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MA Research Topic:

Beyond Cultural Work: An exploration of the place of various professionals in solo exhibitions of established visual artists in Johannesburg

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Date: 26 June 2024

Dedication

I dedicate this study to our brilliant visual artists for their creative talent, which has led us to the phenomenon of cultural and creative economy. A special feeling of gratitude to my supervisor Dr Munyaradzi Chatikobo for taking me in as his student and providing support and guidance throughout my study. To my friends, family and colleagues, your words of encouragement pushed me to the finish line.

Abstract

This research report is an exploration of the place of various professions in solo exhibitions of established visual artists in Johannesburg. Using a qualitative approach within the constructivist ontology paradigm, the central question to be answered in this study is: How do solo exhibitions of established visual artists in Johannesburg bring on board cultural and non-cultural professions. This study is important to the visual arts sector because it provide a theoretical knowledge useful for gaining a deeper understanding about different professions in solo exhibitions of established visual artists of Johannesburg. Deploying the value chain concept ,cultural employment and protean and boundaryless career concepts, I expostulate that solo exhibitions of established visual artists of Johannesburg bring on board cultural and non-cultural professions based on the value they bring to different stages of an exhibition.

Key Words

Professions, Professionals, Concept, Exhibitions, Value Chain, Visual Artists, Culture, Johannesburg

Table of content

Acronyms and abbreviations ……11
List of figures ……...12
1. Chapter 1: *Introductions (context of study, research questions, aim, rationale, research design and limitations)* ……....13
1.1 Introduction ……..……13-14
1.2 Background statement ……..……14-15
1.3 Investigation targets……..……16
1.4 Exploratory questions ……..……16-17
1.5 The knowledge gap and practical justification of study……..……17-18
1.6 Foundational concepts and knowledge about careers in the solo exhibitions 18-19
1.7 Overall research strategy……19-20
1.8 Data collection methods……..……..20
1.9 Data organisation and analysis……..……20-21
1.10 Code of moral rules……..……21
1.11 Limiting conditions……..…..21-22
1.12 Chapter outline……..…22
2. Chapter 2: *Background and context of careers in established visual artists of Johannesburg* ……..……..13
2.1 Introduction: overview of the chapter ……..23
2.2 Contribution of visual arts sector to cultural employment in South Africa 23-26
2.3 Overall visual arts landscape in South Africa (Johannesburg)……..……26-30
2.4 Cultural and non-cultural occupations in the solo exhibition of established visual artists ……..……30
2.4.1 Visual artists in Johannesburg……30
2.4.2 Curators in Johannesburg……..……...30-31
2.4.3 Art Historians……..…..32
2.4.4 South African cataloguers……..…….32
2.4.5 Visual arts marketing personnel in Johannesburg……..33
2.4.6 Installers in solo exhibitions ……..34

2.4.7 Fine Art logistician……34
2.4.8 Caterers in visual arts ……35
2.4.9 Exhibition coordinator ……35-36
3. Chapter 3: *Conceptual framework*……..37
3.1 Overview of possible lenses……37
3.2 Creative industry value chain……37-40
3.3 Cultural employment ……40—43
3.4 The protean and boundaryless career concepts……43-44
4. Chapter 4: *Place of various professionals in solo exhibitions of established visual artists in Johannesburg* ……45
4.1 Introduction……..45
4.2 Occupations in solo exhibitions……...45-50
4.3 Existing recruitment strategies in solo exhibitions ……..…50-52
4.4 Power of self-government ……..……52-54
5. Chapter 5*: Data analysis*……..……55
5.1 Introduction……..55
5.2 Different types of occupations……..55-57
5.3 Collaborations……..57-58
5.4 Value chain stages……58-61
5.5 Self-direction and flexibility……..…61-62
5.6 Entrepreneurial mindset……62-65
6 Chapter 6: *Central argument, new conclusion, recommendations, and limitations of study*……..65
6.2 Characteristics for development of employment in solo exhibitions of established Johannesburg artists ……..66-69
6.3 Towards using value chain in solo exhibitions to interpret the development of employment……69-71
6.4 Concluding remarks……71-73
7 Bibliography……75-77

Acronyms and abbreviations

ARR- Artists Resale Rights

CCI's-Cultural and Creative Industries

GDP- Gross Domestic Product

SACO- The South African Cultural Observatory

SA White Paper on ACH- South African White Paper on Arts, Culture and Heritage

UJ FADA- University of Johannesburg: Faculty of Art, Design and Architecture

List of Figures

Figure 1: SACO 2018 Cultural Occupations: Domains
Figure 2: Drummond's Five Phase of the Migration of Art from Studio to Museum to Market
Figure 3: SACO 2018 Cultural Trident as Percentage of Total Employment
Figure 4: UNESCO Statistics Creative Value Chain

1. Chapter 1 Introduction (context of the study; research questions, aim, rationale, research design, and limitations)

1.1 Introduction

This study is an exploration of the place of various professionals in solo exhibitions of established visual artists in Johannesburg. The passion to understand the phenomenon of employment within solo exhibitors of Johannesburg is based on personal observation and subsequent working experience in the field of visual arts, particularly here in Johannesburg where I started to notice various occupations coming together to deliver the exhibition to the market.

