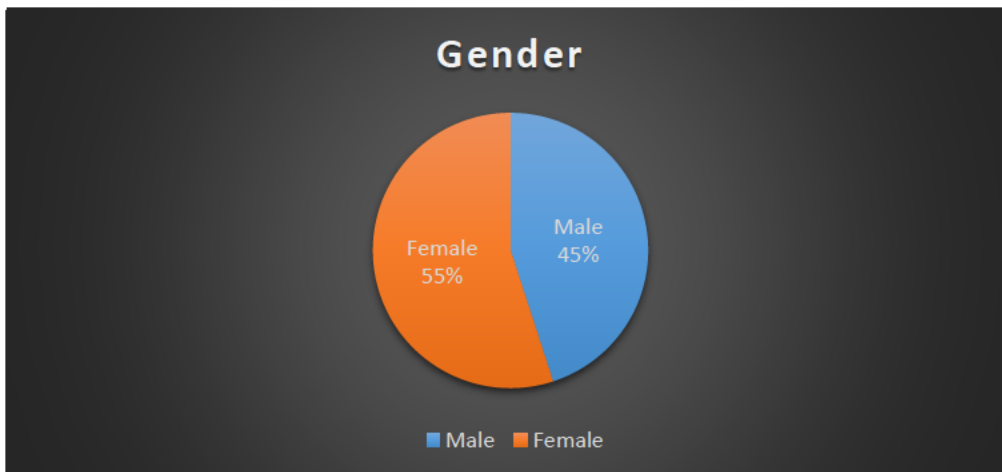


Figure 5. 2. Qualitative: gender distribution

5.2.1.3. Educational level

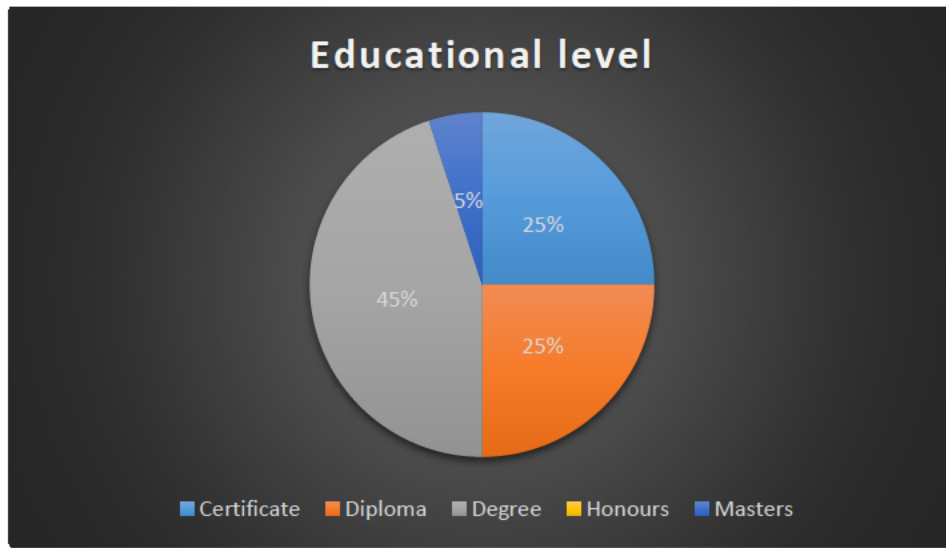


Figure 5. 3. Qualitative: educational level distribution

5.2.1.4. Sub-sector

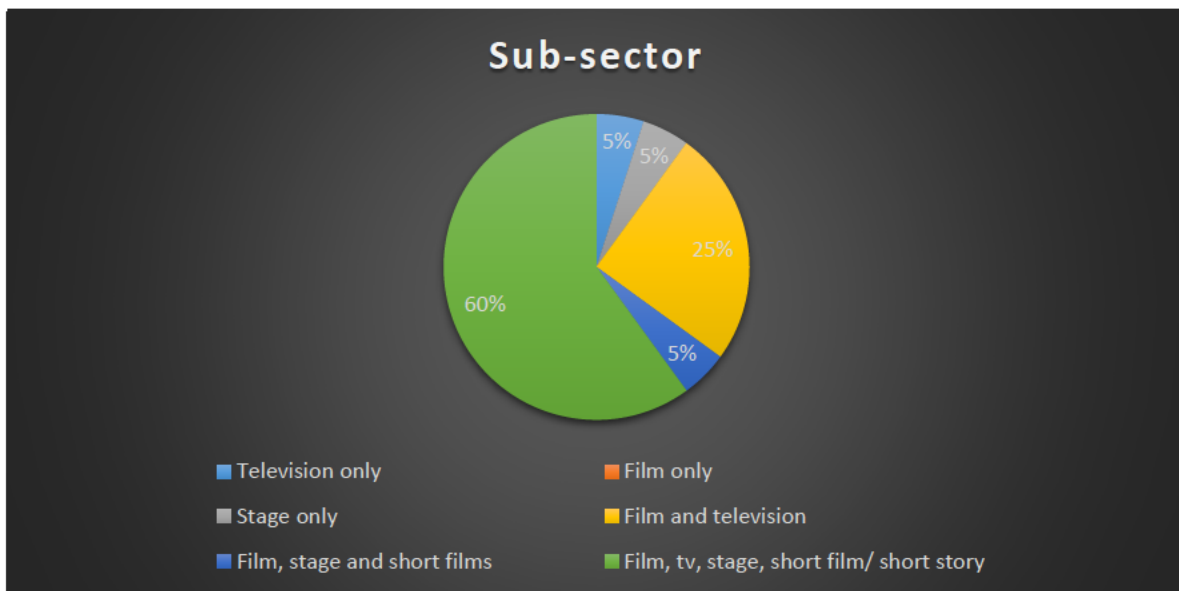


Figure 5. 4. Qualitative sub-sector

5.2.1.5. *Number of years' experience in the acting profession*

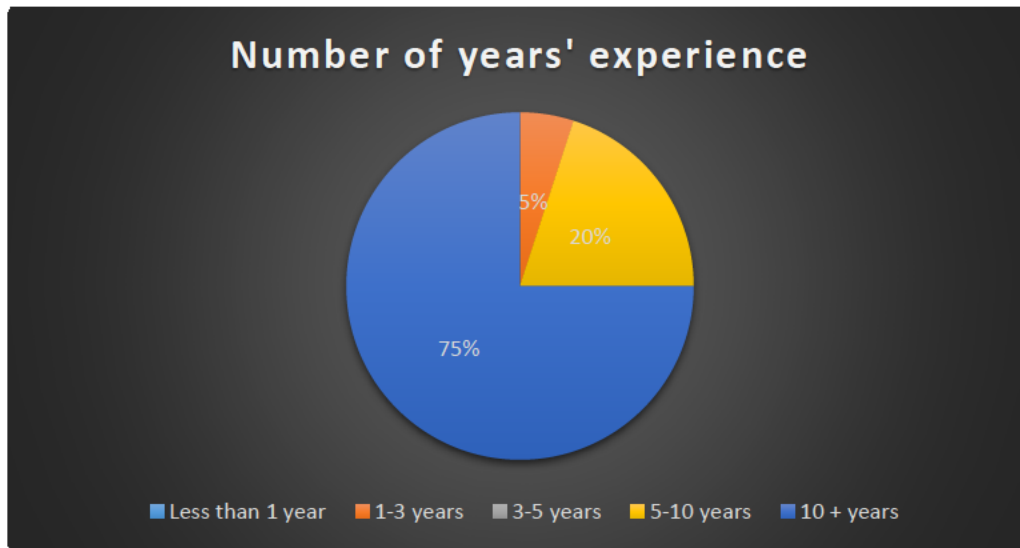


Figure 5. 5. Qualitative: number of years' experience in the acting profession distribution

5.2.2. Sub-objective 1: talent development

Summary of sub-objective 1: (talent development)

Research sub-objective 1: to establish the link between talent development (cognitive ability; personal-psychological attributes; environmental-social factors) and employability amongst independent contractors.

Research question 1: is there a link between talent development (cognitive ability; personal-psychological attributes; environmental-social factors) and employability amongst independent contractors?

Name of the themes:

Theme 1: cognitive ability

Theme 2: motivation

Theme 3: management of development

Theme 4: mentorship

Theme 5: teamwork

Theme 6: future orientation

Analysis of theme 1: cognitive ability

A majority of the respondents indicated that talent is *nurtured* (14 coded items) and the other respondents indicated that acting is something *inherent but nurtured* (9 coded items) and *inherent* (9 coded items). It stands to reason that the majority of respondents are of the view that acting is indeed something that a person is born with which require further development.

According to Hartzell (2012), cognitive ability is found to influence talent development and this ability refers to an individual's analytical and creative-thinking ability. Based on the NFVF (2014) report, it is clear that the South Film and television industry has established learnership programmes which are accredited by the South African qualification framework, as also governed and enacted by the skills development act. Learnerships give employees an opportunity to nurture their skills in addition to the innate abilities they possess. One of the respondents had this to say:

"I have 13-14 years, I have seen maybe two that really are natural. Everybody else had to work for it and study hard and practice the craft and practice the craft and practice the craft".

The reasons given are that through nurturing, one is then equipped with the techniques of acting; it provides enlightenment; and one also learns the processes of acting entailed in the film and television industry.

Analysis of theme 2: motivation

A majority of respondents indicated that *passion* (8 items coded) is the driving force for actors to join this profession, followed by *school and teachers provide exposure* (5 items coded) and *fame and stardom* (4 items coded). Other findings of what influenced actors to join the profession were *acting family history; for self-expression; for sustaining a living; dreams; media and internet; unemployment* and an actor's *creativity*, all of which may lead them to want to join a creative space where they can better express their creativity.

According to Hartzell (2012), the more the style of motivation is internalised, the more a person is likely to complete a task, gain better psychological well-being and perform better. Joffe and Newton (2007) mention that some challenges that employers shared in a study of the National Skills & Resources Audit report were finding workers who shared a vision of the organisation and who had passion to work in the creative space, despite the pressures associated with the work such as low pay as well as stressful working conditions. One of the respondents had this to say:

“I think it's really just passion, drive and vanity wanting to see yourself on television screens, wanting that kind of popularity and recognition”.

With regard to *passion*, actors indicated that they always loved performing and they have a love for the arts in general and a love for performance.

Analysis of theme 3: management of development

The study found of all the different role players that could assist actors in managing their careers both personally and professionally, *agents* were significant in managing their development. Agents were the majority (19 items coded), followed by responses relating to the *lack of government's role* (16 items coded); *self-management* (14 items coded); *production houses* (11 items coded); *governments role* (9 items coded); *school* (7 items coded); and lastly, the least was *professional associations* (5 items coded).

According to the CAJ (2007), in as much as an actor is at the core within the project-based structure is governing the industry, they cannot accumulate economic activity in silos, but need other actors, producers and agents. One of the respondents indicated:

“If you want to develop a different skill, your agent may be able to connect you to a network or a teacher that maybe you could go to”.

Majority of respondents chose agents as playing a role in developing actors. The different ways in which they do this is through workshops that cover a variety of topics such as dealing with taxation issues, voice-over workshops and musical theatre workshops. These workshops can be arranged as beginner’s workshops and advanced workshops depending on the audience. Furthermore, there has been training that covers soft skills (business management) and core/hard skills (casting; auditioning; access classes; singing and dancing). These training opportunities are also to help actors make career choices and decisions and help them to be connected to the industry or to a network of associations.

Analysis of theme 4: mentorship

Most respondents indicated that *mentorship* was essential to them and to actors (27 items coded) whilst only a few indicated that they did not value mentorship (3 items coded).

According to Little et al. (2010); Ambrose et al. (1994) and Hartzell (2012), the prevalence of mentorship during the adolescent stage ensures that the mentee develops talent further in their chosen field and career stream. The results of this study attests to this as (59%) of the respondents indicated that they had always wanted to be an actor from a young age. According to the NFVF (2014), amongst other skills development initiatives put in place by the South African film and television industry, mentorship was one of them. This programme enabled skills transfer in an unstructured approach. Moreover, this initiative can be linked to the unrecognized talent that is referenced in the model (see section 2.3.7). One of the respondents indicated the following:

“I think it's really just passion, drive and vanity wanting to see yourself on television screens, wanting that kind of popularity and recognition”.

Those who indicated that they find value in mentorship stipulated that mentors are people that they can walk on the pathway they had walked. These are people who have succeeded on their own

accord and offer relationships you often need to keep for life, even when you are aging. There are different types of mentors, including tertiary teacher/lecturer, agents, an acting coach or an older actor. It is worth noting that older actors are sometimes not keen to assist younger actors and they often want to relate with themselves only. A mentorship culture is currently lacking in South Africa and more mentoring is needed. Actors that have used mentorship often last longer in the industry, but it is often very hard to find a genuine mentorship relationship when you are in the acting profession.

Analysis of theme 5: teamwork

Teamwork is cited by the respondents as very important (15 items coded), a few respondents indicated that it is not important (1 item coded).

According to Ball (2003), employees in this industry require certain types of skills and tertiary institutions have a role to play as far as graduates are concerned in preparing them for this field. Graduates need to have interactive attributes such as communication, interpersonal attributes, personal attributes, adaptability and teamwork. One of the respondents indicated:

“We are not individuals. No one is an island. We are only as good as the whole team together, so teamwork is very important”.

Teamwork is extremely important especially in tv, where from the start of the production there are teams involved with even planning of the production. Actors are forced to be with people they do not like but have to work with. Most often, actors find themselves as competitors when in a team. However, it is worth noting that teamwork is the core of every successful production.

Analysis of theme 6: future orientation

When respondents were asked where they see themselves and their craft in the near future, the majority indicated they were *not future-oriented* (16 items coded), whereas others indicated they were *future-oriented* (14 items coded).

One the respondents indicated:

“I want to be a producer. Yes, that's who I want to become, maybe in five years to come, but here in South Africa, you have to be somebody for people to value you and your products”.

The responses point to the fact that the industry has uncertainties, which makes it hard for prospective actors and current actors to see their future clearly. Some prospective actors are being told by their teachers that they need to grab whatever they can because the future is not guaranteed and there is no job security. New entrants in the job market change their vision as a result of the realization that they are interested in other career pathways within the industry. Most actors do not want to be tied down to one job and thus do not want to commit themselves and their future to one production company since this limit their growth and ability to take on more job with other companies. They are interested in doing a movie, a commercial and stage production at the same time.

On the other hand, a good percentage of actors are into managing their own production houses, being producers, owning their own talk shows, as well as expending their training facilities to compete on a larger scale.

5.2.3. Sub-objective 2: self-perceived employability

Summary of sub-objective 2: (self-perceived employability)

Research sub-objective 2: to measure the self-perceived employability of actors.

Research question 2: what is the self- perceived employability of actors in the film and television sector of South Africa?

Name of the themes:

Theme 7: internal employability

Theme 8: external employability

Theme 9: subjective career success

Analysis of theme 7 & 8: internal & external employability

When respondents were asked their perceptions of themselves in terms of finding employment (self-perceived employability) opportunities both nationally and internationally, a majority of the respondents have a *positive perception* (10 items coded) and a few have *negative perceptions* (1 item coded).

According to Rothwell and Arnold (2007), self-perceived employability is related to internal employability as well as external employability. In addition, Ball (2003), states that the work environment is fast changing and the creative industries have complex career paths which are not the same as the predictable career progressions. This basically leaves industry players such as actors being required to have a high sense of self perception about the environment around them. One respondent indicated:

“I can say for me, I'm not hoping that I'm going to get more contracts in national series or any soap. Even internationally I can get. I'm not afraid of that. I'm not hoping it's going to happen because I know myself.”

Some respondents indicated that they do not envy the international platform, and some have been working internationally for around 6 years, so they see themselves as people who could get employment internationally. This is also evident when respondents rated themselves more than 7

on a scale of 1-10 for both national and international career prospects and perceptions of themselves.

Analysis of theme 9: subjective career success

Most respondents attest to the fact that each and every actor has *control over their success* (13 items coded), whilst some indicated that you *don't have control* (9 items coded).

Career success refers to objective success, which is also called real success or subjective accomplishments in one's individual life, which this influences self-perceived employability (Beatrice, Van der Heijden, De Lange, Demerouti and Van der Heijde, 2009; Rothwell and Arnold, 2007). One respondent indicated the following:

“Everyone has control over his/her success because you made your success. You build your future. Once you build your future, no one can stop you from being successful, unless there's a spiritual being that's intervening that and that. But according to planning, you have to plan. Once your planning work is proper, you're going to be successful”.

Most respondents believe that ‘there is no such thing as a person who doesn't control’ because most things needed for success are within the actor's reach. These include choosing the right people to socialize with; planning your career; controlling your reputation; saving money for future needs; your level of professionalism; marketing and brand management. This requires an individual to be passionate for the arts and have talent. So, an individual actor has control over building their future, unless there is a spiritual supervening power.

5.2.4. Sub-objective 3: social capital

Summary of sub-objective 3: (social capital)

Research sub-objective 3: to establish the extent to which social capital influences the employability of Actors.

Research Interview questions 3: to what extent does social capital influence the employability of actors in the film and television sector of South Africa?

Name of the themes:

Theme 10: social media

Theme 11: reputation

Theme 12: professional networks

Theme 13: personal networks

Analysis of theme 10: social media

Respondents indicated that *social networks* do influence an actor becoming employable (24 items coded) and only a few indicated that social media does not have any influence on an actor becoming employable (6 items coded).

According to Steinfield et al. (2008), the formation and maintenance of social capital was associated with individuals and the intense use of Facebook. Benson et al.'s (2014) study indicated that those individuals who had high leadership scores were found to use networks for self-promotion. One of the respondents indicated:

“When you think about soaps, some soaps just want to know how many friends you have on facebook and if you have more than five thousand you are more contractible just because of your status on facebook, which is the marketing approach”.

The reasons given by the majority of the respondents is that social networks are needed more and more as it is being used by the industry as a recruitment and selection tool. When production houses

are auditioning (interviewing) an actor, they check how many followers the actors have on Facebook, Instagram and Twitter, etc. Once an actor indicates that they are not on those social platforms, they hardly get hired. Hence, the advice that the respondents give is that it is either you are part of the development in the industry or you are out. International productions have also used this industry practice and they take it very seriously. At times, once you are employed as part of the production, they also ask you to update your social media account to indicate some association you have with the production. This helps the productions greatly because they need people who are crowd pullers. At an individual level, this is a good marketing tool that actors can use to market themselves with, especially since they are a brand that needs to be managed in a particular way. The professional association, South African Guild of Actors (SAGA), has a number of training opportunities that help actors with managing social media.

Analysis of theme 11: reputation

Reputation is seen to influence employability (14 items coded) and only 2 (2 items coded) respondents regarded reputation as not influencing employability.

According to CAJ (2007, p.64), “reputation and ‘know-who’ in the community are of critical importance, and more significant for success than ‘know what’ and ‘know how’ ”. This industry works more on a strong interpersonal rather than inter-firm basis. According to Grugulus and Stoyanova (2012 p.1314), in Britain’s TV sector, “professionals are considered as good as their reputation from their last job”. The industry relies on social capital as a key element because of the fragmentation of the industry and contracts having short notice. One respondent indicated:

“Obviously, it has a huge impact because when somebody saw you on tv playing a certain role, they give you that value, then you have a value. You have impact. You’re a crowd puller in the society so people know you. Everyone when they want to make any move or any production, they need crowd pullers”.

Reputation is seen to influence the employability of actors since the organizations hiring actors (production houses) can even do a background check on social media and other avenues to check an actor’s backgrounds and character. Most often, when an actor is classified maybe as having a ‘bad boy persona’, there are certain productions that would not want to associate with them. There has been an instance where potential sponsors declined a sponsorship proposal based on the actor’s

reputation. They did not want to associate with him. Reputation affects not only the actor, but also the other companies and people associated with the production. An actor is regarded as a company representative, a representative of the agents, a youth ambassador if they are youth, etc. So, any misrepresentation implicates the organizations they represent. An actor's reputation might also be tarnished intentionally by certain individuals in certain positions of power within the industry, especially in relation to new entrants in the industry. A particular actor shared a story of their situation where they were required to compromise themselves and their values due to an individual in a position of authority who wanted to use her for his personal gain and needs. When this happened, the actor's reputation was tarnished by the individual, which made her reputation not conducive to finding future employment opportunities.

Analysis of theme 12: professional networks

Most respondents indicated that *professional networks* are important (15 items coded) and only a few indicated that they are not important (3 items coded).

According to Benson et al. (2014), the relationships that exist in social networks, including professional ties are an important part of social capital. One respondent in a managerial position in the industry mentioned:

“They need to be connected in the industry as well in order for you to land roles or to be thought of when roles are being developed. So even myself as a scriptwriter, when I was writing a character or thinking of a story, I always had an actor in mind. I will audition, but I will start with the main person that I had in mind while writing”.

It is indicated that these networks are as important as personal networks. When people such as scriptwriters write a story, they can write it having a particular actor in mind because of the association/relationship they have with them. When you make an association with your agent, people in the industry as well as your affiliations with institutions such as the South African Guild of Actors (SAGA) or PAMA, it creates a good impression of your level of professionalism in the industry. Respondents rated professional networks as an 8 out of 10 in terms of importance.

Analysis of theme 13: personal networks

Personal networks play a role in an actor being employable (19 items coded) because personal networks are about ‘who you know’.

According to Gayen et al. (2010), people who have well established social capital utilise informal ways through friends to find employment, especially top managers. According to Grugulus and Stoyanova (2012:1314), with projects often being short-term and because of budget limitations, the Britain industry had to rely on friendship networks as a flexible approach to identifying and recruiting suitable people. One respondent mentioned:

“It plays a major major role in this industry. Anywhere you go in the world to be honest with you, if you know somebody was involved in a production of such and such, you have a better chance of getting involved with their casting or their selection process because somebody is going to say ‘come on give him a chance’. Somebody who knows you on a personal level and that is where also agents come in”.

It consists of people who can tell you about the brief, like an agent or someone who works with the production. This makes it easier for an actor to obtain employment and it also makes it easier for agents to find people to fill positions all the time. This brings the comfort of working with someone whom you already know in terms of their competencies for employers. Personal networks are rated an 8 out of 10.

5.2.5. Sub-objective 4: human capital

Summary of sub-objective 4: (human capital)

Research sub-objective 4: to ascertain the influence of human capital practices on the employability of independent contractors (actors).

Research question 4: to what extent do human capital practices influence the employability of independent actors in South Africa?

Name of the themes:

Theme 14: retention

Theme 15: training & development

Theme 16: reward management

Theme 17: performance management

Theme 18: recruitment and selection

Analysis of theme 14: retention

When the respondents were asked to stipulate which factors they valued most in this industry, they ranked *fame* the highest (6 items coded); *fulfillment* second (4 items coded); and *platform* (2 items coded) as well as *relations* (2 items coded) equally. Other factors that were recognized as having influence are *recognition*, *festivals* and *passion*.

One of the respondents indicated:

“Dreams and fame and stardom. Yes, they love performing, but an actor has an inherent need to be recognized and cannot be recognized in the street but for recognition for the talent and what they do. So that's kind of what it boils down to”.

The majority of respondents indicated that fame, stardom and dreams are valued by most actors. It is also about recognition of the actor's talent and the work they do. In terms of fulfillment, it about doing something other people understand and also feeling good about it. This is not comparable

with money, but is about doing something and seeing the end product. This brings actors a satisfying feeling.

Analysis of theme 15: training & development

When respondents were asked about the skills associated with this profession, respondents indicated that *business management and entrepreneurial skills* are the major skills needed in this profession (12 items coded), followed by *Self-maintenance skills* (8 items coded) as well as *acting skill* (7 items coded). Other important skills mentioned are networking skills, interpersonal skills, technical skills, confidence, resilience and commitment; passion; discipline; listening skills; and versatility. These skills were also couple with optimism; communication; creativity; business communication; brand management, as well as auditioning.

According to Veld et al. (2015), an investment into training and development as well mobility supporting activities by an organisation resulted in a positive effect on employees' perceived employability. One of the respondents indicated:

“They are their own business and you need to be able to know how to run a business. Do you have access to the internet? Do you have some kind of laptop? Are you reliant only on internet cafes? Does that make it difficult for you to run a business? Today with smartphones it becomes easier to run a business from your phone or tablets or whatever. So understanding what your business requires and how to run yourself as a business, I think the will is a skill set already”.

In relation to the major skills chosen (business management and entrepreneurship), respondents indicated that actors are required to think like business-minded people and this skill needs to grow with you in your career. But, it is worth noting that more and more young actors or people are getting to know about this. An actor can ask themselves the questions or do you have some access to the internet? Some kind of access to a laptop? This will make an actor understand the requirements of running their own businesses.

Analysis of theme 16: reward management

Actors valued most performance incentives in this profession. *support and financials* (4 items codes), followed by *re-employment* (3 items coded) then *awards* and *none* (3 items coded on each).

Other non-significant factors expressed by the respondents are *re-negotiation of contracts* and *fulfillment*.

One of the respondents indicated the following:

“The other majority of actors are often underpaid and exploited for very little money due to lack of other available jobs. It would be a dream come true if there were more support and financial transformation for actors, which will afford them a decent life along-side others”.

What the respondents mean by *support and financials* is that when an actor has performed well, they can be given an opportunity to somehow structure their commission with the agent. It is noted that many actors are struggling to make a decent basic living but are judged according to appearance and how they represent themselves. So, any financial reward would help them in achieving the required needs in their individual lives.

As far as the provision of basic benefits such as medical aid and pension, the results were noted as follows: majority are on *self-provision* (15 items coded) and *no provision* (12 items coded). The other factors that influence the provision of benefits are the *production house*, as well as the *South African Guild of Actors (SAGA)*.

The provision of benefits or provisions such as medical aid, health insurance and funeral or death policies is all vested and dependent on the employee themselves. It is noted that actors are encouraged to make provisions themselves since they operate as independent contractors, who need insurance to take care of themselves. Some actors do have a funeral policy, but not life insurance nor health insurance. Some actors are found to also have their own pension plans. Furthermore, education of the actors about the different policies are however needed, as well as the importance of having these policies in one's life.

Analysis of theme 17: performance management

The top three measures used to measure performance are the *quality and authenticity of performance* (12 items coded); followed by *audience and fans* (6 items coded) and *subjective* (5 items coded). The other measures are the *amount of work done by an actor; production; callbacks for auditions/bookings; affiliations; ratings and awards; value of actor* and then *appearance*.

One of the respondents indicated:

“No. I promise you that it is quality performance. You can see it. You don't have to fake it. I don't have to guess it. I can put a bad performance in front of an absolute strange audience, doesn't even work in our industry. You guys are the consumers. Would you buy a bad performance?”

The measure of the authenticity and quality of performance refers to that actor's performance (of whichever nature) that is continuously screened on stage or on tv. Hence, the performance has to be convincing that you are indeed what you claim to be. It needs to be authentic, you don't have to fake it. The audience or your reviewer/assessor of the performance has to believe what you are acting. This is also closely related to the information an actor has about the character. The more knowledgeable they are, the more chances are that they can depict the actual act.

Analysis of theme 18: recruitment & selection

This question was included even though it was not part of the initial list of questions in the interview schedule. The question looked into the different recruitment methods used in the industry. The type of recruitment used the most is the *agency* (2 items coded), *word-of-mouth* (2 items coded) and *online platform* (2 items coded).

One of the respondents indicated:

“We are often invited to agency auditions by tertiary institutions like drama departments at universities or colleges”.

Other methods used for recruitment are noted by means of scouting and newspapers. When recruiting actors by means of an agency, typically agents are invited to agency auditions by tertiary institutions that have drama and arts. The online platform involves the use of the agencies' websites and lastly, recruitment through word-of-mouth involves recommendations of the actor from industry-stakeholders are all noted as the different ways which recruitment takes place.

5.3. Quantitative responses and results analysis

5.3.1. Demographic information

5.3.1.1. Descriptive statistics: distribution by gender

It was found that more than half of the respondents were female (55%) (*see figure 5.6*).

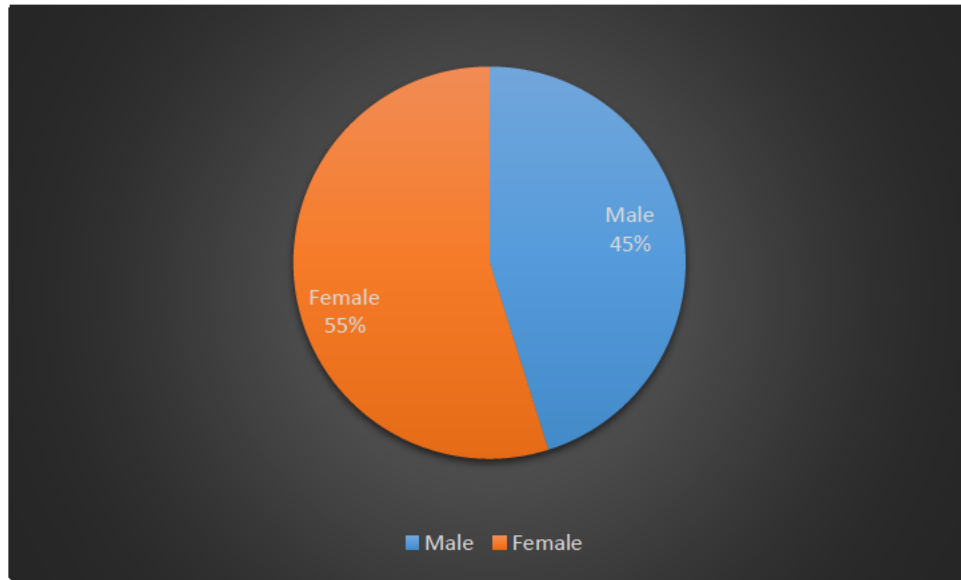


Figure 5. 6. Data analysis: gender distribution

5.3.1.2. Descriptive statistics: distribution by age

Figure 5.7. Show that about two-thirds of the respondents (61%) were below the age of 30 years. Only two respondents were 50 years or older.

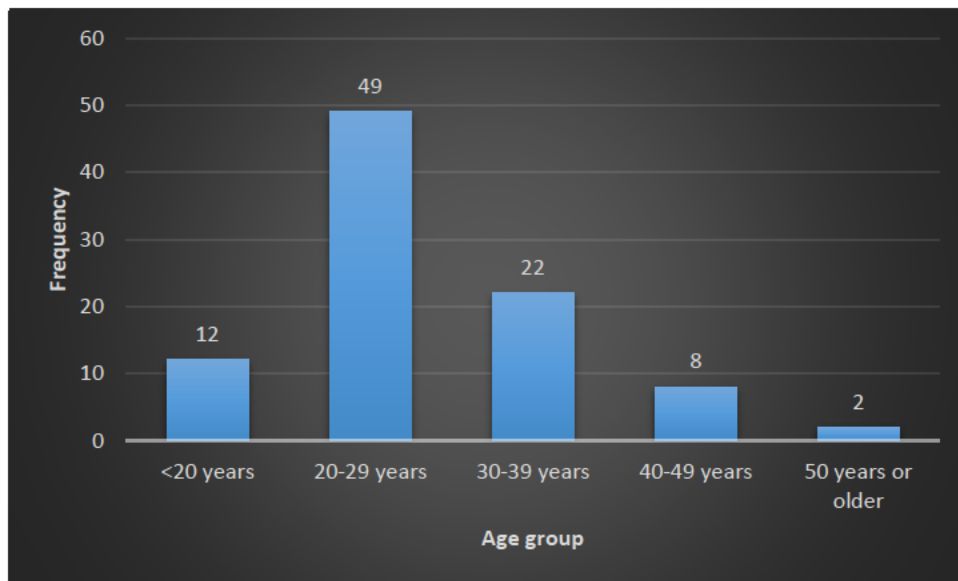


Figure 5. 7. Data analysis: frequency distribution by the age group of respondents

5.3.1.3. Descriptive statistics: distribution by educational qualification

With regard to respondents' educational qualifications, more than a third of them had a certificate (36%), followed by a diploma (20%) (**figure 5.8**).

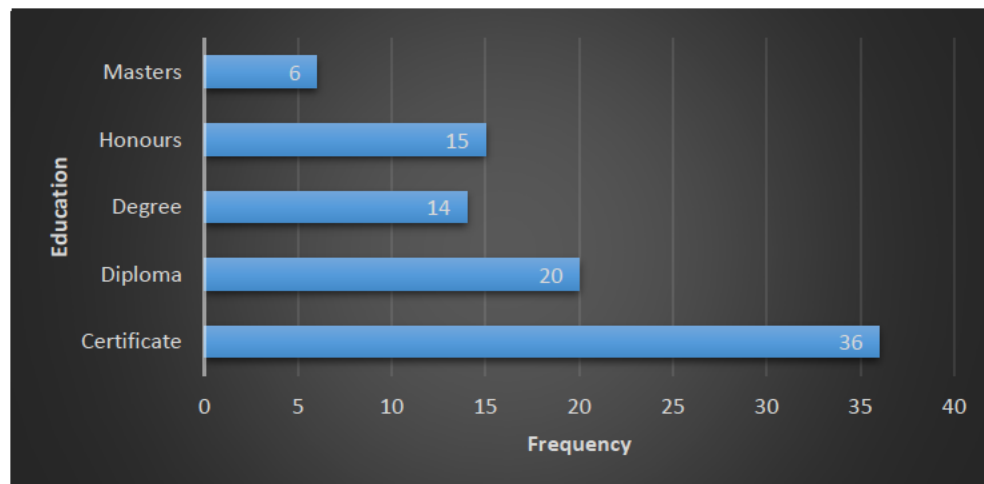


Figure 5. 8. Data analysis: distribution by educational qualifications

5.3.1.4. *Descriptive statistics: distribution by sub-sector*

When respondents were asked to indicate their sub-sector, the majority mentioned theatre/stage (73%), followed by "tv/telenovela/soaps/drama" (52%) and film (43%) respectively (*table 5.2*).

Sub-sector	Frequency
Theatre/stage	73
Television	52
Film	43
Corporate commercials	36
Short films	31
Voice over	3

Table 5. 2. Data analysis: distribution by sub-sector

5.3.1.5. *Descriptive statistics: distribution years of experience*

Results showed that 27% of the respondents were working for 3-5 years in the organization, whereas 24% were working for more than 10 years in the organization. Only 8% were working for less than 1 year (< 1 year).

