



Exploring the role of the creative and cultural industry on local economic development in Mandeni Local Municipality

By

Ncebo Matthew Mazibuko

211541236

**A mini dissertation submitted in partial fulfilment of the requirements for the degree of
Master of Commerce**

School of Management, Information Technology and Governance

College of Law and Management Studies

Supervisor: Dr L. Kunene

2026

DECLARATION

I, Ncebo Matthew Mazibuko, declare that:

- i. The research reported in this thesis, except where otherwise indicated, is my original research;
- ii. This mini dissertation has not been submitted for any degree or examination at any other university.
- iii. This mini dissertation does not contain other persons' data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons;
- iv. This mini dissertation does not contain other persons' writing, unless specifically acknowledged as being sourced from other researchers. Where other written sources have been quoted, then:
 - a. their words have been re-written, but the general information attributed to them has been referenced; and
 - b. where their exact words have been used, then their writing has been placed in italics and inside quotation marks, and referenced; and
- v. this mini dissertation does not contain text, graphics or tables copied and pasted from the Internet, unless specifically acknowledged, and the source being detailed in the mini dissertation and in the References section.

Signed




Date: 17/08/2026

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to everyone who contributed to the success and completion of this research study.

Firstly, and most importantly, I extend my heartfelt appreciation to my supervisor, **Dr. Malindi Kunene**, for her unwavering support, expertise, guidance, and insightful feedback throughout the research process. Her mentorship has been instrumental in shaping the direction and quality of this study.

I am also profoundly grateful to **Mr. Thando Nyameni**, the Music Industry Development Expert and **CEO** of **KUMISA**, for his invaluable support and expertise. His encouragement and the backing played a significant role in facilitating this research.

Special thanks go to the **Mandeni Municipality** for granting me the opportunity to conduct this study within their jurisdiction. I am especially thankful to the **Municipal Manager, Mr. Sizwe Khuzwayo**, for his approval and support, and to all the employees of Mandeni Municipality who participated in the study—your contributions were crucial and are deeply appreciated.

To **Ms. Xolile Magubane**, thank you for being my pillar of strength and my inspiration. Your unwavering belief in me, especially during moments of doubt and uncertainty, gave me the courage to persevere. Your presence and support have meant more than words can express.

Mr. Mduduzi Manzi, thank you for being a big brother I never had and most importantly, my life coach. You saw potential from me when I couldn't even make sense of the word potential, you gave me hope and courage to see life differently and claim my space in this world. For that, I will forever cherish our brotherhood.

Lastly, I wish to acknowledge my beloved family. To my three sons, **Kuthaba, Bukhosi, and Buthanani Mazibuko**, thank you for being my source of inspiration and joy. Your love and patience have been the foundation upon which I built the strength to complete this journey.

I am really honored and sincerely grateful to have you all on my side.

DEDICATION

To my mother, Ms Busisiwe Jiko Magwaza

This serves as a testament that despite all the turbulence that we've went through growing up in the family that had no history of education at all, in the neighborhood that in the eyes of many had no hope, the seed of possibilities germinated through you. Your belief in education and always encouraging us to focus on our studies kept me going with vigor and courage at all material times. This is your success more than it is for me.

To all my children and siblings

If I did it, it means you also could do it and do it better and further than me.

ABSTRACT

The study's purpose was to explore the entrepreneurial effect, employment creation and social cohesion role of the creative and cultural industry (CCI) on local economic development (LED) in Mandeni, as well as to establish enhancement strategies. The study adopted a qualitative method to emphasize the exploration of the role of CCI and bring about the in-depth understanding of its contextual dynamic rather than quantifying its impact. Employing a qualitative exploratory design, data were collected through semi-structured interviews with twenty-two (22) municipal officials involved in CCI under the LED office and the office of the municipal manager (OMM), as well as through document analysis. Data were analysed using Braun and Clarke's thematic analysis, facilitated by Nvivo version 14 software. Key findings indicated that while CCI generated diverse entrepreneurial and temporary employment opportunities (e.g., event organising, craft sales), and significantly promoted social cohesion by uniting communities, its overall contribution to sustained LED was constrained. Challenges included limited sustained income, insufficient digital access, and inadequate capacity building. These findings partly aligned with Human Capital Theory and Asset-Based Community Development. Recommendations include that Mandeni Municipality integrate CCI into core LED planning, prioritise sustainable funding, invest in digital infrastructure and literacy, establish comprehensive business capacity building, and promote regularity and diversity of creative events. Limitations include the qualitative nature of the study, its focus on Mandeni, and the small sample size, which limit the generalizability of findings. This study fills a critical knowledge gap regarding CCI's impact on LED in Mandeni, providing insights for policymakers to formulate targeted strategies addressing poverty and unemployment.

Key words: *Creative and Cultural Industries, Local Economic Development, Social Cohesion, Employment Creation*

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iii
DEDICATION.....	iv
ABSTRACT.....	v
LIST OF TABLES	xii
LIST OF FIGURES	xiii
ACRONYMS AND ABBREVIATIONS.....	xiv
CHAPTER ONE	1
INTRODUCTION AND BACKGROUND	1
1.1 Introduction.....	1
1.2 Background of the Study	1
1.3 Research Problem Statement	3
1.4 Research Aim, Objectives and Research Questions	5
1.4.1 Research aim	5
1.4.2 Research objectives.....	5
1.4.3 Research Questions.....	5
1.5 Study Context.....	6
1.6 Preliminary literature review	7
1.6.1 Social Cohesion Role of the ICC.....	7
1.6.2 The CCI role on Business or entrepreneurship	7
1.6.3 CCI role on Employment creation	8
1.7 Significance of the Study	8
1.8 Mini Dissertation Structure.....	8
1.9 Conclusion	9

CHAPTER TWO	11
LITERATURE REVIEW	11
2.1 Introduction.....	11
2.2 Defining the creative cultural industry	11
2.2.1 Cultural tourism industry	12
2.2.2 Digital creative industry	12
2.2.3 Performing arts	13
2.2.4 Visual arts and the crafts	13
2.2.5 Media and entertainment industry.....	13
2.2.6 Cultural heritage and preservation	14
2.2.7 Fashion industry.....	14
2.2.8 Culinary arts industry	14
2.3 Creative cultural industry recognition	15
2.4 Understanding local economic development	15
2.4.1 LED implementation challenges.....	16
2.4.2 LED and the creative cultural industry	17
2.5 Role of the CCI In Society	18
2.5.1 Social Cohesion Role of the CCI.....	18
2.5.2 Business or entrepreneurial role of CCI.....	21
2.5.3 Employment creation as an impact of the CCI.....	23
2.6 Recommendations for strengthening the impact of the CCI	24
2.6.1 Social cohesion impact of the CCI	25
2.6.2 Entrepreneurial role	27
2.6.3 Business or entrepreneurial role of CCI.....	29
2.6.4 Enhancing CCI business role.....	31

2.6.5	Employment creation as an impact of CCI.....	34
2.7	Theories of interest	36
2.7.1	The creative class theory	36
2.7.2	Asset-based community development (ABCD) theory	37
2.7.3	Human capital theory	38
2.8	Conceptual framework.....	39
2.9	Conclusion	40
CHAPTER THREE		41
RESEARCH METHODOLOGY		41
3.1	Introduction.....	41
3.2	Research philosophy	41
3.2.1	Ontology of interpretivism	41
3.2.2	Epistemology of interpretivism.....	42
3.2.3	Axiology of interpretivism.....	42
3.2.4	Methodology of interpretivism	43
3.3	Research design	43
3.4	Target Population.....	44
3.5	Sampling strategies	44
3.6	Sample size	45
3.7	Data collection methods.....	46
3.7.1	Semi-structured interview.....	46
3.7.2	Document research	47
3.8	Data quality control.....	48
3.8.1	Credibility	48
3.8.2	Dependability.....	48

3.8.3	Confirmability	48
3.8.4	Transferability.....	49
3.9	Data analysis	49
3.10	Ethical Consideration.....	50
3.10.1	Confidentiality and anonymity	50
3.10.2	Informed consent	50
3.10.3	Protection from harm	51
3.10.4	Voluntary participation.....	51
3.11	Limitations and delimitations of the study.....	51
3.12	Conclusion	52
CHAPTER FOUR.....		53
FINDINGS, ANALYSIS AND DISCUSSION.....		53
4.1	Introduction.....	53
4.2	Participant Description.....	53
4.3	Theme 1: Entrepreneurial role of CCI in Mandeni	55
4.3.1	Creative arts activities in Mandeni	56
4.3.2	Realized entrepreneurial opportunities	57
4.3.3	Potential entrepreneurial opportunities	59
4.3.4	CCI role in business formation and growth	60
4.3.5	Nature of entrepreneurship	61
4.3.6	Influence on local supply chains and activities.....	61
4.4	Theme 2: Employment creation impact of the CCI	62
4.4.1	Job types created in creative arts	63
4.4.2	Employment scale and effect.....	64
4.5	Theme 3: The creative cultural industry and social cohesion.....	65

4.5.1	Bridging community social divides.....	65
4.5.2	Strengthening community identity	66
4.5.3	Promoting social stability	66
4.5.4	Empowering the marginalised	67
4.6	Theme 4: Challenges HIGHLIGHTED that minimize CCI role on LED	68
4.6.1	Lack of sustainable funding and economic viability.....	68
4.6.2	Limited infrastructure and resources	68
4.6.3	Fragmented institutional support.....	69
4.6.4	Short-term and inconsistent opportunities.....	69
4.6.5	Absence of Knowledge and skills.....	70
4.6.6	Sectoral imbalances in support.....	70
4.7	Theme 5: Available and suggested support to the CCI.....	71
4.7.1	Available forms of support.....	71
4.7.2	Key suggestions for CCI development	73
4.8	Conclusion	76
CHAPTER FIVE		78
CONCLUSIONS AND RECOMMENDATIONS.....		78
5.1	INTRODUCTION	78
5.2	STUDY CONCLUSIONS	78
5.3	RECOMMENDATIONS OF THE STUDY.....	81
5.4	LIMITATIONS OF THE STUDY.....	82
5.5	VALUE OF THE STUDY	82
5.6	RECOMMENDATIONS FOR FUTURE STUDIES	83
References		84
APPENDIX I – ETHICAL CLEARANCE APPROVAL LETTER		107

APPENDIX II – GATEKEEPER LETTER.....	108
APPENDIX III- INFORMATION AND CONSENT LETTER.....	109
APPENDIX IV- DOCUMENTATION INTERVIEW SCHEDULE	114

LIST OF TABLES

Table 1: Sample size	45
Table 2: Description of participants.....	53
Table 3: Creative arts activities in Mandeni	56
Table 4: Realised entrepreneurial opportunities	57
Table 5: Potential entrepreneurial opportunities.....	59
Table 6: A summary of the employment creation impact of the CCI, showing identified subthemes, key findings, and the main contributors to the study	62
Table 7: Summary of findings from the Nvivo coding showing the available forms of support and their descriptions.....	72
Table 8: Key suggestions for CCI development	73

LIST OF FIGURES

Figure 1: Study site map.....	6
Figure 2: Study conceptual framework.....	39

ACRONYMS AND ABBREVIATIONS

CCI:	Creative cultural industry
DSAC:	Department of Sports, Arts and Culture
GDP:	Gross Domestic Product
KZANDSAC	Kwazulu-Natal Department of Sports, Arts and Culture
LED:	Local Economic Development
OMM:	Office of the Municipal Manager
SACO:	South African Cultural Observatory
TV:	Television
UNCTAD:	United Nations' Conference on Trade and Development

CHAPTER ONE

INTRODUCTION AND BACKGROUND

1.1 Introduction

Scholars across the globe have identified Local Economic Development (LED) as a critical and most important tool to drive any nation's economic growth and creation of job opportunities as it promotes active participation of the people in their own critical economic trajectory (Pike et al., 2017). It is a strategic approach aimed at improving the economic well-being and quality of life in a specific geographic area by promoting job creation, enhancing local businesses and supporting community initiatives (Shilangu, 2019, Mukwarami et al., 2020). The creative and cultural industry (CCI) potential attribution to such development is a topical issue for government and researchers in the country, raising concerns that the performance of this sector is devastatingly low in Africa compared to how this industry performs and contributes to the economy of the first world countries (Shafi et al., 2020).

Shafi et al. (2020) argued that the creative and cultural industry is quite a broad industry that accounts for a variety of activities; however, for the interest of this research, the focus of the research investigation will be mainly on the performing arts, music, visual arts, theatre, fashion design, publishing, heritage, TV and radio presentation. UNESCO (2022) policy report shows that cultural and creative sectors are a growing, diverse set of sub-sectors that contribute materially to GDP and employment, provide backward/forward linkages across the economy, and generate important social and economic spillovers (UNESCO, 2022). This study, therefore, intends to explore the impact of the creative and cultural industry on the local economic development of Mandeni Local Municipality in the province of KwaZulu-Natal in South Africa.

1.2 Background of the Study

According to the South African Cultural Observatory (SACO) mapping study, South Africa's cultural and creative industries contributed R250 billion to the country's gross domestic product (GDP) in 2024, equating to about 4.3% of the national total GDP (South African Cultural Observatory, 2024). Haines et al. (2018) equated the continuous CCI contribution to the national

economic output each year as crucial and sacrosanct over the years, placing the sector on par with the size of agriculture. The SACO mapping report further highlighted specific subsectors' performance within the CCI. The largest contributors within the sector were the design and creative services, which generated R51 billion in 2024, representing 32% of the CCI gross domestic product (GDP) contribution and audio-visual and interactive media, with R48.4 billion or 30% of the GDP contribution. These sectors were able to contribute to such growth due to their involvement in commercialising cultural and creative content, including film, television, video games, fashion, architecture and advertising (SACO, 2024).

Snowball et al. (2017) argued that policies on culture are a concern in South Africa, and these are being administered under the Department of Sports, Arts and Culture (DSAC). The Revised White Paper on Arts, Culture and Heritage of 2017 captures the CCI's significance in social and economic development in South Africa (Department of Arts and Culture, 2017), also highlighting the above. Among its recommendations, it highlights that local governments must foster policy development in "arts, culture and heritage, including the cultural and creative industries, in conjunction with local stakeholders in their sector, to define their desired outcomes and strategic intent at the local level." (Department of Arts and Culture, 2017:53). Department of Arts and Culture (2017) recognises that local governments rarely took CCI as a funding priority. This created a risk that the industry's potential would not be brought out. The above white paper makes further recommendations on the roles that local governments must play in CCI development.

These include (1) incorporating cultural elements into development strategies, (2) strategically involving the arts sector in the local economy and (3) establishing a clear policy for commissioning arts organizations to achieve economic outcomes (Department of Arts and Culture, 2017). KZANDSAC (2023) highlighted that the industry, despite being severely affected by the COVID-19 pandemic was a lifeline and source of survival for many. The department listed funding shortages, lack of serious recognition and poor policy support as continuing struggles for the industry (KZANDSAC, 2023). According to Shafi et al. (2020), the CCI economic development impact is highly dependent on the government's deliberate effort toward facilitating and creating a conducive environment for this industry to thrive and be market competitive through enacting

clear creative and cultural policy positions that gives value to the industry and enables its economic impact.

The City of Berkely, California, recognized the creative and cultural industry as the significant economic sector that had driven the city's economic development over the years (City of Berkeley, 2024). According to the Berkely report 2024, the creative and cultural economy businesses reported approximately 5% of the city's enterprises while also influenced more than 7.3% of the city's employment records which accounted for 8 186 employment opportunities from the 111 640 total employment opportunities recorded in the city across all active economic sectors (City of Berkeley, 2024).

Mammadova, and Abdullayev (2025) argued that the CCI economy is generally distinguished for its reliance on non-traditional work arrangements, whereby creatives and cultural practitioners or workers are most likely self-employed or self-dependent unlike the general workforce, which reflects the precarity and flexibility of the CCI sector. Nel and Rogerson, (2019) revealed that Sarah Baartman District in the Eastern Cape, South Africa, has a variety of the CCI activities potential that can be explored in order to tackle the issue of employment, inequality and poverty levels in district. The post-productivist shift in Sarah Baartman District necessitated the need for the policymakers and district management to relook and consider strengthening the CCI as an alternative vehicle toward igniting the regional and local economic development (Nel and Rogerson, 2019).

1.3 Research Problem Statement

Despite growing global and national recognition of the Creative and Cultural Industries (CCIs) as drivers of inclusive and sustainable local economic development (LED), their contribution remains underacknowledged in many South African municipalities (Vhumbunu et al., 2020). The South African Cultural Observatory (SACO, 2023) reports that the CCIs contribute approximately 3 percent to national GDP and support over one million jobs, reflecting their potential to stimulate entrepreneurship, innovation, and socio-economic transformation. Similarly, UNESCO (2022)

underscores the CCIs as a significant catalyst for economic diversification and youth employment across developing contexts.

However, within the Mandeni Local Municipality, there is limited evidence of strategic recognition or integration of the CCIs into its LED planning frameworks (Mandeni municipality, 2022). A review of the Mandeni Integrated Development Plan (IDP) 2022–2027 reveals a strong focus on manufacturing, SMME development, and cooperative enterprises, with minimal reference to cultural or creative economic sectors (Mandeni Municipality, 2022). This omission suggests a continued lack of awareness or appreciation of the CCIs as viable contributors to the local economy and community well-being.

While earlier studies such as Reddy, Nzimakwe and Ramlucken (2011) and Dhlodhlo (2010) identified the predominance of conventional LED projects targeting SMMEs, cooperatives, and unemployed women, these analyses are now outdated and predate the substantial national growth and policy recognition of the CCIs. However, these studies are the only available and relevant academic sources found that are directly unpacking the structural challenges of Mandeni municipality LED and municipal development in general. The thematic concerns raised by these studies remain to be salient hence they endure relevance in highlighting the necessity for contemporary research that foregrounds CCIs as a potential contributor to the inclusive and sustainable LED. More recent scholars (e.g., Vhumbunu, Hlomuka & Rudigi, 2020; du Preez & Snowball, 2021; SACO, 2023) continues to demonstrate that although South Africa's creative economy has expanded considerably, many local municipalities, particularly rural or semi-urban ones still lack mechanisms to harness this potential at the local level.

This situation underscores a persistent knowledge and policy gap in Mandeni's LED framework regarding the role of CCIs. The absence of explicit CCI-focused initiatives or policies limits opportunities for job creation, innovation, youth participation, and cultural entrepreneurship factors central to contemporary LED discourse. Accordingly, this study seeks to explore the extent to which the creative and cultural industries contribute to local economic development in Mandeni, with the aim of informing future municipal planning and policy integration.

1.4 Research Aim, Objectives and Research Questions

1.4.1 Research aim

This study aims to examine the contribution of the creative and cultural industries (CCIs) to local economic development (LED) in Mandeni, with a specific focus on their entrepreneurial, employment creation, and social cohesion impact, and to establish strategic measures for enhancing the sector's role in promoting inclusive and sustainable local development.

1.4.2 Research objectives

- To explore the entrepreneurial role of the CCI on local economic development in the Mandeni Municipality.
- To investigate the role of the CCI on employment creation within the context of local economic development in the Mandeni Municipality.
- To examine the influence of the CCI on social cohesion and its relation to local economic development in the Mandeni Municipality.
- To develop strategies for enhancing the Creative and Cultural Industries to promote local economic growth in the Mandeni Municipality.

1.4.3 Research Questions

In response to the problem highlighted above, the study's research questions are:

- What is the entrepreneurial role of the CCI on local economic development in the Mandeni Municipality?
- What is the employment creation role of the CCI on local economic development in the Mandeni Municipality?
- What is the social cohesion role of the CCI on local economic development in the Mandeni Municipality?
- What strategies can be implemented to enhance the creative and cultural industry to promote local economic growth in Mandeni Municipality?

1.5 Study Context

The study site is Mandeni Local Municipality in the province of KwaZulu-Natal in South Africa. The maps below locate this municipality.

Figure 1: Study site map



Source: StatSA (2022)

The Mandeni Local Municipality is a Category B municipality situated in the iLembe District of KwaZulu-Natal Province. It spans from the Amatikulu River in the south to a line just below Mtunzini in the north, and extends to a line south of the uThukela River, just north of Darnall. It is the second smallest of the four municipalities in the district. (Municipalities South Africa, 2024). As of the 2022 national census, it had a population of 180 939 persons with 30.5% of this population being under 15 years of age, 64.7% being between 15 and 64 and 4.8% being above 65 (Statistics South Africa, 2022). Statistics South Africa (2022) did not provide unemployment data as of the latest census but the youth unemployment rate for the municipality was 28.6% for 2011 while the overall unemployment rate was 34.6% (Municipalities South Africa, 2024).

The economic activity in Mandeni is hinged on manufacturing, wholesale, trade and accommodation, services industry, community services and agriculture among others (Mandeni, 2024).

1.6 Preliminary literature review

In this section, the study's preliminary literature review is highlighted. Understanding existing literature helps the researcher to understand areas that need further investigation thus allowing the researcher to contribute meaningfully to the field. It further ensures that the researcher does not duplicate existing studies. The below section focuses on the social cohesion impact of the ICC, the Business and entrepreneurial impact of the ICC, as well as Employment creation as an impact of the CCI.

1.6.1 Social Cohesion Role of the ICC

Sharp, Pollock and Paddison, (2020) defined the social cohesion role of this industry as the component that has a direct contribution to the quality of life of the local people in the community that is involved in any creative or cultural activities. The nature of this industry allows the social inclusion of different demographics, which accounts for people who come from different age groups, races, cultural backgrounds, genders, socio-economic statuses, religions and disability groups and through this industry they all somehow feel valued and have equal access to the opportunities that the industry presents (Mair, Et al, 2023).

1.6.2 The CCI role on Business or entrepreneurship

Institutions of government or organizations are bestowed with the responsibility to assist in terms of stimulating economic growth and they ought to drive the entrepreneurial approach toward creative and cultural industry to assist the local creatives in setting up creative businesses and offer them comprehensive background on the fundamentals of the business and business planning processes to ensure that they do not get cheated in the process and taken advantage of by either other dominant sectors in the market or big creative and cultural industries already in existence (Boccella & Salerno, 2016).

It is disheartening that the research has discovered that the absence of creative and cultural entrepreneurs had opened up the industry to non-creatives or cultural practitioners who posed as galleries, promoters and agents (Kolb, 2020). These people seize the opportunity and occupy the space on behalf of the actual creative and cultural practitioners which has excluded the creators of

the content from the commercial space and has quite a number of negative economic impact as most artists could not enjoy the value of their creativity since these agents and promoters consume their work at the cheapest price and distributed it for their own profits making (Kolb, 2020).

1.6.3 CCI role on Employment creation

Jones and Thornton, (2005) illustrated the influence of creative and cultural industry in the modest career path amongst the younger generation in the well-developed world, making reference to the city of Newcastle in Australia, New South Wales where due to the then stagnant economy which had created challenges for new employment demands and resulted in the unbearable unemployment rate in the area as the dominant production or industry was the coal mining sector alone, the youth of this area then opted to venture into the creative space as their new career path and were able to create employment and made means ends for their families and their city's struggling economy. Studies by Chang and Chen (2020) and Sharp, Pollock and Paddison, (2020) also strongly focus on how a conducive CCI environment can benefit residents by creating much-needed employment opportunities.

1.7 Significance of the Study

This study is of academic significance as it contributes to the growing body of literature on the CCIs within the context of LED. Exploring the factors that affect the impact of CCI on LED offers important insights into the barriers and enablers that influence this sector's growth. Understanding this allows stakeholders to formulate targeted strategies that address specific challenges, supporting a more conducive environment for the creative economy to succeed. Such success is important considering the high unemployment and poverty rates in Mandeni Municipality (Mandeni Municipality, 2024). Effective strategies will help the CCI to exert a more positive economic impact that will aid in addressing poverty and unemployment.

1.8 Mini Dissertation Structure

This mini dissertation is structured into five chapters, each focusing on a critical aspect of the research.

Chapter 1: Introduction

Chapter 1 introduces the research problem, objectives, and significance of the study. It also outlines the scope, definitions, and structure of the thesis.

Chapter 2: Literature Review

Chapter 2 reviews existing literature related to the creative cultural industry and entrepreneurship, identifying key theories and gaps. It sets the theoretical framework and examines key debates within the field.

Chapter 3: Methodology

Chapter 3 explains the research design, methods, and data collection techniques used in the study. It also discusses ethical considerations, tools for analysis, and the study's limitations.

Chapter 4: Findings and Analysis

Chapter 4 presents the results of the data analysis and interprets the findings in relation to the research questions. It identifies key themes and discusses their relevance to the theoretical framework.

Chapter 5: Conclusion and Recommendations

Chapter 5 summarizes the research findings, discusses their implications, and offers practical recommendations. It also reflects on the study's limitations and suggests areas for future research.

