

Protean Career Management of Independent Music Creatives in Gqeberha: Narratives of Practice

R. Henneberry

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Protean Career Management of Independent Music Creatives in Gqeberha: Narratives of Practice

By

Robyn Henneberry

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Supervisor: Professor Alethea de Villiers

Declaration

I, Robyn Henneberry (s216155657), declare that this dissertation for MMus Research was written by me and has not been submitted for any previous degree or to any other university. All contributions have been acknowledged.

Robyn Henneberry

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Abstract

This study is concerned with the promotion of local music creatives. The literature explores ways to help the independent music creatives successfully navigate in the music industry by adopting a protean career profile. The research question that was explored in the study was whether or not the independent popular female creatives in the city of Gqeberha's music industry adopted protean career profiles for successful career navigation. These pop music creatives' profiles were compared to those of classical creatives for further insight.

Relevant literature was analysed to collect data about what international authors have discovered about creatives' successful navigation of their careers. The information that was gleaned from the analysis indicated that numerous individuals have adopted the profile of the protean career to successfully navigate their environment. The rationale for adopting the protean career profile was that it is directly related to one's employability. Although the working world (including the music industry) is rapidly changing, this notion of employability will enable an individual to remain updated about the latest trends in their work environment and thus successfully navigate that environment. This concept was applied to research among music creatives in the South African (SA) context. Although there was limited research on the protean career profile, the published research findings that were available indicated that employability and information were in alliance with the international research on the protean career (which constitutes one's employability).

Employing qualitative data collection procedures, the researcher interviewed 14 independent female music creatives with different backgrounds, roles and experiences. Interviews were semi-structured one-on-one as well as focus groups. This narrative strategy of inquiry helped determine whether or not these individuals had adopted the protean career for successful navigation of their working environment. After data collection the researcher engaged in a cyclical coding process for deep analysis of the data utilising atlas.ti. The data was reduced from codes to categories, and eventually towards linking categories.

The findings from the study revealed that the participants' environment (surroundings) did not sufficiently support them, the creatives do not have sufficient guidance in their music paths and not all of them had adopted the protean profile.

The few respondents who had adopted a protean career were enabled to successfully navigate the music industry.

Keywords:

Protean career; music creatives; Gqeberha; females; popular musicians; employability; music industry; independent creatives; entrepreneurial skills.

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Acronyms and Abbreviations

ADD	Attention Deficit Disorder
ADHD	Attention Deficit Hyperactivity Disorder
AFDA	Africa Film Drama Art
AI	Artificial Intelligence
App	Application
ATCL	Associate of Trinity College London
BA	Bachelor of Arts
BMus	Bachelor of Music
Bpm	Beats per minute
COVID	Corona Virus Disease
CPT	Cape Town
DAW	Digital Audio Workstation
DipMus	Diploma in Music
DJ	Disc Jockey
DMCP	Digital Music Composition and Production
DSP	Digital Streaming Platform
EC	Eastern Cape
ECPO	Eastern Cape Philharmonic Orchestra
ED	Enterprise Development
EL	East London
EP	Extended Play
FM	Frequency Modulation
IG	Instagram

LTCL	Licentiate of Trinity College London
Mic	Microphone
MIDI	Musical Instrument Digital Interface
PE	Port Elizabeth
PGCE	Postgraduate Certificate in Education
SA	South Africa
SABC	South African Broadcasting Corporation
SACE	South African Council for Educators
SAMRO	Southern African Music Rights Organisation
SLP	Short Learning Programme
SMEs	Small and Medium-sized Enterprises
TV	Television
UK	United Kingdom
UKZN	University of KwaZulu-Natal
UNISA	University of South Africa
VST	Virtual Studio Technology
F# minor ad 9	Advanced musical chord

Glossary

Artists	Musicians, instrumentalists and vocalists.
Bar	Or measure. It is a segment of the music containing the number of beats present in a song.
Beats per minute	This is a term for measuring the tempo of a song.
Chord	For example, A minor or C major. A chord is three or more notes played simultaneously on an instrument such as a piano or guitar.
Chord chart	A page with the lyrics of a song. Chords are displayed above the lyrics to show the instrumentalist what to play.
Cinematic	Film scores composed for movies. Theme music and background music in films.
Clef	A music symbol that indicates which notes are represented on the stave.
C major	A simple key in music often learnt in the beginning stages.
C major 7	A type of chord played on an instrument.
Compression	A form of processing to an audio signal.
Contemporary music	Any style of music that is current or modern.
Diction	Phrasing.
Dreampop	Ethereal (dreamy music) with high drifting vocals and a swirling wall-of-sound texture.
Electro dub house	A type of electronic music.

Electronic music	Music that is created in a music software programme, utilising MIDI.
Engineers	With reference to sound/audio engineers.
Equalisation	A form of processing an audio signal that is utilised by sound engineers.
Fans	People who support musicians, for example, watch their shows and sing their songs.
Fusion	Different musical elements from different genres are blended, for example, rap-rock or gypsy jazz.
Genre	Examples of genres of music include rock, jazz, classical and hip hop.
Gigs	Events, restaurants, bars, parties and functions at which musicians are hired to perform.
Hip Hop music	A style of pop music that usually incorporates rap.
Home studio	A small recording studio set up in the home.
Jamming	‘Jamming’ is simply playing one’s instrument to a cyclical chord progression. This allows musicians to spend time flowing together, learning new chords from one another and learning to play synergistically.
Lineup	The people who will be performing for the show.
Loadshedding	A controlled process whereby the municipality switches off power substations within groups.
Lounge music	Relaxed and easy-listening music.

Mixes	Songs that have been through the mixing process.
Musical Instrument Digital Interface (MIDI)	Digital/electronic music played into a computer/laptop. It is a communications protocol that sends instructions to devices to make them sound the way they do and to carry out certain actions. For example, pressing a c note on a digital piano will result in the sound of a c note.
Phrase	A short group of notes or lyrics.
Portable studio	Small-sized equipment used for recording and creating music, such as a small sound card, a laptop and a small keyboard that can be carried from place to place.
Resident DJ	In DJ culture, a resident DJ is part of the staff or an employee of the club, unlike a guest artist.
Rhythm and Blues (RnB) music	A style of pop music that originated in the black American culture.
Rock music	A style of pop music that emerged from rock n roll.
Screaming	A type of singing that is popular in aggressive styles of music such as heavy metal and rock.
'Sharp 11'	A jazz chord.
Sheet music	A page of music notation of a song. All instructions and notes are written out for the musician to read and play.
Sight reading	The ability to read sheet music and play it simultaneously without having to practice.

Soundcard	This is a portable device that can be utilised to connect instruments and microphones to a recording programme.
Strum	A way of playing on a stringed instrument, for example, the guitar.
Style	Genres of music are further divided into styles of music, for example, blues is a style of jazz music. Jazz is a genre of music.
Sound engineer	The person who controls the audio/sound signals emanating from the instruments and microphones. Audio is usually controlled with a sound desk in a studio or live environment.
Timbral sounds.	The quality of a sound, for example, an instrument can sound harsh, smooth, muffled or 'tinny.'
Track	A song.
Transpose	Shift the music from one key signature into another.
Urban music	This term was coined as a synonym for black music. Radio stations that play urban music showcase black genres of music, for example, hip hop, RnB, rap, soul and reggae.
VSTs	Software plugins to process audio signals, found in digital audio workstations.

CHAPTER 1: Introduction to the Study

11. Introduction and Background to the Study

The researcher that conducted this study is a qualified musician and sound engineer who studied at a higher learning institution in South Africa (SA) and as a passionate promoter of local artists, she noticed time and again that numerous local creatives are musically inclined and talented in their fields but not as well-known and supported as international creatives, for example, performing artists produced in the United States of America (USA) such as Britney Spears or Justin Bieber. As a local creative, the researcher has attempted to upload performance and production videos with little to no success.

This study took into consideration the contextual perspectives and personal narratives of independent female popular (pop) music creatives in the city of Gqeberha. It focused on the experiences of these creatives who were not signed to a record label and how they manage their careers to successfully navigate their environment.

1.2 Area of Research

Research conducted in the music industry highlights several attributes and skills required by music creatives to be successful. Many music creatives do not have formal music qualifications and the focus of the study was on the creatives themselves rather than tertiary curricula. The literature also refers to the various types of careers to which music creatives can aspire if they adopt a protean career path. Hall (1996:8-10) coined the term protean career to refer to the phenomenon of individuals who need to be adaptable in the job market and take responsibility for enhancing their employability. This study drew from Hall's concept of the protean career and research that applied the concept of a protean career to investigate how music creatives manage different roles within the music industry to ensure employability. The literature review includes a discussion of protean careers in

general terms and a discussion about how protean careers are interpreted by creative musicians.

1.2.1 Defining the Protean Career

The term protean is derived from the Greek god, Proteus, who could change shape and morph into different forms at will (Hall, 1996). Hall (1996) and a multitude of authors (mentioned in the literature review) define this as a career that will be continuously re-invented and adapted by the individual to keep up with what is required in the work environment (Hall, 1996:8; Gubler, Arnold, Coombs., 2014:S25). As a result of being able to adapt, one can successfully navigate one's work environment (Gubler et al., 2014:S25).

1.2.2 Emergence of the Protean Career

The work environment has been reshaped over the years due to dramatic changes in the world such as technological advancements and globalisation. These work adjustments are perceived as the norm, which is why it has become customary for individuals to be in career transition and exploring new employment opportunities in the 21st century (Park, 2009:636). Due to these environmental changes, the protean career has become the ideal choice, as it enables continuous employment in an ever-changing world (Hall, 2003:4-5).

1.2.3 Understanding the Protean Career Orientation

The protean career is the new career contract that forms part of everyday work life in the 21st century (Hall, 1996:8), is based on employability (Hall, 1996:10) and is about individualism (Gubler et al., 2014:S25). Individuals have adapted to the idea of continuous learning, as this is what is required in the new working world (Hall, 1996:10).

Note that the description of this career is completely different from the traditional career (Hall, 2003:4; Hall, 1996:10; Park, 2009:638). A large number of authors posit

that the protean career orientation refers to the management of a career by an individual rather than an organisation.

The protean career orientation enhances confidence in career decisions and raises career satisfaction. It grants the individual a sense of control and autonomy over their career in unpredictable work environments and allows the individual to understand adverse career outcomes more positively. Moreover, responsibility for the transformation of career paths is placed on individuals (Chui, Li, & Ngo, 2020:2, 3).

The two aspects of the protean career are that it is self-directed and values-driven (De Vos & Soens, 2008:450; Gubler et al., 2014:S24; Chui et al., 2020:3). Self-directed behaviour is driven by deep personal values (Hall, 2003:2;8; Hall, 1996:11; Park, 2009:637; Sargent & Domberger, 2007:546) that include competency, motivation, adaptability and the management of one's career (Gubler et al., 2014:S32-S34). Being values-driven (which is a requirement for success) is viewed as being loyal and valuing security, lifestyle and service. This indicates clarity of one's "needs, motivation, abilities, values, and interests" and is based on identity (Gubler et al., 2014:S32).

Self-fulfilment is also an element in the individual's life (Crowley-Henry & Weir, 2007:246; Gubler et al., 2014:S24). The protean career is described as self-determined and serves the whole person, life-purpose and family (Hall, 2003:2).

Among music creatives, the protean career refers to how they adapt to fulfil various roles in the music industry, thereby ensuring continued employment, which is known as employability.

1.2.4 Protean Careers from the Perspective of Music Creatives

According to the relevant literature, music creatives require various skills to become successful in the industry; these skills include aspects of business and technology and keeping abreast of the latest trends. Some of the skills can be acquired through education and the remainder through work experience. Much of the discussion surrounding protean careers in the music industry refers to the experiences of

musicians from Australia and the United Kingdom (UK), as a significant amount of research has been conducted on protean careers in those countries.

It has been suggested that individuals who follow a protean career are autonomous, ambitious and have personal values. The protean careerist executes “short-term transactional relationships with employers” (Bridgstock, 2005:41) – more appropriately, clients, in exchange for skills and marketability (Bridgstock, 2005).

Bennett (2007) researched the roles of musicians in the music industry. The musicians that were studied had followed a variety of paths, namely performance, educational institutions, professionals and peer networks. The study’s findings revealed that on average, almost fifty per cent of the musicians held positions outside the music industry. More than seventy per cent of the participants received over half their income from teaching and close to ninety per cent had a secondary occupation (Bennett, 2007).

A more recent study conducted by Bartleet, Ballico, Bennett, Bridgstock, Draper, Tomlinson, & Harrison (2019:282) confirms this and reveals that to ensure employability, musicians were combining music careers with jobs that had nothing to do with music. This is supported by research conducted by Bennett and Hennekam (2018:1455) and Goodwin (2019:122-123).

To maintain a protean career, the individual needs to have certain skills and attitudes. Employability skills essential for one to manage a portfolio career are not only creative skills (such as performance and instrument perfection) but also entrepreneurial skills (such as networking and branding). Creatives should therefore balance the two types of skills.

1.2.5 Research Question

The research question that this study aimed to address is presented hereunder.

How are independent female pop music creatives in Gqeberha’s music industry adopting protean career profiles for successful navigation of the music industry?

1.3 Research Methodology

This was a qualitative study that utilised a narrative strategy of inquiry. The purpose of adopting this approach was to understand experiences from the participants' perspectives. In this research agical study experience refers to the ways that music creatives manage protean careers. Data was collected by means of in-depth, open-ended, semi-structured interviews including focus group interviews with independent female music creatives in Gqeberha (Leedy & Ormrod, 2001:157). Various types of sampling were utilised. The participants' behaviour was observed and documented. Due to the global COVID-19 pandemic and the government-imposed lockdown, the interviews took place via online platforms. All the interviews were recorded.

Examples of the questions that were asked during the interviews are presented hereunder.

- How would you describe the practise of being a music creative?
- Do you have more than one role in the music industry?
- Are there any areas in which you feel you have insufficient knowledge (such as marketing, contractual law, studio time, networking)?

1.4 Draft Chapter Outline

Chapter 1 introduces the study.

Chapter 2, which is the first section of the literature review, focuses on the protean career among individuals in the working world. It reveals the rationale behind this concept and why it is significant. This information was extracted from the published work of international authors.

Chapter 3 is the second section of the literature review and discusses the protean career among music creatives within the music industry, still within international research. Towards the end of the chapter, information is drawn closer to a national context.

Chapter 4 presents a discussion of the methodology that was selected including a thorough explanation of the steps that were followed in the coding and analysis processes.

Chapter 5 presents the results of the study and advances suggestions for future research.

CHAPTER 2 Literature Review: The Protean Career

2.1 Introduction to the Chapter

This chapter presents a detailed description of the protean career concept to gain an understanding thereof. Eclectic international research was utilised that describes the ideal profile for an individual to adopt within the broad world of work for the successful navigation of one's career.

2.2 An Introduction to the Protean Career

The definition and expectations linked to the term "protean" suit its derivation. It is generally stated that this term is derived from the Greek god, "Proteus," who could change shape and morph into different forms at will (Hall, 1996:8; Crowley-Henry & Weir, 2007:246; Gubler et al., 2014:S24; Sargent & Domberger, 2007:546; Inkson, 2006:51). Inkson (2006:51) opines that the term protean means versatile.

Hall (1996) connects the concept of a protean career to the profile of an employee and therefore defines the protean career as one that will be continuously re-invented and adapted (Hall, 1996:8; Gubler et al., 2014:S25). It is also referred to as a career of identity changes (Hall, 1996:9). The reason behind this concept of continual adaptation is the rapid changes in the world that cause the working environment to change (Park, 2009:636; Inkson, 2006:52; Steven, 2000:75). This implies that an employee cannot remain static in a work environment that is constantly changing; it is imperative to continually update one's abilities to suit one's surroundings (Hall, 1996:8; Gubler et al., 2014:S25). As a result, one will function synergistically with one's environment and thus successfully navigate change. Gubler et al. (2014:S25) posit that the ability to adapt will allow one to thrive in one's environment. In this way, individuals can positively transform their career paths (Crowley-Henry & Weir, 2007:246).

This notion is known as the protean career orientation (PCO) and involves several occupational roles (Bridgstock, 2005; Gubler et al., 2014:S23-S24; Hall, Waters, Briscoe, Wang., 2014:405; DiRenzo, 2010:vii; Hirschi, Jaensch, & Herrmann,

2017:208; Li, 2018:179). PCO comprises all the individual's experiences in education, training and work (Hall & Moss, 1998:25; Crowley-Henry & Weir, 2007:246).

One can begin to comprehend the concept of this career orientation more clearly when reminded of the traditional career, which has a contrasting description. The traditional career is predictable (Gubler et al., 2014:S25) and the employee has one fixed role (Bridgstock, 2005; Gubler et al., 2014:S24). The traditional career path is based on low mobility and static skills (Bridgstock, 2005). It involves a single source of income from an employer in the form of a salary or wages (Bridgstock, 2005; Gubler et al., 2014:S24). Traditional occupations depend on organisational responsibility (Bridgstock, 2005) and hierarchical advancement within the organisation (Gubler et al., 2014:S24; Baruch, 2006:126), which is why the traditional career does not rely on an individual's personal and professional networks (Bridgstock, 2005).

It is not advisable for an individual to maintain the abovementioned traditional career profile in a world that is deviating from traditional models. The transition of the work environment is explained in Hall (2003), as he explores the environmental situation for careers before the 21st century, specifically 1976, before which most individuals focused on upward mobility within an organisation.

2.3 The Transitioning of the Work Environment and Rationale behind the Concept of the Protean Career

In the paragraphs that follow the researcher briefly highlights, using international research, how the work environment has changed over the years.

2.3.1 Environmental Change before the 21st Century

Leading to the emergence of the protean career was the work environment that was reshaped over the years due to dramatic global changes (Park, 2009:636). These changes included the development of an emerging post-war baby boom – a counter-trend that demanded freedom, values expression and personal choice for

employees. Published articles and magazines contributed to this counterculture, for example, “Protean style of self-process” by Robert J. Lifton, “What Color Is Your Parachute?” (1970) and Eugene Jennings’ writings on the “mobicentric manager.” “Psychology Today” (founded in 1967) and “Careers Today” published numerous articles written about careers in the 1970s (Hall, 2003:4; Britannica, 2017). At the time, Hall was involved with consulting for organisations to develop career planning and self-assessment processes for employees to determine characteristics of autonomy. Linda Stroh and colleagues, cited in Hall and Moss (1998:25), highlight that between 1978 and 1989 employees became less satisfied with companies. Hall (2003) states that in the 1980s the US and global economies were restructured. Besides the rise of globalisation, new technologies were introduced into households, for example, the home computer. Due to the environmental situation, the protean career was an advantageous path for employees to choose, as it would ensure continued employment in a changing world. Later, during the 1990s, Hall’s writings focused on changes in the career contract and the “new deal” that employers offered (Hall, 2003:4-5).

Thus, individuals’ dispositions had to adapt to the new working world to survive. Direnzo, Greenhaus, & Weer (2015:4) posit that employees were forced to exercise greater control over their careers due to career uncertainty in an unstable, competitive labour market.

An example of this can be found in the labour market of Hong Kong that has influenced young workers to adopt the protean career orientation. Hong Kong’s labour market has a history of international business and trading and has attained significant flexibility to great effect. A study conducted for young workers in Hong Kong indicates that the reason behind the adoption of the protean career orientation is to achieve career satisfaction (Chui et al., 2020:2).

It has become customary for one to be in career transition and exploring new employment opportunities. Work adjustments are the new normal and as a result, the protean career is the career contract that forms part of everyday work life (Hall, 1996:8). Independent contracting and self-employment have escalated (Park,

2009:636) and the significance of the discontinuous and non-linear (Sargent & Domberger, 2007:546) concept of the protean career has strengthened (Park, 2009:637). Career contracts have recently changed from long-term to short-term agreements (Hall & Moss, 1998:24), are established as a transactional relationship between an employer and an employee (Park, 2009:637) and take approximately seven years for both parties to adapt (Hall & Moss, 1998:31). The concept of the protean career has existed for approximately 45 [2021 – 1976 = 45] years (Hall, 1976; Hirschi, Herrmann, & Baruch, 2015:205).

2.3.2 Environmental Change during the 21st Century

The world is rapidly changing and these changes affect the work environment and people's careers. The latest change that has significantly influenced the world of work is due to COVID-19 and the lockdown protocols that were implemented but limited research has been compiled on the topic. The global Corona Virus Disease (COVID) pandemic (Branswell & Joseph, 2020) that emerged in December 2019 (Taylor, 2021) led to social distancing rules and regulations being implemented to stop the spread of the virus. The new way of living and working was known as lockdown (Brisbane, 2021). It involved people working remotely (on personal computers) from home. Gone were the days of employees working in an office environment (Desilver, 2020). The world shifted online, as mass gatherings were no longer permitted. The negative impacts of the pandemic on the working environment are discussed hereunder.

This drastic and sudden change in the world adversely affected people's lives and businesses. Car dealerships are still facing difficulties earning the expected income (Sumner, 2021). A self-employed business owner based in London shared that "COVID closed the doors overnight on my wedding business" (Johnson, 2021). These examples highlight how important it is for individuals to remain updated with the latest demands from the market to remain employable in changing circumstances.

A detailed analysis of the protean career is presented in the ensuing section. The attributes that constitute employability are self-management, transferable generic skills, career management, adaptability, identity and human capital.

2.4 Employability

Employability is an important aspect of a career (Hall, 1996:10), as it is influential in career growth (Direnzo et al., 2015:9). Note that this is different from the concept of employment, which holds a static position. Employability, from the protean career perspective, is future-oriented (Cortellazzo, Bonesso, Gerli, & Batista-Foguet, 2020:4). Employability refers to one's capacity to attain and maintain employment and maximise one's potential (Direnzo et al., 2015:12; Cortellazzo et al., 2020:4); an "indicator of the chance to work" (Cortellazzo et al., 2020:4). Employability is crucial for individuals, especially because job security, or holding down one job for the duration of one's work life, is no longer the norm when following a protean career (Hall, 1996:10).

Lin (2015:754) and Fugate and Kinicki (2008:504) highlight that employability enables one to identify and realise career opportunities. This is also seen in Direnzo et al. (2015:12), as they state that Fugate and colleagues view employability as "a multidimensional construct that enables and predisposes individuals to identify and realise career opportunities" and that employability represents how one takes charge of employment options not only through identification and realisation but also the creation of new and available paths (Direnzo et al., 2015:12).

It is thus crucial for protean careerists to focus on their employability (Lin, 2015:756). Consequently, individuals will become highly employable (Lin, 2015:745; Direnzo et al., 2015:12), as it is a prerequisite for accessing employment options and greater career control (Direnzo et al., 2015:8). Individuals who are highly employable have the opportunity to negotiate improved working conditions due to their value in the labour market. These individuals have the benefit of resource acquisition in an organisation for goal achievement and tackling responsibilities, including those beyond the work environment (Direnzo et al., 2015:16). Employability is limited by the provision of resources for individuals to accomplish a balance in their work life

but it is the individual's decision and level of motivation to utilise the available resources that lead to attaining this balance (Direnzo et al., 2015:17).

2.4.1 Self-Management

It has been established that self-management aids employability (Bridgstock, 2009:35, 36; Bridgstock, 2011). This concept does not refer to management by the organisation but specifically self-management (Hall, 2003:2; Hall, 1996:9; Hall & Moss, 1998:25; De Vos & Soens, 2008:449; Chui et al., 2020:2; Crowley-Henry & Weir, 2007:246; Gubler et al., 2014:S24; Park, 2009:637; Sargent & Domberger, 2007:546). The protean career orientation is defined in Direnzo et al. (2015:4) as individuals who are “agents of their own career destinies.” The self is the central focus of the protean career (Park, 2009:637).

Self-management entails employees typically knowing the relevant objectives that they wish to attain (De Vos & Soens, 2008:451). It includes proactive career behaviour such as opportunity creation, networking and self-nomination, which results in an enhanced career. Career self-management raises employment options, assists with job negotiation (De Vos & Soens, 2008:451) and is essential for a successful career (De Vos & Soens, 2008:451). Self-managing individuals generally strive to attain their career goals, which allows them a sense of accomplishment in their careers (De Vos & Soens, 2008:451).

Self-direction is intrinsic to self-management and numerous authors posit that a protean careerist is self-directed and values-driven (De Vos & Soens, 2008:450; Gubler et al., 2014:S24; Chui et al., 2020:3). Self-direction and values-driven are linked, as the former is driven by the latter (Hall, 2003:2, 8; Hall, 1996:11; Park, 2009:637; Sargent & Domberger, 2007:546). Self-direction includes competency, motivation, adaptability and the management of one's career (Gubler et al., 2014:S32-S34). Personal values determine the type of career decisions that are made (Chui et al., 2020:2, 3) and the appropriate attitude for individuals to hone. This attitude is depicted as the protean career attitude and is achieved in proactive and self-directed ways. Individuals must acquire this attitude in the current labour

market (De Vos & Soens, 2008:451). The rationale behind self-management and self-direction is the career being centred on individuality (Gubler et al., 2014:S25).

Individuality

Individuality implies that the protean career is an agreement between one's self and one's work (Hall, 2003:4; Hall, 1996:10; Park, 2009:638). Personal responsibility is imperative (Bridgstock, 2005) and responsibility for the transformation of career paths is placed on individuals (Chui et al., 2020:2, 3). This is also why personal networks are crucial for a protean careerist (Bridgstock, 2005), as the individual is no longer dependent on an organisation. Bridgstock (2005) also believes that clients and contracts are intrinsic to a protean careerist.