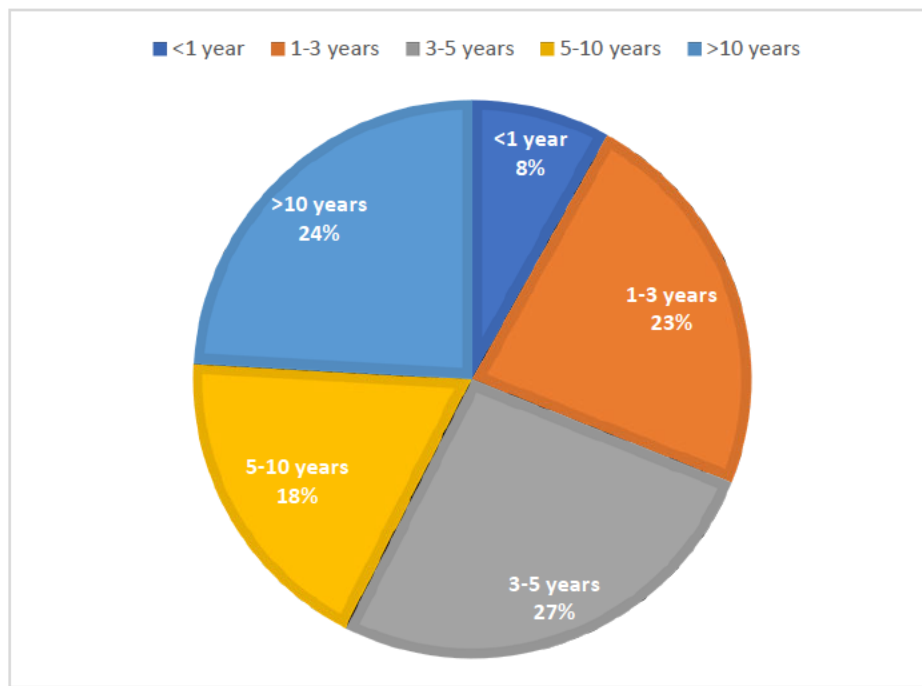


Figure 5. 9. Data analysis: years of experience in the organization

5.3.1.6. Inferential statistics: age & gender

It was found that more than half of the respondents were female (55%). About two-thirds of the respondents (66%) were below the age of 30 years and only two respondents were 50 years or older. There were more males in the age group of 30-39 years whereas females were more in the age groups of <20 years and 20-29 years. But the differences were not statistically significant ($p>0.05$).

		Gender		Total	Chi-squared value	p-value
		Male	Female			
Age	<20 years	Count	5 _a	7 _a	2.990	0.559
		% Within gender	11.9%	13.7%		
	20-29 years	Count	21 _a	28 _a		
		% Within gender	50.0%	54.9%		
	30-39 years	Count	11 _a	11 _a		
		% Within gender	26.2%	21.6%		
	40-49 years	Count	5 _a	3 _a		
		% Within gender	11.9%	5.9%		
	≥50 years	Count	0 _a	2 _a		
		% Within gender	0.0%	3.9%		
Total		Count	42	51		
		% Within gender	100.0%	100.0%		

Each subscript letter denotes a subset of gender categories whose column proportions do not differ significantly from each other at the .05 level.

Table 5. 3. Inferential statistics: age & gender

5.3.1.7. Inferential statistics: educational level & gender

With regards to respondents educational qualification, more than a third of them had certificate (40%) followed by diploma (20%). It was also found that more females had honours and masters qualification but more males had degree qualification. The differences between male and females regarding different qualifications were not significantly different ($p>0.05$).

		Gender			Chi-squared value	p-value		
		Male	Female	Total				
Education al level	Certificate	Count	16 _a	20 _a	36	3.996	0.407	
		% Within gender	38.1%	40.8%	39.6%			
	Diploma	Count	12 _a	8 _a	20			
		% Within gender	28.6%	16.3%	22.0%			
	Degree	Count	7 _a	7 _a	14			
		% Within gender	16.7%	14.3%	15.4%			
	Honours	Count	6 _a	9 _a	15			
		% Within gender	14.3%	18.4%	16.5%			
	Masters	Count	1 _a	5 _a	6			
		% Within gender	2.4%	10.2%	6.6%			
	Total		Count	42	49			91
			% Within gender	100.0%	100.0%			100.0%

Table 5. 4. Inferential statistics: educational level & gender

5.3.2. Sub-objective 1: talent development

5.3.2.1. Composition of dimension: talent development

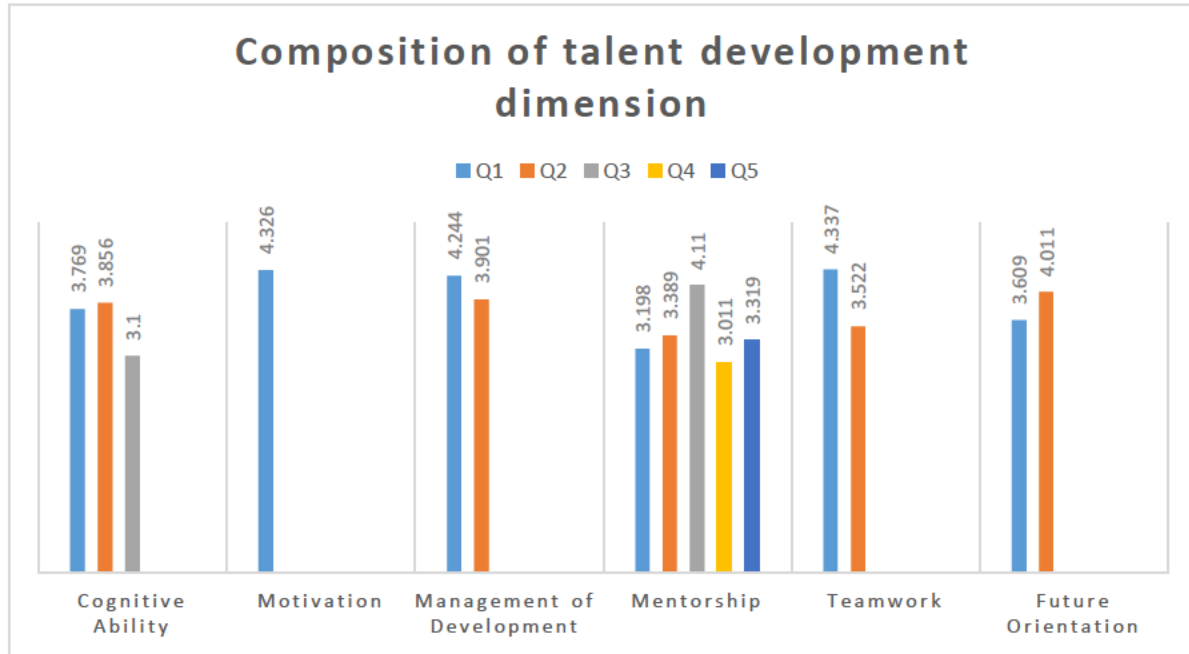


Figure 5. 10. Composition of dimension: talent development

5.3.2.2. Descriptive statistics: talent development

There were four constructs to determine the overall talent management. From the four construct there were in total 17 sub-construct. Talent development is consist of the following concepts: cognitive ability, motivation, management of development, and mentorship. The descriptive analysis shows that average scores for all the statements under cognitive ability were greater than three (03) from five points likert scale statements. This indicated that most respondents agreed or strongly agreed to the statements. Similar results were found for motivation, management of development, and mentorship concepts.

Statements		N	Mean	Std. deviation
Talent development				
Cognitive ability	A lot of my talent has to do with the training I acquired.	91	3.769	1.1063
	A lot of my talent has to do with me being born gifted and talented.	90	3.856	1.0338
	i use a lot of analytical ability than creativity in my profession as an actor.	90	3.100	1.1122
Motivation	I have always wanted to be an actor from a young age.	92	4.326	.9734
Management of development	I am responsible for my own personal development.	90	4.244	1.1928
	I am responsible for my own professional development.	91	3.901	1.2116
Mentorship	I have someone that helps me identify my next career move(s).	91	3.198	1.3100
	The directors and producers are true role models for developing one's creative talent.	90	3.389	1.1679
	Mentors have a significant role to play in the developing of talent.	91	4.110	.9481
	I receive regular feedback regarding my personal development from my superiors.	90	3.011	1.3281
	I have someone i am regarding as a mentor in this profession.	91	3.319	1.4444
Teamwork	i can fill other roles in the profession besides acting.	92	4.337	.9753
	i am continuously working as part of a collective.	90	3.522	1.0624
Future orientation	I am in control of my level of success in this profession.	92	3.609	1.4139
	I always set goals to be achieved at a particular time of my career.	92	4.011	1.0638

Table 5. 5. Descriptive statistics: talent development

5.3.2.3. Theme 1: cognitive ability

Each of the concept or dimensions were compared among the demographic variables.

5.3.2.3.1. Descriptive statistics: cognitive ability

For cognitive ability, the descriptive analysis shows that female respondents scored higher average than their male counter parts.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
CA Average	Male	42	3.5000	.88422	.13644
	Female	51	3.5784	.61405	.08598

Table 5. 6. Descriptive statistics: cognitive ability (theme 1)

5.3.2.3.2. Independent samples test

The t-test showed that difference of the means between male and female was not statistically significant ($p=0.078$).

Independent samples test							
		Levine's test for equality of variances		T-test for equality of means			
		F	Sig.	T	Df	Sig. (2-tailed)	Mean difference
Ca average	Equal variances assumed	2.621	.109	-.503	.616	-.07843	-.07843
	Equal variances not assumed			-.486	70.868	.628	-.07843

Table 5. 7. Independent samples test (theme 1)

5.3.2.3.3. Anova: age groups

Average cognitive ability scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of 40-49 years followed by 20-29 years. Anova test did not find any significant mean difference among the different age groups ($p>0.05$).

Descriptives						
Ca average						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	3.4028	1.25420	.36206	2.6059	4.1997
20-29 years	49	3.5442	.62247	.08892	3.3654	3.7230
30-39 years	22	3.5152	.70318	.14992	3.2034	3.8269
40-49 years	8	3.8333	.73463	.25973	3.2192	4.4475
>=50 years	2	3.5000	.23570	.16667	1.3823	5.6177
Total	93	3.5430	.74491	.07724	3.3896	3.6964

Anova					
Ca average					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	.931	4	.233	.409	.802
Within groups	50.119	88	.570		
Total	51.050	92			

Table 5. 8. Anova: age groups (theme 1)

5.3.2.3.4. Anova: educational level

Average cognitive ability scores among the different educational levels are shown in the table below. The highest average score was obtained by respondents' having masters qualification followed by respondents having certificate qualification. Anova test did not find any significant mean difference among the different education level of the respondents ($p>0.05$).

Descriptives						
Ca average						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	36	3.7176	.61052	.10175	3.5110	3.9242
Diploma	20	3.3667	1.05354	.23558	2.8736	3.8597
Degree	14	3.3571	.76755	.20514	2.9140	3.8003
Honours	15	3.3111	.46234	.11938	3.0551	3.5671
Masters	6	3.8333	.34960	.14272	3.4664	4.2002
Total	91	3.5256	.73700	.07726	3.3722	3.6791

Anova					
Ca average					
	Sum of squares	df	Mean square	F	Sig.
Between groups	3.488	4	.872	1.652	.169
Within groups	45.397	86	.528		
Total	48.885	90			

Table 5. 9. Anova: educational level (theme 1)

5.3.2.4. Theme 2: motivation

5.3.2.4.1. Descriptive statistics: motivation

Average motivation score was higher among female than male.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
I have always wanted to be an actor from a young age.	Male	41	4.220	1.0127	.1582
	Female	51	4.412	.9418	.1319

Table 5. 10. Descriptive statistics: motivation (theme 2)

5.3.2.4.2. Independent samples test

The t-test did not find the mean difference between male and female significant ($p=0.349$).

Independent samples test						
		Levene's test for equality of variances		T-test for equality of means		
		F	Sig.	t	df	p-value
I have always wanted to be an actor from a young age.	Equal variances assumed	.701	.405	-.941	90	.349
	Equal variances not assumed			-.934	82.900	.353

Table 5. 11. Independent samples test (theme 2)

5.3.2.4.3. Anova: age groups

Average motivation scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of 20-29 years followed by ≥ 50 years. Anova test did not find any significant mean difference among the different age groups ($p=0.052$).

Descriptives						
I have always wanted to be an actor from a young age.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	11	3.727	1.2721	.3835	2.873	4.582
20-29 years	49	4.531	.7933	.1133	4.303	4.758
30-39 years	22	4.364	.8477	.1807	3.988	4.739
40-49 years	8	3.750	1.4880	.5261	2.506	4.994
≥ 50 years	2	4.500	.7071	.5000	-1.853	10.853
Total	92	4.326	.9734	.1015	4.125	4.528

Anova					
I have always wanted to be an actor from a young age.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	8.741	4	2.185	2.454	.052
Within groups	77.477	87	.891		
Total	86.217	91			

Table 5. 12. Anova: age groups (theme 2)

5.3.2.4.4. Anova: educational level

Average motivation scores among the different education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificates followed by respondents having degree qualification. Anova test did not find any significant mean difference among the different education level of the respondents ($p=0.171$). This means that education was not significantly associated with motivation of the respondents.

Descriptives						
MoI i have always wanted to be an actor from a young age.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	36	4.583	.7319	.1220	4.336	4.831
Diploma	19	4.000	1.4142	.3244	3.318	4.682
Degree	14	4.429	.8516	.2276	3.937	4.920
Honours	15	4.000	.9258	.2390	3.487	4.513
Masters	6	4.333	.8165	.3333	3.476	5.190
Total	90	4.322	.9810	.1034	4.117	4.528

Anova					
MOI I have always wanted to be an Actor from a young age.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	6.144	4	1.536	1.642	.171
Within groups	79.512	85	.935		
Total	85.656	89			

Table 5. 13. Anova: educational level (theme 2)

5.3.2.5. Theme 3: management of development

5.3.2.5.1. Descriptive statistics: management of development

Average score for management of development was found to be higher among female respondents.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average mod	Male	41	4.3415	.98386	.15365
	Female	50	3.8400	1.16251	.16440

Table 5. 14. Descriptive statistics: management of development (theme 3)

5.3.2.5.2. *Independent samples test*

T-test showed that the difference of means between male and female was significantly different ($p=0.032$).

Independent samples test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	df	P-value	Mean difference
Average mod	Equal variances assumed	1.972	.164	2.192	89	.031	.50146
	Equal variances not assumed			2.228	88.899	.028	.50146

Table 5. 15. Independent samples test (theme 3)

5.3.2.5.3. *Anova: age groups*

Average scores for management of development concept among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of ≥ 50 years followed by 30-39 years. Anova test did not find any significant mean difference among the different age groups ($p=0.521$).

Descriptives						
Average mod						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	11	3.6818	1.40130	.42251	2.7404	4.6232
20-29 years	48	4.0313	1.03351	.14917	3.7311	4.3314
30-39 years	22	4.2273	1.02036	.21754	3.7749	4.6797
40-49 years	8	4.1250	1.45774	.51539	2.9063	5.3437
≥ 50 years	2	5.0000	.00000	.00000	5.0000	5.0000
Total	91	4.0659	1.10857	.11621	3.8351	4.2968

Anova					
Average mod					
	Sum of Squares	df	Mean Square	F	Sig.
Between groups	4.026	4	1.007	.812	.521
Within groups	106.578	86	1.239		
Total	110.604	90			

Table 5. 16. Anova: age groups (theme 3)

5.3.2.5.4. Anova: educational level

Average score for management of development among the different education level of the respondents are shown in the table below. The highest average score was obtained by respondents' having masters qualification followed by respondents having certificate qualification. Anova test did not find any significant mean difference among the different educational level ($p=0.716$).

Descriptives						
Average mod						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	35	4.1429	1.07492	.18170	3.7736	4.5121
Diploma	19	4.1053	.79196	.18169	3.7236	4.4870
Degree	14	4.0357	1.20039	.32082	3.3426	4.7288
Honours	15	3.9333	1.37408	.35479	3.1724	4.6943
Masters	6	4.6667	.51640	.21082	4.1247	5.2086
Total	89	4.1180	1.06340	.11272	3.8940	4.3420

Anova					
Average mod					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	2.437	4	.609	.527	.716
Within groups	97.074	84	1.156		
Total	99.511	88			

Table 5. 17. Anova: educational level (theme 3)

5.3.2.6. Theme 4: mentorship

Female respondents had higher average score for mentorship than male respondents.

5.3.2.6.1. Descriptive statistics: mentorship

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average men	Male	41	3.2622	.94239	.14718
	Female	51	3.5235	.90897	.12728

Table 5. 18. Descriptive statistics: mentorship (theme 4)

5.3.2.6.2. Independent samples test

The mean difference was not statistically significant ($p=0.181$)

Independent samples test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	df	p-value	Mean difference
Average men	Equal variances assumed	.046	.831	-1.348	90	.181	-.26133
	Equal variances not assumed			-1.343	84.427	.183	-.26133

Table 5. 19. Independent samples test (theme 4)

5.3.2.6.3. Anova: age groups

Average mentorship scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of <20 years followed by 20-29 years. Anova test found significant mean difference among the different age group of the respondents ($p=0.002$).

Descriptives						
Average men						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	11	4.0909	1.02514	.30909	3.4022	4.7796
20-29 years	49	3.5602	.87004	.12429	3.3103	3.8101
30-39 years	22	2.9727	.79593	.16969	2.6198	3.3256
40-49 years	8	2.8750	.82765	.29262	2.1831	3.5669
>=50 years	2	2.8000	.00000	.00000	2.8000	2.8000
Total	92	3.4071	.92812	.09676	3.2149	3.5993

Anova					
Average men					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	13.445	4	3.361	4.503	.002
Within groups	64.943	87	.746		
Total	78.388	91			

Table 5. 20. Anova: age groups (theme 4)

5.3.2.6.4. Post hoc test-scheffe: age groups

Scheffe multiple comparison test shows that significant mean difference was found only between <20 years and 30-39 years of the respondents (p=0.020).

Multiple comparisons						
Dependent variable: average men						
Scheffe						
(I) age	(j) age	Mean difference (i-j)	Std. error	Sig.	95% confidence interval	
					Lower bound	Upper bound
<20 years	20-29 years	.53071	.28826	.499	-.3766	1.4380
	30-39 years	1.11818*	.31905	.020	.1140	2.1223
	40-49 years	1.21591	.40146	.066	-.0476	2.4795
	>=50 years	1.29091	.66415	.442	-.7994	3.3812
20-29 years	<20 years	-.53071	.28826	.499	-1.4380	.3766
	30-39 years	.58748	.22173	.145	-.1104	1.2853
	40-49 years	.68520	.32946	.371	-.3517	1.7221
	>=50 years	.76020	.62327	.828	-1.2015	2.7219
30-39 years	<20 years	-1.11818*	.31905	.020	-2.1223	-.1140
	20-29 years	-.58748	.22173	.145	-1.2853	.1104
	40-49 years	.09773	.35671	.999	-1.0250	1.2204
	>=50 years	.17273	.63809	.999	-1.8356	2.1810
40-49 years	<20 years	-1.21591	.40146	.066	-2.4795	.0476
	20-29 years	-.68520	.32946	.371	-1.7221	.3517
	30-39 years	-.09773	.35671	.999	-1.2204	1.0250
	>=50 years	.07500	.68304	1.000	-2.0748	2.2248
>=50 years	<20 years	-1.29091	.66415	.442	-3.3812	.7994
	20-29 years	-.76020	.62327	.828	-2.7219	1.2015
	30-39 years	-.17273	.63809	.999	-2.1810	1.8356
	40-49 years	-.07500	.68304	1.000	-2.2248	2.0748

*. The mean difference is significant at the 0.05 level.

Table 5. 21. Post hoc test-scheffe: age groups (theme 4)

5.3.2.6.5. Anova: educational level

Average mentorship scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by diploma qualification. Anova test found significant mean difference among the different education groups (p<0.01).

Descriptives						
Average men						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	36	3.8750	.90408	.15068	3.5691	4.1809
Diploma	19	3.3763	.68198	.15646	3.0476	3.7050
Degree	14	3.0429	.96134	.25693	2.4878	3.5979
Honours	15	2.7333	.52190	.13475	2.4443	3.0224
Masters	6	2.8667	.96885	.39553	1.8499	3.8834
Total	90	3.3828	.92266	.09726	3.1895	3.5760

Anova					
Average men					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	18.266	4	4.566	6.750	.000
Within groups	57.500	85	.676		
Total	75.766	89			

Table 5. 22. Anova: educational level (theme 4)

5.3.2.6.6. *Post hoc test-scheffe: educational level*

Scheffe multiple comparison test shows that respondents having certificate qualification significantly had higher mean scores when compared with respondents having a degree qualification or honours qualification ($p < 0.05$).

Multiple comparisons						
Dependent variable: average men						
Scheffe						
(I) educational level	(j) educational level	Mean difference (i-j)	Std. Error	Sig.	95% confidence interval	
					Lower bound	Upper bound
Certificate	Diploma	.49868	.23323	.342	-.2357	1.2331
	Degree	.83214*	.25906	.043	.0164	1.6479
	Honours	1.14167*	.25276	.001	.3457	1.9376
	Masters	1.00833	.36268	.112	-.1337	2.1504
Diploma	Certificate	-.49868	.23323	.342	-1.2331	.2357
	Degree	.33346	.28970	.856	-.5788	1.2457
	Honours	.64298	.28408	.284	-.2516	1.5375
	Masters	.50965	.38516	.781	-.7032	1.7225
Degree	Certificate	-.83214*	.25906	.043	-1.6479	-.0164
	Diploma	-.33346	.28970	.856	-1.2457	.5788
	Honours	.30952	.30564	.905	-.6529	1.2720
	Masters	.17619	.40133	.996	-1.0876	1.4400
Honours	Certificate	-1.14167*	.25276	.001	-1.9376	-.3457
	Diploma	-.64298	.28408	.284	-1.5375	.2516
	Degree	-.30952	.30564	.905	-1.2720	.6529
	Masters	-.13333	.39730	.998	-1.3844	1.1177
Masters	Certificate	-1.00833	.36268	.112	-2.1504	.1337
	Diploma	-.50965	.38516	.781	-1.7225	.7032
	Degree	-.17619	.40133	.996	-1.4400	1.0876
	Honours	.13333	.39730	.998	-1.1177	1.3844

*. The mean difference is significant at the 0.05 level.

Table 5. 23. Post hoc test- scheffe- educational level (theme 4)

5.3.2.7. Theme 5: teamwork

5.3.2.7.1. Descriptive statistics: teamwork

Female had slightly higher mean score than male regarding teamwork.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average team	Male	41	3.9390	.72625	.11342
	Female	51	3.9412	.75264	.10539

Table 5. 24. Descriptive statistics: teamwork (theme 5)

5.3.2.7.2. Independent samples test

The mean difference was not statistically significant (p=0.989).

Independent samples test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	df	p-value	Mean difference
Average team	Equal variances assumed	.050	.824	-.014	90	.989	-.00215
	Equal variances not assumed			-.014	87.004	.989	-.00215

Table 5. 25. Independent samples test (theme 5)

5.3.2.7.3. Anova: age groups

Average teamwork scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of <20 years followed by 20-29 years. Anova test found no significant mean difference among the different age group of the respondents (p=0.273).

Descriptives						
Average team						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	11	4.2273	.81742	.24646	3.6781	4.7764
20-29 years	49	4.0204	.68434	.09776	3.8238	4.2170
30-39 years	22	3.7045	.76624	.16336	3.3648	4.0443
40-49 years	8	3.7500	.84515	.29881	3.0434	4.4566
>=50 years	2	3.7500	.35355	.25000	.5734	6.9266
Total	92	3.9402	.73695	.07683	3.7876	4.0928

Anova					
Average team					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	2.805	4	.701	1.309	.273
Within groups	46.616	87	.536		
Total	49.421	91			

Table 5. 26. Anova: age groups (theme 5)

5.3.2.7.4. Anova: educational level

Average teamwork scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having masters qualification followed by diploma qualification. Anova test did not find significant mean difference among the different education groups ($p=0.816$).

Descriptives						
Average team						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	36	4.0000	.71714	.11952	3.7574	4.2426
Diploma	19	4.0526	.86434	.19829	3.6360	4.4692
Degree	14	3.8214	.72343	.19334	3.4037	4.2391
Honours	15	3.8333	.64550	.16667	3.4759	4.1908
Masters	6	4.0833	.37639	.15366	3.6883	4.4783
Total	90	3.9611	.71590	.07546	3.8112	4.1111

Anova					
Average team					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	.821	4	.205	.390	.816
Within groups	44.793	85	.527		
Total	45.614	89			

Table 5. 27. Anova: educational level (theme 5)

5.3.2.8. Theme 6: future orientation

Male had slightly higher mean score than female regarding future orientation.

5.3.2.8.1. Descriptive statistics: future orientation

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average fo	Male	41	3.9146	1.06009	.16556
	Female	51	3.7255	1.05030	.14707

Table 5. 28. Descriptive statistics: future orientation (theme 6)

5.3.2.8.2. Independent samples test

The mean difference was not statistically significant ($p=0.395$).

Independent samples test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	df	p-value	Mean difference
Average fo	Equal variances assumed	.035	.851	.855	90	.395	.18914
	Equal variances not assumed			.854	85.464	.395	.18914

Table 5. 29. Independent samples test (theme 6)

5.3.2.8.3. Anova: age groups

Average future orientation scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of >50 years followed by <20 years. Anova test found significant mean difference among the different age group of the respondents ($p=0.012$).

Descriptives						
Average fo						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	11	4.1818	.81464	.24562	3.6345	4.7291
20-29 years	49	4.0306	1.02270	.14610	3.7369	4.3244
30-39 years	22	3.2727	.99675	.21251	2.8308	3.7147
40-49 years	8	3.2500	1.16496	.41188	2.2761	4.2239
>=50 years	2	4.5000	.00000	.00000	4.5000	4.5000
Total	92	3.8098	1.05310	.10979	3.5917	4.0279

Anova					
Average fo					
	Sum of squares	df	Mean square	F	Sig.
Between groups	13.717	4	3.429	3.421	.012
Within groups	87.204	87	1.002		
Total	100.921	91			

Table 5. 30. Anova: age groups (theme 6)

5.3.2.8.4. Post hoc test-scheffe: age groups

Scheffe's multiple comparison test did not find the significant mean difference among the different groups.

Multiple comparisons						
Dependent variable: average fo						
Scheffe						
(I) age	(j) age	Mean difference (i-j)	Std. error	Sig.	95% confidence interval	
					Lower bound	Upper bound
<20 years	20-29 years	.15121	.33403	.995	-.9001	1.2025
	30-39 years	.90909	.36971	.206	-.2545	2.0727
	40-49 years	.93182	.46520	.410	-.5324	2.3960
	>=50 years	-.31818	.76961	.996	-2.7404	2.1041
20-29 years	<20 years	-.15121	.33403	.995	-1.2025	.9001
	30-39 years	.75788	.25694	.078	-.0508	1.5666
	40-49 years	.78061	.38177	.389	-.4210	1.9822
	>=50 years	-.46939	.72224	.980	-2.7425	1.8038
30-39 years	<20 years	-.90909	.36971	.206	-2.0727	.2545
	20-29 years	-.75788	.25694	.078	-1.5666	.0508
	40-49 years	.02273	.41335	1.000	-1.2782	1.3237
	>=50 years	-1.22727	.73941	.602	-3.5545	1.0999
40-49 years	<20 years	-.93182	.46520	.410	-2.3960	.5324
	20-29 years	-.78061	.38177	.389	-1.9822	.4210
	30-39 years	-.02273	.41335	1.000	-1.3237	1.2782
	>=50 years	-1.25000	.79150	.647	-3.7411	1.2411
>=50 years	<20 years	.31818	.76961	.996	-2.1041	2.7404
	20-29 years	.46939	.72224	.980	-1.8038	2.7425
	30-39 years	1.22727	.73941	.602	-1.0999	3.5545
	40-49 years	1.25000	.79150	.647	-1.2411	3.7411

Table 5. 31. Post hoc test- scheffe: age groups (theme 6)

5.3.2.8.5. Anova: educational level

Average future orientation scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by diploma qualification. Anova test found significant mean difference among the different education groups ($p < 0.01$).

Descriptives						
Average fo						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	36	4.5139	.72196	.12033	4.2696	4.7582
Diploma	19	3.4737	.94976	.21789	3.0159	3.9315
Degree	14	3.4286	.99725	.26653	2.8528	4.0044
Honours	15	3.1667	1.04654	.27021	2.5871	3.7462
Masters	6	3.0833	1.11430	.45491	1.9139	4.2527
Total	90	3.8056	1.06184	.11193	3.5832	4.0280

Anova					
Average fo					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	31.397	4	7.849	9.676	<0.01
Within groups	68.950	85	.811		
Total	100.347	89			

Table 5. 32. Anova: educational level (theme 6)

5.3.2.8.6. Scheffe: educational level

Scheffe's multiple comparison test shows that average score for the respondents having certificate qualification had significantly higher mean score compared with all other qualification ($p < 0.05$).

Multiple comparisons						
Dependent variable: average fo						
Scheffe						
(I) educational level	(j) educational level	Mean difference (i-j)	Std. error	Sig.	95% confidence interval	
					Lower bound	Upper bound
Certificate	Diploma	1.04020*	.25539	.004	.2360	1.8444
	Degree	1.08532*	.28368	.008	.1920	1.9786
	Honours	1.34722*	.27679	.000	.4756	2.2188
	Masters	1.43056*	.39715	.016	.1799	2.6812
Diploma	Certificate	-1.04020*	.25539	.004	-1.8444	-.2360
	Degree	.04511	.31723	1.000	-.9538	1.0441
	Honours	.30702	.31108	.913	-.6726	1.2866
	Masters	.39035	.42177	.930	-.9378	1.7185
Degree	Certificate	-1.08532*	.28368	.008	-1.9786	-.1920
	Diploma	-.04511	.31723	1.000	-1.0441	.9538
	Honours	.26190	.33469	.961	-.7920	1.3158
	Masters	.34524	.43947	.961	-1.0387	1.7291
Honours	Certificate	-1.34722*	.27679	.000	-2.2188	-.4756
	Diploma	-.30702	.31108	.913	-1.2866	.6726
	Degree	-.26190	.33469	.961	-1.3158	.7920
	Masters	.08333	.43506	1.000	-1.2867	1.4533
Masters	Certificate	-1.43056*	.39715	.016	-2.6812	-.1799
	Diploma	-.39035	.42177	.930	-1.7185	.9378
	Degree	-.34524	.43947	.961	-1.7291	1.0387
	Honours	-.08333	.43506	1.000	-1.4533	1.2867

*. The mean difference is significant at the 0.05 level.

Table 5. 33. Scheffe: educational level (theme 6)

5.3.3. Sub-objective 2: self-perceived employability

5.3.3.1. Composition of dimension: self-perceived employability

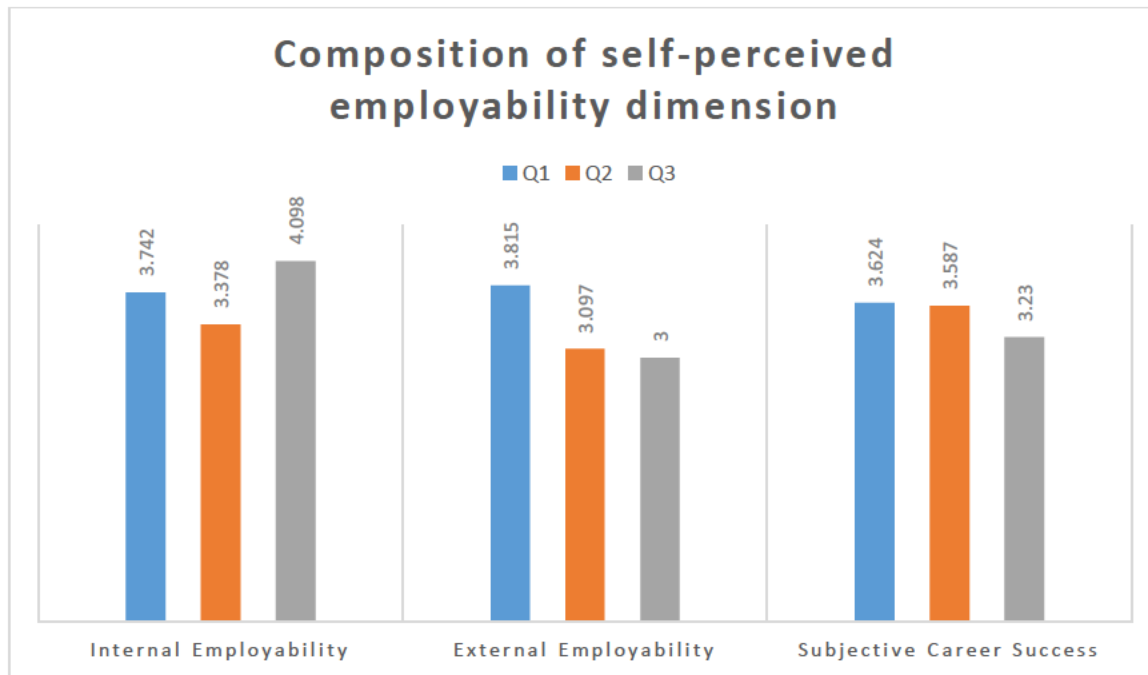


Figure 5. 11. Composition of dimension: self-perceived employability

5.3.3.2. Descriptive statistics: self-perceived employability

There were three dimension/concepts to determine the overall respondents' employability. The descriptive analysis shows that average scores for all the statements under internal employability, external employability and subjective career success were >3 from 5-points likert type statements. This indicates that more respondents were positive about their employability.

Concept	Statements	N	Mean	Std. deviation
Internal employability	I have good prospects in my current productions because my director/producer values my personal contributions.	93	3.742	.9196
	Even if there is downsizing of independent contractors in this current production, i am confident i would be retained.	90	3.378	1.0120
	The skills i have gained in my present productions are transferable to other jobs outside of acting.	92	4.098	.9728
External employability	I have good knowledge of opportunities for me outside of this current production, even if they are quite different to what i do now.	92	3.815	1.0263

	I could easily get a similar acting job to mine in almost any production nationally.	93	3.097	1.1235
	I could easily get a similar acting job to mine in almost any production internationally.	90	3.000	1.2270
Subjective career success	Among the people who do the same job as me, i am well respected in this industry.	93	3.624	.8836
	People who do the same job as me who are contracted in the same production are valued highly.	92	3.587	.9157
	Anyone with my level of skills and knowledge, and similar job and acting experience, will be highly sought after	86	3.23	1.037

Table 5. 34. Descriptive statistics: self-perceived employability

5.3.3.3. Theme 7: internal employability

5.3.3.3.1. Descriptive statistics: internal employability

Female had slightly higher mean score than male regarding internal employability.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average ie	Male	42	3.6429	.77001	.11882
	Female	51	3.8431	.62309	.08725

Table 5. 35. Descriptive statistics: internal employability (theme 7)

5.3.3.3.2. Independent samples test

The mean difference was not statistically significant (p=0.169).

Independent samples test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	df	p-value	Mean difference
Average ie	Equal variances assumed	1.058	.306	-1.387	91	.169	-.20028
	Equal variances not assumed			-1.359	78.437	.178	-.20028

Table 5. 36. Independent samples test (theme 7)

5.3.3.3.3. *Anova: age groups*

Average internal employability scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of <20 years followed by 20-29 years. Anova test found no significant mean difference among the different age group of the respondents (p=0.098).