1.9 Conclusion

This chapter introduced the study on the role of the creative and cultural industry (CCI) on local economic development (LED) in Mandeni Municipality, KwaZulu-Natal, South Africa. It highlighted the underutilized potential of CCI in driving economic growth and job creation, with a focus on sectors like music, arts, and fashion. The chapter identified a research gap in understanding the CCI's contribution to LED in Mandeni and outlined the study's objectives, research questions, and conceptual framework, which aimed to explore the entrepreneurial,

employment, and social impacts of CCI. The study's significance lay in informing strategies to enhance CCI's role in addressing unemployment and poverty in the region. Th next chapter is the Literature Review chapter.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents the study's literature review. This provides scholarly literature on the creative cultural industry (CCI) in general. It builds upon the conceptual framework presented in Chapter 1. It begins by defining the various components of the CCI, such as cultural tourism, the digital creative industry, performing and visual arts, media and entertainment, cultural heritage, crafts, fashion, and culinary arts, offering a clear understanding of the sector. The chapter then explores the recognition of the CCI and its role in driving social cohesion, entrepreneurial growth, and employment creation. Furthermore, it discusses how CCI contributes to LED, with a particular focus on the impact it has on promoting social integration and creating business opportunities. It also looks into the importance of the CCI in local economies. The chapter also looks at two theories close related to the subject matter of CCI and its impact on LED.

2.2 Defining the creative cultural industry

The CCI is a large industry consisting of many sub-categories. These include the tourism cultural industries, performing arts, visual arts among others. In this section these will be discussed. As noted by Nuccio and Mogno (2023) that researchers and professionals often debate on what falls within or without the CCI. Further it is an area that has contesting definition whether it is looked at from a conceptual or policy perspective (Nuccio and Mogno, 2023). Despite these views Handke (2022) and Cunningham et al. (2023) assert that common characteristics which define the industry are (1) creative talent based (2) intellectual property generating and (3) economic output production. Thus is one of these three were missing, there was a likelihood that a certain activity was outside the realm of the CCI.

Wolniak and Jonek-Kowalska (2022) assert that not all cultural industries were creative. Some cultural industries did not create any intellectual property, and these could include heritage areas. They further argue that the main difference is that creative industries created a material output that

could be monetarily quantified while cultural industries created outcomes that could not be financially valued (Wolniak and Jonek-Kowalska 2022). For instance, knowledge on a group's heritage could not be quantified while arts and crafts could be given a monetary value (Wolniak & Jonek-Kowalska 2022). When put together, the cultural industry created a synergetic advantage that empowered the creative industry to produce and sell its output (Nuccio & Mogno, 2023). This synergetic advantage is what is used in defining the CCI in this study.

2.2.1 Cultural tourism industry

According to Richards, (2021) one major type of creative cultural industry is the cultural tourism industry which integrates cultural activities with tourism activities. As noted by Miljković et al. (2018) cultural tourism represents a new generation of tourism that intersects with various segments of the cultural and creative industries, including cultural tours, museum visits, and traditional events. This sector does not only promote local culture but also generates significance economic benefits by attracting visitors who seek new cultural experiences (Handke, 2021). The synergy between cultural and creative industries enhances the appeal of destinations, thereby supporting sustainable economic development (Radović & Čigoja, 2016).

2.2.2 Digital creative industry

Digital creative industry is another category which emerged as a result of technological advancement and the increasing integration of digital media into cultural production (Handke, 2022). This sector encompasses a wide range of activities, including digital art, video game development, and online content creation (Handke, 2022). The digital creative industry is characterized by its ability to produce both tangible and intangible cultural goods, as highlighted by Ferreira et al. (Ferreira et al., 2023). The digital creative landscape continues to growth with artificial intelligence being seen as both an opportunity and a threat to it (Anantrasirichai, and Bull, 2022). As a threat, the risk is that it kills creativity and can take thousands out of jobs while as an opportunity, it comes with opportunities to create new output for a wider audience and in many cases more affordably (Anantrasirichai, and Bull, 2022).

2.2.3 Performing arts

Based on the study by Snowball, Tarentaal, and Sapsed, (2022), the performing arts sector, encompassing theatre, dance, and music, is one of the most visible forms of the CCI in South Africa and internationally. This sector not only provides entertainment but also serves as a platform for cultural expression and social information (Starčević , 2022). The performing arts contribute to vibrant local communities and play a significant role in cultural preservation and innovation (Zheng, 2021). As noted by Zheng, artistic creativity is a key driver of the creative economy, underscoring the importance of the performing arts in promoting cultural vitality (Zheng, 2021).

2.2.4 Visual arts and the crafts

The visual arts sector, which includes fine arts, design, and crafts, represents a significant aspect of the CCI (Esti, 2021; Nuccio & Mogno, 2023). This sector is characterized by its emphasis on aesthetic value and cultural significance, as highlighted by the work of Bell et al., who discuss the role of craft in shaping cultural identities (Bell et al., 2021). As stated by Nuccio and Mogno (2023) the visual arts do not only contribute to the cultural landscape but also have the potential to drive economic growth through art markets, exhibitions, and cultural events.

The craft industry presents an important part of the CCI, emphasizing handmade and artisanal products (Sun, et al., 2022). This sector not only supports local economies but also fosters cultural identity and community engagement (Tapfuma, et l., 2024). The craft industry is often characterized by its emphasis on traditional techniques and materials, which contribute to the authenticity and uniqueness of products (Tapfuma, et l., 2024). As highlighted by Schaefer and Hallonsten (2023) craft practices can inspire innovative approaches to creativity and sustainability within the broader creative economy.

2.2.5 Media and entertainment industry

According to Oscarius Yudhi Ari Wijaya ,et al., (2021) the media and entertainment industry is another critical segment of the creative cultural industry. This sector encompasses film, television, music, and digital content creation, playing a pivotal role in shaping cultural narratives and influencing public perceptions (Esti, 2022). The media and entertainment industry thrives on

creativity and innovation, as evidenced by the dynamic nature of content production and distribution in the digital age (Oscarius Yudhi Ari Wijaya ,et al., 2021). The integration of new technologies has transformed how content is created, shared, and consumed, leading to new business models and opportunities for creators (Ma, 2023).

2.2.6 Cultural heritage and preservation

Cultural heritage and preservation fall within the CCI (Trček, 2022). These initiatives focus on safeguarding and promoting cultural heritage, ensuring that traditional practices and knowledge are passed down through generations (Nuccio & Mogno, 2022; Lindqvist, 2024). The importance of cultural heritage in the creative economy is underscored by the need for sustainable practices that balance economic development with cultural preservation (Trček, 2022). As noted by Ding et al., cultural and creative parks have emerged as vital spaces for the regeneration of cultural heritage, providing opportunities for creativity and tourism (Ding et al., 2021).

2.2.7 Fashion industry

The fashion industry is another significant component of the creative cultural industry, encompassing design, production, and marketing of clothing and accessories (Sidharta, 2021). This sector is deeply intertwined with cultural expression and identity, reflecting societal trends and values (Mutambo, 2021). As noted by Jeong et al. (2021), the fashion industry thrives on creativity and innovation, often serving as a platform for emerging designers to show their work and engage with global markets.

2.2.8 Culinary arts industry

The culinary arts have gained recognition as important aspect of CCI (Putra et al., 2022). This sector encompasses food production and culinary tourism, the intersection of culture and creativity in cuisine (Madeira et al., 2020). As noted by Pourzakarya (2022) culinary arts do not only contribute to local economies but also promote cultural exchange and appreciation for diverse foods and traditions (Putra et al., 2022).

2.3 Creative cultural industry recognition

Recognition of an industry refers to an acceptance that it creates meaningful economic value to society (Shamsuddoha, 2022). In the CCI Masterplan, the South African Government (2022: 4) notes that recognising the CCI would positively impact on “wealth and economic growth” recognition of an industry, including the CCI comes with several forces that enhances the industry’s positive contribution to society including via the LED link (South African Government, 2022). This is because resources, that include financial, human and intellectual resources can be channelled into it more easily (Sipa, 2018). Also, industry recognition attracts key stakeholders into it and in the CCI this includes the talent, investors and communities among others (Boccella, and Salerno, 2016). Others, however, argues that recognition alone was not powerful enough to lead meaningful economic growth (Sipa, 2018).

Abisuga Oyekunle and Sirayi (2018) argued that if the CCI were to claim its position to be the core element of this new economic order in South Africa, the authorities would have to develop and adopt a new attitude toward the cultural and creative policies of the country to enable it to directly impact the economic growth at the pace and the rates its potentially could. However, some scholars like Mangset (2020) question the effect of both recognition and policy development on the CCI’s contribution to economic development, noting low evidence that much benefit has percolated to society even when such industries are well-funded. This presents another perspective that recognition might fail to positively impact LED albeit this has to be investigated from a Mandeni Municipality perspective.

2.4 Understanding local economic development

An important component of this study was local economic development (LED). The definition of LED is not uniform, as it varies significantly based on regional contexts, local resources, and specific community needs (Khalaf et al., 2021; Adamowicz, 2023). In general terms it is defined as a developmental concept that encompasses various strategies aimed at improving the economic well-being of a community through the mobilization of local resources and the active participation of stakeholders (Adamowicz, 2023). One of the key aspects of LED is its focus on place-based strategies that leverage unique local attributes to promote economic growth (Cleave et al., 2019).

This approach recognizes that different regions have distinct economic bases and institutional frameworks, which necessitates tailored strategies for effective development (Khalaf et al., 2021; Cleave & Arku, 2020). It is characterized by a participatory approach that involves local governments, businesses, and community members working collaboratively to enhance local competitiveness and create sustainable economic opportunities (Adamowicz, 2023). The role of local governments in facilitating LED is critical, as they are tasked with implementing policies that promote targeted LED agenda (Adamowicz, 2023). This includes addressing issues such as unemployment, declining industries, and the need for skill development among the local communities (Cleave et al., 2019).

The researcher notes from the above that the key aspects of LED are community participation, multistakeholder engagement, local resources mobilization and the presence of set economic goals at the community level. Going back to the study, for LED to exert any impact on communities, specific, context-based enablers are needed (Dhlodhlo, 2010). The absence of these may result in the failure of the LED. Reese and Li, (2019) argued that many economic challenges impede the progress of LED initiatives. Common barriers include inadequate infrastructure, lack of access to capital, and insufficient skilled labor (Reese & Li, 2019). These issues can hinder local economic actors and limit the effectiveness of development strategies, necessitating comprehensive approaches to address them (Kamnuansilpa et al., 2023).

2.4.1 LED implementation challenges

Reese and Li, (2019) highlighted several factors affecting local governments attempts to benefit communities and industries via LED. Policy and governance issues at the local and broader levels affect LED effectiveness because ineffective governance and lack of clear policy frameworks can obstruct and undermine LED efforts (Reese & Li, 2019). Local governments often face challenges in implementing economic policies that are responsive to the unique needs of their communities (Cleave et al., 2019). These challenges may also include limited skills sets for LED implementors as well as workforce capacity challenges (Leigh, 2024). Leigh (2024) also notes that political interference with LED administration is also a notable challenge reported in LED.

Environmental and social constraints provides another set of factors (Almarafi, 2023). Environmental regulations and social dynamics can also pose challenges to LED (Malizia et al., 2021). Balancing economic growth with environmental sustainability is crucial, as neglecting environmental considerations can lead to long-term detrimental effects on local ecosystems and community health (Almarafi, 2023; Balaban et al., 2019). This is important in tourism, which while benefitting local communities can have ecological risk.

Lack of public commitment to LED limits public participation and facilitates LED failure (Vezi-Magigaba, 2023). Some scholars like Bazeed (2023) and Vezi-Magigaba (2023) discuss social inequalities that can exacerbate the challenges faced by disadvantaged groups, limiting their access to economic opportunities. There are also cases of dishonest public engagement by LED officials which also affects public trust and participation in the process (Leigh, 2024).

Boccella, and Salerno, (2016) noted that LED is also affected by global economic influences. Local economies are increasingly becoming affected by global market trends and economic fluctuations (Boccella, & Salerno, 2016). This interconnectedness can create vulnerabilities, particularly for small towns and rural areas that may struggle to compete with larger urban centers (Ugrinov et al., 2021). Hence Ugrinov et al. (2021) note that developing strategies that enhance local resilience in the face of global economic changes is essential for sustainable LED.

2.4.2 LED and the creative cultural industry

The current study's conceptual framework highlighted that LED could come with critical benefits to communities and these can be entrepreneurial, employment and social cohesion benefits (Cleave, & Arku, 2020). Issakhova, (2024) asserted that LED significantly contributes to employment creation. Small and medium-sized enterprises (SMEs) are often recognized as vital for job creation (Rashidov, 2024). The successful development of small entrepreneurship not only addresses socio-economic challenges but also enhances regional employment by creating a competitive environment conducive to various economic activities (Rashidov, 2024).

In addition to employment and entrepreneurial opportunities, local economic development promotes social cohesion (Ndebele, et al., 2022). Social cohesion is essential for maintaining

stability and promoting well-being within communities (Ndebele et al., 2022). It is argued that cohesive societies are better positioned to support economic growth, as they exhibit lower levels of inequality and social disorder (Dai & Sheng, 2021). The relationship between entrepreneurship and social cohesion is further underscored by the notion that entrepreneurial activities can enhance community ties and foster a sense of belonging among residents, particularly in marginalized areas (Ndebele et al., 2022). Some scholars like Soga and Vyas-Doorgapersad (2021) however assert that in the South African municipalities context, LED could also fail to achieve any of the above because of issues that included poor policies, financial support and skills shortage. This points to a view that the relationship between LED and its impacts was not straightforward and could be affected by other factors (Reese & Li, 2019).

2.5 Role of the CCI In Society

The next sections review the literature on the impact of the CCI on society. This includes looking at the social, business and employment creation impacts of this industry. This is important for providing an empirical grounding to the conceptual framework presented in 5.1.

2.5.1 Social Cohesion Role of the CCI

One of the major arguments this study set to explore was that the CCI has a role on social cohesion with communities. This section discusses this.

2.5.1.1 Defining social cohesion

Several scholars emphasise on different things when defining or describing social cohesion. Moustakas (2023) defines social cohesion as characterized by trust, identification, and a commitment to common good. The Council of Europe (2022) supports this view, taking social cohesion as a society's ability to ensure the well-being of all members while minimising disparities and avoiding marginalization. According to Bottoni (2016), social cohesion is multidimensional, encompassing various social, economic, and cultural factors that influence community dynamics. Akram (2023) further elaborates on the importance of addressing economic inequality, noting that societies with higher levels of exclusion tend to have lower levels of social cohesion.

Social cohesion is not needed in vain. It has several advantages that also appeal to LED (He, 2018). He, (2018) argues that social cohesion offers numerous advantages, particularly in promoting resilience, social stability, and well-being. During crises like the COVID-19 pandemic, cohesive communities were better equipped to handle challenges, as social cohesion mitigated mental health issues, especially among vulnerable populations such as older adults (Jewett et al., 2021; Park et al., 2022). It is also linked to social stability, with higher levels of cohesion associated with lower crime rates, economic growth, and greater citizen happiness (Fenger, 2012). Also, cohesive societies tend to experience economic benefits, including higher productivity, and are more likely to collaborate on environmental sustainability as argued by Fenger (2012). Social cohesion is essential for addressing broader societal challenges, such as poverty, inequality, and environmental degradation, as cohesive societies are better positioned to engage in collective action to tackle these issues (Moustakas, 2023).

Despite its importance, social cohesion remains a subject of debate, particularly in terms of its definition and measurement. Moustakas (2023) calls for a clearer, empirically tested definition of social cohesion, as many existing conceptualizations lack precision. Additionally, the interplay between social cohesion and other factors, such as economic inequality and cultural diversity still remain unclear or untested to support the power of social cohesion in communities (Moustakas, 2023).

2.5.1.2 The role of the CCI on social cohesion

Some scholars believe that CCI plays a pivotal role in promoting social cohesion within communities, contributing to a sense of belonging, identity, and collective engagement (Jhally, 2022; Moustakas, 2023). This impact can be examined through various dimensions, including community engagement, cultural identity, economic benefits, and the promotion of diversity (Moustakas, 2023).

One of the primary ways in which the CCI enhances social cohesion is via creative industry workgroups that leads to stronger social relations and a shared social identity among members (Maksum et al., 2020). This phenomenon is particularly evident in creative projects that require collaboration, where individuals from diverse backgrounds come together to achieve common

goals. The shared experiences and interactions promoted in these environments can strengthen community ties and promote a sense of belonging, which is essential for social cohesion (Maksum et al., 2020).

The CCI again, serves as a platform for cultural identity formation and expression (Borre et al., 2023). Richards (2019) emphasizes that creative tourism, which is distinct from mass tourism, allows smaller communities to showcase their unique cultural practices and heritage which resultant in economic benefits derived from the creative cultural industry also contributing to social cohesion. Klein et al. (2021) note that creative and cultural industries also have significant non-economic impacts, including the integration of marginalized groups and the promotion of cultural diversity. By creating job opportunities and stimulating local economies, these industries can reduce economic disparities, which often serve as barriers to social cohesion (Underwood et al., 2021). As communities become more economically stable, residents are more likely to engage in social activities and support one another, promoting a sense of unity (Borre et al., 2023).

The CCI promotes diversity, which is crucial for social cohesion in increasingly multicultural societies (Klein, et al. 2021). Yang (2024) highlights the role of folk songs in nurturing cultural identity and promoting social cohesion among learners. Pavliuk argues that the integration of creative industries with local tourism can enhance the image of a territory and attract visitors, thereby promoting community pride and engagement (Pavliuk, 2023).

O'Brien, et al, argued that some studies however shows that the CCI can disrupt social cohesion (O'Brien, et al. 2017). The CCI has played a significant role in deepening social divisions in some contexts (O'Brien, et al. 2017). McAndrew et al. (2019) explain that cultural consumption and production often reflect inequality, with certain groups dominating cultural identity and marginalizing others. O'Brien et al. (2017) highlight that representation in culture is key for social inclusion, noting that marginalized communities struggle with visibility in some communities.

There are also arguments that the economic dynamics of the CCI also contribute to inequality, as its growth tends to favour those with access to resources and networks (O'Brien, et al. 2017). Bridge (2006) discusses how people from different socio-economic backgrounds engage

differently with cultural activities, which can lead to exclusion poorer communities. Anthias (2011) argues that social identities, including gender, ethnicity, and class, intersect to shape people's experiences in the CCI with those of disadvantaged intersectionalities struggling to make it in the industry.

Another argument is that social capital plays a role, as strong networks in the creative sector can support collaboration but also exclude those without the right connections, furthering inequalities (Zusmelia et al., 2022). In the above arguments, the CCI is seen as moving society away from a cohesive point and arguably in a manner that disadvantages other persons and groups from community participation (Zusmelia et al., 2022). As noted earlier, a key component of LED is community participation and once this fails the risk is that LED will be negatively affected (Khalaf et al., 2021).

In the above, the researcher therefore notes that the CCI is also considered a possible source of discrimination, exclusion and marginalisation. In communities like Mandeni where economic inequalities and poverty are concerns, this negative aspect of CCI can be devastating and if it could derail rather than building up LED. As noted, the above are experiences and perceptions from different parts of the world that still need to be tested in Mandeni.

2.5.2 Business or entrepreneurial role of CCI

The entrepreneurial role of CCI is significant, driving economic growth, innovation, and social development (Belitski & Desai, 2015). Belitski and Desai (2015) emphasize that entrepreneurship is key to transforming creativity into economic development.

The CCI supports various types of entrepreneurs, each with a unique role (Belitski & Desai, 2015). Cultural entrepreneurs blend art and commerce, promoting cultural heritage and local values (Noonan et al., 2021; Lessa, 2023; Fahmi, 2019). Creative entrepreneurs focus on innovation, commercializing creative ideas to drive economic growth (Chen et al., 2018; Kohn & Wewel, 2018). Social entrepreneurs address social issues, combining creativity with community development (Patten, 2016; Patten & Stephens, 2022; Cnossen et al., 2019).

Digital entrepreneurs use technology to reach global audiences and experiment with new business models (Ji, 2024; Gunawan, 2024). Collaborative entrepreneurs form networks to innovate and expand market reach (Wijngaarden et al., 2021; Gundolf et al., 2018). Micro-entrepreneurs contribute to local economies and cultural diversity, despite limited resources (Lessa, 2023; Baibokonov, 2023). Artistic entrepreneurs prioritize creative expression over commercial success, enriching the cultural landscape (Chen et al., 2023; Patten, 2016). These different types of entrepreneurs are an emphasis of the CCI's impact on entrepreneurship. As noted, these types of entrepreneurs are not necessarily mutually exclusive.

The rise of digital technologies has also revolutionized creative entrepreneurship, enabling new business models and wider audience reach, as discussed by Varotsis (2022). The rise of digital entrepreneurship has been particularly significant in the context of the COVID-19 pandemic, which accelerated the use of digital tools and platforms (Varotsis, 2022). This shift has not only facilitated the survival of creative businesses during challenging times but has also led to the emergence of new businesses that continue to exist post the COVID-19 crisis (Shamsuddoha, 2022).

The entrepreneurship creation or impact of CCI was dependent upon other factors and the presence of supportive government policies and regulatory frameworks is crucial, as noted by Issakhova (2024), in shaping the creative sector's development by providing infrastructure, resources, and funding opportunities, especially in developing economies (Kadile & Biraglia, 2020). The industry's contribution to the economy was therefore moderated by the existence of adequate support (Issakhova, 2024).

Some scholars found that the CCI however failed to exert a huge impact on entrepreneurship because of several issues (Sukma, et al., 2018). Fahmi (2019) points out that in developing countries, the focus on preserving cultural heritage often neglects the business networks necessary for entrepreneurial success, stifling innovation. Creative entrepreneurs also struggle to secure funding due to the subjective nature of creative products, as noted by Chen and Tseng (2021), making investors hesitant to back such ventures. Also, policies aimed at supporting the creative sector are often poorly designed or implemented, leaving entrepreneurs unsupported or poorly

supported (Chen et al., 2018). The pressure to balance artistic needs with market demands can lead to burnout and dissatisfaction, further limiting industry growth (Chen et al., 2023). Many creative entrepreneurs, driven by creativity and passion for art may lack the strategic planning and business acumen needed for long-term success (Sardana, 2015). Misaligned success metrics also contribute to frustration, as traditional measures like profitability do not capture the full value of creative ventures (Chen et al., 2017). Social networks are vital for creative entrepreneurs, but many lack access to the connections that can provide mentorship and collaboration opportunities (Cnossen et al., 2019). The competitive nature of the industry can also discourage collaboration, as creative entrepreneurs often view their work as a personal expression (Patten, 2016).

There are many factors that could work against the CCI role on entrepreneurial growth and support some stemming from the business and regulatory environments others being personal and stemming from the entrepreneurs themselves, as noted above. The key argument brought out was the CCI's contribution to entrepreneurship within LED was not automatic but was influenced by many factors.

2.5.3 Employment creation as an impact of the CCI

According to Lee, (2022) employment or job creation is one of the most-discussed targeted outcomes of CCI. As noted, this is closely tied to the business and entrepreneurial components or impacts discussed above. Many scholars associated employment creation with the overall CCI contribution to the economy (Lee, 2022). For instance, the CCI's contribution to gross domestic product (GDP) would contribute to employment creation (Serrano et al., 2014). Serrano et al. (2014) argue that there is a bidirectional relationship between per capita GDP and employment intensity in cultural and creative industries, suggesting a virtuous cycle where economic growth and the creative sector reinforce each other. They emphasize the importance of sectors like higher education, urbanization, and human capital for the success of creative industries (Serrano et al., 2014).

Gouvea and Vera (2018) also recognize the importance of creative goods and services in economic development, noting that creative industries contribute to a country's economy through exports. Their study of 57 European countries highlights that the composition of a country's creative export

portfolio directly affects its performance (Gouvea and Vera 2018). All this production is supported by or creates jobs. Building on this, the current research explores how human capital development aids this process. Drab-Kurowsk (2018) discusses state intervention in the creative industries, focusing on how government efforts can enhance the contribution of creative sectors to the economy. While not specifically addressing state intervention, the research aligns with Drab-Kurowsk's view, emphasizing the role of human capital in driving economic growth through creative industries.

Some studies however question the quality and quantity of jobs created by the CCI and according to Jansson et al. (2022) the creative industries jobs are characterized by a volatile labor market, where short-term contracts, freelance work, and internships dominate. Jansson, et al. (2022) discuss the prevalence of underemployment and job insecurity within the artistic labour market, noting that many creative workers face spells of unemployment and low incomes due to an oversupply of talent.

Some also discuss the impact of technological advancements on employment within the CCI. For instance, Sukma et al. (2018) point out that while the export of creative products can enhance economic value, it does not necessarily translate into significant job creation. Alao (2024) emphasizes that innovative technologies, while offering new opportunities, also contribute to gender disparities and the risk of technological unemployment rather than to economic growth (Alao, 2024). The need for advanced digital skills in the creative sector means that those without access to training or education may find themselves excluded from emerging job opportunities, furthering inequality and unemployment (Muchira, 2023).

2.6 Recommendations for strengthening the impact of the CCI

While the CCI exerts a positive impact on entrepreneurial, business and employment impact, various challenges exist. In this section, these challenges and related recommendations from literature are discussed.