2.4.2 Transferable Generic Skills

To accomplish sustainable employability in an ever-changing industry, it is necessary for individuals to develop skills not only in their own discipline but also transferable generic skills that can assist in diverse occupations (Bridgstock, 2009:32). This is recommended because the skills required for a job will most likely evolve, just as the world of work is constantly changing. A fixed set of tasks is no longer intrinsic to a job position (Bridgstock, 2009:34).

These transferable generic skills result in inefficient work performance (Bridgstock, 2009:36). In another study, Bridgstock (2009) advocates that these skills are key competencies, higher-order and meta-work skills (Bridgstock, 2009:34) that assist with universal expertise (Bridgstock, 2005:45). It is stressed in the article that the most significant meta-competence is to be resolute in learning (Bridgstock, 2005:45). The information that follows expands on the importance of learning.

Continuous Learning

“Workers need to learn a living rather than earn a living” (Bridgstock, 2005:45). This is advised because the protean career involves lifelong learning (Hall, 2003:6; Hall, 1996:9). Individuals have adapted to the idea of “learn how” instead of “know how”,

as this is what the labour market demands (Hall, 1996:10). Bridgstock (2005:41, 44) asserts that learning and improvement are continuous. We must live in a “learning age”, as this is required in the working world to contribute to personal development. The higher education sector has also incorporated educating students about the concept of lifelong learning (Steven, 2000:76) to prepare them for the working environment. This is sometimes achieved through modular courses and short learning programmes (SLPs) that enable individuals to enrol for a single course rather than an entire degree. Valuable skills are gained within a short time frame (Sauls, 2020).

2.4.3 Career Management

Due to the changing work environment, there is an increased need for individuals to manage their careers themselves (Sargent & Domberger, 2007:546). Career management leads to employability (Bridgstock, 2009:35, 36; Bridgstock, 2011).

“Career management for maximum employability” continually focuses on evaluating one’s self and one’s career (Bridgstock, 2009:35; Bridgstock, 2011). Career management includes the processes of attaining and sustaining work (Bridgstock, 2009:36). Career management includes generating realistic career goals specific to one’s path, analysing strategic work choices, identifying and grasping opportunities, balancing the work and recognising the relationships between the job, the economy and society (Bridgstock, 2009:36).

Further, career management skills aid in determining what, which, when, why, whom, how and where generic skills are learned and utilised. These competencies are essential for a successful protean career (Bridgstock, 2005; Bridgstock, 2009:36) and several of these are discussed hereunder with ‘whom’ being the most remarked upon by authors.

Bridgstock (2005) explains that the ‘whom’ leads individuals to become aware of who their connections and networks of people are to acquire opportunities. The social network of a protean careerist is broad and significant to their career and the

importance of this in managing a protean career is confirmed in several studies (Bennett & Hennekam, 2018:1455; Canham, 2016:410; Goodwin, 2019:123-124).

Social networking is referred to as social capital in Drenzo et al. (2015:8, 32) and as networking in Crowley-Henry & Weir (2007:253). This study utilised the term social networking.

Social networking has been proved to be advantageous for employability (Bridgstock, 2009:38) and is described as a career-building skill (Crowley-Henry & Weir, 2007:253). Social networking can assist an individual to recognise, realise and create career opportunities across multiple organisations (Drenzo et al., 2015:14) by creating strategic professional and personal relationships with people who may assist in the provision of these beneficial opportunities and career resources (Crowley-Henry & Weir, 2007:253). These relationships assist in the primary acquisition of job opportunities (Drenzo et al., 2015:10) and allow access to important career-related information such as business leads, venture capital and promotions (Drenzo et al., 2015:13).

Research proves that planning and implementing networking strategies pays dividends in the form of social network growth (Drenzo et al., 2015:11). Hall et al. (2014:408) and Gubler et al. (2014:S28, S29) posit that positive relationships exist between network support, the orientation of the protean career and social networks. Social networks together with a healthy relationship between employer and employee equate to career progression (Crowley-Henry & Weir, 2007:255).

With regard to the remainder of the competencies, knowing 'why' involves self-motives and interests that are related to career identification. A comfortable relationship should exist between one's work and self-identity. Knowing 'what' refers to knowledge of one's industry – knowing the strengths, weaknesses, opportunities, threats and factors that assist in achieving success and developing knowledge of the 'rules of the game.' 'When' is pertinent to timing the development of one's career and knowing how long to remain in a position. 'How' is an indication of the skills needed to exploit opportunities. Bridgstock (2005) mentions that of the eight skills that the Australian Chamber of Commerce and Industry (ACCI) identified, six (sic) form part

of knowing 'how', namely communication skills, teamwork, technology, problem-solving and project management (Bridgstock, 2005:45). Bridgstock (2011:9) opines that artists who have obtained competencies regarding what, which, when, why, whom, how and where will achieve their desired outcomes.

2.4.4 Adaptability and Identity

Adaptability and identity are also alluded to as "meta-competencies" (Hall, 2003:6; Canham, 2016:408) that equip individuals to develop a propensity for the protean career. The two have been grouped because one without the other results in career complications (Hall, 2003:6). These two aspects are also required to be performed simultaneously to generate awareness of when to change and to develop the capacity to change (Canham, 2016:408; Gubler et al., 2014:S25).

Labour markets in economies are changing in response to new technologies, globalisation and competitive markets (Bridgstock, 2009:33, 34), which creates uncertainty (Direnzo et al., 2015:14). To avoid this uncertainty about change, workers need to be adaptable to suit the relevant available positions (Bridgstock, 2009:33, 34). This can be executed by successfully transitioning across job roles and duties (Direnzo et al., 2015:14).

Adaptive readiness, mentioned by Chui et al. (2020:3), is an individual's capacity for flexibility and change. It is one's ability to be resolute and bounce back after setbacks. These beneficial traits aid in searching for and maintaining new work, as they are highly valued by contemporary organisations (Direnzo et al., 2015:14). Adaptability is viewed as a self-regulatory strength that is pertinent for coping with challenging work circumstances. It refers to the resources that are utilised to assist the individual with career transitions, traumas and current situations. Adaptability regulates career goals and behaviours (Chui et al., 2020:3). Chui et al. (2020:3) believe that adaptability is the link between protean career orientation and career optimism, which contributes to employability (Direnzo et al., 2015:14).

The adaptability resources that are required to cope with career changes are listed as curiosity, confidence, concern and control (Chui et al., 2020:3). Like adaptability,

identity is an antecedent of employability (Direnzo et al., 2015:12). Identity and self-awareness (Hall, 2003:6) are skills that are required in one's career evolution and direction. People who adopt this dynamic position are alert and aware of opportunities in their field (Bridgstock, 2005).

2.4.5 Human Capital

Human capital is vital for employability (Direnzo et al., 2015:8, 32). This capital can be developed through the establishment of career goals and strategies acquired from an individual's personal, professional and educational skills, knowledge and experiences that can enhance career success (Ng, Eby, Sorensen, & Feldman, 2005:370; Yu, 2012:88; Takawira, 2018:77; Direnzo et al., 2015:10).

The theory of human capital implies that individuals with greater experience in education and training will accumulate higher salaries than people with less experience in those spheres (Yu, 2012:92). As abundant human capital provides individuals with expertise, skills, knowledge and performance ability, it begins to attract employers and increasing job opportunities. Research proves that human capital investments are valuable for continued career progression (Direnzo et al., 2015:13).

2.5 Outcome of the Protean Career

Individuals who adopt the profile of the protean career experience positive results that are explored hereunder. One can therefore begin to understand why this career is widely accepted (Hirschi et al., 2015) because it eventually leads to a holistic perspective. None of the academic literature mentioned negative outcomes when adopting a protean career. Adopting a protean career was generally regarded to be positive.

2.5.1 Benefits

With the adoption of the protean career, unpredictable work environments soon become more manageable and individuals understand adverse career outcomes more positively (Chui et al., 2020:2, 3).

The protean career orientation permits adaptive behaviours, enhances confidence in career decisions and raises career satisfaction (Hall et al., 2014:405; Gubler et al., 2014:S23; DiRenzo, 2010). Career satisfaction is a result of feeling in control of one's destiny due to the perception of control over career planning, exploration, vocational identity, proactive behaviour and development (Chui et al., 2020:3). It has been proved that individuals who are goal-oriented and ambitious (attributes of the protean career) attain a high success rate in their careers. Direnzo et al. (2015:10) posit that setting career goals stimulates motivation and the creation of career strategies increases the possibility of achieving those goals. As a result, the protean career is centred on high mobility (Bridgstock, 2005). Greenhaus and Allen cited in Direnzo et al. (2015:5) assert that it is a holistic feeling that stems from the satisfaction gained from performing highly valued roles.

The outcome of the protean career is a successful career, which is discussed in the ensuing section.

2.5.2 Career Success

Chui et al. (2020:3) assert that career success is judged by one's personal criteria for measuring career success. It is the feeling of personal accomplishment and (most commonly) satisfaction, which is derived from performing at one's peak (Park, 2009:638; De Vos & Soens, 2008:450). This concept can be referred to as a 'path with a heart' (Hall, 2003:9; Hall, 1996:10; Gubler et al., 2014:S24; Park, 2009:638) and has taken the place of the former 'path to the top' (Hall & Moss, 1998:30). De Vos & Soens (2008:450) define career success as "the accomplishment of desirable work-related outcomes at any point in a person's work experiences over time". Further into the topic of career success lies subjective career success.

2.5.3 Subjective Career Success

Bridgstock (2005) asserts that success is subjective in a protean career. A successful career consists of objective and subjective criteria and internal and external perspectives with internal perspectives viewed as subjective career success. The internal perspective utilises individuals' decisions for growth in their field. Subjective career success refers to individuals' judgment of their career success based on personal standards, level of career attained and goals (Park, 2009:638).

2.5.4 Whole-Life Perspective

Hall (2003:2) posits that success can infiltrate deep into an individual's life and that a successful career benefits the whole person, life-purpose and family. A whole-life perspective is one's "overall appraisal" of functioning in numerous life roles and is referred to as a work-life balance (Direnzo et al., 2015:5, 6, 30). The individual's career path and decisions are the unifying elements in that individual's life (Crowley-Henry & Weir, 2007:246; Gubler et al., 2014:S24). This balance is important among individuals (Direnzo et al., 2015:5).

2.6 Examples of a Protean Career

Examples of a protean career were evident in the narratives of four international women discussed in Crowley-Henry and Weir (2007:254). All four women had settled in the south of France and relied on positioning themselves in the correct place at the correct time in their careers, with the appropriate skills to unlock career opportunities (Crowley-Henry & Weir, 2007:248, 253, 255). Characteristics of the protean career among these women were evident. One of the individual's skills in accountancy and language was in demand, which brought her to a higher position in the organisation. Moving to a residence closer to work provided quality of life and work-life balance was expressed as significant. Another individual was a trainee in her organisation prior to being hired and was experienced at completing her work with ease. Hard work led to progression in another individual's career. Networking was viewed as a key element of opportunity creation (Crowley-Henry & Weir, 2007:248-253, 255).

At the time of this study, no research concerning South African protean careerists in the broad world of work had been conducted. However, towards the end of the following chapter, examples of the protean career among South African music creatives are introduced.

2.7 Conclusion to the Chapter

The 20th and 21st centuries witnessed a rapidly changing world and technological advances in the workplace together with other external factors that led to uncertainty regarding continued employment. Individuals are required to have agency to adapt and learn new skills to manage the changing environment. By following a protean career, individuals can assume control of their destiny and self-manage their careers.

It is evident that the concept of a protean career refers to individuals' ability to adapt to fulfil new roles to ensure continued employability. One can become employable in the rapid-changing work environment by investing in self-management, transferable generic skills, career management, adaptability and identity and lastly, human capital. These aspects lead to career opportunities and constitute the profile of the protean career.

Once an individual has adopted this profile he/she can experience the benefits thereof, which include career and subjective career success. The notion of the protean career infiltrates beyond one's work life, as it involves a whole-life perspective.

In this study, the researcher investigated how music creatives manage protean careers. The music creatives do not pursue protean careers in the traditional sense of working in an organisation, as in Hall's (1996) original description. Instead, the protean careers of music creatives refer to how they adapt to fulfil various roles in the music industry, thereby ensuring continued employment.

Chapter 3 Literature Review: The Protean Career among Music Creatives

3.1 Introduction to the Chapter

This chapter explores employability among music creatives in the international context, as employability is what constitutes the profile of the protean career. Sufficient research has been conducted on this topic in Australia and the United Kingdom (UK) for meaningful conclusions to be drawn.

Towards the end of the chapter the researcher briefly explores employability among creatives in the South African context. Limited research has been conducted nationally and much of the information contained in the section on South Africa was extrapolated from Leal's studies (2014; 2018). National research focuses on employability, which is intrinsic to the profile of the protean career and ties in with the characteristics unravelled by international researchers. This study focused on popular (pop) music, as abundant research has been conducted on this genre of music among music creatives in both Australia and the UK.

3.1.1 Defining Popular Music

Popular music is a broad genre that encompasses numerous styles including electronic, rock, hip hop, rhythm and blues (RnB), urban and contemporary. Green (2002) opines that 'popular' music includes rock, country and even jazz because popular music is a mixture of musical traditions, influences and styles. It is an economic product for consumption by popular culture (Shuker, 2002: viiim, ix; Hogg & Banister, 2000). Pop music is referred to as commonly produced commercial music (Shuker, 2002: ix; Shuker, 1994:2; Official.FM, 2020). It is music that is promoted, frequently played and disseminated by mass media (Hogg & Banister, 2000; Middleton, 1990:4; Boyle et al, Hosterman, & Ramsey, 1981:47), as it is music for profit (Official.FM, 2020).

3.1.2 Defining Popular Music Creatives

A music creative is defined as someone whose profession entails practicing in the field of music in one or a variety of specialist roles (Bennett, 2007:13). To gain an understanding, the pop music creative is compared to the classical creative who has limited roles within the music industry. Typical roles for a classically trained musician include a music teacher or lecturer and/or a performer. Lebler, Bert-Perkins, & Carey (2009:233) posit that classical musicians are mainly occupied with instrument perfection (Lebler et al., 2009), whereas the pop music creative can fill diverse roles (Bennett, 2007:13) and is connected to various spheres in the music industry such as the recording and production sectors (Burnard, 2012:221, 222). Pop music creatives gather a broader range of experiences and are more versatile in the music industry than classical creatives. It is proven in Lebler et al. (2009) that pop music creatives engage in a wider range of activities than classical musicians (Lebler et al., 2009:238). It is also evident in research conducted by González-Moreno (2014:93) that pop musicians are prone to more freedom of employment than exclusively classically trained musicians.

Burnard (2012) investigates the work of music creatives in the field of popular music including original bands, singer-songwriters, DJs, composers, improvisers and interactive audio designers, all of whom fall under the umbrella of pop music practices.

3.1.3 Females in the Popular Music Industry

Minors, Burnard, Wiffen, Shihabi, and van der Walt (2017) opine that women are not seen as equals in the music industry. Burnard's (2012:81) female creative participants that included a singer-songwriter, a composer and a professional musician perceived that women in the pop music industry are largely marginalised, treated like fans and assumed to be vocalists rather than instrumentalists. There are a limited number of women who work behind the scenes, for example, in the production and technological fields of the music industry. Female guitarists are most likely to be found in all-girl bands than in bands with male members (Burnard, 2012:78, 81, 82). In Bennett's (2007:6) study, differences in primary roles between male and female musicians were evident, as females were most likely to have a career in teaching music, whereas males dominated the performance sector. Also

stated in a paper on contemporary art music was that there are a limited number of female role models (Partti, 2018:148). This study therefore focused on female pop music creatives.

3.2 Rationale as to Why the Protean Career is Crucial for Music Creatives

Socio-cultural and economic shifts have impacted the music industry (Partti, 2018:145) and the resultant changes in the industry are discussed hereunder.

3.2.1 Environmental Situation before the 21st Century

The findings discussed hereunder refer to a time when artists could not independently manage their careers and relied on companies to do so. Traditionally, record companies had the role of promoting, grooming and training artists for a target audience (Brousseau, 2008:139; Hracs, 2012:444; Allen, 2003). Between the 1950s and 1970s (Hracs, 2012:445) record label companies were specialists in grooming musicians and training them to respond to audiences' demands. Significant financial investment was required for an artist to gain popularity and as a result, record companies focused on promoting a small number of talented artists while increasing turnover. They supported these artists by investing in advertising and communication and controlling distribution – the 'full package' that leads to fame; this strategy reinforced the star system (Brousseau, 2008:139). Hracs (2012:445) mentions that these signed musicians were guided as to which songs to record, which producer and studio to utilise, what artwork was appropriate for the album covers and how to promote their music.

Today, independent creatives do not have this agency for successful navigation in their career, as the world of work has changed due to global developments and the environmental situation explained by Hall (2003) in Chapter 2 of this study under 2.3 *The Transitioning of the Work Environment and Rationale Behind the Concept of the Protean Career*.

3.2.2 Environmental Change during the 21st Century

Due to the pandemic (briefly described in a foregoing chapter), the entire world has moved into a realm of deeper engagement with technology, as the world at the time of this study was adhering to lockdown and social distancing protocols (Langton, 2020; COVID-19 South African Online Portal, 2020), which led to an increase in social media presence and a decline in live performances (media update, 2020). As a result, music creators faced new and significant challenges (Mckeown & Whyte, 2021). It was announced that the live entertainment sector “took a hit” (Elliot, 2021); musicians who once relied on live performances to earn a living were required to consider alternative methods of generating an income in the industry. For example, an electronic music producer who once sold music to clubs could now create music for sync licensing. Examples of the latest trends among music creatives adapting to the new market are provided hereunder.

An article was recently posted about drive-in concerts being the new form of entertainment for fans. These concerts were launched in Europe in May 2020 with the USA following soon after. Internationally renowned artists such as Gwen Stefani planned to host their own drive-in concerts as a form of adaptation (Smith, 2020). Performing musicians have not been able to tour and many of them have taken advantage of this time to write and release new tracks; they are utilising their time to create new material. Due to the escalation in the numbers of artists writing and releasing songs, sound engineers have more work, as these tracks require production (Elliot, 2021). It could therefore be advantageous for creatives to pursue paths in production, as these are the most active paths. Numerous artists are utilising Zoom to branch out and collaborate with people with whom they previously did not work (Elliot, 2021), as this platform allows individuals to connect with people across the globe.

3.2.3 Statistics Indicate a Need for Individuals to Remain Employable

Musicians operate in a saturated, competitive and irregular industry (Hillman, 2018:191). The results of insufficient employability among independent artists are revealed in multiple studies. Bridgstock (2005:44) found that only a minimal number of music creatives have a promoter and also found that professional artists are underemployed (Bridgstock, 2005:43). Creatives usually obtain freelance, temporary,

contract or casual work (Hillman, 2018:191). Of the many paths in the broad music industry, performance and pedagogical practices are common employment options among musicians (Brown & Thompson, 2018:66; Bennett, 2007).

An Australian article provided evidence that artists earn less money than general workers but usually work for more than 38 hours a week (Hillman, 2018:191, 192). There is a low percentage of performing artists who earn a permanent salary or who can make a living from performing only (Bridgstock, 2005:43). Creatives often have to supplement their income with a second income earned outside the industry (Hillman, 2018:191, 192; Brown & Thompson, 2018:66). In the Bennett (2007:6) study, less than ten per cent of the music creative participants were primarily administrators. Some creatives obtain part-time employment. Again, the job positions are irrelevant to the music industry (Bennett, 2014:235). Statistical evidence reveals that performing musicians are generally employed in performing arts work, however, the same pattern emerges, as these positions are not creative- or arts-related (Brown & Thomson, 2018:66).

It is therefore essential for independent creatives to achieve sustainable employment, as this leads to the coordination and sustenance of diverse creative activities. Music creatives' employability can become a reality if they have potential within and outside creative or cultural industries and awareness as cultural entrepreneurs to consistently develop their skills and goals and lastly, their musical networks (Burnard, 2012:214). These aspects are contributing factors to the profile of the protean career (Bridgstock, 2005; 2009; Bennett & Hennekam, 2018:1455; Canham, 2016:410; Goodwin, 2019:123-124). To accomplish this as a creative in the industry, it is important to first comprehend the operations and structures of the music industry for the successful navigation thereof.

3.3 Background to the Music Industry

This section provides the reader with an understanding of how the music industry operates. Bourdieu came up with the concept of a "field" (Bourdieu, 1993:4) and noted that the manner in which the field is set up must first be understood by individuals who desire to be a part thereof and remain employable (Bourdieu,

1993:8). To enter a field, one must have the habitus that is vital for that field. To be accepted and taken seriously in the field, one must acquire at the least, the minimum knowledge and skills required in that field (Bourdieu, 1993:8). Entering a field implies investing one's capital, whether it be academic, cultural or other capital in that field to receive returns in the form of benefits or profits. Investments are made in every industry even if they are not recognised as investments at the time (Bourdieu, 1993:8). This concept is discussed within the context of the field of music in the ensuing section.

3.3.1 *The Field of Music*

According to Burnard (2012), music revolves around the performing and creative arts, creative and cultural industries, commercial and technological fields (Burnard, 2012:218). It rules in the way it does due to the rules governing its creative practices (Burnard, 2012:261).

Burnard (2012) presents a breakdown of the sectors in the music industry and refers to these sectors as “the fields within the fields of power” (Burnard, 2012:216). The author organises the sectors in the industry into five fields. (1) The field of music, which incorporates music genres, for example, jazz and rock. (2) The field of technology, which encompasses commodities such as software, websites and television. (3) The field of industries, which focuses on copyrights, broadcasting, film and television, to name only a few. (4) The field of commerce, which involves music producers as well as music and recording companies. (5) The field of cultural production and social spaces, which includes academies, studios, awards and music theatres and halls (Burnard, 2012:216).

A field includes people who influence the cultural structure in the industry (Burnard, 2012:222). The cultural field's structure depends on the distribution of available positions (Bourdieu, 1993:16). Within the music industry, the structure of the field influences the likelihood of the music being published, broadcast and downloaded (Burnard, 2012:222).

Multiple forms of musical creativities emerge from a myriad of musical spaces and all are influenced by diverse communities, music politics, the performance space, open-source recordings, globalisation of the industry and digital technologies (Burnard, 2012:217). Musical creativities necessitate the dynamic interaction of various dimensions (Burnard, 2012:230), namely technology, commerce, industry and importantly, listeners and supporters of the music (Burnard, 2012:222). The emergence of new musical creativities often intersects these territories and fields (Burnard, 2012:225). In other words, a music creative does not work or perform in only one field but in many fields that at times intersect.

3.3.2 How Music Creatives are Positioned in the Field

Music creatives are continuously repositioning themselves among multiple fields (Burnard, 2012:217) by utilising various forms of capital and treating them according to the manner in which the particular field depends on and produces that capital. The stances and entrepreneurial skills utilised to do so allow music creatives to make use of various forms of authorship that are united into practical perspectives. Therefore, all practices are generative and structured and inherent in the life of a music creative. Consequently, music creatives can establish a long-term position and stardom in the industry (Burnard, 2012:214).

Music creatives typically position themselves according to a music genre and in relation to one another (Burnard, 2012:80). An example of DJs' positioning is presented hereunder.

Pop music creatives such as DJs or singer-songwriters are referred to as "field participants" in the fields of technology, industry and popular music (Burnard, 2012:221). DJs operate in the dance culture space (Burnard, 2012:119) and situate themselves in the field as 'turntable musicians' (Burnard, 2012:101). They are responsible for trendsetting and maintaining the image of 'being a DJ' (Burnard, 2012:100). They utilise field positioning to establish stylistic dominance in that field, for example, by producing new remixes or making international guest appearances (Burnard, 2012:219). Ability, values, beliefs, desire, musical knowledge and

information all contribute to DJs entering social circles for acknowledgement (Burnard, 2012:110).

3.3.3 Modern Technology in the Music Industry

Burnard (2012) confirms that modern technology has contributed to expanding the industry by changing transactions between record labels and musicians, spreading and creating music, as well as generating new positions such as creators, producers and performers (Burnard, 2012:21, 22).

Research reveals that technology has become embedded in the musical lives of young people (Burnard, 2012:249). The internet is a dynamic environment for learning, communicating, creating content and playing music virtually. It provides a multitude of social rooms (Burnard, 2012:249); a network of places and spaces and connects musical worlds by enabling participation among various places and fields (Burnard, 2012:228). Communication has strengthened between musicians and fans by means of digital distribution and social networking (Burnard, 2012:217). Music creatives have increased their practices in the popular music industry (Burnard, 2012:218) and have adopted new methods of creating, marketing and distributing their music online (Bennett, 2014:236). The latest developments in technology allow easy access for independent music creatives to work outside the influence of record companies (Burnard, 2012:249). Independent artists do not require a full band to create music; musicians typically create music alone in the privacy of their homes (Partti, 2018:145) utilising the latest equipment. Artists also have access to technology to release their songs to the public (Lebler, 2007:206). Independent musicians can display and distribute their work online on business websites, Soundcloud, YouTube or Facebook. Burnard (2014:3) refers to this as the mass reproduction of music.

Due to these technological advancements, musicians not only perform in traditional settings but also in new settings (Bennett, 2014:236). Live coding is a new performance technique that involves different 'rules of the game' but still embraces the values of the music industry (Burnard, 2012:217). The process of live coding

involves creating music live in front of an audience via a laptop, which is utilised as the instrument (Burnard, 2012:235); the laptop replaces an acoustic instrument.