Descriptives						
Average ie						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	4.1389	.55883	.16132	3.7838	4.4940
20-29 years	49	3.8027	.69695	.09956	3.6025	4.0029
30-39 years	22	3.5909	.67402	.14370	3.2921	3.8898
40-49 years	8	3.3750	.80549	.28478	2.7016	4.0484
>=50 years	2	3.5000	.23570	.16667	1.3823	5.6177
Total	93	3.7527	.69662	.07224	3.6092	3.8962

Anova					
Average ie					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	3.757	4	.939	2.022	.098
Within groups	40.888	88	.465		
Total	44.645	92			

Table 5. 37. Anova: age groups (theme 7)

5.3.3.3.4. *Anova: educational level*

Average internal employability scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by diploma qualification. Anova test did not find significant mean difference among the different education groups (p=0.157).

Descriptives						
Average ie						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	36	3.9167	.76997	.12833	3.6561	4.1772
Diploma	20	3.7667	.71000	.15876	3.4344	4.0990
Degree	14	3.7857	.74658	.19953	3.3546	4.2168
Honours	15	3.4667	.45075	.11638	3.2171	3.7163
Masters	6	3.3333	.42164	.17213	2.8909	3.7758
Total	91	3.7509	.70377	.07378	3.6043	3.8975

Anova					
Average ie					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	3.269	4	.817	1.702	.157
Within groups	41.307	86	.480		
Total	44.576	90			

Table 5. 38. Anova: educational level (theme 7)

5.3.3.4. Theme 8: external employability

5.3.3.4.1. Descriptive statistics: external employability

Male had slightly higher mean score than female regarding external employability.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average ee	Male	42	3.3333	.85540	.13199
	Female	51	3.2778	.99703	.13961

Table 5. 39. Descriptive statistics: external employability (theme 8)

5.3.3.4.2. Independent samples test

The mean difference was not statistically significant ($p=0.776$).

Independent samples test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	df	p-value	Mean difference
Average ee	Equal variances assumed	1.461	.230	.285	91	.776	.05556
	Equal variances not assumed			.289	90.832	.773	.05556

Table 5. 40. Independent samples test (theme 8)

5.3.3.4.3. *Anova: age groups*

Average external employability scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of <20 years followed by 20-29 years. Anova test found significant mean difference among the different age group of the respondents (p=0.031).

Descriptives						
Average ee						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	3.8333	.90453	.26112	3.2586	4.4080
20-29 years	49	3.3946	.94752	.13536	3.1224	3.6667
30-39 years	22	3.0606	.79440	.16937	2.7084	3.4128
40-49 years	8	2.6042	.80641	.28511	1.9300	3.2783
>=50 years	2	3.3333	.94281	.66667	-5.1375	11.8041
Total	93	3.3029	.93119	.09656	3.1111	3.4946

Anova					
Average ee					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	8.987	4	2.247	2.793	.031
Within groups	70.788	88	.804		
Total	79.775	92			

Table 5. 41. Anova: age groups (theme 8)

5.3.3.4.4. *Post hoc test-scheffe: age groups*

The scheffe's multiple comparison test did not find any significant mean difference among the groups (p>0.05).

Multiple comparisons						
Dependent variable: average ee						
Scheffe						
(I) age	(j) age	Mean difference (i-j)	Std. Error	Sig.	95% confidence interval	
					Lower bound	Upper bound
<20 years	20-29 years	.43878	.28888	.680	-.4702	1.3478
	30-39 years	.77273	.32187	.227	-.2401	1.7855
	40-49 years	1.22917	.40937	.070	-.0590	2.5173
	>=50 years	.50000	.68501	.970	-1.6554	2.6554
20-29 years	<20 years	-.43878	.28888	.680	-1.3478	.4702
	30-39 years	.33395	.23017	.717	-.3903	1.0582
	40-49 years	.79039	.34200	.263	-.2858	1.8665
	>=50 years	.06122	.64701	1.000	-1.9747	2.0971
30-39 years	<20 years	-.77273	.32187	.227	-1.7855	.2401
	20-29 years	-.33395	.23017	.717	-1.0582	.3903
	40-49 years	.45644	.37029	.822	-.7087	1.6216

40-49 years	>=50 years	-.27273	.66239	.997	-2.3570	1.8116
	<20 years	-1.22917	.40937	.070	-2.5173	.0590
	20-29 years	-.79039	.34200	.263	-1.8665	.2858
	30-39 years	-.45644	.37029	.822	-1.6216	.7087
	>=50 years	-.72917	.70905	.900	-2.9603	1.5019
>=50 years	<20 years	-.50000	.68501	.970	-2.6554	1.6554
	20-29 years	-.06122	.64701	1.000	-2.0971	1.9747
	30-39 years	.27273	.66239	.997	-1.8116	2.3570
	40-49 years	.72917	.70905	.900	-1.5019	2.9603

Table 5. 42. Post hoc test-scheffe: age groups (theme 8)

5.3.3.4.5. *Anova: educational level*

Average external employability scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by degree qualification. Anova test found significant mean difference among the different education groups ($p < 0.01$).

Descriptives						
Average ee						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	36	3.6991	.79464	.13244	3.4302	3.9679
Diploma	20	3.0917	.84375	.18867	2.6968	3.4866
Degree	14	3.4881	1.01793	.27205	2.9004	4.0758
Honours	15	2.6444	.78140	.20176	2.2117	3.0772
Masters	6	2.6111	.74287	.30327	1.8315	3.3907
Total	91	3.2875	.92365	.09682	3.0952	3.4799

Anova					
Average ee					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	16.376	4	4.094	5.829	<0.01
Within groups	60.405	86	.702		
Total	76.781	90			

Table 5. 43. Anova: educational level (theme 8)

5.3.3.4.6. *Post hoc test- scheffe: educational level*

Scheffe's multiple comparison test showed that significant mean different was found between respondents having certificate and honours degree (p=0.004).

Multiple comparisons						
Dependent variable: average ee						
Scheffe						
(I) educational level	(j) educational level	Mean difference (i-j)	Std. error	Sig.	95% confidence interval	
					Lower bound	Upper bound
Certificate	Diploma	.60741	.23373	.160	-.1284	1.3432
	Degree	.21098	.26397	.958	-.6200	1.0420
	Honours	1.05463*	.25756	.004	.2438	1.8655
	Masters	1.08796	.36956	.080	-.0755	2.2514
Diploma	Certificate	-.60741	.23373	.160	-1.3432	.1284
	Degree	-.39643	.29204	.764	-1.3158	.5230
	Honours	.44722	.28626	.656	-.4540	1.3484
	Masters	.48056	.39011	.823	-.7476	1.7087
Degree	Certificate	-.21098	.26397	.958	-1.0420	.6200
	Diploma	.39643	.29204	.764	-.5230	1.3158
	Honours	.84365	.31144	.130	-.1368	1.8241
	Masters	.87698	.40894	.339	-.4104	2.1644
Honours	Certificate	-1.05463*	.25756	.004	-1.8655	-.2438
	Diploma	-.44722	.28626	.656	-1.3484	.4540
	Degree	-.84365	.31144	.130	-1.8241	.1368
	Masters	.03333	.40483	1.000	-1.2411	1.3078
Masters	Certificate	-1.08796	.36956	.080	-2.2514	.0755
	Diploma	-.48056	.39011	.823	-1.7087	.7476
	Degree	-.87698	.40894	.339	-2.1644	.4104
	Honours	-.03333	.40483	1.000	-1.3078	1.2411

*. The mean difference is significant at the 0.05 level.

Table 5. 44. Post hoc test-scheffe: educational level (theme 8)

5.3.3.5. *Theme 9: subjective career success*

5.3.3.5.1. *Descriptive statistics: subjective career success*

Male had slightly higher mean scores than female regarding subject career success.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average scs	Male	42	3.5476	.68202	.10524
	Female	51	3.4444	.65461	.09166

Table 5. 45. Descriptive statistics: subjective career success (theme 9)

5.3.3.5.2. *Independent samples test*

The mean difference was not statistically significant ($p=0.395$).

Independent samples test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	df	p-value	Mean difference
Average scs	Equal variances assumed	.482	.489	.742	91	.460	.10317
	Equal variances not assumed			.739	86.149	.462	.10317

Table 5. 46. Independent samples test (theme 9)

5.3.3.5.3. *Anova: age groups*

Average subject career success scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of ≥ 50 years followed by 30-39 years. Anova test did not find significant mean difference among the different age group of the respondents ($p=0.983$).

Descriptives						
Average scs						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	3.4861	.74352	.21464	3.0137	3.9585
20-29 years	49	3.4592	.63331	.09047	3.2773	3.6411
30-39 years	22	3.5455	.72408	.15437	3.2244	3.8665
40-49 years	8	3.5000	.77664	.27458	2.8507	4.1493
≥ 50 years	2	3.6667	.00000	.00000	3.6667	3.6667
Total	93	3.4910	.66547	.06901	3.3540	3.6281

Anova					
Average scs					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	.177	4	.044	.096	.983
Within groups	40.565	88	.461		
Total	40.743	92			

Table 5. 47. Anova: age groups (theme 9)

5.3.3.5.4. *Anova: educational level*

Average subject career success scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having diploma followed by certificate qualification. Anova test found no significant mean difference among the different education groups ($p=0.790$).

Descriptives						
Average scs						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	36	3.5370	.68093	.11349	3.3066	3.7674
Diploma	20	3.5500	.65136	.14565	3.2452	3.8548
Degree	14	3.4762	.80293	.21459	3.0126	3.9398
Honours	15	3.4889	.53254	.13750	3.1940	3.7838
Masters	6	3.1667	.72265	.29502	2.4083	3.9250
Total	91	3.4982	.66690	.06991	3.3593	3.6371

Anova					
Average scs					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	.776	4	.194	.425	.790
Within groups	39.252	86	.456		
Total	40.027	90			

Table 5. 48. Anova: educational level (theme 9)

5.3.4. Sub-objective 3: social capital

5.3.4.1. Composition of dimension: social capital

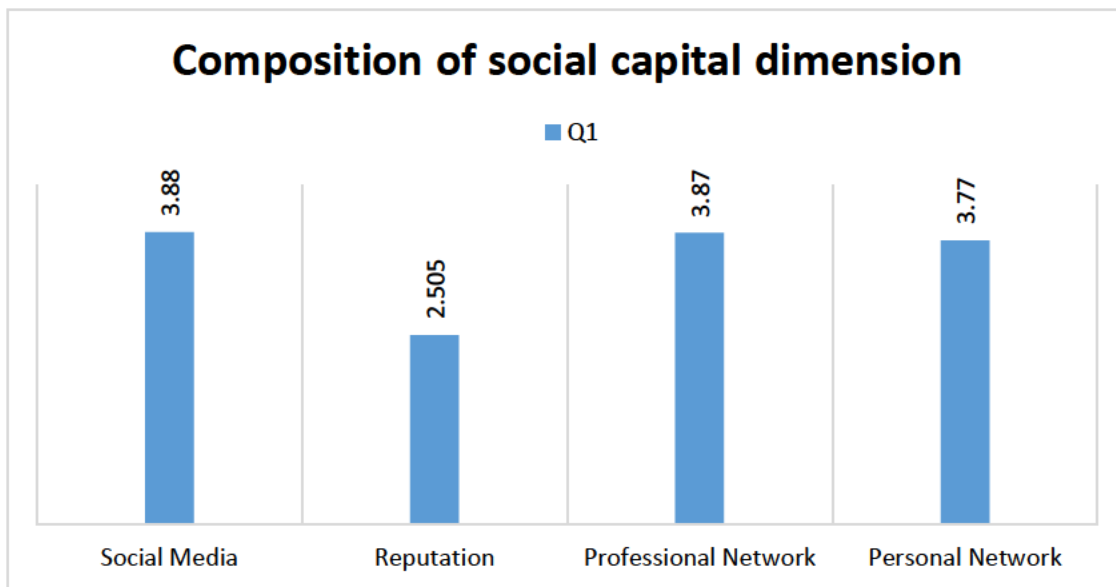


Figure 5. 12. Composition of dimension: social capital

5.3.4.2. Descriptive statistics: social capital

There were four concepts/dimensions to explain social capital of the respondents. Results show that out of four concepts, three concepts had average scores more than three which indicates that more respondents were positive about their social capital status.

Concept	Statements	N	Mean	Std. deviation
Social media	I use social networks (facebook, twitter, instagram etc.) To make business contacts.	92	3.77	1.028
Reputation	I find my reputation to be extremely important.	93	2.505	1.7793
Professional network	I can use my professional networks and business contacts to develop my career as an actor.	92	3.87	.940
Social network	My personal networks in my different productions helps me greatly in my career.	92	3.88	.982

Table 5. 49. Descriptive statistics: social capital

5.3.4.3. Theme 10: social media

5.3.4.6.1. Descriptive statistics: social media

Male had slightly higher mean score than female regarding social network

Group statistics					
Social network	Gender	N	Mean	Std. deviation	Std. error mean
I use social networks (facebook, twitter, instagram etc.) To make business contacts.	Male	41	4.00	.894	.140
	Female	51	3.59	1.099	.154

Table 5. 50. Descriptive statistics: social media (theme 10)

5.3.4.6.2. Independent samples test

The mean difference was not statistically significant (p=0.056).

Independent samples test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	T	Df	P-values	Mean difference
I use social networks (facebook, twitter, instagram etc.) To make business contacts.	Equal variances assumed	3.092	.082	1.938	90	.056	.412
	Equal variances not assumed			1.982	89.980	.051	.412

Table 5. 51. Independent samples test (theme 10)

5.3.4.6.3. Anova: age groups

Average social network scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of <20 years as well as >=50 years followed by 20-29 years. Anova test did not find significant mean difference among the different age group of the respondents (p=0.589).

Descriptives						
I use social networks (facebook, twitter, instagram etc.) To make business contacts.						
	N	Mean	Std. Deviation	Std. Error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	4.00	.739	.213	3.53	4.47
20-29 years	48	3.81	.960	.139	3.53	4.09
30-39 years	22	3.73	1.241	.265	3.18	4.28
40-49 years	8	3.25	1.282	.453	2.18	4.32
>=50 years	2	4.00	.000	.000	4.00	4.00
Total	92	3.77	1.028	.107	3.56	3.98

Anova					
I use social networks (facebook, twitter, instagram etc.) To make business contacts.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	3.030	4	.758	.707	.589
Within groups	93.176	87	1.071		
Total	96.207	91			

Table 5. 52. Anova: age groups (theme 10)

5.3.4.6.4. Anova: educational level

Average social network scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having degree followed by diploma qualification. Anova test found significant mean difference among the different education groups ($p=0.023$).

Descriptives						
I use social networks (facebook, twitter, instagram etc.) To make business contacts.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	35	3.97	.891	.151	3.67	4.28
Diploma	20	3.95	.945	.211	3.51	4.39
Degree	14	4.00	1.177	.314	3.32	4.68
Honours	15	3.47	.990	.256	2.92	4.02
Masters	6	2.67	1.033	.422	1.58	3.75
Total	90	3.80	1.019	.107	3.59	4.01

Anova					
I use social networks (facebook, twitter, instagram etc.) To make business contacts.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	11.412	4	2.853	2.994	.023
Within groups	80.988	85	.953		
Total	92.400	89			

Table 5. 53. Anova: educational level (theme10)

5.3.4.6.5. Post hoc test-scheffe: educational level

But scheffe's multiple comparison test did not find any significant mean difference between any groups ($p>0.05$).

Multiple comparisons						
Dependent variable: I use social networks (facebook, twitter, instagram etc.) to make business contacts.						
Scheffe						
(I) educational level	(j) educational level	Mean difference (i-j)	Std. Error	Sig.	95% confidence interval	
					Lower bound	Upper bound
Certificate	Diploma	.021	.274	1.000	-.84	.88
	Degree	-.029	.309	1.000	-1.00	.94
	Honours	.505	.301	.593	-.44	1.45
	Masters	1.305	.431	.067	-.05	2.66
Diploma	Certificate	-.021	.274	1.000	-.88	.84
	Degree	-.050	.340	1.000	-1.12	1.02
	Honours	.483	.333	.717	-.57	1.53
	Masters	1.283	.454	.103	-.15	2.71
Degree	Certificate	.029	.309	1.000	-.94	1.00
	Diploma	.050	.340	1.000	-1.02	1.12
	Honours	.533	.363	.706	-.61	1.68
	Masters	1.333	.476	.108	-.17	2.83
Honours	Certificate	-.505	.301	.593	-1.45	.44
	Diploma	-.483	.333	.717	-1.53	.57
	Degree	-.533	.363	.706	-1.68	.61
	Masters	.800	.472	.581	-.68	2.28
Masters	Certificate	-1.305	.431	.067	-2.66	.05
	Diploma	-1.283	.454	.103	-2.71	.15
	Degree	-1.333	.476	.108	-2.83	.17
	Honours	-.800	.472	.581	-2.28	.68

Table 5. 54. Post hoc test-scheffe: educational level (theme 10)

5.3.4.4. Theme 11: reputation

5.3.4.4.1. Descriptive statistics: reputation

Male had slightly higher mean score than female regarding reputation.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Rep1 I find my reputation to be extremely important.	Male	42	2.643	1.8847	.2908
	Female	51	2.392	1.6980	.2378

Table 5. 55. Descriptive statistics: reputation (theme 11)

5.3.4.4.2. *Independent samples test*

The mean difference was not statistically significant ($p=0.395$).

Independent samples test						
		Levene's test for equality of variances		T-test for equality of means		
		F	Sig.	t	p-value	Mean difference
Rep1 I find my reputation to be extremely important.	Equal variances assumed	3.594	.061	.674	91	.502
	Equal variances not assumed			.667	83.527	.506

Table 5. 56. Independent samples test (theme 11)

5.3.4.4.3. *Anova: age groups*

Average reputation scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of 40-49 years followed by 20-29 years. Anova test found no significant mean difference among the different age group of the respondents ($p=0.942$).

Descriptives						
Rep1 I find my reputation to be extremely important.						
	N	Mean	Std. Deviation	Std. Error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	2.250	1.7645	.5094	1.129	3.371
20-29 years	49	2.571	1.8143	.2592	2.050	3.093
30-39 years	22	2.364	1.7333	.3695	1.595	3.132
40-49 years	8	2.875	2.0310	.7181	1.177	4.573
>=50 years	2	2.500	2.1213	1.5000	-16.559	21.559
Total	93	2.505	1.7793	.1845	2.139	2.872

Anova					
Rep1 I find my reputation to be extremely important.					
	Sum of squares	Df	Mean square	F	Sig.
Between Groups	2.531	4	.633	.193	.942
Within Groups	288.716	88	3.281		
Total	291.247	92			

Table 5. 57. Anova: age groups (theme 11)

5.3.4.4.4. Anova: educational level

Average reputation scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by honours qualification. Anova test did not find significant mean difference among the different education groups (p=0.614).

Descriptives						
Rep1 I find my reputation to be extremely important.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	36	2.833	1.8593	.3099	2.204	3.462
Diploma	20	2.250	1.8028	.4031	1.406	3.094
Degree	14	2.143	1.6575	.4430	1.186	3.100
Honours	15	2.533	1.7674	.4563	1.555	3.512
Masters	6	2.000	1.5492	.6325	.374	3.626
Total	91	2.495	1.7725	.1858	2.125	2.864

Anova					
Rep1 I find my reputation to be extremely important.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	8.550	4	2.137	.670	.614
Within groups	274.198	86	3.188		
Total	282.747	90			

Table 5. 58. Anova: educational level (theme 11)

5.3.4.5. Theme 12: professional networks

5.3.4.5.1. Descriptive statistics: professional networks

Male had slightly lower mean score than female regarding professional network.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Pn1 I can use my professional networks and business contacts to develop my career as an actor.	Male	41	3.85	1.085	.170
	Female	51	3.88	.816	.114

Table 5. 59. Descriptive statistics: professional networks (theme 12)

5.3.4.5.2. *Independent samples test*

The mean difference was not statistically significant ($p=0.881$).

Independent samples test						
		Levene's test for equality of variances		T-test for equality of means		
		F	Sig.	t	df	Sig.
Pn1 I can use my professional networks and business contacts to develop my career as an actor.	Equal variances assumed	2.915	.091	-.145	90	0.881
	Equal variances not assumed			-.140	.889	0.881

Table 5. 60. Independent samples test (theme 12)

5.3.4.5.3. *Anova: age groups*

Average professional network scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of 20-29 years followed by 40-49 years and ≥ 50 years respectively. Anova test did not find significant mean difference among the different age group of the respondents ($p=0.002$).

Descriptives						
Pn1 I can use my professional networks and business contacts to develop my career as an actor.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	3.75	1.215	.351	2.98	4.52
20-29 years	48	4.02	.812	.117	3.79	4.26
30-39 years	22	3.55	1.101	.235	3.06	4.03
40-49 years	8	4.00	.756	.267	3.37	4.63
≥ 50 years	2	4.00	.000	.000	4.00	4.00
Total	92	3.87	.940	.098	3.67	4.06

Anova					
Pn1 I can use my professional networks and business contacts to develop my career as an actor.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	3.751	4	.938	1.064	.379
Within groups	76.684	87	.881		
Total	80.435	91			

Table 5. 61. Anova: age groups (theme 12)

5.3.4.5.4. Anova: educational level

Average professional network scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by diploma qualification. Anova test found significant mean difference among the different education groups ($p=0.006$).

Descriptives						
Pn1 I can use my professional networks and business contacts to develop my career as an actor.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	35	4.14	.772	.131	3.88	4.41
Diploma	20	4.10	.553	.124	3.84	4.36
Degree	14	3.50	1.345	.359	2.72	4.28
Honours	15	3.80	.862	.223	3.32	4.28
Masters	6	2.83	1.169	.477	1.61	4.06
Total	90	3.89	.941	.099	3.69	4.09

Anova					
Pn1 I can use my professional networks and business contacts to develop my career as an actor.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	12.070	4	3.017	3.838	.006
Within groups	66.819	85	.786		
Total	78.889	89			

Table 5. 62. Anova: educational level (theme 12)

5.3.4.5.5. Post hoc test-scheffe: educational level

Scheffe's multiple comparison test showed that the mean difference was significant between respondents having certificate qualification and masters qualification ($p=0.031$).

Multiple comparisons						
Dependent variable: pn1 I can use my professional networks and business contacts to develop my career as an actor.						
Scheffe						
(I) educational level	(j) educational level	Mean difference (i-j)	Std. Error	Sig.	95% confidence interval	
					Lower bound	Upper bound
Certificate	Diploma	.043	.249	1.000	-.74	.83
	Degree	.643	.280	.271	-.24	1.53
	Honours	.343	.274	.813	-.52	1.20
	Masters	1.310*	.392	.031	.08	2.54
Diploma	Certificate	-.043	.249	1.000	-.83	.74
	Degree	.600	.309	.443	-.37	1.57
	Honours	.300	.303	.912	-.65	1.25
	Masters	1.267	.413	.060	-.03	2.57

Degree	Certificate	-.643	.280	.271	-1.53	.24
	Diploma	-.600	.309	.443	-1.57	.37
	Honours	-.300	.329	.934	-1.34	.74
	Masters	.667	.433	.668	-.70	2.03
Honours	Certificate	-.343	.274	.813	-1.20	.52
	Diploma	-.300	.303	.912	-1.25	.65
	Degree	.300	.329	.934	-.74	1.34
	Masters	.967	.428	.287	-.38	2.32
Masters	Certificate	-1.310*	.392	.031	-2.54	-.08
	Diploma	-1.267	.413	.060	-2.57	.03
	Degree	-.667	.433	.668	-2.03	.70
	Honours	-.967	.428	.287	-2.32	.38

*. The mean difference is significant at the 0.05 level.

Table 5. 63. Post hoc test-scheffe: educational level (theme 12)

5.3.4.6. Theme 13: personal network

5.3.4.3.1. Descriptive statistics: personal network

Male had slightly lower mean score than female regarding personal network.

Group statistics					
Social media	Gender	N	Mean	Std. deviation	Std. error mean
My personal networks in my different productions helps me greatly in my career.	Male	41	3.80	1.077	.168
	Female	50	3.96	.903	.128

Table 5. 64. Descriptive statistics: personal networks (theme 13)

5.3.4.3.2. *Independent samples test*

The mean difference was not statistically significant ($p=0.457$).

		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	Df	Sig. (2-tailed)	Mean difference
My personal networks in my different productions helps me greatly in my career.	Equal variances assumed	.340	.561	-.747	89	.457	-.155
	Equal variances not assumed			-.734	78.154	.465	-.155

Table 5. 65. Independent samples test (theme 13)

5.3.4.3.3. *Anova: age groups*

Average personal network scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of ≥ 50 years followed by 20-29 years. Anova test found no significant mean difference among the different age group of the respondents ($p=0.576$).

Descriptives						
Sm1 my personal networks in my different productions helps me greatly in my career.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	3.58	1.505	.434	2.63	4.54
20-29 years	48	3.98	.838	.121	3.74	4.22
30-39 years	22	3.95	.950	.203	3.53	4.38
40-49 years	8	3.50	1.069	.378	2.61	4.39
≥ 50 years	2	4.00	.000	.000	4.00	4.00
Total	92	3.88	.982	.102	3.68	4.08

Anova					
Sm1 my personal networks in my different productions helps me greatly in my career.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	2.834	4	.709	.727	.576
Within groups	84.850	87	.975		
Total	87.685	91			

Table 5. 66. Anova: age groups (theme 13)

5.3.4.3.4. Anova: educational level

Average personal network scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by diploma qualification. Anova test did not find significant mean difference among the different education groups ($p=0.678$).

Descriptives						
Sm1 my personal networks in my different productions helps me greatly in my career.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	35	4.00	.874	.148	3.70	4.30
Diploma	20	3.90	1.071	.240	3.40	4.40
Degree	14	3.86	1.099	.294	3.22	4.49
Honours	15	3.87	.915	.236	3.36	4.37
Masters	6	3.33	1.366	.558	1.90	4.77
Total	90	3.89	.988	.104	3.68	4.10

Anova					
Sm1 my personal networks in my different productions helps me greatly in my career.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	2.308	4	.577	.580	.678
Within groups	84.581	85	.995		
Total	86.889	89			

Table 5. 67. Anova: educational level (theme 13)

5.3.5. Sub-objective 4: human capital

5.3.5.1. Composition of dimension: human capital

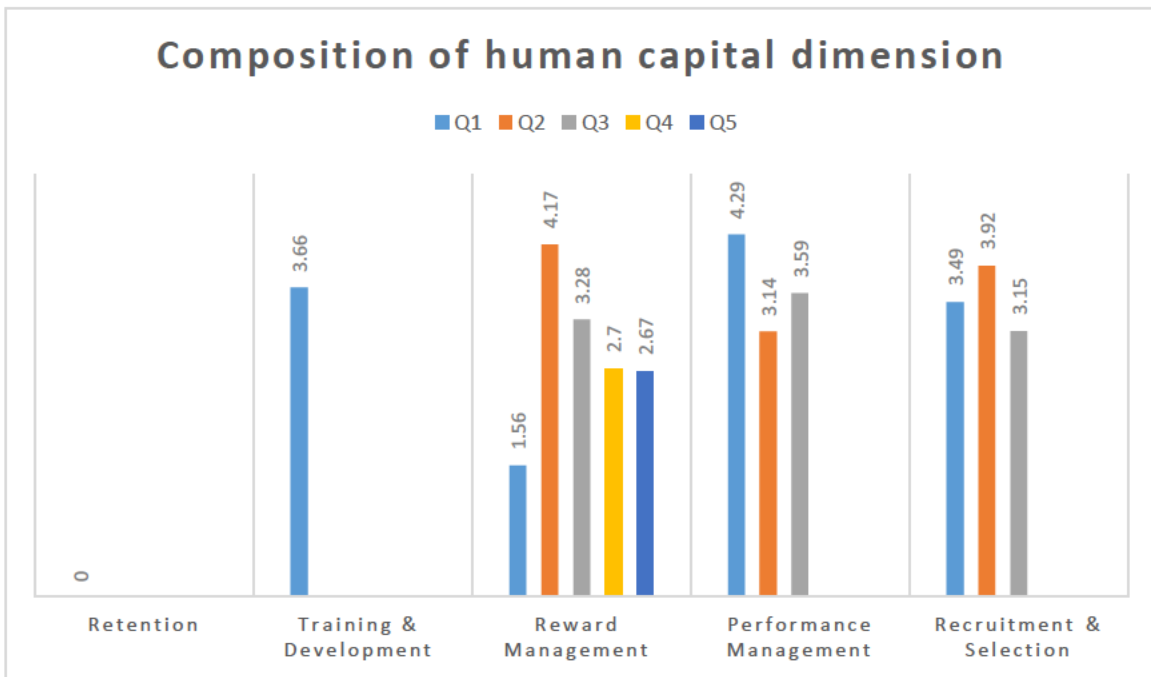


Figure 5. 13. Composition of dimension: human capital

5.3.5.2. Descriptive statistics: human capital

Human capital issue was described using the following concept: training & development, reward management, performance management, and recruitment & selection. Descriptive analysis shows that more respondents were positive about their training and development as the average score was 3.66 from a 5point-likert types statement. For reward management, mixed responses were received. For example, an average of 1.56 was found for the basic benefits and security issue. This indicated that majority of the respondents were not happy with their current benefits. Similar responses for the following statements: The more I perform well, the more I am paid, and my education, skills and training are in line with the remuneration I receive. The average scores for those two statements were below point 3.

Concept	Statements	N	Mean	Std. deviation
Training & development	I feel i have sufficient networking skills necessary to maintain professional networks.	91	3.66	1.118
Reward management	The acting profession provides me with basic benefits and security such as medical aid, life policy, retirement.	90	1.56	.781
	I provide for my own security such as medical aid, life policy and retirement.	92	4.17	1.044
	In most productions i am involved with, my safety is always taken care of.	92	3.28	1.052
	The more I perform well, the more i am paid.	92	2.70	1.136
	My education, skills and training are in line with the remuneration I receive.	89	2.67	1.194
Performance management	I am aware of what is expected of me regarding my performance.	92	4.29	.778
	Whenever i perform well, I am rewarded accordingly.	91	3.14	1.039
	My past performance is the basis upon which I get new roles/contracts.	92	3.59	.939
Recruitment & selection	I am mostly aware of the acting roles/positions in the industry.	92	3.49	1.124
	I am well aware of the criteria(s) that I need to follow to qualify for a particular role.	92	3.92	.880
	The process that is used to select the right actor for the right role is competent.	91	3.15	1.273

Table 5. 68. Descriptive statistics: human capital

5.3.5.3. Theme 14: retention

5.3.5.3.1. Descriptive statistics: retention

Results showed that the three **most valuable attributes** about the profession were flexibility (41), networking opportunities (39), work environment and working in multiple organizations (35).

With regard to the **least valuable attributes**, it was found that fame (42), benefits (41) and fortunes (31) were the attributes mentioned by the respondents.

Most valuable		Least valuable	
Attributes	Frequency	Attributes	Frequency
Flexibility	41	Fame	42
Networking opportunities	39	Benefits	41
Working in Multiple Organizations	35	Fortune	31
Work environment	35	Rewards	27
Traveling	32	Work environment	19
Career advancement	27	Travelling	18
Rewards	23	Working in Multiple Organizations	18
Benefits	10	Flexibility	15
Fortune	10	Networking opportunities	14
Fame	9	Career advancement	14

Table 5. 69. Descriptive statistics: retention (theme 14)

5.3.5.4. Theme 15: training & development

5.3.5.4.1. Descriptive statistics: training & development

Male had slightly higher mean score than female regarding training and development.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
I feel I have sufficient networking skills necessary to maintain professional networks.	Male	41	3.68	1.011	.158
	Female	50	3.64	1.208	.171

Table 5. 70. Descriptive statistics: training & development (theme 15)

5.3.5.4.2. *Independent samples test*

The mean difference was not statistically significant ($p=0.857$).

Independent samples test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	df	p-values	Mean difference
I feel I have sufficient networking skills necessary to maintain professional networks.	Equal variances assumed	1.383	.243	.181	89	.857	.043
	Equal variances not assumed			.185	88.955	.854	.043

Table 5. 71. Independent samples test (theme 15)

5.3.5.4.3. *Anova: age groups*

Average training and development scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of ≥ 50 years followed by < 20 years. Anova test did not find significant mean difference among the different age group of the respondents ($p=0.320$).

Descriptives						
Td1 I feel i have sufficient networking skills necessary to maintain professional networks.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	3.92	.793	.229	3.41	4.42
20-29 years	47	3.79	1.082	.158	3.47	4.10
30-39 years	22	3.23	1.307	.279	2.65	3.81
40-49 years	8	3.63	1.188	.420	2.63	4.62
≥ 50 years	2	4.00	.000	.000	4.00	4.00
Total	91	3.66	1.118	.117	3.43	3.89

Anova					
I feel I have sufficient networking skills necessary to maintain professional networks.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	5.912	4	1.478	1.193	.320
Within groups	106.528	86	1.239		
Total	112.440	90			

Table 5. 72. Anova: age groups (theme 15)

5.3.5.4.4. *Anova: educational level*

Average training and development scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having diploma followed by certificate qualification. Anova test found significant mean difference among the different education groups ($p=0.028$).

Descriptives						
Td1 I feel i have sufficient networking skills necessary to maintain professional networks.						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	34	3.88	.880	.151	3.58	4.19
Diploma	20	3.95	1.050	.235	3.46	4.44
Degree	14	3.36	1.277	.341	2.62	4.09
Honours	15	3.47	1.246	.322	2.78	4.16
Masters	6	2.50	1.225	.500	1.21	3.79
Total	89	3.65	1.119	.119	3.42	3.89

Anova					
Td1 I feel i have sufficient networking skills necessary to maintain professional networks.					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	13.275	4	3.319	2.876	.028
Within groups	96.927	84	1.154		
Total	110.202	88			

Table 5. 73. Anova: educational level (theme 15)

5.3.5.4.5. *Post hoc test-scheffe: educational level*

Scheffe's multiple comparison test did not find any significant mean difference between any two groups ($p > 0.05$).

Multiple comparisons						
Dependent variable: I feel I have sufficient networking skills necessary to maintain professional networks.						
Scheffe						
(I) educational level	(j) educational level	Mean difference (i-j)	Std. Error	Sig.	95% confidence interval	
					Lower bound	Upper bound
Certificate	Diploma	-.068	.303	1.000	-1.02	.89
	Degree	.525	.341	.669	-.55	1.60
	Honours	.416	.333	.816	-.63	1.46
	Masters	1.382	.476	.087	-.12	2.88
Diploma	Certificate	.068	.303	1.000	-.89	1.02
	Degree	.593	.374	.644	-.59	1.77
	Honours	.483	.367	.784	-.67	1.64
	Masters	1.450	.500	.088	-.12	3.02
Degree	Certificate	-.525	.341	.669	-1.60	.55
	Diploma	-.593	.374	.644	-1.77	.59
	Honours	-.110	.399	.999	-1.37	1.15
	Masters	.857	.524	.616	-.79	2.51
Honours	Certificate	-.416	.333	.816	-1.46	.63
	Diploma	-.483	.367	.784	-1.64	.67
	Degree	.110	.399	.999	-1.15	1.37
	Masters	.967	.519	.487	-.67	2.60
Masters	Certificate	-1.382	.476	.087	-2.88	.12
	Diploma	-1.450	.500	.088	-3.02	.12
	Degree	-.857	.524	.616	-2.51	.79
	Honours	-.967	.519	.487	-2.60	.67

Table 5. 74. Post hoc test-scheffe: educational level (theme 15)

5.3.5.5. *Theme 16: reward management*

5.3.5.5.1. *Descriptive statistics: reward management*

Male had slightly higher mean score than female regarding reward management.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average rm	Male	42	2.9071	.65384	.10089
	Female	50	2.8730	.57704	.08161

Table 5. 75. Descriptive statistics: reward management (theme 16)

5.3.5.5.2. *Independent samples test*

The mean difference was not statistically significant ($p=0.791$).