2.6.1 Social cohesion impact of the CCI

The literature highlights how CCI promotes social inclusion, but it is also critical to consider the broader societal issues that arise from a lack of business knowledge among creatives, which can lead to mental health challenges, financial distress, and social unrest.

2.6.1.1 Mental health and financial hardship

Creative industry workers, including musicians and other artists, often face significant mental health challenges, including depression and anxiety, exacerbated by financial instability and the pressures of performance within a highly competitive environment (Berg et al., 2018; Musgrave, 2022; Jepson et al., 2024). Maghiar et al. (2023) and Barbeau et al. (2024). Research highlights that professional musicians report higher levels of anxiety and poorer mental health compared to amateur musicians, suggesting a correlation between professional pressures and mental health outcomes

Narratives from within music communities can counter stigma and encourage dialogues around mental health, promoting supportive environments (Messick et al., 2019). Accessible mental health resources tailored to the specific needs of musicians are critical, as these artists benefit from interventions that consider their unique industry challenges (Becher et al., 2024). Thus, addressing these multifaceted issues requires systemic changes and a commitment to enhancing the mental resilience and financial viability of musicians and artists (Jepson et al., 2024; Santomauro et al., 2021). A prime example is when South African musicians blocked the N3 highway during the COVID-19 pandemic, protesting against restrictions that prevented them from performing live. If these musicians had diversified income streams—such as digital monetization, music licensing, or brand partnerships—they may have been less reliant on physical gigs.

2.6.1.2 Substance abuse

Substance abuse among artists is considered a problem that negatively impacts artists' contribution to social and economic development as well as their personal lives. It has been reported that up to 30% of classical musicians utilize performance-enhancing substances to mitigate music performance anxiety (MPA) (Kegelaers et al., 2022). Furthermore, analysis

indicates that artists may glamorize substance use through their lyrics and art forms, which can contribute to adverse public perceptions regarding the normalization of such behaviors (Tettey et al., 2020). The unique pressures faced by artists contribute to a higher prevalence of substance abuse compared to the general population. The artistic community experiences mental health challenges at notably high rates, further exacerbated by the demands of creative expression and industry pressures (Patsika & Malliori, 2021).

2.6.1.3 Crime and gender-based violence

Gender-based violence (GBV) within the creative sectors, particularly among musicians and artists, is generally discussed as part of GBV in general and research indicates that female artists are particularly vulnerable to intimate partner violence with a significant lack of reporting due to fear of social repercussions and stigma (Gautam & Jeong, 2019; Benebo et al., 2018). Additionally, the creative industry's pressures and lifestyle dynamics may exacerbate experiences of GBV, as artistic environments can sometimes foster unhealthy relational norms (Liu, 2024).

The prevalence of GBV among women in artistic fields aligns with findings on domestic violence globally, which frequently highlight age, education, and socioeconomic status as risk factors of GBV (Fagbamigbe et al., 2019; Mulat et al., 2022).

2.6.1.4 Civil unrest and protests

Creative industry practitioners, including visual artists, painters, sculptors and other musicians and writers are noted as important icons in portraying the masses' struggle through their work (Lyubov et al., 2019; Reed, 2019). However, there are trends where artists themselves engage in protests, including violent ones, due to feeling excluded and facing various economic hardships. For instance, during the COVID-19 lockdown, Durban artists embarked on protests blocking major roads in an attempt to have lockdown regulations reversed (Rall, 2020).

2.6.1.5 Mental health support for creatives

Municipalities should work with wellness organizations to provide mental health programs tailored to cultural and creative industry practitioners, addressing financial stress and industry-related pressures. To effectively provide mental health support for artists, it is essential to create

a multistakeholder approach that recognizes the unique challenges faced in the creative sector (Kegelaers et al., 2021). Implementing tailored mental health support that provides confidentiality, sector-specific expertise, and flexible access can help foster a safe environment for artists to seek assistance (Ryan et al., 2024). These can be implemented by non-profit organizations, independent practitioners and government bodies working in tandem (Musgrave, 2023).

Participatory arts activities can also significantly benefit mental health by promoting community connection and understanding of mental health issues (Barnett et al., 2019; Stickley et al., 2018). Events such as art roadshows not only raise awareness but also encourage empathy toward those experiencing mental health challenges, as seen in studies demonstrating the positive community impact of such events (Barnett et al., 2019). Additionally, integrating art-based therapeutic practices, especially for artists dealing with stress-related issues, can serve as an effective coping mechanism (Hearst et al., 2023; Moula et al., 2022). Engaging in creative expression allows artists to articulate emotions that may be difficult to verbalize, thereby enhancing mental well-being (Moula et al., 2022). Therefore, a holistic support network combining tailored therapy services with community engagement through the arts presents a robust solution for addressing the mental health needs of artists.

On GBV, Notably, educational initiatives are crucial in addressing these issues, as they can empower women within the industry and encourage a cultural shift towards non-violence (Echesony, 2024). Therefore, a multi-faceted approach that includes education, support networks, and increased awareness within the artistic community is necessary to effectively combat GBV among musicians and artists (Fasasi & Alabi, 2020; Mochekele & Matsie, 2024).

2.6.2 Entrepreneurial role

Entrepreneurs' entrepreneurial role is minimized by various challenges. These include a lack of business and financial management understanding among artists ((Purnomo, 2019; Abad-Segura & González-Zamar, 2019), poor contract management and negational capacities (Kjus, 2021; Wiwesa et al., 2023) and overreliance on single streams of income (Shen, 2022; Huang, 2024). Several recommendations on how to remedy the above situations are discussed in the literature.

2.6.2.1 Financial literacy and monetisation workshops

Local municipalities should partner with CCI specialists to educate artists on multiple revenue streams, including sync licensing, digital streaming, and online merchandise sales. Research indicates that artists often manage their financial matters while needing a fundamental understanding of financial principles (Purnomo, 2019; Abad-Segura & González-Zamar, 2019). Workshops should focus on imparting critical business skills, including financial management, marketing, and opportunity recognition, which have been identified as skill gaps among creative professionals (Wall-Andrews, 2023). Additionally, promoting an environment for peer-led learning can significantly impact financial decision-making and empower artists (Oladayo et al., 2023).

2.6.2.2 Creative rights and contract negotiation training

Many cultural and creative industries sign bad contracts due to a lack of legal knowledge. Workshops on contract law and intellectual property (IP) protection should be introduced. Workshops should equip artists with knowledge about intellectual property rights, as this knowledge directly impacts their ability to protect and monetize their work effectively (Wiwesa et al., 2023). Utilizing case studies of contract negotiations, such as those related to 360 deals in the music industry, can elucidate the balance of risks and rewards inherent in artist-label relationships (Kjus, 2021).

Also, implementing strategy-based negotiation techniques can greatly benefit artists and this is particularly pertinent given the disparity in negotiation outcomes between genders documented in other fields (Simone et al., 2020). Artists should be taught to recognize their value and advocate for favorable terms in contracts, thus enhancing their bargaining power during negotiations (Bacchiega et al., 2016).

2.6.2.3 Alternative platforms for engagement

Encouraging local artists to use digital platforms such as YouTube, Patreon, and NFTs for revenue generation, reducing over-dependence on live performances. The use of social media and streaming platforms like Netflix and Spotify is increasingly vital for South African artists seeking alternative avenues to engage with their audiences. These digital platforms enable artists to reach

a global audience without geographical limitations, promoting greater visibility and interaction with fans (Shen, 2022; Huang, 2024). Social media, in particular, allows artists to get their brand identities and directly engage with their audience, which can enhance their support from the audience (Oh & Choeh, 2021; Burle et al., 2022).

Platforms like Spotify provide valuable data that can help artists understand their audience's preferences, thus allowing them to tailor their content to their audiences more effectively (Yin & Fu, 2021). The ability to share artistic content on sites like YouTube or TikTok can democratise access to the arts, enabling emerging artists to gain recognition and build communities around their work (Okon et al., 2023). In the digital age, promoting such engagement supports the growth of artists and promotes cultural exchange and understanding across diverse audiences (Baird, 2022).

2.6.3 Business or entrepreneurial role of CCI

The research correctly highlights the exploitation of creativity by non-creative entrepreneurs (e.g., agents, promoters, and distributors). However, it is equally important to address the fact that the creative industry has historically lacked structured business training, leaving many artists vulnerable to exploitation (Kirui, 2024; Qu et al., 2021).

2.6.3.1 Real-world examples of non-creatives controlling the industry

Below, real-world examples of non-creatives controlling the industry are discussed. As noted, much focus is given to how these compromises the role of the CCI.

Tech giants like Apple Music, Spotify, and YouTube dictate how music is consumed and monetized, often taking large revenue shares while creatives receive minimal payouts. The control exerted by non-creatives in the music industry impacts artists, often compromising their artistic integrity and economic stability. As artists navigate the digital landscape, they face challenges related to platform dependency and the commodification of their work, which can conflict with their creative autonomy (Oliver, 2024; Everts et al., 2022). While advancements in technology provide opportunities for independent musicians to gain visibility through self-releasing, these artists frequently find themselves constrained by industry structures that prioritize commercial interests over artistic expression (Kirui, 2024; Qu et al., 2021).

The dynamics of power within the artist-label relationship can significantly limit creative freedom, with labels typically focusing on profitability rather than artist development (Cannon, 2022). Although digital platforms have the potential to democratize access and foster direct fan engagement, they can also reinforce existing power imbalances. Algorithmic management by these platforms may further strip artists of their autonomy by dictating visibility and audience reach (Chin & Yean, 2021; Kunst et al., 2021). Ultimately, this situation raises important questions regarding how non-creatives shape the music ecosystem and the extent to which artists can maintain their creative vision within a commercially driven industry.

Platforms like Netflix and Showmax determine how African content is distributed and monetized, often favoring Western production houses. The control of film and digital content by financial entities primarily consisting of non-creatives tends to dilute artistic integrity and limit creative expression. Financial constraints can lead to a risk-averse culture, where decisions favor profitability over innovation, thereby stifling originality in content creation (Swenberg & Sverrisson, 2021). These constraints often create competitive pressures that prioritize commercial viability over artistic pursuits, resulting in formulaic and uninspired productions (Shen, 2022).

The lack of creative involvement from financial backers can also exacerbate challenges in collaborative settings, as creative professionals may struggle to navigate the operational limitations imposed by rigid financial structures (Swenberg & Sverrisson, 2021). This dynamic highlights the conflicts between creative freedom and the dictates of funding sources, ultimately constraining the inventive potential of the film and digital media landscape (Swenberg & Sverrisson, 2021). As a result, the disparity between financial objectives and artistic vision often culminates in productions that, while commercially successful, lack the depth and variety that true artistic endeavors can offer (Shen, 2022).

Many major music festivals in South Africa (e.g., Rocking the Daisies) are owned by corporate entities rather than musicians, limiting direct financial benefits for local artists. The management of festivals by non-creative individuals can lead to significant negative outcomes for both the event and its community. The largest concern is that creatives will not get the benefits that truly reflect their inputs into their work (Riom, 2023). Riom (2023) also notes that festivals can create economic value for communities through tourism, but they fail to support personal finance changes for creatives. Thus, creatives end up with the burden of unintentionally supporting local

economic growth at their own costs or losses.

A lack of inclusivity in festival organization can alienate local communities, undermining the cultural value and identity these events are supposed to promote (George, 2015), ultimately leading to negative public perceptions about their relevance (Borges et al., 2018). Additionally, events managed without creative input may fail to enhance local infrastructure and social capital, essential aspects for sustainable community development, as festivals can positively impact both infrastructure and community perceptions (Mahadevan, 2016). Consequently, a corporate, standardized approach can diminish the festival's cultural significance and may drive away potential attendees who seek authentic experiences (Davies, 2020), resulting in reduced long-term local engagement with CCI (Pope et al., 2017).

2.6.4 Enhancing CCI business role

Several recommendations on enhancing CCI business role given the entrepreneurial, business and social challenges mentioned are given.

2.6.4.1 Enterprise Development for Creative Entrepreneurs

Enterprise development for creative entrepreneurs can significantly benefit from collaborations between local governments, universities, and creative industry organizations. Such partnerships can harness the creativity inherent in artists, which is crucial for promoting entrepreneurial success in the creative economy (Antončič et al., 2018; Herbst et al., 2023). Creative entrepreneurs often require operational support that encompasses education, knowledge transfer, and innovative practices, which can be effectively provided through structured enterprise development programs (Potjanajaruwit, 2021).

Universities play a vital role in this ecosystem, acting as incubators for creative ideas while providing essential resources and networks that facilitate access to funding and markets (Lazzaro, 2021; Hendri et al., 2024). Also, programs that focus on creativity and innovation not only enhance the entrepreneurial capacities of artists but also contribute to the overall cultural and economic vitality of local communities (Tshishonga, 2021). By leveraging university resources and local governance support, creative entrepreneurs can better navigate challenges, ensuring both personal and collective economic growth within the creative sector (Hrysenko et al., 2022).

Encouraging creatives to form cooperatives or collectives presents a viable strategy to bypass exploitative middlemen that often dominate the creative industries. This approach allows artists to maintain greater control over their work, enhancing their bargaining power and reducing their dependency on external exploitative entities (Pitts, 2020). Furthermore, cooperatives foster a supportive community that mitigates the isolation often experienced by individual creatives, promoting collaboration and innovation as members share knowledge and resources (Pratono et al., 2023). These collectives can also enhance visibility within the market, enabling artists to engage directly with consumers and other stakeholders without intermediaries (Raková, 2021). Additionally, the formation of these groups can drive social and cultural changes, exemplifying solidarity against the prevailing exploitative structures in the creative economy (Aláčovska & Gill, 2019). Ultimately, cooperative models can empower creative professionals, promote sustainable practices, and enhance creative autonomy (Rogers et al., 2022; Niswatin et al., 2019).

Offering startup funding for creative businesses, helping them build sustainable, scalable enterprises rather than relying solely on gigs. As Loots & van Bennekom, (2022) note, providing startup funding for creative businesses is critical for promoting sustainable and scalable enterprises, thereby reducing reliance on gig-based income. This funding can empower creatives to innovate, invest in resources, and pursue strategic growth opportunities rather than be confined to short-term contracts. De Klerk and Hodge (2021) notes that this can be done through creative arts accelerator hubs while Dalla Chiesa and Dekker (2023) notes the use of crowdfunding sources for the same purposes. Traditional gig work often lacks stability and can perpetuate financial insecurity, whereas access to capital allows for the establishment of more resilient business models.

As noted, targeted funding programs can facilitate specialized training and mentorship, helping creatives develop essential business acumen (Loots & van Bennekom, 2022). By equipping artists with tools for effective management and growth, such initiatives can foster a more robust creative economy that thrives on entrepreneurial spirit. This shift can lead to the generation of jobs, increased artistic output, and enhanced cultural offerings within communities. De Klerk and Hodge (2021) notes that funding creative startups not only benefits individual artists but also contributes to broader economic and social development objectives.

2.6.4.2 Curriculum development in educational institutions

Local universities and TVET colleges should integrate CCI business training into their curriculum. Thus, several sources in the literature talk of arts entrepreneurship. Research indicates that educational settings that prioritize creativity led to increased entrepreneurial aspirations, suggesting a correlation between creative activities and the willingness to pursue entrepreneurship (Ridwan et al., 2024). Arts entrepreneurship education should advocate for intrapreneurship and the development of skills necessary for the evolving job market, which emphasizes innovation and adaptability (Ruiz-Resto et al., 2023). The integration of emotional and passion-driven learning, particularly in the arts, plays a significant role in engaging students and enhancing their entrepreneurial capabilities (ÁVILA et al., 2022). Additionally, curricula should emphasize the importance of creativity, not only as a skill but also as a fundamental component that influences self-employment and career choices in the arts (Guo & McGraw, 2022; Oyekunle & Muchie, 2021). A holistic approach that combines creativity with practical entrepreneurial knowledge is essential for preparing aspiring entrepreneurs within the arts sector for future challenges (Hidayatulloh & Ashoumi, 2022). Thus, courses should cover financial literacy, intellectual property law, entrepreneurship, and digital marketing, ensuring that graduates enter the industry as business-savvy professionals.

2.6.4.3 Municipality-led CCI business incubators

Municipalities should establish creative business hubs in partnership with specialists in cultural and creative industries, offering mentorship, legal guidance, and networking opportunities for young creatives (Tsaniyah & Zahrah, 2024; Tanamas & Santoso, 2020). These incubators should help local artists gain funding, licensing knowledge, and business mentorship, enabling them to own content and distribution channels.

Research indicates that facilities within creative hubs should emphasise collaboration and offer supportive environments such as co-working spaces and exhibition rooms (Tsaniyah & Zahrah, 2024; Tanamas & Santoso, 2020). This focus on collaborative facilities encourages interaction among creatives, promoting a community that can stimulate innovative ideas and business development (Nurdiani & Azizah, 2023). Furthermore, public sector support for creative hubs

enhances their effectiveness by providing necessary financial assistance and infrastructure, which is crucial for the sustainability and growth of creative industries (Chaloupková et al., 2023; Burlov, 2024). Additionally, creative hubs significantly impact employment opportunities and educational outreach, facilitating networking among industry professionals (Thamrin et al., 2022). The adaptability and resilience of these hubs, particularly during crises, underscore their importance in maintaining the vitality of the creative economy Armstrong-Gibbs & Brown (2023) and encouraging local and regional growth (Hill et al., 2021).

2.6.5 Employment creation as an impact of CCI

While the research correctly notes that CCI can drive employment, it is essential to differentiate between job creation within the informal creative economy and structured employment in established CCI businesses.

2.6.5.1 Bridging the gap between informal and formal employment

The role of transitioning to full-time employment from freelancing in media companies is increasingly critical in light of the unstable work nature of creative work. Many freelancers encounter irregular income and employment insecurity, often described as precarious where short-term contracts are prevalent and long-term job security is rare (Wallis et al., 2019; Chen & Sonn, 2019). Studies highlight that freelancers, particularly in creative sectors, experience ongoing uncertainty even after securing initial opportunities, indicating a need for more stable employment frameworks to support their development (Wallis et al., 2019; Bridgstock, 2019). Furthermore, creating supportive networks and training programs can facilitate this transition, allowing freelancers to develop essential skills while building community ties (Ramadhiani & Adnan, 2023).

Entrepreneurial training programs, particularly those promoting collaboration and skill development, can enhance freelancing capacity and potentially lead to full-time positions within established firms (Apostu et al., 2022; Benzenberg & Tuominiemi, 2021). Such structured programs not only equip freelancers with the necessary competencies but also help in networking, often a decisive factor for securing employment in competitive sectors (Ramadhiani & Adnan, 2023).

2.6.5.2 Skills gap in local CCI market

Job exchanges, apprenticeships, and internships are crucial mechanisms that could support employment identification within the creative industries. These also provide essential avenues for skill development and networking, which are often lacking in formal educational frameworks. Internships can also help with job creation and skills development hence municipalities may need to support these for the creative industry. Muchira (2023) discusses the role of digital media in youth employment, highlighting that structured internships can significantly enhance job readiness among young professionals in the creative sector (Muchira, 2023). Dewi and Rino identify animation as an effective strategy to cultivate creativity and independence, underscoring the effectiveness of hands-on training through internships in preparing youths for real-world challenges in the industry (Dewi & Rino, 2018).

Public-private partnerships also play a pivotal role in integrating educational institutions with industry needs. Such collaborations can facilitate targeted training programs and funding, addressing the specific skills required by employers (Cahyaningrum et al., 2018). Hashim et al. emphasized that intellectual property courses in universities serve as bridges linking education to industry demands, further illustrating the efficacy of tailored job training initiatives (Hashim et al., 2023). Ultimately, these collaborative efforts between educational institutions, private enterprises, and government bodies can enhance employment opportunities while promoting economic growth in the creative industries (Ausat et al., 2023; Sen, 2023).

As a final thought the Mandeni Municipality should recognize CCI as a key economic driver by creating a dedicated CCI department to oversee the development and funding of creative projects, providing tax incentives for businesses that employ local creatives, developing a local CCI investment strategy that includes funding for creative startups, legal assistance, and export support for local content. These recommendations position the CCI as a sustainable driver of local economic development, ensuring that creativity is not just seen as artists but as entrepreneurship and key contributors to the economy.

2.7 Theories of interest

The below section discusses foundational theoretical frameworks to further define the phenomenon under discussion and to understand and cement seminal realities. Therefore, creative class theory, Asset-based community development (ABCD) theory, and human capital theory are theories underpinning this study.

2.7.1 The creative class theory

The creative class theory (CCT), developed by Richard Florida argues that a new class of workers made up of artists, designers, scientists, engineers, and knowledge workers drives economic growth and urban development through creativity and innovation (Skavronska, 2017; Pavelea, et al., 2021). This theory was primarily developed in relation to urban planning but has notable connotations to CCI actors. Mellander and Florida identifies the creative class as different from traditional labour due to its focus on creativity as the primary economic factor of production (Mellander, & Florida, 2021). The theory suggests that creative class-driven cities experience economic growth, cultural revitalization, and improved quality of life, manifesting in transformed neighbourhoods and the establishment of creative industries (Hungerford, 2020; Reuschke et al., 2021; Pratomo et al., 2021). However, critiques of the theory include concerns about social inequality, as the influx of creative workers may displace lower-income residents (Rosenberg & Brent, 2020). Furthermore, scholars like Zhao et al. (2020) argue that the theory oversimplifies development by attributing economic success solely to creative workers, neglecting other factors such as infrastructure and governance among others.

The theory's focus on high-skilled creative labour has also been critiqued for overlooking the contributions of lower-skilled creative workers like artisans, whose roles in cultural production and community development are essential (Kiminami et al., 2023). Scholars such as Kiminami et al. (2023) advocate for promoting networks among creative workers in both rural and urban areas to encourage collaboration and shared value creation. The theory has significant implications for policy-making and urban planning, with an increasing emphasis on investing in cultural infrastructure and creating inclusive public spaces that promote social cohesion and creativity (Pratomo et al., 2021).

The theory links with this current study in that it relates the development of a geographical area due to a class of creativity workers. This study looks at such workers too, with its local area for development being the Mandeni Municipality. The above theory however extends the “class” to include other social actors who are not necessarily viewed as belonging to the CCI for example engineers. Either way however, it aims to discuss development and creativity like this study.

2.7.2 Asset-based community development (ABCD) theory

The asset-based development theory (ABDT) emphasises leveraging existing community assets to support LED including within the context of creative cultural industries (Ward, 2023). This approach contrasts sharply with traditional needs-based models, which often focus on deficiencies and external aid (Ward, 2023). By recognizing and mobilizing local resource, be they human, cultural, or infrastructural—ABDT promotes sustainable development that is rooted in the community's own strengths and capabilities (Qiaoyu, 2024).

In the realm of local economic development, particularly through creative cultural industries, ABDT can play a pivotal role (Ward, 2023). For instance, cultural tourism, as highlighted in the research on Polokwane Local Municipality, illustrates how indigenous languages and cultural heritage can be harnessed to stimulate economic growth (Maswanganyi, 2023). By integrating these cultural assets into tourism strategies, communities can enhance local entrepreneurship, preserve cultural identities, and engage residents in the economic process (Maswanganyi, 2023). This not only promotes economic development but also strengthens community ties which are essential for sustainable growth.

As noted, the principles of ABDT emphasise on the importance of social capital as a critical asset for community development (Skhosana, 2021). The literature suggests that when communities are empowered to identify and utilize their own resources, they can create more effective and resilient economic strategies (Mathie & Cunningham, 2003). This empowerment is particularly relevant in the CCI, where local artists and cultural practitioners can drive innovation and economic activity by leveraging their unique cultural practices (Ward, 2023). The emphasis on local engagement ensures that development is not only economically beneficial but also socially inclusive, addressing issues of equity and participation (Qiaoyu, 2024; Mathie & Cunningham, 2003).

Thus, the theory ties well with this study which was also concerned about the economic empowerment of communities through creative and cultural resources which can be group under intellectual property and therefore assets. The study focuses on social cohesion which is an important component of the ABDT as well specifically how communities can achieve economically and socially when they together in an optimal way. This theory will be referred to gaining the data analysis and discussion chapters where it will be discussed in relation to the current study's findings.

2.7.3 Human capital theory

According to Lima, et al., (2024) the human capital theory (HCT) is a theory that is strongly tied to economic development including LED. Human capital theory (HCT) posits that individuals' skills, knowledge, and experiences are critical assets that contribute to economic productivity and organizational success (Lima, et al., 2024). Nadezhina et al. (2021) opines that human capital can be seen as a store of value or future income that can be released in combination with other resources. This theory emphasizes the importance of investing in education and training to enhance the capabilities of the workforce, thereby leading to improved economic outcomes for both individuals and organizations (Nadezhina et al. 2021). The foundational premise of HCT is that human capital is a key driver of innovation, competitiveness, and overall economic growth (Lima, et al., 2024).