3.3.4 Statistics of Creatives' Positions in the Industry

The average European musician is an entrepreneur (Bennett, 2014:235) and the average professional artist holds not one but four occupations in the arts sector (Bridgstock, 2005:42). There is a high rate of freelance work, self-employment, managing businesses and working for clients. The majority of performing artists hold job positions that offer hourly wages (Bridgstock, 2005:43). Burnard (2012:86) opines that music creatives commonly hold positions as both creators and performers.

Green (2002) mentions that in the popular music industry there is no distinction between function bands and cover bands, as musicians wish to maximise job opportunities and thus perform both tasks in their career (Green, 2002:33, 49).

The ensuing section focuses on the necessary skills for the successful navigation of the music industry.

3.4 Balancing Entrepreneurial and Creative Skills for Employability

The industry's social and economic demands require music graduates who adapt to change, are devoted to life-long learning and possess both entrepreneurial and creative skills (Bennett, 2014:236). These entrepreneurial skills were discussed in the previous chapter concerning the protean career and are reflected upon now in the context of the music industry. The creative skills that were not discussed in the previous chapter are discussed here.

Although numerous musicians are highly skilled in their confined practices such as stage performance or playing their instrument of choice (creative skills), there are innumerable other (entrepreneurial) skills that are ignored. Lebler (2009:243) posits that performance and composition are not recommended as the ultimate proximal choices for grooming musicians into successful artists, as there are eclectic positions

and tasks in the music industry. Lebler (2007:206) asserts that these elite methods of musicianship may benefit a small portion of music graduates but are not suitable for every musician.

Music students must develop musical, technological, networking and entrepreneurial skills, as versatility is a necessary asset (Bennett, 2014:235). Although this balanced amalgam of commerce and creativity among music creatives is not easy to achieve, it is essential for their success (Burnard, 2012:109). It is also highlighted that this type of portfolio career features flexibility (Lebler, 2007:206, 214). Bridgstock (2005:41) therefore advises that artists “look ahead” and “look around” while focusing on active career development.

The results are advantageous, as music graduates will be prepared for the changes brought about by digitisation, deregulation and diversification (Bennett, 2014:235). Incorporating entrepreneurial skills into the skillset of a music creative has proven to add viability to one’s journey in the music industry and enhance cultural capital from an early age (Burnard, 2012:114).

The research does not assert that music qualifications are a necessity for the development of skills. Instead, research proves that music degrees are not replete with skills development to survive and thrive in the music industry. The research indicates that the skills that should be developed by music students to succeed in the work environment are not taught at universities. There are no allusions in the research to acquiring a tertiary music qualification to develop these skills. The creatives whose narratives are presented in this chapter do not rely on a tertiary music qualification for skills development but they are active music creatives who have obtained skills from practical experience in the music industry.

3.5 Entrepreneurial Skills for Employability

The ensuing subheadings describe the traits required to build one’s employability and include self-management, transferable generic skills, career management and adaptability and identity.

3.5.1 Self-Management

The many requirements for successfully managing a complex career in an industry that is rapidly changing include self-efficacy, self-concept, self-evaluation, self-direction and self-regulation (Bennett, 2014:236; Bridgstock, 2011:13; Lebler, 2007:206, 214). The information presented hereunder explains the notion of “self”.

Only a limited number of positions are available within Australia’s performing arts sector and professional musicians are thus challenged in their search for an employment position within their field (Brown & Thomson, 2018:66). Partti (2018:144, 145) opines that musicians are seldom awarded a “job for life”, which results in a large number of musicians being self-employed (Brown & Thomson, 2018:66). Artists generally develop opportunities and adopt the practice of self-management (Bennett, 2014:236), as this is the customary career choice (Partti, 2018:144). We live in an age of “do-it-yourself career management” (Bridgstock, 2005:41). Bridgstock’s (2005:44) study revealed that 75% of the artists in the sample group were the primary promoters of their work.

This self-management is said to be based on a combination of self-knowledge and knowledge of the working environment (Bridgstock, 2011:22). Bridgstock’s (2011:20) study found that a group of graduates who had attained self-management skills experienced high levels of career success and it is therefore advisable for universities to incorporate career self-management into the educational experiences of music students, as this will foster their employability (Bridgstock, 2011:21). Self-management can be beneficial, for example, Lebler (2007:210, 211) found that the notion of self-assessment contributes to the transferability of skills, which is discussed under the ensuing subheading.

3.5.2 Transferable Generic Skills

Transferable generic skills are important for music creatives to attain as they are integrated into the protean career profile and penetrate beyond the creative skills (Partti, 2018:143). Not only are these skills necessary for success but the relationships between these skills are also critical (Lebler, 2007:206, 214). Examples

are teamwork, leadership and organisational skills (Bennett, 2014); networking, community engagement, commercial knowledge, versatility, interpersonal skills and the ability to manage a rapidly changing environment (Partti, 2018:143) and artistic identity, business sense, strategic planning and utilisation of the digital environment (Hillman, 2018:190).

The importance of communication skills is discussed in Lebler et al. (2009:243) through a process of peer assessment. It is stated that students who assess their peers' work are developing the communication skills that are required in the professional work environment. Such activities assist the music students to systematically evaluate creative work. These are skills that can be applied to an individual's work as a professional in the music industry (Lebler et al., 2009:243). These skills optimise one's opportunities to develop a sustainable career (Carey & Coutts, 2018:177). Another skill is participation in professional development opportunities, which contributes to life-long learning (Hillman, 2018:190).

Continuous Learning through Internships

As stated previously, the most significant skill (known as a competency) is to be resolute in learning (Bridgstock, 2005:45). It is thus stressed that musicians should develop a mindset of lifelong learning (Bennett, 2014:235).

To quote George Bernard Shaw, “.... *and those who cannot change their minds cannot change anything*” (Coleman, 2018; Hoerner, 2018; Garston, 2017).

It is generally accepted that internships are beneficial methods of learning and can assist music creatives in their development of knowledge of their chosen field, add to their experience and serve as a platform for connecting them to people in the industry (Bennett, Reid, & Rowley, 2017:466). The music students in the Bennet et al (2017) study had participated in internships and were interviewed to ascertain how they navigated their careers from an internship.

One of the creatives in the aforementioned study noted that after observing artists during rehearsals she became aware of how the aural and harmony lessons she attended over the years had been beneficial, as there was a clear distinction between those who were learned and those who were not. The internship was informative about the latest art forms. Another creative learnt that conformity is expected in the industry (Bennett et al., 2017:464). Someone else revealed that she was continually exposed to new tasks from which she learned; more importantly, she learnt how to communicate with cast and staff members. Somebody else realised that it is acceptable to ask questions and advice from others in the field, as it is part of the learning process. It was communicated that the internship clarified music goals. Another young lady gained new insight into her music career from witnessing the operations of a professional opera company (Bennett et al., 2017:466). These experiences illustrated that the internship was beneficial and informative and contributed to the creatives' learning process in their music journey.

Another entrepreneurial skill to develop for employability is career management.

3.5.3 Career Management

Career management skills assist in determining what, which, when, why, whom, how and where (competencies) generic skills are learned and utilised (Bridgstock, 2005; Bridgstock, 2009:36). Research among music creatives has generated abundant information on the competencies of 'what' and 'how'.

'What'

It has been established that this refers to knowledge of one's industry and awareness of the 'rules of the game' (Bridgstock, 2005:45). Within the creative industries, Bourdieu cited in Burnard (2012:218) posits that individuals must acquire a 'feel for the game', understand the game and have knowledge of how to play the game (Burnard, 2012:218).

Burnard (2012:220) posits that music brings people together and for this to be possible the market must be understood from the perceptions of the consumers,

entrepreneurs and competitors in the industry. Things that are valued by dominant institutions and prominent people, as well as events such as the Grammy Awards, must be observed (Burnard, 2012:220), as these set the tone for what is accepted and desired (Burnard, 2012:219). Creative individuals are driven by commercial pressures to meet demands and timelines (Burnard, 2012:217) and generally respond to trends in market demand. The 'pop charts' are established upon such trends and these translate into market forces by means of record consumption. As a result, well-known music creatives become products of specific times and places (Burnard, 2012:221).

DJs are an example of the foregoing discussion; they know the rules of their 'game' (essential tasks or activities), as they understand the club culture and how to ignite a crowd (Burnard, 2012:100).

In the pop music industry, music that people desire to hear and music that is available to hear are interdependent (Burnard, 2012:242) and it is essential to understand that consumers tend to search for people who have expertise in a field (Burnard, 2012:250).

'Whom'

It is important to establish that music is a social practice (Perkins, 2014). This competency (whom) is based on an individual's social network (Bridgstock, 2005; Bennett & Hennekam, 2018:1455; Canham, 2016:410; Goodwin, 2019:123-124).

Personal and professional networks are recommended to sustain employment in the arts sector (Bridgstock, 2005:45). An example of a music network is the relationship between song creation and the performance and recording thereof, all of which involve stakeholders that include brokers, producers, sound engineers, lawyers, recording companies and managers. Such networks are crucial in supplying musical creatives (Burnard, 2012:215, 217).

Music creatives move between defined groups within specific established fields of music, for example, the recording, broadcast or concert sectors and this kind of

value only arises from recognition by others (social networking) (Burnard, 2012:215, 217).

The last entrepreneurial factor that contributes to employability is adaptability and identity.

3.5.4 Adaptability and Identity

Adaptability

Green (2002:33) posits that musicians must have the ability to adapt to various types of employers. The information provided hereunder highlights the importance of adaptability being incorporated into a music degree.

In Lebler and Weston (2015), a Bachelor of Popular Music (BPM) degree was developed for music students at a university as a form of adaptation to the music industry (Lebler & Weston, 2015:124-127). This degree was based on autonomous, collaborative learning, participatory assessment and critical listening (Lebler & Weston, 2015:124-127). Traditionally, an expert teacher is in charge of the curriculum and provides guidance and feedback. However, this degree differed in the sense that it utilised the characteristic (informal) practices of popular musicians in a formal education environment instead of inserting popular music into existing pedagogical practices. The creators of the degree gathered from popular musicians that their practices were different from the formal jazz and classical pedagogical practices found in other universities. The popular musicians they consulted had learnt pop music autonomously, through their own motivation, from friends and famous recordings of well-known musicians – common pop musicians' practices (Lebler & Weston, 2015:125, 126).

The degree developed by Lebler and Weston and discussed in their 2015 article accommodated musicians who desired to be performers in the pop music industry; the degree included popular music history and analyses, song-writing, performance and audio production in the curriculum, with pop music production as the main course in the programme. The programme involved all three aspects of popular

music studies, namely theoretical, musical and vocational facets. The content of the programme was developed to accommodate music graduates in the rapidly changing music industry by training them to be multi-skilled (Lebler & Weston, 2015:124-127).

The degree required the students to mark themselves before their work was marked by the assessment panel. This method taught music students how to practise alone and was aligned with popular musicians' practices. A panel of six to seven students and a teacher assessed the students' submissions of recorded music. This process improved the students' ability to analyse various works, judge quality and efficiently communicate these judgements. Aspects of the programme were changed to align with the music industry, for example, music distribution formats. Lebler and Weston (2015) explain that before this degree was developed, the normal music distribution format was open reel tape (1950s) but in this degree, digital audio tape (DAT) and compact discs (CDs) were utilised for music submissions, as this was what the industry utilised at the time. Submissions of written work were changed from emails to digital dropbox facilities (Lebler & Weston, 2015:124-127). Collaborative learning was featured in the programme by involving individuals who were not enrolled in the programme (Lebler & Weston, 2015:128).

The advantage of the study conducted by Lebler and Weston (2015) is that they can look back on a degree and its methodologies and report on its success over time based on the experiences related by the graduates.

Identity

Musical identity is defined as one's musical abilities in changing surroundings. It involves a process of reflection on the individual's musical skills and knowledge in changing circumstances and comparison with new peers. This identity is described as fluid and in a continuous process of adjusting (Blom, 2018:96). A similar description is provided by Weller (2018:35), as she writes that professional identity evolves with time.

Identity is overlooked as a core component of learning (Bennett, 2014:242). This should not be the case, as music students must grow multiple identities to adapt to multiple circumstances (Burnard, 2012:79, 82).

The importance of identity is that it leads to self-esteem. Erikson cited in Bennet (2014:240) believes that the 'ego identity,' which grows through social interaction, leads to self-esteem (Burnard, 2012:79, 82; Bennett, 2014:239). Music students who have developed self-esteem are more likely to envision their future selves (Bennett, 2014:239).

3.6 Creative Skills for Employability

This section includes a discussion of skills that will not be encountered in the general protean career, as they are specific to pop music creatives. The accounts of individuals utilised in this section of the chapter are from females as the research study was based on females in the pop music industry.

3.6.1 Practice Skills

There are two paths in music, one being a formal music education and the other informal. Formal music education refers to a student enrolling in a music curriculum and being guided by a teacher (Green, 2002:5). This usually occurs in classical music training, which is characterised as structured, formal and orthodox (Green, 2002:184; Lebler et al., 2009:233). In contrast, an informal music education involves one learning to play music independently without guidance; a path taken by many musicians who play pop music (Green, 2002:5). One of the variances between formal and informal musicians is that the latter do not abide by a fixed timetable to practise (Green, 2002:88;89) because the idea of strict, structured, regular lessons taught by an expert to achieve mastery is generally not applicable to pop music creatives (Burnard, 2012:88, 89). The information presented hereunder focuses on informal music practices.

It is advised that creatives invest hours of practise to become a “technically brilliant musician” (Burnard, 2012:88). There are many aspects of informal practise that have emerged from pop creatives’ shared experiences extracted from Burnard (2012), Green (2002) and Lebler (2007; 2009) and these are discussed hereunder.

Creativity

Creativity is important among pop music creatives (Green, 2002:110) and in practise entails activating certain skills, tools and experiences (Burnard, 2012:91). An artist interviewed by Burnard (2012) stated that her playing and interpretations of pieces are replete with creativity (Burnard, 2012:88). She expressed that her creativity functions on several levels, as she has immersed herself in creating new songs, including songs that are based on technology and are improvisational and interpretational (Burnard, 2012:85, 86). The importance of creativity is also highlighted among DJs, as they need to acquire knowledge of how to creatively blend two music tracks (Burnard, 2012:118).

Adaptability

One of the musicians had developed the ability to write songs alone as well as to write within a band membership or partnership (Burnard, 2012:85, 86). Adapting various DJ styles for different club scenes was important for a DJ (Burnard, 2012:117).

Flexibility

One of the accounts explained that when creating a song everybody who is involved responds to the atmosphere and because songs’ endings are unplanned, she writes the lyrics in a specific way so that everybody can end the song flexibly, as this is important. The band simply flows together and feels where the music is going. She refers to this as “flexible structures” (Burnard, 2012:91, 92). Another flexible structure is ‘jamming’, as an artist in Burnard’s (2012:84) study states that it is a social activity embedded with the freedom to create music, experiment and improvise. Green (2002:43) elaborates that ‘jamming’ is an important aspect of a band’s career and is

considered to be a group activity that incorporates creativity and communication as crucial elements thereof (Burnard, 2012:85). The element of improvisation is also important for DJs (Burnard, 2012:102).

Classical (formal) Methods

Classical training can be incorporated into pop music practices, as it is beneficial but not compulsory. One of the singers explained that she had received classical training only after she had become a professional pop musician and had the advantage of incorporating her classical skills into the pop music she played (Green, 2002:29).

Learning from Peers

Lebler et al. (2009:237), Lebler (2007:208, 209) and Green (2002:76, 77) concur that pop musicians learn from fellow band members. To prove this, one of the vocalists had once purchased a book on learning how to sing. Aside from the songbooks being incorrect most of the time, it was not her primary source of music training, as pop musicians typically learn from one another during practise sessions. Pop artists must not rely on notation, although it is an advantage in session work. The author continues to express that learning from bandmates not only involves learning how to play the music but learning about other aspects of the career too, such as where to purchase the latest gear or which guitar best suits their band's music (Green, 2002:72).

Listening Skills

Lebler et al. (2009:237) posit that pop musicians learn how to play from listening to records and watching music videos. Green (2002) asserts that musicians rely on records for a substantial part of their learning experiences. The answer 'just listening' [to records] appeared numerous times in the interviews the researcher conducted when musicians were asked to describe their methods of learning (Green, 2002:67). This is known as playing 'by ear' and is crucial (Green, 2002:28, 40, 75). During performances, pop musicians are often required to play songs that were not on the set list. This requires playing 'by ear'. Flowing with the band in an unplanned song

could be easy for these musicians if they are familiar with the song because they constantly listen to records (Green, 2002:30, 31).

Green (2002:28, 40, 75) found that copying recordings of music is so ingrained in these artists that it is done unconsciously, while simultaneously building compositional skills for the musicians. In addition, listening to music all the time moulds a musician's original work to sound like it belongs to a category/style of music, otherwise the original music will not sound like it belongs to any genre (Green, 2002:75).

Green (2002:23, 24) writes about the different types of listening that popular music creatives practise to benefit their learning process. These types include purposive, attentive and distracted listening.

Purposive Listening

Purposive listening involves a musician learning to play a song to sound like the original. Either mental notes are made or written notes serve as a guide to mimic what was heard. Practising cover songs is an example of when purposive listening is utilised (Green, 2002:23, 24).

Attentive Listening

Attentive listening is a process whereby purposive listening is employed without an intention to play the song.

Distracted Listening

Distracted listening is listening to music played in the background. The listener is not scrutinising the key signature, time signature, harmonies, melodies or any element of the music. It is purely for enjoyment or entertainment.

The aforementioned types of listening are not always performed exclusively, as listeners can change from one form to another or utilise more than one type simultaneously (Green, 2002:24).

The second creative skill discussed is engagement with audiences, fans and one another.

3.6.2 Engagement

Key relationships exist between performers and audiences, or musicians and fans (Burnard, 2012:222), which is why engagement with fans and users is encouraged (Burnard, 2012:224), as it plays a crucial social role in music creatives' success (Burnard, 2012:230).

Engagement during Performances

It is no secret that audience engagement depends on the performer. A participant in Burnard's (2012:83) study writes music that involves performer and audience interaction where everybody in the room makes decisions that affect the outcome of the piece, as the idea is that the audience and performers create the music together (Burnard, 2012:83). Being sensitive to reactions from the audience and responding creatively to these reactions is beneficial for a performer. For example, when people begin to dance during gigs, the band extends the song for them (Burnard, 2012:91, 92).

It is continually emphasised that DJs rely on crowd interaction (Burnard, 2012:100). The scene in clubs revolves around the interaction between the DJ on the stage, the music and the crowd on the dancefloor (Burnard, 2012:101). For the night to be considered successful, the DJ requires a characterising feature of performance known as authenticity, which stems from knowing and understanding the culture of the scene (Burnard, 2012:120). They have "socio-spatial performance creativities" that they utilise to continually read and interpret audiences during performances. They rely on knowledge of how to play and enjoy the music and allow the crowd to enjoy the music (Burnard, 2012:100). They know about climaxes in songs. They are

responsible for keeping the dancing flowing as well as responding to people's dancing (Burnard, 2012:102). Some DJs go so far as to act as a master of ceremonies (MC) during song sets (Burnard, 2012:114). All these tactics allow them to stay closely in touch with the crowds they entertain (Burnard, 2012:234).

Engagement with Fellow Band Mates

Band members must know how to read one another on stage to flow synergistically from one song to the next. It is a bonus if the band members have personal relationships with one another and are familiar with one another's cues (Green, 2002:35, 36).

Engagement Online

An originals band in Burnard's (2012:230) study utilised blogs and Twitter and shared videos on YouTube for fans' input regarding particular tracks. The band encouraged fans to vote for their favourite song to appear on their next album (Burnard, 2012:224). Responding to these fans broadened their fan base (Burnard, 2012:233). The creative skills described in the ensuing section are technological skills, which are essential for sustainable employment in a protean music career (Lebler, 2007:206).

3.6.3 Technological Skills

One of the respondents in Lebler's (2007:217) study expressed that acquiring an understanding of the technical aspects of the music industry has changed the way he/she listens to music and this has greatly assisted in the songwriting process. With technological knowledge artists can create recordings of their songs and also utilise these skills for playback and self-reflection (Lebler, 2007:218).

One of the singers explained that when she worked with Top Rank and Mecca Entertainment she was given various songs to sing that all had to be performed to sound like the original (Green, 2002:29). To make a song sound like the original requires the expertise of the artist and the audio engineer and it is therefore

important that artists have some knowledge of acoustics and sound to be able to communicate with engineers to achieve a song's desired outcome. Singers should have the knowledge that is required to make decisions regarding the effects that will produce the desired sound. The artist went on to explain that as a singer, microphone (mic) technique is crucial in performance. If the singer's mic technique is unprofessional and interferes with the sound, this affects the performance adversely. She elaborated that it takes years to develop a perfect mic technique (Green, 2002:37).

DJs are required to pay attention to sound quality in their performance and have knowledge of turntable technologies and the recording of songs (Burnard, 2012:102, 109). Their approach to music composition has evolved due to new technological advancements (Burnard, 2012:114) and they must acquire the ability to synchronise different beats, deconstruct, alter, adapt and innovate the records (Burnard, 2012:116, 117).

3.6.4 Identity

An artist interviewed by Green (2002:75) narrated that performing a cover of a song to sound exactly like the original is key. However, she continued that it is just as important for your ideas and identity to seep into a song (Green, 2002:75). In her music career, she established her performances by doing song covers of other artists, then sang originals in the later stages of her career (Green, 2002). For example, an artist in Blom's (2018:98) study established her identity as a singer and songwriter.

The identity of creatives within various positions in the industry differ. However, regarding DJs (Burnard, 2012:100), they are recognised by name rather than by face (Burnard, 2012:101) and are associated with particular crowds and sounds (Burnard, 2012:119). The originality of a DJ's output (music) is important (Burnard, 2012:120). Being distinct from other DJs and adopting a unique style is crucial for their success (Burnard, 2012:120). Developing an identity is one of the building blocks to harness the 'full package' of being a DJ (Burnard, 2012:100).

Celebrities generally construct subjectivities through their sound identity rather than their music (Burnard, 2012:83). Others achieve this through other aspects, for example, Michael Jackson constructed subjectivities through stylish dance moves that became a part of his identity (Burnard, 2012:74). These are crucial skills required for independent pop music creatives to adopt in an industry that is rapidly evolving. From the accounts highlighted throughout this chapter, it is evident that the creatives developed protean career traits.

3.7 Outline of Protean Career Traits among Music Creatives

Protean career traits were evident among the foregoing pop creatives' accounts.

One of the female artists who participated in Burnard's study (2012:81) fulfilled numerous roles in the industry as a singer-songwriter, composer and professional musician with high-level music skills (Burnard, 2012:79, 82) and had acquired knowledge of audience engagement, which was beneficial to her (Burnard, 2012:83). She recognised that she held certain characteristics that made her a highly skilled musician in the freelance labour market. She was confident, comfortable and successful in this position (Burnard, 2012:79, 82).

Another of the music creatives that participated in Burnard's study performed various roles and firmly located herself in a contemporary urban space as a music workshop leader, singer, songwriter recording artist and pianist (Burnard, 2012). She displayed signs of adaptability when writing music, as she could write under various conditions; alone, for a band, within a band or a partnership (Burnard, 2012:85, 86).

One of the creatives in the aforementioned study focused on an important aspect of singing that is often overlooked among vocalists, namely one's microphone technique (Green, 2002:37). One of the traits of employability is to utilise one's skills to enhance one's performance in the field. A singer mentioned that she utilised her classical music skills in the pop music she played (Green, 2002:129).

A band mentioned utilising modern technology to their advantage by engaging with fans through blogs, Twitter and YouTube, which enabled them to receive input from their audience, which in turn broadened their fan base (Burnard, 2012:224, 230, 233).

The traits of a protean music creative were revealed in an article that described an artist named Triantafyllaki (2014:249) who is a practitioner of the saxophone, piano, clarinet, flute and oboe, a classroom music teacher and a bandleader. This alludes to the identity changes mentioned by Hall (1996:9).

Utilising all one's skills and adopting multiple roles for flexibility in the work environment (music industry) is what fosters one's employability and constitutes a protean career.

3.8 The Protean Career among Music Creatives in SA

No research has been conducted in South Africa concerning the protean career among music creatives although Leal (2014; 2018) has addressed employability among creatives to foster successful navigation of the music industry and this information was deemed sufficient for this section of the literature review of this study, as the protean career is centred on employability.

Leal's (2014) study considers employability when preparing music graduates for any path of work in the broad music industry. Leal (2014; 2018) interviewed expert creatives from all sectors of the music industry and specifically in his 2018 study, focused on the preparation of music graduates for non-performing careers. As part of his research, he developed a Bachelor of Music degree that has been acknowledged but not implemented. This degree aimed to prepare music graduates for the world of work. This study utilised data generated in Leal's (2018) study as the entrepreneurial skills discussed in that study are often overlooked by independent music creatives, as they tend to concentrate only on creative skills such as instrument perfection.

As this study focused on females in the music industry, only the accounts and advice from women, as found in the academic literature, were reflected upon. The same traits mentioned by Burnard (2012) and authors in the international context were

considered; now by expert creatives in a national setting. These experts typically describe the profile of a protean career within the field of music. The term “protean career” is not mentioned but their descriptions correlate to the protean profile. Additionally, from the skills and attributes listed by these experts, there was a revelation about the limitations to the tertiary music qualification.