Independent samples test					
		Levene's test for equality of variances		T-test for equality of means	
		F	Sig.	t	df
Average rm	Equal variances assumed	.240	.625	.266	90
	Equal variances not assumed			.263	82.611

Independent samples test				
		T-test for equality of means		
		Sig. (2-tailed)	Mean difference	Std. error difference
Average rm	Equal variances assumed	.791	.03414	.12835
	Equal variances not assumed	.793	.03414	.12976

Table 5. 76. Independent samples test (theme 16)

5.3.5.5.3. *Anova: age groups*

Average reward management scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of 20-29 years followed by ≥ 50 years. Anova test did not find significant mean difference among the different age group of the respondents ($p=0.186$).

Descriptives						
Average rm						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	2.8708	.50832	.14674	2.5479	3.1938
20-29 years	48	3.0229	.65598	.09468	2.8324	3.2134
30-39 years	22	2.7182	.57457	.12250	2.4634	2.9729
40-49 years	8	2.5750	.44641	.15783	2.2018	2.9482
≥ 50 years	2	2.9000	.42426	.30000	-.9119	6.7119
Total	92	2.8886	.61008	.06361	2.7622	3.0149

Anova					
Average rm					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	2.296	4	.574	1.581	.186
Within groups	31.575	87	.363		
Total	33.871	91			

Table 5. 77. Anova: age groups (theme 16)

5.3.5.5.4. Anova: educational level

Average reward management scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by diploma qualification. Anova test found significant mean difference among the different education groups ($p=0.029$).

Descriptives						
Average rm						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	35	3.1043	.58465	.09882	2.9035	3.3051
Diploma	20	2.8750	.63980	.14306	2.5756	3.1744
Degree	14	2.8143	.75024	.20051	2.3811	3.2475
Honours	15	2.5067	.41998	.10844	2.2741	2.7392
Masters	6	2.7667	.34448	.14063	2.4052	3.1282
Total	90	2.8861	.61594	.06493	2.7571	3.0151

Anova					
Average rm					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	3.986	4	.996	2.844	.029
Within groups	29.779	85	.350		
Total	33.765	89			

Table 5. 78. Anova: educational level (theme 16)

5.3.5.5.5. *Post hoc test-scheffe: educational level*

Scheffe's multiple comparison test showed that the mean difference was significant between certificate and honours qualification (p=0.037).

Multiple comparisons						
Dependent variable: average m						
Scheffe						
(i) educational level	(j) educational level	Mean difference (i-j)	Std. Error	Sig.	95% confidence interval	
					Lower bound	Upper bound
Certificate	Diploma	.22929	.16591	.752	-.2932	.7517
	Degree	.29000	.18717	.664	-.2994	.8794
	Honours	.59762*	.18266	.037	.0224	1.1728
	Masters	.33762	.26153	.796	-.4859	1.1612
Diploma	Certificate	-.22929	.16591	.752	-.7517	.2932
	Degree	.06071	.20626	.999	-.5888	.7102
	Honours	.36833	.20217	.510	-.2683	1.0050
	Masters	.10833	.27551	.997	-.7593	.9759
Degree	Certificate	-.29000	.18717	.664	-.8794	.2994
	Diploma	-.06071	.20626	.999	-.7102	.5888
	Honours	.30762	.21996	.744	-.3850	1.0003
	Masters	.04762	.28882	1.000	-.8619	.9571
Honours	Certificate	-.59762*	.18266	.037	-1.1728	-.0224
	Diploma	-.36833	.20217	.510	-1.0050	.2683
	Degree	-.30762	.21996	.744	-1.0003	.3850
	Masters	-.26000	.28591	.934	-1.1603	.6403
Masters	Certificate	-.33762	.26153	.796	-1.1612	.4859
	Diploma	-.10833	.27551	.997	-.9759	.7593
	Degree	-.04762	.28882	1.000	-.9571	.8619
	Honours	.26000	.28591	.934	-.6403	1.1603

*. The mean difference is significant at the 0.05 level.

Table 5. 79. Post hoc test-scheffe: educational level (theme 16)

5.3.5.6. Theme 17: performance management

5.3.5.6.1. Descriptive statistics: performance management

Male had slightly lower mean score than female regarding performance management.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average pm	Male	41	3.6016	.53862	.08412
	Female	50	3.7200	.62582	.08850

Table 5. 80. Descriptive statistics: performance management (theme 17)

5.3.5.6.2. Independent samples test

The mean difference was not statistically significant (p=0.342).

Independent samples test					
		Levene's test for equality of variances		T-test for equality of means	
		F	Sig.	T	Df
Average pm	Equal variances assumed	1.302	.257	-.955	89
	Equal variances not assumed			-.969	88.773

Independent samples test				
		T-test for equality of means		
		Sig. (2-tailed)	Mean difference	Std. Error difference
Average pm	Equal variances assumed	.342	-.11837	.12393
	Equal variances not assumed	.335	-.11837	.12210

Table 5. 81. Independent samples test (theme 17)

5.3.5.6.3. Anova: age groups

Average performance management scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of >=50 years followed by 20-29 years. Anova test did not find significant mean difference among the different age group of the respondents (p=0.455).

Descriptives						
Average pm						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	12	3.7222	.56557	.16326	3.3629	4.0816
20-29 years	47	3.7376	.61752	.09007	3.5563	3.9189
30-39 years	22	3.4848	.55135	.11755	3.2404	3.7293
40-49 years	8	3.5833	.58418	.20654	3.0949	4.0717
>=50 years	2	4.0000	.00000	.00000	4.0000	4.0000
Total	91	3.6667	.58794	.06163	3.5442	3.7891

Anova					
Average pm					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	1.278	4	.320	.921	.455
Within groups	29.833	86	.347		
Total	31.111	90			

Table 5. 82. Anova: age groups (theme 17)

5.3.5.6.4. *Anova: educational level*

Average performance management scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by diploma qualification. Anova test found significant mean difference among the different education groups ($p=0.016$).

Descriptives						
Average pm						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	34	3.9412	.58873	.10097	3.7358	4.1466
Diploma	20	3.6000	.54719	.12236	3.3439	3.8561
Degree	14	3.5000	.50213	.13420	3.2101	3.7899
Honours	15	3.4444	.54433	.14055	3.1430	3.7459
Masters	6	3.4444	.62063	.25337	2.7931	4.0958
Total	89	3.6779	.58915	.06245	3.5538	3.8020

Anova					
Average pm					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	4.066	4	1.016	3.224	.016
Within groups	26.479	84	.315		
Total	30.544	88			

Table 5. 83. Anova: educational level (theme 17)

5.3.5.6.5. *Post hoc test-scheffe: educational level*

Scheffe's multiple comparison test did not find significant difference between any groups ($p > 0.05$).

Multiple comparisons						
Dependent variable: average pm						
Scheffe						
(I) educational level	(j) educational level	Mean difference (i-j)	Std. Error	Sig.	95% confidence interval	
					Lower bound	Upper bound
Certificate	Diploma	.34118	.15822	.333	-.1572	.8395
	Degree	.44118	.17829	.201	-.1204	1.0028
	Honours	.49673	.17403	.097	-.0514	1.0449
	Masters	.49673	.24861	.413	-.2863	1.2798
Diploma	Certificate	-.34118	.15822	.333	-.8395	.1572
	Degree	.10000	.19564	.992	-.5162	.7162
	Honours	.15556	.19177	.956	-.4485	.7596
	Masters	.15556	.26134	.986	-.6676	.9787
Degree	Certificate	-.44118	.17829	.201	-1.0028	.1204
	Diploma	-.10000	.19564	.992	-.7162	.5162
	Honours	.05556	.20864	.999	-.6016	.7127
	Masters	.05556	.27396	1.000	-.8074	.9185
Honours	Certificate	-.49673	.17403	.097	-1.0449	.0514
	Diploma	-.15556	.19177	.956	-.7596	.4485
	Degree	-.05556	.20864	.999	-.7127	.6016
	Masters	.00000	.27120	1.000	-.8542	.8542
Masters	Certificate	-.49673	.24861	.413	-1.2798	.2863
	Diploma	-.15556	.26134	.986	-.9787	.6676
	Degree	-.05556	.27396	1.000	-.9185	.8074
	Honours	.00000	.27120	1.000	-.8542	.8542

Table 5. 84. Post hoc test-scheffe: educational level (theme 17)

5.3.5.7. *Theme 18: recruitment & selection*

5.3.5.7.1. *Descriptive statistics: recruitment & selection*

Male had slightly lower mean score than female regarding recruitment and selection.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Average rs	Male	42	3.4683	.82001	.12653
	Female	49	3.5646	.82833	.11833

Table 5. 85. Descriptive statistics: recruitment & selection (theme 18)

5.3.5.7.2. *Independent samples test*

The mean difference was not statistically significant ($p=0.580$).

Independent samples test					
		Levene's test for equality of variances		T-test for equality of means	
		F	Sig.	T	Df
Average rs	Equal variances assumed	.247	.620	-.556	89
	Equal variances not assumed			-.556	87.143

Independent samples test				
		T-test for equality of means		
		Sig. (2-tailed)	Mean difference	Std. error difference
Average rs	Equal variances assumed	.580	-.09637	.17338
	Equal variances not assumed	.579	-.09637	.17324

Table 5. 86. Independent samples test (theme 18)

5.3.5.7.3. *Anova: age groups*

Average recruitment and selection scores among the different age groups are shown in the table below. The highest average score was obtained by respondents' from age group of <20 years followed by 40-49 years. Anova test found significant mean difference among the different age group of the respondents ($p=0.036$).

Descriptives						
Average rs						
	N	Mean	Std. deviation	Std. error	95% confidence interval for mean	
					Lower bound	Upper bound
<20 years	11	3.8788	.85988	.25926	3.3011	4.4565
20-29 years	48	3.6111	.81166	.11715	3.3754	3.8468
30-39 years	22	3.0606	.61409	.13092	2.7883	3.3329
40-49 years	8	3.7083	1.03030	.36426	2.8470	4.5697
>=50 years	2	3.6667	.47140	.33333	-.5687	7.9021
Total	91	3.5201	.82133	.08610	3.3491	3.6912

Anova					
Average rs					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	6.784	4	1.696	2.705	.036
Within groups	53.929	86	.627		
Total	60.713	90			

Table 5. 87. Anova: age groups (theme 18)

5.3.5.7.4. *Post hoc test- scheffe- age groups*

Scheffe's test did not find any significant mean difference between any two groups ($p > 0.05$).

Multiple comparisons						
Dependent variable: average rs						
Scheffe						
(I) age	(j) age	Mean difference (i-j)	Std. error	Sig.	95% confidence interval	
					Lower bound	Upper bound
<20 years	20-29 years	.26768	.26471	.905	-.5657	1.1010
	30-39 years	.81818	.29242	.108	-.1024	1.7388
	40-49 years	.17045	.36796	.995	-.9879	1.3288
	>=50 years	.21212	.60873	.998	-1.7042	2.1285
20-29 years	<20 years	-.26768	.26471	.905	-1.1010	.5657
	30-39 years	.55051	.20388	.132	-.0913	1.1924
	40-49 years	-.09722	.30241	.999	-1.0492	.8548
	>=50 years	-.05556	.57149	1.000	-1.8547	1.7436
30-39 years	<20 years	-.81818	.29242	.108	-1.7388	.1024
	20-29 years	-.55051	.20388	.132	-1.1924	.0913
	40-49 years	-.64773	.32694	.422	-1.6770	.3815
	>=50 years	-.60606	.58484	.898	-2.4473	1.2351
40-49 years	<20 years	-.17045	.36796	.995	-1.3288	.9879
	20-29 years	.09722	.30241	.999	-.8548	1.0492
	30-39 years	.64773	.32694	.422	-.3815	1.6770
	>=50 years	.04167	.62604	1.000	-1.9292	2.0125
>=50 years	<20 years	-.21212	.60873	.998	-2.1285	1.7042
	20-29 years	.05556	.57149	1.000	-1.7436	1.8547
	30-39 years	.60606	.58484	.898	-1.2351	2.4473
	40-49 years	-.04167	.62604	1.000	-2.0125	1.9292

Table 5. 88. Post hoc test-scheffe-age groups (theme 18)

5.3.5.7.5. *Anova: educational level*

Average recruitment and selection scores among the education qualification of the respondents are shown in the table below. The highest average score was obtained by respondents' having certificate followed by diploma qualification. Anova test found significant mean difference among the different education groups ($p < 0.01$).

Descriptives						
Average rs						
	N	Mean	Std. Deviation	Std. Error	95% confidence interval for mean	
					Lower bound	Upper bound
Certificate	34	4.0196	.59142	.10143	3.8133	4.2260
Diploma	20	3.4333	.75005	.16772	3.0823	3.7844
Degree	14	3.1429	.78135	.20882	2.6917	3.5940
Honours	15	2.9556	.77528	.20018	2.5262	3.3849
Masters	6	3.0556	.95258	.38889	2.0559	4.0552
Total	89	3.5056	.82436	.08738	3.3320	3.6793

Anova					
Average rs					
	Sum of squares	Df	Mean square	F	Sig.
Between groups	16.683	4	4.171	8.125	<0.01
Within groups	43.120	84	.513		
Total	59.803	88			

Table 5. 89. Anova: educational level (theme 18)

5.3.5.7.6. *Post hoc test-scheffe: educational level*

Scheffe's test found significant mean difference between certificate, degree and honors qualifications ($p < 0.05$).

Multiple comparisons						
Dependent variable: average rs						
Scheffe						
(I) educational level	(j) educational level	Mean difference (i-j)	Std. Error	Sig.	95% confidence interval	
					Lower bound	Upper bound
Certificate	Diploma	.58627	.20190	.087	-.0497	1.2222
	Degree	.87675*	.22752	.008	.1601	1.5934
	Honours	1.06405*	.22208	.000	.3645	1.7636
	Masters	.96405	.31726	.065	-.0353	1.9634
Diploma	Certificate	-.58627	.20190	.087	-1.2222	.0497
	Degree	.29048	.24967	.851	-.4959	1.0769
	Honours	.47778	.24472	.438	-.2930	1.2486
	Masters	.37778	.33350	.863	-.6727	1.4282
Degree	Certificate	-.87675*	.22752	.008	-1.5934	-.1601
	Diploma	-.29048	.24967	.851	-1.0769	.4959
	Honours	.18730	.26625	.974	-.6513	1.0259
	Masters	.08730	.34960	1.000	-1.0139	1.1885
Honours	Certificate	-1.06405*	.22208	.000	-1.7636	-.3645
	Diploma	-.47778	.24472	.438	-1.2486	.2930
	Degree	-.18730	.26625	.974	-1.0259	.6513
	Masters	-.10000	.34609	.999	-1.1901	.9901
Masters	Certificate	-.96405	.31726	.065	-1.9634	.0353
	Diploma	-.37778	.33350	.863	-1.4282	.6727
	Degree	-.08730	.34960	1.000	-1.1885	1.0139

	Honours	.10000	.34609	.999	-.9901	1.1901
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*. The mean difference is significant at the 0.05 level.

Table 5. 90. Post hoc test- scheffe- educational level (theme 18)

5.3.6. Multiple comparison of dimensions

5.3.6.1. Descriptive statistics: all dimensions

Overall mean scores were calculated for all the dimensions. The mean scores for each of the dimension was compared between male and female respondents. It was found that female respondents had higher mean score for talent development, and employability but had lower average score for social capital and human capital dimensions.

Group statistics					
	Gender	N	Mean	Std. deviation	Std. error mean
Talent development	Male	42	3.1478	.63812	.09846
	Female	51	3.2033	.33028	.04625
Employability	Male	42	3.5079	.54607	.08426
	Female	51	3.5218	.62292	.08723
Social capital	Male	42	3.5119	.94989	.14657
	Female	51	3.4412	.74764	.10469
Human capital	Male	42	3.2899	.51801	.07993
	Female	51	3.2582	.68536	.09597

Table 5. 91. Descriptive statistics: all dimensions

5.3.6.2. Independent samples test: all dimensions

Students t-test did not find any significant mean difference between male and female for all the dimensions ($p > 0.05$).

Independent Samples Test							
		Levene's test for equality of variances		T-test for equality of means			
		F	Sig.	t	df	Sig. (2-tailed)	Mean difference
Talent development	Equal variances assumed	5.028	.027	-.539	91	.591	-.05545
	Equal variances not assumed			-.510	58.741	.612	-.05545
Employability	Equal variances assumed	.847	.360	-.113	91	.910	-.01385
	Equal variances not assumed			-.114	90.622	.909	-.01385
Social capital	Equal variances assumed	.580	.448	.402	91	.689	.07073
	Equal variances not assumed			.393	77.059	.696	.07073
Human capital	Equal variances assumed	.132	.717	.247	91	.805	.03170
	Equal variances not assumed			.254	90.387	.800	.03170

Table 5. 92. Independent samples test: all dimensions

5.3.6.3. Descriptive statistics: all dimensions-age

Results shows that respondents who were 20-29 years old had the highest mean score for talent development and <20 years old respondents had the lowest mean score for talent development. Regarding employability, <20 years old respondents scored the highest mean score and 40-49 years old obtained the lowest mean score. It was found that ≥ 50 years old respondents scored the highest mean score for the social capital dimension and <20 years scored the lowest. For human capital dimension, ≥ 50 years old obtained the highest mean score and 30-39 years old had the lowest mean score.

		N	Mean	Std. deviation
Talent development	<20 years	12	2.9699	.98924
	20-29 years	49	3.2674	.31719
	30-39 years	22	3.1306	.32508
	40-49 years	8	3.0556	.68699
	>=50 years	2	3.2583	.09821
	Total	93	3.1782	.49145
Employability	<20 years	12	3.8194	.57790
	20-29 years	49	3.5522	.53014
	30-39 years	22	3.3990	.65838
	40-49 years	8	3.1597	.62392
	>=50 years	2	3.5000	.39284
	Total	93	3.5155	.58637
Social capital	<20 years	12	3.3958	.69461
	20-29 years	49	3.5306	.91235
	30-39 years	22	3.3977	.89196
	40-49 years	8	3.4063	.58152
	>=50 years	2	3.6250	.53033
	Total	93	3.4731	.84092
Human capital	<20 years	12	3.4185	.28614
	20-29 years	49	3.3454	.72214
	30-39 years	22	3.0470	.49114
	40-49 years	8	3.1810	.48736
	>=50 years	2	3.4571	.28284
	Total	93	3.2725	.61247

Table 5. 93. Descriptive Statistics for all dimensions with regards to respondent age

5.3.6.4. Anova: all dimensions-age

The anova test did not find any significant mean difference for any of the dimensions when compared among the different age groups ($p>0.05$).

		Anova				
		Sum of squares	Df	Mean square	F	Sig.
Talent development	Between groups	1.094	4	.273	1.139	.344
	Within groups	21.126	88	.240		
	Total	22.220	92			
Employability	Between groups	2.486	4	.622	1.877	.122
	Within groups	29.146	88	.331		
	Total	31.632	92			
Social capital	Between groups	.441	4	.110	.150	.963
	Within groups	64.617	88	.734		
	Total	65.058	92			
Human capital	Between groups	1.771	4	.443	1.190	.321
	Within groups	32.740	88	.372		
	Total	34.511	92			

Table 5. 94. Anova for all dimension with regards to respondent's age

5.3.6.5. Descriptive statistics: all dimension-education

It was found that respondents who had certificate qualification had the highest mean score for talent development and having Honours degree had the lowest mean score for talent development. Regarding employability, respondents having certificate qualification scored the highest mean score and respondents having masters degree obtained the lowest mean score. Similar results were found for social capital dimension. For human capital dimension, who had certificate qualification had the highest mean score and having honours degree had the lowest mean score.

		N	Mean	Std. deviation
Talent development	Certificate	36	3.3673	.31154
	Diploma	20	3.0207	.78821
	Degree	14	3.1143	.39792
	Honours	15	2.9685	.38603
	Masters	6	3.2972	.17500
	Total	91	3.1818	.49534
Employability	Certificate	36	3.7176	.51235
	Diploma	20	3.4694	.52935
	Degree	14	3.5833	.72624
	Honours	15	3.2000	.50079
	Masters	6	3.0370	.57378
	Total	91	3.5122	.58659
Social capital	Certificate	36	3.6458	.97353
	Diploma	20	3.5500	.58264
	Degree	14	3.3750	.87018
	Honours	15	3.4167	.64550
	Masters	6	2.7083	.88624
	Total	91	3.4835	.84393
Human capital	Certificate	36	3.5070	.70602
	Diploma	20	3.2787	.49623
	Degree	14	3.1194	.57269
	Honours	15	2.9394	.40730
	Masters	6	3.0032	.50151
	Total	91	3.2704	.61803

Table 5. 95. Descriptive statistics for all dimensions with regards to respondents education

5.3.6.6. Anova: all dimension-age

Anova test shows that there was significant mean difference regarding talent development, employability, and human capital when compared among the different qualifications of the respondents ($p < 0.05$).

Anova						
		Sum of squares	Df	Mean square	F	Sig.
Talent development	Between groups	2.584	4	.646	2.849	.029
	Within groups	19.499	86	.227		
	Total	22.083	90			
Employability	Between groups	4.443	4	1.111	3.601	.009
	Within groups	26.525	86	.308		
	Total	30.968	90			
Social capital	Between groups	4.874	4	1.219	1.769	.142
	Within groups	59.226	86	.689		
	Total	64.100	90			
Human capital	Between groups	4.408	4	1.102	3.162	.018
	Within groups	29.969	86	.348		
	Total	34.376	90			

Table 5. 96. Anova for all dimensions with regards to respondents age

5.3.6.7. Post hoc test-all dimensions-scheffe-educational level

Scheffe multiple comparison test did not find any significant mean difference when compared between all the different educational level of the respondents ($p>0.05$).

Multiple comparisons								
Dependent variable	(i) educational level	(j) educational level	Scheffe				95% confidence interval	
			Mean difference (i-j)	Std. error	Sig.	Lower bound	Upper bound	
Talent development	Certificate	Diploma	.34659	.13280	.157	-.0715	.7647	
		Degree	.25300	.14998	.586	-.2192	.7252	
		Honours	.39877	.14633	.125	-.0619	.8594	
		Masters	.07006	.20997	.998	-.5910	.7311	
	Diploma	Certificate	-.34659	.13280	.157	-.7647	.0715	
		Degree	-.09359	.16593	.988	-.6160	.4288	
		Honours	.05218	.16264	.999	-.4598	.5642	
		Masters	-.27653	.22164	.816	-.9743	.4212	
	Degree	Certificate	-.25300	.14998	.586	-.7252	.2192	
		Diploma	.09359	.16593	.988	-.4288	.6160	
		Honours	.14577	.17695	.953	-.4113	.7028	
		Masters	-.18294	.23234	.960	-.9144	.5485	
	Honours	Certificate	-.39877	.14633	.125	-.8594	.0619	
		Diploma	-.05218	.16264	.999	-.5642	.4598	
		Degree	-.14577	.17695	.953	-.7028	.4113	
		Masters	-.32870	.23001	.728	-1.0528	.3954	
	Masters	Certificate	-.07006	.20997	.998	-.7311	.5910	
		Diploma	.27653	.22164	.816	-.4212	.9743	
		Degree	.18294	.23234	.960	-.5485	.9144	
		Honours	.32870	.23001	.728	-.3954	1.0528	
Employability	Certificate	Diploma	.24815	.15488	.634	-.2395	.7357	
		Degree	.13426	.17492	.964	-.4164	.6849	
		Honours	.51759	.17067	.065	-.0197	1.0549	
		Masters	.68056	.24489	.113	-.0904	1.4515	
	Diploma	Certificate	-.24815	.15488	.634	-.7357	.2395	
		Degree	-.11389	.19353	.986	-.7231	.4954	
		Honours	.26944	.18969	.733	-.3277	.8666	
		Masters	.43241	.25851	.594	-.3814	1.2462	
	Degree	Certificate	-.13426	.17492	.964	-.6849	.4164	
		Diploma	.11389	.19353	.986	-.4954	.7231	
		Honours	.38333	.20638	.490	-.2664	1.0331	
		Masters	.54630	.27099	.404	-.3068	1.3994	
	Honours	Certificate	-.51759	.17067	.065	-1.0549	.0197	
		Diploma	-.26944	.18969	.733	-.8666	.3277	
		Degree	-.38333	.20638	.490	-1.0331	.2664	
		Masters	.16296	.26827	.985	-.6816	1.0075	
	Masters	Certificate	-.68056	.24489	.113	-1.4515	.0904	
		Diploma	-.43241	.25851	.594	-1.2462	.3814	
		Degree	-.54630	.27099	.404	-1.3994	.3068	
		Honours	-.16296	.26827	.985	-1.0075	.6816	
Social capital	Certificate	Diploma	.09583	.23144	.996	-.6328	.8244	
		Degree	.27083	.26138	.898	-.5520	1.0937	
		Honours	.22917	.25503	.937	-.5737	1.0321	
		Masters	.93750	.36594	.171	-.2145	2.0895	
	Diploma	Certificate	-.09583	.23144	.996	-.8244	.6328	
		Degree	.17500	.28918	.985	-.7354	1.0854	
		Honours	.13333	.28345	.994	-.7590	1.0257	
		Masters	.84167	.38628	.322	-.3744	2.0577	
	Degree	Certificate	-.27083	.26138	.898	-1.0937	.5520	
		Diploma	-.17500	.28918	.985	-1.0854	.7354	
		Honours	-.04167	.30839	1.000	-1.0125	.9292	
		Masters	.66667	.40493	.609	-.6081	1.9415	
	Honours	Certificate	-.22917	.25503	.937	-1.0321	.5737	
		Diploma	-.13333	.28345	.994	-1.0257	.7590	
		Degree	.04167	.30839	1.000	-.9292	1.0125	
		Masters	.70833	.40086	.541	-.5536	1.9703	
	Masters	Certificate	-.93750	.36594	.171	-2.0895	.2145	

		Diploma	-.84167	.38628	.322	-2.0577	.3744
		Degree	-.66667	.40493	.609	-1.9415	.6081
		Honours	-.70833	.40086	.541	-1.9703	.5536
Human capital	Certificate	Diploma	.22832	.16463	.750	-.2900	.7466
		Degree	.38759	.18593	.368	-.1978	.9729
		Honours	.56761	.18141	.052	-.0035	1.1387
		Masters	.50381	.26030	.447	-.3157	1.3233
	Diploma	Certificate	-.22832	.16463	.750	-.7466	.2900
		Degree	.15928	.20570	.963	-.4883	.8069
		Honours	.33930	.20163	.589	-.2955	.9741
		Masters	.27549	.27478	.908	-.5896	1.1405
	Degree	Certificate	-.38759	.18593	.368	-.9729	.1978
		Diploma	-.15928	.20570	.963	-.8069	.4883
		Honours	.18002	.21937	.954	-.5106	.8706
		Masters	.11621	.28804	.997	-.7906	1.0230
	Honours	Certificate	-.56761	.18141	.052	-1.1387	.0035
		Diploma	-.33930	.20163	.589	-.9741	.2955
		Degree	-.18002	.21937	.954	-.8706	.5106
		Masters	-.06381	.28515	1.000	-.9615	.8339
	Masters	Certificate	-.50381	.26030	.447	-1.3233	.3157
		Diploma	-.27549	.27478	.908	-1.1405	.5896
		Degree	-.11621	.28804	.997	-1.0230	.7906
		Honours	.06381	.28515	1.000	-.8339	.9615

Table 5. 97. Post hoc test-scheffe for all dimensions with regards to respondents educational level

5.4. Summary/convergence of the quantitative and qualitative results: data quality and demographic information

5.4.1. Data quality and demographic information

This section compares the questions as well as the responses to questions asked for both the quantitative as well as the qualitative results in order to make sense of the overall responses for ease of discussion of the results in the next chapter, Chapter 7 (discussion of the results findings).

The original questionnaire is attached (*see Appendix d: questionnaire*). The interview guide questions have been re-ordered to align with the appropriate questions on the questionnaire for ease of comparison. The original interview guide (*is in Appendix e: interview guide*).

Questions from questionnaire	Quantitative results	Qualitative results	Interview guide questions
Reliability/validity	87% reliable		Validity
Distribution by gender	Female (55%) majority	Female (55%) majority	Distribution by gender
Distribution by education	Certificates (36%) majority	Degrees (45%) majority	Distribution by education
Distribution by sub- sector	Theatre/stage (73%) majority	Film, tv, stage, short films/short story	Distribution by sub- sector
Distribution by number of years' experience	3-5 years (24%) majority	More than 10 years' experience (75%)	Distribution by number of years' experience

Table 5. 98. Summary/ convergence of the qualitative & quantitative results: (data quality and demographic information)

5.5.Summary/convergence of the quantitative and qualitative results: per sub-objective

5.5.1. Combined results: sub-objective 1- talent development

Sub-objective 1:			
Talent development			
Questions from questionnaire	Quantitative results	Qualitative results	Questions from interview guide
Theme 1: cognitive ability			
Namely my talent has to do with the training I acquired.	Mean= 3.769 Sd=1.1063	Talent is nurtured	In your own view, is acting something you are born with or something that is learned?
Much my talent has to do with me being born gifted and talented.	Mean=3.856 Sd= 1.0338	Talent is nurtured	In your own view, is acting something you are born with or something that is learned?
I use more analytical ability than creativity in my profession as an actor.	Mean=3.100 Sd=1.1122	Talent is nurtured	In your own view, is acting something you are born with or something that is learned?
Theme 2: motivation			
Most influential factor to join the acting profession	Others Community School	Passion School & teachers Fame & stardom	What influenced you to join this profession and become the actor you are today? Perhaps your family, friends, school or community?
I have always wanted to be an actor from a young age.	Mean=4.326 Sd= .9734	Talent is nurtured	In your own view, is acting something you are born with or something that is learned?
Theme 3: management of development			

I am responsible for my own personal development.	Mean= 4.244 Sd= 1.1928	Agents Self-management Production houses	How do you manage your personal and professional development? Do the following stakeholders have a role in your development?
I am responsible for my own professional development.	Mean= 3.901 Sd= 1.2116	Agents Self-management Production houses	How do you manage your personal and professional development? Do the following stakeholders have a role in your development?
Theme 4: mentorship			
I have someone who helps me identify my next career move(s).	Mean= 3.198 Sd= 1.3100	Mentorship is important	To what extent do you think a mentor/role model is important in this profession and what possible role do they play?
Directors and producers are true role models for developing one's creative talent.	Mean= 3.389 Sd= 1.1679	Mentorship is important	To what extent do you think a mentor/role model is important in this profession and what possible role do they play?
I have someone I regard as a mentor in this profession.	Mean= 3.319 Sd= 1.4444	Mentorship is important	To what extent do you think a mentor/role model is important in this profession and what possible role do they play?
Mentors have a significant role to play in the development of talent.	Mean= 4.110 Sd= .9481	Mentorship is important	To what extent do you think a mentor/role model is important in this profession and what possible role do they play?
I receive regular feedback regarding my personal development from my superiors.	Mean= 3.011 Sd= 1.3281	Mentorship is important	To what extent do you think a mentor/role model is important in this profession and what possible role do they play?
Theme 5: teamwork			
I can fill other roles in the profession besides acting.	Mean=4.337 Sd= .9753	N/a	N/a

I am continuously working as part of a collective.	Mean= 3.522 Sd= 1.0624	Teamwork is important	How important is teamwork in the work you do?
Theme 6: future orientation			
I always set goals to be achieved at a particular time of my career.	Mean=4.011 Sd= 1.0638	No future orientation	Where do you see yourself or your craft in the next 5-10 years?
I am in control of my level of success in this profession.	Mean=3.609 Sd= 1.4139	Has control over career success	Would you say you have control over your success in this industry?

Table 5. 99. Summary & convergence: sub-objective 1 (talent development)

5.5.1.1. Analysis of combined results: sub-objective 1 (talent development)

With reference to the qualitative component of the study, it was found that in sub-objective 1 (talent development), the factors that influence an actor to join the acting profession are actually the *Passion* that individuals have and most actors join because they are in pursuit of *fame and stardom*. The community, school and teachers all play a huge role in influencing actors to join this profession. With regard to how actors develop personally and professionally, agents were found to play a significant role. Mentors were also found to play a significant role in assisting actors to move through the different pathways in the profession. These mentors have been found to be directors and producers and they further help with the development of talent. Talent has been clarified and the results show that the respondents believe that it is more nurtured than just an innate ability. Actors were also found to be uncertain about their future and teamwork is highly regarded as important in the functioning of an actor in this industry.

With regards to the quantitative component using a 5-point likert scale, Cognitive ability results were greater than three (03) from the 5-points statements, similarly for motivation as well as management of development. The *management of development* construct had differences of means between males and females which is statistically significant ($p=0.032$). The *mentorship* construct found the highest score was obtained from respondents from age of <20 years, followed by 20-29 years and there were statistically significant mean differences among the different

age groups ($p=0.002$). Scheffe's multiple comparisons found mean differences exist among people in the age groups of <20 years and 30-39 years ($p=0.020$). Further, as far as the educational levels, the highest average score was obtained from those that possess certificates followed by diploma qualification. There were statistically significant mean differences among the education group ($p<0.01$). Scheffe' multiple comparisons test found respondents having certificates had higher mean scores than those with Degrees/Honours ($p<0.05$). The *Future orientation* construct had the highest scores among the different age groups of >50 years followed by <20 years. There were statistically mean differences among the age groups of respondents ($p=0.012$). Using scheffe's multiple comparisons test, these differences were not significant. The highest scores were obtained by respondents having higher certificate followed by diploma. Anova test found significant mean differences between the different educational groups ($p<0.01$). Using scheffe, it shows higher certificate qualifications had higher mean scores compared to all other qualifications ($p<0.05$).

This is in line with the results found on the qualitative component, which clearly show that most actors joined this profession as a result of being motivated by their passion, followed by those who were motivated by fame and stardom. This analysis does not minimise on the role played by schools, teachers and the community as well. The results tell a story about the positive role played by cognitive ability, motivation and the management of development, mentorship, teamwork and future orientation towards talent development.

5.5.2. Combined results: sub-objective 2- self-perceived employability

Sub-objective 2:			
Self-perceived employability			
Questions from questionnaire	Quantitative results	Qualitative results	Questions from interview guide
Theme 7: internal employability			
I have good prospects in my current productions because my director/producer values my personal contributions.	Mean= 3.742 Sd= .9196	Positive perception	How easily could you get a contract nationally and internationally, looking at the skills set you possess?
Even if there is downsizing of independent contractors in this current production, I am confident I would be retained.	Mean= 3.378 Sd= 1.0120	Positive perception	How easily could you get a contract nationally and internationally, looking at the skills set you possess?
The skills I have gained in my present productions are transferable to other jobs outside of acting.	Mean= 4.098 Sd= .9728	Positive perception	How easily could you get a contract nationally and internationally, looking at the skills set you possess?
Theme 8: external employability			
I have good knowledge of opportunities for me outside of this current production, even if they are quite different from what I do now.	Mean= 3.815 Sd= 1.0263	Positive perception	How easily could you get a contract nationally and internationally, looking at the skills set you possess?
I could easily get a similar acting job to mine in almost any production nationally.	Mean= 3.097 Sd= 1.1235	Positive perception	How easily could you get a contract nationally and internationally, looking at the skills set you possess?