In the context of the creative industries, human capital takes on unique characteristics (Muchira, 2023). As noted, the development of human capital is particularly vital in the creative economy, where personal traits and creativity are increasingly valuable (Kuznetsova et al. 2023). The creative industries rely heavily on the intellectual capital of their workforce, which encompasses not only human capital but also organizational and social capital (Chen et al., 2012). This approach points the interconnectedness of various forms of capital in supporting innovation and value creation within creative sectors.

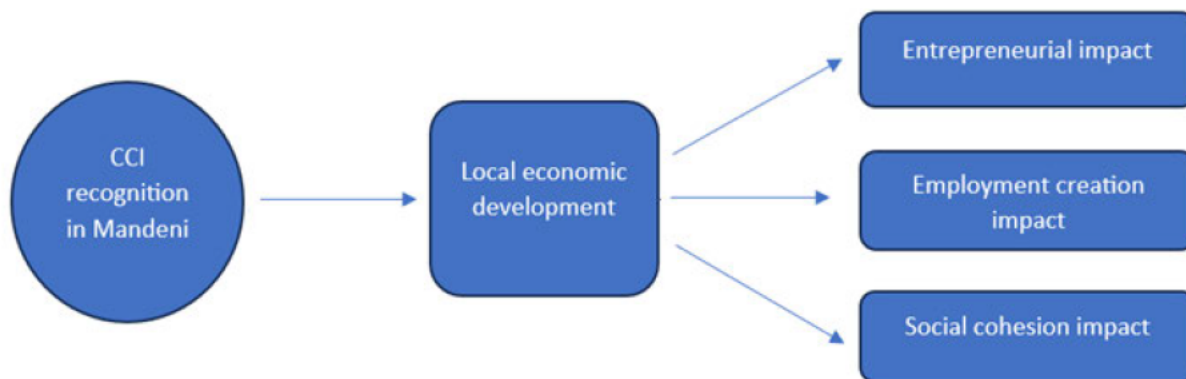
For this study, human capital is considered important for unlocking value in the CCI as argued by Nadezhina et al. (2021). The researcher expects the human capital to be one of the driving forces in the CCI's contribution to LED.

The creative class theory approach suitably frames the entrepreneurial role of CCIs, whereby it suggested that creative and cultural enterprises may or could drive small business formation and innovation locally. Intertwined with this is the approach of the human capital theory in the context of CCI where it suggested investment in creative skills and capacity-building as a requirement to formalize the informal local creative sector, foster greater job creation and emphasize the improvements of the sector's economic resilience. Whereas the ABCD theory posits a sound comprehension of the CCIs' role in advancing social cohesion and promoting local identity in Mandeni. Collectively, these theories provide a wide-ranging approach and perspectives for analyzing and unpacking the role of the CCIs in entrepreneurship, employment and social cohesion and integration in Mandeni municipality and in further shaping strategies to improve the CCIs role to the local economic growth.

2.8 Conceptual framework

The study used a conceptual framework guided by its four objectives. Figure 2 below shows the framework that connects the impacts to be explored to the desired need for CCI recognition in the Municipality.

Figure 2: Study conceptual framework



Source: Researcher's own construction (2025)

The impacts to be investigated are broadly informed by the literature (These are therefore discussed under the preliminary literature review). For instance, the social cohesion impact is discussed by

Boccella and Salerno (2016), Liang and Wang (2020), Massi, Vecco and Lin (2020) and Cerisola and Panera (2021) among others. The job creation impact and the entrepreneurial impact are different but tend to be discussed together (Chollisni, Syahrani and Shandy, 2022). The latter is also discussed by Chang and Chen (2020) and Sharp, Pollock and Paddison, (2020) among others. The framework's ability to look at the broad impacts of the industry in the researcher's view empowers a unified exploration of the CCI's contribution to LED in the Mandeni Municipality.

In terms of the relationship between CCI recognition leading to local economic development role in Mandeni, the conceptual framework above, points to a best-case scenario where the recognition would result in its (the CCI) enhanced contribution to LED. This would further translate to a positive entrepreneurial, employment creation and social cohesion impact as captured in the framework. Such possibilities are informed by findings and arguments in the literature review.

2.9 Conclusion

This chapter has explored the CCI and its significant role in led. By defining various subsectors of the CCI ranging from cultural tourism to culinary arts the chapter provided a comprehensive understanding of the industry's diversity. Furthermore, it emphasized the importance of recognizing the CCI's potential in driving social cohesion, entrepreneurial activity, and job creation. The chapter found that the CCI's contribution to employment creation, entrepreneurship and social cohesion, all being LED aspects was a highly debated issue. This suggests that this issue could be understood different depending on context and experience. This demands an empirical study that looked at a particular context which was the Mandeni Municipality. The next chapter discusses the methodology that was applied in furthering the study.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

Methodology is the study of methods applied in research (Kumar, 2020). The qualitative methodology was chosen for this study. This was guided by various factors that will be discussed in this section, and these include the research questions which were qualitative in nature. Also discussed in this chapter are important issues of research philosophy, design, population and sampling, data collection and analysis as well as research ethics.

3.2 Research philosophy

A research paradigm refers to a set of beliefs and practices that guide how researchers understand and investigate phenomena, including assumptions about reality, knowledge, and appropriate research methods (Babbie, 2020). The study was grounded in an interpretive paradigm (Al-Ababneh, 2020). The interpretive paradigm focuses on understanding the subjective meanings and lived experiences of individuals within their specific social and cultural contexts (Kumar, 2020). Researchers working within this paradigm seek rich, qualitative data to explore how individuals interpret and make sense of their experiences. By foregrounding participants' perspectives, interpretive research aims to generate deeper insights into the social and cultural influences that shape human behaviour (Pervin & Mokhtar, 2022). A research paradigm comprises several key elements, most commonly ontology, epistemology, methodology, and axiology. These elements are discussed in the following sections.

3.2.1 Ontology of interpretivism

Ontology is the philosophy focusing on reality, specifically what reality is or means (Alhoussawi, 2023). Key ontological debates between positivism and interpretivism is whether a phenomenon can have multiple realities with positivists denouncing multiple reality notions while interpretive researchers support this (Alhoussawi, 2023). Its ontological view is that there is no single truth or reality to a phenomenon, and its epistemological view is that knowledge is constructive and subjective to the beholder while its methodology is qualitative (Al-Ababneh, 2020). According to

Pervin and Mokhtar (2022), this paradigm recognizes that reality is socially constructed, meaning that people's perceptions and interpretations shape their understanding of the world. Consequently, for this study, expectations were that there would be multiple, differing realities of how participants experience or perceive the role of the creative and cultural industry on LED in Mandeni Local Municipality. It was the researcher's onus to accommodate these realities as part of findings.

3.2.2 Epistemology of interpretivism

Epistemology refers to the philosophy of understanding what constitutes knowledge, and key debates are whether subjective knowledge can be acceptable for meeting research needs (Kumar, 2020). The epistemology of the interpretive paradigm emphasizes understanding social realities through the subjective experiences and perspectives of individuals (Alhoussawi, 2023). This paradigm holds a position that there is no universal truth but instead, knowledge is constructed through the meanings that individuals ascribe to their experiences (Dahal, 2023). Central to this approach is the recognition that social life is inherently subjective, as articulated by Weber, who argued for an understanding of how individuals perceive their actions and social contexts (Krmac, 2022). For this study, this guided the researcher to expect different forms of knowledge in its subjective nature as per the above views.

3.2.3 Axiology of interpretivism

The main axiological argument relates to the degree to which a researcher is involved in a study. Positivists hold the view that to ensure objectivity, hence reliability of findings, researchers need to be neutral parties (Shresta, 2024). As Pretorius (2024) notes, those supporting the interpretive view, however, argue that research diversities demand researchers to co-create reality and knowledge together with participants, making researchers active participants in their own studies. Nonetheless, Shresta (2024) and Pretorius (2024) assert that researchers needed to manage biases of their involvement and bias management was therefore an important axiological matter in interpretive research. The researcher ensures this management of biases (discussed under the trustworthiness section).

3.2.4 Methodology of interpretivism

The fourth component of a research paradigm is the methodology (Borcsa et al., 2022). As discussed, this study applied a qualitative methodology versus other methodologies like the quantitative methodology and the mixed methods methodology. The key distinction of a qualitative method is its use of non-numerical data to make research conclusions (Dehalwar & Sharma, 2024). Its other defining characteristics are the use of comparatively smaller samples, compared to quantitative methodology and the use of non-generalisable samples as well (Dehalwar & Sharma, 2024). Thus, qualitative findings cannot be inferred back to the population, and in this case, the findings from the participants cannot be taken to represent views from the municipality. The decision to apply a qualitative methodology was that it resonates with exploratory studies, as it is flexible enough to gather new information through less structured and rigid means (Swedberg, 2020).

3.3 Research design

There are several research designs in the qualitative research domain, and these include phenomenology, expletory, case studies, among others (Creswell & Creswell, 2018). The study made use of an exploratory design. An exploratory research design is a methodological approach aimed at gaining insight into a problem that lacks extensive prior studies (Babbie, 2020). It is characterized by its flexibility and the use of qualitative methods to gather preliminary data, which can help define problems and formulate hypotheses (Dehalwar & Sharma, 2024). This design is particularly useful in contexts where the research topic is underexplored, allowing researchers to raise new questions and interpret phenomena from various perspectives (Borcsa and Willig, 2022). In agreement, Kumar (2020) summarizes that this research design is useful for understanding phenomena that are (1) new or (2) not very new but is not well understood or studied. The researcher saw the role of CCI in the Mandeni Municipality as a poorly investigated phenomenon that, therefore, demands an exploratory approach. This was justified by the view that not many studies cover this phenomenon from a Mandeni perspective judging from the literature consulted.

3.4 Target Population

The target population comprised of municipal officials who are directly involved in Local Economic Development (LED), cultural development, and strategic planning within Mandeni Local Municipality. This included officials from:

- The Local Economic Development (LED) Unit
- The Office of the Municipal Manager (OMM)

These officials were selected because they are institutionally responsible for policy formulation, programme implementation, and stakeholder coordination related to economic development initiatives, including CCIs.

The total accessible population consisted of 22 officials, all of whom met the inclusion criteria of:

- Direct involvement in LED or cultural development functions.
- At least one year of experience within the municipality.
- Knowledge of municipal development planning and implementation processes.

Given the manageable size of the population, the entire population was included in the study, thereby eliminating the need for statistical sampling.

3.5 Sampling strategies

In this population, purposive sampling was used to select participants who took part. This is a sampling method that selects participants based on predetermined abilities to contribute towards meeting research objectives (Lopez, 2023). Campbell et al. (2020) discussed how purposive sampling aligns the sample more closely with the aims of the study, thereby enhancing the trustworthiness of the results. Borodovsky (2022) emphasized that purposive sampling allows researchers control for heterogeneity within the sample, which can lead to understanding the phenomenon of interest from various perspectives. Finally, it works well when researchers do not have access to the whole sampling frame. For the above reasons, purposive sampling was selected, allowing the researcher to pick diverse officials involved in both CCI and LED.

For document analysis, the population of interest consisted of documents that discussed or mention the CCI and LED within the Mandeni Municipality and the local government at large. These

included local economic development strategies, integrated development plans, municipality budgets and social and cultural policies, among others.

3.6 Sample size

The study involved 22 participants, who represented the entire target population of relevant municipal officials. As such, this study employed a census approach rather than a sample subset. In this context, the use of purposive sampling was not applicable, as no participants were excluded from the defined population.

A population is a total set of entities that qualify to take part in a study, given specified criteria. The study's population of interest consisted of the following:

Table 1: Sample size

Departments	Units/roles	Sample Size
Office of the Municipal Manager	Special Programmes, Communications and Youth Programmes	17
Economic Development, Planning & Human Settlements	local economic development	05
Total		22

The above are people involved in the planning, management, and execution of LED and CCI programmes/projects. The above were also crucial in the integrated development planning process which this study noted to exclude CCI activities. In total, there are 22 individuals.

Data saturation was achieved during the data collection process. Saturation was observed when: No new themes or categories emerged from successive interviews. Participant responses became repetitive across key thematic areas such as entrepreneurship, employment creation, social cohesion, and institutional support.

Consistent with qualitative research standards, saturation was determined through iterative data review during transcription and preliminary coding, rather than by a predetermined numerical threshold. This approach aligns with qualitative methodological guidance that emphasizes depth and thematic completeness over sample size alone.

3.7 Data collection methods

Data was collected using semi-structured interviews and secondary documents. As Adeoye-Olatunde and Olenik, expand, by encouraging open dialogue, semi-structured interviews can uncover rich qualitative data and that is important for the exploratory nature of the study (Adeoye-Olatunde & Olenik, 2021).

For the document analysis aspect of the study, data were collected from governmental and institutional sources. Publicly available data was used, and this reduces the challenges of seeking permissions for data use (Bowen, 2009). A document analysis matrix was used as a checklist for documents that are relevant to the study. Morgan (2022) advises the use of a tool that captures document authenticity, credibility, representativeness and meaning to ensure a balanced inclusion of documents for analysis.

3.7.1 Semi-structured interview

A semi-structured interview schedule was the main tool for data collection. It consisted of two sections, Section A - on basic demographic data and Section B- on the data relating to the research questions. The schedule was administered face-to-face or via online means. This was done in order to increase convenience to the participants. Semi-structured interviews are interviews that ensures that all participants are asked similar questions, which aids in maintaining consistency across interviews while allowing for flexible dialogue and probes based on how different participants would have responded to the main questions (Isaksson et al., 2022). This balance between structure and flexibility enhanced the reliability of the data while still allowing for individual expression.

For the study, the semi-structured interview offered advantages that most importantly increased the study's capacity to meet its research goals (Karatsareas, 2022). One of the advantages of semi-structured interviews is their flexibility, which allows researchers to explore topics in greater

depth. According to Akmal et al. (2022) this method enables interviewers to maintain control over the conversation while also allowing participants to provide detailed responses to open-ended questions. This flexibility is crucial for eliciting rich information that might not emerge in more rigid interview formats.

Another advantage that the study benefitted from by using this data collection method was the ability to build rapport and trust between the interviewer and the participant. Rahim et al. note that semi-structured interviews create an environment where informants feel comfortable voicing their opinions, which can lead to more open and authentic responses (Rahim et al., 2023).

3.7.2 Document research

Document research or document analysis is the collection of secondary data from pre-existing documents as part of a study (Morgan, 2022). The study collected data from documents that have information that related to the study's objectives. Documents were selected if they met the following criteria:

- Are from the Municipality
- Are from any government department
- Are from CCI associations

Selection criteria for document analysis also covered authenticity verification, document credibility, representativeness and meaning as recommended by Morgan (2022). Document analysis as expected enhanced the study's reliability as well as provided important information that can improve how CCI role in Mandeni is understood.

The document collected were the Mandeni Municipality's integrated development plans (IDPs), LED strategy and policy documents and any reports and documents relating to the CCI industry in the Mandeni Municipality.

3.8 Data quality control

In qualitative research, the concepts of reliability and validity are replaced by trustworthiness which encompasses four components credibility, dependability, confirmability and transferability (Kumar, 2020).

3.8.1 Credibility

Credibility is the confidence in the truth of the findings. It is achieved through various strategies such as prolonged engagement, persistent observation, and triangulation of data sources (Bingham, 2023; Ahmadi & Hussin, 2020). Additionally, member checking, where participants review and confirm findings, is often cited as a method to enhance credibility (Motulsky, 2021). For this study, credibility measures considered included member checking, where members who chose to would receive their transcripts to confirm if they represent their true contributions in the interviews. Also, triangulation between interviews, municipal documents and literature was done to enhance credibility as described by (Morgan, 2022). Reflexivity is the practice of critically reflecting on one's own biases and influence on the research process and acknowledging how these factors shape the interpretation of data and findings (Kumar, 2020). The researcher identified these biases and influences and commits, ensuring that they did not affect the findings.

3.8.2 Dependability

Dependability is to the consistency of the findings over time and across different researchers (Kumar, 2020). It can be established through detailed documentation of the research process, including data collection and analysis methods (Bingham, 2023; Ahmadi & Hussin, 2020) and for this study this was achieved through a detailed methodology chapter.

3.8.3 Confirmability

Confirmability is concerned with the extent to which findings are shaped by the participants and not by the researcher's biases (Borcsa and Willig, 2022). This can be achieved through reflexivity, where researchers critically reflect on their own influence on the research process, and through triangulation, which involves using multiple data sources or methods to corroborate findings

(Abanda, 2022; Steltenpohl et al., 2022). The confirmability audit, as discussed by Haven and Grootel also serves to ensure that the findings are from the data rather than the researchers' preconceptions (Haven & Grootel, 2019). This approach highlights the importance of transparency in qualitative research, allowing for a clearer understanding of how conclusions are made. Due to the researcher's employment with Mandeni Municipality and direct involvement with the CCIs, maintaining the rigour and trustworthiness of the research required the use of reflexivity as part of the data quality control process. This involved keeping memorandums to avoid data bias throughout the process and triangulation of findings.

3.8.4 Transferability

Transferability is the applicability of findings to other contexts or settings. While qualitative research does not aim for generalizability in the same way as quantitative research, it can still provide insights that are relevant to similar contexts (Kumar, 2020). Researchers can enhance transferability by providing rich, thick descriptions of the research context and participants, allowing others to see the applicability of the findings to their own findings (Bingham, 2023). For this study, a thick description was given including the research site, the type of people interviewed.

3.9 Data analysis

Data analysis made use of Braun and Clarke's thematic analysis. Braun and Clarke (2021) recommend performing a thematic analysis in six steps. These are familiarising with the provided data, generating initial codes, extracting initial themes, reviewing generated themes, defining themes and writing the report. These steps were followed on the document analysis and semi-structured interview data. The latter were first be transcribed into MS Word form before analysis. NVivo version 14 was used for data analysis.

Using this approach, the researcher applied an open coding technique meaning that the codes were not predetermined but emerged naturally as the data was analysed. The units of coding were the individual words, phrases and statements made by the participants and these were directly quoted to effectively represented the participants' view. This method of coding was considered consistent with the exploratory needs of the study as well as a need for dependability, specifically the need

to ensure that the views that dominated the data analysis and therefore findings were those of participants.

3.10 Ethical Consideration

This study followed the guidelines of the University of KwaZulu-Natal research ethics, and it will be taken through the ethical clearance process as prescribed by UKZN. All the data that will be collected will be kept safely for the period of 5 years in the UKZN data safety and the POPI Act will be activated and applied throughout the research process to protect the participants involved in the research from any possible threat or misuse of the information gathered.

3.10.1 Confidentiality and anonymity

The rights to confidentiality and anonymity refer to protecting participants' identities and personal information. Researchers must implement measures to ensure that data collected during the study cannot be traced back to individual participants. This is particularly important in qualitative research, where detailed personal narratives may be shared. Archibald et al. highlight that the use of platforms like Zoom can facilitate rapport-building while also necessitating stringent confidentiality protocols to protect participant information during virtual interactions (Archibald et al., 2019). Furthermore, ethical guidelines stipulate that researchers should anonymize data in publications and presentations to prevent any potential identification of participants ("Ethics in Qualitative Research", 2021). This commitment to confidentiality not only safeguards participants but also enhances the credibility of the research by ensuring that sensitive information is handled responsibly.

3.10.2 Informed consent

Participants must be fully informed about the nature of the study, including its purpose, procedures, potential risks, and benefits, before agreeing to participate in it. Parra et al. (2022) emphasize that informed consent is for this study a detailed and comprehensive informed consent letter that the participants had to sign was prepared. It identified the researcher, their supervisor, academic department, university, title and purpose of the study and what was expected of individual

participants as key details. Also, participants were informed that the data collected was solely for academic purposes only.

3.10.3 Protection from harm

Researchers must take measures to minimize any physical, psychological, or emotional risks to participant as part of protecting participants from harm (Babbie, 2020). For this study not much harm was expected but participants were informed to inform the researcher if they felt uncomfortable with the interviewing process. The right to withdraw from the study was also provided as a reprieve to harm. Potthoff (2023) notes that ethical review boards often scrutinize research proposals to ensure that adequate protections are in place, reflecting a commitment to participant safety. The study also got ethical clearance from the UKZN.

3.10.4 Voluntary participation

Voluntary participation is a principle that demands that participants should have the freedom to choose whether or not to engage in a study without coercion or undue influence (Babbie, 2020). Ethical considerations must be clearly communicated to participants to ensure that their decision to participate is voluntary (Laryeafio, 2023). Newman et al. (2021) note that ensuring voluntary participation not only respects individual autonomy but also enhances the validity of the research findings. For this study, voluntary participation was ensured through communicating that the participants were free to choose to participate or not without any consequence and without to explain their decisions. Also, they could withdraw from the study while it was still ongoing. This was communicated in the informed consent letter.

3.11 Limitations and delimitations of the study

The limitation of this study is that it focused on Mandeni Municipality and could possibly therefore not reflect views and experiences in other municipalities. Also, as a qualitative study, its findings reflect the views of the participants as it cannot be generalised to the wider Mandeni Municipality population. The delimitations of the study in terms of population are the Mandeni Municipality officials involved in LED and CCI and in terms of geography the municipality itself. In terms of

time, the study focuses on the current impact or at least the period that the participants are able to recall.

3.12 Conclusion

This study explored the impact of creative and cultural industries (CCI) on local economic development (LED) in Mandeni Municipality using a qualitative, exploratory approach. By interviewing key municipal officials and analysing relevant documents, the research revealed the underutilized potential of CCI in municipal development planning. While CCI can contribute significantly to economic growth, it remains marginal within formal LED strategies. The study's findings highlight the need for a more integrated approach to CCI in local development and contribute valuable insights into how municipalities can better harness the creative sector for sustainable economic growth.

CHAPTER FOUR FINDINGS, ANALYSIS AND DISCUSSION

4.1 Introduction

In this chapter, the study's data analysis results are presented and then discussed. To recap, thematic analysis was used to analyze data from twenty-two interviews with local economic development (LED) and the office of the municipal manager (OMM) officials from the Mandeni Local Municipality who directly and indirectly work with the creative and cultural industry (CCI). The results are presented in themes and subthemes, but a brief description of the participants is given before that. The results are also discussed in relation to the findings made in the literature review. In total, five themes emerged: Entrepreneurial role of CCI in Mandeni, Employment creation role of the CCI, the creative cultural industry and social cohesion, Challenges that minimize CCI role on LED and Available and suggested support to the CCI.

4.2 Participant Description

Data were collected from twenty-two interviewees, Interviewee 1 to Interviewee 22. All worked in the Municipality. The data was summarized in Table 2 below.

Table 2: Description of participants

Interviewee	Years in Municipality	LED/OMM Role	CCI Role
1	1 year (Intern)	OMM- Youth Development Unit	Works with performing arts programs
2	12 years	OMM- Library services	Preserves heritage, hosts artist performances, promotes book writing.
3	5 years (including internship)	OMM – Youth development Unit	Works with performing arts programmes, graphic designs and fashion entrepreneurs.
4	1 year (Intern)	OMM – Youth Development Unit	Works with performing arts programs

5	11 years	OMM – Communications and public participation	Works with graphic designers and photographic
6	5 years	LED & Tourism Officer	Business compliance for creative SMMEs
7	Not specified	OMM- Gender and Women’s Caucus Unit	Works with cultural industry participants
8	7 years	LED & Tourism units	Supports cultural practitioners, tourism linkages and events support
9	15 years	OMM – Communications and public participation	Works with graphic designers and photographic
10	18 years	OMM – Gender and Women’s Caucus Unit	Support cultural activities
11	5 Years	OMM – Gender and Women’s Caucus Unit	Support cultural activities
12	6 years	OMM – Communications and public participation	Works with graphic designers and photographic
13	10 years	OMM – Youth development unit	Works with performing arts programmes
14	16 years	OMM – Special programmes Unit	Works with performing arts programs
15	9 years	OMM – Special programmes Unit	Works with performing arts programs
16	2 years	OMM – Communications and public participation	Works with graphic designers and photographic
17	1 year (Intern)	LED & Tourism Unit	Supports cultural practitioners, tourism linkages and events support
18	14 Months (Intern)	LED & Tourism Unit	Business compliance for creative SMMEs

19	9 years	LED & Tourism Unit	Business compliance for creative SMMEs and tourism creative events support.
20	Not specified	OMM – Communication and public participation	Works with graphic designers and photographic
21	10 Months (Intern)	OMM – Gender and Women’s Caucus Unit	Support cultural activities
22	Not specified	OMM – Special programmes Unit	Works with performing arts programs

The interviewees represented a mix of municipal officials involved in Local Economic Development (LED) and the Office of the Municipal Manager in Mandeni. Their experience ranged from 1 year to 18 years, with several having more than 5 years of service, including internships. The participants held diverse roles, from general municipal administration (Interviewees 1, 2, 3, 4, 7, 10, 11, 13, 14, 15, 21& 22) to specialized LED and tourism positions (Interviewees 6, 8, 17, 18 & 19) and Communications and public participation positions (interviewees 5, 9, 12, 16 & 20). Their CCI involvement varied from direct program implementation (Interviewees under the general municipal administration work with performing arts, support for cultural industry and interviewee 2 being heritage preservation) to business development support (Interviewees 6 and 19 focus on SMME compliance) and creative sector linkages and support (Interviewee 8 and 17 on tourism connections and interviewees 5, 9,12, 16 & 20 on graphic designing and photographs). While some respondents' specific tenure was not specified, they collectively represented institutional knowledge and fresh perspectives on Mandeni's cultural economy.