3.8.1 Limitations to the Tertiary Music Qualification

The female expert creatives’ accounts indicated that performance should not be at the core of music studies at a university (Leal, 2018:146). Specialisation in instrumentation is only a starting point and not the crux of the industry (Leal, 2018:133, 135, 150). Furthermore, a qualification in music is not a requirement for employment in the music industry (Leal, 2014). There are experts in the field of music that do not have a formal music qualification. Instead, they have qualifications such as brand management and marketing (Leal, 2018:155) and the majority of workers in the industry are not formally trained in music (Leal, 2018:150, 156). An expert revealed that her music qualification was inadequate for her career (Leal, 2018:134). These creatives had gathered industry knowledge only after years of experience in the music industry. This is in agreement with Lebler and his fellow researchers (2009:243), as they state that performance and composition are not recommended as the ultimate proximal choice for grooming musicians to become successful artists.

The information that follows hereunder elaborates on the entrepreneurial skills for creatives to adopt; skills that are not taught at tertiary institutions. This information is compared to the international authors’ information on the protean career among music creatives.

3.8.2 Entrepreneurial Skills for Employability

Entrepreneurship was a dominant trend among the expert creatives and they perceived entrepreneurial skills to be of a higher value than creative skills. Newton (2014) posits that entrepreneurship drives the successful genres in South Africa.

Transferable Generic Skills

Business plans and the acquisition of music business knowledge are important and the experts emphasised the importance of business. Knowledge of the business side of the music industry as well as obtaining knowledge on how to implement business plans is crucial (Leal 2014:66-69; 2018:134). The famous South African artist, Lira, who was also part of Leal's (2014) study, states that it is essential for artists to manage their own business (Africa, 2015). The importance of being business-minded is also mentioned in a study conducted by Burnard (2012:51). These skills and marketing, branding and promotions are business senses mentioned by Hillman (2018). These skills are linked to the commercial knowledge mentioned as being important in Partti (2018:134). Knowledge of technical aspects of the music industry is important, as Burnard (2012) writes that technology is expanding the industry. If individuals are educated about these technical aspects, they can work outside the influence of record label companies and release music independently (Burnard, 2012:249; Lebler, 2007:206). Bennett (2014:235) emphasises the importance of technology. Hillman (2018:190) mentions the utilisation of the digital environment. Technical knowledge is known to assist in the song-writing process (Lebler, 2007:217) and performance setting (Green, 2002:29, 37; Burnard, 2012:102, 209).

The skills mentioned hereunder that were mentioned by experts in SA were not mentioned by international authors, although the reasoning behind mentioning these skills can be seen in the international authors' findings.

Knowledge of finance, streams of income, budgeting and the generation and flow of finances (including cost centres and royalties) were mentioned by the experts (Leal, 2018:142, 144, 156). It is understandable why the aforementioned skills were mentioned because Burnard (2012:217) found that creatives depend on the utilisation of different forms of capital in the industry to position themselves across fields.

The importance of obtaining knowledge of diverse music genres (Leal, 2018:142-144) was stressed, as this strategy is also utilised by creatives to position themselves across fields in the industry (Burnard, 2012:80).

Additional skills mentioned by the experts in SA that were not mentioned by the international authors referenced in this chapter were knowledge of taxation, invoicing, basic accounting, law and contracts, specifically royalties.

Continuous Learning through Internships

Participation in internships was suggested by the experts. These were also viewed as beneficial methods of learning in Bennett et al. (2017:466).

Career Management Skills

International researchers focused on the two competencies of 'what' and 'whom', as did this researcher.

'What'

Experts advise empowering oneself with music industry knowledge, as this strategy delivers the desired outcomes (Leal, 2018:142-144). They state that this is not taught at institutions and having no knowledge in this area becomes an obstacle for graduates. As a result, creatives often find themselves in alternate career paths. For example, many graduates invest in teaching after their studies, which should not be the only end-goal. This constitutes the competency of "what" (Bridgstock, 2005; Bridgstock, 2009:36), which is one of the career management skills. It is based on knowledge of one's industry and the 'rules of the game' (Bridgstock, 2005:45). Burnard (2012:220) asserts that the market must be learned and observed from consumers, entrepreneurs and competitors' perspectives. The experts who participated in Leal's research also advised that one remain updated with trends (Leal, 2018:156).

'Whom'

Parti (2018) refers to these as interpersonal skills and overall views music as a social practice. Experts in Leal's study underlined the importance of networking,

communication and people skills. **Networking** is a skill recommended by Partti (2018) and Bridgstock (2005:45).

Communication is crucial for community engagement (Partti, 2018) and engagement between performers and audiences, fans online and bandmates (Lebler et al., 2009; Burnard, 2012).

People skills are vital for successful teamwork (Bennett, 2014).

Adaptability

Adaptability in the context of reading situations and suitably adapting to these situations was raised by the experts. Among the international authors, Green (2002:33) wrote about adaptability among people. Lebler & Weston (2015) developed a music degree as a form of adaptability to the industry and assisted the music graduates to remain up to date with the latest industry trends (Lebler & Weston, 2015:124-127). Burnard (2012) only referred to adaptability in a performance context.

Identity

Identification and development were strengths mentioned by the experts as being part of one's identity. A researcher in the South African context identified methods for identity development, such as participating in work-integrated learning (WIL) (De Villiers, 2019:32). De Villiers (2019:31) implies that one nurtures multiple identities to fit in and adapt to the music industry. This coincides with Burnard's (2012:79, 82) statement that music students must grow multiple identities to fit into multiple spheres in the industry. Identity continuously adjusts and evolves (Blom, 2018:96; Weller, 2018:35).

Flexibility

The experts mentioned the concept of flexibility. Among music creatives in the international context, flexibility was mentioned within a performance context

(Burnard, 2012; Green, 2002) and from an entrepreneurial point of view (Lebler, 2007).

Overall, the experts touched on the same entrepreneurial themes that were found in the international context; self-management, transferable generic skills, career management, adaptability and identity. All of these traits assist with self-management. Additional transferable generic skills extracted from the experts' narratives included career management skills, which was the same as the information found in the international context, as traits for creatives to adopt were once again linked to 'what' and 'whom'.

3.9 Conclusion to the Chapter

Pop music creatives within the music industry, internationally and nationally, are strongly advised to adopt the notion of employability, as this is the main trait that constitutes the protean career. It is important to adopt this profile because it rejuvenates one's career and assists one to adapt to the drastic changes in the music industry that are brought about by environmental and technological shifts in society. When one adapts, one survives.

Employability among music creatives not only refers to the creative skills (practice skills, engagement and technological and creative identity) upon which musicians generally tend to focus but also the entrepreneurial skills such as self-management, transferable generic skills, career management, adaptability and identity.

Creatives need to maintain a balance between the two types of skills to avoid having a preponderance of creative skills over entrepreneurial skills, which often results in music creatives holding positions outside the music industry for support and security. For a music creative to remain in the field of music, he/she needs to balance entrepreneurial and creative skills to avoid following a divergent path. For example, a performing musician who is also a chef. The popular path that numerous creatives take is teaching, which is only one of the countless options within the music industry.

It was found that the tertiary education institutions do not prepare music graduates to exercise their entrepreneurial skills, which is disadvantageous to them. It was also uncovered that females are often overlooked and marginalised in the industry.

This study aimed to ascertain if female pop music creatives in SA are adopting the profile of the protean career for employability and successful navigation of the music industry.

CHAPTER 4 Research Design and Methodology

4.1 Introduction

This qualitative study focused on popular female music creatives in the music industry of Gqeberha to discover whether or not they are adopting protean careers for employability and successful navigation of the industry. In this chapter, the researcher explains the research methodology and the data analysis methods that were utilised to answer the research question. The paradigm of the study, approach, design, selection of the sample group, ethical considerations and methodological limitations are also discussed.

4.2 Positionality

Positionality refers to the researcher's worldview and the position that he/she adopts about a research study. Simply stated, positionality is "where the researcher is coming from" (Holmes, 2020:1). The researcher's positionality impacts all aspects of the study: the topic, the manner in which the research is conducted, engagement with participants, data analysis, as well as the disclosure of findings (Shaw, Howe, Beazer, & Carr, 2020:290).

The researcher approached this study from a participant's perspective, meaning that the researcher was a music creative in the Gqeberha music industry.

The narrative presented hereunder was written by the researcher of this study. "I am a female pianist and sound engineer who has qualified from an institution of higher learning in South Africa. I have specialised in playing the piano for 13 years and can perform different genres of music. I have acquired knowledge in various areas of music, such as classical theory, jazz theory, arrangement, music technology, and performance. Despite my education and abilities, I have found it challenging to find employment in my field of expertise. In the past I have uploaded my performance videos and advertised my services on social media platforms with little to no success. I have also become aware of other independent creatives who are musically inclined and talented, yet they do not successfully market themselves and the services they provide."

The researcher believes that local independent music creatives in the industry are not adequately recognised and supported. As previously stated, record companies traditionally had the role of promoting, grooming and training artists for a target audience (Brousseau, 2008:139; Hracs, 2012:444; Allen, 2003). Today, numerous music creatives are independent and are not signed to a record label company. Independent artists thus have insufficient agency, guidance and support in their music careers.

The researcher was passionate about finding solutions to this dilemma experienced by music creatives and ascertain whether or not they can remedy the situation. The purpose of this approach was to discover if and how these female music creatives are managing protean careers and if they are successful in their fields.

4.3 Research Approach

This was a qualitative study which utilises a narrative strategy of inquiry. The purpose of adopting this approach was to understand an experience from the participants' point of view. In this study 'experience' refers to how female music creatives based in the city of Gqeberha manage protean careers in the music industry.

Qualitative research methods are concerned with the researcher being prepared to re-evaluate the focus of the study at any time during the early stages thereof. The researcher only becomes aware of the necessary questions to address once fully engaged in the data (Neuman, 2014:172, 173). For this reason, the qualitative approach was ideal for this study.

Qualitative data focuses on the documentation of real events, observations of behaviour, examining visuals and recording people. Researchers collect data while remembering pre-existing ideas to assist them (Neuman, 2006).

4.4 Research Design and Methodology

The design for this study was a narrative and involved one-on-one interviews, focus group discussions and, to a lesser extent, feminism, as all the participants were female. Solid qualitative data collection procedures involve interviews, focus groups, and observations. These strong techniques constitute to the interpretation of qualitative data (Matta, 2021:2).

4.4.1 Interviews

The purpose of interviewing is for the interviewer to obtain accurate information from the interviewee. Interviews are described as short-term social interactions (Neuman, 2014:350) and the information is communicated by the participants in their own words (de Vos, Strydom, Fouché, & Delport, 2005:379).

Semi-structured Interviews

Interviews were chosen to understand experiences and situations from the participant's viewpoint (de Vos et al., 2005:287). Qualitative studies typically implement two types of interviews; unstructured and semi-structured (de Vos et al., 2005:292). This study utilised the latter for both the one-on-one and focus group interviews. Semi-structured interviews are organised around the researcher's areas of interest and incorporate flexibility (de Vos et al., 2005:292). The interviews were open-ended as this method allows for narratives and themes to emerge from the respondents. A conversational approach was used because conversation "... captures the attitude of the interaction" (de Vos et al., 2005:287). The interviews were in-depth to capture rich information from the participants about their music career experiences, various stages thereof and different backgrounds. All arrangements for the interviews were made over WhatsApp, as this was the respondents' preferred method of communication.

Interviews require an interview schedule (de Vos et al., 2005:166) and a list of questions was thus prepared in advance as a guide. However, the participants were not all asked the same questions. For example, the researcher did not ask the music teachers how they maintain engagement with an audience, as this question was reserved for the performers. Some of the questions were suitable to be posed to all

the participants, for example, “do you have a fair balance of entrepreneurial and creative skills?” Follow-up questions were asked throughout the interviews. For the one-on-one interviews, not all the participants’ follow-up questions were the same, as experiences and answers differed. De Vos et al. (2005:297) postulate that not all planned questions need to be asked, as conversations can shift off the topic onto something else that is also relevant. The researcher must be aware of information that deviates from the topic throughout an interview and the researcher in this study paid close attention to this. At times, further probing was also implemented to gain a deeper understanding of the narratives and to clarify information.

The interviews were conducted in English and if a participant did not understand a question, the researcher simply rephrased it (Creswell, 2009:181-183).

This method of investigation was utilised to ascertain whether or not the female creatives in the city were adopting protean career profiles for employability and the successful navigation of the music industry. The researcher investigated whether or not these creatives were proficient in managing both creative and entrepreneurial skills, as creatives generally tend to focus only on the former, which is disadvantageous. Interviews were conducted to explore what the creatives were doing in the field of music, how they arrived at that stage, what their next step would be and if they were aware of the operations and functions of the music industry.

The conversations covered the areas described hereunder.

- Biographical information. This included questions about the participant’s age and the roles they perform in the music industry.
- Entrepreneurial and creative skills. This was to ascertain which skills creatives utilise, as these are the skills that aid one’s employability and thus contribute to the protean career.

- Perceptions. The interviews were conducted in a relaxed, conversational manner so that the participants felt comfortable sharing their views and perceptions of facets of the music industry.

One-on-One Interviews

A total of 14 one-on-one interviews were held as there were 14 participants in this study and these interviews were executed between 26th October and 20th November 2020. An advantage of one-on-one interviews is that the discussions are private, which ensures that the participants are not influenced by other participants' answers (Mouton, 2001). This method of data collection also results in deeper engagement in conversation. The respondents were not confined to limited answers or subjected to leading questions. There was no specific time frame for the interviews and they were all of different lengths (Leedy & Ormrod, 2001:159-160). The participants were not given a time frame to avoid them feeling rushed. They were made to feel comfortable and relaxed (de Vos et al., 2005:297) and this prolonged engagement ensured the rigour and trustworthiness of the data.

Due to the global COVID-19 pandemic and the social distancing protocols, the one-on-one interviews were completed online utilising the Zoom platform. One of the participants did not know how to download and utilise Zoom and preferred a WhatsApp video call, which was arranged.

The demographic information was jotted down during the interviews (Creswell, 2009:181-183). The researcher interviewed the participants during the day at a convenient time for the respondents via her laptop in her home office. The researcher presented an introduction to the study, which included an explanation of the aim of the interview and the research. Neuman (2014:352) refers to this as the first stage of the interview. Once all the questions had been answered, the researcher concluded by thanking the participants. Neuman (2014:352) refers to this as the last interview stage.

The information presented hereunder was noted.

One of the participants stood outside for her interview, which resulted in background noise interfering with the conversation. Two of the participants preferred to be interviewed while at work; the first of whom was unable to complete the interview as it was during her work break that was only 30 minutes long and only nine questions were covered verbally (during the interview). The participant attempted to schedule a second date with the researcher but was unsuccessful. The researcher therefore sent the remaining eight questions to the respondent via email because that was what she preferred and she returned her answers to the researcher in written format, also via email. The second respondent who was interviewed during working hours was able to complete the interview.

The remaining 11 participants were in the comfort of their own homes during their interviews and had sufficient time for the interview. The interview schedule can be found in Addendum C.

Focus Group Interviews

Advantages

The benefit of focus group interviews is that the respondents can be reminded about issues when they are raised by other participants in the group (alt-J, 2013). Moreover, focus group interviews are similar to normal conversations and may include storytelling, joking, arguing, boasting, teasing and persuasion. The group interaction also has the advantage of making people feel at ease and can lead to them being more open. The respondents can also build on the responses of other group members, which can lead to more detailed accounts (Wilkinson, 2004:180). The researcher utilised WhatsApp as an administrative tool, which allowed for quick communication. Of the 14 participants, only eight were able to attend the focus group interviews and of these eight, only three attended in person.

Focus Group 1

The first focus group interview was conducted face-to-face at the researcher's residence in Victoria Park Drive, South End, Gqeberha on Saturday 21 November

2020 at 12h00, after the lockdown restrictions were eased. The group consisted of four participants, with one of the participants streaming live via Zoom, as she had contracted a cold or influenza and therefore adhered to the social distancing rule.

The atmosphere was relaxed and informal and the focus group was held in the lounge. The quiet environment allowed the researcher to make a recording after requesting and being granted permission by the participants to do so. The laptop for the online participant was placed in such a position that all the participants could see one another. The sound levels were tested before the conversation began. The researcher noticed that the three respondents who showed up in person all knew one another, as they had studied at the same university's music department. This made it easy for them to loosen up, open up and throw in a few jokes at times during the conversation. Despite their familiarity with one another, the researcher asked all the participants to introduce themselves. The researcher moderated proceedings by posing the questions, maintaining the discussion and ensuring that all the group members were participating, including the respondent who was live streaming (Wilkinson, 2004:177-178).

Focus Group 2

The researcher arranged for all the participants who could not meet in person to meet on the Zoom platform. The meeting was recorded and consisted of the researcher, four participants, and a silent observer who took notes on participants' behaviour and responses. One of the participants arrived 16 minutes late. The researcher did not want the rest of the respondents to wait, so the interview continued and the respondent who was late missed the first two questions. All the participants were strangers to one another. The meeting was held on Thursday, 26 November 2020 at 19h00. The interview schedule is attached as Addendum D.

With both focus group discussions, follow-up questions were asked at the appropriate times. During the two focus group interviews, the researcher established a rapport with the respondents and was sensitive to non-verbal cues. The researcher was aware that she needed to encourage the quiet participants and the participant that was live-streamed (in the first focus group) and ensure that the more talkative

participants did not dominate the discussion (Wilkinson, 2004:179). The remainder of the participants were unable to attend the focus group interviews.

4.4.2 Recordings

All the interviews were recorded on two devices. The main recording was made on the researcher's laptop utilising Zoom and comprised video and audio. The second recording was exclusively audio and was recorded utilising a mobile device. Two recordings were made as a backup. Rich data was collected by recording the Zoom meetings, as this included a video (Cohen, Manion, & Morrison, 2007:367). There was no video recording of the respondent who was interviewed over the WhatsApp video call as this application does not have recording features. The researcher therefore only recorded audio utilising a separate device.

4.4.3 Triangulation

Data Triangulation

For data triangulation and validity, the researcher utilised a variety of data sources and information. Points of view were gathered from various music creatives in a variety of positions in the music industry and at different stages in their careers (Guion, 2002:1).

Environmental Triangulation

The participants in the first focus group interview experienced a change in environment as they answered online and in private when interviewed one-on-one but when interviewed as part of the focus group, they answered at the researcher's home face-to-face with other respondents. This was possible because the country had moved to less restrictive lockdown levels. The participants in the second focus group also experienced a change in the setting in that the one-on-one interview was private but the focus group included an outside (silent) observer (Guion, 2002:3).

Investigator Triangulation

In the second focus group interview, two observers were present; the researcher who was involved in the conversation and a silent observer (Guion, 2002:2).

Methodological Triangulation

Multiple methods of data collection were applied, namely one-on-one interviews, focus group interviews, observation and interpretation (Guion, 2002:2). The researcher, as part-participant, made qualitative observations. Observations of respondents' behaviour were hand-written and audio recordings of the respondents were made during the interviews at the research sites. The manner in which the participants responded to the questions was observed. The observation protocol was carried out in the form of a page with descriptive notes and reflective notes on either side (Creswell, 2009:181). Hand-written notes were written as a backup in case the audio recording failed.

The online video platforms were adequate for hosting the interviews and the respondents were visible and could be observed. Facial and vocal expressions, reactions to questions, laughter, body posture and language, pauses after questions were posed and choice of words did not go unnoticed. Scientific enquiry is based on the interpretation of observations (Mouton & Babbie, 2008).

4.5 Selection of Participants

From the beginning stages of the study, the researcher chose to target female music creatives engaged in popular music and who were active in the music industry in Gqeberha. Minors et al. (2017) posit that women are not seen as equals in the music industry despite female creatives maybe having unique experiences that differ from those of their male counterparts in the music industry and that is one of the reasons for the researcher choosing to interview only female creatives. The respondents were recruited via social media posts, word of mouth, snowball sampling and telephone calls (Creswell, 2009:181-183).

4.5.1 Non-Probability Sampling

The researcher established a sample group through two types of non-probability sampling, namely purposeful and snowball sampling (Cohen et al., 2007:113; Leedy & Ormrod, 2001:157). With non-probability sampling, the chances of members being selected for a sample are unknown (Cohen et al., 2007:110).

Purposive Sampling

Purposive sampling was utilised for the selection of the participants (Neuman, 2006:222). In the researcher's opinion, individuals with similar life experiences were chosen (Cohen et al., 2007:113; Terre Balance, Durrheim, & Painter, 2006; de Vos et al., 2005:202). For this study, individuals were selected because of their experiences in the music industry. In the selection phase, the creatives provided information about their music journey, role in the industry and the stage of their career at the time of the interview. All the selected respondents were at different stages in their careers and had various backgrounds.

To broaden the representation, perspectives from various sectors of the music industry were included.

1. Creatives who work at radio stations
2. Vocalists (rappers and singers) and instrumentalists
3. Songwriters/composers
4. Music arrangers
5. DJs
6. Sound engineers and producers
7. Beat creators
8. Music educators
9. Church musicians
10. Performers
11. Recording artists

The researcher was open to selecting participants who work with any style of popular music, such as hip hop, RnB, pop-rock, jazz, reggae, electronic dance music, or contemporary music.

Snowball Sampling

Snowball sampling was utilised to gain a sufficient number of participants for the sample group. The respondents, potential respondents and the researcher's contacts were asked to share the information with as many people as possible (de Vos et al., 2005:203). Recommendations made by the members of the public were considered by the researcher.

4.5.2 Selected Participants

Fourteen independent creatives became a part of this study and their ages ranged from 23 to 37. This sample group was divided in half in that 50% were music graduates and 50% were not; this was unplanned. Two of the respondents were not based entirely in the city of Gqeberha and an explanation is provided hereunder.

- One was from Makhanda (Grahamstown), which is a city close to Gqeberha and within the same province. She had also interacted with performing musicians from Gqeberha.
- The other music creative, who was from Gqeberha, began her music career in Johannesburg and then returned to Gqeberha. She therefore had experiences in the music industry in both cities.

The aforementioned participants volunteered to be a part of the study. After all the interviews had been conducted and transcribed, the plan was to eliminate the respondents who did not fit the targeted profile but these participants added richness to the data and were therefore included in the study.

During the coding and analysis processes, the researcher realised that two of the participants were heavily immersed in classical practices and were not pop musicians. This provided additional insight to the data, as the literature review compared classical orthodox practices to pop music practices.

4.6 Data Analyses

Summaries of all the interviews were formulated by the researcher who utilised the qualitative software programme known as Atlas.ti for the coding process.

4.6.1 Coding Process

Coding is referred to as a “judgement call,” analyses, and an aspect of analyses. It is a problem-solving technique and is described as heuristic, which in the Greek language means “to discover” (Saldaña, 2013:8, 14). The purpose of coding data is for the researcher to organise the raw data (extracted from participants) into conceptual categories and create themes or concepts (Neuman, 2006:460). Within the cyclical process of coding, the data is labelled and linked to the idea. During the coding process one unintentionally realises themes and makes notes of them in an analytic memo which guides the process. Within this study, the researcher implemented coding after data collection (Saldaña, 2013:8, 14).

The researcher imposes order on the data with two simultaneous activities, namely mechanical data reduction and the analytic categorisation of the data. Boyatzis (1998) cited in Neumann (2006:461) had the following to say about coding: “A good thematic code is one that captures the qualitative richness of the phenomenon. It is usable in the analysis, the interpretation, and the presentation of research”.

Inductive analyses were carried out that involved converting data into categories. The information that follows explains the rigorous process of thematic analysis. This process is utilised to gain insight into the data. With this type of analysis, the researcher focuses on the content (what is told).

Depth of insight was sought at each stage by making notes in a memo book and recording hunches (also known as emerging hypotheses).

Pre-Coding

The first step in this systematic approach was pre-coding, which required the researcher to familiarise herself with the data. This was performed throughout the data gathering phase, as the researcher conducted the interviews, played back the

recordings, watched the videos countless times, summarised the interviews and read through the summaries numerous times. Hunches emerged during this phase, as the researcher asked herself, “what is going on here?”

First Cycle Coding

A variety of first cycle coding methods were utilised that generated a total of 740 codes from the interviews (14 one-on-ones and 2 focus groups) in the Atlas.ti programme. It is the role of the researcher to discern from the data when to stop employing cycles of coding.

The cycles of coding described hereunder were implemented in the given order.

1. In vivo coding (in the words of), which includes coding the participants' quotations. Instead of the researcher summarising the information, he/she codes the participants' utterances.
2. Attribute coding. The researcher coded the respondents' attributes (characteristics) that were relevant to the study, such as age, music qualifications and roles in the music industry. This was carried out to describe the participants. This also enabled the researcher to discern patterns and differences between the participants, for example, the differences in skills between the music graduates and the non-music graduates.
3. Emotion coding. This type of coding provides insights into the participants' perspectives and life conditions. For this cycle, the researcher did not assume the emotion but coded emotions that were explicitly stated to avoid straying from the data.
4. Versus coding. 'This' versus 'that.' The researcher identified conflicts and concepts that were in opposition. This is not something that participants explicitly state, rather, it is implied.

5. Action coding. This is also known as process coding. Observable activities were coded. The researcher coded for gerunds, which are action words, for example, thinking, playing for free and working hard. These words were not found in the text, rather, the researcher identified them and turned them into “ing”, which exposed the participants’ actions within their music careers and what takes up the most of their time.
6. Evaluation coding. This was evaluated within the participants’ responses. This is a form of judgement. For example, a “sense of negativity” or a “sense of ambition” from the respondents. This cycle revealed the different stages the creatives were at in their careers.

The codebook for the aforementioned cycles can be found attached as Addendum F of this document.