I could easily get a similar acting job to mine in almost any production internationally.	Mean= 3.000 Sd= 1.2270	Positive perception	How easily could you get a contract nationally and internationally, looking at the skills set you possess?
Theme 9: subjective career success			
Among the people who do the same job as me, I am well respected in this industry.	Mean= 3.624 Sd= .8836	Positive perception	How easily could you get a contract nationally and internationally, looking at the skills set you possess?
People who do the same job as me who are contracted in the same production are valued highly.	Mean= 3.587 Sd= .9157	Positive perception	How easily could you get a contract nationally and internationally, looking at the skills set you possess?
Anyone with my level of skills and knowledge and similar job and acting experience, will be highly sought after.	Neutral	Positive perception	How easily could you get a contract nationally and internationally, looking at the skills set you possess?

Table 5. 100. Summary & convergence: sub-objective 2 (self-perceived employability)

5.5.2.1. Analysis of combined results: sub-objective 2 (self-perceived employability)

Referring to the qualitative component of the study, sub-objective 2 (self-perceived employability) found that most actors are individuals who have a positive perception of themselves with regard to their level of competency with their skills, being employable today and in the future. They displayed the same confidence with regard to their employability both nationally and internationally.

Based on the quantitative component, 3 concepts were used to test for respondents overall self-perceived employability. All 3 concepts, internal employability, external employability and subjective career success were more than 3 on the 5-points likert scale. Regarding the *external employability* construct as far as the age groups of the respondents are concerned, the highest score was obtained from age of <20 years followed by 20-29 years. Anova test found significant mean difference among age groups ($p=0.031$). According to scheffe's multiple

comparison test, there was no significant mean differences ($p > 0.02$). Anova test for educational levels found significant mean differences among the educational groups ($p < 0.01$). The highest score was obtained from respondents having certificates, followed by degree qualifications. Using scheffe's multiple comparisons test, significant mean differences were found between respondents having certificate & honours degree ($p = 0.004$).

It is clear from both results that participants & respondents have a positive perception of their self-perceived employability, implying that they have a strong view about their internal employability (finding employment and transitioning with their current production (s); external employability (finding employment externally from what they are currently working on); and subjective career success (success in the work they do based on their own subjective measures).

5.5.3. Combined results: sub-objective 3-social capital

Sub-objective 3:			
Social capital			
Questions from questionnaire	Quantitative results	Qualitative results	Interview guide questions
Theme 10: social media			
My personal networks in my different productions help me greatly in my career.	Mean= 3.88 Sd= .982	Personal networks play a significant role	To what extent do you think the following play a role in you as an actor becoming employable?
Theme 11: reputation			
I find my reputation to be extremely important.	Mean= 2.505 Sd= 1.7793	Reputation plays a significant role	To what extent do you think the following plays a role in you as an actor becoming employable?
Theme 12: professional networks			
I can use my professional networks and business contacts to develop my career as an actor.	Mean= 3.87 Sd= .940	Professional networks play a significant role	To what extent do you think the following play a role in you as an actor becoming employable?
Theme 13: social networks			
I use social networks (facebook, twitter, instagram, etc.) to make business contacts.	Mean= 3.77 Sd= 1.028	Social media plays a significant role	To what extent do you think the following play a role in you as an actor becoming employable?

Table 5. 101. Summary & convergence: sub-objective 3 (social capital)

5.5.3.1. Analysis of combined results: sub-objective 3 (social capital)

According to **section 5.2.4** which represents the Qualitative component, Sub-objective 3 (Social Capital) in summary found that personal networks, professional networks, reputation as well as social media play a significant role in an actor becoming employable. Amongst all the factors the study found that social media played a much more prominent role in the current landscape of the labor market in the film and television sector. Most actors were found to lack networking skills, which are necessary for employability.

The quantitative component had 4 concepts to explain social capital. Results show that out of the 4 concepts, only 3 showed respondents were positive about their social capital status. *Social media* construct found that the highest average score was obtained by respondents having degrees, followed by diploma qualifications. Anova test found significant mean differences among the education groups ($p=0.023$). Scheffe's multiple comparison test did not find any significant mean differences between any educational level groups ($p>0.05$). *Professional network* construct had the highest score among the educational qualifications being certificates, followed by diploma. Anova test found significant mean differences among the different education groups ($p=0.006$). Scheffe's multiple comparison test showed mean difference was significant between respondents having certificate qualifications and masters qualifications ($p=0.031$). Reputation accounted for the lowest mean scores when compared to the other variables within this theme. Anova test did not find significant mean differences among the different education groups ($p=0.614$).

Both components show a positive interplay on the social capital sub-objective. An area of contention is the result reported on the adequacy of the networking skills of actors. The qualitative data showed that actors lacked these skills, whereas in the quantitative data, the actors indicated that they feel they possess these skills. Information on the background of the participants is necessary at this stage to determine which view holds more value. The qualitative data is presented by most people who are in management in the sector and manage the actor on a daily basis their background being rich in the wealth of experience they possess as well as the qualification type and level they have relating to acting and the film and television industry. On the contrary, the quantitative data is dominated by young and upcoming employed and unemployed actors, who mostly have less than 3 years' experience in the sector. So it stands to reason that most actors lack networking skills in this sector. This sentiment is also valid when reflecting upon the low mean score of the reputation variable accounted for under the

quantitative segment. The quantitative respondents are less experience and might not value the importance of an actors reputation much as compared to the value reflected by the qualitative informants.

5.5.4. Combined results: sub-objective 4- human capital

Sub-objective 4:			
Human capital			
Questions from questionnaire	Quantitative results	Qualitative results	Interview guide questions
Theme 14: retention			
Least valuable attributes about my profession	Fame Benefits Fortune	Recognition Festivals Passion	What do you value most about your job, perhaps the rewards, traveling, fame, etc?
Most valuable attributes about the profession	Flexibility Networking opportunities Work environment Working in multiple organizations	Fame Fulfillment Platform	What do you value most about your job, perhaps the rewards, traveling, fame, etc?
Theme 15: training & development (skills)			
N/a	N/a	Business management & entrepreneurship skills; Self-maintenance skills; Acting skills	Which skills do you feel are most important to each and every actor?
I feel I have sufficient networking skills to maintain professional networks.	Mean= 3.66 Sd= 1.118	No networking skills	Do you feel you have the required networking skills to make you employable

			for future roles within your current production/other future productions?
Theme 15: training & development (qualifications)			
		The qualification also has a role to play in the profession	Theme coded as a result of information shared by 4 respondent as further information from the interviews.
Theme 16: reward management (incentives)			
The more i perform well, the more I am paid.	Mean= 2.70 Sd= 1.136	Support & financials Re-employment Awards	What sort of incentives does an actor obtain for having performed over and above the expectations in each given production?
Theme 16: reward management (factors influencing rewards)			
My education, skills and training are in line with the remuneration I receive.	Mean= 2.67 Sd= 1.194	Budget Industry guidelines Experience	What factors influence the compensation and rewarding of an actor?
Theme 16: reward management (provision of benefits)			
The acting profession provides me with basic benefits and security such as medical aid, life policy, retirement.	Mean= 1.56 Sd= .781	Self-provision No provision South African guild of actors	How does the profession/industry make provision for security like health benefits (medical aid, life policy) and pension aids in preparation for retirement or a funeral policy in case of death?
I provide for my own security such as medical aid, life policy and retirement.	Mean= 4.17 Sd= 1.044	Self-provision No provision South African guild of actors	How does the profession/industry make provision for security like health benefits (medical aid, life policy) and pension aids in preparation for retirement or a funeral policy in case of death?

In most productions i am involved with, my safety is always taken care of.	Mean= 3.28 Sd= 1.052	Self-provision No provision South African guild of actors	How does the profession/industry make provision for security like health benefits (medical aid, life policy) and pension aids in preparation for retirement or a funeral policy in case of death?
Theme 17: measurement of performance			
I am aware of what is expected of me regarding my performance.	Mean= 4.29 Sd= .778	Quality & authenticity of performance Audience & fans Subjective	How is an actor's performance measured? Are there some sort of indicators used to distinguish one performance from the other?
Whenever I perform well, I am rewarded accordingly.	Mean= 3.14 Sd= 1.039	Support & financials Re-employment Awards	What sort of incentives does an actor obtain for having to have performed over and above the expectations in each given production?
My past performance is the basis upon which I get new roles/contracts.	Mean= 3.59 Sd= .939	Budget Industry guidelines Experience	What factors influence the compensation and rewarding of an actor?
Theme 18: recruitment methods			
I am mostly aware of the acting roles/positions in the industry.	Mean= 3.49 Sd= 1.124	N/a	N/a
I am well aware of the criteria that i need to follow to qualify for a particular role.	Mean= 3.92 Sd= .880	Quality & authenticity of performance Audience & fans Subjective	How is an actor's performance measured? Are there some sort of indicators used to distinguish one performance from the other?
The process that is used to select the right actor for the right role is competent.	Mean= 3.15 Sd= 1.273	Quality & authenticity of performance Audience & fans Subjective	How is an actor's performance measured? Are there some sort of indicators used to distinguish one performance from the other?

Table 5. 102. Summary & convergence: sub-objective 4 (human capital)

5.5.4.1. Analysis of combined results: sub-objective 4 (human capital)

According to **section 5.2.5** which represents the qualitative component, sub-objective 4 (human capital) found that actors valued fame, fulfillment, platform, flexibility, networking opportunities, work environment and also working for multiple organizations at the same time. As far as the provision of benefits is concerned, actors need to provide for themselves and it was found that the budget, industry guidelines and experience are some of the factors that influence the rewarding and compensation of an actor.

The quantitative component had descriptive analysis that showed more respondents being positive about training and development as the average scores were 3.66 using the 5-point likert type statements. For the reward management construct, there were mixed responses received. Example, an average of 1.56 was found for the basic benefits & security item. Majority of participants were not happy with their current benefits. Similarly, average scores were found to be below 3 for the statement “*the more I perform well, the more I am paid*”. The *reward management* construct’s anova test found mean differences between the education groups ($p=0.029$) with the highest scores obtained from respondents having certificates, followed by diploma qualifications. Scheffe’s multiple comparison test found significant mean differences between certificate and honours qualifications ($p=0.037$). *Performance management* construct had the highest scores obtained by respondents having certificates, followed by diploma qualifications. Anova test found significant mean differences among the different education groups ($p=0.016$). Scheffe’s multiple comparison test did not find any significant differences between the age groups ($p>0.05$). *Recruitment & selection* construct’s anova test found significant mean differences among the different education groups ($p<0.01$). Scheffe’s test found mean differences between certificate, degree & honours qualifications ($p<0.05$). Anova test found significant mean differences among respondents from different age groups ($p=0.036$). Scheffe’s test did not find any mean differences between any two groups ($p>0.05$).

A majority of the respondents responded positively both on the qualitative as well as the quantitative components of the study. However, there seems to be a negative statement that surrounds the provision of benefits in the industry, as well as respondents feeling that their positions are not being in line with the level of education they possess.

5.6. Summary

Following the research methodology, chapter 5, this chapter forms the basis of analyzing the data collected during Chapter 5. This data is analyzed using a variety of mechanisms to cover both qualitative and quantitative analyses since the study is using a mixed methods research approach. The qualitative data analysis was presented first, followed by the quantitative data analysis and lastly the convergence of both approaches. When the chapter covered the quantitative analysis, the following tests results were presented: the distribution of demographic information by age, education, work experience and sub-sector of respondents. The results of each statement were then presented under a particular sub-objective, followed by the normality test. the pearson correlation coefficient, t-test for equality of means, analysis of variance by age and educational groups and the tukey hsd multiple comparisons were also presented. The qualitative analysis presented the demographic profile of the participants by age, education, work experience and the sub-sector of the participants. Each participant's background was summarized. Each question asked during the interview process was then briefly highlighted, together with the combined responses from the interviewees of the most frequent responses. The qualitative and quantitative responses were than converged for a better, more holistic analysis. The qualitative component of the study presented a reliability index of 87% using the cronbach alpha coefficient and the validity of the administrators was presented from the qualitative information. The next chapter will be the discussion chapter, which will then enhance the findings by engaging in a discussion to relate the findings to related existing literature and theories in the discipline.

Chapter 6: Discussion of results

6.1.Introduction

This chapter aims to engage the reader in a critical discussion of the results found in the previous chapter (*chapter 5: data presentation and analysis*). Chapter 6 begins with a discussion of sub-objective 1 (talent development) and highlights the findings relating to the role of cognitive ability; mentorship and motivation in talent development. Then sub-objective 2 (self-perceived employability) is discussed, covering internal and external employability as well as subjective and objective career success. A discussion of sub-objective 3 (social capital) follows about the role of social media, reputation, professional networks as well as social networks as role players in social capital. Sub-objective 4 (human capital) will discuss human capital practices including recruitment and selection, training and development, reward management and performance management. The chapter will lastly focus on the framework designed as a result of the data gathered from the data analysis phase. This framework (*see section 6.6*) will help facilitate the discussion in this chapter by providing visual depiction of how all the constructs/objectives fit together.

The following discussion chapter incorporates the objectives of the research study, which are as follows:

- To establish the link between talent development (cognitive ability; personal-psychological attributes; environmental-social factors) and employability amongst independent contractors.
- To measure the self-perceived employability of actors.
- To establish the extent to which social capital influences the employability of actors.
- To ascertain the influence of human capital practices on independent contractors (actors).

6.2. Sub-objective 1 (talent development)

- To establish the link between talent development (cognitive ability; personal-psychological attributes; environmental-social factors) and employability amongst independent contractors.

In order to engage in a discussion on the talent development of actors, the reader needs to be reminded of the findings on this construct in the presentation and analysis of the results chapter (*see section 5.5.1.1*). This referenced section analyzed this sub-objective as follows...

“With reference to the qualitative component of the study, it was found that in sub-objective 1 (talent development), the factors that influence an actor to join the acting profession are actually the passion that individuals have and most actors join because they are in pursuit of fame and stardom. The community, school and teachers all play a huge role in influencing actors to join this profession. With regard to how actors develop personally and professionally, agents were found to play a significant role. Mentors were also found to play a significant role in assisting actors to move through the different pathways in the profession. These mentors have been found to be directors and producers and they further help with the development of talent. Talent has been clarified and the results show that the respondents believe that it is more nurtured than just an innate ability. Actors were also found to be uncertain about their future and teamwork is highly regarded as important in the functioning of an actor in this industry.

With regards to the quantitative component using a 5-point likert scale, cognitive ability results were greater than three (03) from the 5-points statements, similarly for motivation as well as management of development. The management of development construct had differences of means between males and females which is statistically significant ($p=0.032$). The Mentorship construct found the highest score was obtained from respondents from age of <20 years, followed by 20-29 years and there were statistically significant mean differences among the different age groups ($p=0.002$). Scheffe’s multiple comparisons found mean differences exist among people in the age groups of <20 years and 30-39 years ($p=0.020$). Further, as far as the educational levels, the highest average score was obtained from those that possess certificates followed by diploma qualification. There were statistically significant mean differences among the education group ($p<0.01$). Scheffe’ multiple comparisons test found respondents having certificates had higher mean scores than those with degrees/honours ($p<0.05$). The Future orientation construct had the highest scores among the different age groups of >50 years followed by <20 years. There were statistically mean differences among the age groups of respondents ($p=0.012$). Using scheffe’s multiple comparisons test, these differences were not significant. The highest scores were obtained by respondents having higher certificate followed by diploma. Anova test found significant mean differences between the different educational groups ($p<0.01$). Using scheffe, it shows higher certificate qualifications had higher mean scores compared to all other qualifications ($p<0.05$).

This is in line with the results found on the qualitative component, which clearly show that most actors joined this profession as a result of being motivated by their passion, followed by those who were motivated by fame and stardom. This analysis does not minimise on the role played by schools, teachers and the community as well. The results tell a story about the positive role played by cognitive ability, motivation and the management of development, mentorship, teamwork and future orientation towards talent development”.

Factors that influenced this sub-objective were the following:

Cognitive ability

Cognitive ability is recognized as a factor or an attribute that influences talent development. Cognitive ability refers to an individual's analytical and creative-thinking ability (Hartzell, 2012). This cognitive ability is important since it forms the foundation of the underlying theory of the study (*see section 3.5.1: Cagne's expanded model of talent development*). This theory posits that an individual has a number of domains. Some are called intellectual (general intelligence; crystallized reasoning; verbal; numerical, etc.) and creative (inventiveness; imagination, originality, etc). The intellectual domain is what the study named the 'analytical ability' and the creative domain is what the study named the 'creative ability'. According to Hong and Milgram (2008), cognitive ability, both analytical and creative ability is the foundation of talent development and it enables a person to develop their potential to become an expert or creative talent in their domain or area of expertise. The results of the study found that respondents believe that cognitive ability is more nurtured than innate. This belief tallies up clearly with the findings that indicate that the more experienced the individual, the more employable they become. These results leave room for the role played by training and development in the employability of actors in the industry, which is covered by the training and development theme under sub-objective 4 (human capital) which is still to follow.

Analytical ability is an intellectual factor that is *general* as well as *domain specific*. General attributes are used to select students for enrolment into special programs, whereas the domain-specific attributes relate to specific areas such as maths and music (Hartzell, 2012).

Creative thinking ability relates to the development of potential talent and it relates to thinking or problem solving for the construction of new meaning. Talented individuals are seen to have inherent creative thinking ability, exhibiting creative thinking abilities and generating new ideas (Hartzell, 2012). The film and television industry use creative thinking ability and hence the industry is sometimes called the creative industry. As part of the talent development process which focuses on creative thinking ability for actors, there are certain individuals who play a role of expediting the process of development. These include teachers, schools and mentors who are basically directors, agents, producers, etc. The role of a teacher has been criticized: "*I think at the*

moment there a lot of teachers who have failed actors who are teaching because they don't have anything else to do". This is obviously worrying for the role, especially since the findings under this theme indicated that many respondents joined this profession and continue to develop their talent because of passion. Hence there is more attention needed in this area. Nonetheless, teachers still continues to motivate and influence individuals to develop their talent: "Teachers, of course. They do you know. Using myself as an example, I had a drama teacher when I was at school who who influenced me entirely to want to be an actor".

Mentorship

Mentors can serve as guides in the student's field of study. They can be found both at school and in other external arenas. The interaction a student has with the mentor influences their path in life. In the very same way, creativity can be influenced with help from the mentor (Little, Kearney and Britner, 2010; Ambrose, Allen and Huntley, 1994; Hartzell, 2012). The term 'student' is not limited to young pupils who are students according to education systems, but expands into employees who are already active participants in the acting industry and who partake in the process of developing their talents. The development of their talent with guidance from a mentor results in the formation of a student-teacher relationship, which is the basis upon which these employees would be regarded as students.

The development of an actor's talent can be influenced by a mentor. If individuals are enrolled in a mentorship program, students are found at times to have self-perceptions of growth regarding their competence and research skills and most students have strong relationships with their mentors. Of importance is the approachability and availability of the mentor, which usually affects the quality of the relationship. The talent mentee can use their mentor to explore the potential prospects in their career. In a nutshell, mentors play an important role as far as guiding, advising, clarifying of mentees' goals, providing emotional support, etc. (Little et al., 2010; Ambrose et al., 1994 & Hartzell, 2012). The prevalence of mentorship, especially in the adolescent stages, ensures that the mentee develops their talent further in their respective field or career stream. The results of this study also share similarity with the words of Little et al. (2010); Ambrose et al. (1994) and Hartzell (2012) in that the majority of the respondents (59%) indicated that they always wanted to be an actor from a young age. It is clear that development for employability purposes should happen at the adolescent stage for higher impact since actors will this be equipped with the necessary skills for employability.

Motivation

The field of human resources management is commonly recognised for the use of Maslow's hierarchy of needs theory when it comes to the study of motivation and this theory enhances the understanding of motivation. The theory divides motivation into internal and external motivation. This study did not use the theory because Maslow is designed to study employees within a traditional workplace. However, Cagne's expanded model of talent development is geared towards individuals who are not fixed within a particular organizational boundary. It makes particular reference to 'catalysts' (*see section 3.5.1*) which are intrapersonal factors such as motivation, self-management; self-motivation and volition. These are what exacerbates the developmental process. Internal motivation, also referred to as intrinsic motivation, allows an individual to complete an activity for the joy and satisfaction of just executing the task. It is more internalized and if a student possesses such or the more the style of motivation is internalized, they are more likely to complete a task and perform better as well as have better psychological wellbeing (Hartzell, 2012). This is what the results of the study indicated as 'passion'. According to Hartzell (2012), external motivation, often referred to as extrinsic motivation, has been found to have a positive influence on creativity. Contrary to most individuals, external motivation (fame and stardom) influences Actors less than internal motivation (passion).

In essence, sub-objective 1 (talent development) found that cognitive ability, motivation, management of development, mentorship, teamwork and future orientation are linked to talent development and they positively influence the employability of actors. The more employees develop themselves and their talent, the better their chances of being employable. The correlation of the two constructs is confirmation of the above. One of the factors is the motivation of independent contractors (actors) without using any conventional employment theories. The study discovered that when using Cagne's expanded model of talent development, motivation is theorized properly for these individuals. Most importantly, these individuals are internally motivated more than being externally motivated into developing their talent. They are internally motivated by passion and are externally motivated by fame and fortune as a secondary motivator. These individuals are mostly born with this talent, but also hold the view that it really needs to be nurtured. Since this talent is inborn, it needs to be developed from an adolescent age. This speaks to mentorship. A number of mentors help shape this talent from a young age up until it has matured. These are teachers (although the adequacy of their role has been highly criticized), the community, schools, producers, directors and agents. Agents were found to play a significant role in the talent

development process, especially for individuals who have already joined the profession. Individuals and institutions expedite the process of development. This profession requires a certain type of cognitive ability. It requires an individual to possess more creative thinking ability as part of their cognitive ability.

6.3. Sub-objective 2 (self-perceived employability)

- To measure the self-perceived employability of actors

In order to engage in a discussion on the perceived employability of Actors, the reader needs to be reminded on the findings on this construct in the presentation and analysis of the results chapter (*see section 5.5.2.1*). This referenced section analyzed this sub-objective as follows...

“Referring to the qualitative component of the study, sub-objective 2 (self-perceived employability) found the most actors are individuals who have a positive perception of themselves with regard to their level of competency with their skills, being employable today and in the future. They displayed the same confidence with regard to their employability both nationally and internationally.

Based on the quantitative component, 3 concepts were used to test for respondents overall self-perceived employability. All 3 concepts, internal employability, external employability and subjective career success were more than 3 on the 5-points Likert scale. Regarding the external employability construct as far as the age groups of the respondents are concerned, the highest score was obtained from age of <20 years followed by 20-29 years. Anova test found significant mean difference among age groups ($p=0.031$). According to scheffe’s multiple comparison test, there was no significant mean differences ($p>0.02$). Anova test for educational levels found significant mean differences among the educational groups ($p<0.01$). The highest score was obtained from respondents having certificates, followed by degree qualifications. Using Scheffe’s multiple comparisons test, significant mean differences were found between respondents having certificate & honours degree ($p=0.004$).

It is clear from both results that participants & respondents have a positive perception of their self-perceived employability, implying that they have a strong view about their internal employability (finding employment and transitioning with their current production (s); external employability (finding employment externally from what they are currently working on); and subjective career success (success in the work they do based on their own subjective measures)”.

The factors that influenced this sub-objective were:

Internal and external employability

Dries et al. (2014), argue that the ‘old deal’ where employees have been in an employment relationship where loyalty was rewarded by job security has now been replaced by the ‘new deal’, where the organization should offer employees skills development opportunities and skill them to uphold internal and external employability. This is not only important for the individual employer, but also for the type of employees that are at the disposal of the organization to hire their service

Apart from the multiple definitions presented about the term ‘self-perceived employability’ (*see section 2.4.2*), according to the European Union as quoted in Pinto et al. (2017:167) and McQuaid, Green & Danson (2005, p.192), the definition of employability is “a combination of factors which enable individuals to progress towards or get into employment and stay in employment”. Furthermore, it relates to progressing during their careers (Pinto et al., 2017). There are two types of employability, namely objective and subjective employability. According to Van Emmerik, Schreurs, De Cuyper, Jawahar and Peeters (2012), there is a difference between objective employability which relates to one’s profile such as education, labor market position and subjective employability or perceived employability, which is about the worker’s own appraisal of his or her ability to get a new job in the same organization or another organization. Authors have suggested that in times of organizational change, perceived employability is what matters most. This is confirmed by Rothwell and Arnold (2007) in a study that found that self-perceived employability can be seen as a construct that consists of or is related to two components, namely internal employability and external employability. The questions and responses captured in the study were centralized around these components of internal and external employability. A majority of responses had a positive perception of these.

The participants were identified to lack enough external self-perception when it came to their employability at the international level. This could be ascribed to a number of reasons, such as the South African film industry is seen to be of a low level compared to the international market: “*Internationally, I’ll give myself maybe like a 3 out of 10*”.

Subjective & objective career success

Perceived career success is another construct or dimension that added to the equation of self-perceived employability. Career success influences self-perceived employability (Beatrice, Van der Heijden, De Lange, Demerouti and Van der Heijde, 2009; Rothwell and Arnold, 2007). Other studies have used different terms to mean the same thing as perceived career success, namely core self-evaluation and confidence. Core self-evaluation (CSE) is a term which can be broadly defined as an individual's basic, fundamental appraisal of one's worthiness, effectiveness and capability as a person. An individual with positive self-appraisals are more confident and ambitious and engage more actively in job searches. These individuals are also able to adopt better challenges than those who have a low CSE. These individuals would perceive or see themselves as employable even when there are limited job opportunities. Furthermore, they have a high self-efficacy, self-worth, internal locus of control, and emotional stability and higher perceptions of employability (Onyishi et al., 2015). Beaumont, Gedye and Richardson (2016) identified confidence as malleable and increasing with age, which makes confidence a trait that could be influenced and developed. This means it can be a trait an individual possesses but is also situationally modified. In studies highlighted in the work of Beaumont et al. (2016), it is concluded that employability intervention has no impact on confidence but confidence, is likely to increase when an individual is exposed to activities such as work experience, real-world scenarios and reflection.

According to Beatrice et al. (2009), career success refers to the real or objective and perceived or subjective accomplishment of individuals in their lives. The research by these authors alludes to the fact that 'it is likely that employability is positively associated with career success'. Furthermore, Rothwell and Arnold (2007) describe evidence that suggests that overall self-perceived employability is correlated with career success.

Perception is the reality of what people live with, hence it is their reality. When actors become employed, it starts off initially with how they view their own value, which then translates into action. Action can be in a form of them seeking to fulfill more roles with their current client's production or seeking more roles outside their existing clientele. Past experience will also play a role in shaping their perceived career success and will give them the conviction of whether they think they can make it or not following the sentiment of 'nurturing' this perception more than it

being ‘innate’. Hence, more training and development will be required in order to shape an actor’s perception of their individual worth on the international front.

Once an individual possesses positive perceptions about themselves in relation to the market, they are bound to be employable internally and externally and succeed in their careers. When individuals view themselves as experiencing a gap or a shortfall in relation to the requirements of the job market, they are bound to train and re-skill themselves in order to pursue what they desire. Thus, self-perceived employability is linked to increased employability. There have been a number of studies in the area of employability but according to the author’s knowledge, there have not been any studies focusing on employability for actors in the film and television industry, in particular in South Africa.

In essence, sub-objective 2 (self-perceived employability) found that actors have a strong positive self-perception of employability. The study found that the perceptions of individuals are related to their view of internal employability, external employability as well as subjective career success. Self-perceived employability also touched on their objective employability, which was related to their individual profile such as education, market position, etc. There was no strong positive perception relating only to doing jobs on the international labor market or competing internationally. The study found a positive correlation between self-perceived employability and the other variables measured in the study.

6.4. Sub-objective 3 (social capital)

- To establish the extent to which social capital influences the employability of actors

In order to engage in a discussion on the perceived employability of actors, the reader needs to be reminded of the findings on this construct in the presentation and analysis of the results chapter (*see section 5.5.3.1*). This referenced section analyzed this sub-objective as follows...

*“According to **section 5.2.4** which represents the qualitative component, sub-objective 3 (social capital) in summary found that personal networks, professional networks, reputation as well as social media play a significant role in an actor becoming employable. Amongst all the factors*

the study found that social media played a much more prominent role in the current landscape of the labor market in the film and television sector. Most actors were found to lack networking skills, which are necessary for employability.

The quantitative component had 4 concepts to explain social capital. Results show that out of the 4 concepts, only 3 showed respondents were positive about their social capital status. Social media construct found that the highest average score was obtained by respondents having degrees, followed by diploma qualifications. Anova test found significant mean differences among the education groups ($p=0.023$). Scheffe's multiple comparison test did not find any significant mean differences between any educational level groups ($p>0.05$). Professional network construct had the highest score among the educational qualifications being certificates, followed by diploma. Anova test found significant mean differences among the different education groups ($p=0.006$). Scheffe's multiple comparison test showed mean difference was significant between respondents having certificate qualifications and masters qualifications ($p=0.031$).

Both components show a positive interplay on the social capital sub-objective. An area of contention is the result reported on the adequacy of the networking skills of actors. The qualitative data showed that actors lacked these skills, whereas in the quantitative data, the actors indicated that they feel they possess these skills. Information on the background of the participants is necessary at this stage determine which view holds more value. The qualitative data is presented by most people who are in management in the sector and manage the actor on a daily basis their background being rich in the wealth of experience they possess as well as the qualification type and level they have relating to acting and the film and television industry. On the contrary, the quantitative data is dominated by young and upcoming employed and unemployed actors, who mostly have less than 3 years' experience in the sector. So it stands to reason that most actors lack networking skills in this sector”.

A recent study by Ngoma and Ntale (2016) in their research investigating graduate employability, it was found that social capital is indeed related to the employability of graduates. Social capital is defined in their article as ‘the goodwill inherent in social networks’ which in the context of work provides individuals with information and influence and access to career opportunities. These authors cite a number of authors who point to the fact that job-seekers get to know information about hiring companies which assists them to succeed when they are called upon to be interviewed. They assert that good networks provide a high level of social capital and are helpful when finding jobs, promotion and being successful in one's career in general. Social capital is also regarded as ‘the outcome or product of connections between nodes in a network and access to a wealth of resources’ (Benson et al. 2014). Social capital is an elastic construct that relates to what one gets from the relationship they have with others (Steinfeld et al., 2008). According to Fugate et al. (2004), social capital is the goodwill inherent in social networks. Social capital introduces an

interpersonal and social element to employability. It disseminates information and influence from one person to the other 'holder' by means of networks. In a work context, this information and influence provides individuals with job opportunities. The size and strength of the network is also an important consideration in determining the potential of the information provided by the networks. With reference to a study by Gayen, McQuaid and Raeside (2010) regarding employees and their age effects it was found that indeed those employees over the age of 50 years who entered the workplace as a cohort are more likely to build a network of contacts amongst each other and it is more likely for them to be employed or re-employed provided that the ties between the contacts are strong.

In essence social capital has a strong bond or correlation with employability (0.546 in *section 6.2.14*). It may be noted that employability also influences job search behaviors, job choice and job search outcomes. An example is an individual with high employability who is found to be highly likely to utilize their social capital to proactively identify re-employment opportunities especially when a job loss has been anticipated (Fugate et al. 2004). These findings are justifying the use of the heuristic model of employability, also known as a model of boundaryless talent management (*see section 2.3.7*).

Social media

Online social networking enables real-life relationships by means of information technology, which enables the building of new relationships whilst maintaining those that are in existence, as well as utilizing social capital to the fullest extent. In research conducted by Benson et al. (2014), individuals with higher leadership scores were found to provide active social contributions and use the network for self-promotion. Information and communication technology, as well as social media skills, are seen as very important in marketing related work and employers are expecting employees to be well equipped with skills to use social media. Employers are also using social media to check the behavior patterns of potential graduates. With reference to Steinfield et al. (2008), individuals and the intense use of Facebook is associated with the formation and maintenance of social capital.

Participants in this study had adequate social media skills and a majority of participants acknowledged the importance of these skills. Much company recruitment is taking place using

social media, as one of the participants indicated: *“I’ve done projects where they have literally hired people because their social media is climbing off the radar. They’ve got 100000 followers and they have instagram and they just have the following and because of the type or content of the show, they wanted to have this kind of person on the show”*. Benson et al. (2014) mention that social capital is now considered more important than human capital (qualifications and credentials). Social media is also used for background checks during the selection process, as one of the participants indicated: *“I will always definitely do a quick background check which social media forces and we will always call around to various agents and if I hear that an actor is a troublemaker, I’m not going to work with that person again”*. This is directly related to whether a person would be employable or not. Social recruitment and the development of relevant employability skills are some of the possibilities that are offered by social media, as well as impacting on the trends in professional networking. However, there still remains a lack of relevant theories in this area of study (Benson et al, 2014).

Reputation

When an actor has a bad reputation amongst people who are decision-makers or even their followers, they stand a good chance of not being hired. Production houses employ people who are crowd pullers for more viewership of their production. When someone has a bad reputation, it also affects their chances of getting future employment, as one of the participants indicated: *“I don’t-- I will not be able to sell you a bad boy persona to discovery”* or rather it limits an actor’s employability prospects. Another citation is from a producer who is mostly responsible for the recruitment process of their production house, as another participant stated: *“reputation is really important because even if you’re a good actor but you’re difficult to work with, people don’t often work with you again”*. Although this view lacked sufficient justification from the quantitative respondents, the views of the qualitative respondents was used based on the depth and wealth of experience they possess.

Professional networks

Benson et al. (2014) state that relationships in social networks, including professional ties, present an important part of social capital. Social networks facilitate existing relationships as well as

enable the building of new relations in leisure and professional domains alike. The professional networking space is dominated by professional networking sites such as LinkedIn which has about 150 million registered users. This dominated the professional networking space in 2012, with 21% of these people between the ages of 18 and 21 years old (Benson et al., 2014). The enhancement of professional networks using social media as a vehicle is not only limited to LinkedIn, but also Facebook, Instagram and a variety of other social media platforms.

Professional networks look into the actors organizing themselves into professional groups that seek to advance the industry and thus create further employment opportunities. The existence of organizations such as the South African guild of actors (SAGA) ensures that actors are in a position to collaborate with each other and ensures that certain standards in the industry as far as the development of an actor's talent is concerned are adhered to by employers.