4.3 Theme 1: Entrepreneurial role of CCI in Mandeni

The main question - What is the entrepreneurial role of the CCI on local economic development in the Mandeni Municipality, and several probing questions like -How have CCI initiatives strongly influenced the growth of new businesses in Mandeni strongly influenced the creation of

this theme. Entrepreneurial role also emerged from general discussions outside these questions, especially from questions on the industry's employment influence.

4.3.1 Creative arts activities in Mandeni

Interviewees mentioned or discussed the types of activities recognized as taking place in Mandeni. Table 3 summarizes this.

Table 3: Creative arts activities in Mandeni

Activity/Events	Interviewee	in vivo code
Music and performance arts	1,3,4,13	"we have programs that deals with arts, like performing arts...keeping arts alive"
	2,3,14,15,22	"we invite upcoming artists to perform—whether poetry, music, or anything related to art"
	6,18,19	"we have the homecoming event...musical entertainment...it contributes to local economy"
Event organisation	1,8,4,17	"it's music and...event organising...that falls under that sector"
	6, 8,12,15,22	"event planners or people who can organise those big stages...set up the lighting"
Visual arts and crafts	5, 12,16,20	"photo craft...fashion design and the brand"
	7,8,10,11,21	"we work closely with cultural practitioners...beadwork and paintings"
Literary arts	1,2,3, 13	"not poets and a published author"
	2,4,10,12,19	"many artists, including writers, struggle economically despite their talent"
Cultural festivals	3, 6, 8, 17,18,	"homecoming event...beach fest...brings people together celebrating their cultures"
	7,8, 10, 11,21	"during heritage month...events that bring different groups together like umkhosi wezintombi,... sibuyisa isintu emtwini,"
Digital arts	2, 5,12,12, 20	"the digital shift—" online", "graphic design..."
Traditional arts	7, 10,14,21,22	"art and culture from traditional authorities support"
	2, 8, 11, 14, 18	"cultural tourism - museums, history archives etc."

Interviews highlighted various creative arts activities in Mandeni, despite notable challenges (discussed later under Theme 4). Music and performance arts were significant, with more than four

interviewees noting programmes for "performing arts...keeping arts alive" (Interviewees 1,3,4 & 13). Another mentioned inviting "upcoming artists to perform, whether poetry, music" (Interviewees 2,3,14,15,22). Event organisation offered temporary opportunities, described as "musical entertainment... contributing to local economy" (Interviewees 6, 8,12,15,22).

Visual arts, including "graphic design...photo craft" (Interviewees 5, 12,16,20) and traditional "beadwork and paintings" (Interviewees 7,8,10,11,21), received some municipal support. Cultural festivals, like the homecoming event and beach fest, unified the community by bringing people together "celebrating their cultures" (Interviewee 3, 6, 8, 17,18).

Digital arts were also carried out as artists applied their "internet access or skills to market themselves online" (Interviewee2, 5,12,12, 20). In this regard, digital arts were more of an event rather than an activity.

The study identified various CCI activities, including music, performance arts, visual arts, crafts, digital arts, and cultural festivals. These align with the literature's broad definition of CCI, which includes performing arts, visual arts, crafts, and digital creativity (Nuccio & Mogno, 2023; Handke, 2022). The literature, however, goes beyond Mandeni's scope by including fashion, culinary arts, and media industries, which were not mentioned in Mandeni's context. This suggests that Mandeni's CCI was more traditional and less diversified compared to global definitions.

4.3.2 Realized entrepreneurial opportunities

Some respondents also highlighted entrepreneurial opportunities that currently exist and are being exploited in the Mandeni CCI. These jobs were at the intersection of self-employment and mostly informal businesses.

Table 4 lists opportunities directly referred to by interviewees:

Table 4: Realised entrepreneurial opportunities

Entrepreneurial opportunity	Contributor
<i>"Event organising"</i>	Interviewee 3
<i>"Music gigs"</i>	Interviewee 8

"Sound systems"	Interviewee 12
"Craft selling"	Interviewee 7
"Food vending"	Interviewee 19
"Tent hiring"	Interviewee 17
"Book publishing"	Interviewee 2
Accommodation	Interviewee 13
"Graphic design"	Interviewee 5
"Photo services"	Interviewee 16
"Performance art"	Interviewee 1
"Cultural tourism"	Interviewee 8
"Art exhibitions"	Interviewee 19
"Stage lighting"	Interviewee 22
"Author services"	Interviewee 2
"Beadwork sales"	Interviewee 11

Interviews in Mandeni revealed a range of entrepreneurial opportunities within the creative and cultural sectors. These included events organizing, music gigs, providing sound systems, selling crafts, and food vending. Other highlighted areas were tent hiring, book publishing, graphic design, photo services, performance art, cultural tourism, and art exhibitions. Further opportunities identified were stage lighting, author services, and beadwork sales:

"Events bring economic growth through young people servicing through vending... and experts coming to Mandeni." (Interviewee 3)

"Then there is this event of the beach fest at Dover 20. So the Beachfest is also there - it's a musical entertainment. It has so much of impact that it contributes to the local economy because there are people coming from that live in Mandini but are no more staying here because of work purposes. And so they're staying in Johannesburg, they're staying in other provinces. So these events accommodate them when they come home" (Interviewee 8)

"During beach fest, local entrepreneurs get permits to sell food... but only for those two-three days." (Interviewee 19)

Thus, economic opportunities and, therefore, entrepreneurial activities existed across the small business domains. They are both direct, resulting in sales and purchases of creative products and services, as well as indirect, from services like accommodation that support the industry.

Opportunities like event organizing, music gigs, craft selling, and food vending exist. The literature highlights diverse entrepreneurial models including cultural, digital, social entrepreneurs (Belitski & Desai, 2015; Chen et al., 2018). However, Mandeni's opportunities are mostly micro and lack formal business structures. This aligns with findings that developing economies struggle with business formalization in the CCI (Fahmi, 2019).

4.3.3 Potential entrepreneurial opportunities

Beyond directly stated opportunities, interviews also implied several potential areas for growth within Mandeni's creative sector. These are summarized in Table 5 below.

Table 5: Potential entrepreneurial opportunities

Potential opportunity	In vivo code (implied need)	Contributor
Digital content creation	<i>"Artists lack internet access"</i>	Interviewee 2
E-commerce platforms	<i>"Online platforms leaving them behind"</i>	Interviewee 20
Artist cooperatives	<i>"Need more facilities like EEE Centre"</i>	Interviewee 15
Cultural festivals	<i>"Should have more events year-round"</i>	Interviewee 8
Creative training hubs	<i>"Need more craftwork training"</i>	Interviewee 22
Audio production studios	<i>"Sound system businesses needed"</i>	Interviewee 6
Heritage tourism packages	<i>"Focus on cultural tourism"</i>	Interviewee 19
Artisanal food products	<i>"Food vendors at events"</i>	Interviewee 6
Mobile stage rentals	<i>"Equipment for big events"</i>	Interviewee 9
Creative merch printing	<i>"Graphic design demand"</i>	Interviewee 5

The lack of internet access (Interviewee 2) suggests potential in digital content creation and e-commerce platforms. The need for more facilities like the EEE Centre (Interviewee 15) points to opportunities for artist cooperatives. Furthermore, calls for more year-round events (Interviewee 8) indicate potential for developing more cultural festivals. The demand for *"more craftwork training"* (Interviewee 22) implies a need for creative training hubs. The mention of "sound system businesses needed" (Interviewee 6) suggests a market for audio production studios, while a focus on *"cultural tourism"* (Interviewee 19) implies opportunities in heritage tourism packages. The presence of "food vendors at events" (Interviewee 6) points to potential in artisanal food products. Finally, the need for *"equipment for big events"* (Interviewee 69) highlights mobile stage rentals, and "graphic design demand" (Interviewee 5) suggests opportunities in creative merch printing.

Literature emphasizes digital entrepreneurship (Varotsis, 2022) and collaborative networks (Wijngaarden et al., 2021) as key growth drivers. Such opportunities are highlighted in Mandeni, although there are hints of challenges in realizing them. Mandeni's lack of digital infrastructure mirrors challenges in other developing regions (Kadile & Biraglia, 2020), which limit communities from benefiting from digital opportunities.

4.3.4 CCI role in business formation and growth

According to Interviewees 2 and 6, CCI initiatives have failed to stimulate significant new entrepreneurial ventures. This lack of new business formation, as per Interviewee 6, was observable over a five-year period, noting the latter's LED experience in Mandeni:

"I haven't seen any new companies or ventures with regards to CCI since I came here. The businesses have been the same."(Interviewee 6)

The perspective of business stagnancy was reiterated by Interviewee 18, who also added a much-saturated view that even the few businesses and opportunities that remained had stayed small:

"No new businesses created... just the same people getting small opportunities here and there."(Interviewee 18)

Judging on new business formation, which is an entrepreneurial growth indicator also applied by UNCTAD, not much entrepreneurial impact was observable. Interviewees report stagnation in new business creation, with most ventures remaining small and informal. While literature

acknowledges CCI's potential for economic growth (Belitski & Desai, 2015), Mandeni's experience aligns with critiques that poor policy support and funding limit entrepreneurial expansion (Chen et al., 2018; Fahmi, 2019).

4.3.5 Nature of entrepreneurship

In addition to a lack of growth in terms of business numbers, there were views of a lack of growth in terms of business maturity. Most creative sector businesses operate at a subsistence level as businesses fail to mature from survivalist to growth phases, resulting in artist impoverishment:

"Our artists survive from hand to mouth. They get one gig, then wait months for another."
(Interviewee 8)

Like employment, business opportunities seemed too transient to support full commitment, resulting in artists taking secondary survivalist entrepreneurial roles, like fixing phones, for example:

"You'll find a musician fixing phones between performances just to eat."(Interviewee 13)

Thus, the CCI was failing to turn into a self-supporting full-time entrepreneurial activity among Mandeni artists. Most CCI entrepreneurs operate at a subsistence level, with artists engaging in secondary jobs (e.g., phone repairs) due to unstable income. This matches findings that creative entrepreneurs often struggle with financial sustainability (Chen et al., 2023) and lack business skills (Sardana, 2015).

4.3.6 Influence on local supply chains and activities

It also emerged that while there was an entrepreneurial influence in some areas, this influence was transferred outside the local Mandeni economy, as creative entrepreneurship fails to capitalize on local economic linkages. For instance, even on simpler activities like poster printing, this was done in Durban, depriving Mandeni of this benefit:

"Even our event posters get printed in Durban. That money should stay here."(Interviewee 20)

But in terms of photography, because we spoke of photography—outsourced... It's so outsourced. So it's a tender." (Interviewee 12)

"You find people supplying food, those doing tents, music equipment... but these suppliers often come from outside Mandeni." (Interviewee 17)

"Artists buy materials from big retailers instead of local suppliers." (Interviewee 6)

The above highlighted that the local CCI industry was failing to transform available economic opportunities into local opportunities with economic benefits leak outside Mandeni reducing local multiplier effects. The literature stresses the importance of local value chains in LED (Cleave & Arku, 2020), but Mandeni's experience shows weak integration, similar to other under-resourced regions (Khalaf et al., 2021).

4.4 Theme 2: Employment creation impact of the CCI

Discussions around the question - What is the employment creation role of the CCI on local economic development in the Mandeni Municipality? And probing questions like What types of employment opportunities are being generated through CCI initiatives? Supported building of this Theme. The interviews shed light on the creative arts sector's contribution to employment in Mandeni, revealing the types of jobs generated, their overall scale, and any indirect employment effects. These were grouped into three subthemes and summarised in Table 6.

Table 6: A summary of the employment creation impact of the CCI, showing identified subthemes, key findings, and the main contributors to the study

Subtheme	Key Findings	Main contributor
Job Types Created	- Temporary event staff	Interviewees 2,6,13,17 & 19 (OMM/LED Officer)
	- Occasional artist gigs	Interviewees 1,3,8,11,16 & 20 (Youth development, special programmes and Tourism Officers)

	- Short-term projects	Interviewee 5, 6, 12 & 22 (OMM, LED/Tourism Officers)
Employment Scale	- Small local impact	Interviewee 6 (LED Officer)
	- Seasonal peaks	Interviewee 8 & 13 (OMM, LED/Tourism Officer)
	- Non-substantial numbers	Interviewee 3 (OMM)
Indirect Employment	- Food vending	Interviewee 19 (LED/Tourism Officer)
	- External suppliers	Interviewee 9 (OMM Officer)
	- Transport services	Interviewee 5 (OMM Officer)

The three subthemes are discussed further below.

4.4.1 Job types created in creative arts

The interviews revealed three main employment categories within Mandeni's creative arts, primarily characterised by their temporary nature. An interviewee from the LED Office specifically pointed out that the jobs created were exclusively temporary, citing roles such as event organisers, security guards, marshals, vendors selling food or water. The interviewee emphasised the instability of these roles by stating:

"Only temporary jobs—event organizers, security guards, marshals, vendors selling food or water... These are short-term and don't provide stable income." (Interviewee 17)

A Municipal Officer indicated that for various events, artists were brought in for short engagements, noting that:

"For the events, you will find artists being invited to earn some few bucks... and young people being assisted for whatever activity." (Interviewee 13)

Similarly, an interviewee from the Office of the Municipal Manager elaborated on the non-permanent nature of the work, stating:

*"During specific events, part-time jobs were created... but not consistent full-time jobs."
(Interviewee 3)*

Thus, there was a general theme saturation that the CCI tended to create unstable, lowly beneficial employment in Mandeni.

The literature confirms that CCI employment is often precarious, with freelance, contract-based, and gig work dominating (Jansson et al., 2022). However, it also highlights formal roles in digital, media, and cultural tourism sectors, which are underdeveloped in Mandeni. Studies also highlight underemployment, low wages, and oversupply of labor in creative fields (Jansson et al., 2022), but also stress potential for high-skilled digital and creative roles (Varotsis, 2022) absent in Mandeni due to skill gaps.

4.4.2 Employment scale and effect

Closely aligned to the previous subtheme, the sector's limited capacity for generating substantial employment was a consistent observation across the interviews. Generally, interviews brought a consensus that the employment creation scale and effect were low:

*"I'll say it's very small... We cannot even compare it with other industries like textiles."
(Interviewee 22 - Office of the Municipal Manager)*

"Some job opportunities exist... but nothing substantial enough to make a difference in our unemployment stats." (Interviewee 6)

According to Interviewee 2, these jobs were failing to provide a small income contribution to the artists' subsistence. Artists were said to struggle with even low-cost items like transportation as a result:

*"Most members [artists] are unemployed—some can't even afford transport to meetings."
(Interviewee 2)*

In this current subtheme, the main issue was, therefore, that while a few employment opportunities could exist, their contribution to the local economy and to the individual artist was of concern. The literature suggests that CCI can stimulate support sectors (Gouvea & Vera, 2018). However,

Mandeni's leakage of opportunities, such as outsourcing printing to Durban, mirrors challenge in weak local supply chains (Cleave & Arku, 2020), and this can impact employment.

4.5 Theme 3: The creative cultural industry and social cohesion

This theme emerged most in responses emanating from the following questions: What is the social cohesion role of the CCI on local economic development in the Mandeni Municipality? And the probes emanating from this main question. The CCI played a crucial role in fostering social cohesion within Mandeni, primarily by bridging social divides, strengthening community identity, promoting social stability, and empowering marginalised groups.

4.5.1 Bridging community social divides

The CCI acted as a social unifier in Mandeni, bridging social divides by creating shared cultural experiences. Some interviewees noted that events like the *"Homecoming Event"* and *"Beachfest"* successfully brought together individuals from different social backgrounds, helping reduce existing divisions. As Interviewee 18 explained, these events were:

"purely entertainment and socialising... People come from Johannesburg, other provinces. These events accommodate them when they come home—it provides them with entertainment, socialising."(Interviewee 18)

Interviewee 4 added that such gatherings instilled a sense of community and commonness, especially among young people:

"a sense for our young people... It ensures that we are not focusing on other things that can divide us as a community."(Interviewee 4)

Interviewee 4 thus took it as a source of temporary relief in a community troubled by issues like youth unemployment. Mandeni's CCI promotes unity through events like Homecoming Event and Beachfest, bringing together diverse groups, and the literature highlights CCI's role in reducing divisions (Maksum et al., 2020). Mandeni's impact, however, remains limited due to limited scheduling, a factor highlighted in (Richards,2019).

4.5.2 Strengthening community identity

Cultural activities, according to some interviewees, strengthened community identity, particularly among the youth and marginalised groups. Traditional performances, music, and crafts were vital in preserving heritage while simultaneously fostering a sense of pride and belonging. Interviewee 21 highlighted this aspect:

"When we're together doing cultural activities, it creates joy and unity regardless of differences." (Interviewee 21)

Interviewee 11 also emphasised the role of artists in unifying the people, noting:

"Artists play a big role in uniting people. Through performances, they bring communities together and spread messages about social issues." (Interviewee 11)

In addition, artists, specifically performing ones, helped spread positive social messages through their performances and this too positively enhances community unity. Traditional performances and crafts reinforce local identity, particularly among youth. This aligns with studies on heritage preservation (Borre et al., 2023)

4.5.3 Promoting social stability

The CCI also contributed significantly to promoting social stability by offering platforms for interaction, which helped reduce social tensions and encouraged peaceful coexistence. These events served as safe spaces where residents could engage beyond their political or economic conflicts. Interviewee 15 observed the positive impact in rural areas:

"We have rural areas where we've seen CCI impacting the community... Young people now have an understanding of cultural industries and working together." (Interviewee 15)

Interviewee 9 further noted that the CCI gave youth something to do, possibly taking them away from boredom and resultant negative activities:

"It fills the space during holiday seasons. Whereby these events and artists create social activity in a rather boring environment." (Interviewee 9)

While acknowledging the positive influence of these gatherings, Interviewee 22 cautioned that they were too irregular to effectively impact social long-lasting stability:

"Artists play a big role in uniting people. Through performances, they bring communities together and spread messages about social issues. Events like homecoming gatherings help people reconnect. But again, these are sporadic, not regular enough to create lasting stability." (Interviewee 22)

Thus, Interviewee 22 indicated that the industry's role on LED was being limited by the low frequency of activities.

4.5.4 Empowering the marginalised

The CCI was reported as instrumental in empowering marginalised groups, particularly youth and unemployed individuals. It provided them with increased visibility and opportunities to actively participate in community-building activities. Interviewee 5 pointed this out, noting:

"Mostly the township youth. The township youth and the unemployed. Why I'm saying the unemployed? The unemployed cannot afford to go to big party events - you have to pay for tickets, pay for transport, need travel. When we have these local events, at least once in a year or there's two events at Beachfest and Homecoming, at least those who are unemployed, those who got no transport, have never seen live events - they maybe only see TV on this phone or whatever on TV - they got access to it, so it benefits them." (Interviewee 5)

Among the marginalized were the artists themselves. As noted, the industry empowered less fortunate individuals to make an income, even if small and temporary. Scholars like Underwood et al. (2021) and Borre et al. (2023) also discuss and agree with this potential role of CCI.

4.6 Theme 4: Challenges HIGHLIGHTED that minimize CCI role on LED

While no specific interview question required participants to discuss CCI challenges, interviewees strongly referred to their presence and effects. These challenges were therefore developed into a theme that would help in understanding CCI and LED interactions.

4.6.1 Lack of sustainable funding and economic viability

Interviewees emphasized the precarious financial situation of local artists. Several respondents reported that creative professionals struggled to earn consistent incomes, with one noting:

"Many artists, including writers, struggle economically despite their talent. You can't make money from writing or art unless you're fortunate enough to get consistent gigs."
(Interviewee 2)

The financial challenges extended to event production, where participants described the prohibitive costs of equipment and venues. One official explained:

"Procuring equipment for hosting big events... requires a stadium, event planners... they have to procure tents, equipment maybe from outside Mandeni." (Interviewee 17)

4.6.2 Limited infrastructure and resources

Participants identified multiple resource deficiencies that hindered creative work. Respondents particularly highlighted technological barriers, noting many artists lacked basic tools like computers. As OMM staff member observed:

"Many authors can't afford publishing, some lack laptops, and unemployment makes it hard for them to attend meetings... Digital meetings aren't feasible due to lack of data or smartphones." (Interviewee 2)

The digital divide was repeatedly mentioned as excluding local artists from modern platforms. A municipal officer stressed how this disadvantage was growing:

"The digital shift—many artists here don't have internet access or skills to market themselves online. E-books, digital music, and online platforms are leaving them behind."
(Interviewee 5)

Similar challenges are noted globally (Alao 2024), but Mandeni's rural isolation intensifies them.

4.6.3 Fragmented institutional support

When discussing government involvement, interviewees noted the lack of focused strategies. An LED officer acknowledged the imbalance in municipal priorities mentioning how strategies focused more on small businesses rather than the CCI:

"I haven't seen concrete strategies. The LED focus is more on small businesses, not the creative sector." (Interviewee 8)

In addition, even in cases where support was available, it could not sustain long-term growth in the CCI and its continued contribution to LED:

"Most support is event-based, not sustainable for long-term growth." (Interviewee 19)

This sentiment was shared by another official who admitted to implementation challenges within the administration. The Municipality lacked strategic knowledge on supporting the CCI:

"We lack information and knowledge about ensuring that [CCI strategies] are properly implemented." (Interviewee 1)

Nonetheless, other officials noted the Municipality as offering impactful support to the industry and this appears under Theme - Available and suggested support to the CCI.

4.6.4 Short-term and inconsistent opportunities

The temporary nature of creative work emerged as a major concern. Event-based employment was described as unstable by multiple respondents, with one noting:

"Event organizers, security guards, marshals, vendors selling food... These are short-term and don't provide stable income." (Interviewee 13)

"Just small opportunities here and there~" (Interviewee 17)

This instability reportedly drove migration to talent, as an interviewee explained:

"Most successful artists leave for bigger cities like Durban or Johannesburg because there's no support system here." (Interviewee 11)

Most CCI work is temporary like event staff, gig artists, providing no stable income (Interviewee 15). This drives talent migration to cities (Interviewee 11), reflecting broader patterns of creative sector precariousness (Jansson et al. 2022) but with heightened severity in Mandeni's limited market.

4.6.5 Absence of Knowledge and skills

Several respondents identified entrepreneurial skills as a missing component for artists. Interviewee 7 described how this hindered business development:

"Young people have talent but lack knowledge on where to start... They're challenged when trying to create businesses from their skills." (Interviewee 7)

"Many artists don't know how to access these programmes." (Interviewee 4)

There were further awareness gaps relating to LED funding and opportunities. These deprived CCI practitioners of opportunities to benefit from LED and, in turn, contribute to the development of the local economy. While common in creative sectors (Sardana 2015), these gaps are exacerbated by Mandeni's educational and digital limitations.

4.6.6 Sectoral imbalances in support

Another issue that arose was related to where entrepreneurial influence was felt, in terms of sector and activity. Entrepreneurial support favored certain creative sub-sectors over others. For instance, Interviewee 8 mentioned how painters and crafters tended to get more opportunities, including funding, than performers. This was due to the latter's more physical visibility, for example, at selling stands in tourist areas:

"The quick win funding goes mostly to crafters and painters. Performers struggle to qualify." (Interviewee 17)

Interviewee 2 discussed how talented writers struggled more than other performer groups as they lacked publishing support, without which they could not attain visibility:

"We have many talented writers but no publishing support structure."(Interviewee 2)

The findings suggest that artists whose business model involved selling physical output like paintings and crafts to the public tended to get both entrepreneurial support and visibility, versus less physically stationed artists like writers. More support on tangible crafts and arts over performing arts or writing (Interviewee 18), creating disparities in access to opportunities mirrors critiques of imbalanced creative policies (McAndrew et al. 2019), with local implications for equitable LED growth.

To note, the participants did not discuss the general behavior of creative arts entrepreneurs and practitioners as negative and in a manner that affects entrepreneurship. Various scholars, including Benebo et al. (2018) and Gautam and Jeong (2019) highlight such challenges in the industry.

The current theme as a whole is looked at from a theoretical perspective. Constraints on Mandeni's CCI for LED are best viewed through Human Capital Theory (Becker, 1964), highlighting skill gaps and talent migration (Jansson et al., 2022). Asset-Based Community Development (Kretzmann & McKnight, 1993) offers solutions, showing current support's inconsistent use of local assets and untapped potential for inclusive development (Maswanganyi, 2023). Creative Class Theory (Florida, 2002) is less applicable due to Mandeni's rural context and focus on informal survivalist activities. An integrated approach combining human capital investment with asset mobilization is needed for sustainable, local development.

4.7 Theme 5: Available and suggested support to the CCI

The interviewees talked much about the support that was currently available to support the CCI. Additionally, there were several discussions on what could be done to enhance CCI Mandeni. These two concerns form subthemes to this current theme.