Throughout every cycle of coding, the researcher documented her thoughts, ideas, memories (about literature) and doubts in a memo book. Hunches were also written down during each cycle. As a result, every cycle of coding had accompanying notes and emerging hypotheses. An audit trail can be found attached as Addendum E. This provides a record of the investigation and evidence to verify the findings.

Multiple cycles of coding were utilised as each cycle allowed the researcher to see the data differently. Each cycle can be described as a different lens and every time the researcher looks at the data through another lens s/he gains a deeper insight and looks at it from another angle. For this type of study, the researcher must decide when the data does not require further coding and analysis. The researcher did attempt to implement another cycle of coding known as values, attitudes and beliefs (VABS) but it was ineffective and not relevant to the study.

Second Cycle Coding

The data moves from codes to categories via a process of axial coding. After 740 codes were generated from the first cycle, the researcher reviewed the multitude of

codes and familiarised herself with them. This enabled her to see which codes fit together under umbrella terms. For example, the codes “google” and “home studio” could be grouped under the umbrella “technology.” This is known as axial coding and the umbrella terms are known as categories. An example of one of the umbrella terms (categories) is depicted hereunder in Figure 1. This was one of the smallest themes.

Figure 1: Axial code of the category “Ambition”



The categories listed hereunder were generated.

1. Hard environment, for example, no access to resources
2. Education system
3. Creative activities, for example, performing and playing music
4. Entrepreneurial traits
5. Investing with no return on investment (ROI)
6. Music careers being 'paused' and individuals not in desired positions

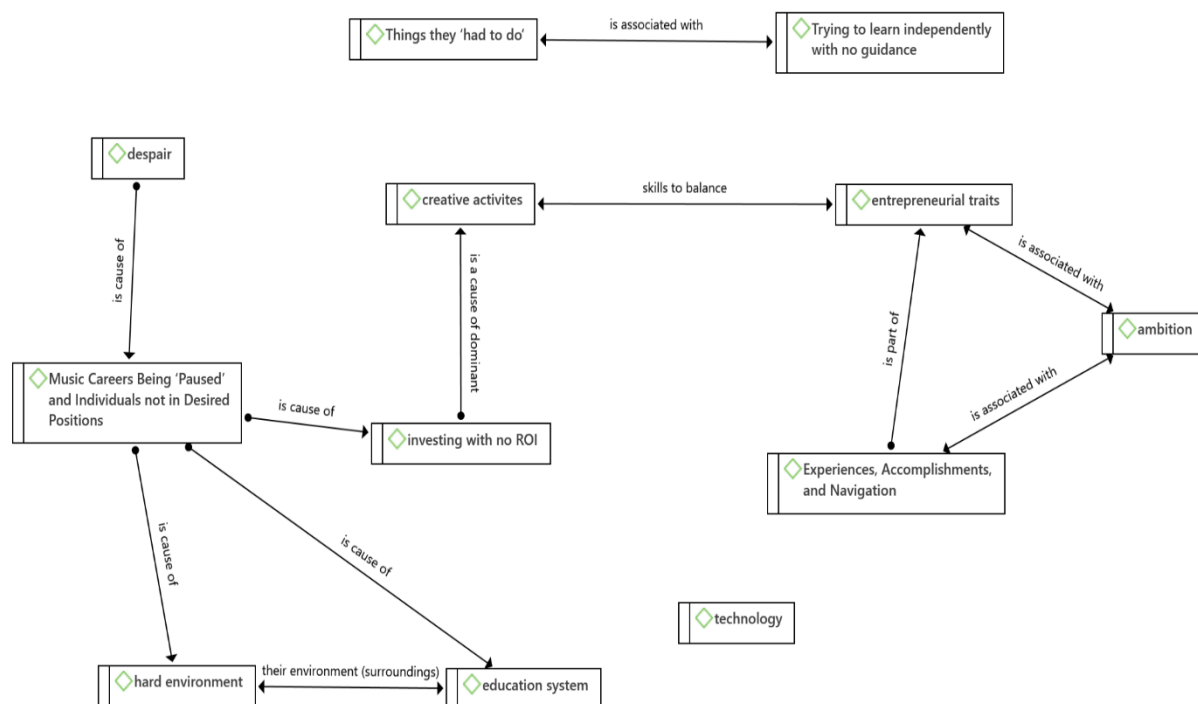
7. Despair
8. Ambition
9. Technology
10. Trying to learn independently with no guidance
11. Things they 'had to do'
12. Experiences, accomplishments and navigation

The data was thus reduced from 740 codes to 12 categories. Once again, notes were made in the memo book and hunches were written down during this process of second cycle coding.

Linking Categories

Figure 2 hereunder depicts the relationships between the categories that are explained in Chapter 5.

Figure 2: Linking categories



Advancing Hunches

The researcher then went back to all the emerging hypotheses (hunches) that were generated from the various cycles of coding and advanced them by reviewing them according to the axial codes.

Hypothesis Coding

The researcher selected the strongest hypothesis and re-read all the interview summaries to either prove or disprove that hypothesis.

4.7 Ethics

When conducting research, it is important to be aware of the ethical issues involved when interacting with people. In social scientific research “you need to be aware of the general agreements among researchers about what is proper and improper in the conduct of scientific inquiry” (Babbie & Mouton, 2001:520).

4.7.1 Anonymity and Confidentiality

All the participants in this study were over the age of 18 and not from an at-risk or vulnerable group. The researcher had received ethics clearance from the Ethics Committee of the Nelson Mandela University (NMU) to conduct the research. The ethics clearance number for this research was **H/20/HUM/MUS-002**.

The researcher ensured that the respondents were aware that their participation was voluntary and that no harm would come to them and requested their permission before recording them. Anonymity and confidentiality were guaranteed, as the purpose of the research was not to deceive the subjects (Babbie & Mouton, 2001:520-525; Creswell, 2009:181-183).

Informing Participants

Written and oral information about the study was presented to the participants (Creswell, 2009:181-183) and potential participants before the study commenced. The letter of consent that was addressed to the participants is attached as Addendum A and the completed consent to take part in the study form is attached as Addendum B. The participants were encouraged to ask questions if they were unsure about the objectives or requirements of the study.

Gathering the Data

The respondents were face-to-face in the focus group interviews. The researcher asked the respondents for permission to record the interviews. These recordings were kept in a safe place and only the researcher had the password to access the data.

Names and stage names were not documented and the names of places or organisations such as schools and universities were not mentioned. No personal information is mentioned in the study and the participants' physical appearance is not described. Pseudonyms are used in the final research report.

Significant places and institutions are mentioned to indicate the accomplishments the music creatives had achieved and the career stages they had attained. For example, performing at the Grahamstown National Arts Festival indicates experience. Berklee and Trinity College London indicate the types of courses attended and/or completed.

After the interviews had been transcribed a copy of the transcription was given to the participants to show them how they were described and to ensure that they were satisfied and not embarrassed by the information. The participants were ensured that the results of the study would be made known to them. Throughout the study, the researcher remained honest and as accurate as possible.

4.8 Methodological Limitations of the Study

Of the 14 participants, only eight were able to participate in the focus group interviews.

As previously discussed, one of the participants was unable to complete her interview and the remainder of her answers were written out by the participant in her

own time out of the presence of the researcher. Buffering occurred within the second focus group interview due to a poor network connection.

4.9 Conclusion

This chapter explained why the researcher chose to investigate whether or not females in the music industry were adopting protean careers for successful navigation of the industry. The chapter also outlined the type of study, design, the process for the selection of participants, how the interviews occurred, validity through triangulation and methodological limitations.

A presentation of the systematic, step-by-step approach to the coding and data analysis was depicted to indicate how the researcher generated the results of the study that are presented in the ensuing chapter.

CHAPTER 5: Results of the Study

5.1 Introduction

The respondents shared information about their music experiences, journeys, perspectives and roles in the industry. These narratives were simply representations of reality. This section is not presented to provide generalisations but rather for insight and to indicate the relationship between the researcher's interpretation and the data. The researcher's interpretation was grounded in the data due to the multiple cycles of coding employed. This section is woven together with the literature on the topic.

The research aimed to learn the following:

Whether or not independent female pop music creatives in Gqeberha's music industry are adopting protean career profiles for successful navigation of the music industry.

The profile of the protean career is referred to because relevant literature asserts that individuals who adopt this profile will function synergistically with the environment and successfully navigate changes. As a result, individuals will have the ability to transform their career paths (Gubler et al., 2014:S25; Crowley-Henry & Weir, 2007:246).

5.2 Profile of Participants

5.2.1 Brief Profile

Table 1: Brief profile of participants

	AGE GROUP	BRIEF DESCRIPTION	
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Respondent 1	20s	Vocalist who sings in the church. She is also a mother.	Music Graduates
Respondent 3	30s	Singer-songwriter and composer.	
Respondent 4	20s	Music teacher in a school.	
Respondent 5	20s	Music Teacher who teaches privately and in a school.	
Respondent 10	30s	Sound engineer, producer and music teacher.	
Respondent 12	20s	Music teacher, performer and has her own arranging business.	
Respondent 13	20s	Currently not in a music position. However, she is a music teacher and performer. She is involved in both classical and pop practices.	
Respondent 2	30s	She takes on numerous roles as singer, songwriter, guitarist, event organiser and sound technician. She is also the founder of a music project.	Non-Music Graduates
Respondent 6	30s	Currently not in a music position. However, she is a vocalist who is transitioning from heavy metal to house music.	
Respondent 7	20s	Beat creator who is just beginning her music career. She commenced with this in Johannesburg.	
Respondent 8	20s	Drummer and performer. She is a student of Environmental Science.	
Respondent 9	20s	DJ who was nominated for best upcoming artist and has three managers.	
Respondent 11	30s	Performer on vocals and piano. She performs on cruise ships as part of a duo.	

Respondent 14	20s	Studied Enterprise Management and has a consulting firm. This is her day job. She is a DJ at night and has also created a DJ incubation programme.	
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5.2.2 In-Depth Biographies

Respondent 1

This 24-year old vocalist has a Diploma in Music (DipMus) that she obtained at a university in Gqeberha. She is a mother and has re-applied at the university for 2021 to further her music qualification in a BMus degree.

She commenced her singing career in gospel music at age seven in the church, then began studying music in grade four of primary school. She was a singer in a church group that was managed by her parents but disbanded in 2018. She soon became part of another (vocal) group and performed for musical events at her (Seventh Day Adventist) church every month. However, this was paused at the time of the interviews, as churches were not open during the 2020 lockdown. She remained in the music scene at her church as a backup vocalist and incorporated her jazz theory knowledge of vocal reharmonisation into the music practices. Her reasons for re-applying to further her music education at university were to learn more about jazz, learn jazz piano and improve her teaching skills.

Respondent 2

This 34-year old contemporary-soul singer-songwriter, guitarist, sound technician and event organiser resigned from her job in 2013 to focus on her music career. During her schooling, she sang in the school assemblies and school choir. In 2018 she completed a three-month course in Sound Technology.

She was the founder of a project that involved sessions held on a Sunday that are now live streamed to Facebook due to the 2020 lockdown. The sessions were initially staged in her bedroom but at the time of the interview were hosted in her

grandmother's backyard. The platform was created as a home for her and other artists' music. The sessions showcased a variety of entertainment, such as hip hop performers with a live band, comedians, poetry as well as her performances. At times she lent a hand to some of the musicians as a backing vocalist. She was also responsible for arranging and setting up the venue and setting up and mixing the sound. At the time of the interviews, she was in the process of organising a festival to conclude the 2020 season of the project. To financially support the festival, she sold ginger beer during the 2020 lockdown.

At the time of the interviews she was also involved in sound engineering and production and mentored children and the youth on their path to music and had recorded a song with them in the studio.

Respondent 3

This composer and singer-songwriter was 37 years old. She was classically trained from the age of six on the piano and the age of 14 on the organ. In grade 11 she added a third instrument to her list, namely the violin. Soon after, she began teaching herself to play the guitar and tackled song-writing and then invested in vocal training. After school, she studied medicine and earned a Diploma in Mental Health. Later, she began writing songs in numerous genres that included blues, jazz, contemporary, cabaret, reggae, folk, cinematic and fusion before studying jazz music (in piano and vocals) as part of the BMus degree at university. Her tertiary music education at the university was part-time due to work commitments.

From 2015 to 2017 she adopted a role as project manager of small house concerts in Gqeberha before leaving to work on a ship. On her return, the house concerts were no longer taking place.

In 2019 she received a decent income from gigs that funded her music career. However, at the time of the interviews, she no longer generated income from performing and as a result, secured a job outside the industry to pay her music bills, which involved managing her mental health practice part-time. During the 2020 lockdown, she recorded music videos of herself to upload on social media as free content for viewers; she was responsible for doing her hair and makeup, sewing her

performance outfits and controlling the sound. Her husband assisted her with the video recording. She recorded her first full album in 2020 and gathered 622 followers on Facebook, approximately 500 on Instagram (IG) and with her YouTube account being fairly new, 71 subscribers. She also wrote instrumental music for visual art.

At the time of the interviews, she was writing in the style of dream pop and was in the process of shifting towards film scores. She was also learning how to utilise the software, Cubase, to assist her in film-score composition. Although she studied jazz vocals, she continued to practice her classical vocal training through Trinity College London.

Respondent 4

Respondent 4 was 24 years old and a graduate with a BMus (General) degree and a Postgraduate Certificate in Education (PGCE) qualification. She was an instrumentalist, a qualified music teacher employed by a primary school and a private music teacher. She had dedicated her life to music, as she began playing and learning at the age of 7.

In 2019 she invested her time in teaching at a school as a student music teacher, as these were the requirements of her PGCE qualification. She began teaching full time at a primary school in 2020, where she taught grade 1s and 2s class music which involved aspects such as rhythm and pitch. They were also exposed to a variety of musical sounds. She also taught grade 4s and 7s practical piano lessons. As an instrumentalist, she played in bands, ensembles and orchestras and her instrument was the French horn. She also played the piano. She was the accompanist for the junior choir at the school. She also operated a small graphic design business on the side that provided an extra income.

Respondent 5

This 25-year old was a graduate with a BMus (general) degree. She was a part-time music teacher at a Jewish primary school and a private music teacher who provided piano lessons to students aged from 5 to 76. During her matric year, she began

singing at church in a worship band. At the time of the interviews, she was still a member of the worship band and played the piano and sometimes the flute.

Her career as a teacher began during her third year at university in 2016. After independently conducting research on understanding children, she discovered that the conventional methods taught at university were not effective for everybody. As a result, she uncovered new methods of educating students. "My methodology is different for each student and I try not to focus too much on their weaknesses but rather their strengths". During her tertiary education at university one of the modules for which she was enrolled was based on educating grade 10 to 12 learners.

Respondent 6

This 34-year old was a heavy metal vocalist who, at the time of the interviews, was transitioning into writing in the genre of house music. She was also a makeup artist who wrote poetry, sketched and wrote a book.

She joined the choir in primary school and from a young age began to form small music groups. Her first rock band was formed in high school. Later in life, she was the lead singer in two alternative rock bands based in Gqeberha. She performed in bars to earn an income from her music career. One of her bands, (which was formed in 2010), had a substantial fan base, performed often and wrote original music. She and a colleague began a Facebook page to promote musicians from Gqeberha by sharing the artists' music videos. Unfortunately, this project became dormant. She also organised and hosted a music festival at a hotel in Gqeberha with no profit. She then branched out into pop, 80's acoustic and song-writing in the genre of house music.

She was a makeup artist and had initiated a business. However, this was not financially viable in 2020 due to the national lockdown and as a result, she accepted a position as a receptionist at a beauty clinic. At the time of the interview, she had been employed at the salon for three months.

Respondent 7

This was a 29-year old from Kariëga. She was a self-taught beat maker, audio technician and songwriter and at the time of the interviews had recently begun recording original music. The duo of which she was a part had created electro dub house and lounge music. At the time of the interviews, she had been creating beats for approximately nine years as a hobby and one year professionally, as a form of work. During her schooling, she participated in and taught dancing.

She lived in Johannesburg and Pretoria before moving to Cape Town (CPT). She later returned to Johannesburg and remained there from 2016 to 2019. She also began collaborating with other people and over time discovered that more roles in the industry interested her, such as singing and recording. She began singing in 2019 while in Johannesburg when a colleague decided to record her. In the same year, she returned to Gqeberha to visit her family and chose to remain due to the lockdown protocols. Since the recording in Johannesburg, she had written music and at the time of the interviews was working on a project. In 2020 she completed a DJ course because she was continuously approached to enter the profession.

At the time of the interviews, she was working with a colleague on her debut album, which featured mostly “underground, and up and coming artists” based in the Eastern Cape region and Johannesburg. However, the two had not officially released any music, as they were in the process of strategising about the distribution of the music and videos. She planned to return to Johannesburg once she had developed her business skills, as they were inadequate during her previous stay in the city. She was still networking with the contacts she had made in Johannesburg. As a music creative performance was new to her, as her previous performances were as a dancer.

Respondent 8

Respondent 8 was a 24-year old from Makhanda; a university student studying towards an Honour's Degree in Environmental Science. She was a drummer and also played the piano, bass guitar and guitar and had a grade five in rock & pop drumming through Trinity College London and a grade one theory and grade two practical in vocal training through UNISA. She had a part-time job at a bar.

Her interest in drumming began at the age of 10. In grade eight she attended a music school in Pretoria and joined the school ensemble, which recorded in a studio and was featured on a children's programme on the SABC 2 television channel. During her schooling she always participated in school choirs, plays and theatre shows with roles that involved singing and acting. She invested in vocal and drumming lessons and was also involved in minor jobs in the hospitality sector, as both her parents worked in this industry. These jobs included working as a barista and as a receptionist.

Her performing career in music began in her second year of university when she joined her first all-girl rock band as a drummer. She later became a member of an all-girl grunge band and learnt to play the bass guitar. The band recorded an album that was available on Spotify and iTunes. This band lasted for approximately one year. The grunge band performed at the National Arts Festival on more than one occasion and also performed gigs. During this time she was also part of an alternative folk-rock band (as a drummer) with the majority of the folk band being female musicians. The band members parted ways at the beginning of 2020. All band performances occurred in local pubs, bars and coffee shops. At the time of the interviews, she was not a member of any band but continued to perform with various groups of musicians. Her gig performances only generated "money from the door."

This was not a consistent form of employment. She assisted other artists by organising their performances for events and other bands by distributing their advertisements and setting up a basic sound system for their performances, which was done as a favour.

Respondent 9

This qualified mobile DJ was 23 years old and was nominated in the LiveYourDream SA Youth Awards for best upcoming artist. She was a professional DJ and also a voice-over artist.

After completing a Digital Music Composition and Production (DMCP) course at a city campus in Gqeberha, she began writing lyrics over her beats. After participating in a DJ 101 course she was able to write music, rap in the style of hip hop music, DJ

in the style of house music and create beats. She commenced her music writing and beat productions in the style of hip hop. She then gravitated towards gqom and house music. At the time of the interviews, she was in the process of attempting to mix the two styles as well as DJ hip hop music instead of house music. She had also begun singing.

Her first performance occurred on 23rd July 2018. At the time she performed for free to market herself. Five months later, she began receiving payment for her performances and was discovered by a group that comprised one instrumentalist and three DJs. She joined the group as the fifth member and began performing with them. She recorded 15 songs in 2020. During the lockdown, she invested her time in writing music, as she was unable to perform at live events and concerts. The artist had three managers: her primary manager was responsible for her brand and focused on photography, art covers and music video releases. The event manager organised her bookings and the crew manager was in charge of the group of which she was a member.

Respondent 10

This respondent had a BMus Tech Degree and was 31 years old. This vocalist and church worship leader had approximately five years of teaching experience.

She began singing at five or six years of age. From grade 10 she studied music as a subject, then began singing lessons. As part of her BMus degree at university, she engaged in classical vocal training.

As a graduate, she worked as an intern as part of a production team earning a small income at a community radio station where she was employed from 2010 to 2018. In 2016 she taught sound engineering at a college and resigned in 2020 to teach English online. She was employed at a private company as a music educator. The company owned a home studio and she was responsible for co-producing albums for their “artist development” programme and training the singers to record in a studio. The company closed in 2020 as a result of the lockdown. Thereafter, she offered private music lessons to the students from the company. She taught vocal lessons and beginner guitar and piano lessons.

Respondent 11

This respondent was 33 years old and a performer who sang and played the piano. She performed from the age of 20 and her experiences ranged from corporate functions and weddings to birthdays parties, pubs, cruise ships and hotels. She had also performed in Vietnam.

Initially, she studied primary school teaching and acquired a Postgraduate Certificate in Education (PGCE) and a Bachelor of Arts (BA) degree. She then committed to a career in music, as it generated sufficient income. Since then, the performer had relied solely on her music career for employment.

She began her music career as a soloist performing tribute shows. Later, she began performing in bands based in Gqeberha. At the time of the interviews, she was a member of an originals band and had been for eight years. She was also part of a duo with her partner (who was also a musician). The two had performed together for six years. They began performing on New Zealand and Australian cruise ships. They perform a variety of music styles that include folk, country, blues and jazz and had a large repertoire of approximately 700 cover songs. Due to the 2020 coronavirus pandemic, the duo spent an extra three months on one of the cruise ships, as one of the lockdown rules included “the pausing of all cruise ships.” The duo returned home to “no gigs” due to the strict lockdown regulations. In response, they began to live stream their performances, which did not accumulate much income.

She came from a musical family and had experimented with playing instruments besides the piano. In school, she practiced classical piano through Trinity College London up to grade six, although her voice was her main instrument. After the classical training, she taught herself improvisation.

Respondent 12

This 24-year old was a BMus graduate from university, a French horn player, performer, music teacher, composer and arranger. She began playing the French horn at age 9 and pursued drama lessons at school. During her time at university, she performed for the Free State Orchestra. She had also performed with the

National Youth Orchestra on numerous occasions, played principal horn twice and performed solo a few times. She began tutoring in a community project setting in 2016 at a primary school. Since 2016 she has taken part in Namibia's annual Swakopmund Music Festival, where she participated in a community project by offering her services as a music teacher. She was an assistant lecturer at the festival and was promoted to brass director in 2019. She met world-renowned musicians at the festival.

As a music teacher, she taught brass instruments at a high school between 08h00 and 14h00. Due to her expertise in brass instrumentation, not only did she teach the French horn, but also the trumpet, trombone, euphonium and tuba. She also had a part-time music arranging business, which included arranging music for brass and stringed instruments. She had done arrangements in the past, however, only in March 2020 did she turn the activity into a business. She decided to provide this type of service to make arrangements of music more accessible to music departments at schools. This respondent worked from home. Her arrangements could be viewed on YouTube and the compositions were published on a website.

Respondent 13

This respondent was a 23-year old music graduate with a BMus degree; a music teacher and performer. At the time of the interviews, she was employed as a librarian.

During her university studies, she performed at "Joy of Jazz," in the Opera House in Gqeberha and at several university concerts. As a performer, she played classical piano and solo jazz saxophone. The majority of her performances were unpaid. At the time of the interviews, this music creative performed at charity events, one of which was for a primary school, where she played a classical piano piece with three other pianists. It was an eight-hand piece that required four players and two pianos. She was also a member of the worship band at church, as a pianist.

During her second, third and fourth years of study at university, she taught music part-time at a school. She taught the basics of piano playing. The lockdown and

social distancing regulations put an end to the lessons. She planned to begin teaching again once the Covid-19 protocols have been relaxed.

She began working as a librarian in 2020 and volunteered her services at the library once a month before being employed in the position full time. As a librarian, the organisation that employed her had given her more responsibilities, such as managing the finances and handling donations.

Respondent 14

This 26-year old was a resident DJ at a club and a self-employed consultant in the business industry – a consultant by day and a DJ by night.

She completed her Bachelor of Arts (BA) degree in Development Studies and majored in Economics at university from 2012 to 2014. Thereafter, she entered the labour market as an enterprise development (ED) consultant. The entity for which she worked developed small and medium-sized enterprises (SMEs) through various programmes. To further her business skills, she completed her postgraduate degree in Enterprise Management in 2016 at another university. The entity she worked for closed down and she initiated a consulting firm in strategy, advisory, skills development and training. At the time of this study, her company had been operational for four years.

Her music journey commenced when she attended clubs. Instead of being on the dance floor as part of the crowd, she chose to observe and spend time with the DJs. She was eventually identified by somebody who recognised the potential in her and mentored her as a DJ. She performed in the genre of deep soulful house music. Of her five years as a DJ, four were as a professional.

At the time of the interviews, she was a DJ at a local performance venue and a resident DJ at Black Impala hosting once a week, with the additional responsibility of slotting in other DJs. She had approximately 7 000 followers on all her social media platforms combined. With her music and business knowledge, she developed an incubation programme for female DJs in Port Elizabeth. The programme aimed to mentor and coach women and focused on technical aspects, theory and practical

lessons. She employed approximately 20 mentors in the programme, eight of whom were based in East London (EL) and Johannesburg.

5.3 Analysing Categories

The categories mentioned in the foregoing chapter are discussed hereunder. This section assists the reader to understand the information gleaned from the respondents.

Some categories were merged because they were interlinked and/or related (see *Figure 2: Linking categories*).

The participants' surroundings (the environment) included the education system. As the literature discusses a balance of skills, both creative and entrepreneurial skills are discussed under one heading. Despair is a section under music careers being 'paused' and individuals not in desired positions. Attempting to learn independently with no guidance was divided into two sections: "Learning Independently" and "No Guidance". Things they 'had to do' are embedded within this section.