A participant indicated, *“your own connections are very important, but your professional connections are just as important so that you're taken seriously and you are paid accordingly. And affiliation, for example to SAGA and to make sure that the agent you gave is PAMA affiliated, that is as important speak of your professionalism”*. This points to the fact that the existence of these professional associations ensures that even the actors themselves are known by people such as directors, producers and agents. These individuals play a significant role as far as the employability of an actor is concerned. In relation to the research model of the study, this professional networking would be regarded as talent displayed in one's domain/profession, meaning in sports, academic, music, etc.

Social networks

According to Benson et al. (2014), when individuals interact with a social network they share information and resources. These resources constitute job and professional information, power influence and professional solidarity. Social networks are defined as friends, peers, parents and teachers (Gayen et al., 2010). Unemployed people usually find jobs through employed friends and acquaintances and it is noted that job-seekers who are able to utilize the information and influence of powerful, wealthy people and people of status are able to find employment more easily than people who do not have such connections (Gayen et al., 2010). This is the same sentiment shared by Fugate et al. (2004), who state that most people with well-developed social capital utilize

informal ways to find employment, usually by means of friends, especially top managers. They mostly find jobs through informal networks and social capital, which their study confirmed that indeed social networks have a positive and independent effect on salary more than human capital.

This brings about great change when comparing conventional employment settings with non-conventional employment settings. The following utterances from a production house clearly emphasize the importance of social networks over any other networks in this industry *“professional networks are just as important, but it’s limiting because a lot of people love to work with the same people. Or they know that this specific actor will give them this performance, so they won’t even audition for anything else”*. Most actors would probably face a limitation if this skill is not developed since it is dire in the industry currently.

The question is: do Actors have enough networking skills to render them employable in the near future? the answer to that question is ‘no’. The next sub-objective 4, discusses in detail the skills as well as training and development results. To answer research sub-question 3 on whether social capital has an influence on the employability of an actor, the answer is ‘yes’. Social capital has a significant effect on the employability of actors in the film and television industry.

In essence, sub-objective 3 (social capital) found that social capital is positively influenced by social media, reputation, professional networks and social networks. All these elements played a significant role in the employability of independent contractors. Social media was nonetheless found to play a much more significant role than the rest of the elements. With reference to networks the study concluded that good networks provide a high level of social capital and help actors when finding jobs and being successful in their careers in general. Networking can be in the form of professional networks, which is dominated by the South African Guild of Actors, as well as the professional academy of modelling and acting (PAMA) for producers and directors. Although there is professional networking for independent actors, social media remains a vehicle through which this networking takes place. The most common social media sites used to network are Facebook, Twitter, Instagram and LinkedIn. Social media is also used by employers to check the behavior of potential employees, as a selection tool during the interview process and also for checking the candidate’s background. Another component under social capital is reputation. Results found this to be important since ‘people do business with people’. Basically, when one has a bad reputation, it tarnishes their credibility as well as that of the different stakeholders surrounding, like sponsors. However, when one has a good reputation, this increases employability

since production houses work with ‘crowd pullers’, who are people who can bring more viewership to the production.

6.5.Sub-objective 4 (human capital)

- To ascertain the influence of human capital practices on independent contractors (actors)

*“According to **section 5.2.5** which represents the qualitative component, sub-objective 4 (human capital) found that actors valued fame, fulfillment, platform, flexibility, networking opportunities, work environment and also working for multiple organizations at the same time. As far as the provision of benefits is concerned, actors need to provide for themselves and it was found that the budget, industry guidelines and experience are some of the factors that influence the rewarding and compensation of an actor.*

The quantitative component had descriptive analysis that showed more respondents being positive about training and development as the average scores were 3.66 using the 5-point Likert type statements. For the reward management construct, there were mixed responses received. Example, an average of 1.56 was found for the basic benefits & security item. Majority of respondents were not happy with their current benefits. Similarly, average scores were found to be below 3 for the statement “the more I perform well, the more I am paid”. The reward management construct’s anova test found mean differences between the education groups ($p=0.029$) with the highest scores obtained from respondents having certificates, followed by diploma qualifications. Scheffe’s multiple comparison test found significant mean differences between certificate and honours qualifications ($p=0.037$). Performance management construct had the highest scores obtained by respondents having certificates, followed by diploma qualifications. Anova test found significant mean differences among the different education groups ($p=0.016$). Scheffe’s multiple comparison test did not find any significant differences between the age groups ($p>0.05$). Recruitment & selection construct’s anova test found significant mean differences among the different education groups ($p<0.01$). Scheffe’s test found mean differences between certificate, degree & honours qualifications ($p<0.05$). Anova test found significant mean differences among respondents from different age groups ($p=0.036$). Scheffe’s test did not find any mean differences between any two groups ($p>0.05$).

A majority of the respondents responded positively both on the qualitative as well as the quantitative components of the study. However, there seems to be a negative statement that surrounds the provision of benefits in the industry, as well as respondents feeling that their positions are not being in line with the level of education they possess”.

The provision of human resource management functions in a conventional work environment is usually in the form of a department or a section designated in the organizational establishment to deal with specific hr issues. In a non-conventional work environment or in a boundaryless career, these functions are still performed, but find themselves with different terminologies and also being performed by multiple parties (decentralized). Many of these functions are left to the individual to fend for themselves. According to McQuaid, Green and Danson (2005), the human resource practices of organizations should be considered. A number of studies have shown that many of activities implemented in organizations can increase employability.

Recruitment, selection and retention

Quoting from the work of Devins and Hogarth, the authors (McQuaid et al., 2005) mention that recruitment can unwittingly contribute to labor market mismatch. If recruiting the unemployed to fill skills shortages, more needs to be done in internal retention and employee development practices in organizations. The findings of this research indicate that actors value fame, fortune, working for multiple organizations, etc. This means that as a retention factor, the responsible officers for talent need to ensure they offer Actors an enticing package that offers all these elements. With retention, each actor can be skilled and developed to understand the unique productions they are working for. This will save management the time and resources of skilling or orienting an Actor for a particular role before performing.

Training and development

Veld et al. (2015) indicated that a study found employability-stimulating activities to include schooling, training, task expansion and task enrichment. In another study using a sample of primary school employees, it was found that an investment into the supply of training and development and mobility supporting activities by the organization will result in a positive effect on employees' perceived employability. In their research paper, Veld et al. (2015) concluded that in order for training, development and mobility supporting activities to have a stronger impact, there needs to be a willingness from the employee's side to invest time in training and development and be willing to move between jobs. In a study conducted in Romania, it was found that participation in training has a modest impact on employability (Popescu & Roman, 2018). Each

individual needs to ensure that they expose themselves to training opportunities offered in the industry by organizations like SAGA and other training providers. In a report by the National Film and Video Foundation (NFVF), there are over 27 institutions across the country offering broad skills and courses, even those geared directly towards the acting industry such as camera work, lighting and animation (NFVF Skills Audit, 2016).

Performance management

The issue of performance management is also very important. An actor's performance is often judged by their previous performance. Since these individuals use portfolios to apply, it is crucial that they have reputable past performances. When an actor draws viewership on a particular production because of their performance, it enhances their chances of future employment. Performance management is also about the type of roles that one plays since reputation is a factor. If one projects themselves in their performances as a person who plays only a certain type of character, chances are that when more work in the form of tv commercial or voiceovers arise, they will be considered for those previous types of roles only. The decentralized human capital practices that exist in the industry, when collated, affect employability.

Rewards management

These studies conducted above highlight the importance of the hr function in organizations and on individual's lives, creating a linkage between human capital and employability. Reward management links with the fortunes that participant in this study value so much. This means that if an individual is not provided with this fortune, this limits their motivation as well as willingness to join the profession and expand their employability skills whilst employed. This inversely affects employability quite drastically.

In essence, sub-objective 4 (human capital) found that retention, training and development, reward management, performance management as well as recruitment and selection influenced employability. These functions have been decentralized in the film and television industry and are performed by a number of stakeholders in the film and television supply chain. A number of factors that actors in this industry, including fame, fulfillment, platform, flexibility, networking opportunities, a good work environment as well as working for multiple organizations at the same

time. It was found that training and development opportunities are available via certain institutions that offer a variety of training programmes in line with Actors' needs. These include 27 institutions in South Africa and the South African guild of actors (SAGA). It is important that actors expose themselves to these training opportunities. Actors were found to make provision for their own benefits and security such as medical aid, retirement options, etc. Actors felt that their education, skills and training were not correlated to the remuneration they received. On the area of performance management, most actors were aware of what is expected of them regarding their performance.

6.6.The proposed model

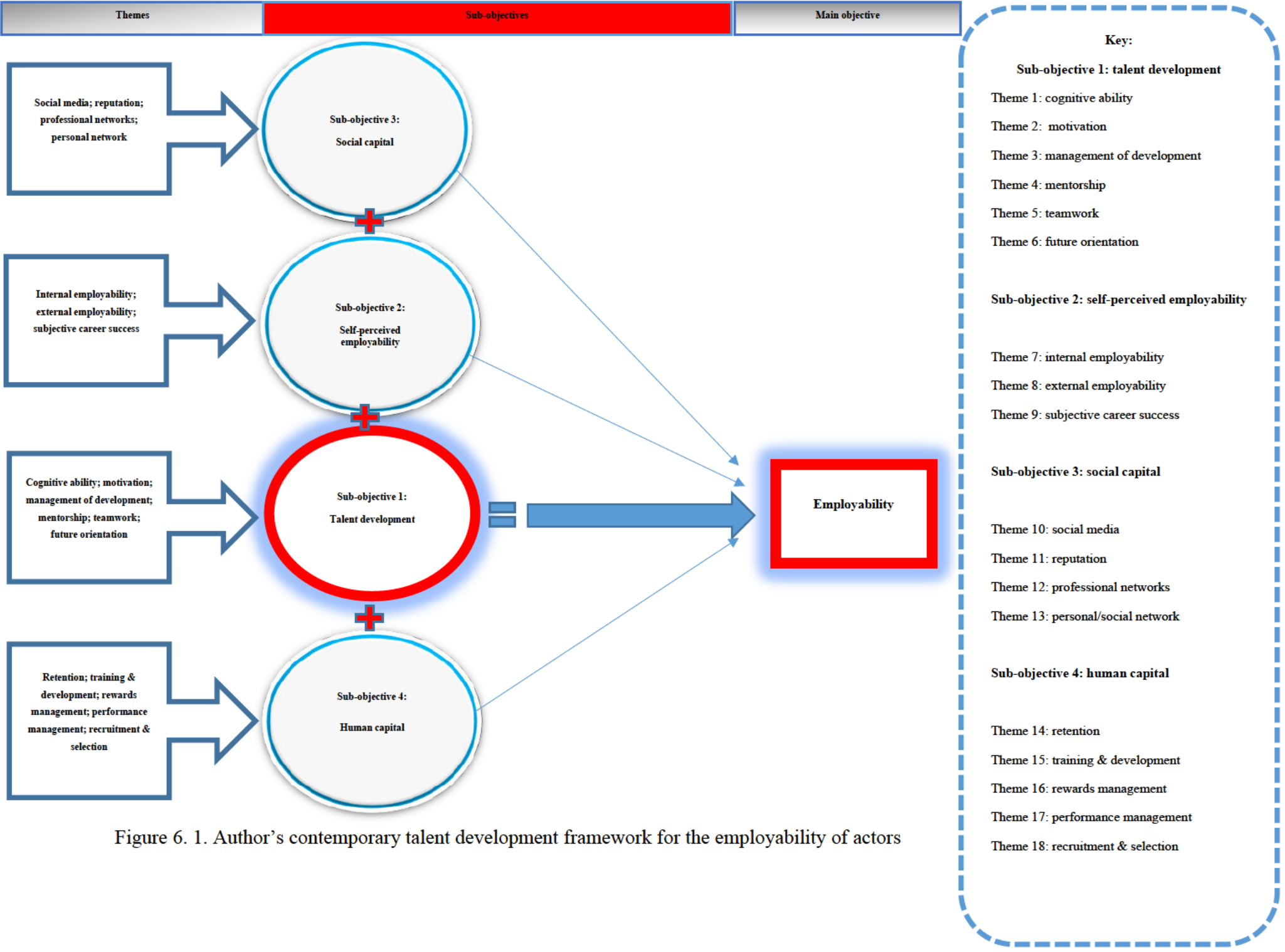


Figure 6. 1. Author's contemporary talent development framework for the employability of actors

Based on the study, the model (*see figure 6.1*) is presented. This model is intended to inform both practitioners and academics about the different factors or constructs that influence the employability of individuals. It does not only focus on individuals in general, but individuals who are independent contractors in the South African film and television industry. This model serves to challenge current practitioners and academics with information pertaining to actors and their employability. It further extends the currently limited literature on the talent management of individuals who are outside the boundaries of traditional organizational settings (non-conventional employment settings). This model in no ways tries to address who is responsible for its implementation? who will fund it? how is it used on a daily basis and by whom? It seeks to merge theory and practice and bring about new information the industry for any role-player who might be interested in using the information in this model for the betterment of employability in the Film and television industry in South Africa.

6.7.Summary

This chapter aimed to engage the reader in a critical discussion regarding the results found in the previous chapter (*chapter 6: data presentation and analysis*). This chapter began with a discussion of sub-objective 1 (talent development) and highlighted the findings relating to the role of cognitive ability, mentorship and motivation in talent development. Sub-objective 2 (self-perceived employability) discussed internal and external employability, as well as subjective and objective career success. A discussion of sub-objective 3 (social capital) then followed. This sub-objective discussed the role of social media, reputation, professional networks as well as social networks as role-players on social capital. Lastly sub-objective 4 (human capital) was a discussion of human capital practices that included recruitment and selection, training and development, reward management and performance management. The last segment of this discussion chapter focused on the framework designed by the author as a result of the data gathered from the data analysis phase. This framework (*see section 6.1*) assisted by facilitating the discussion entailed in this chapter, since it is a visual depiction of how all the constructs/objectives together.

Chapter 7: Conclusion and recommendations

7.1. Recommendations of the study

- **One:** Based on sub-objective 1 (talent development), the industry needs to develop a formal mentorship programme that will ensure the existence of the mentor-mentee relationship. A mentorship programme is a must have, where well-seasoned Actors who are willing and able to commit to empowering upcoming actors with lucrative skills (such as networking skills which have been found to be lacking for most actors) to ensure their survival in the industry. A mentorship programme only works if there is commitment from the mentors. A good example is the United States with the America Film Institute founded in 1967 that has “a dedicated group of working professionals from the film and television communities serve as mentors in a hands-on, production-based environment, nurturing the talents of future storytellers”. Thus far, there is an outcry over the lack of feedback from mentors who are superiors of independent contractors. Feedback is needed for the personal as well as professional development of actors. The study also noted a few (33%) respondents indicating that they had someone whom they regarded as a mentor. This program would ensure that the supply of mentors is adequate and that they are available to mentor. This could result in a skill set match between the mentor and mentee. Due to a lack of guidance, a number of talented people do not realize their full potential, but rather conform to industry pressures that become detrimental to their careers. A mentorship programme will be a succession management plan for the organization/industry. This will serve as a knowledge management system for the industry to maintain the ‘know-how’/expertise.
- **Two:** A talent development programme is recommended for actors. This development program needs to look into the different aspects that make individuals engage in a programme to ensure employability. This programme needs to look into an individual’s analytical or creative ability and then a person would be developed based on the level these are found to be at. This programme will motivate actors and ensure that their future is clear to them since their score on ‘future orientation’ was recorded as they have a clear future vision of their careers.
- **Three:** There needs to be collaboration between industry stakeholders. Management of development takes place at the individual level; organizational level; industry level as well as

agent level. It is most important to understand the collaborative nature of these stakeholders' roles in developing actors.

- **Four:** There needs to be a focus on and an increase in motivators in the industry. Motivation can be used to customize initiatives that will ensure the heightened performance of actors in every production they are exposed to. Results indicate that fame and stardom are external motivators. Thus, initiatives are needed to focus on enhancing the superior performance of actors which will grow the industry economically.
- **Five:** Based on sub-objective 2 (self-perceived employability), there needs to be a benchmark study which conducted to study the best practices of acting at an international level. There seems to be a lack of confidence in relation to actors competing at an international level with the current state of the skills sets they possess. Perhaps developing an international matrix/framework for the development of actors might be a good initiative, or perhaps adding an international aspect to the existing framework developed by this study is necessary.
- **Six:** To increase the external employability of actors, each individual actor needs to engage in social networks, especially with relevant people in positions of power. Most of these socializing events are currently taking place with SAGA. Furthermore, SAGA needs to enhance the role of social media in its programmes. This platform of sharing and collaboration will assist actors to know their external worth, as well as boost their self-esteem and motivation.
- **Seven:** Based on sub-objective 3 (social capital), actors need more training in social media usage and brand management. Social media is used for a number of reasons such as brand management and recently, for selection decisions during the recruitment process. Social media management would help orient actors on the type of media effective for employability. Social media plays a huge role in career transitioning, promotions and to influence followers. Reputation is one major item that requires a code of conduct to be created which will govern certain acceptable behaviors within the film and television industry.
- **Eight:** Professionalism is one of the skills that needs to be nurtured more. The study found that SAGA has a number of professionalism training workshops which are facilitated in order to gear actors towards professionalism in the industry, but not but not many actors are taking advantage of these. It is recommended that actors participate fully in these readily available programmes.

- **Nine:** Based on sub-objective 4 (human capital), education, skills and training are not in line with the remuneration that the actors receive. There needs to be more attention given to how individuals are remunerated, especially those individuals who have invested in themselves to be worthy in the industry. This will ensure that the industry is taken seriously by incoming and upcoming actors. This investment at an individual level will directly raise the value of South African actors when compared to the international industry. This will also decrease the lack of confidence actors have when they perceive themselves with their international counterparts.
- **Ten:** A further framework with a frame of reference is required that will encompass all the human capital initiatives in the industry, as well as give accountability on who is responsible for these initiatives. A number of changes could be made through training (on-the-job or outside the job) in this industry.
- **Eleven:** A number of skilled and qualified teachers and professionals need to spearhead the ‘teach the teacher’ programme since the industry is short of a number of qualified teachers.
- **Twelve:** The role of government has been criticized, from the responses gathered in this study. This role has been recorded as ‘minimal’, ‘non-existent’, etc. Government through its various departments needs to take an active role in this industry as far as developing actors’ talent to ensure their employability. This can be by means of enhancing the visibility or upscaling of existing programmes, as well as spearheading some of the recommendations of this study.

7.2. Limitations of the study

There were limitations in terms of the geography of the study. The study was only limited to Johannesburg and Durban-based actors. This is based on financial implications as the researcher had a limit to funds if there were to be other areas such as Cape Town included in the study. Based on the findings from the pilot study on the willingness of participants and respondents to engage with the research on virtual platform with a low response rate, the researcher opted for simplicity and ease of access to respondents and participant to rather meet them face to face. The online questionnaires are traditionally associated with low response rates as compared to the self-administered questionnaires. The Cape Town area was also excluded as a result of the gatekeepers letters issued by SAGA only representing actors in the Johannesburg and Durban Area.

The creative industries have a number of creative talents which share almost the same characteristics as the creative talent chosen for the study (independent contractors: actors), but the study did not aim to confer the results found in this study to any other individuals in the creative industries, except the actors.

The sample range of the study for the quantitative component was small, but the results are coupled with the qualitative component which had more respondents than the sample in order to make up for this limitation.

The questionnaire was piloted to allow for any potential changes and to bridge the gaps identified before its final adoption. The questionnaire received a reliability of 87% as a data collection instrument, but it could have been shorter if the researcher wanted to perhaps focus on one single objective.

The availability of the respondents (actors) was a problem since they are individuals who are scattered around the provinces with no focal point to find them. Even when one finds them, they are usually preoccupied with back-to-back schedules. So this calibre of individuals was hard to find.

The research findings are in a way presenting the lived experiences of the participants & respondents and may not necessarily represent the views or experiences of every actor in the film and television industry of South Africa.

The study limited the views and perceptions of actors since they are views captured at a particular point in time (during the data collection phase), which could basically change given another point in time.

7.3. Recommendations for future research

- It is recommended that as part of future research requirements, careful attention should be paid to demographic factors that play a role in the talent development-employability relationship. Most specifically, to look at how many females are well experienced and of those, how many are black people belonging to the previously marginalized group? The study recommends further research to deal with issues of gender, ethnicity as well as education related to this study.
- Research on independent contractors in general in comparison to actors in this field or the application of Talent Development for multiple industries is needed. Cross-industry and a cross-discipline research study could enhance the value of this research.
- Dealing with four sub-objectives at the same time was a problem. Researchers could use one sub-objective at a time in order to gain more insight into each sub-objective. The questionnaire was found to be too long as a result of this, which affected the response rates as well. A solution to this is to perhaps deal with one sub-objective at a time and create a shorter version of the questionnaire in order to influence a better response rate.
- More research could be done on the conditions of employment that independent contractors are hired under by respective organizations.

7.4. Conclusion

The study attempted to address the subject in a systematic manner. The study sought to answer the research of whether the development of a talent development framework will ensure the employability of independent contractors in the South African film and television industry? The employability of workers was acknowledged as that which consists of numerous factors such as human capital, talent, competencies, social capital etc. Based on the talent development theory called *Cagne's expanded talent development theory* as well as literature gathered on the subject matter, using the triangulation approach, 4 key themes were worth exploring further. These themes were explored further to determine the existence of a relationship with employability. After the study engaged in the different methodological and advanced data analysis options, there were key findings established.

Under theme 1: talent development, the study found that motivation played a key role in the talent development of actors with actors indicating they are motivated intrinsically by passion. They viewed their cognitive ability and talent as something that requires nurturing and to manage their development, agents and mentors play a significant role in this regard. Under theme 2: self-perceived employability, the study found that actors were confident and were having a positive perception with their competency as far as skills, being employable today and in the near future as well as being employable at a national and international level. This presented a positive perception they possess regarding their employability. Under theme 3: social capital, the study found that all factors affecting the social capital of actors as social was found to be an important factor for their employability. However, South African actors were found to lack the networking skills in order to fully benefit from this association of social capital with employability. Under theme 4: the study found that as retention sub-factor, actors valued fame, fulfillment, flexibility, being given the acting platform as well as working for multiple organisations at the same time. Further, training and development, recruitment and selection and performance were all factors noted as positively affecting human capital. Hence, it remains important for the industry participant to ensure that these are implemented appropriately to ensure actors develop their human capital as it will affect their employability in the industry.

The results reveal an association of talent development and employability on many levels. The study concludes by indicating that the developing of a talent development framework would, in

fact, affect employability in the film and television sector in South Africa. These results were found to be generalizable to the entire film and television population of South Africa. These results would also be useful for future research, academics, policy-makers as well as practitioners in the film and television industry of South Africa.

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9. Appendices

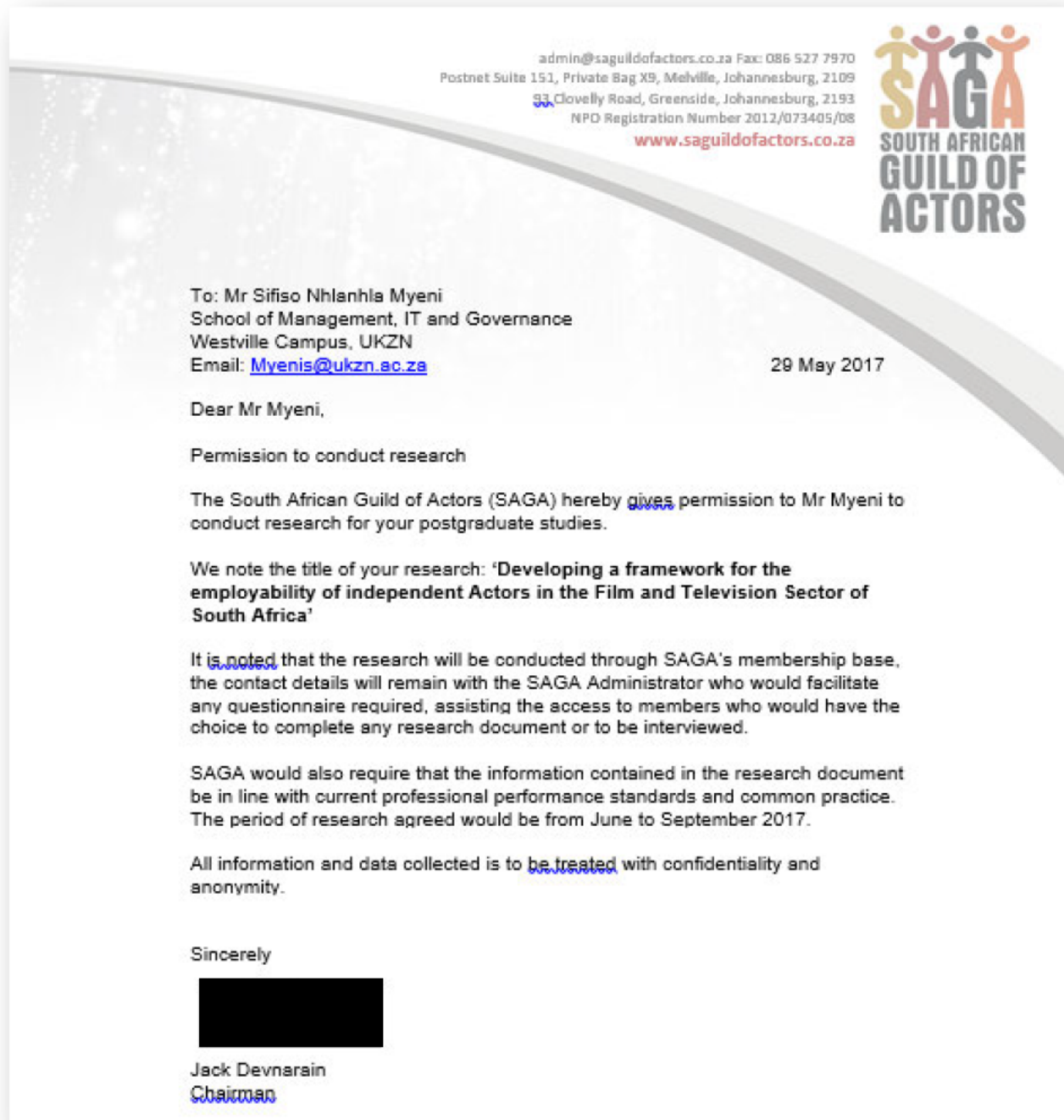
9.1. Appendix a: budget

Financial category	Year 1	Year 2	Year 3
Lecturer replacement	0	7000	0
Research and technical assistance	0	15 000	15 000
Research materials and supplies	0	12 500	12 500
External supervisory support	0	25 000	25 000
Local conferences	0	7 000	7 000
Conferences abroad	0	20 000	20 000
Local study/training visit	0	0	0
International study/training visit sabbatical	0	0	0
Visiting scientists or senior advisor	0	0	0
Research equipment	0	0	0
Domestic travel	0	14 000	14 000
Human capacity development	0	5 000	5000
Total research project budget	0	105 500	98.5
Grand total	R204 000		

9.2. Appendix b: work schedule

NO.	ITEM	DUE DATE
1	Proposal presentation	December 2015
2	Finalizing of proposal corrections	30 June 2016
3	Submission of chapter 2 -literature review	30 July 2016
4	Finalization of research instruments, gatekeepers, and ethical clearance	30 August 2016
5	Submission of chapter 3 -theoretical framework	30 September 2016
6	Submission of chapter 4 -research methodology	30 October 2016
7	Publication 1-based on chapter 1-4 of thesis	30 November 2016
8	Pilot study & data collection	30 November-30 Jan 2017
9	Submission of chapter 5 -data analysis	30 March 2017
10	Chapter 6 - recommendations and conclusions	30 May 2017
11	Publication 2	30 July 2017
12	Submission of drafts	30 July 2017
13	Final submission	30 August 2017
14	Await examinations and graduations	...

9.3.Appendix c: gatekeepers letter



9.4. Appendix d: questionnaire

SECTION A:

DEMOGRAPHIC INFORMATION

INSTRUCTION: Mark with an 'X' to answer questions relating to your demographic information.

Item		Categories	
1	Your name and Surname		
2	Gender	Male	
		Female	
3	Age	Below 20 yrs.	
		21-29 yrs.	
		30-39 yrs.	
		40-49 yrs.	
		50 yrs. +	
4	Educational level	Certificate	
		Diploma	
		Degree	
		Honours	
		Masters	
	PhD or above		
5	Title	Mr	
		Ms/Mrs	
		Ass. Prof/Prof/Senior Prof	
		Other	
6	Sub Sector	Film	
		Television	
		Stage	
		Short Films/Short Story	
7	Number of years' experience in the Acting Profession	Less than 1 yr.	
		1-3 yrs.	
		3-5 yrs.	
		5-10 yrs.	
		10 + yrs.	

8	Name productions you are involved with currently	1.	_____
		2.	_____
		3.	_____
		4.	_____
		5.	_____
9	Name of your Agent/ Talent Manager/Personal Manager		

SECTION B:						
SUB-OBJECTIVE 1: DEVELOPMENT OF AN ACTORS TALENT						
INSTRUCTION: Mark with an 'X' to indicate the selection of the chosen box.						
KEY: SD- Strongly Disagree; D- Disagree; N- Neutral or Neither Agree or Disagree; A- Agree; SA- Strongly Agree						
		SD	D	N	A	SA
1	I am responsible for my own personal development					
2	I am responsible for my own professional development					
3	I have someone that helps me to identify my next career move(s)					
4	I can fill other roles in the profession besides Acting					
5	The Directors and Producers are true role models for developing one's creative talent					
6	Mentors have a significant role to play in the developing of talent.					
7	I receive regular feedback regarding my development from my superiors.					
8	I am continuously working as part of a collective.					
9	A lot of my talent has to do with the training I acquired.					
10	A lot of my talent has to do with me being born gifted and talented.					
11	I use a lot of Analytical ability than Creativity in my profession as an Actor.					
12	I have always wanted to be an Actor from a young age.					
13	I am in control of my level of success in this profession.					
14	I always set goals to be achieved at a particular time of my career.					
15	I have someone I am regarding as a Mentor in this profession.					

Tick the factors that influenced you the **MOST** to join the Acting profession:

1. Friends 2. School 3. Family 4. Community 5. Other _____

Tick the **following**:

<u>3 Most valuable</u> attributes about my profession		<u>3 least valuable</u> attributes about my profession	
Rewards		Rewards	

Benefits		Benefits	
Networking opportunities		Networking opportunities	
Work environment		Work environment	
Fame		Fame	
Fortune		Fortune	
Traveling		Traveling	
Working for multiple organizations		Working for multiple organizations	
Flexibility		Flexibility	
Career advancement		Career advancement	
Other: _____		Other: _____	

SECTION C:

SUB-OBJECTIVE 2: SELF-PERCEIVED INDIVIDUAL EMPLOYABILITY

INSTRUCTION: Mark with an 'X' to indicate the selection of the chosen box.

KEY: SD- Strongly Disagree; D- Disagree; N- Neutral or Neither Agree or Disagree; A- Agree; SA- Strongly Agree

		SD	D	N	A	SA
1	I have good prospects in my current productions because my director/producer values my personal contributions.					
2	Even if there is downsizing of Independent contracts in this current production, I am confident I would be retained.					
3	The skills I have gained in my present productions are transferable to other jobs outside Acting.					
4	I have good knowledge of opportunities for me outside of this current production, even if they are quite different from what I do now.					
5	Among the people who do the same job as me, I am well respected in this industry.					
6	People who do the same job as me who are contracted in the same production are valued highly.					
7	I could easily get a similar acting role in almost any production nationally.					
8	I could easily get a similar acting role in almost any production internationally.					
9	Anyone with my level of skills and knowledge, and similar job and Acting experience, will be highly sought after.					

SECTION D:

SUB-OBJECTIVE 3: SOCIAL CAPITAL

INSTRUCTION: Mark with an 'X' to indicate the selection of the chosen box.

KEY: SD- Strongly Disagree; D- Disagree; N- Neutral or Neither Agree or Disagree; A- Agree; SA- Strongly Agree

		SD	D	N	A	SA
1	My personal networks in my different productions help me greatly in my career.					
2	I can use my professional networks and business contacts to develop my career as an Actor.					
3	I find my reputation to be extremely important.					
4	I use social networks (Facebook, Twitter, Instagram, etc.) to make business contacts.					
5	I feel I have sufficient networking skills necessary to maintain professional networks.					

SECTION E:

SUB-OBJECTIVE 4: HUMAN CAPITAL

INSTRUCTION: Mark with an 'X' to indicate the selection of the chosen box.

KEY: SD- Strongly Disagree; D- Disagree; N- Neutral or Neither Agree or Disagree; A- Agree; SA- Strongly Agree

		SD	D	N	A	SA
1	The Acting profession provides me with basic benefits and security such as medical aid, life policy, retirement.					
2	I provide for my own security such as medical aid, life policy, retirement.					
3	In most productions I am involved with, my safety is always taken care of.					
4	I am aware of what is expected of me regarding my performance.					
5	Whenever I perform well, I am rewarded accordingly.					
6	My past performance is the basis upon which I get new roles/contracts.					
7	The more I perform well, the more I am paid.					
8	My education, skills, and training are in line with the remuneration I receive.					
9	I am mostly aware of the Acting roles/positions in the Industry.					
10	I am well aware of the criteria(s) that I need to follow to qualify for a particular role.					
11	The process that is used to select the right Actor for the right role is competent.					

**DEVELOPING A FRAMEWORK FOR THE EMPLOYABILITY OF INDEPENDENT ACTORS
IN THE FILM & TELEVISION SECTOR OF SOUTH AFRICA**

INTERVIEW QUESTIONS: FOR ADMINISTRATORS

*Production Houses, Agents/Personal Managers/Talent Managers, Broadcasters, Associations,
Casting Directors, etc.*

This interview should take approximately 40 minutes.

1. Tell us about yourself, your organization and the role you play in the Film and Television sector of South Africa?
2. In your own view is Acting something you are born with or something that is learned?
3. To what extent do you think the following plays a role in you as an Actor becoming employable/contractable:
 - Personal Networks
 - Professional Networks
 - Reputation
 - Social Networks
4. Do you feel most Actors have the required networking skills to make them contractable for future roles within their current productions/other future productions?
5. To what extent do you think a Mentor/Role Model is important in this profession and what possible role do they play?
6. What do you think influences Actors to join the Acting profession? Perhaps their family, friends, school or community?
7. How do Actors manage their personal and professional development? Do the following stakeholders have a role in their development?
 - Government
 - Agents/Talent managers/Personal Managers
 - Production Houses
 - Professional Associations
8. Which skills do you feel are most important for each and every Actor?
9. Would you say you Actors have control over their success in this industry?
10. Do most Actors have a clear picture of their future in the industry?
11. How important is teamwork in this industry?