4.7.1 Available forms of support

Participants discussed various forms of support that were available to the CCI in Mandeni. These are tabulated in Table 7 below.

Table 7: Summary of findings from the Nvivo coding showing the available forms of support and their descriptions

Form of support	Description	Nvivo code
Equipment provision	Municipality provides tools/materials instead of cash	"We sponsor their equipment...Funds are not given directly but used to procure what they need." (Interviewee 16)
Quick-Win Initiative	One-time material support for small businesses	"Quick Win Initiative provides once-off funding in form of materials (e.g., sound systems, craft supplies)." (Interviewee 6)
Entrepreneurship funding	Larger grants for established businesses	"For businesses needing over R15,000, we assist through the Entrepreneurship Support Programme." (Interviewee 18)
Business training	Compliance and formalisation workshops	"We train artists on tax compliance, CSD registration...to qualify for government contracts." (Interviewee 19)
Market access	Event platforms for exposure	"We invite crafters to showcase at events like Yo Africa Travel in Durban." (Interviewee 12)
Tourism linkages	Connecting CCI to tourism strategy	"We're reviewing tourism strategy to include cultural tourism - museums, heritage sites." (Interviewee 8)
Database system	Directory of cultural practitioners	"We maintain database of cultural practitioners to connect them with opportunities." (Interviewee 21)
Infrastructure	Shared creative spaces	"The EEE Centre (multipurpose art centre) is run by a cooperative with municipal backing." (Interviewee 15)

Mandeni Municipality supported its CCI with practical aid over direct funds. The Equipment Provision program supplied tools and materials. Interviewee 19 confirmed:

"Rather, we sponsor their equipment and tools of trade that they will need" (Interviewee 19)

The Quick Win Initiative provided single instances of material support, like sound systems and craft supplies. The entrepreneurship funding program assisted established businesses needing over R15,000. Additionally, the Municipality held business training workshops, as Interviewee 6 stated:

"We trained artists on tax compliance, CSD registration...to qualify for government contracts." (Interviewee 6)

Beyond direct aid and training, the Municipality facilitated market access, connecting creatives to platforms like the Yo Africa Travel event in Durban (Interviewee 8). Tourism linkages were

strengthened by including cultural tourism, museums, and heritage sites in the municipal strategy. A database system of cultural practitioners was maintained for networking and opportunity matching. Also, shared creative spaces, such as the EEE Centre, a multi-purpose art facility, provided infrastructure support (Interviewee 17). These programmes showed a structured approach to CCI development, but challenges persisted regarding long-term sustainability and broad access for all practitioners in Mandeni. The above findings are discussed alongside the theories consulted in Chapter 2.

Mandeni Municipality's support for the CCI somewhat aligns with ABCD theory discussed in the literature review, which focuses on using local strengths for lasting growth. For instance, providing equipment and offering "Quick-Win" material support demonstrates this resource-based approach. However, the lack of direct money limits its long-term impact (Interviewee 6). While the EEE Centre and tourism connections show how local assets can be used, the way these programs are managed from the top down goes against ABCD's emphasis on community-driven efforts.

Creative Class Theory (Florida, 2002) helps explain why current support may not be enough: Mandeni lacks the urban features and sufficient number of creative workers needed for significant economic growth. The digital divide (Interviewee 12) is a major barrier, as this theory stresses technology's role in creative economies.

Human Capital Theory (Becker, 1964) highlights gaps in Mandeni's strategy. Business training for artists (Interviewee 6) focuses too narrowly on legal compliance instead of broader skills needed for successful creative businesses. While suggestions for digital upskilling and youth development (Interviewees 1, 6, 11) fit human capital ideas, they need more organized implementation.

4.7.2 Key suggestions for CCI development

Several interviewees provided direct quotes highlighting areas for improvement and support within Mandeni's creative and cultural industries. These are summarised in Table 8 below.

Table 8: Key suggestions for CCI development

Form support	of	Description	Nvivo code

Government support	Increased institutional backing for CCI	"Government...hasn't done enough to support artists...more needs to be done" (Interviewee 19)
Digital enablement	Improve technology access for artists	"Artists don't have internet access...online platforms are leaving them behind" (Interviewee 2)
Financial support	Direct funding for creative businesses	"Funding is the main challenge...procuring equipment for big events" (Interviewee 18)
Youth development	Programs for young creatives	"We need homegrown singers and artists...full of space" (Interviewee 4)
Business formalisation	Assistance with company registration	"They must have companies...guide them with compliance" (Interviewee 6)
Skills training	Capacity building workshops	"Need more people to know craftwork or paintings" (Interviewee 21)

Regarding government support, Interviewee 19 expressed concerns, stating,

"Government departments - both provincial and national - haven't done enough to support artists. Many are suffering, and more needs to be done to help them thrive."

On digital access, Interviewee 2 also identified a significant challenge, noting:

"Another challenge is the digital shift - many artists here don't have internet access or skills to market themselves online. E-books, digital music, and online platforms are leaving them behind." (Interviewee 2)

Funding access was pinpointed as a key issue by Interviewee 18, who noted:

"Funding is there - that is the main one. Procuring equipment for hosting big events...those are the challenges that they have." (Interviewee 18)

For youth development, Interviewee 4 emphasised the need for local talent, stating:

"We need homegrown singers, artists, and all these things. We need it. Full of space." (Interviewee 4)

The desire for more consistent event support was implied by Interviewee 19, who was also quoted as stating that the industry's impact was being minimised by the holding of fewer events than optimal.

In terms of training programs, Interviewee 21 highlighted a specific need, saying,

"We need more people to know how to do craftwork or paintings." (Interviewee 21)

For business formalisation, Interviewee 6 discussed the importance of compliance guidelines and formalisation. Having formally registered companies was believed to open opportunities, including for funding and procurement opportunities with the government levels:

"They must have companies. So if they have registered companies, I am there to guide them with compliance. And I'm also there even if they do not have companies - I am there to help them open up a company, assist them to get certificates, get tax compliance plans. They do even do a CSD because nowadays artists are being hired by government to do certain events. So government law, national treasury said you must have a CSD, so I even do that for them. How many is any funding opportunities, I also advise them." (Interviewee 6)

Interviews revealed several key recommendations for enhancing Mandeni's CCI sector. There was a strong call for increased funding, with Interviewee 19 stating that:

"Government departments...haven't done enough to support artists. Many are suffering, and more needs to be done to help them thrive." (Interviewee 19)

Digital enablement was also highlighted, as many artists lack *"internet access or skills to market themselves online"* (Interviewee 2), pointing to a need for improved access to technology. Capacity building was another focus, with an implied need from Interviewee 6's comments for training that extends *"beyond compliance to include creative business skills."* For infrastructure, Interviewee 15's statement was extended to suggest establishing more dedicated creative spaces like the *"EEE Centre to support local artists."* Stronger policy integration within municipal planning was recommended, as Interviewee 15 hoped the research could be *"a wake-up call...to support artists."*

The need for sustainable programs was emphasised, moving beyond event-based support, with Interviewee 16 advocating for "homegrown singers, artists...to fill the space." (Interviewee 22)

A clear youth focus was also present, recognising that *"This is a young country - it's mostly youth...we have to fill in that space to accommodate them"* (Interviewee 13). Finally, market expansion was crucial, with an implied recommendation from Interviewee 8 to *"help artists access markets beyond municipal events."*

The study's findings on Mandeni's CCI challenges resonate with existing research, confirming issues such as limited government support (Kirui, 2024; Qu et al., 2021), digital access barriers (Shen, 2022), financial constraints (Jepson et al., 2024), skills gaps (Purnomo, 2019), and business formalisation hurdles (Wiwesa et al., 2023). This consistency indicates that Mandeni faces common, global challenges in its creative sector.

However, the literature also suggests additional interventions not fully covered in the study, including artist cooperatives (Alačovska & Gill, 2019; Rogers et al., 2022), university-led incubators (Lazzaro, 2021; Hendri et al., 2024), specialised mental health support (Becher et al., 2024; Musgrave, 2023), digital monetisation (Shen, 2022), mandatory arts entrepreneurship training (Ridwan et al., 2024; Oyekunle & Muchie, 2021), municipal creative hubs (Chaloupková et al., 2023; Tsaniyah & Zahrah, 2024), and targeted substance abuse programs (Kegelaers et al., 2021).

4.8 Conclusion

To conclude, the study revealed that Mandeni's CCI sector contributed to local economic development through entrepreneurial activities, employment generation, and social cohesion enhancement, though its impact was constrained by financial instability, skills deficiencies, and institutional limitations. While operating predominantly in a survivalist mode, the sector demonstrated significant potential for strengthening community identity and bridging social divisions. The findings suggested that targeted skills development programs, digital infrastructure improvements, and inclusive policy frameworks could have transformed the CCI from a marginal

economic activity into a more robust driver of inclusive growth while preserving its cultural and social value in this rural context.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

This study investigated the impact of the Creative and Cultural Industries (CCI) on Local Economic Development (LED) within the Mandeni Local Municipality. Addressing a significant gap in local planning documents and strategies, the research explored the CCI's contributions to entrepreneurial activity, employment creation, and social cohesion. To answer its main research questions, the study employed a qualitative research approach, utilising semi-structured interviews for data collection and thematic analysis for interpretation. This chapter presents the findings derived from this investigation, offers practical recommendations based on these findings, discusses the inherent limitations encountered during the study, highlights the broader value and implications of its contributions, and proposes avenues for future research in the CCL-LED domains. The chapter starts with a study conclusion.

5.2 STUDY CONCLUSIONS

The study used a conceptual framework guided by its four objectives. The conceptual framework illustrated how recognizing the Creative and Cultural Industries (CCI) in Mandeni can drive local economic development through three interconnected impacts: entrepreneurship, employment creation, and social cohesion

The study was divided into four research questions. Before the final conclusions are made, the findings under each research question and therefore meeting a specific research objective, are presented. To reiterate, the research objectives were:

- To explore the entrepreneurial impact of the CCI on local economic development in the Mandeni Municipality.
- To investigate the impact of the CCI on employment creation within the context of local economic development in the Mandeni Municipality.
- To examine the influence of the CCI on social cohesion and its relation to local economic development in the Mandeni Municipality.

- To develop strategies for enhancing the Creative and Cultural Industries to promote local economic growth in the Mandeni Municipality.

The study's findings were made across five themes. These closely resonated with the research questions and objectives and these themes were: Theme 1 -Entrepreneurial impacts of CCI in Mandeni, Theme 2 - Employment creation impact of the CCI; Theme 3 - The creative cultural industry and social cohesion; Theme 4 - Challenges to minimising CCI impact on LED and Theme 5 - Available and recommended support to the CCI.

5.2.1 To explore the entrepreneurial role of the CCI on local economic development in the Mandeni Municipality

On the first research objective, the study found that the CCI in Mandeni generated various entrepreneurial opportunities, though predominantly short-term and event-based. These included roles in event organisation, musical gigs, and the provision of technical services like sound systems and stage lighting. Additionally, opportunities emerged in visual arts, such as craft selling, graphic design, and photography services, as well as in literary arts through book publishing and author services. Cultural tourism and art exhibitions also presented opportunities for entrepreneurship. However, the transient nature of these ventures limited their sustained impact on local economic development, often providing only temporary income rather than stable business growth.

5.2.2 To investigate the role of the CCI on employment creation within the context of local economic development in the Mandeni Municipality.

The study's investigation into the CCI's impact on employment creation in Mandeni revealed that job generation was largely limited and temporary. Employment opportunities primarily manifested as short-term roles tied to specific events, such as temporary event staff, occasional artist gigs, and short-term project work. The scale of this employment was consistently reported as small, with limited local impact and seasonal peaks that did not contribute substantially to unemployment statistics. While some indirect employment was observed through supporting services like food vending, external suppliers, and transport, these opportunities were often sporadic and sometimes utilised resources from outside the Municipality. Overall, the CCI's contribution to stable, significant employment in Mandeni appeared minimal.

5.2.3 To examine the influence of the CCI on social cohesion and its relation to local economic development in the Mandeni Municipality.

The study found that the CCI significantly influenced social cohesion in Mandeni, acting as a unifier within the community. Cultural events like the "Homecoming Event" and "Beachfest" successfully bridged social divides, bringing together diverse groups. These activities also strengthened community identity, particularly among youth and marginalised populations, by creating a sense of belonging and affording such groups equal opportunities to attend. Furthermore, the CCI promoted social stability by providing platforms for positive interaction, thereby reducing social tensions. While the impact on social cohesion was evident, its direct linkage to sustainable local economic development was often indirect, primarily through temporary economic activities associated with these unifying events.

5.2.4 To develop strategies for enhancing the Creative and Cultural Industries to promote local economic growth in the Mandeni Municipality

In line with the objective to develop strategies for enhancing the Creative and Cultural Industries to promote local economic growth in the Mandeni Municipality, the study identified several strategies to enhance Mandeni's CCI for local economic growth. Key recommendations included increasing direct financial support for artists and creative initiatives, improving digital infrastructure and skills training to bridge the digital divide, and providing more comprehensive capacity building in business and entrepreneurship. Furthermore, interviewees suggested developing dedicated creative spaces and integrating CCI more prominently into municipal policy and planning. The need for more consistent, non-event-based programs was also highlighted, alongside a greater focus on youth development and expanding market access for local artists.

Overall, this study concluded that the CCI in Mandeni currently exhibit a constrained capacity to drive LED rather than a transformative one. The Municipality has in place some strategies to enhance CCI' contribution to LED but these were not adequate and effective enough to spur the desired impact. While the sector did generate various entrepreneurial ventures, create some employment, and support social cohesion, these contributions were mostly temporary and event-dependent. Key challenges, such as limited sustained income, inadequate digital access, and insufficient capacity building, largely diminished the CCI's broader economic impact on the

region. These findings somewhat align with Human Capital Theory and Asset-Based Community Development, which are utilised as theories of interest in the thesis.

Ultimately, the CCI in Mandeni presents as an industry with high potential for LED impact, although this potential is contingent upon targeted strategic interventions. While the current findings paint a concerning picture given Mandeni's challenge with poverty and unemployment, they provide a crucial starting point for corrective action.

5.3 RECOMMENDATIONS OF THE STUDY

Based on findings, the study makes the following recommendations:

- **Integrate CCI into core LED planning:** The Municipality should add the CCI as one of its core focus sectors within municipal strategic documents and planning frameworks, such as the Integrated Development Plan (IDP). This ensures the sector is a focus for resource allocation and policy development.
- **Prioritise sustainable funding mechanisms:** The municipality needs to shift from only event-based support to consistent financial models for CCI initiatives through designing a consistent, sustainable financial pipeline for the CCI. This includes exploring grants, public-private partnerships, and dedicated municipal budget allocations to ensure long-term viability for creative ventures.
- **Invest in digital infrastructure and literacy:** The Municipality should implement programmes to improve internet access and digital skills among artists and creative entrepreneurs. This will enable online marketing, e-commerce, and participation in digital creative industries, directly addressing a major barrier to growth.
- **Establish comprehensive business capacity building:** The Municipality should expand training beyond compliance to include practical entrepreneurial skills, financial management, and market access strategies. Tailored workshops and mentorship programmes can equip artists to formalise and scale their businesses. This will necessitate that the municipality seeks partnerships with various entities or companies that offers such business capacity building programmes such as EDTEA, Department of Small Business Enterprises, KwaZulu-Natal Music Industry Association, Cultural and Creative Industries Federation of South Africa, etc.

- **Promote Regularity and Diversity of Events:** The Municipality should move beyond isolated annual festivals to foster a calendar of consistent, varied, creative events throughout the year. This provides ongoing opportunities for artists, promotes sustained community engagement, and contributes to the local economy on a continuous basis.
- **Develop youth and local talent:** Prioritise programmes that support young and homegrown artists through training, mentorship, and structured development pathways.
- **Support creative infrastructure:** Establish and maintain creative hubs, studios, and shared spaces to support production, collaboration, and skills development.
- **Expand market access:** Support artists to access markets beyond municipal events, including regional, national, and digital platforms.
- **Encourage collaboration and wellbeing:** Promote artist cooperatives, mentorship networks, and access to mental health and wellbeing support to strengthen sustainability in the sector.

5.4 LIMITATIONS OF THE STUDY

This study, qualitative in nature, has limitations. First, its focus on specific contexts and individual views means findings are less generalisable to wider populations. Second, despite data saturation, the small sample size limits external validity. Lastly, the sample did not include CCI entrepreneurs due to time constraints.

5.5 VALUE OF THE STUDY

The study offers significant value. It met all objectives, exploring CCI's entrepreneurial impact, employment creation, and social cohesion, alongside enhancement strategies. The qualitative data provide an in-depth understanding of CCI's role in local development, directly addressing the identified knowledge gap regarding its contributions to LED in Mandeni. Prior LED studies in Mandeni overlooked CCI's potential. By exploring factors affecting CCI's impact, this study offers insights into barriers and enablers, relevant given Mandeni's high unemployment and poverty. This understanding aids stakeholders in strategy formulation, to promote a better environment for the creative economy to succeed and address poverty and unemployment. Findings contribute to the broader academic discussion on CCIs in LED contexts, especially in developing regions.

5.6 RECOMMENDATIONS FOR FUTURE STUDIES

Future research could employ quantitative methods to precisely measure the economic contributions of the CCI in Mandeni, including detailed figures on revenue generation, job stability, and multiplier effects, providing a statistical understanding of its LED impact.

Future research could also compare Mandeni's CCI development challenges and successes with other rural municipalities in South Africa or similar developing contexts. This would identify best practices and transferable strategies for enhancing CCI's LED contributions in diverse rural settings.

Future research may consider broadening the scope of the study to include a wider range of contexts and participant groups, thereby enhancing the generalizability and transferability of the findings. Additionally, adopting a mixed-methods research design could be beneficial, as the integration of both qualitative and quantitative approaches would enable the generation of more comprehensive data and support a deeper, multi-dimensional understanding of the phenomenon under investigation.

REFERENCES

- Adamowicz, M. (2023). Local development model as an element of regional sustainable strategy.. <https://doi.org/10.5772/intechopen.109534>
- Adeoye-Olatunde, O.A. and Olenik, N.L., 2021. Research and scholarly methods: Semi-structured interviews. *Journal of the American college of Clinical Pharmacy*, 4(10), pp.1358-1367.
- Akmal, S., Mulia, M., & An-nur, G. (2022). Teaching advanced listening during covid-19 pandemic: lecturers' strategies explained. *Jurnal as-Salam*, 6(2), 122-133. <https://doi.org/10.37249/assalam.v6i2.392>
- Akram, S. (2023). Inequality, diversity, institutions and social cohesion: unveiling the importance of access to opportunities. <https://doi.org/10.21203/rs.3.rs-3339051/v1>
- Aláčovska, A. and Gill, R. (2019). De-westernizing creative labour studies: the informality of creative work from an ex-centric perspective. *International Journal of Cultural Studies*, 22(2), 195-212. <https://doi.org/10.1177/1367877918821231>
- Alam, M.A. and Matin, M.K., 2021. Ethics in social science research with reference to human and animal participants. *Towards Excellence*, 13(2).
- Alao, A. (2024). Effects of innovative technologies on gender disparity and the future of work. *International Journal of Information and Communication Technology Education*, 20(1), 1-26. <https://doi.org/10.4018/ijicte.357251>
- Alhoussawi, H. (2023). Perspectives on research paradigms: a guide for education researchers. *International Research in Education*, 11(2), 106. <https://doi.org/10.5296/ire.v11i2.21445>
- Anantrasirichai, N. and Bull, D., 2022. Artificial intelligence in the creative industries: a review. *Artificial intelligence review*, 55(1), pp.589-656.
- Anthias, F. (2011). Intersections and translocations: new paradigms for thinking about cultural diversity and social identities. *European Educational Research Journal*, 10(2), 204-217. <https://doi.org/10.2304/eeerj.2011.10.2.204>

- Apostu, S., Mukli, L., Panait, M., Gigauro, I., & Hysa, E. (2022). Economic growth through the lenses of education, entrepreneurship, and innovation. *Administrative Sciences*, 12(3), 74. <https://doi.org/10.3390/admsci12030074>
- Arias Valencia, M. M. 2022. Principles, scope, and limitations of the methodological triangulation. *Investigacion y educacion en enfermeria*, 40(2).
- Armstrong-Gibbs, F. and Brown, J. (2023). The resilience and adaptability of an innovative ecosystem of creative entrepreneurs during crisis times: baltic creative cic – a case study., 105-118. <https://doi.org/10.1108/s2040-72462023000018a008>
- Aung, K.T., Razak, R.A. and Nazry, N.N.M., 2021. Establishing validity and reliability of semi-structured interview questionnaire in developing risk communication module: A pilot study. *Edunesia: Jurnal Ilmiah Pendidikan*, 2(3), pp.600-606.
- Bacchiega, E., Bonroy, O., & Petrakis, E. (2016). Contract contingency in vertically related markets. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.2845846>
- Baird, R. (2022). Youth and social media: the affordances and challenges of online graffiti practice. *Media Culture & Society*, 44(4), 764-784. <https://doi.org/10.1177/01634437211069969>
- Barbeau, A., Héroux, I., Ryan, G., & Thouin-Poppe, L. (2024). The effects of musical practice on the well-being, mental health and social support of student, amateur, and professional musicians in canada during the covid-19 pandemic. *Frontiers in Psychology*, 15. <https://doi.org/10.3389/fpsyg.2024.1386229>
- Barnett, T., Deuge, J., & Bridgman, H. (2019). Promoting mental health through a rural art roadshow: perspectives of participating artists. *International Journal of Mental Health Systems*, 13(1). <https://doi.org/10.1186/s13033-019-0302-y>
- Barnett, T., Deuge, J., & Bridgman, H. (2019). Promoting mental health through a rural art roadshow: perspectives of participating artists. *International Journal of Mental Health Systems*, 13(1). <https://doi.org/10.1186/s13033-019-0302-y>
- Belfiore, E., 2020. Whose cultural value? Representation, power and creative industries. *International journal of cultural policy*, 26(3), pp.383-397.