5.3.1 Participants' Surroundings: The Environment

The environment in this situation refers to the music creatives' surroundings. There are two aspects to surroundings: industry (the city of Gqeberha and the broader country of SA) and the education system, which only affected 50% of the creatives who participated in this study, as only half of the respondents studied music at a tertiary level. It was revealed that the participants' environment was not particularly supportive although the literature does state that individuals must adapt to their environment. Adapting to one's environment requires transferable generic skills (Bridgstock, 2009:32).

The Music Industry in Gqeberha

During the focus group discussions, the researcher asked the respondents to describe the music industry in Gqeberha in one word. The results are presented hereunder.

Respondent 1: “Joh”.

Respondent 3: “Challenging”.

Respondent 4: “Sheltered”.

Respondent 5: “What’s that”?

Respondent 13: “Non-existent”.

These were not positive responses. Aside from the one-word descriptions, the conversation within the first focus group revealed that the graduates (who were a part of that group) viewed it as quiet. Respondent 5 discovered a girl from Dublin on the YouTube platform. She told the group that the girl was 15/16 years old. The respondent explained that she had sufficient music equipment and collaborated with street artists. “... and she just busks, and the money goes to her music [career]. They just have these big collaborations in the middle of the street.” She asked, “Why can’t Gqeberha do that?”

Respondent 11, who was not a graduate, provided a slightly different answer when describing the industry. She expressed that it needs rejuvenation and is not a supportive environment.

Respondent 11: “Needs rejuvenation.... I mean that’s why we took the route of going on the [cruise] ships because we were tired of hustling all the time to get enough gigs ... [for the] month.... it’s not supportive, I think, for people who are just starting out, people who have been ... in it for a while, whatever the case may be, I think it’s not a very supportive environment for musicians ...”.

This respondent was experienced in the performance sector of the music industry. The other members of the group, who were all graduates, agreed that performing music in the city was not sustainable for a musician.

Respondent 4: “Ya, I don’t think performance is always going to have your back, like every single month ... so that you can pay the bills ...”.

Respondent 11 went on to specifically comment on performing original music. “[To] do [an original] show every few months and hope to ... get a decent crowd to make it worth it and to pay the other musicians is not profitable.”

Insufficient income from performances was also raised by a participant in the other focus group.

Respondent 3: “... when people request your services, their request always comes with ‘ya, but our budget is this or this...’”.

Respondent 3 highlighted the low payments offered to her in the performance sector as being problematic and Respondent 11 believed she knew why.

Respondent 11: “It’s not like ... you say Jo’burg or Cape Town where there is more of that ... culture. People do have more money in those areas. If someone’s ... got limited funds and they wanna go do something cool, I think they most probably will more happily spend their money on ... a nice meal and ... drinks, or a round of drinks for their friends, as opposed to ... a ticket for a show”.

Focus Group 1 had much to say about performance spaces.

Respondent 11 mentions that “... most of us [who have not studied music], we perform at like pubs and restaurants and it’s usually pretty noisy and ...”. She mentions that it is fun but not a cultured space. She then explains that the city had “... an awesome little ... show-venue space ...” called Uptown, however, “... it didn’t last, it didn’t survive,” because it was not supported. She described it as the perfect venue. She says there are currently no venues like this in the city – no venues that are set up nicely for a show.

The same respondent contacted one of the performance spaces at the beginning of 2020 to ask for available slots and was told that they were fully booked for the entire year. She eventually learned that the staff was on strike and the company was therefore not taking any bookings. This indicates insufficient support from the environment.

Note that with Focus Group 1, Respondent 11 had the most to say because she was experienced in the performance industry. The other members of Focus Group 1, who

were all graduates, did not have much to say on this topic, as they were not as experienced as Respondent 11, which is why she dominated the conversation.

The respondents painted an image of a hard and limited environment, not only in the focus group discussions. This was also evident in the transcriptions of the one-on-one interviews.

Limitations

Respondent 10 shared that she worked as an intern at a community radio station in the production sector. She explained that one cannot fully grow in the existing environment. When asked about her experience at the radio station, she described it as limited. “After a few years you kind of doing the same thing over and over again.” She opined that the networking too was “... nice up until a certain point.”

Alternatively, Respondent 7, who commenced her career in Johannesburg, continuously spoke about the numerous people with whom she networked in that city. This was not positive for the creatives in Gqeberha, as the relevant literature also revealed that networking is highly recommended because it leads to opportunities (Partti, 2018; Bridgstock, 2005:45). Respondent 7 expressed that she preferred the Johannesburg scene in terms of access to resources.

Numerous limitations were revealed. The same respondent (7) mentioned visiting multiple recording studios in Gqeberha, none of which were commercial. They were either home studios or housed at tertiary institutions.

The researcher asked the group if they knew of anybody with knowledge of the copyrighting process. This was asked to learn the extent of the availability of human resources among these creatives. Respondent 8 was aware of somebody who knew somebody else who was knowledgeable about copyrights and lived in the city (a secondary person). Respondent 3 communicated that she had spoken to a music lecturer in the past who had first studied music, then law. “... he’s the only one that I asked a few things from before”. However, he is no longer in Gqeberha.

The respondents did not have direct knowledge of any person who had experience protecting the copyrights of their compositions, which was an important process

when working in a creative industry. The experts cited in the literature specified knowledge of royalties as being important as a source of future income (Leal, 2018:142, 144, 156). This exposed signs of limitations regarding human resources in the creative music industry.

Other concerns that were raised by the participants regarding the environment are mentioned hereunder.

Respondent 6: "...No one is booking artists here."

Respondent 8: "For instance, you could go and plan ahead and then there's load shedding."

A significant gap between the industry and academia was exposed with the first focus group interview. Focus Group 1 comprised three graduates (who represented academia) and one non-graduate (who represented the industry).

The Separation between Industry and Academia

A separation between industry and academia became apparent in the first focus group interview. The participants in Focus Group 1 held opposing views.

Respondent 11 says the following to the graduates:

Respondent 11: "I'm sure like, the kind of – style of music you guys [play], like it would fit in well there..."

Notice how she refers to them as "you guys." Respondent 11 did not study music at a tertiary level. Instead, she is a musician who performs in the industry. She performs in bars, on cruise ships and in tribute shows. This is not the type of space in which the majority of the graduates in this study were involved. Further in the conversation, it became apparent that the education system (studying music at university) is not aligned to the music industry in Gqeberha.

Respondent 11: "We don't actually, as outsiders, hear that much about what's going on at the university and the music students. We sort of have our circle of musicians. We doing ... the gigging and we all know each other."

They feel like the music students are a “mystery” to them. She shares that it would be fun to see the music students performing outside the academic environment in some local ‘hot spots’ around Gqeberha. She often crosses paths with musicians who wish to collaborate with cellists who have studied music. However, nobody knows of any musicians who have studied. She asserts that wedding and corporate event organisers often search for classical musicians and she cannot refer them to anyone.

Respondent 11: “... it’s silly, we shouldn’t be such separate camps.”

She speaks about a venue and describes its location. Within her dialogue, she tells the group that the venue was in the city and not “... there at the university...”

“There at the university” reveals a sense of separation. The literature review revealed the gap between industry and academia. One of the experts who was cited in the literature review stated that people in the industry will not approach those in academia – this should be the opposite. It is vital to close this gap so that the music graduates are knowledgeable about the field they will enter on completion of their studies (Leal, 2018:147). A graduate will not be able to achieve successful business negotiations immediately after graduating, as this requires academia and industry to work jointly (Leal, 2018:150). There are thus consequences to this divide.

Academia

One of the respondents who studied music said that the university was not keeping up with advances in technology. She discovered this by reading a private music course’s curriculum and noticing that the content had been altered since her previous perusal thereof. She continued to explain that the music technology course at the university is a full degree and she would prefer a music technology module “... just for one year that just teaches you how to produce from your own DAW [Digital Audio Workstation]”, as this is what she requires as a creative.

Somebody stated that during her first year of music studies at the university she asked one of the lecturers which module teaches management, as this was what she expected to learn in the music department.

Respondent 4: "... because if you going to be a musician obviously you gonna have to know how to manage yourself eventually."

To her surprise, the department did not offer any business modules within the music course.

The graduates that took part in the first focus group discussed the weekly concerts that were held at the university that showcased the music students' performances. They asserted that the audience comprised only university students and "... the golden oldies it was the youngest and the oldest group of people." The public was not aware of their concerts.

Another perceived shortcoming was that the education system tends to support classical musicians. The literature review revealed that a classical music creative is referred to as a music teacher or lecturer and/or a performer (Lebler et al., 2009:233).

Supportive Environment for Classical Music Creatives

The PGCE qualification that follows on from the BMus degree was perceived to have benefits for a music teacher. Of the seven respondents who studied music at a tertiary level, only one had achieved her PGCE qualification. The music teachers who only studied for the BMus degree had problems with pedagogical methods. Respondent 4 shared that she does not have a problem with the explanations of the various concepts for teaching purposes, as she was taught this during her PGCE qualification that she studied after her BMus degree. "You actually get to learn that stuff ... it sucks that you have to sort of learn out of your degree." The PGCE degree groomed the respondent to become educators. "Cause the BMus degree doesn't actually teach you how to teach," It teaches the content but not how to transfer that knowledge to others. "PGCE always prepares you... you given all these music fundamentals that you will teach." Before her full-time employment, she taught at a school as a student music teacher, as this was a requirement of her PGCE qualification.

Another music teacher spoke about a beneficial teaching course she participated in with one of the staff members at the institution, which focused on teaching grade 10s. This provided the respondent with clarity on what it would be like to become a music teacher.

Respondent 13 was involved in both classical and popular music. She spoke about how the education system had granted her classical industry experience. Through the university, she had opportunities to perform at the university concerts and the Opera House. She learnt about pedagogy and how to apply different methods to different students. Through the school system, her first encounter with the music industry was with the youth Eastern Cape Philharmonic Orchestra (ECPO). “That was definitely the first stepping stone of learning the industry and how everything works, and not just musically, but even admin-wise [in] making sure people pay the fees, knowing how many people there are, ‘should we cater for lunch?’, ‘where should we have it?’ ‘How many chairs?’ ” There was a build-up to the concert. They were required to ensure that the musicians attended rehearsals on time and wore the correct attire. The musicians involved in classical music had the opportunity to experience working-world tasks.

The Broader Environment (South Africa)

This study targeted music creatives in Gqeberha, although factors of the broader environment do affect them.

Respondent 11: “Challenging.”

Respondent 11 noted that online resources are mostly based on and directed at the United States of America. “...and then sometimes there’s not as much for South Africans.” When she needs information on rates and how to quote, it is difficult to track a South African resource. Respondent 3 indicated that SA does not have a law stating how much artists should earn per minute for music aired on the radio. “There’s not really a law here, it’s all very wishy washy.” She told the group about the laws in other countries and provided an example of the UK, and said that an artist

can earn 200 “rand” per minute. Therefore if one’s song is three minutes and is aired on the radio, then this will equate to “600 rand ... every time it plays.”

In other words, the rates for paying out royalties in other countries are easy for musicians to follow.

Additional limitations with reference to the broader environment

Respondent 3, who spent much time sharing content on social media, noted that she had a small number of social media followers and it was de-motivating when one monitored the algorithms on social media accounts. “Just being in South Africa, it doesn’t favour that algorithm...”

In other words, the respondent gathered fewer followers and supporters for her social media pages than artists in other countries despite having hired a professional marketer to manage the process.

Respondent 6, who was a performer without a manager, asserted that “there’s no scouting, there’s no talent management in this country.” She continued to say that had she been born in a different location, such as Nashville or Chicago where musicians performing in bars leads to them being discovered, her music career would have been different.

The fact that the environment is difficult led to this study. The literature review revealed that the world of work has changed due to various global developments (Hall, 2003) that have led to the concept of the protean career. The protean career profile enhances an individual’s employability in the ever-changing environment and thus allows the individual to successfully navigate the industry (Hall, 1996:10; Drenzo et al., 2015:9). The categories discussed in the ensuing section focus on analysing the respondents’ profiles to ascertain whether or not their profiles can be considered protean.

5.3.2 Creative and Entrepreneurial Skills

There are two types of skills essential for creatives' success, namely creative and entrepreneurial skills. Bennett (2014:236) posits that the demands across the music industry require individuals to have both entrepreneurial and creative skills. The reason for focusing on entrepreneurial skills was because the researcher wished to ascertain the extent of entrepreneurialism among the participants in the study. Creative skills were not discussed in depth, as these were abundant and previously described in detail. All the creative tasks and activities are discussed under the heading "Investing with no ROI."

Creative Skills among Participants in the Study

When the researcher asked the participants if they have a fair balance of creative and entrepreneurial skills, 11 of the 14 respondents acknowledged that they honed more of the former.

Respondent 8: "...I'm not sure about my entrepreneurial skills."

Respondent 10: "I think I get distracted quickly with my creative side..."

This indicated an imbalance that is not aligned with the protean career. Aside from the participants verbally stating that they nurture their creative skills, it was revealed that a substantial amount of their time was spent on creative activities that included those that were beyond music such as sound production, drawing sketches, dancing, creating elements of movement for the audience, writing poetry and books and editing videos, among others. This was aside from their primary creative roles such as playing with other musicians, practicing, performing, recording, creating beats, etc. The dominance of creative skills among the participants was also embedded in the manner in which they answered certain questions, for example, when the researcher asked Respondent 9 if she thinks a music qualification is essential in the industry, her answer was based on a DJs presentation of their music to a crowd. She did not include business aspects in her answer. Respondent 11 mentioned that she and her partner frequently record their music. The researcher noticed that earlier in the interview she shared that she did not copyright her songs. She also shared that business does not come naturally to her. Another of the respondents shared that her marketing method was live performances. This is a creative activity rather than a

marketing strategy. Respondent 13 believed that at that time and in the future she would adopt a creative rather than an entrepreneurial lifestyle. The remaining 11 creatives' skills were imbalanced as they had a preponderance of creative skills and engaged in mostly creative activities.

The participants in the study assigned themselves creative titles such as vocalist or makeup artist but nobody referred to herself as a businesswoman. Contrastingly, entrepreneurship was a dominant trend among the expert creatives mentioned in the relevant literature, who viewed entrepreneurial skills as being of higher value than creative skills. Some of the experts mentioned in the relevant literature were also labelled as entrepreneurs (Leal, 2018). These were titles the participants in this study did not view as applicable to themselves.

Three of the fourteen participants did not have dominant creative skills, as two displayed a balance of the two types of skills and one displayed more entrepreneurial than creative skills. All three of these respondents (2, 7 and 14) were non-graduates.

Only Respondent 7 said that she was working towards being an entrepreneur in the industry. Respondent 14, who studied Enterprise Management, strongly believed that she held a fair balance of both types of skills although her experiences and conversation revealed that she held more entrepreneurial skills. When the researcher asked this respondent about the main skills that had benefitted her throughout her career, unlike the other participants who mentioned creative skills such as a wide vocal range, she listed negotiation skills and branding. Her answers were different.

Although there were numerous instances of creative activities being pursued among the respondents, there were also hints of entrepreneurial tasks. Notice the difference between their investments in the two types of skills. Creative activities were embedded in their lives from a young age, whereas they only began to develop entrepreneurial traits at a later stage of their lives. For example, Respondent 6 joined the choir in primary school and from a young age began to form small music groups.

Respondent 8 spoke about her father and said that “he would always blast his music and make us sing in the back of the car for him and he would often sit me down and make me watch two-hour, three-hour concerts of Pink Floyd...”. She referred to her sisters and said that “We used to jam when we were younger.” This is aside from the (seven) graduates who were involved in classical training from when they were young.

Entrepreneurial Skills

Respondent 5 exhibited signs of flexibility. Two of the participants mentioned organisational skills. Two of the respondents who were music teachers implemented invoicing in their practices, which is recommended in the literature (Leal, 2014; 2018).

Observing

When Respondent 7 visited studios, she made a point of observing other people’s processes and ways of working. She had visited approximately five studios. When the researcher asked Respondent 14 about the influences on her practices, she exposed her observations of business traits. She observed another DJ’s branding and the way her image had grown in the industry. “...grow into a fully-fledged businesswoman outside being just a DJ.”

Note that the foregoing information was from Respondents 7 and 14 who held adequate entrepreneurial skills.

Planning

Respondent 2 resigned from her job in 2013 to focus on her music career although she researched the Gqeberha music scene to determine her place before taking action. With a colleague, Participant 7 strategised to distribute her music and music videos. She explained that when she was in Johannesburg, her business skills were inadequate. She decided to return to Gqeberha to polish these skills and would then make her way back to the Johannesburg scene. Respondent 11 communicated that before the lockdown, she and her partner had planned to sign cruise ship contracts

for the next three years and save sufficient funds "...to invest in something here in South Africa."

The foregoing information indicates that the non-graduates had plans and signs of planning were observed in the classical graduates' discussions.

The researcher also noticed signs of planning within Respondent 12's information. Respondent 4, who was a classical musician, planned to become a teacher and did. Respondent 13 planned to offer music lessons at the beginning of 2021. There were no signs of planning among the popular music creatives who studied music at an institution.

Identity and Area of Specialty

A few identities were discovered, mostly among the creatives with strong entrepreneurial skills and the classical graduates.

Creatives with strong entrepreneurial skills

Respondent 2 said that when she commenced her career, many people wanted her to do what has already been done by other artists such as Miriam Makeba or Letta Mbulu but she would like people to heal through her stories. She feels that she cannot be a songwriter "and not sing these songs"; she cannot be a storyteller "and not tell these stories." She has found her original style without imitating existing artists and creates original music that heals people. Respondent 14 had established herself as a deep soulful house DJ.

Among Classical graduates

Respondent 4 exhibited an identity of being a music teacher. The manner in which she spoke about presenting lessons and different types of classrooms exhibited signs of a specialty. She planned to be a teacher, became a teacher and that remained her area of focus. Respondent 5 specialised in helping music students of all age groups, including those who were seen as too young or too old, to play. She also specialised in teaching students who struggled to learn music.

Networking

Respondent 7 presented countless examples of her networking capabilities. Although she already had a home studio, she continued to visit other studios solely for networking with people and still networked with her contacts in Johannesburg; networks that were formed during her first visit. Respondent 11 formed relationships with potential venue owners. Respondent 6 spoke about two producers and DJs in the city. The first was referred to as well known in the city. This was the producer and DJ she worked with “for fun,” as they “were just playing around.” The second entertained diners at local restaurants in the city and was described as young and ‘vibey.’ This was networking, as these two people with whom she had worked had resources (they were well known in the city and had places at which they regularly performed). Personal and professional networks sustain employment in the arts industry (Bridgstock, 2005:45). However, this respondent mentioned that she did not have the time to collaborate. Respondent 10, who was a graduate, spoke about a colleague she met during her time at the college where she taught sound engineering. This colleague was also a sound engineer and had once organised a job for her. She mentioned that the colleague and the engineers from the artist development programme in which she was involved were her network and they all knew one another and had collaborated at some point. She also networked during her time as an intern at a community radio station.

Networking among classical graduates

Respondent 12 narrated that, “I was an assistant lecturer there at the Swakopmund Music Festival [in Namibia] ...”. The researcher asked the respondent how she became involved with this project and she explained that she had attended a quintet rehearsal at a school as an observer and the brass instrument teacher who was organising the rehearsal offered her the opportunity to join her in Namibia as her assistant. This was a typical example of making connections with people that have resources. World-renowned musicians had appeared at this project and one of them invited the lecturers, including the participant, to play at her opera festival. Note that this trail of opportunity began when the respondent attended a quintet rehearsal at a school.

Respondent 4 spoke about being punctual when attending all required practise sessions on time. “Creating a good reputation for yourself as a musician so that people would want to have you around.” She added that being social and a people’s person had also benefitted her. “It’s networking, we literally have to network... people skills, it’s like super, super important. ‘Cause everyone knows everyone... very small community in PE sort of.” She indicated that people will remember your positive attitude and want to work with you again and they will spread a positive message to others about you.

Adaptability

The most prominent signs of adaptability were seen among the popular musicians, all of whom were non-graduates.

Respondent 2 exhibited signs of adaptability. Due to the lockdown, no gigs were available to generate an income and she began selling ginger beer at R20 for two litres to fund her music project. Not only did she sell the product but she took on the task of packaging it and creating a logo. Moreover, she began live streaming music sessions as part of the music project. She then took this a step further by doing live streaming for funerals because the social distancing rules and regulations did not allow more than a certain number of people to attend funerals in person.

Respondent 7 stated, “...I used to get asked a lot to DJ.” She therefore enrolled for a course in DJing to educate herself and to become qualified to perform the work.

Respondent 9 (DJ) completed approximately 15 recordings of songs in 2020 as she had written numerous songs during the lockdown. Musicians were not allowed to perform (including DJ) in live environments during the lockdown. The literature review revealed that because of this, many artists took advantage of their free time to write and release music (Elliot, 2021). The respondent utilised her time to write and record her music. She went on to explain that she commenced in the genre of hip hop music and progressed to gqom music, which was the latest trend. It should be noted that remaining updated with the latest trends is what the literature advises (Leal, 2018:156; Lebler & Weston, 2015:124-127).

Respondent 14 asserted that she began collaborating with a team that targeted a different market to hers. The events hosted by this team catered to a “white ... coloured market. And that’s a big market, it’s something that I haven’t tapped into.” The team booked her for a few events and she was able to adapt to the change in the market and methods of working.

The foregoing scenarios applicable to the non-graduates were not explicitly stated but rather embedded in the text.

Respondent 10, who was the only graduate referred to in the section on adaptability, had learnt to adapt to different people in the working environment. She asserted that when working with creatives, “you kind of just have to make them think it’s all their idea.” She explained that people with authoritative positions in this industry often have overpowering personalities, “so you kind of have to learn to just.... not necessarily always suck it up... but uhm, just kind of be diplomatic. Just sort of, sort of adapt to their personality a little bit and stroke their ego a little bit sometimes if you have to... and then just do your thing, just carry on, do your thing.” She provided an example. If one is working with a child who is 11 years old in a studio, one cannot expect the child to work all day due to her attention span, one needs to explain to the child why she cannot have tea or coffee in the middle of the recording session and ensure that the child does not eat sweets between songs.

The notion of adaptability is imperative. The literature review noted that adaptability equips individuals to develop a propensity for the protean career (Hall, 2003:6; Canham, 2016:408). Notice how many of the respondents were not a part of this section and who did not exhibit signs of adaptability. Only one pop graduate and 4 pop non-graduates shared experiences that demonstrated adaptability.

Branding

This theme was dominant among pop non-graduates.

Respondent 2 narrated that when she was in merchandising she consistently wore the brand’s clothing to attract customers to approach her for the product. As a result, the customers identified her as a representative of the brand. She incorporated this method of marketing in her music career. At the time of the interview, she was in the

process of creating a logo and packaging for the ginger beer (to fund her music festival). People were already familiar with the logo associated with the music sessions that she hosted (by font, colour and backdrop). She confidently stated, “They don’t even need to read the words.” She also explained that one of the artists had seen photographs of other artists associated with the backdrop on numerous occasions. This person became curious about it and after learning what the backdrop was about, he attended one of the sessions. This explains the importance of branding that was mentioned in the literature review (Leal, 2014; 2018).

Respondent 9, a DJ, wore her hair in a specific way and a particular colour so that people would recognise her by her hairstyle. She also wore a specific T-shirt with her brand name on it for her group performances. This was her uniform for gigs. When people saw her they expected her to DJ. “Some don’t know that I’m also a rapper.” She was already branded as a DJ.

The literature that was reviewed acknowledged that it was not easy to achieve a balance of creative and entrepreneurial skills (Burnard, 2012:109).

All the participants had abundant creative skills but only three of the 14 had adequate entrepreneurial skills, although there were hints of entrepreneurial skills among the remaining 11 participants. However, these were insufficient to label them as protean careerists. The ensuing section reveals all the creatives’ investments in creative skills, however, they did not generate sufficient ROI. There was an explanation as to why this was so. The literature describes the industry as pervasive and researchers explain that creatives are unable to access the billions generated in the industry as they are not aware of the structures and career options that formulate the industry, which serves as an obstacle for these individuals (Leal, 2014:142, 144, 146; 2018:143).

5.3.3 Investing with no ROI

Bourdieu (1993:8) postulated that entering a field means investing one’s capital (academic, cultural or other) in that field to receive returns in the form of benefits or

profits. These returns were rarely realised among the creatives in this study and a multitude of signs indicated that the creatives put in more than they got out.

The SA literature substantiates that individuals find it difficult to access the finances embedded within the industry if they are not aware of the structures and career options that make up the industry (Leal, 2018:143).

Respondent 7: "... but we do it for the love hey."

From a young age, the majority of the creatives (some non-graduates too) had invested their lives in music. For example, Respondent 1 began studying music in grade four in primary school; Respondent 3 was classically trained from the age of six on the piano and Respondent 5 began playing and learning 17 years before the interviews. During high school, Respondent 8 invested in vocal and drumming lessons. In high school, Respondent 10 studied music as a subject and began singing lessons.

A peek into the musical life of one of the respondents who continuously invested in her career with no ROI is presented hereunder.

A Creative's Narrative

Respondent 3 (pop singer-songwriter and composer) revealed that a year before the interview she had performed live on several occasions. However, all the income earned from these gigs was used to pay for her music expenses and no profit was accumulated. To this day (of the interview), she had received no income from her music career but claimed to not view this as a money-making business.

Respondent 3: "... as opposed to it [music] doing something for me. I don't expect it to do anything for me ...".