12. How does the profession/industry make provision for security like health benefits (medical aid, life policy) and pension Aids in preparation for retirement or funeral policy in case of death?
13. How is an Actors performance measured? Is there some sort of indicators used to distinguish one performance from the other?
14. What sort of incentives does an Actor obtain for having to have performed over and above the expectations in each given production?
15. What factors influence the compensation and rewarding of an actor?
16. **Are there any issues you feel is important for us to note regarding any of the issues we just spoke about?**

>> End <<

9.6. Appendix f: informed consent letter

**UNIVERSITY OF KWAZULU-NATAL
SCHOOL OF MANAGEMENT INFORMATION TECHNOLOGY AND GOVERNANCE**

Dear Respondent,

PhD (Human Resources Management) Research Project

Researcher: Sifiso Myeni, **Tel:** 079 463 2140, **Email:** sifiso88@yahoo.com

Supervisor: Dr M.A. Phiri, **Tel:** 031 260 5843, **Email:** Phirim@ukzn.ac.za

HSSREC Research Office: Ms. P Ximba, **Tel:** 031 260 3587, **Email:** ximbap@ukzn.ac.za

I am Sifiso Myeni a **PhD (Human Resources Management)** student (212561150), at the **School of Management Information Technology and Governance**, of the University of KwaZulu Natal (UKZN). You are invited to participate in a research project entitled 'A **TALENT DEVELOPMENT FRAMEWORK FOR THE EMPLOYABILITY OF INDEPENDENT CONTRACTORS (ACTORS) IN SOUTH AFRICA**'. The study seeks to test the linear relationship that may exist between talent development and employability in the creative industries, looking at nature and problems that this industry faces. Thus this will lead to the development of a talent development framework for the actors and musicians.

Through your participation, I hope to understand the relationship that exists and further understand the creative industries from a Talent Management perspective so I can be in a position to influence the industry to adopt the best HR initiatives available to solve issues that are facing this industry. The study is conducted across Actors and Musicians in South Africa.

Your participation in this project is voluntary. You may refuse to participate or withdraw from the project at any time with no negative consequence. There will be no monetary gain from participating in this survey. Confidentiality and anonymity of records identifying you as a participant will be maintained by the **School of Management Information Technology and Governance**, UKZN.

If you have any questions or concerns about completing the questionnaire or about participating in this study, you may contact me, my supervisor or the research office at the numbers listed above. The survey should take you **about 15 minutes** to complete. I hope you will take the time to complete this survey.

Sincerely

Sifiso Nhlanhla Myeni

CONSENT

I hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participate in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire.

Participants/ Respondent signature _____

Date _____

9.7. Appendix g: accredited copy editor and proofreader

EDITING LETTER

666 Clare Road
Clare Estate
Durban
4091
22 May 2021

To: Whom it may concern


Editing: PhD thesis-SN Myeni (212561150)

***Talent Development and Employability of Actors in South Africa: A
case of KwaZulu Natal and Gauteng***

This letter serves as confirmation that the aforementioned thesis has been language edited.

Any queries may be directed to the author of this letter.

Regards



MP MATHEWS
Lecturer and Language Editor: DUT
Mercimathews4@gmail.com

Turnitin Originality Report

Processed on: 02-Aug-2019 6:19 PM CAT
 ID: 1157066583
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Mr By Sifiso Myeni

ABSTRACT The study set out to investigate the influence of talent development practices on the employability of actors in KwaZulu Natal as well as the Gauteng province in South Africa. The study problem statement was "formulation of practical conventional talent development practices increases the employability of individuals and side-lines non-conventional based workers in the creative industries". The researcher had the following research objective for this study, "to develop a talent development framework for the employability of Independent Actors in the film and television sector in South Africa". In order to achieve this objective the researcher further developed four sub-objectives for the study. Globally the entertainment industry was worth US\$172, 50 billion in 1995 and it is said to be growing by at least 5% annually and is estimated to be triple in size by 2020. In South Africa, the Film and Television Industry was worth R5.8 billion and employing approximately 20 525 people in 1995. There is the prevalence of high unemployment which affects a lot of youth in a number of countries. South Africa is no different since 27% was recorded as being the unemployment rate in 2019. A major cause of unemployment amongst many is the lack of talent in the country. The creative industry was chosen looking specifically at the Film and Television industry in KwaZulu Natal and Gauteng as a case study to understand whether is the development of a talent framework indeed going to affect the employability of Actors in this industry? Triangulation was chosen as the research design as well as the grounded theory as a methodological research approach for the study. The study used both the manual and electronic questionnaires and semi-structured interviews as data collection tools. Both these tools were used to collect primary data from Actors, Producers, Directors, and Agents across the industry in both provinces. Secondary data was collected from reliable sources which include Journals, Books and other author's dissertations. The study was structured initially into four themes based on the theory and literature primarily consulted. Theoretically, the study was underpinned by Cagne's Expanded Model of talent development because of its relevance and relatedness to the development of an individual's talent outside organizational boundaries. A substantial amount of literature was obtained from across disciplines such as educational psychology because of the lack of adequate literature in the management discipline relating to Page i of 281 the study. The four themes found initially as playing a role in the employability of Actors were talent development, self-perceived employability, social capital, and human capital. The questionnaire was tested by means of a pilot study and certain changes were adopted to allow for customization for the industry participants. The questionnaire was checked for reliability as it scored a total of 87% reliability. The data was collected amongst the participants in Durban as well as Johannesburg. The data was then analyzed using content analysis as well as a number of

9.9.Appendix i: transcriptions from participants



In your own view, is acting something you are born with or something that is learned?

Theme 1: cognitive ability

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Nurtured	15	<ul style="list-style-type: none"> • <i>Acting you're born with but you need the skill. You need to be--you need skills. You need techniques because when you have techniques you become enlighten of other things</i> 	11
		<ul style="list-style-type: none"> • <i>Yes, it can be taught, if you're passionate about it, but it should be paid with passion.</i> 	10
		<ul style="list-style-type: none"> • <i>I think that desire is there, the bond or perhaps a desire. They learn that desire over the years. I firmly believe that you need to be trained, it's a job and it's a career.</i> 	12
		<ul style="list-style-type: none"> • <i>If you didn't go to school, you don't know how to read your dialogue and stuff.</i> 	19
		<ul style="list-style-type: none"> • <i>If you're involved in a school play and you've done very well or if you see community theatre and you find it quite interesting, then you may get involved at a very young age, and see okay well I'm talented.</i> 	4
		<ul style="list-style-type: none"> • <i>I have 13-14 years, I have seen maybe two that really are natural. Everybody else had to work for it and study hard and practice the craft and practice the craft and practice the craft.</i> 	20

		<ul style="list-style-type: none"> • <i>It's very good for people to have a good strong frame of reference.</i> 	6
		<ul style="list-style-type: none"> • <i>It's like if you want to be a writer, but you don't read.</i> 	6
Inherent but Nurtured	8	<ul style="list-style-type: none"> • <i>Acting, you're born with but you need the skill. You need to be--you need skills. You need techniques because when you have techniques, you become enlightened of other things.</i> 	11
		<ul style="list-style-type: none"> • <i>You can hone your skills, but you're born with the talent.</i> 	11
		<ul style="list-style-type: none"> • <i>I believe in talent. Talent is born--you are born with it. Your environment affects your ability to expose or express your talent. So I would say it's more born-with and the education and the formal structure of it is more to know the processes I believe.</i> 	10
		<ul style="list-style-type: none"> • <i>Yes, like anything you can be really good at something and still have an aptitude for something, but it's definitely a craft that you continually hone day after day, year after year to take on. You never hit a sweet spot in your craft.</i> 	13
		<ul style="list-style-type: none"> • <i>Talent is inherent. You do need talent. Talent needs to be nurtured.</i> 	6
Inherent	9	<ul style="list-style-type: none"> • <i>From a young age, you must have some--there must be some talents visible.</i> 	17
		<ul style="list-style-type: none"> • <i>Anyways, what I learned especially there is that acting is an incredibly rare talent. A lot of people can sing, but not a lot of people can act really well.</i> 	11
		<ul style="list-style-type: none"> • <i>The gift is just natural, I believe that we are born with it, with the ability to act and perform and be onstage and under the spotlight.</i> 	10
		<ul style="list-style-type: none"> • <i>Yeah, it's definitely something you're born with.</i> 	5
		<ul style="list-style-type: none"> • <i>No, talent is talent, you can teach somebody how to do stuff, doesn't mean they're going to be good.</i> 	6

INTERVIEW QUESTION 2:

What influenced you to join this profession and become the actor you are today? Perhaps your family, friends, school or community?

Theme 2: motivation

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Passion	8	<ul style="list-style-type: none"> • <i>But if you're passionate about something, passion is what feeds you-you know. So--</i> 	10
		<ul style="list-style-type: none"> • <i>I think it's really just passion, drive and vanity wanting to see yourself on television screens, wanting that kind of popularity and recognition.</i> 	13
		<ul style="list-style-type: none"> • <i>No, I have always just loved performing.</i> 	16
		<ul style="list-style-type: none"> • <i>I think it's the love of the arts. It's about the love of performance.</i> 	20
		<ul style="list-style-type: none"> • <i>I want to be on TV, that makes me feel good.</i> 	3
		<ul style="list-style-type: none"> • <i>I think most people are driven by passion.</i> 	8
School & Teachers provide exposure	5	<ul style="list-style-type: none"> • <i>Teachers, of course, they do you know. Using myself as an example, I had a drama teacher when I was at school who-who influenced me entirely to want to be an actor.</i> 	12
		<ul style="list-style-type: none"> • <i>I always knew even in myself. I always knew that I had the talent and I always go up easy. I used to do those days at school.</i> 	18

		<ul style="list-style-type: none"> • <i>I think the school has an impact. If you are exposed to drama productions and actors when you're growing up, I think that some people are inspired by that.</i> 	4
Fame and Stardom	4	<ul style="list-style-type: none"> • <i>For a lot of people it is the idea of being famous, and also people think it's not a lot of work.</i> 	7
		<ul style="list-style-type: none"> • <i>No matter what they say, dreams and fame and stardom is what it's about.</i> 	6
		<ul style="list-style-type: none"> • <i>I blame the Kardashians. Everybody wants to be famous.</i> 	9
Acting family history	3	<ul style="list-style-type: none"> • <i>Oh, I think yes on all levels actually, because the family. I know of several actors who come from acting families, that their brother, their sister, their father and mother were also actors.</i> 	12
		<ul style="list-style-type: none"> • <i>My family. The community where I come from, even the response today, when I go home, I come from a small town and sort of down in the Western Cape. People are saying you know we told you a long time ago Bra, you'll make it. But you know. Yeah. Those things are deep in my heart.</i> 	18
		<ul style="list-style-type: none"> • <i>They actually have to convince their families and go through some really tough times, but once they make it, the families love it. But then it's the cousin that go, he's an actor, did you know he's an actor?</i> 	20
Self-expression	3	<ul style="list-style-type: none"> • <i>People become actors as a way to express themselves.</i> 	3
		<ul style="list-style-type: none"> • <i>Acting, because it's a beautiful way to tell stories.</i> 	3
		<ul style="list-style-type: none"> • <i>You get to channel different characters, so I think it's a very creative field for some people that it is definitely about expression.</i> 	3
Sustaining a living	1	<ul style="list-style-type: none"> • <i>So our actors do everything. They do the festivals, they do the theater festivals, they do television, they do commercials, they do whatever comes because financially they have to do that to sustain their living.</i> 	13
Dreams	1	<ul style="list-style-type: none"> • <i>Dreams.</i> 	6
Media and Internet	1	<ul style="list-style-type: none"> • <i>So the media and television and now the Internet whatever I think it does have something to contribute towards that.</i> 	4
Unemployment	1	<ul style="list-style-type: none"> • <i>Yes we have a very high unemployment rate</i> 	7
Creativity	1	<ul style="list-style-type: none"> • <i>Creative space to feel part of the art of creating exciting productions and to feel part of the creative space itself within the country and the world.</i> 	10

INTERVIEW QUESTION 3:

How do you manage your personal and professional development? Do the following stakeholders play a role in your development?

- A. Government; B. Agents/talent managers/personal managers; C. Production houses; D. Professional associations*

Theme 3: management of development

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Agents	19	<ul style="list-style-type: none"> <i>You test the agents and then you give them facilities to facilitate this upcoming talent, train models, health facilities because some of us do not have the budgets to have a big studio and train these people, but we would love to train them. We would love to audition them and improve their auditioning skills when they go for castings for instance. But we don't have the facilities.</i> 	10
		<ul style="list-style-type: none"> <i>I used to run open day prep sessions to train them especially for corporates and train them on how to address executives when they come to--through to the university.</i> 	10
		<ul style="list-style-type: none"> <i>I actually teach accent classes. They can take classes singing, dancing, all those kinds of things.</i> 	12
		<ul style="list-style-type: none"> <i>But I think to a degree, mentoring is part of what we do. We help them. We do as much as we can to help them make the right decisions for their careers.</i> 	12
		<ul style="list-style-type: none"> <i>For all the new people that want to be actors, we did two workshops for them. We do a beginner's course for them, which is on a Saturday morning once a month and we do an advanced workshop for the ones after that.</i> 	14
		<ul style="list-style-type: none"> <i>I can do the intermediate course and then if they still interested to do proper acting, they'll do advance.</i> 	14


		<ul style="list-style-type: none"> • <i>All about workshops and stuff and things like that.</i> 	2
		<ul style="list-style-type: none"> • <i>And overseas, it's very clear you have an agent, you have a manager, you have a publicist, but in South Africa, your agent pretty much manages your career.</i> 	3
		<ul style="list-style-type: none"> • <i>If you want to develop a different skill, your agent may be able to connect you to a network or a teacher that maybe you could go to.</i> 	4
		<ul style="list-style-type: none"> • <i>We've had voice-over workshops, we've had Shakespeare's workshops and we've had musical theatre workshops as well as had talks around tax. Around how do you manage yourself as a business?</i> 	4
Lack of Government's role	16	<ul style="list-style-type: none"> • <i>I feel the government still needs to be mentored about this industry.</i> 	15
		<ul style="list-style-type: none"> • <i>I think South Africa is such a young democracy and the government will look into the arts and culture. There are much more interesting and much more basic levels of art in schools.</i> 	17
		<ul style="list-style-type: none"> • <i>The government can force agents more. The government can empower agents more to help empower upcoming artists.</i> 	10
		<ul style="list-style-type: none"> • <i>I don't know if government really has a role to play because what's in it for them.</i> 	13
		<ul style="list-style-type: none"> • <i>I really don't think they're doing a good job.</i> 	20
		<ul style="list-style-type: none"> • <i>Our government doesn't look at how culture can serve them. They look at cultures as a waste of money, if I can call it like that. I don't think the government actually understands the power the arts and culture industry has. It has the power to evolve the economy, it has the power to evolve people, has the power to make people think about things that they wouldn't necessarily think about.</i> 	20
		<ul style="list-style-type: none"> • <i>So the government has nothing to do with actors. I shudder at the thought.</i> 	6
		<ul style="list-style-type: none"> • <i>In the professional industry, there is no real government support and so it's not like as a professional, I know that there is a very well-known or good teacher who deals with master classes that I can go and up my skill as a professional.</i> 	4
		<ul style="list-style-type: none"> • <i>So far, if there were opportunities offered by the government that allowed us to grow, I wouldn't be sitting here at home thinking about starting my own company and</i> 	7

		<i>still begging people to come to my aid since I do not have the right equipment. I cannot even buy a camera, just about how much is a camera. So, if the government was doing something, I don't think I would be here because I would be using those opportunities if they are available. Yes, we can read in the newspapers that people who have companies can be funded, but what about those of us who don't have companies?</i>	
Self-Management	14	• <i>You're a business, just like owner, you start your own business. You may be lucky that you have a mentor that is your dad or your uncle or whatever to talk to you about business, but actually you're pretty much on your own and you have to learn your own lessons, it's closer to that.</i>	11
		• <i>I think they do, I don't know how much agents are working to help actors to develop. I think it is something that the actors do a lot for themselves as they get experience in their career.</i>	11
		• <i>However, in terms of finding a job or employability, no, I still feel like artists and actors are still on their own</i>	10
		• <i>I grew up into performance or the way that I was taught is that you make your own work. You don't sit around and wait for a hand out to you. I don't know, I don't really know what the government's role would be in an actor's ability. I have no former reference for it.</i>	16
		• <i>They reinvent themselves on a constant basis as they go from era to era, movie to movie, series to series. They have to reinvent themselves being a South African, let's say an average black South African family, you're an African-American family.</i>	20
		• <i>Once you're in the profession, there's nobody to be able to sustain up-skilling the skill you already have.</i>	4
		• <i>No, it has nothing to do with government. Am sorry this thing of thinking stakeholders are good irritates me beyond speech because it's kind of this assumption that it's other people's responsibility to look after you.</i>	6
		• <i>I am starting my own production company.</i>	7
Production Houses	11	• <i>A lot of companies have interns they interview. It has a very good internship program that we're joined with so...</i>	11
		• <i>All the lead characters need to do certain stunts, so we will train them. They will have physical checks and all that stuff</i>	10

		<i>so that is how they get involved. When they are going to train you how to handle a gun for instance, how to drop and roll and how to jump off a solid as a static surface to air stationery surface, you know how to balance yourself those types of things. That is how production houses get involved when they have the budget.</i>	
		<ul style="list-style-type: none"> <i>If you work well with one director, he might recommend you to another director or other people.</i> 	2
		<ul style="list-style-type: none"> <i>So that workshop was really well attended and I think impacted a lot of very important information. Previously, we've done for example a weapons handling workshop for people who are in feature films where you've got to look like a cop.</i> 	4
		<ul style="list-style-type: none"> <i>When people are on set, they try to mentor as much as they can.</i> 	4
Government's Role	9	<ul style="list-style-type: none"> <i>Government has a huge role to play in developing the industry and the actors.</i> 	11
		<ul style="list-style-type: none"> <i>However, I would say plays a role in opportunity access or platform accessibility.</i> 	10
		<ul style="list-style-type: none"> <i>In terms of academic development or, yeah, academic development essentially, I am next week attending a creative arts conference up in Jo'Burg at UJ, which is an organized event along with I'm not sure if it's the department of Arts and Culture.</i> 	16
		<ul style="list-style-type: none"> <i>The only people that I even really care right now about developing skills is the film commission. No one else right now.</i> 	2
		<ul style="list-style-type: none"> <i>Government plays a role in creating the infrastructure, creating the environment that is conducive for growing and developing Arts and Culture.</i> 	20
		<ul style="list-style-type: none"> <i>I would like that money to go into development programmes at the grassroots level to expose children because I mean you know my father coming from the public community, the resources out there. Unless I have experienced that personally speaks to my dramas classes</i> 	9
No Production Houses	7	<ul style="list-style-type: none"> <i>Mentoring actors, no, production companies don't have the time or the interest to do it quite honestly.</i> 	12

		<ul style="list-style-type: none"> • <i>No, they do nothing. They're the people that just make the money.</i> 	2
		<ul style="list-style-type: none"> • <i>But my production budget doesn't have the money to train.</i> 	6
		<ul style="list-style-type: none"> • <i>No, I have to deliver five episodes a week, I need to shoot an episode a day, so there is no time to babysit someone, unfortunately. This is a reality in our industry.</i> 	6
		<ul style="list-style-type: none"> • <i>Production Houses – 3/10</i> 	8
		<ul style="list-style-type: none"> • <i>Big producers work with states nationally. And not even globally based. You see that they just want to come down here and find the complete package and shoot with the actor and then go back to wherever they came from with the final product.</i> 	9
School	7	<ul style="list-style-type: none"> • <i>But we want to be able to provide a short form and that's what we do currently, short form practical training, intensive practical training so that you walk out with the skills set essentially.</i> 	16
		<ul style="list-style-type: none"> • <i>What we do is practical performance Training and between the teachers that we have on staff, there's a couple of decades worth of experience and quite a few qualifications both academic and practical, and performance experience in order to not have to compete with degree or diploma programs which already exist, should people want academic training.</i> 	16
		<ul style="list-style-type: none"> • <i>I think at the moment there a lot of teachers who have failed, actors who are teaching because they don't have anything else to do.</i> 	4
		<ul style="list-style-type: none"> • <i>They got 70 percent when they were studying. They're now passing on 70 percent of what they learned and that person is getting 70 percent of that 70 percent and it's all bogged down to the fact. Currently, I'm really disappointed with the talent that's coming out even from tertiary education because I think it's quite mediocre.</i> 	4
Professional Associations	5	<ul style="list-style-type: none"> • <i>I think the guide of actors does a great role to a certain extent by having at least negotiated what the agreement should include and what the content is and they do settle the protocol, that is all the biggest employers and actors.</i> 	11
		<ul style="list-style-type: none"> • <i>I can't, I cannot praise SAGA enough for what they have done but they are not supported enough by actors because actors say they don't have that R147 a month to pay the subscription fee.</i> 	3

		<ul style="list-style-type: none"> • <i>Fight for actor's rights to fight for inter-youth and all these things that SABC and eTV are not wanting to pay, whereas overseas they pay for them. So Saga is an incredible organization. And I feel at a minimum fee, you had such an incredible support system.</i> 	3
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INTERVIEW QUESTION 4: 

To what extent do you think a mentor/role model is important in this profession and what possible role do they play?

Theme 4: mentorship

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Yes	27	<ul style="list-style-type: none"> • <i>Ok, thanks. A mentor in this industry is highly important for artists to grow. Somebody whom they look up to, but who also can tell them why it's important that they shouldn't do certain things and then they should do certain things. Somebody whom they're going to literally walk in their footsteps.</i> 	10
		<ul style="list-style-type: none"> • <i>Most actors don't have it, most of them do have this teacher or lecturer or person in the university.</i> 	13
		<ul style="list-style-type: none"> • <i>Definitely, I don't believe that you ever stopped developing your skills. And I mean that said, you could have different role models and different mentors throughout your career.</i> 	16
		<ul style="list-style-type: none"> • <i>I think your agent will be your mentor. Your agent is somebody who provides you with the service in terms of representing you legally and so forth and for jobs. A mentor might be somebody who is an acting coach to you or somebody that you see quite regularly for training or somebody whose work you have followed that you have approached in a professional capacity to meet with every so often specifically to take on a mentorship role.</i> 	16

		<ul style="list-style-type: none"> • <i>My role model is Philima Keranuze.</i> 	19
		<ul style="list-style-type: none"> • <i>Absolutely. And I think it's vital and I don't think we have enough of it. If I just look at one of my actresses for example, when she started in the industry there are people who took her under their wing and mentored her and right from the very beginning she had a better idea of how to run her finances, how to be--how she should portray herself in a rehearsal space in a professional space. Now she's been in the industry for 15-plus years and she will be in the industry forever because she had those people that she could always go back to them.</i> 	4
		<ul style="list-style-type: none"> • <i>I think what happens quite a lot is that the older actors get irritated by the youngsters and they just kind of want to stick to themselves but I think it would be incredible if there was a mentorship culture in our industry.</i> 	4
		<ul style="list-style-type: none"> • <i>Very important because if they are going to follow somebody who's done well, they're going to take on the characteristics of those people who obviously did good.</i> 	5
		<ul style="list-style-type: none"> • <i>I still have role-models I call up all the time from performance days and even now I'm aging.</i> 	9
		<ul style="list-style-type: none"> • <i>There will always be an older actor who would direct you, take you under their wings and you know what to do or not to do. And the genuine ones happen once you are in there. That's definitely very hard.</i> 	9
No	3	<ul style="list-style-type: none"> • <i>I do not have a mentor. I do not have a role model. I actually just like to watch everybody in the industry and I take positives from whoever that might be.</i> 	
		<ul style="list-style-type: none"> • <i>You know what and I don't think it's got to do with the people. I think it's got to do with the economy. You know business is tough and people are struggling and you know they're scared if they make you a better actor or a better performer, you're going to take the business away from them you know.</i> 	20

INTERVIEW QUESTION 5:



How important is teamwork in the work you do?

Theme 5: teamwork

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Yes	15	<ul style="list-style-type: none"> • <i>I think that it's the essential key, especially in television and film and theatre it's teamwork. So from the start there are intellect teams here. They work in teams and they have to work with people they like and other people they don't like</i> 	17
		<ul style="list-style-type: none"> • <i>Because you can be placed or deployed as a Supporting Actor. You have to support very well. The director, a good director will see that you're a good actor while you supported someone.</i> 	15
		<ul style="list-style-type: none"> • <i>Very important. We are not individuals. No one is an island. We are only as good as the whole team together, so teamwork is very important.</i> 	11
		<ul style="list-style-type: none"> • <i>Teamwork with each other as actors, if you are working together on a production. Very much so, but you will find that actors tend to see other actors as competitors.</i> 	12
		<ul style="list-style-type: none"> • <i>Very very important. Extremely important.</i> 	16
		<ul style="list-style-type: none"> • <i>It is the core of every successful production.</i> 	8
No	1	<ul style="list-style-type: none"> • <i>There's no such thing as teamwork and extras.</i> 	20

INTERVIEW QUESTION 6: 

Where do you see yourself or your craft in the next 5-10 years?

Theme 6: future orientation

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Yes	14	<ul style="list-style-type: none"> • <i>Yes, I want to be a producer. Yes, that's who I want to become, maybe in five years to come, but here in South Africa, you have to be somebody for people to value you and your products.</i> 	15
		<ul style="list-style-type: none"> • <i>I think that generally, people would not go into acting at all if they didn't think they could make a career out of it.</i> 	12
		<ul style="list-style-type: none"> • <i>I'd say it's about 60/40. Like, I wouldn't say that you have any more than 60 percent control over what your level of success is.</i> 	16
		<ul style="list-style-type: none"> • <i>Five to 10 years? I would like to see Durban Actors Studio grow into not only a training facility, but also an incubator of sorts for recent graduates, for young creatives, for people who want to collaborate, for artists in residence. I'd like to see that. I'd like to see us grow out of this building for instance, just like we all grow into the rest of the warehouses of theater. I would like to in some way get back into dancing personally if...</i> 	16
		<ul style="list-style-type: none"> • <i>So the problem is that I see myself in the future is I see myself helping most of our kids that are willing to be helped.</i> 	19
		<ul style="list-style-type: none"> • <i>And the vision is all in the purpose. The reason why you do things in life each and every day. Have a purpose for it. If you don't have any purpose, you don't have a vision, you don't know where you're going. You're just fumbling around. So I have... my vision, I want to have my own talk show one day.</i> 	18
No	16	<ul style="list-style-type: none"> • <i>Because a lot of actors come in here and during the first year their vision changes, maybe they do acting in the first semester and then they branch to for instance editing in television or—</i> 	17
		<ul style="list-style-type: none"> • <i>Most actors' future is not very clear because of uncertainties.</i> 	10

		<ul style="list-style-type: none"> • <i>So it is not--it is a compromise when you engage in long form or so because it means that you can't pursue a movie career or you can't pursue your acting stage career or whatever. You can't do a corporate commercial you know. So you really have to negotiate with your agent or your agent normally manages and negotiates with a life producer of that show. But so-so actors are normally the type of people who want that freedom. They get frustrated after writing soaps and being tied down means that you can't pursue other things that come your way.</i> 	13
		<ul style="list-style-type: none"> • <i>Yeah, I don't know. It really depends also on how adaptable you are as well at the end of the day. Again, can you like DIY yourself and you know get into whatever character is necessary?</i> 	20
		<ul style="list-style-type: none"> • <i>Because we are telling them that no, that our industry is a dying industry and you should be just taking whatever you want, no. They are taking on with whatever they want, whatever is going to pay the bills. They don't have a vision. No.</i> 	20
		<ul style="list-style-type: none"> • <i>There's no job security. And generations and legacy, if it's all right yes look the book because the audience doesn't care. You cannot think because I am a well-known face today I am going to be a well-known face tomorrow.</i> 	6

INTERVIEW QUESTION 7: 

How easily could you get a contract nationally and internationally, looking at the skills set you possess?

Themes 7 & 8: internal & external employability

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Positive Perception	10	<ul style="list-style-type: none"> • <i>I can say for me, I'm not hoping that I'm going to get more contracts in national Series or any Soap. Even internationally I can get. I'm not afraid of that. I'm not hoping it's going to happen because I know myself.</i> 	15
		<ul style="list-style-type: none"> • <i>I give myself a solid 7 out of 10.</i> 	16
		<ul style="list-style-type: none"> • <i>I'm from abroad for six years and before that, I was touring like 19 maybe...</i> • <i>10 out of 10</i> 	18
		<ul style="list-style-type: none"> • <i>I could rate myself an 8 because on TVSA when they rated me in 2008, they rated me 7.3. If you could check my portfolio there on TVSA, no matter what I do, it hasn't changed. Hence I can rate myself an 8.5.</i> • <i>International level, errgg let me see. There I would score a 7. But the barrier there would be perhaps my tone or my accent internationally because you have to also look at such things.</i> 	7
Negative Perception	1	<ul style="list-style-type: none"> • <i>Internationally, I'll give myself maybe like a 3 out of 10.</i> 	16

INTERVIEW QUESTION 8: 

Would you say you have control over your success in this industry?

Theme 9: subjective career success

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Yes	13	<ul style="list-style-type: none"> • <i>I believe that every person is in control of whether they succeed or not, themselves. That one is a victim of anything themselves and if you find that as an actor you are always not getting the role, then you need to [indiscernible][0:3:32]road for a long time.</i> 	11
		<ul style="list-style-type: none"> • <i>Everyone has control over his/her success because you made your success. You build your future. Once you build your future, no one can stop you from being successful, unless there's a spiritual being that's intervening that and that. But according to planning, you have to plan. Once your planning work is proper, you're going to be successful.</i> 	15
		<ul style="list-style-type: none"> • <i>You can impress the production or the producers or the production team in a way that they will say I will work on other things, will make his hair a little more grey.</i> 	10
		<ul style="list-style-type: none"> • <i>There is no such thing as someone who doesn't have control.</i> 	12
		<ul style="list-style-type: none"> • <i>If you give your power over to someone else, then someone else will always be in control of your destiny, so, yes, absolutely. Actors just like every other single living person who wants to make a life, who wants to have a career whatever, has control. They can control their reputation, they can control the level of professionalism, they can control the marketing around, the brand. They can make sure that they have the right people surrounding them. They can save their money and ensure that they have a future after acting. They can decide everything. It has to do with their lives.</i> 	12
		<ul style="list-style-type: none"> • <i>Yes, they do. If someone is passionate about the arts, has the talent and wants to succeed, they will not let anything stand in their way towards</i> 	8

		<i>that success. This includes sleeping at a local police station/shelter after knocking off late from a shoot as they do not have transport to get home and showing up fresh and ready again the next day! Constantly being inquisitive about other departments outside their own in order to make themselves useful all round during the production phase. Production is teamwork and it takes the whole team to succeed.</i>	
No	9	<ul style="list-style-type: none"> <i>Partial. Partial control. I would say 50/50. Because to be honest with you, no matter how assertive, confident, gorgeous or great experience. I have had. I used to be a fashion model at some point. If they say no, we want somebody with exactly the same specs however a little rural around. Whose fault is that? It's not mine.</i> 	10
		<ul style="list-style-type: none"> <i>Some of it is certainly luck. There's no doubt about that.</i> 	12
		<ul style="list-style-type: none"> <i>I don't have control over my success in this industry. All I do is pray and I do what I can when I can and I put myself available.</i> 	18

INTERVIEW QUESTION 9: 

To what extent do you think the following play a role in you as an actor becoming employable?