- Belitski, M. and Desai, S. (2015). Creativity, entrepreneurship and economic development: city-level evidence on creativity spillover of entrepreneurship. *The Journal of Technology Transfer*, 41(6), 1354-1376. <https://doi.org/10.1007/s10961-015-9446-3>
- Bell, E., Dacin, M., & Toraldo, M. (2021). Craft imaginaries – past, present and future. *Organization Theory*, 2(1). <https://doi.org/10.1177/2631787721991141>
- Benebo, F., Schumann, B., & Vaezghasemi, M. (2018). Intimate partner violence against women in nigeria: a multilevel study investigating the effect of women's status and community norms. *BMC Women S Health*, 18(1). <https://doi.org/10.1186/s12905-018-0628-7>
- Benzenberg, S. and Tuominiemi, K. (2021). Entrepreneurial pathways in art: an introductory course for undergraduate students in arts entrepreneurship. *Artivate a Journal of Entrepreneurship in the Arts*, 10(1), 1-16. <https://doi.org/10.1353/artv.2021.0003>
- Berg, L., King, B., Koenig, J., & McRoberts, R. (2018). Popular musician responses to mental health treatment. *Medical Problems of Performing Artists*, 33(2), 124-130. <https://doi.org/10.21091/mppa.2018.2020>
- Boccella, N. and Salerno, I., 2016. Creative economy, cultural industries and local development. *Procedia-Social and Behavioral Sciences*, 223, pp.291-296.
- Borges, A., Vieira, E., & Romão, J. (2018). The evaluation of the perceived value of festival experiences: the case of serralves em festa!. *International Journal of Event and Festival Management*, 9(3), 279-296. <https://doi.org/10.1108/ijefm-01-2018-0002>
- Borodovsky, J. (2022). Generalizability and representativeness: considerations for internet-based research on substance use behaviors.. *Experimental and Clinical Psychopharmacology*, 30(4), 466-477. <https://doi.org/10.1037/pha0000581>
- Bottoni, G. (2016). A multilevel measurement model of social cohesion. *Social Indicators Research*, 136(3), 835-857. <https://doi.org/10.1007/s11205-016-1470-7>
- Bridge, G. (2006). Perspectives on cultural capital and the neighbourhood. *Urban Studies*, 43(4), 719-730. <https://doi.org/10.1080/00420980600597392>

- Bridgstock, R. (2019). Graduate employability 2.0., 97-106.https://doi.org/10.1163/9789004400832_008
- Burle, P., Wang, N., & Zhu, A. (2022). Investigating the impact of the social media branding on purchase intention in the african context. *International Journal of Economics Business and Management Studies*, 9(1), 39-62.<https://doi.org/10.55284/ijebms.v9i1.659>
- Burlov, D. (2024). Economic mechanisms to ensure innovative development of the creative industries sector. *Ekonomika I Upravljenje Problemy Resheniya*, 12/3(153), 179-188. <https://doi.org/10.36871/ek.up.p.r.2024.12.03.020>
- Campbell, S., Greenwood, M., Prior, S., Shearer, T., Walkem, K., Young, S., ... & Walker, K. (2020). Purposive sampling: complex or simple? research case examples. *Journal of Research in Nursing*, 25(8), 652-661. <https://doi.org/10.1177/1744987120927206>
- Candra, S., Natalya, N., Melianie, M., & Wulansari, D. (2021). Empowerment of smart human resources by enhanced innovation (manager's perspective at creative industry).. <https://doi.org/10.4108/eai.30-11-2020.2303696>
- Cerisola, S. and Panzera, E., 2021. Cultural and creative cities and regional economic efficiency: Context conditions as catalyzers of cultural vibrancy and creative economy. *Sustainability*, 13(13), p.7150.
- Chaloupková, M., Kunc, J., & Koutský, J. (2023). Creative economy: support of creative hubs by the public sector in the urban environment. *Technological and Economic Development of Economy*, 29(6), 1611-1632. <https://doi.org/10.3846/tede.2023.20136>
- Chang, Y.Y. and Chen, M.H., 2020. Creative entrepreneurs' creativity, opportunity recognition, and career success: Is resource availability a double-edged sword?. *European Management Journal*, 38(5), pp.750-762.
- Chen, K. and Sonn, J. (2019). Contingent proletarianization of creative labor: deskilling in the xianyou classical furniture cluster. *Geoforum*, 99, 248-256.<https://doi.org/10.1016/j.geoforum.2017.11.008>

- Chen, M. and Tseng, M. (2021). Creative entrepreneurs' artistic creativity and entrepreneurial alertness: the guanxi network perspective. *International Journal of Entrepreneurial Behaviour & Research*, 27(4), 1082-1102. <https://doi.org/10.1108/ijebr-05-2020-0306>
- Chen, M., Wang, Y., & Sun, V. (2012). Intellectual capital and organizational commitment. *Personnel Review*, 41(3), 321-339. <https://doi.org/10.1108/00483481211212968>
- Chen, Y., Lin, Y., & Lai, Y. (2022). The determinants of green entrepreneurship: the perspectives of leadership, culture, and creativity. *Business Strategy and the Environment*, 32(6), 3432-3444. <https://doi.org/10.1002/bse.3309>
- City of Berkeley. (2024). *Berkeley Creative Economy Impact Report*. [online] Available at: <https://berkeleyca.gov/sites/default/files/documents/Berkeley-Creative-Economy-Impact-Report.pdf> [Accessed 5 Jan. 2026].
- Cleave, E. and Arku, G. (2020). Planning for local economic development: research into policymaking and practice. *Urban Planning*, 5(3), 319-322. <https://doi.org/10.17645/up.v5i3.3679>
- Cleave, E., Arku, G., & Chatwin, M. (2019). One step forward, two steps back? consultant influence on local economic development policy in canada. *Canadian Public Administration*, 62(1), 96-121. <https://doi.org/10.1111/capa.12299>
- Cnossen, B., Loots, E., & Witteloostuijn, A. (2019). Individual motivation among entrepreneurs in the creative and cultural industries: a self-determination perspective. *Creativity and Innovation Management*, 28(3), 389-402. <https://doi.org/10.1111/caim.12315>
- Crawford, M., 2020. Ecological Systems theory: Exploring the development of the theoretical framework as conceived by Bronfenbrenner. *J Pub Health Issue Pract*, 4(2), p.170.
- Cunningham, S., Brook, S., & McCutcheon, M. (2023). Definitions of CCI. <https://www.bifrost.is/media/1/vidauki-3-skilgreiningar-a-menningu-og-skapandi-greinum.pdf>
- Dahal, T. (2023). Trouble felt in education and sustainability during the time of covid-19 in nepal: responses of teachers, parents and students. *Medha*, 6(1), 79-91. <https://doi.org/10.3126/medha.v6i1.63959>

- Dai, L. and Sheng, X. (2021). The impact of uncertainty on state-level housing markets of the united states: the role of social cohesion. *Sustainability*, 13(6), 3065. <https://doi.org/10.3390/su13063065>
- Dalla Chiesa, C., & Dekker, E. (2021). Crowdfunding artists: beyond match-making on platforms. *Socio-Economic Review*, 19(4), 1265-1290.
- Daniel, R., 2021. Exploring creativity through artists' reflections. *Creativity studies*, 14(1), pp.1-17.
- Davies, K. (2020). Festivals post covid-19. *Leisure Sciences*, 43(1-2), 184-189. <https://doi.org/10.1080/01490400.2020.1774000>
- De Klerk, S., & Hodge, S. (2021). The case of the creative accelerator. *Creative Industries Journal*, 14(2), 169-189.
- Dehalwar, K.S.S.N. and Sharma, S.N., 2024. Exploring the distinctions between quantitative and qualitative research methods. *Think India Journal*, 27(1), pp.7-15.
- Department of Arts and Culture. 2017. Revised White Paper on Arts, Culture and Heritage. https://www.gov.za/sites/default/files/gcis_document/201706/revised-3rd-draft-rwp-ach-february-2017.pdf
- Echesony, G. (2024). Perception of gender roles in modern art exhibitions in Nigeria. *American Journal of Arts Social and Humanity Studies*, 4(1), 33-42. <https://doi.org/10.47672/ajashs.2066>
- Erdin, C. and Ozkaya, G., 2020. Contribution of small and medium enterprises to economic development and quality of life in Turkey. *Heliyon*, 6(2).
- Fagbamigbe, A., Akintayo, A., Oshodi, O., Asaolu, F., Babalola, M., Damilola, E., ... & Enabor, O. (2019). Survival analysis and prognostic factors of time to first domestic violence after marriage among married women in africa. <https://doi.org/10.1101/524637>
- Fahmi, F. (2019). Business networks, social capital and the economic performance of creative and cultural industries: the case of indonesia. *Asia Pacific Viewpoint*, 60(3), 370-385. <https://doi.org/10.1111/apv.12211>

- Fasasi, M. and Alabi, M. (2020). Personality type and experience of domestic violence among married women in southwest nigeria. *Current Research Journal of Social Sciences and Humanities*, 3(2), 255-261. <https://doi.org/10.12944/crjssh.3.2.12>
- Fenger, M. (2012). Deconstructing social cohesion: towards an analytical framework for assessing social cohesion policies. *Corvinus Journal of Sociology and Social Policy*, 3(2), 39-54. <https://doi.org/10.14267/cjssp.2012.02.02>
- Ferreira, A., Afonso, H., Mello, J., & Amaral, R. (2023). Creative economy and the quintuple helix innovation model: a critical factors study in the context of regional development. *Creativity Studies*, 16(1), 158-177. <https://doi.org/10.3846/cs.2023.15709>
- Gagné, F., 2023. The Differentiated Model of Giftedness and Talent 1. In *Systems and models for developing programs for the gifted and talented* (pp. 165-192). Routledge.
- Gautam, S. and Jeong, H. (2019). Intimate partner violence in relation to husband characteristics and women empowerment: evidence from nepal. *International Journal of Environmental Research and Public Health*, 16(5), 709. <https://doi.org/10.3390/ijerph16050709>
- George, J. (2015). Examining the cultural value of festivals. *International Journal of Event and Festival Management*, 6(2), 122-134. <https://doi.org/10.1108/ijefm-01-2015-0002>
- Halim, F. (2023). Analysis of improving business performance in the creative industry through management of human capital, social capital, and innovation capability in the era of society 5.0. *Firm Journal of Management Studies*, 8(2), 207. <https://doi.org/10.33021/firm.v8i2.4576>
- Handke, C. (2022). Cultural Policy and Development: What are creative industries, and why do we care?. In *Creative Industries in India* (pp. 23-39). Routledge India.
- He, Y., 2018. A study on the dynamic relationship between cultural industry and economic growth. *The Journal of Asian Finance, Economics and Business*, 5(4), pp.85-94.
- Hearst, M., Belay, M., & Wilcox, H. (2023). The role of the arts on community mental health and cultural understanding in addis ababa, ethiopia. *Frontiers in Public Health*, 11. <https://doi.org/10.3389/fpubh.2023.1253645>

- Hearst, M., Belay, M., & Wilcox, H. (2023). The role of the arts on community mental health and cultural understanding in addis ababa, ethiopia. *Frontiers in Public Health*, 11. <https://doi.org/10.3389/fpubh.2023.1253645>
- Hill, I., Manning, L., & Frost, R. (2021). Rural arts entrepreneurs' placemaking – how 'entrepreneurial placemaking' explains rural creative hub evolution during covid-19 lockdown. *Local Economy the Journal of the Local Economy Policy Unit*, 36(7-8), 627-649. <https://doi.org/10.1177/02690942221083838>
- Huang, X. (2024). Research on the aesthetic education in the age of social media. *Communications in Humanities Research*, 45(1), 21-24. <https://doi.org/10.54254/2753-7064/45/20240063>
- Huang, Y. (2022). Thoughts on the talent education and cultivation mode of digital art creative industry. *International Journal of New Developments in Education*, 4(14).<https://doi.org/10.25236/ijnde.2022.041414>
- Hungerford, H. (2020). Material impacts of hip-hop on urban development in dakar: the case of eaux secours. *Journal of Urban and Regional Analysis*, 5(2). <https://doi.org/10.37043/jura.2013.5.2.6>
- Isaksson, J., Hedov, G., & Garmy, P. (2022). Lessons learned from child health care nurses' experiences of teaching infant massage groups: a qualitative interview-based study. *Nursing Open*, 10(4), 2638-2647. <https://doi.org/10.1002/nop2.1524>
- Issakhova, D. (2024). Strategic criteria assessment for entrepreneurial progression in the creative sector. *The Journal of Economic Research & Business Administration*, 147(1). <https://doi.org/10.26577/jerba2024147116>
- Jackson, D. and Bridgstock, R. (2020). What actually works to enhance graduate employability? the relative value of curricular, co-curricular, and extra-curricular learning and paid work. *Higher Education*, 81(4), 723-739.<https://doi.org/10.1007/s10734-020-00570-x>
- Jansson, D., Elstad, B., & Døving, E. (2022). Inescapably les misérables? understanding the sensemaking of the artistic precariat. *The Journal of Arts Management Law and Society*, 53(1), 62-79. <https://doi.org/10.1080/10632921.2022.2135655>

- Jeong, D., Chun, E., & Ko, E. (2021). Culture and art policy analysis in fashion capitals: New York, London, Seoul, Beijing, and Jakarta. *Journal of Global Fashion Marketing*, 12(1), 77-94.
- Jepson, R., Sims, M., & Ravalier, J. (2024). A rapid review of designing a code of practice for the music industry and mental health. *Music & Science*, 7.<https://doi.org/10.1177/20592043241259142>
- Jewett, L., Mah, S., Howell, N., & Larsen, M. (2021). Social cohesion and community resilience during covid-19 and pandemics: a rapid scoping review to inform the United Nations research roadmap for covid-19 recovery. *International Journal of Health Services*, 51(3), 325-336. <https://doi.org/10.1177/0020731421997092>
- Jhally, S., 2022. The political economy of culture. In *Cultural politics in contemporary America* (pp. 65-81). Routledge.
- Jones, C. and Thornton, P.H., 2005. Transformation in cultural industries. In *Transformation in cultural industries* (Vol. 23, pp. xi-xxi). Emerald Group Publishing Limited.
- Karatsareas, P., 2022. Semi-structured interviews. *Research methods in language attitudes*, pp.99-113.
- Kegelaers, J., Jessen, L., Audenaerde, E., & Oudejans, R. (2021). Performers of the night: examining the mental health of electronic music artists. *Psychology of Music*, 50(1), 69-85. <https://doi.org/10.1177/0305735620976985>
- Kegelaers, J., Jessen, L., Audenaerde, E., & Oudejans, R. (2021). Performers of the night: examining the mental health of electronic music artists. *Psychology of Music*, 50(1), 69-85. <https://doi.org/10.1177/0305735620976985>
- Khalaf, C., Michaud, G., & Jolley, G. (2021). Toward a new rural typology: mapping resources, opportunities, and challenges. *Economic Development Quarterly*, 36(3), 276-293. <https://doi.org/10.1177/08912424211069122>
- Kiminami, L., Furuzawa, S., & Kiminami, A. (2023). Role of creative classes in sustainable agricultural development: focusing on creating shared value in rural japan. *Asia-Pacific Journal of Regional Science*, 7(3), 903-934. <https://doi.org/10.1007/s41685-023-00282-x>

- Kjus, Y. (2021). Twists and turns in the 360 deal: spinning the risks and rewards of artist–label relations in the streaming era. *European Journal of Cultural Studies*, 25(2), 463-478. <https://doi.org/10.1177/13675494211044731>
- Kohn, K. and Wewel, S. (2018). Skills, scope and success: an empirical look at the start-up process in creative industries in germany. *Creativity and Innovation Management*, 27(3), 295-318. <https://doi.org/10.1111/caim.12279>
- Krmac, N. (2022). Interpretive research and its use in the field of pedagogy. *Revija Za Elementarno Izobraževanje*, 15(2), 261-284. <https://doi.org/10.18690/rei.15.2.261-284.2022>
- Kuznetsova, N., Tkachuk, V., Obikhod, S., Vlasenko, T., Samborska, O., & Chorna, L. (2023). Development and preservation of human capital under the conditions of the creative economy. *Financial Engineering*, 1, 80-87. <https://doi.org/10.37394/232032.2023.1.7>
- KwaZulu-Natal Department of Sports, Arts and Culture, 2022. Annual Report 2021/22. https://provincialgovernment.co.za/departments_annual/1192/2022-kwazulu-natal-arts-and-culture-annual-report.pdf
- Lane, R.M., 2022. *An Ecology for Learning and Teaching: Integrating Education Science into Teacher's Pedagogies using an adaptation of Bronfenbrenner's Ecological Framework* (Doctoral dissertation, ResearchSpace@ Auckland).
- Lee, H.K., 2022. Rethinking creativity: creative industries, AI and everyday creativity. *Media, Culture & Society*, 44(3), pp.601-612.
- Leigh, N. G. (2024). *Planning local economic development: Theory and practice*. SAGE publications.
- Li, C. and Ju, P. (2020). Coupling coordinative degree analysis of cultural and creative industry and tourism industry under the background of cultural and tourism integration. *Journal of Service Science and Management*, 13(01), 97-117. <https://doi.org/10.4236/jssm.2020.131007>
- Liang, S. and Wang, Q., 2020. Cultural and creative industries and urban (re) development in China. *Journal of Planning Literature*, 35(1), pp.54-70.

- Lima, G.T., Carvalho, L. and Serra, G.P., 2024. *Human Capital Accumulation and Output Growth in Demand-led Macrodynamics*. FEA/USP.
- Lindqvist, K. (2024). CCI as a Concept and Policy Domain. In *Cultural and Creative Industries Policymaking: Sweden in the European Context* (pp. 13-37). Cham: Springer International Publishing.
- Liu, R. (2024). Feminist alternative practices among independent artists: the case of guangzhou, china. *Global Media and China*, 9(2), 188-205.<https://doi.org/10.1177/20594364241238065>
- Loots, E., & van Bennekom, S. (2023). Entrepreneurial firm growth in creative industries: fitting in... and standing out!. *Creative Industries Journal*, 16(3), 383-405.
- López, M., 2023. The effect of sampling mode on response rate and bias in elite surveys. *Quality & Quantity*, 57(2), pp.1303-1319.
- Lyubov, S., Naila, F., & Tatiana, K. (2019). Global political destabilization and modern civic protest movements in Sub-Saharan Africa. *Journal of Globalization Studies*, 10(2), 77-90.
- Ma, D. (2023). The construction of cultural and creative industry policy ecosystem based on big data platform. SHS Web of Conferences, 165, 01014. <https://doi.org/10.1051/shsconf/202316501014>
- Madeira, A., Palrão, T., Mendes, A. S., & Ottenbacher, M. C. (2022). The culinary creative process of Michelin Star chefs. *Tourism Recreation Research*, 47(3), 258-276.
- Madumo, O.S., 2015. Developmental local government challenges and progress in South Africa. *Administratio Publica*, 23(2), pp.153-166.
- Maghiar, M., Lawrence, B., Mulders, W., Moyle, T., Livings, I., & Jayakody, D. (2023). Hearing loss and mental health issues in amateur and professional musicians. *Psychology of Music*, 51(6), 1584-1597. <https://doi.org/10.1177/03057356231155970>
- Mahadevan, R. (2016). Going beyond the economic impact of a regional folk festival for tourism. *Tourism Economics*, 23(4), 744-755. <https://doi.org/10.5367/te.2016.0542>

- Mair, J., Chien, P.M., Kelly, S.J. and Derrington, S., 2023. Social impacts of mega-events: A systematic narrative review and research agenda. *Journal of Sustainable Tourism*, 31(2), pp.538-560.
- Mammadova, E. and Abdullayev, A., 2025. Cultural Industries and National Economic Competitiveness: A Global Perspective. *Porta Universorum*, 1(3), pp.322-344.
- Mandeni Municipality. (2022). Integrated Development Plan (2022–2027). Mandeni Local Municipality.
- Mandeni Municipality, Local Economic Development Unit. (2022). Local Economic Development Plan, April 2022.
- Mangset, P., 2020. The end of cultural policy? 1. In *Trade and Culture* (pp. 117-130). Routledge.
- Mao, J. and Shen, Y. (2020). Identity as career capital: enhancing employability in the creative industries and beyond. *Career Development International*, 25(2), 186-203. <https://doi.org/10.1108/cdi-01-2019-0025>
- Maryunani, S.R. and Mirzanti, I.R., 2015. The development of entrepreneurship in creative industries with reference to Bandung as a creative city. *Procedia-Social and Behavioral Sciences*, 169, pp.387-394.
- Massi, M., Vecco, M. and Lin, Y., 2020. Digital Transformation in the Cultural and Creative Industries. *Digital Transformation in the Cultural and Creative Industries*, pp.1-9.
- McAndrew, S., O'Brien, D., & Taylor, M. (2019). The values of culture? social closure in the political identities, policy preferences, and social attitudes of cultural and creative workers. *The Sociological Review*, 68(1), 33-54. <https://doi.org/10.1177/0038026119871401>
- Mellander, C. and Florida, R., 2021. The rise of skills: Human capital, the creative class, and regional development. *Handbook of regional science*, pp.707-719.
- Messick, K., Aranda, B., & Day, C. (2019). The experiences of metal fans with mental and developmental disorders in the metal music community.. <https://doi.org/10.31219/osf.io/tz7gh>

- Mochekele, M. and Matsie, N. (2024). The contribution of sesotho literature books read in lesotho secondary schools in perpetuating and reinforcing gender stereotypes. *Journal of Education and Practice*, 8(3), 36-55. <https://doi.org/10.47941/jep.1923>
- Morgan, H., 2022. Conducting a qualitative document analysis. *The Qualitative Report*, 27(1), pp.64-77.
- Mouchiroud, C., Myszkowski, N. and Storme, M., 2022. The Social Environment of Creativity. In *Homo Creativus: The 7 C's of Human Creativity* (pp. 121-135). Cham: Springer International Publishing.
- Moula, Z., Powell, J., & Karkou, V. (2022). Qualitative and arts-based evidence from children participating in a pilot randomised controlled study of school-based arts therapies. *Children*, 9(6), 890. <https://doi.org/10.3390/children9060890>
- Moustakas, L. (2023). Social cohesion: definitions, causes and consequences. *Encyclopedia*, 3(3), 1028-1037. <https://doi.org/10.3390/encyclopedia3030075>
- Muchira, J.M., 2023. Digital media and creative economy potential on youth employment in Kenya: a grounded theory perspective. *Information and Learning Sciences*, 124(5/6), pp.168-193.
- Mulat, B., Tsegaw, M., Chilot, D., & Shitu, K. (2022). Assessment of domestic violence and its associated factors among ever-married reproductive age women in cameroon: a cross-sectional survey.. <https://doi.org/10.21203/rs.3.rs-1447675/v1>
- Musgrave, G. (2022). Music and wellbeing vs. musicians' wellbeing: examining the paradox of music-making positively impacting wellbeing, but musicians suffering from poor mental health. *Cultural Trends*, 32(3), 280-295. <https://doi.org/10.1080/09548963.2022.2058354>
- Musgrave, G. (2023). Music and wellbeing vs. musicians' wellbeing: examining the paradox of music-making positively impacting wellbeing, but musicians suffering from poor mental health. *Cultural Trends*, 32(3), 280-295.
- Mustofa, M. (2024). Epistemology of paradigms for positivism, interpretivism, and action research in educational research: a literature review. *Journal of Office Administration Education and Practice*, 3(3), 214-224. <https://doi.org/10.26740/joaep.v3n3.p214-224>

Mutambo, N. (2021). *Heritage in Zambian fashion design: an IPA approach*. University of Northumbria at Newcastle (United Kingdom).

Naeem, M. (2024). Demystification and actualisation of data saturation in qualitative research through thematic analysis. *International Journal of Qualitative Methods*, 23. <https://doi.org/10.1177/16094069241229777>

Ndebele, N., Ndlovu, S., Mlambo, V., & Thusi, X. (2022). The challenges of youth entrepreneurship from a local government perspective in south africa. *International Journal of Management Entrepreneurship Social Sciences and Humanities*, 5(2), 17-32. <https://doi.org/10.31098/ijmesh.v5i2.1149>

Nel, E. and Rogerson, C.M. (2019). Cultural Clusters as a Local Economic Development Strategy in Rural Small-Town Areas: Sarah Baartman District in South Africa. *Journal of Local Economic Development*.

Nguyen, D. (2018). The impact of intellectual capital and knowledge flows on incremental and radical innovation. *Asia-Pacific Journal of Business Administration*, 10(2/3), 149-170. <https://doi.org/10.1108/apjba-03-2018-0044>

Niswatin, N., Hanafi, H., & Noholo, S. (2019). Institutional model and financial management of karawo artist based on local wisdom values of gorontalo society. <https://doi.org/10.2991/iccd-19.2019.102>

Nuccio, M., & Mogno, S. (2023). A Review of the Creative and Cultural Industries (CCI). *Mapping Digital Skills in Cultural and Creative Industries in Italy: A Natural Language Processing Approach*, 23-41. [1177/13505084231179383](https://doi.org/10.1177/13505084231179383)

Nurdiani, N. and Azizah, A. (2023). Study of creative hub in central jakarta for sustainable human environment. *E3s Web of Conferences*, 388, 01035. <https://doi.org/10.1051/e3sconf/202338801035>

O'Brien, D., Allen, K., Friedman, S., & Saha, A. (2017). Producing and consuming inequality: a cultural sociology of the cultural industries. *Cultural Sociology*, 11(3), 271-282. <https://doi.org/10.1177/1749975517712465>

Oh, Y. and Choeh, J. (2021). Social media engagements of music videos on youtube's official artist channels. *Convergence the International Journal of Research Into New Media Technologies*, 28(3), 804-821. <https://doi.org/10.1177/13548565211054906>

Okon, P., Udoyo, O., & Ojorgu, L. (2023). Graffiti and new media: leveraging technology to advance creativity and learning in nigeria. *International Journal of Arts and Humanities*, 4(1), 166-180. <https://doi.org/10.25082/ijah.2023.01.005>

Oscarius Yudhi Ari Wijaya, A.P., Sulistiyani, S., Pudjowati, J., Kartikawati, T.S., Kurniasih, N. and Purwanto, A., 2021. The role of social media marketing, entertainment, customization, trendiness, interaction and word-of-mouth on purchase intention: An empirical study from Indonesian smartphone consumer. *International Journal of Data and Network Science*, 5(3), pp.231-238.

Oyekunle, O.A., 2020. The contribution of creative industries to sustainable urban development in South Africa. In *Science, Technology and Innovation in BRICS Countries* (pp. 104-113). Routledge.

Paddison, R. and Miles, R.S. eds., 2020. *Culture-led urban regeneration*. Routledge.

Park, N., Jang, Y., Yoon, J., & Chung, S. (2022). Relationship of social isolation with mental distress among older korean americans: the moderating role of social cohesion. *Health & Social Care in the Community*, 30(6). <https://doi.org/10.1111/hsc.13903>

Patten, T. (2016). "creative?"... "entrepreneur?" – understanding the creative industries entrepreneur. *Artivate a Journal of Entrepreneurship in the Arts*, 5(2), 23-42. <https://doi.org/10.1353/artv.2016.0006>

Pavelea, A., Neamtu, B., Nijkamp, P., & Kourtit, K. (2021). Is the creative class a game changer in cities? a socioeconomic study on romania. *Sustainability*, 13(11), 5807. <https://doi.org/10.3390/su13115807>

Pervin, N. and Mokhtar, M., 2022. The interpretivist research paradigm: A subjective notion of a social context. *International Journal of Academic Research in Progressive Education and Development*, 11(2), pp.419-428.

Pietilä, A.M., Nurmi, S.M., Halkoaho, A. and Kyngäs, H., 2020. Qualitative research: Ethical considerations. *The application of content analysis in nursing science research*, pp.49-69.