She performed numerous tasks, for example, sewing gig outfits and creating artwork for album covers. During the 2020 lockdown, she recorded music videos of herself to

upload on social media as free content for viewers, where she was responsible for doing her hair and makeup, sewing her performance outfits and controlling the sound.

Respondent 3: “In these days you sort of have to be everything. You are the creator, you are the performer... you have to market yourself, you have to produce... A lot of time and blood and sweat and tears goes into it”.

She spoke about releasing consistent content online for viewers. “It’s hectic,” as the processing and editing of videos are time consuming and expensive. She felt that as a creative musician and composer, it was difficult to generate an income.

Respondent 3: “It’s such a long story just to do one thing. And then it ends up being free content after all those hours of work.... So you put a lot of time and years go by... with no income and just doing it for love...”.

Finances were also invested in her career. In the past, she had hired somebody to manage her social media marketing. This was only a three-month process “to get it off the ground, ‘cause it’s quite expensive.” She shared that over one month she paid approximately R1 500 to post twice a week but had only accumulated a few followers. During the time she also hired somebody for web design. She continued to invest in her music career, as she was still paying for classical vocal training.

She has spent a large amount of time on every aspect of her music career (although not many business tasks were mentioned).

Respondent 8 also executed numerous tasks. She took on roles such as instrumentalist for bands, assisted with the sound setup, helped other artists with advertisements, posted content online and had arranged performance slots for other artists and herself.

Performances

The majority of Respondent 13’s performances were unpaid, as they were for charity, raising funds or raising awareness. She was often told that “you doing it for

the experience. ... You end up not getting paid for your gigs.” She talked about a gig she was asked to perform ‘at the last minute’. This gig required that the respondent take the time to listen to the song and “figure out” the chords because she was not provided with any chordal or sheet music. The researcher asked the respondent if she charged for this type of gig, where much of one’s time is invested in working out the chords of the song a few days before the event. The respondent informed the researcher that she would not receive payment for the gig. Another performing musician (Respondent 6) spoke about the music festival that she hosted and organised at a hotel in Gqeberha that featured multiple rock bands. The amount of “effort and money” invested in organising the festival was “ridiculous”. No profit was generated from the festival, as the funds were donated to charity. Someone else shared that she performed on an album with two musicians. “They kind of kicked me out in a sense – replaced me.” Because of this, she did not receive any royalties, despite having invested time, effort and funds in the album. Some of the other respondents also spoke about performances not generating sufficient income.

Respondent 6: “We will sing for free because we love it so much...”

Respondent 8: “...for the love of it, I don’t necessarily always get paid for gigs.”

Performances with low payments were reflected upon by the participants in the second focus group.

Respondent 3: “... they think, okay but we are paying for one hour or two hours of you playing but it’s not, they are paying for 20 or 30 years of you practising, playing your instrument – that’s what they paying for.”

Respondent 3 shared a story about a gig she had performed in the past, where most of the money earned from the tickets was given to the sound engineer.

Respondent 3: “... I couldn’t pay the musicians and I walked out with R20.”

Respondent 7: “I thought my first gig was bad ... I got R75.”

Respondent 8: “... 100 bucks at the door at the bar ...”

To reiterate, at the time of the interview, Respondent 7 was in the process of researching the industry and commencing her career. She and her colleague had strategised a marketing and music-release plan. She stated, “everything’s been pretty much paid for. It’s just a matter of availability.” This was an investment, however, it was too early to tell whether or not she would generate adequate ROI. The same respondent had also invested time in perfecting her production skills.

At the time of the interview, six of the participants did not earn an income from music. This included three people who had and three people who had not studied music. The remaining graduates, who all received an income from music, were generating income through teaching positions. None of the graduates were generating an income from a different sphere of the industry.

It was also observed that Respondents 2 and 14, who held strong entrepreneurial skills, were not a part of this section or the ensuing section.

5.3.4 Music Careers Being ‘Paused’ and Individuals not in Desired Positions

Not Navigating

There was a sense of some of the other creatives’ careers being paused, which was quite the opposite of successfully navigating the industry.

Respondent 6 claimed that there were approximately three people who wished to musically collaborate with her, however, there was not much space or time in their daily schedule to practise or visit the studio, as “everybody’s busy, everybody’s got a job, everybody’s got a life.” One of her colleagues had been trying to collaborate with her but “everything is standing still at the moment” due to her commitment at the beauty clinic, which was her full-time job that provided an income. She emphasised that, “At the moment it’s just standing still.” She highlighted more than once that at that time her music career was dormant, as “there is nothing going on.”

Respondent 13, who had completed her final year of music studies in 2019, was not in a music-related position in 2020.

Respondent 13: "... this year I sort of took a year off from music.... I haven't done a saxophone gig in a while."

Respondent 10: "I think lately I've been feeling like I'm a little out of touch with the music industry."

The reason for their careers being paused could be due to inadequate entrepreneurial skills. Entrepreneurial skills contribute to employability and employability is one's capacity to attain and maintain employment (Direnzo et al., 2015:12; Cortellazzo et al., 2020:4).

The first focus group discussed why musicians do not step out and take risks (create and seize opportunities). This was a contributing factor to the creatives' positions in the music industry remaining static.

Respondent 5: "... we scared ... it's all the 'what ifs'. "

Respondent 13 added that another reason why musicians do not take risks is due to limited human resources. "You want people that are good and reliable. Music creatives are either 'super good' in playing their instrument or they are reliable – it is difficult to find musicians with both qualities." Another reason why creatives did not take on bold projects is due to "... security as well." There were no funds to support these ideas.

More reasons for holding back were shared by Respondent 10.

She voiced that there had been times where she had decided to post a video of herself singing, then reconsidered and held back from uploading it, as she felt that it was not good enough. "As a creative you overthink things and you don't just do them sometimes." (The notion of musicians overthinking was also brought up in the first focus group interview).

Despair

A sense of despair was detected among the participants. Their reaction to the circumstances described in the foregoing paragraphs revealed their frustration at not being able to successfully navigate their careers.

Respondent 13 believed that if one takes a risk and puts oneself “out there,” this can negatively affect one’s ego if one fails at the task. “...we feel that sense of rejection because as musicians, we constantly get given the ‘no, no, no, no,’ so why say yes to something” that may not succeed? The idea could turn out to be “potentially amazing.” However, musicians think that the outcome will be the “same old rejection.”

Respondent 10, who was a teacher but studied sound engineering, asserted that it was difficult to have a studio because there were so many people creating music “in their bedrooms.... Why would someone come to a fancy studio in a small town like Gqeberha, if they can go to someone who’s their neighbour who’s probably also good at doing this stuff?”

Respondent 6 spoke about her music career being dormant. The artist did not have anybody to help or manage her. She said that this demotivated artists, as they adopted the attitude of “what does it matter anyway if I do it or not, because no one is even gonna care.” She mentioned the Facebook page that she and a colleague attempted to promote and described the page as dormant, forgotten and overlooked.

When the researcher asked who had already achieved career satisfaction, one of the respondents asked “... will you ever reach that stage?”

The Creatives Are Not in Their Desired Positions

Respondent 1 would like to be a music teacher.

Respondent 1: “... for me I’m nowhere where I want to be. I’m not even ... halfway there ... trying to climb up step by step.”

Respondent 11: “... that’s why we have to do a lot of cover music because ... that’s what pays the bills, you know.”

When respondent 11 commenced her music career, she believed that the pinnacle of achievement was to become well known with fans buying her (original) music. “You know, what everyone’s sort of idealistic version of what it means to be a performing musician.” Her mindset has changed over the years. “Now I’m happy to just call myself a working musician.” When she and her partner performed on the Australian cruise ships, the customers would often ask them why they were only performing on the ships; as they are so talented, people expected them to enter vocal competitions such as Pop Idols. They viewed the duo as “... too good for the ships.” The respondent would then explain to the Australians that they were grateful for the opportunity. “So in that sense, I suppose I feel quite satisfied.”

Respondent 10 felt that she was adopting a teaching position for now until she was able to do what she desires in the industry. This respondent also taught English. Once her music business had begun to flourish, she planned to discontinue teaching English, as it was not her passion. “It’s kind of just to generate an income in the meantime.” The respondent always desired to have a studio. “That was my goal when I started studying music... but I just ended up working in all these different fields since I stopped studying.... All I’ve been doing is providing lessons to children on how to play their instruments”. She had experience in teaching production and sound engineering and indicated that teaching something and performing the task were two different things. She would therefore like to further her skills in these fields.

Respondent 12 had an arranging business that she would like to manage full-time, however, at the time of the interview her teaching job was generating an income.

Three participants were not in music-related positions during the time of these interviews.

5.3.5 Ambition

Some of the creatives who were not music graduates exhibited signs of ambition and only one music graduate exhibited signs of ambition.

Respondent 12 announced that if she was accepted for a Masters’ degree overseas she would make it her mission to begin an affiliate programme to assist young brass

instrument players to attain an overseas education at a conservatory. “Heaven forbid if I don’t get in. I have all these dreams and I [need to] just get in first. I want to help the country.”

Respondent 2 explained that she wished to be “as big as Simba” and wanted her ginger beer to be “as big as Coca-Cola,” which is why she executed everything she has learned in the past to achieve her goals and dreams. If her customers required delivery, then “that is what I’m gonna do.” After the lockdown was declared, Respondent 2 did not wait and do nothing, as music was her only chance in life. “I’m a creative, so my mind doesn’t need to be locked down because the systems have locked down.”

The researcher asked the ladies if any of them aimed to be “the biggest artist in Gqeberha.”

Respondent 7: “I would love that, I would. Not just Gqeberha you know ...?”

The point was that all the respondents that displayed signs of ambition were the same creatives who shared narratives of accomplishments and experiences (the last sub-heading in this chapter). The literature that was analysed stated that individuals who are goal-oriented and ambitious attained a high success rate in their careers (Direnzo et al., 2015:10).

5.3.6 Technology

This was one of the most significant categories that emerged from the literature review, as technology was one of the greatest contributions to expanding and altering the music industry (Burnard, 2012:21, 22). Technology has become embedded in the musical lives of young people and the latest developments allow easy access for independent creatives to work without the influence of record companies (Burnard, 2012:249). Many of the creatives that participated in this study had access to and utilised technology.

Education and Accessing Content

The respondents relied on the search engine, Google, for gaining information regarding the chords for songs, researching backgrounds of artists and pedagogical methods, among others. Watching videos for educational purposes (such as interviews, performances and music business) was a strong trend throughout all the participants' narratives.

One of the respondents subscribed to newsletters, as her reading was all digital. During the lockdown one of the music teachers created animated video lessons for the children to watch and learn from their homes. In the videos, she created a cartoon character of herself teaching. Respondent 3 was still able to attend her music lessons during the lockdown, as they took place online. The drummer (Respondent 8) added that Instagram was also a platform for learning, as she followed music pages, for example, a drumming page. Here the respondent had access to tutorial videos and links to educational content to download and purchase. Respondent 7 learnt about royalties, how they are split and sync licensing and copyright organisations on the internet. She also accessed a substantial amount of online content that included sound applications for her studio work.

The literature review revealed that the internet provides social rooms for learning (Burnard, 2012:249).

Communication and Connecting

Respondent 9: "Social media is a powerful weapon for that [fan base maintenance]."

Respondent 8 posted information about shows on Instagram and Facebook. Respondent 14 (DJ) had implemented a DJ incubation programme that operated in Gqeberha, East London and Johannesburg. She therefore utilised technological platforms to host sessions across cities. The music teachers utilised online platforms such as Zoom and Google Classroom. Respondent 7 remained in connection with the networks she formed in Johannesburg "... it doesn't really feel like I'm far away." Respondent 12 shared that she joined an online room hosted by one of the influencers she followed. During the session, an online chat took place for people to engage with one another. "Like, the one time I even got a shout out, and she was

like ‘hey, ***** is watching from South Africa.’ ... for the whole world to see on the internet forever.” This made the respondent feel special.

The literature that was analysed asserted that the internet was a place for communicating and this could be seen in the respondents’ music lives (Burnard, 2012:249). This also made networking across cities and countries easier, for example, in Respondent 12’s narrative, which echoed Burnard’s findings (Burnard, 2012:217).

Home Equipment

All that was required for Respondent 12’s arranging was a laptop and adequate sound equipment. She performed this job from her home.

Respondent 3 had recording equipment in her home. If a simple recording was required, for example, a song that only featured herself then she would do it on her own. Her husband recorded her music videos for her, as he implemented the basics with his photography equipment. The respondent also had a modern mobile device – the Huawei P30, with excellent camera specifications. She particularly purchased this to shoot videos, as “it’s got quite a nice camera so I can use that on the fly.” During the lockdown, Respondent 3 recorded videos of herself. She handled the sound recording while her husband managed the video recording. She also edited her videos and utilised a software programme for composition. The creatives in this study utilised technology for a variety of tasks.

Respondent 6 explained that “...I record myself singing ... and send that to my guitarist. From there the song gets turned into instrumental and all the other musicians add their bit.”

The recording company Respondent 10 worked for did not have offices or a traditional recording studio, rather, a home studio from where they operated their business and were able to create an artist development programme that employed the respondent. The respondent asserted that “the stuff all happen at their houses. You don’t need some big state of the art studio.”

Burnard (2012) mentions that modern technology has contributed to expanding the music industry by changing transactions between record labels and musicians and generating new positions (Burnard, 2012:21, 22). This was proved to be true because Respondent 10 was employed by a home studio owner. Respondent 7, a beat creator, also worked in a home studio.

Respondent 7: "... even if I don't have a keyboard, I can just do everything on this laptop... sometimes I use my cell phone as well to produce the songs."

She was also able to perfect her production skills.

Respondent 11 and her partner frequently recorded their music from home. "... and it's amazing what you can achieve just with your home studio. We can actually do so much just with the stuff we have at home."

Burnard (2012:249) posits that technology can be used to create content.

Sharing Music

Respondent 9 created videos of herself rapping and DJing to post on social media. Respondent 12's arrangements could be viewed on YouTube and the compositions were published on the internet. Respondent 3 recorded videos of herself playing her musical instrument then shared them on her WhatsApp status to remind people of her field of expertise.

Facebook and Livestreaming

Respondent 3 utilised Facebook as a tool to market her events and sell tickets. Respondent 2 live streamed performances to Facebook to showcase her music sessions. For sound engineering, she had been practising how to utilise her mobile device with the sound desk for live streaming purposes, as this activity was new to her. Due to the strict lockdown protocols at the time of these interviews that prohibited live performances and gatherings, Respondent 11 and her partner began live streaming their performances to "keep on people's radar... it was good because it got us work when things started picking up again. Now people have contacted us."

Other Uses of Technology

The internet provides a multitude of social rooms (Burnard, 2012:249).

Respondent 12 published her music through a website that copyrights for users, as she did not know how to copyright her music. “I don’t know what I’d do without it.”

Respondent 3 said that they manipulated some of the sounds in her music. “So for me, the idea of having digital as well just gives you so many more bricks to build with – so much more room for creativity.”

Releasing Music

Respondent 7: “... I have people from all across the globe ... get access to my music and it’s always surprising to be honest.”

Playing music virtually is one of the ways in which modern technology is utilised (Burnard, 2012:249).

There is a difference between releasing music and recording music. Notice that in this section there was only one participant that responded. This was one of the respondents that had strong entrepreneurial skills.

Recording Music

Respondent 3 had recorded an extended play (EP) record in 2019 and informed the researcher that she had just completed recording her “first full album this year” [2020]. Respondent 9 had completed approximately 15 recordings of songs in 2020. One of the bands in which the drummer was a member recorded an album that was accessible on Spotify and iTunes. She communicated that if she had an opportunity to sign with a record label, she may not go through with it. She explained that when she was younger she experimented with the software Mixcraft. “I didn’t know what I was doing, I didn’t know at the time that I was actually using musical software that people use to produce and I was making my own songs, like, three-minute, four-minute songs.” Later in life, she noticed somebody else utilising other software programmes (Cubase or Fruity Loops Studio) that were similar to Mixcraft and

realised that she could record and build a production around her music with this type of software. “It’s easy enough to do it on your own these days.”

Many of the creatives recorded music utilising modern technology. However, the question was what happened with this music once it had been recorded? How far did the song travel? Did the music generate ROI? It did not seem as if it did because the creatives were not aware of how to copyright their songs. Only Respondent 7 mentioned that people from around the world had access to her music but there were no signs of ROI. Respondent 8 who uploaded her music to Spotify and iTunes mentioned that she played music for the love of it.

Having access to technology was not the main goal but rather how one navigates with the technology. The creatives that took part in this study already had access and utilised modern technology but did not know how to successfully carry out the next steps to navigate further. They did not have guidance to assist them in the next step of the process. This is proven under the last category, namely “*No Guidance.*”

5.3.7 Learning Independently

This section explains how the creatives learnt and attempted to navigate the music industry independently. Only a few narratives are presented as examples to substantiate the category. This section serves to ascertain how music creatives learn to navigate the industry. One of the most widely utilised methods of learning is through the internet. However, this method is not presented in this section, as it has already been discussed

Trial and Error and Experience

Respondent 4: “You get burnt and then you like okay, do it again and then you try a different route.”

Respondent 11, who was not a graduate and was a performing musician, learnt about the industry through trial and error.

She and her partner learnt “the hard way” about drawing up contracts for bookings and recording agreements in writing. “Make sure you get your deposits and all of that

stuff” to secure the bookings. She and her partner have had adverse experiences as a result of verbal agreements. “... then the person changes their tune ... on the night [of the gig].” On one occasion she and her partner were booked for a certain date and the person who booked them cancelled “at the last minute.” She stated that they could have worked somewhere else that night. The duo had learnt about this part of the music industry by “trial and error. And we try to sort of get better at covering our bases” (Respondent 11).

The same respondent’s experiences were revealed during her one-on-one interview when she explained that “...you have to cater to the audience, I mean that’s a big thing anywhere.” Over time she and her partner had learnt to read people to understand what types of music they enjoy. As they were both solo artists before becoming a duo, at the time of the interviews they had approximately 700 cover songs in their repertoire. If they sensed that the audience would like country music, then that is what they played, or if they discerned that the audience would enjoy 90s grunge music, then that was the style of music they would play. The duo was therefore always prepared to adapt to the audience. “For me, I can read when people aren’t really clicking with the music.” Playing what the audience wants is important, especially if one is being paid to entertain. In the corporate setting, one receives payment to provide a service. The employers do not wish to pay musicians for self-expression.

Respondent 13 shared that one learnt procedures “on the spot ... through trial and error.” The respondent announced that when she taught private music lessons in the past, she would send an invoice to her student’s parents. The respondent had also set up a register to confirm they were present on the day of the lessons and a progress report for her students. All these administrative tasks provided security, as did a contract. “...you need to have it in writing so that you have security so they can’t back out and you can’t back out as well, because it goes both ways. ... I also learnt that on my own.” It all began when one day a client asked her for an invoice and she did not know what an invoice was. The first focus group joked about ‘going along with the idea’ of knowing what an invoice was in front of the client, then asking somebody else or researching on Google what it was and how to issue an invoice. The other music teachers in the group could relate to the respondent’s experience.

Although Respondent 10 had not attained her desired position, she was grateful for the experience she had gained in various fields (teaching sound engineering, teaching production, co-producing, training, working at a radio station and performing with musicians), as she had developed her skills.

Respondent 14 spoke about communication skills. "It's not the easiest thing to do but I've been able to hone that skill throughout the years."

Learning about Performance

Respondent 3 believed that she was not "super good" at performing. She said that this is because she had not enrolled in any drama classes, "so I sort of had to grow into that." Respondent 11 developed her social skills throughout her years of performing. In the beginning stages, she excluded the audience from her performance, as her body language revealed her shyness. However, throughout her years of performing, she developed the skill of including the audience and making them feel as if they were a part of what was occurring on the stage. At the time of the interviews, she was able to verbally communicate with the audience between songs and ask for song requests, which people enjoyed. The literature that was reviewed portrayed performance and audience interaction as beneficial (Burnard, 2012:83). When the same respondent commenced her career as a performer, she attempted to network and gain exposure by performing for free. She noted that "You just have to build up, I think your credibility and your reputation and then you can start to uhm, charge, accordingly."

Learning by Gathering Information from People

Respondent 3, who studied music, highlighted that she copied what she saw other musicians doing online and observed their marketing processes. Respondent 8 communicated with fellow musicians for information. The literature review indicated that pop musicians learn from their peers (Lebler et al., 2009:237; Lebler, 2007:208, 209; Green, 2002:76, 77), which was proven true in this study. It was also seen that classical creatives learn from their peers.

One of the music teachers collected new information from talking to colleagues at the school. Another of the music teachers stated that when in conversation with

other music teachers she takes note of what they say and asks questions about their teaching methods.

Learning from Courses

Several of the respondents, namely Respondents 2, 3 and 9 utilised knowledge they had gathered from short courses. Respondent 2 had participated in a sound engineering course and Respondent 3 had participated in an IG marketing course. Respondent 9's knowledge of the industry was acquired through a DJ course when her lecturer taught her "everything." The campus she studied at also provided music business modules. Her lecturer educated her on the music industry's processes.

It was stated in the literature that learning can be achieved through modular courses and short learning programmes (SLPs) that enable individuals to enrol for a single course rather than an entire degree. Valuable skills are gained in a short amount of time (Sauls, 2020).

5.3.8 No Guidance

The experts interviewed by Leal (2014; 2018) speak about the structure of the industry. This is one of the competencies for a successful career that falls under 'what' in Bridgstock (2005:45) who describes it as knowledge of one's industry. It is referred to as the 'rules of the game' in Leal (2018:143). The creatives may not have this knowledge of their industry and 'rules of the game.' The information presented hereunder reveals that the creatives in this study did not have this information due to insufficient guidance.

Graduating from Music Studies

Respondent 10 expressed that when studying music "You just sort of live, breathe and eat your instrument and that's it. They don't tell you anything else." She shared that she had panicked after graduating from university, as she did not know what to do or where her next step would be. Another of the participants also felt this way after graduating. Respondent 5 voiced that during her university studies she taught

independently and researched understanding children, “because at varsity they don’t quite prepare you for that. You graduate and then you like, okay so now what?”

Respondent 10, a sound engineer, noted that not all music creatives want to be teachers “but we end up being teachers ‘cause there’s nothing else to do.” The literature explains why creatives find themselves in teaching positions.

Music graduates who enter the music industry and are under-skilled “would never fulfil their real potential.” As a result, graduates often find themselves in alternate career paths. Many adopt teaching positions after their studies, which should not be the end goal (Leal, 2018:150). Various authors posit that this is the case because institutions do not teach graduates about the structures and career options within the industry and this becomes an obstacle for music graduates (Leal, 2014:142-144, 146; 2018).

Copyrighting

The researcher asked the respondents if they knew how to copyright their music, which is an important process and their responses are presented hereunder.

Respondent 13: “... it’s like more on the business side of things and when you study music you don’t get taught the business side of things.”

Respondent 4: “It [copyrighting] doesn’t feel like a thing that’s made normal for us to do.... I feel like the last time we touched on copyrights was in high school. SAMRO was like a page in your matric exam. That was it.”

Respondent 1: “I actually don’t know anything.”

Respondent 3 attempted to copyright her music without success. The singer-songwriter and composer explained that at the beginning of 2019 she released an EP and submitted it to SAMRO. “The reply that I got back was, they will keep it there but they can’t do much because it’s not been widely played.” Thereafter, Respondent 3 began searching for more information. She explained that she wanted to give credit to the musicians who improvised on her album. The respondent wished to draw up a contract specifying the division of royalties among the musicians and

researched how to draw up such a contract. A few months before the interviews she contacted a lawyer but he had not yet assisted her.

The respondent had searched for somebody to help her without success.

Respondent 3: “So at SAMRO I don’t know what’s happening there.”

This revealed that the respondents did not know how to accomplish certain tasks.

Respondent 7 provided the most information about copyright that she had learnt independently. She had not been guided through the process and all she had was theoretical knowledge.

Performances

The researcher asked one of the respondents if her passion lay in performance, as that was the facet in which she was involved at the time of the interviews. She responded, “I think to perform, hmm, to write music as well.” She explained that writing music took a back seat because performing generated an income. This respondent performed cover music rather than original music and although she enjoyed writing songs, she had not chosen this path in the music industry. She believed that if she pursued a career as a singer-songwriter in South Africa she would not earn sufficient income. “I just don’t think there would be a big enough market for even just the style of music I play.”

Perhaps she does not know how to achieve this, as there are artists in the country who perform original music, for example Lira, whose studio albums have been well received by South African audiences and she has also won various awards for her music (Leal, 2014:58-59). The difference is that Lira is a businesswoman. Besides being a songwriter and stage performer (as was Respondent 11), Lira was most importantly an entrepreneur (Leal, 2014).

Respondent 4 told the group how she and other music students struggled to carry out continuous and successful performances independently at the university.

Respondent 4: “And we managed to do ... two or three concerts but then it was exam time and I don’t know what And then like the only time those gigs would be a success is if it was planned by a lecturer ...”.

Respondent 4 noted that it was a struggle to organise those concerts. It seemed that the only thing the creatives were concerned with was the creative aspects thereof.

Respondent 4: “And the ***** play like crazy, they are so good! Especially with the crowd.”

She told the group that there were plenty of good singers. Respondent 5 mentioned that one of the singers could “ ... get the crowd started”. Nobody discussed management of the performance or marketing. They strongly expected the performances to be successful solely because the musicians were so talented.

Releasing Digitally

The first focus group discussed releasing music with the convenience of DSPs.