- a. Social Networks

Theme 10: social media

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
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Yes	24	<ul style="list-style-type: none"> • <i>Yes, absolutely. I mean if you are an actor, you have a brand which is you and that you have to look after and that brand has certain qualities that you worked to keep.</i> 	11
		<ul style="list-style-type: none"> • <i>When you think about soaps, some soaps just want to know how many friends you have on Facebook and if you have more than five thousand you are more contractible just because of your status on Facebook, which is the marketing approach.</i> 	17
		<ul style="list-style-type: none"> • <i>That concept of 'any publicity is good publicity.'</i> 	10
		<ul style="list-style-type: none"> • <i>It's becoming more and more contractual when an actor gets a job whether be on a TV series or a film or something along those lines or a theater piece that the production might ask them to for example tweet some stuff out on Instagram things like that. And that's to keep the profile up and to make them be recognized as part of that production.</i> 	12
		<ul style="list-style-type: none"> • <i>It does. It's becoming more and more prevalent. It's actually called influences.</i> 	20
		<ul style="list-style-type: none"> • <i>So my advice to any actor is getting with the game or get out.</i> 	20
		<ul style="list-style-type: none"> • <i>I've done projects where they have literally hired people because their social media is climbing off the radar. They've got 100 000 followers and they have Instagram and they just have the following and because of the type or content of the show, they wanted to have this kind of person on the show.</i> 	3
		<ul style="list-style-type: none"> • <i>With the social media frenzy, it's been a result of the US industry because of a lot of actors that have gone over to the US/UK industries. Social media is very important to them. And so in terms of the international industry, it is important because in order to cross the bar so as to be an international actor, you need to put extraordinary ability. So that means you're going to have a big following.</i> 	9

		<ul style="list-style-type: none"> • <i>My, like SAGA is definitely helpful for the actors. They have social media courses for the actors and it comes down to being a responsible actor basically.</i> 	9
		<ul style="list-style-type: none"> • <i>Because even now when I go to commercial auditions, they would want to know whether I am on Facebook or Twitter. As soon as I click, No, No, No, I don't even get a response afterward.</i> 	7
No	6	<ul style="list-style-type: none"> • <i>We look more to the quality of the work.</i> 	17
		<ul style="list-style-type: none"> • <i>I don't want to go too much on social media.</i> 	19
		<ul style="list-style-type: none"> • <i>It could destroy you. It could hurt your feelings and demoralize you and it will make you....I mean if people say wrong things about you. So I play very far away from social media. I think people who are active on it are more successful. But I don't think I can use that as a promotional tool. Hence even in the newspaper, I don't expose myself. Because you know media, it can grow you or even break you at the same time. So, I am very careful. I don't play close to media and the social networks.</i> 	7

To what extent do you think the following play a role in you as an actor becoming employable?

a. Reputation

Theme 11: reputation

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Yes	14	<ul style="list-style-type: none"> • <i>Obviously, it has a huge impact because when somebody saw you on TV playing a certain role, they give you that value, then you have a value. You have impact. You're a crowd puller in the society so</i> 	15

	<i>people know you. Everyone when they want to make any move or any production, they need crowd pullers.</i>	
	<ul style="list-style-type: none"> • <i>I don't--I will not be able to sell you a bad boy persona to discovery.</i> 	10
	<ul style="list-style-type: none"> • <i>Absolutely, I think if somebody is perceived as being good at what they do, that definitely will help them get a role.</i> 	12
	<ul style="list-style-type: none"> • <i>It matters a lot. I mean, this is a business at the end of the day. There are people that are sponsoring, there are companies that are involved, media. You're a representative of the youth, of the new generation of people. It's a whole collection of things. So if you misrepresented those elements, I mean you are putting a bad word of the name for the other people. It's not about you.</i> 	18
	<ul style="list-style-type: none"> • <i>The bank that we approached loved the project but declined the project purely based on the actor because the actor on social media is very negative. So the project, the funding was declined based on the actor's reputation.</i> 	20
	<ul style="list-style-type: none"> • <i>Absolutely. When anyone even applied to me, I will always definitely do a quick background check on which social media forces and we will always call around to various agents and if I hear that an actor is a troublemaker, I'm not going to work with that person again.</i> 	9
	<ul style="list-style-type: none"> • <i>Allow me to explain the problem I once encountered in the past and that was one experience meant to destroy me to the extent that I wanted to quit and decided that I am no longer acting. When we had a challenge like female artists whereby a person in power, like a director, would employ you for a small role and later tell you that if you want to grow in this industry, let's go places (expression) and do as others are doing. If you are to ask who are those others and what are they doing? So I am not dumb and I understood the language quite clearly, so I told that person that I am not interested. With that alone, he made me not to access certain opportunities until</i> 	7

		<i>today. The word he had spread, I don't know how, but he did spread it, it had a huge effect in my career but I was never discouraged. I was aware of what is going on. What I did, I just changed my focus.</i>	
No	2	<ul style="list-style-type: none"> <i>That will influence the decision, that whether they know somebody that means nothing. At this stage for us, the way we operate, it's about how are you in your test.</i> 	6
		<ul style="list-style-type: none"> <i>No, I don't believe. They are not inanimate objects, they're not Coca-Cola. They do have personalities and they do have profiles.</i> 	4

To what extent do you think the following plays a role in you as an actor becoming employable?

a. Professional Networks

Theme 12: professional networks

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Yes	15	<ul style="list-style-type: none"> <i>Well absolutely. I mean for example professional networking through your agent because your agent is the person who gets the brief.</i> 	12
		<ul style="list-style-type: none"> <i>And they need to be connected in the industry as well in order for you to land roles or to be thought of when roles are being developed. So even myself as a scriptwriter, when I was writing a character or</i> 	13

		<i>thinking of a story, I always had an actor in mind. I will audition, but I will start with the main person that I had in mind while writing.</i>	
		<ul style="list-style-type: none"> <i>Professional networks are more important than personal network because you need to be professional at all times.</i> 	18
		<ul style="list-style-type: none"> <i>That's where you build networks where we get to know the people. That's where you get to share and network skills. South African Guild of Actors for me as well--I think we have--we need more institutions like that in our country where it supports people within the industry in ways that even the people that are part of the associations will understand because they speak to government level and create networks within, even beyond realms of whether or in to (rothrift?) government, I think it's very important.</i> 	20
		<ul style="list-style-type: none"> <i>So a lot of it works by referral and that's where the networks are amazing and I also realize.</i> 	4
		<ul style="list-style-type: none"> <i>Yes, they would get the job most securely because they are recognized as being in the industry.</i> 	5
		<ul style="list-style-type: none"> <i>Your own connections are very important, but your professional connections are just as important so that you're taken seriously and you are paid accordingly. And affiliation, for example to SAGA, and to make sure that the agent you gave is PAMA affiliated. That is as important to speak of your professionalism.</i> 	9
		<ul style="list-style-type: none"> <i>Professional Networks – 8/10</i> 	8
No	3	<ul style="list-style-type: none"> <i>I choose to be myself and work alone.</i> 	15
		<ul style="list-style-type: none"> <i>There's no professional network that's really good.</i> 	6
		<ul style="list-style-type: none"> <i>I'm sorry to say this is not America.</i> 	


To what extent do you think the following plays a role in you as an actor, becoming employable?

a. Personal Networks

Theme 13: social networks

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Yes	19	<ul style="list-style-type: none"> • <i>So a lot of our training has to do with what is besides your talents and your skills, you build up your networks.</i> 	17
		<ul style="list-style-type: none"> • <i>It plays a major major role in this industry. Anywhere you go in the world to be honest with you, if you know somebody was involved in a production of such and such, you have a better chance of getting involved with their casting or their selection process because somebody is going to say 'come on give him a chance'. Somebody who knows you on a personal level and that is where also agents come in.</i> 	10
		<ul style="list-style-type: none"> • <i>I decided OK, it's time to represent other people who do not know how tough, how easy it can be to access these opportunities.</i> 	10
		<ul style="list-style-type: none"> • <i>Have someone inside to pull some strings in order to get the role or something ...</i> 	14
		<ul style="list-style-type: none"> • <i>In the creative world you quite often find yourself reaching out to strangers for assistance, for advice but where you have the most love or where you see the most positive results is in your personal or your professional networks, whether that be from student days or from people that you've worked with before.</i> 	16
		<ul style="list-style-type: none"> • <i>But there are many politics like in actual Politics.</i> 	7

		<ul style="list-style-type: none"> • <i>When you have a hiccup with one person, it can destroy you in a lot of places. If there was a minor mistake or the person didn't like you, they would be able to influence others to not use you.</i> 	
		<ul style="list-style-type: none"> • <i>There are others who don't mind compromising themselves.</i> 	7
		<ul style="list-style-type: none"> • <i>Personal Networks – 8/10.</i> 	8
No	5	<ul style="list-style-type: none"> • <i>And personal networking, I don't believe will get you a job.</i> 	12
		<ul style="list-style-type: none"> • <i>I try to make it completely clean, crosses where there's no personal...</i> 	3
		<ul style="list-style-type: none"> • <i>I wouldn't say it doesn't help, but it's not enough.</i> 	17

INTERVIEW QUESTION 10: 

What do you value most about your job in terms of the rewards, travelling, fame, etc?

Theme 14: retention

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Fame	6	<ul style="list-style-type: none"> • <i>They want to be famous. They want to be famous. Most people want to be famous.</i> 	5
		<ul style="list-style-type: none"> • <i>Fame and stardom is what it's about.</i> 	6
		<ul style="list-style-type: none"> • <i>Dreams and fame and stardom. Yes, they love performing, but an actor has an inherent need to be recognized and cannot be</i> 	6

		<i>recognized in the street but for recognition for the talent and what they do. So that's kind of what it boils down to.</i>	
Fulfillment	4	<ul style="list-style-type: none"> <i>I do find it personally fulfilling.</i> 	16
		<ul style="list-style-type: none"> <i>To be doing something that other people don't understand, but you feel so good doing and when you get it done, it's this--you can't explain it.</i> 	2
		<ul style="list-style-type: none"> <i>No money, no one's earning anything and at the end of it, you see the end product. It is just most satisfying.</i> 	
Platform	2	<ul style="list-style-type: none"> <i>Only the platform</i> 	15
Relations	2	<ul style="list-style-type: none"> <i>The people I work with. They make things happen. Without them, I can't be who I am.</i> 	
Recognition	1	<ul style="list-style-type: none"> <i>Yes, they love performing, but an actor has an inherent need to be recognized and cannot be recognized in the street but for recognition for the talent and what they do. So that's kind of what it boils down to.</i> 	6
Festival	1	<ul style="list-style-type: none"> <i>Just the Film Festival which is the only thing.</i> 	2
Passion	1	<ul style="list-style-type: none"> <i>Errg, I just have passion.</i> 	6



RESEARCH QUESTION 11:

Do you feel you have the required networking skills to make you employable for future roles within your current production/other future productions?

And



INTERVIEW QUESTION 12:

Which skills do you feel are most important to each and every actor?

Theme 15: training and development

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Business Management and Entrepreneurial Skills	12	<ul style="list-style-type: none"> • <i>They're not very good at this--the business aspect of their business.</i> • <i>Though I think more young people are becoming aware of the business aspect of their business.</i> 	12
		<ul style="list-style-type: none"> • <i>I am an entrepreneur. I'm an activist and I am an actor.</i> 	18
	<ul style="list-style-type: none"> • <i>Business management skills that you need to grow with your career.</i> 	20	
	<ul style="list-style-type: none"> • <i>They are their own business and you need to be able to know how to run a business. Do you have access to the internet? Do you have some kind of laptop? Are you reliant only on internet cafes? Does that make it difficult for you to run a business? Today with smartphones it becomes easier to run a business from your phone or tablets or whatever. So understanding what your business requires and how to run yourself as a business, I think the will is a skill set already.</i> 	4	
	Self- Maintenance	8	<ul style="list-style-type: none"> • <i>You have to know how can you maintain yourself?</i>
<ul style="list-style-type: none"> • <i>I need to have a psychological understanding of what it means and how you would be to play the character.</i> 			4
<ul style="list-style-type: none"> • <i>You constantly have to upskill yourself.</i> • <i>There's the technology of cameras, change and life will change you. So you need to know how to exert yourself to learn various new technology.</i> 			9
Acting	7	<ul style="list-style-type: none"> • <i>The ability to bring the act.</i> 	3

		<ul style="list-style-type: none"> • <i>Performance. End of story. Performance, you could be a bad administrator, you could be a fashion stylist and have totally no social skills, but if you're an absolutely amazing performer. People can't look past it. First and foremost performance.</i> 	20
		<ul style="list-style-type: none"> • <i>It will have to be performers.</i> 	5
No Networking Skills	3	<ul style="list-style-type: none"> • <i>No. I don't think so. The only ones that have the required networking skills are those who have been there, done that.</i> 	10
		<ul style="list-style-type: none"> • <i>I don't think so in that I think networking skills as a business skill is lacking, networking for the sake of business.</i> 	16
Networking Skills	3	<ul style="list-style-type: none"> • <i>Of course networking is important and of course, they will get work based on the network,</i> 	11
		<ul style="list-style-type: none"> • <i>I think social media has made it easier for people to network because they don't have to have a face-to-face conversation. I think face-to-face conversations and networking practices for some people it's really coming really easily, but I think for most people, they are shy especially if they're people who potentially could facilitate work for you.</i> • <i>However, they would be comfortable sending a message on Twitter or Facebook.</i> 	4
Professionalism	3	<ul style="list-style-type: none"> • <i>The most important one is professionalism.</i> 	12
		<ul style="list-style-type: none"> • <i>Staying humble in front of the lights, gratitude- careful planning, respecting the time and the art world as a whole.</i> 	8

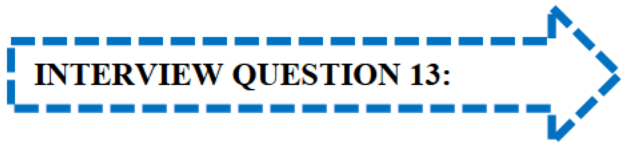
Interpersonal Skills	3	<ul style="list-style-type: none"> • <i>Scene where you're marketing yourself like any business you're just getting work based on the relationships that that business has with other people rather. So most businesses, most work is based on you having a good relationship with a client and they feel they will come to you and ask you to preach on this and to do that and you build those relationships a couple of years with lots of people and that's networking.</i> 	11
		<ul style="list-style-type: none"> • <i>Man because...personal skills, personality is very important because you work with people.</i> • <i>Yes, that for me, that's the number one. I think that's the number one skill that we as actors need to possess.</i> 	18
Technical Skills	2	<ul style="list-style-type: none"> • <i>It's also important for an actor when they're acting for them to expose themselves on the production side of things like being a crew member, operating the camera, you know all parts and components of production.</i> 	15
Confidence	2	<ul style="list-style-type: none"> • <i>Confidence. You are already passionate about what you do. You are already--you already love what you do. You're already talented about what you do, but if you lacking confidence you will not protect yourself to the full potential. Confidence.</i> 	10
Resilience and Commitment	2	<ul style="list-style-type: none"> • <i>Should adopt adaptability.</i> 	16
Passion	1	<ul style="list-style-type: none"> • <i>It's a passion.</i> 	12
Discipline	1	<ul style="list-style-type: none"> • <i>If you do not have the discipline in that, I think there is a problem because this is what I've noticed with our productions lately. People just want to act for the sake of being seen on television. They don't understand exactly how it comes together and it a business that put it together.</i> 	18

Listening	1	<ul style="list-style-type: none"> You have to have a listening skill. You should have a good understanding of the language that you're doing, and doing a role in English or vernacular language or French or whatever. 	3
Versatility	1	<ul style="list-style-type: none"> But it is important to possess more skills because the industry has got a lot of opportunities. Once you get to be a part of a production you can get to use your other skills, or if you don't get a part, use your other skills to do something in a production, rather than saying you are unemployed. You can do something, earn something and growing your network and skills grow instead of being stereotyped and doing one thing only. It is important that you possess other skills. 	7
Optimism	1	<ul style="list-style-type: none"> Positive minded and you have a good reputation, I think so. 	7
Communication	1	<ul style="list-style-type: none"> I think, other than the actual acting skills, around voice production and how we break down a character and study those things, that for me should be a given. If we're having a look at skills that actors need, I think communication skills. 	4
Creativity	1	<ul style="list-style-type: none"> Can you write your own links? 	9
Business Communication	1	<ul style="list-style-type: none"> A great talent you have to know the business side of it. You have to be very advanced. 	15
Brand Management	1	<ul style="list-style-type: none"> They either see themselves as too much of a brand or not enough of a brand. So they're marketing something that's vacuous and not real and selling something that people buy into, but then they can't deliver. All they are really really good, but then they under-sell themselves and they don't understand that they need a manager and an agent and a publicist. 	13
Auditioning	1	<ul style="list-style-type: none"> They're not always good at auditioning. 	13

This component was developed as part of additional responses gathered during the interview stage.

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Qualifications	4	<ul style="list-style-type: none"> <i>I don't sign anybody that's unqualified. Why I have auditioned so many people, I can spot them a mile away.</i> 	
		<ul style="list-style-type: none"> <i>People have opened our industry saying that all the rejects of every other industry can come and work in our industry. It's not true. It really isn't true. You are a director, as a director you've got a choice between a qualified actor that's an amazing performer, three years' experience.</i> 	
		<ul style="list-style-type: none"> <i>They are all short courses and they are people that are really really committed to working towards a career path.</i> 	

INTERVIEW QUESTION 13:



This component was developed as part of additional responses gathered during the interview stage.

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Qualifications	4	<ul style="list-style-type: none"> • <i>I don't sign anybody that's unqualified. Why I have auditioned so many people, I can spot them a mile away.</i> 	
		<ul style="list-style-type: none"> • <i>People have opened our industry saying that all the rejects of every other industry can come and work in our industry. It's not true. It really isn't true. You are a director, as a director you've got a choice between a qualified actor that's an amazing performer, three years' experience.</i> 	
		<ul style="list-style-type: none"> • <i>They are all short courses and they are people that are really really committed to working towards a career path.</i> 	

ANALYSIS OF THEME:

INTERVIEW QUESTION 13:

What sort of incentives does an actor obtain for having performed over and above the expectations in each given production?

Theme 16: reward management (incentives)

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Support and Financials	4	<ul style="list-style-type: none"> • <i>I will move on to not just structure their commission structure similar to others, they get more gigs, I get more commission from them. So why don't they get some lightweight...</i> 	10
		<ul style="list-style-type: none"> • <i>The other majority of actors are often underpaid and exploited for very little money due to lack of other available jobs. It would be a dream come true if there were more support and financial transformation for actors, which will afford them a decent life along-side others. Actors are often judged on appearance and expected to represent themselves to the best of their abilities, but can't often afford transport, let alone other important things like clothing and hair and make-up. Certain "celebrities" do enjoy endorsements and income from other avenues.</i> 	1
Re-employment	3	<ul style="list-style-type: none"> • <i>As an actor, if I'm performing extremely well, it will raise my market value and then I have three offers on the table for next month. I can choose, so I can negotiate a better fee.</i> 	17
		<ul style="list-style-type: none"> • <i>But, should you really do well on one project, you'll be approached for another project that's in the pipeline and you'll be in the project, so they sort of like a follow-on effect. So and then I guess you build a reputation for yourself as somebody who is hardworking and trustworthy and reliable and you know goes the extra mile for whatever job they do. That I guess would be a reward.</i> 	16

Awards	3	<ul style="list-style-type: none"> Well, we have the awards in South Africa. We have a variety of different colored news around the world that reward actors for great work 	3
None	3	<ul style="list-style-type: none"> Nothing, there are no incentives that actors get for performing. 	4
		<ul style="list-style-type: none"> I worked six years with Lion King and immediately I said goodbye to them, they forgot about me. They don't even call me or anything and that's how it is. 	19
Re-negotiating contracts	2	<ul style="list-style-type: none"> So I would like not only to have that amount of fee, but also when we work late , I want to have safe transport home say. 	17
Fulfillment	2	<ul style="list-style-type: none"> Those incentives are personal. You have to be as good as George Jab, you are going out there, you are putting yourself out on a public platform where the entire world hopefully is going to see your work. If you are happy to make that bad work be my guest, but since you are putting yourself out for the entire world to see you better make it good otherwise do something else that the entire world [indiscernible 00:43:39] all the time. So that's your incentive right there. 	11

What factors influence the compensation and rewarding of an actor?

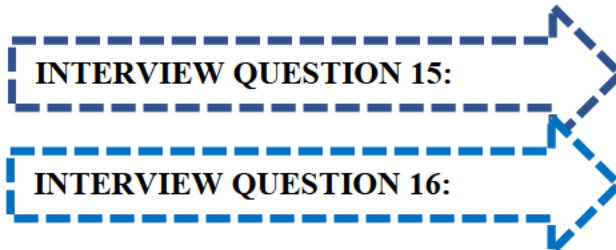
Rewards management (factors influencing rewards)

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
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Budget	11	<ul style="list-style-type: none"> • <i>Our industries suffer because I think budgets are really tight.</i> 	11
		<ul style="list-style-type: none"> • <i>Well, I think first of all it comes down to the budget that I as the producer has to spend.</i> 	17
		<ul style="list-style-type: none"> • <i>It's budget driven. That's a 100 percent support.</i> 	12
		<ul style="list-style-type: none"> • <i>It depends on how much money the production is worth but also there is a minimum. Like I've seen it in the present, film commission has this booklet whereby you can see what minimum earnings everyone in the production company needs to be earning, like a minimum per day or a minimum per week or whatever and the maximum they can earn.</i> 	2
		<ul style="list-style-type: none"> • <i>Well, it's always a money thing unfortunately to say.</i> 	5
		<ul style="list-style-type: none"> • <i>A large part is a budget that the producers have.</i> 	4
Industry Guideline	6	<ul style="list-style-type: none"> • <i>The actors guild has a suggested scale of what you should earn when you've just come from a university or when you're just starting here.</i> 	17
		<ul style="list-style-type: none"> • <i>There are preferred rates that The PMA uses which are considered fair and best practice according to international and local industry standards, but the industry is also at the mercy of what the clients can afford to pay the artists at the end of the day.</i> 	1
		<ul style="list-style-type: none"> • <i>There's a legislative guideline you know, that dictates what agents can take in terms of what is acceptable, a daily rate for a performer.</i> 	10
		<ul style="list-style-type: none"> • <i>I really wish there was a site or manual that if you don't know and you're curious about the industry and want to be in it too you could go on and find out and have things sent to you and to know where to start what you need to know about their minimum, basically I'm just...</i> 	4

Experience	5	<ul style="list-style-type: none"> • <i>First, it is the budget, then it is the rate that the artist/actor charges depending on the caliber and experience.</i> 	8
		<ul style="list-style-type: none"> • <i>How long you've been in the industry, level of experience, the role that you're playing, the role that you've been given, the budget that the production has, where the product or production are being used. Those are probably the major factors.</i> 	4
Nature of Work	5	<ul style="list-style-type: none"> • <i>Commercials pay better than most things.</i> • <i>Then everybody knows short films usually have small budgets. So it depends on the budget.</i> 	10
		<ul style="list-style-type: none"> • <i>No, it works one usage period.</i> 	14
		<ul style="list-style-type: none"> • <i>If it's for TV only or if it's for internet also, or if it's for cinema, what if it's what different media the advert's going to go into. And then also which countries the advert's going to go into and for how long that advert is going to be used.</i> 	14
Reputation/Popularity	5	<ul style="list-style-type: none"> • <i>Since there are people who know you, that means you have a value. So we negotiate the payment because sometimes I don't do auditions because people know me.</i> 	15
		<ul style="list-style-type: none"> • <i>Depends on your reputation, your status.</i> 	10
Role	3	<ul style="list-style-type: none"> • <i>They call you for the principal role and the principal role will not get the money that is paid to the [indiscernible 00:35:59] no matter how he is.</i> 	19
		<ul style="list-style-type: none"> • <i>If you're a lead actor and you're somebody that people recognize and have never heard your name and your faith and that kind of thing. Your salary is going to be higher than the guy that they don't know and hold on to it.</i> 	12
Value of Actor	2	<ul style="list-style-type: none"> • <i>What the actor brings to the production.</i> 	12

Qualifications	1	<ul style="list-style-type: none"> • <i>Yes, experience. Experience, your qualifications, your experience and following, your fame level and everything, most definitely everything.</i> 	20
Royalty	1	<ul style="list-style-type: none"> • <i>Royalty kind of rate, that will be considered.</i> 	10



How does the profession/industry make provision for security like health benefits (medical aid, life policy) and pension aids in preparation for retirement or a funeral policy in case of death?

Reward management (provision of benefits)

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Self-Provision	15	<ul style="list-style-type: none"> • <i>You have to take responsibility for things like medical aid and looking after yourself in your old age.</i> 	11
		<ul style="list-style-type: none"> • <i>Actors are on their own when it comes to that and most of them do not have life insurance, medical care.</i> 	10

		<ul style="list-style-type: none"> • <i>Yes, I do have a funeral cover but not a health cover like medical aid. With medical aid, you must be permanent to get it. Most of the time, you find that I have got a six-month job. From there I come and stay home for three months without a job and then I get a 2 weeks job or one-day job or 2 days job.</i> 	19
		<ul style="list-style-type: none"> • <i>Yes, we have to, that's life. If someone is not giving it to you-you have to do it yourself. You can't keep waiting on other people, you're just going to. For them is wait on the people.</i> 	2
		<ul style="list-style-type: none"> • <i>So as a business independent entrepreneur running my own business, I have to ensure that I am taking up medical aid and or hospital plans or retirement annuities or do whatever medical aids or whatever I need to provide because I run my business. And I think that's part of the education of what actors need to be educated on, that and do you know how to run this business because it's called show business for a reason, because it is a business.</i> 	4
		<ul style="list-style-type: none"> • <i>But nobody ever takes the pension that I myself have personal pension plans. I myself you know taken money that and working on cruise ships and both publicly, decide to invest that in my personal future.</i> 	9
No Provision	12	<ul style="list-style-type: none"> • <i>There's no pension, there's no medical aid.</i> 	17
		<ul style="list-style-type: none"> • <i>So I mean, there isn't much security for actors and a lot of them die in poverty.</i> 	13
		<ul style="list-style-type: none"> • <i>Yes, but you don't have any medical aid, who don't have a pension fund, who don't have because there's no such thing as performance.</i> 	16
		<ul style="list-style-type: none"> • <i>Not at all because people our entire industry are considered independent contractors. Therefore, you have to supply or provide your own benefits of all kinds.</i> 	20

Production	3	<ul style="list-style-type: none"> <i>You're on your own, tough, unless you are working with a well-budgeted production like Series and your role is long term. So they have a kind of staff package.</i> 	10
South African Guild of Actors (SAGA)	3	<ul style="list-style-type: none"> <i>That is the point of SAGA in that they are trying to take on those actual issues of pension, downtime, of medical aid in America. Once again I keep bringing this up, but that's what SAGA is all about. That is what they do. They do have pensions. They do have medical aid. They have all those things in place for actors so that if something happens, they're covered. We used to have something in this country which-- would be Theatre Benevolent Fund.</i> 	12
Unions	1	<ul style="list-style-type: none"> <i>I'm a strong believer in the idea of unions and unfortunately, in this country, we don't have that history of a union. And I think generally their understanding of why they want to be a member of the union...</i> 	12

INTERVIEW QUESTION 14:



How is an actor's performance measured? Is there some sort of indicator used to distinguish one performance from the other?

Theme 17: performance management

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Quality & Authenticity of Performance	12	<ul style="list-style-type: none"> • <i>They come in, their performance on stage gets screened.</i> 	17
		<ul style="list-style-type: none"> • <i>Then how do you make it more authentic?</i> 	17
		<ul style="list-style-type: none"> • <i>No. I promise you that it is quality performance. You can see it. You don't have to fake it. I don't have to guess it. I can put a bad performance in front of an absolute strange audience, doesn't even work in our industry. You guys are the consumers. Would you buy a bad performance?</i> 	20
		<ul style="list-style-type: none"> • <i>I have to see something that actually makes me believe that they are who they are pretending to be.</i> 	12
		<ul style="list-style-type: none"> • <i>The measure is always how well you have depicted the character you have been portraying and whether you were believable enough for the audience. The clear distinguishing factor comes from the information you have about the character that you are playing as the actor.</i> 	6
Audience & Fans	6	<ul style="list-style-type: none"> • <i>And he is extremely difficult to work with. He is a pig on set. He's awful to the crew. He is absolutely terrible. But he is such a good actor and the audience loves him. So I'll work with him again because I know he comes with an audience. So, its audience-driven, its ratings-driven. If the show has done well like it is very well, and even though it was difficult to work with him on Saints and Sinner on Mzansi Magic, we employed him again.</i> 	13

		<ul style="list-style-type: none"> <i>We have a black mass audience. We have a loyal Afrikaans white audience. We have a White-English audience that doesn't necessarily watch films, but once you watch films that are an international standard, that's a challenge. And then we have the Indian audience, the colored audience. Audiences that are there and want to watch the films that have been catered for. So you really shape and drive your way around what people want.</i> 	13
		<ul style="list-style-type: none"> <i>Yeah. Audience response and review I don't know. Audience response I think would be a big thing to me. What the general feedback is and you always I guess you rely on theatre critics as well people who review.</i> 	16
Subjective	5	<ul style="list-style-type: none"> <i>It's not something that you can measure, you just know it.</i> 	11
		<ul style="list-style-type: none"> <i>Question begs, by whose measure? The fans, peers, superiors? It's incredibly subjective.</i> 	
Amount of work done by an Actor	3	<ul style="list-style-type: none"> <i>Only by the amount of work that they do.</i> 	4
		<ul style="list-style-type: none"> <i>Otherwise, the only way I think is by the amount of work that you do.</i> 	4
Production	2	<ul style="list-style-type: none"> <i>No no no, it's in but it's also through the client's will very quickly tell you if they can't afford obviously, on the scene somebody you don't think they can perform.</i> 	5
		<ul style="list-style-type: none"> <i>The production houses and the director and all that.</i> 	
Callbacks for Auditions/ Bookings	2	<ul style="list-style-type: none"> <i>How I measure it is, how often do you get callbacks when you go for auditions?</i> 	10
Affiliations	2	<ul style="list-style-type: none"> <i>I think nowadays it always, I'm sure everybody has the same feeling. It's more like who you hang with, who are your friends not more about the work, the results of the work of the actor in particular. It's more of kind of a group, who is your group, who you hang with, how many Facebook friends you have and</i> 	

		<i>we're forgetting the fundamental craft and how it is portrayed by that particular actor.</i>	
Ratings and Awards	2	<ul style="list-style-type: none"> <i>Some situations where people are nominated for awards where their recognition of the level of performance that they do comes into play. You know sometimes people don't win the awards, but they nominated me. You know in that way people have recognized the good work that we've done.</i> 	4
Value of Actor	1	<ul style="list-style-type: none"> <i>The audience loves him because he's a musician, so I'll use him again. So it really depends on what is the positioning of the show and what this person brings to the table.</i> 	13
Appearance	1	<ul style="list-style-type: none"> <i>Because I know people that have done so much more than me in the industry. But they actually coming up, poor acting. But because of how they look, maybe they've gotten so many commercials, so many of this, so many of that. And because of connections of friends like directors, we're getting funding for certain things, who will always put them in the same films.</i> 	2
Professionalism & Commitment	1	<ul style="list-style-type: none"> <i>I think it's a level of professionalism more than commitment. Being in control of yourself towards something and not worry about what people think. Just to be the very best that you can.</i> 	12

OTHER IMPORTANT INFORMATION FROM INTERVIEWS:

Theme 18: recruitment & selection

THEME	NUMBER OF TIMES CODED	EXAMPLES OF RESPONSES FROM PARTICIPANTS	PARTICIPANTS
Agency	2	<ul style="list-style-type: none"> • <i>We are often invited to Agency auditions by tertiary institutions like Drama departments at universities or colleges.</i> 	1
		<ul style="list-style-type: none"> • <i>Getting in a proper agency...</i> 	14
Online	2	<ul style="list-style-type: none"> • <i>Also through the Website...</i> 	14
Word of Mouth	2	<ul style="list-style-type: none"> • <i>By word-of-mouth...</i> 	14
		<ul style="list-style-type: none"> • <i>By word-of-mouth or recommendations from industry stakeholders.</i> 	1
Scouting	1	<ul style="list-style-type: none"> • <i>We casually scout people.</i> 	14
Newspapers	1	<ul style="list-style-type: none"> • <i>Local free newspapers to recruit, which is an easy way to manipulate young people.</i> 	14

9.10. Appendix j: participants demographic information

The following information provides a brief overview of the background of participants, presented in order of the participants' occupational categories.

Actors:

- ***Participant 2:***

Participant 2 is an actor who started acting at the age of 19. She relocated to Johannesburg to pursue her career and later moved back to Durban. She has a qualification in marketing and supply chain and does not have any formal acting qualification. She is currently involved in a production called 'Jasmine' which is still to be released.

- ***Participant 7:***

Participant 7 is an actor who has been in the industry for the past 25 years. She started acting as an extra soon as she finished high school and learned the acting environment since then. One of her well-known mentors is the late Nyembezi Kunene. She has done stage, film, short films, etc.

- ***Participant 15:***

Participant 15 is an actor, writer and producer who started his career back in 2006 as an actor. He has been part of the writers, director and actors in a popular street comedy 'Umuzi Wezinkinga' and has since then landed himself numerous roles in South African telenovela generations, Uzalo and Isibaya. He has also been acting in a number of short films titled 'Mzansi Meechike'; 'Thubalami'; 'Makhaya'; 'Forbidden Love'; amongst others.

- ***Participant 18:***

Participant 18 started in the industry by pursuing a hobby and does not have any academic background in theatre, drama or acting. He started with a modeling agent. When he joined, he got an opportunity to work at multichoice, which became a lifetime opportunity for him especially since he had come just came back from rehabilitation as a result of drug addiction. At the moment, he regards himself as an entrepreneur, an activist and an actor. He has been in the industry for 2 years.

- ***Participant 19:***

Participant 19 as a male with a number of qualifications outside the field of arts who also attended a drama school. As a person who started in the profession in 1993 and obtaining experience of more than 10 years to date, he has been involved with film, television, stage and short films as well. He has been involved with many local cultural groups in townships and ended performing professionally with the famous JoziJozi Guys. Later, he started his own cultural group called Maswambane and from 2001 to 2006 has been involved with the Lion King in Germany. There are a number of projects in the film and music space in which he is currently involved.

Agents:

- ***Participant 1:***

Participant 1 runs and owns an artistic agency which is responsible for procuring talent in the form of selected performing artists and exposing them to employment opportunities. They administer and facilitate negotiations, contracts, correspondence and all financial processes, as well as act as a bridging partner between clients and artists. They mentor, facilitate, up-skill and empower artists by taking an active interest in their skills and assisting with workshops, one-on-one sessions, acting techniques, business management, etc. The agency has strict criteria for representation and operates under a professional ethos as guided by the personal managers association (PMA).

- ***Participant 4:***

Participant 4 is a shareholder in one of the biggest talent agencies in South Africa. They represent only professional Actors, performers, voice-over artists, tv commercials and facilitate with contract opportunities for them. She started the agency in 1996.

- ***Participant 5:***

Participant 5 is an agent who has been in operation for around 30 years. They have around 15 actors in series and have many newcomers from drama schools.

- ***Participant 8:***

This is an independent casting director/ advisor, talent developer and cast coordinator. Participant 8 started working in the industry in 2003 as the owner of a talent recruitment company. He then developed into cast coordinating for various tv and film production companies like Bomb Shelter commercials.

- ***Participant 9:***

Participant 9 runs an agency, although he is a trained actor and a graduate from Watson Theatre School with deployment in musical theatre, acting, speech and drama and dance, three different forms of dance and singing. He has been with the industry more than 10 years and has worked internationally doing a number of things in the industry. Ten years ago he moved into the management side and is independent. In his agency, he recruits actors with a certain level of tertiary education whether it is musical or any other cognate field. At the moment, he is situated in Cape Town with over 200 actors in the agency.

- ***Participant 10:***

Participant 10 is the chief executive officer for an agency called character connection. The agency represents Artists that do not have formal qualifications. These artists are purely there for their talent and talent. The helm of CEO has been occupied since 2014 and a number of productions have been done for various companies like KFC, Dstv, African Skies and Spar.

- ***Participant 12:***

Since arriving in South Africa from America 30 years ago, participant 12 has worked in various levels in the industry. She is a former actress herself and a teacher. She started her own agency in 2008. Her agent represents only 25 people who are mostly university educated or have above high school education in the entertainment industry. This group of professional working actors has ages ranging from 20-60 years with more males than females. Some of the actors are in well know productions in South Africa such as Isibaya; film; commercials and some own their independent companies.

- ***Participant 14:***

Participant 14 represents a character agency that represents actors, artists/characters, voice-over artists, hand models, etc. The company has been in existence for about 11 years and is amongst

the oldest hosting agencies in Johannesburg. This company represents children from 2 years to an unlimited age of adults and has all shapes and sizes of actors/ creative artists.

- ***Participant 20:***

Participant 20 is the owner of an actor's agency that focuses on the legal representation of actors with regard to their contracts and negotiating a fair working rate and working conditions. There are currently 110 upcoming actors who she represents, spread around Durban, Cape Town and Johannesburg.

Acting schools:

- ***Participant 16:***

Participant 16 has a drama degree from the university of Stellenbosch and completed postgraduate studies at Rhodes university in 2013. She started acting and theatre training officially in 2007. In her masters, she specialized in theatre and choreography and now is the owner of the acting school, durban Studios.

- ***Participant 17:***

Participant 17 is the head of live performance in a private film college in South Africa called AFDA. As the head, he is responsible for three schools which are taking care of developing actors for the stage; developing actors for school; and developing senior songwriters. He holds a masters' degree in animal behavior-biology and has an extensive number of years' experience working as a producer and as a manager of theatre companies in America. He moved to South Africa in 2012 where he collaborated with the state theatre located in central Johannesburg, South Africa. He is a well-published writer and author of theater and acting books which emanate from his previous experience as an honours lecturer at the university of Kwa-Zulu Natal and other theatre schools.

Agents:

- ***Participant 3:***

She is a casting director based in Johannesburg. The role of a casting director is to find the right talent to fit a specific specification as outlined by the production house. Thus, this is a middleman

role between the agents and production houses. The role is more of a recruitment manager or officer.

- **Participant 6:**

Has been on television since 1984 and has worked for South African television giants like SABS, MNET and Vodacom, etc. She has been mostly in the contents fields and is now still in the business of producing content for broadcast.

- **Participant 11:**

Participant 11 is the head of production in one of South Africa’s leading production houses. He has been with the company for 10 years to date and 20 years with the film and television industry. His education background is from engineering and he confessed that he himself cannot act but has a good eye for spotting good actors from the bad. Quizzical Films as a production company is responsible for hiring actors from their agents who are titled independent contractors.

- **Participant 13:**

Participant 12 has been doing scriptwriting, producing and directing for the past 8 years and in 2015 worked for Technique as a commissioning editor. She was later promoted to image channels as head of local films and television for Mnet. Saints and sinners is one of the well-known South African mzansi magic productions that she has produced.

9.11. Appendix k: reliability analysis output

Reliability statistics		
Section	Cronbach's alpha	N of items
Section B	.671	15
Section C	.746	9
Section C	.593	5
Section D	.707	11
Overall	.869	40