- Pitts, F. (2020). Expat agencies: expatriation and exploitation in the creative industries in the uk and the netherlands., 159-173. https://doi.org/10.1007/978-3-030-38246-9_9
- Pope, J., Isely, P., & Agbetunsin, B. (2017). How do we keep them coming back? a look at individual factors impacting attendee satisfaction and intention to return to festivals. *International Journal of Event and Festival Management*, 8(2), 102-120.<https://doi.org/10.1108/ijefm-04-2016-0028>
- Pourzakarya, M. (2022). Searching for possible potentials of cultural and creative industries in rural tourism development; a case of Rudkhan Castle rural areas. *Consumer Behavior in Tourism and Hospitality*, 17(2), 180-196.
- Pratomo, S., Ashar, K., & Satria, D. (2021). Role of creative economy on local economic development. *Journal of Indonesian Applied Economics*, 9(2), 27-35. <https://doi.org/10.21776/ub.jiae.2021.009.02.4>
- Pratono, A., Nawangpalupi, C., & Sutanti, A. (2023). Achieving sustainable development goals through digitalising creative works: some evidence from social enterprises in indonesia. *Digital Economy and Sustainable Development*, 1(1).<https://doi.org/10.1007/s44265-023-00011-4>
- Pretorius, L. (2024). Demystifying research paradigms: navigating ontology, epistemology, and axiology in research. *The Qualitative Report*. <https://doi.org/10.46743/2160-3715/2024.7632>
- Radović, N. and Čigoja, D. (2016). Tourism as a puzzle in the process of improvement of creative economy., 33-36. <https://doi.org/10.15308/sitcon-2016-33-36>
- Rahim, N., Shahar, H., Zulkefli, N., & Nazan, A. (2023). Determinants of non-adherence to home injury prevention practice among parents of under-five children in north seberang perai district, penang: a mixed-methods study protocol. *Plos One*, 18(8), e0282995. <https://doi.org/10.1371/journal.pone.0282995>
- Raková, M. (2021). Using of intellectual property rights in a creative industry in a global dimension. *SHS Web of Conferences*, 92, 03024.<https://doi.org/10.1051/shsconf/20219203024>
- Rall, S. 2021. WATCH: KZN's N3 highway brought to a standstill as Durban artists protest against lockdown regulations. <https://www.iol.co.za/mercury/news/watch-kzns-n3-highway-brought-to->

[a-standstill-as-durban-artists-protest-against-lockdown-regulations-dd6198e3-69ad-490a-b531-b01d11421a49](https://doi.org/10.26740/jsm.v7n1.p19-48)

Ramadhiani, F. and Adnan, R. (2023). The role of social capital and knowledge capital for freelance creative workers in audiovisual industry. *The Journal of Society & Media*, 7(1), 19-48. <https://doi.org/10.26740/jsm.v7n1.p19-48>

Rashidov, R. (2024). Analysis of the current state of small business and private entrepreneurship development. *E3s Web of Conferences*, 486, 01010. <https://doi.org/10.1051/e3sconf/202448601010>

Reddy, P.S., Nzimakwe, T.I. and Ramlucken, S.2011. Local government restructuring and transformation in South Africa.

Reed, T. V. (2019). *The art of protest: Culture and activism from the Civil Rights Movement to the present*. U of Minnesota Press.

Reuschke, D., Long, J., & Bennett, N. (2021). Locating creativity in the city using twitter data. *Environment and Planning B Urban Analytics and City Science*, 48(9), 2607-2622. <https://doi.org/10.1177/2399808320980745>

Richards, G., 2021. *Rethinking cultural tourism*. Edward Elgar Publishing.

Riom, L. (2023). ‘A video or a flat fee?’ on the performances of concert fees. *Journal of Cultural Economy*, 16(6), 867-885.

Rogers, I., Carter, D., Morgan, B., & Edgington, A. (2022). Diminishing dreams. *M/C Journal*, 25(2). <https://doi.org/10.5204/mcj.2884>

Rogerson, C.M. and Rogerson, J.M., 2010. Local economic development in Africa: Global context and research directions. *Development Southern Africa*, 27(4), pp.465-480.

Rosenberg, L. and Brent, A. (2020). Infrastructure disruption in ‘silicon savannah’: exploring the idea of the creative class and their relation to quality of place in nairobi, kenya. *International Journal of Urban and Regional Research*, 44(5), 809-820. <https://doi.org/10.1111/1468-2427.12895>

Ryan, F., Cordeaux, C., & Davison, D. (2024). Evaluation of a mental health support service for performing artists.. <https://doi.org/10.1101/2024.09.21.24314112>

Ryan, F., Cordeaux, C., & Davison, D. (2024). Evaluation of a mental health support service for performing artists. <https://doi.org/10.1101/2024.09.21.24314112>

Saco (2024). Snapshot of the cultural and creative industries in South Africa. <https://www.southafricanculturalobservatory.org.za/article/snapshot-of-the-cultural-and-creative-industries-in-south-africa>

Santomauro, D., Herrera, A., Shadid, J., Zheng, P., Ashbaugh, C., Pigott, D., ... & Ferrari, A. (2021). Global prevalence and burden of depressive and anxiety disorders in 204 countries and territories in 2020 due to the covid-19 pandemic. *The Lancet*, 398(10312), 1700-1712. [https://doi.org/10.1016/s0140-6736\(21\)02143-7](https://doi.org/10.1016/s0140-6736(21)02143-7)

Sardana, D. (2015). What facilitates cultural entrepreneurship? – a study of indian cultural entrepreneurs. *The Journal of Creative Behavior*, 52(1), 35-51. <https://doi.org/10.1002/jocb.131>

Schaefer, S. and Hallonsten, O. (2023). What’s wrong with creativity?. *Organization*, 31(5), 820-828. <https://doi.org/10.1016/j.org.2023.05.001>

Shafi, A.A., Sirayi, M. and Abisuga-Oyekunle, O.A., 2020. Issues, challenges and contributions of cultural and creative industries (CCIs) in South African economy. *Creative Industries Journal*, 13(3), pp.259-275.

Shamsuddoha, M., 2022. Sustainable outcomes through the structured forward supply chain: a system dynamic approach. In *Understanding the dynamics of new normal for supply chains: Post COVID opportunities and challenges* (pp. 55-80). Cham: Springer International Publishing.

Sharp, J., Pollock, V. and Paddison, R., 2020. Just art for a just city: Public art and social inclusion in urban regeneration. In *Culture-Led Urban Regeneration* (pp. 156-178). Routledge.

Shen, Z. (2022). Street art on tiktok: engaging with digital cosmopolitanism. *Cosmopolitan Civil Societies an Interdisciplinary Journal*, 14(2), 80-92. <https://doi.org/10.5130/ccs.v14.i2.8017>

Shrestha, B. (2024). Discerning the distinctive characteristics of key research paradigms and their constituents. *Nepal Journal of Multidisciplinary Research*, 7(2), 30-44. <https://doi.org/10.3126/njmr.v7i2.68191>

Sidharta, I. (2021). *Innovative behavior: The study of intellectual capital effect on creative fashion industry in Bandung, Indonesia* (Doctoral dissertation, Universitas Pasundan).

Sidharta, I., Priadana, M., & Affandi, A. (2019). Innovative behavior: the study of intellectual capital effect on creative fashion industry in bandung, indonesia. *Problems and Perspectives in Management*, 17(4), 404-415. [https://doi.org/10.21511/ppm.17\(4\).2019.33](https://doi.org/10.21511/ppm.17(4).2019.33)

Simone, A., Simone, M., Block, L., & LaVine, N. (2020). Contract negotiation skills: a workshop for women in medicine. *Mededportal*. https://doi.org/10.15766/mep_2374-8265.10910

Sipa, M. (2018). The factors determining the creativity of the human capital in the conditions of sustainable development. *European Journal of Sustainable Development*, 7(2). <https://doi.org/10.14207/ejsd.2018.v7n2p1>

South African Cultural Observatory (SACO). (2023). *Cultural and Creative Industries Economic Impact Report*. Nelson Mandela University.

Skavronska, I. (2017). Creative industries in ukraine: analysis and prospects of the development. *Economics & Sociology*, 10(2), 87-106. <https://doi.org/10.14254/2071-789x.2017/10-2/7>

Skhosana, R.M., 2021. *The design and review of an integrated asset-based community-led and sustainable livelihoods practice model for poverty alleviation*. University of Johannesburg (South Africa).

Snowball, J., Tarentaal, D. and Sapsed, J., 2022. Innovation and diversity in the digital cultural and creative industries. In *Arts, entrepreneurship, and innovation* (pp. 187-215). Cham: Springer Nature Switzerland.

Soga, B., & Vyas-Doorgapersad, S. (2021). Assessing local and national government interaction in LED: A policy evaluation of South Africa's metros. *Mediterranean Journal of Social Sciences*, 12(6), 183-193.

South Africa. (2013). *Protection of Personal Information Act, No. 4 of 2013*. Pretoria: Government

South African Cultural Observatory. (2020). Mapping the Economic Value of the Creative Industry. [online] Available at: 4 [Accessed 5 Oct. 2023].

South African Government. 2022. Creative Industries Masterplan 2022. <https://www.nationalarchives.gov.za/sites/default/files/u4521/Annexure%20A%20-%20Creative%20Industries%20MasterPlan.pdf>

Starčević, K. (2022). DEVELOPMENT OF CREATIVE INDUSTRY IN EUROPE AND THE REPUBLIC OF CROATIA. In *18th Interdisciplinary Management Research (IMR 2022)* (pp. 801-821).

Sterngold, A.H., 2004. Do economic impact studies misrepresent the benefits of arts and cultural organizations?. *The journal of arts management, law and society*, 34(3), pp.166-187.

Stickley, T., Wright, N., & Slade, M. (2018). The art of recovery: outcomes from participatory arts activities for people using mental health services. *Journal of Mental Health*, 27(4), 367-373. <https://doi.org/10.1080/09638237.2018.1437609>

Stickley, T., Wright, N., & Slade, M. (2018). The art of recovery: outcomes from participatory arts activities for people using mental health services. *Journal of Mental Health*, 27(4), 367-373. <https://doi.org/10.1080/09638237.2018.1437609>

Sukma, M., Hartono, D., & Prihawantoro, S. (2018). The impacts analysis of creative-products export on the economy. *Jejak*, 11(1), 92-107. <https://doi.org/10.15294/jejak.v11i1.11337>

Sun, Y., Liao, C., Chang, S., & Lin, R. (2022). The communication mechanism in the workshop and its implications for the sustainable development of traditional crafts: a case study of lacquer culture in taomi eco-village. *Sustainability*, 14(21), 13813. <https://doi.org/10.3390/su142113813>

Szostak, M., 2021. Impact of gender differences in perception of creative identities of artist, creator, manager, entrepreneur and leader on sustainability. *Entrepreneurship and Sustainability Issues*, 9(2), p.10.

Tanamas, C. and Santoso, J. (2020). Kajian mengenai proyek ruang kerja kreatif untuk milenial. *Jurnal Sains Teknologi Urban Perancangan Arsitektur (Stupa)*, 1(2), 955. <https://doi.org/10.24912/stupa.v1i2.4491>

- Tapfuma, M.M., Musavengane, R. and Magwaza, R., 2024. The role of creative tourism through arts and crafts in promoting inclusive tourism in Zimbabwe. *Journal of Tourism and Cultural Change*, 22(1), pp.1-20.
- Thamrin, N., Marwati, M., & Burhanuddin, B. (2022). Penerapan arsitektur nusantara sulawesi selatan pada bentuk desain creative hub kabupaten wajo. *Timpalaja Architecture Student Journals*, 4(1), 45-56. <https://doi.org/10.24252/timpalaja.v4i1a6>
- Trček, D., 2022. Cultural heritage preservation by using blockchain technologies. *Heritage science*, 10(1), p.6.
- Tsaniyah, N. and Zahrah, W. (2024). Kajian aspek-aspek perancangan creative hub di kabupaten asahan. *Abstrak*, 1(4), 46-63. <https://doi.org/10.62383/abstrak.v1i4.182>
- Tulyakul, P. and Meepring, S., 2020. Ethical issues of informed consent: Students as participants in faculty research. *Global Journal of Health Science*, 12(3), p.86.
- Underwood, C., Mahmood, M. W., & Vásquez, O. (Eds.). (2021). A cultural historical approach to social displacement and university-community Engagement: Emerging research and opportunities: Emerging Research and Opportunities.
- UNESCO. (2022). *Re|Shaping Policies for Creativity: Addressing culture as a global public good*. UNESCO Publishing.
- Van Graan, M. and Ballantyne, T. eds., 2002. *The South African Handbook on Arts and Culture 2002/2003*. New Africa Books.
- Varghese, B. (2023). The lived experiences of nurse preceptors in training new nurses in qatar: qualitative study. *BMC Nursing*, 22(1). <https://doi.org/10.1186/s12912-023-01619-9>
- Varotsis, N. (2022). Digital entrepreneurship and creative industries in tourism: a research agenda. *Economies*, 10(7), 167. <https://doi.org/10.3390/economies10070167>
- Vhumbunu, C.H., Hlomuka, S.E. and Rudigi, J.R., 2020. Assessing the implementation of local economic development in South African rural municipalities: a case study of Alfred Duma Municipality. *Journal of Public Administration*, 55(1), pp.96-114.

Vhumbunu, C.H., Hlomuka, S., & Rudigi, R. (2020). Rural Municipalities and Local Economic Development in South Africa: Challenges and opportunities. *African Journal of Public Affairs*, 12(1), 68–83.

Wallis, R., Raalte, C., & Allegrini, S. (2019). The ‘shelf-life’ of a media career: a study of the long-term career narratives of media graduates. *Creative Industries Journal*, 13(2), 178-193. <https://doi.org/10.1080/17510694.2019.1664099>

Ward, S., 2023. Using theory-based evaluation to understand what works in asset-based community development. *Community Development Journal*, 58(2), pp.206-224.

Wiwesa, N., Setiawati, R., Mona, N., Azhar, M., & Putri, N. (2023). The contribution of intellectual property awareness and the motivation of comic creators to product innovation., 638-654. https://doi.org/10.2991/978-2-38476-132-6_55

Wu, M. and Lü, J. (2011). Empirical research on creative human capital of family enterprises: a review based on sustainable development. *Advanced Materials Research*, 403-408, 2946-2949. <https://doi.org/10.4028/www.scientific.net/amr.403-408.2946>

Xu, A., Baysari, M.T., Stocker, S.L., Leow, L.J., Day, R.O. and Carland, J.E., 2020. Researchers’ views on and experiences with, the requirement to obtain informed consent in research involving human participants: a qualitative study. *BMC medical ethics*, 21, pp.1-11.

Yin, S. and Fu, L. (2021). The effectiveness of brand culture on customer engagement. <https://doi.org/10.2991/assehr.k.211209.431>

Yob, I.M. and Crawford, L., 2012. Conceptual framework for mentoring doctoral students.

Zarenda, H., 2013. South Africa’s National Development Plan and its implications for regional development. *Trade Law Centre, Stellenbosch*, 8.

Zhao, H., O'Connor, G., Wu, J. and Lumpkin, G.T., 2021. Age and entrepreneurial career success: A review and a meta-analysis. *Journal of Business Venturing*, 36(1), p.106007.

Zhao, K., Zhang, Y., Zhao, J., & Li, X. (2020). Understanding contributions of the creative class to sustainable economic growth in china. *Sustainability*, 12(4), 1304. <https://doi.org/10.3390/su12041304>

Zheng, J. (2021). structuring artistic creativity for the production of a ‘creative city’: urban sculpture planning in shanghai. *International Journal of Urban and Regional Research*, 45(5), 795-813. <https://doi.org/10.1111/1468-2427.12986>

Zhou, J., Li, J., Jiao, H., Qiu, H. and Liu, Z., 2020. The more funding the better? The moderating role of knowledge stock on the effects of different government-funded research projects on firm innovation in Chinese cultural and creative industries. *Technovation*, 92, p.102059.

Zusmelia, Z., Ansofino, A., Irwan, I., & Rinald, J. (2022). Social capital analysis for creative economy actors in west sumatra tourist destinations. *International Journal of Research and Innovation in Social Science*, 06(11), 303-308. <https://doi.org/10.47772/ijriss.2022.61120>

APPENDIX I – ETHICAL CLEARANCE APPROVAL LETTER



22 April 2025

Ncebo Matthew Mazibuko (211541236)
School of Man Info Tech & Gov
Westville Campus

Dear NM Mazibuko,

Protocol reference number: HSSREC/00008532/2025

Project title: Exploring the impact of the creative and cultural industry on local economic development in Mandeni Local Municipality

Degree: Masters

Approval Notification – Expedited Application

This letter serves to notify you that your application received on 08 April 2024 in connection with the above, was reviewed by the Humanities and Social Sciences Research Ethics Committee (HSSREC) and the protocol has been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

Incidents of adverse events and serious adverse events (AEs and SAEs) should be reported in writing to HSSREC, the study sponsors, and any regulatory authority (where appropriate), within 7 working days of the occurrence for local sites and 14 days for all other South African sites.

This approval is valid until 22 April 2026.

To ensure uninterrupted approval of this study beyond the approval expiry date, a progress report must be submitted to the Research Office on the appropriate form 2 - 3 months before the expiry date. A close-out report to be submitted when study is finished.

HSSREC is registered with the South African National Health Research Ethics Council (REC-040414-040).

Yours sincerely,

Doctor Shamila Naidoo (Senior Deputy Chair)

/nng

Humanities and Social Sciences Research Ethics Committee

Postal Address: Private Bag X54001, Durban, 4000, South Africa

Telephone: +27 (0)31 260 8350/4557/3587 Email: hssrec@ukzn.ac.za Website: <http://research.ukzn.ac.za/Research-Ethics>

Founding Campuses: Edgewood Howard College Medical School Pietermaritzburg Westville

INSPIRING GREATNESS

APPENDIX II – GATEKEEPER LETTER



Office of the Municipal Manager

Tel: 032 456 8200
Fax: 032 456 2304 / 032 456 8741
Email: info@mandeni.gov.za

2 Kingfisher Road, Mandeni, KwaZulu Natal, 4490, South Africa
P.O. Box 144, Mandeni, 4490

www.mandeni.gov.za

SUBJECT : GATEKEEPER'S PERMISSION LETTER
DATE : 04/03/2025

The School of Management, IT & Governance College of Law & Management Studies
Private Bag X01, Scottsville
Pietermaritzburg
3209

Attention : To whom it may concern

PERMISSION TO CONDUCT RESEARCH

I hereby permit Mr Nsobo Mazibuko ID Number: 920319 6065 08 1 an access to conduct academic research in Mandeni Municipality as a requirement for his Master of Commerce in Management Degree with the University of KwaZulu-Natal School of Management, Information Technology and Governance.

The proposed study will gather data using an interview protocol. Mr N.M Mazibuko with the UKZN Student number: 211541236 have chosen to do a research project titled: "Exploring the impact of the creative and cultural industry on the local economic development in Mandeni Local Municipality". Therefore, an access is given to enable him to work with the municipality local economic development (LED) and the office of the municipal manager (OMM) as the custodians of economic development and creative sector support in the municipality.

The researcher has assured the municipality that every information gathered will be treated with utmost confidentiality and should the municipality wish any result(s) or findings from the research "to be restricted" from an agreed period of time, this will be arranged. Furthermore, the confidentiality of information and anonymity of personnel will also be strictly adhered to. Should you require any further information, please feel free to contact me at 032 456 8201 or sizwe.khuzwayo@mandeni.gov.za. Thank you.

Yours Sincerely


MR S.G. KHUZWAYO
MUNICIPAL MANAGER

MANDENI MUNICIPALITY
P.O. BOX 144
MANDENI
4490

Executive Committee

Mr. T. P. Ndlovu (Mayor) | Mr. B. J. Mkhizwa (Deputy Mayor) | Mr. P. N. Sibeko (Speaker) | Mr. S. M. M. S. Khuzwayo (Municipal Manager)
Mr. S. G. Khuzwayo | Mr. S. S. Ndlovu | Mr. S. T. Mkhizwa | Mr. B. A. Nkomo | Mr. M. S. Ndlovu

APPENDIX III- INFORMATION AND CONSENT LETTER
UKZN HUMANITIES AND SOCIAL SCIENCES RESEARCH
ETHICS COMMITTEE (HSSREC)

APPLICATION FOR ETHICS APPROVAL
For research with human participants

Information Sheet and Consent to Participate in Research

Date: 7 April 2025

Greetings,

My name is Ncebo Matthew Mazibuko from the University of KwaZulu-Natal, contactable from my student email at 211541236@stu.ukzn.ac.za. I am registered for a master's degree of commerce in management hence doing a mini dissertation titled: **Exploring the impact of the creative and cultural industry on local economic development in Mandeni Local Municipality** as part of the requirements for me to complete my masters degree. My research is supervised by Dr L.N Kunene (UKZN) who is contactable from her staff email at Kunene13@ukzn.ac.za. Dr Kunene is an academic expert in the researched field. I would like to invite you to participate in this research to explore the economic impact of the creative and cultural industry in the local sphere of government, which is a commerce subject.

The study is expected to include at most 22 participants, depending on when saturation will be reached. It will involve data collection through interview recordings and document analysis. This process may, where necessary, occur more than once to get clarity. The duration of your participation if you choose to participate and remain in the study is expected to be 20 minutes and the schedule will be administered face-to-face or via online means.

The study has no known risks. We hope that the study will lead to a more academic and scientific understanding of the economic value of the creative and cultural industry in enhancing local economic development objectives.

This study has been ethically reviewed and approved by the UKZN Humanities and Social Sciences Research Ethics Committee (approval number: **HSSREC/00008532/2025**).

In the event of any problems or concerns/questions you may contact the researcher on the details provided above or the UKZN Humanities & Social Sciences Research Ethics Committee, contact details as follows:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building

Private Bag X 54001

Durban 4000 KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557- Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

Your participation in the study is voluntary and by participating, you are granting the researcher permission to use your responses. You may refuse to participate or withdraw from the study at any time with no negative consequence. There will be no monetary gain from participating in the study. Your anonymity will be maintained by the researcher and the School of Management, I.T. & Governance and your responses will not be used for any purposes outside of this study.

All data will be securely stored during the study and archived for 5 years. After this time, all data will be destroyed.

If you have any questions or concerns about participating in the study, please contact me or my research supervisor at the numbers listed above.

Sincerely




Ncebo Matthew Mazibuko

CONSENT TO PARTICIPATE

I (Name):..... have been informed about the study entitled exploring the impact of the creative and cultural industry on local economic development in Mandeni Local Municipality by Mr Ncebo Matthew Mazibuko.

I understand the purpose and procedures of the study.

I have been given an opportunity to ask questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without affecting any of the benefits that I usually am entitled to.

If I have any further questions/concerns or queries related to the study I understand that I may contact the researcher at 211541236@stu.ukzn.ac.za and the research supervisor Dr L. Kunene at Kunenel3@ukzn.ac.za.

If I have any questions or concerns about my rights as a study participant, or if I am concerned about an aspect of the study or the researchers then I may contact:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building

Private Bag X 54001

Durban

4000

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557 - Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

I consent to be recorded as part of the interview process: Yes, I do ☐ No, ☐
I don't

Signature of Participant

Date

Signature of Witness
(Where applicable)

Date

Signature of Translator
(Where applicable)

Date

APPENDIX IV- DOCUMENTATION INTERVIEW SCHEDULE

Open ended Interview Protocol

EXPLORING THE IMPACT OF THE CREATIVE AND CULTURAL INDUSTRY ON LOCAL ECONOMIC DEVELOPMENT IN MANDENI LOCAL MUNICIPALITY

Interview Date:.../...../2025

Interviewer name and surname:.....

Interviewee name and surname:.....

Section A

Please answer the following:

1. Number of years working in the Municipality:.....
2. Your role in LED or OMM.....
3. Your role in the Creative Cultural Industry.....

Section B

4. **What is the entrepreneurial impact of the CCI on local economic development in the Mandeni Municipality?**
 - a. How have CCI initiatives influenced the growth of new businesses in Mandeni?
 - b. What specific sectors within the local economy have benefited from CCI entrepreneurial activities?
 - c. What challenges do entrepreneurs face when engaging with CCI initiatives in Mandeni?
5. **What is the employment creation impact of the CCI on local economic development in the Mandeni Municipality?**

- a. Have jobs been created as a direct result of CCI programmes in Mandeni?
 - b. What types of employment opportunities are being generated through CCI initiatives?
 - c. How does the employment impact of the CCI compare to other economic development programmes in Mandeni?
- 6. What is the social cohesion impact of the CCI on local economic development in the Mandeni Municipality?**
- a. What role does the CCI play in bridging social divides within the community?
 - b. What social groups have been affected or have benefitted from this?
 - c. Has CCI promoted social stability, if yes in what areas and how?
- 7. What are the strategies in place to enhance the creative and cultural industry to promote the Local Economic Development in Mandeni?**
- a. What are the strategies adopted by Mandeni municipality to enhance CCI's economic value?
 - b. Does the strategies in place properly implemented and producing desired outcomes?
 - c. Have the strategies in place impacted the Mandeni local economic development?
- 8. Do you have any questions or any matters relating to the topics touched on in this interview you would wish to talk about?**

Thank you