Respondent 13: “So if you have the basic equipment ... and basic understanding you can ... just put out a song ...”

Respondent 4 said that one did not have to depend on large record label companies to release their music, as SoundCloud was an appropriate platform for this. The researcher then asserted that this was the reason why so many people release their music. Respondent 4 appeared to be happy about this and said that anybody can access an artist’s music as long as they know the artist’s name “or whatever [information] it is that they need to get there [to the music]”.

Notice how they phrase their sentences “just put out a song” and “... whatever [information] it is that they need to get there.” This was a significant part of the process with which the musicians struggled. Yes, music can be released effortlessly with the technology that is available but musicians need to learn about the entire process involved with sharing their music with the public. They may struggle with this if they do not develop their entrepreneurial skills. Respondent 11 raised this point in the same group.

“The question is though, how do you get people to ... find your music ...?” Listeners could use the platform every day but not know you or your music. “... no one actually ... come across [your music]” (Respondent 11).

The same obstacle arose within the second focus group.

Respondent 7: “ ... record labels can see ... they not the only ones that have control ... literally anyone with access and with the right skills and information, they can do magic and they can do wonders ... ”

Respondent 8: “You can do it [marketing] yourself.”

Respondent 1: “... with the internet and social media ... you can always put yourself out there.”

The creatives said that “you can put yourself out there” but they do not say how because many of them did not have the required knowledge and guidance about how to successfully achieve putting themselves out there. None of the creatives in this study that had this attitude had a large fan base. Respondents 2 and 14, who both had a large following (reaching thousands of viewers), did not speak in this manner.

One of the respondents had put themselves and other musicians ‘out there’ on Facebook in an attempt to promote musicians from Gqeberha by sharing the artists’ music videos. Unfortunately, the respondent stated that this was a “fly-by-night” project that at the time of the interviews was dormant. Participant 8 shared her content on Instagram. The point was, what was the next step? These two respondents had shared their content with limited success in terms of gaining fans or generating income.

Insufficient Marketing Methods

Respondent 13 mentioned that creatives are not well known in the city.

Respondent 13: “... and when people [eventually] hear [about musicians]... they like, gosh why didn’t we know about this, and we [musicians are] sitting here like, well ...”

Respondent 4 joked and answered the foregoing question by saying, “for five years – every Thursday guys”.

The creatives stated that they performed consistently but nobody was aware of them. This was due to insufficient marketing to the public. The creatives did not have guidance regarding marketing methods.

Respondent 4: “The musicians – we play for each other really ... we market to each other, we play for each other ...”

Respondent 8 did not refer to the people she performs for as her fan base. Rather, she described them as “close friends that know me... within the music space... when you get to know others, when you play a show people tend to support you and you support them so it’s a very reciprocal relationship.”

They marketed to colleagues instead of a target market because they were not aware of how to accomplish effective marketing. These were the same creatives that developed their creative skills and ignored their entrepreneurial skills.

No Mentorship

Respondent 5: “But it’s funny, because us as musicians, like, especially us that’s just come through varsity, we don’t exactly have mentors ...”

The graduates in the focus group opined that they mentored one another the same as they marketed to one another. They did not know how to tap into the music industry. The literature that was analysed described the SA music industry as pervasive and the experts asserted that the creatives were unaware of the structures and career options within the music industry (Leal, 2018:143). Additional evidence of insufficient guidance is presented hereunder.

Respondent 3 told the researcher that people do not respond well to digital shows but stated that it was likely that she would “do a digital launch in any case” for her album.

If people do not respond to these types of shows, this may not generate sufficient profit. As stated in the literature, streams of income should be explored (Leal, 2018:142-144).

Some of the respondents stated that they did not know how to accomplish tasks and execute ideas.

Respondent 6: “I have so many things that I have, but I can’t.... you just, you can’t get there...”

Respondent 12 also had numerous ideas about where she would like to be and what she would like to do but there were times when she did not know how to execute her plans.

5.3.9 Experiences, Accomplishments and Navigation

Accomplishments and navigation of the music industry could be seen within the journeys of several of the creatives.

Classical Graduates

Respondent 4: “... I planned on being a teacher so ... ‘cause I am a teacher I’m satisfied.”

This respondent had successfully navigated her way into her desired position. Another music teacher mentioned that the person who tuned her piano spread the word to his clients about her music lessons. “So that’s also how my name got out there.”

Respondent 12 shared that her teacher told her to “always audition for things”, as this allows one to gain experience. Although winning or acceptance was not guaranteed, auditions served to prepare one for events that could occur later in life. She indicated that her teacher’s advice was correct. This respondent performed with the National Youth Orchestra on numerous occasions and played principal horn twice. She asserted that during her university career she was afforded opportunities in the music industry, such as the time when she performed with the Free State Symphony Orchestra. She also shared, “I was an assistant lecturer there at the Swakopmund Music Festival [in Namibia] ... last year I was promoted to brass

director... at the festival.” At the time of the interviews, she had her own, newly initiated music arranging business.

Creatives with Strong Entrepreneurial Skills

Respondent 7 received a bursary from a city campus at which she was enrolled in 2019 in the city of Gqeberha.

Respondent 2 narrated that during her sport and work experience (before her music career), she was an entrepreneur and leader. These skills prepared her to be the musician she is today, as she utilised these skills and traits in her music career, which she began as a vocalist. At the time of the interviews, she was hosting music projects. She noted that the Facebook page from which she streamed her music projects had reached approximately 25 000 people. Her branding was a success because people were already familiar with the logo associated with the project. At the time of the interviews she was looking forward to hosting her first festival for this project. She implemented the idea of selling ginger beer to fund the festival and had attracted two sponsors to assist with the funding. Half of the equipment and items had already been hired and purchased. “There’s no turning back now.... I’m all in.” She had already achieved recognition and people were familiar with her music; after one strum of a chord, they began to sing along. She then began to mentor others and assisted children on their path to music and dance by showing them the various options and the “bigger picture” of the industry. She introduced the children to the recording studio to teach them that there is more to music than school choir competitions. “Even if someone is not behind the mic, they can be in front of the mic doing something else, but still be in the music industry.”

Respondent 14 communicated that after her undergraduate studies she entered the labour market as an enterprise development (ED) consultant for an organisation. After it closed down she began searching for another job. “I did that for like three months or two months and then I started my consulting firm. I decided to just go for it ‘cause it’s something that has always been part of the vision... and I bet on myself ... I took a chance on myself. [I] started the advisory firm right away.” Her story differed slightly from the other creatives’ stories because she was referring to the business industry and not music. Nevertheless, this was how she navigated into the music

industry as she was enabled to implement her business skills and knowledge to develop a DJ incubation programme that had approximately 20 employees. She had approximately 7 000 followers on all her social media platforms combined. She was a resident DJ and explained that “Wednesdays are not that busy in Gqeberha, especially with what I do.” Fortunately, this job [of resident DJing] allowed her to be employed on a Wednesday and earn a fixed income. She was the only DJ present at the club on that particular night and was in charge of slotting in other DJs. “I’m basically responsible for it...”

Other Creatives

Respondent 9 was not a classical graduate and neither did she hold adequate entrepreneurial skills. Notwithstanding this, there were several accomplishments of which to be proud in her career. What was different about her narrative was that she had three managers. Respondent 9 performed her first gig on the 23rd of July 2018. She narrated that during the time she was in her marketing phase she performed for free to gain recognition and that was how she landed her membership in a performance group, as they recognised her talent and invited her to become a member. The DJ had three managers who contacted her after viewing her social media pages. She was also nominated in the LiveYourDream SA Youth Awards for best upcoming artist.

Respondent 11 was not a classical graduate and neither was she one of the creatives with strong entrepreneurial skills. She did, however, have plenty of experience performing and preferred to perform original rather than cover music.

When respondent 11 began quoting for performing at weddings and corporate events she charged her clients less than she did at the time of the interviews. She had performed in Vietnam and on New Zealand and Australia-based cruise ships.

5.4 Relationships among Categories

Two factors affected the creatives in this study’s navigation of the music industry.

1. **Environment/surroundings** (including the education system). For example, limited access to resources. The creatives could not obtain adequate

information due to insufficient access to online resources. Limited access to human resources limited the creatives' navigation of the music industry, as they did not know which steps to take next and did not have access to the right people for assistance. For 50% of the participants, the environment included academia, as half of the respondents had studied music at an institution of higher learning.

Overall, the data revealed that the environment (Gqeberha, SA and the education system) was not supportive for pop creatives and appeared to only support and provide opportunities for the classical graduates.

2. **The individual's profile.** This included an individual's traits and entrepreneurial and creative skills. Only three of the creatives had developed strong entrepreneurial skills, with the remaining 11 having focused on their creative skills. Balancing these skills enabled the successful navigation of the music industry, which is why the creatives who invested in abundant creative activities with insufficient entrepreneurial skills generated insufficient ROI.

As a result of the abovementioned factors, the creatives in this study were not navigating towards their desired positions in the music industry and some of them were not even in music-related positions. Several of the participants stated that their careers were at a stand-still and they were out of touch with the music industry.

Table 2: Popular Music Creatives Not Navigating the Music Industry Successfully

Popular Music Creatives Not Navigating the Music Industry Successfully		
Respondent 1	Graduate	Currently not in a music position
Respondent 3	Graduate	Receiving no ROI
Respondent 6	Non-graduate	Currently not in a music position
Respondent 8	Non-graduate	Receiving no ROI
Respondent 10	Graduate	Not in her desired position
Respondent 11	Non-graduate	Not in her desired position

Respondent 13	Graduate	Currently not in a music position
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In this study, despite the creatives' attempts to learn and do things independently, they were unsuccessful in navigating into desired positions with some form of ROI because of a lack of guidance. A simple example (one of the categories) was when they utilised technology to record and release their music. After the release stage, they did not have any guidance about how to protect their music (copyright) or how to market themselves and earn a satisfactory income from this process. Consequently, some of the creatives had adopted an attitude of despair.

The respondents who were successfully navigating the music industry and were satisfied were those with sufficient entrepreneurial skills and/or the classical graduates (presented in the table hereunder). This did not mean that the classical graduates held entrepreneurial traits; they too focused on their dominant creative skills but their environment was supportive. It was no surprise that the respondents who exhibited signs of ambition had strong entrepreneurial skills, as can be seen in the right-hand column in the table hereunder (Respondents 2, 7 and 12). Individuals who are goal-oriented and ambitious generally attain a high success rate in their careers (Direenzo et al., 2015:10).

Successful navigation of the music industry among the participants in this study referred to the creatives who were either in or on their way to occupying their desired positions in the industry.

Table 3: Successful navigation of the music industry among classical graduates and pop non-graduates

Successful Navigation	
Classical Graduates	Popular Music Non-Graduates
Respondent 4	Respondent 2
Respondent 5	Respondent 7

Respondent 12	Respondent 9
	Respondent 14

Accomplishments and some movement were seen within some of their careers but mainly among the classical creatives and those with strong entrepreneurial skills.

5.4.1 Outliers

Note that Respondent 9 was recorded under the successfully navigating section despite having dominant creative skills. The reason for her navigation could be because she had three managers who performed those entrepreneurial roles. Her story therefore differed from those of the remainder of the respondents. There was also movement in her career as well as in Respondent 11's career (in the first table). Nevertheless, she was not in her desired position.

5.5 Conclusion

To recapitulate, the research concern was:

Whether or not independent pop female music creatives in Gqeberha's music industry are adopting protean career profiles for successful navigation of the music industry.

This chapter presented and unravelled categories that emerged during the coding and analysis processes. After weaving these categories together with information gleaned from the literature review they were pieced together to form one truth.

To answer the research question according to the literature and participant information that was gathered, none of the pop music graduates had adopted a protean career profile for their music career. Only three of the pop creatives who were not graduates had adopted sufficient protean career profiles and were successfully navigating the music industry. The pop creatives that had studied did not have protean career profiles because they only nurtured their creative skills and

did not hold adequate entrepreneurial skills. Only 4 of the pop creatives were navigating into their desired positions and 3 of them had strong entrepreneurial skills and although 1 of them did not hold strong entrepreneurial skills, her three managers did. None of the pop creatives had attained popular music degrees. The university in the city in which this study took place did not offer this type of degree.

The table hereunder indicates the navigation among the pop creatives. Notice that the classical creatives are no longer included, as the researcher was drawing closer to answering the research question that focused on pop creatives.

Table 4: Results of the Pop Creatives' (Graduates and Non-Graduates) Navigation of the Music Industry

POP CREATIVES		
Successfully navigating into desired positions due to sufficient entrepreneurial skills	Not successfully navigating into desired positions due to excessive creative skills	Outlier: successfully navigating into her desired position despite having excessive creative skills
Respondent 2	Respondent 1	Respondent 8 with three managers
Respondent 7	Respondent 3	
Respondent 14	Respondent 6	
	Respondent 8	
	Respondent 10	
	Respondent 11	
	Respondent 13	

Eleven pop creatives took part in the study (see the foregoing Table 6). The remaining three creatives were classified as exclusively classical.

Four of the 11 pop creatives were successfully navigating into desired positions; three of the four (in the left-hand column) held sufficient entrepreneurial skills and the remaining 1 was an outlier, as she was the only one navigating due to having three

managers. The remaining seven pop creatives were not successfully navigating into desired positions.

This study therefore successfully addressed the research question. The majority of the pop creatives within this study did not adopt protean career profiles for the successful navigation of the music industry due to inadequate entrepreneurial skills and insufficient guidance. Future research could investigate if there are sufficient online and human resources to properly guide independent pop creatives and whether or not there are any human resources in the city that can invest in these creatives and generate ROI.

Chapter 6: Conclusion to the Study

6.1 Introduction

To recapitulate, this research study investigated whether or not independent female pop music creatives in Gqeberha were adopting protean career profiles for the successful navigation of the music industry. The researcher's passion for promoting independent music creatives was due to her observation that talented musicians often achieve only limited success. The study focused on females as they are often not viewed as equals in the music industry. After analysing a multitude of articles and other published literature, the researcher found that the answer to successful navigation in one's career is to adopt a protean career – not only in the general work environment but also in the music industry.

At the time of this study, there were no national research papers that had explored the protean career among music creatives.

This study focused on the contextual perspectives and the personal narratives and experiences of 14 respondents. Classical creatives were utilised in the study for comparison, to provide insight into the data and a clear answer to the research question.

All one-on-one and focus group interview narratives were transcribed and utilised as interview summaries and were to be held by the supervisor for five years at the Music and Performing Arts Department at Nelson Mandela University.

6.2 Answering the Research Question

The data revealed that two factors influenced the creatives' navigation of the music industry; the environment (of Gqeberha, SA and the education system) and the individual's work profile. As stated in the relevant literature, individuals should acquire sufficient entrepreneurial skills to survive and thrive in an ever-changing environment.

Unfortunately, only three of the 14 creatives in this study had developed strong entrepreneurial skills. These three were the pop creatives who were successfully navigating into their desired positions in the industry (left-hand column in Table 6). The creatives who did not have sufficient entrepreneurial skills for employability were not successfully navigating the music industry to attain their desired positions as they did not hold a full protean career profile.

Only one of the pop creatives that did not have sufficient entrepreneurial skills was successfully navigating into her desired position and her success was attributed to her three managers.

The remaining and majority of the pop creatives were not successfully navigating into their desired positions and some of them were not in music positions at all, while others were working excessively with no ROI; others felt as if they were out of touch with the music industry.

To answer the research question, the majority of the independent female pop music creatives in Gqeberha are not adopting protean career profiles and are thus not successfully navigating into desired positions in the industry. In this study, only 3 of 11 pop creatives had adopted adequate protean career profiles.

6.3 Implications of the Findings

Although only 3 pop creatives were successfully navigating the music industry due to strong entrepreneurial skills, all 14 creatives had something in common, they were all in the same environment. Despite the challenging environment, the three aforementioned respondents (2, 7 and 14) still managed to successfully navigate the industry.

It would therefore appear that it is possible for a creative to successfully navigate the music industry if at least one of the 2 relevant factors that impact navigation is beneficial.

1. Factor 1: The environment
2. Factor 2: The individual's traits (strong entrepreneurial skills)

The three pop creatives (Respondents 2, 7 and 14) who were successfully navigating into their desired positions all had strong entrepreneurial skills.

Although the classical creatives (Respondents 4, 5 and 12) did not have sufficient entrepreneurial skills, they had a supportive environment (well-supplied by Factor 1), which enabled them to successfully navigate the music industry.

The remaining creatives (in Table 6 under the column “Not successfully navigating into desired positions due to excessive creative skills”) had neither of the aforementioned factors – the environment was not supportive and they had not developed strong entrepreneurial skills. They paid excessive attention to their creative skills and thus neglected to balance their skills.

The 3 pop creatives who were successfully navigating into desired positions (Respondents 2, 7 and 14) were all non-graduates. It was observed that the non-graduate pop creatives were more ambitious, implemented more ideas and strove harder for success than did the pop creatives that had studied. It appeared as if the latter group relied on their music degree to make situations and opportunities suddenly appear in their career paths, which could imply that these creatives require music industry training (direction and guidance). By “these creatives” the researcher refers to all the creatives that participated in this study. Despite Respondents 2, 7 and 14 successfully navigating into desired positions, all individuals in the world of work can benefit from mentorship and guidance, as these can lessen the strain of participating in a challenging environment. The role of an independent music creative within the industry is not simple and Respondents 2, 7 and 14 deserve greater ROI than they were generating at the time of the interviews.

It cannot be ignored that there were several pop non-graduates in the “Not successfully navigating...” column in Table 6, although, none of the pop graduates were successfully navigating into their desired positions.

The information presented hereunder narrows the results of the study to answer the research question that focused on pop creatives.

All the pop creatives were operating within the same environment and the difference between those who were successfully navigating into desired positions and those

who were not was that the former group had developed strong entrepreneurial skills, which constituted a protean career. Participant 8 was an outlier as her 3 managers' entrepreneurial skills assisted her. Her navigation could therefore be attributed to her managers' entrepreneurial skills. She was the only participant who had a different story.

The findings therefore prove that the literature is correct, as the latter asserted that sufficient entrepreneurial skills are required for successful career navigation in an ever-changing (challenging) environment. Based on the categories that were discussed in the previous chapter, the reason for creatives not developing entrepreneurial skills could be because they simply do not know how to achieve this as they may lack guidance; the graduates mentioned that they did not have mentors.

The study therefore answered the research question by revealing that the majority of the pop creatives (7 out of 11) were not successfully navigating into their desired positions in the music industry due to insufficient entrepreneurial skills (an inadequate protean career). The creatives did not have these entrepreneurial skills because they lacked guidance about how to obtain and exercise such skills. The ensuing subsection provides recommendations for future research.

6.4 Recommendations for Future Research

As this study revealed shortcomings, future research could seek solutions and this could mean investigating ways to assist the creatives either through the environment by implementing a more supportive system or by supporting individuals. Future research could investigate if there are sufficient resources (such as online content and human resources) to assist the independent pop creatives in the city. It could be investigated whether or not there are human resources in the city who can invest in these creatives and generate ROI. One could discover ways to implement pop music programmes (through a course or a degree) for the creatives to groom themselves and learn how to balance their skills.

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Addendum A: Written Letter of Informed Consent for Participants

Faculty of Humanities
Department of Music and Performing Arts
Nelson Mandela University (NMU)
Tel: +27 (0)41 504 1111 Fax: +27 (0)41 504 2574

25 July 2020

Ref: H/20/HUM/MUS - 002

Contact person: **Robyn Henneberry, 081 362 9355**

Dear Research Participant

You are being asked to participate in a research study being undertaken by the undersigned. The research study is to discover how popular¹ female music creatives in Port Elizabeth are managing protean careers². One-on-one, and a focus group interview will be conducted to understand an experience from the participants' (music creatives') point of view. I will explain in more detail what would be expected of you as a participant.

These guidelines would include the risks, benefits, and your rights as a study subject. Please feel free to ask the undersigned to clarify anything that is not clear to you.

To participate, it will be required of you to provide a written consent that will include your signature and date to verify that you understand and agree to the conditions.

You have the right to query concerns regarding the study at any time. Immediately report any new problems during the study, to the researcher. Telephone numbers of the researcher are provided. Please feel free to call 081 362 9355.

Furthermore, it is important that you are aware of the fact that the ethical integrity of the study has been approved by the Research Ethics Committee (Human) of the university. The REC-H consists of a group of independent experts that has the responsibility to ensure that the rights and welfare of participants in research are protected and that studies are conducted in an ethical manner. Studies cannot be conducted without REC-H's approval. Queries with regard to your rights as a research subject can be directed to the Research Ethics Committee (Human), Department of Research Capacity Development, PO Box 77000, Nelson Mandela University, Gqeberha, 6031.

If no one could assist you, you may write to: The Chairperson of the Research, Technology and Innovation Committee, PO Box 77000, Nelson Mandela University, Port Elizabeth, 6031.

Participation in research is completely voluntary. You are not obliged to take part in any research. If you choose not to participate, you will not incur any penalty at all.

If you do partake, you have the right to withdraw at any given time, during the study without any penalty as well. However, if you do withdraw from the study, you should return for a final discussion in order to terminate

¹ With reference to music genre

² The protean career is management of one's career by the individual; someone who is flexible and adapts to changes of the work environment. It involves proactive career behaviour.

the research in an orderly manner. The study may also be terminated at any time by the researcher, the sponsor or the Research Ethics Committee (Human).

Although your identity will at all times remain confidential, the results of the research study may be presented at scientific conferences or in specialist publications.

This informed consent statement has been prepared in compliance with current statutory guidelines and the researcher has a copy of it.

Kind regards,

Robyn Henneberry
RESEARCHER

Addendum B: Consent Form for Participants

NELSON MANDELA UNIVERSITY

INFORMATION AND INFORMED CONSENT FORM

RESEARCHER'S DETAILS	
Title of the research project	Protean Career Management of independent music creatives in Gqeberha: narratives of practice
Reference number	H/20/HUM/MUS - 002
Principal investigator	Robyn Henneberry
Address	43 Victoria Park drive, South End, Gqeberha
Postal Code	6001
Contact no./ Email address	Henneberry, Robyn, (Miss) (s216155657) <s216155657@mandela.ac.za>

A. <u>DECLARATION BY OR ON BEHALF OF PARTICIPANT</u>		Initial
I, the participant and the undersigned		
ID number		
Address (of participant)		

A.1 <u>HEREBY CONFIRM AS FOLLOWS:</u>		Initial
I, the participant, was invited to participate in the above-mentioned research project		
that is being undertaken by	Robyn Henneberry	
From the Nelson Mandela University.	Music and Performing Arts Department, Humanities Faculty	
THE FOLLOWING ASPECTS HAVE BEEN EXPLAINED TO ME, THE PARTICIPANT:		<u>Initial</u>
2.1	Aim: The researcher is studying protean career management. The information will be used to inform the study and its purposes.	

	Procedures:	<p>I understand that:</p> <ul style="list-style-type: none"> • My personal information will remain anonymous; • I as a participant fall within the parameters of this study; • The data collected will be for this study only; • I am allowed to say no. Participation is completely voluntary; • I may contact the researcher prior to the completion of the study if I wish to withdraw as a participant; • No pressure was placed on me to participate. <p>I consent that:</p> <ul style="list-style-type: none"> • Further feedback and contact with the researcher is allowed; • Data given may be published when necessary with anonymity; • Information shared with the researcher may be published in this study. 			
2.3	Risks:	There are no risks involved in participating in this research study			
2.4	Possible benefits:	As a result of my participation in this study, I will learn about protean career management in broader terms.			
2.5	Confidentiality:	My identity will not be revealed in any discussion, description or scientific publications by the investigator.			
2.6	Access to findings:	Any new information or benefit that develops during the course of the study will be shared as follows: The findings of this research project will only be available in the form of a report. No findings or names of participant's will be given. The researcher will use pseudonyms throughout and will strictly follow Ethical rules.			
2.6	Voluntary participation / refusal / discontinuation:	My participation is voluntary	YES	NO	
		My decision whether or not to participate will in no way affect my present or future care / employment / lifestyle	TRUE	FALSE	

Addendum C: One-on-one interview schedule, excluding follow-up questions:

1. Do you see yourself as a protean careerist?
2. Are you currently in a permanent occupational position?
3. Do you have a fair balance of entrepreneurial skills and creative skills?
4. Do you have more than one role in the music industry?
5. How do you manage your music career / what are the requirements to managing a career like yours?
6. How much experience do you have in your field?
7. What are your main skills which has benefited you in your music career?
8. Do you believe it is essential for one to have a formal background in music education in the music industry?
9. Have you already discovered your identity as a music creative?
10. Do you often adapt to different people you work with?
11. Career planning: do you often plan ahead, or do you “go with the flow”?
12. Do you have any experiences in music education and training?
13. Describe your musical practises. What are your sources of learning?
14. How do you maintain your fanbase and keep an audience engaged?
15. In which field (s) are you active?
16. How long have you been active in this / these field(s)?
17. Describe some of the influences on your practices?
18. How was your learning of the industry acquired?
19. Who is your primary marketer?

Not all questions were directed at every participant, example, “how do you keep an audience engaged?”, was not posed to music creatives who were not performers.

Addendum D: Focus group interview schedule, excluding follow-up questions:

1. Describe the practice of being a music creative in the industry in the Eastern Cape, South Africa.
2. Who has already achieved career satisfaction?
3. Who utilises modern technology in the music career and to what extent?
4. Is there any job security for music creatives?
5. Do you have knowledge in music law (contractual agreements, copyrights)?
6. Comment on the music industry in South Africa in one word.
7. How does classical training differ to informal music training?