When considering the structure of this study and its potential outcomes, I decided to use constructivist ontology as my research approach and creative value chain as my main conceptual framework as well as cultural employment and protean and boundaryless careers as supporting concepts. As that the ontology seems to dovetail well with an interpretative framework, which aims to answer the central question of this study: How do solo exhibitions of established visual artists in Johannesburg bring on board cultural and non-cultural professions? The outcome of this research is determined by the global knowledge and South African perspectives brought together by the context of this study. In the approach within constructivist ontology, this study takes on a qualitative form, because it takes on the form of primary research conducted through qualitative methodologies. With three (3) one-on-one interviews with established solo exhibitors in Johannesburg as key informants of the study.

The literature review captures the descriptive background of Johannesburg's visual arts landscape. Where various scholars and practitioners such as (Labuscagne,2010.) assert that Johannesburg is the most active and conducive place for a visual arts sector in the country, both for cultural development and its contribution towards the Gross Domestic Product (GDP) (Andani Africa, 2023). Scholars such as (Berman, 2009) provide insights into Nelson Makamo's first solo exhibition in Johannesburg, Melrose Arch to be precise. Furthermore, the South African 2017 revised white paper

on arts, culture, and heritage shed light on the lack of progress in the implementation of Artists Resale Rights (ARR). Whilst Botha et al (2016) argue that the visual art market of South Africa is not yet fully developed enough to put arts as one of the ways for investment compared to portfolios such as properties, shares, and bonds.

The research conceptual framework provides theoretical concepts in which this study draws from, to develop new insights about the development of employment in solo exhibitions. Concepts such as creative value chain as explained by Madudova (2017), bring forth the formation of relationships of key actors in the cultural project. For the purpose of this study, it offers a way of identifying occupations in a solo exhibition. However, it doesn't give insights about the classification of occupations, hence the deployment of cultural employment as captured in the SACO report (SACO, 2022) that there are cultural and non-cultural occupations in a creative project. Even though the cultural employment phenomenon, can differentiate what is deemed creative and not creative jobs, it lacks a foregrounding message about the entrepreneurial spirit in artists, which is influenced by the precarious status of the arts industry (Hearn, 2014).Thus, the use of these three concepts helps me argue that solo exhibitions of established visual artists in Johannesburg demonstrate a potential for inclusive employment.

1.2 Background statement

For the past 20 years, South Africa's creative and cultural industries have been hailed as one of the key actors in job creation, tourism, personal wealth as well as foreign investment amongst others (Wangen, 2017) and (Hadisi and Snowball, 2017). According to (SACO, 2022), CCI's comprises six (6) domains such as design and creative services, cultural and national heritage, performance and celebration, visual arts and crafts, books and press, and audiovisual and interactive media. Visual arts and crafts are one of the leading domains in terms of job creation and contribution towards the GDP of the country, particularly in Johannesburg. MacGarry (2023) describes Johannesburg as a city where visual artists can thrive, as it bears a cultural landscape that is completely unique and is largely defined by the entrepreneurial spirit of its creatives.

Johannesburg is well known for being the city that is home to big art fairs such as the First National Bank (FNB) Art Fair and the Latitudes Online Fair. Also, a place for some of Africa's most celebrated visual artists including William Kentridge, Sam Nhlengethwa, et cetera (Holland, 2023). Even though the state of the creative economy seems thriving in the Republic of South Africa and the cultural spirit of artists is highly upheld, the country is still lagging behind in the phenomenon of CCI's economies compared to other countries. According to (Shafi et al., 2020) the overview contribution of CCIs of South Africa appears to be very low in juxtaposition to those of developed countries such as the United States, United Kingdom and Germany, amongst others. In this view, the CCI's performance in the country could be the same as in other African countries. However, the Republic of South Africa seems to have a great potential of a better performance by these sectors (O'Brien et al., 2016).

In addition to the aforementioned perspective, one can argue that as a result of the lack of performance of South African CCIs, the visual art market can also be found to be ineffectual and leading to the risk of not investing in them (Botha et al., 2016). According to (David et al., 2013) the country's local visual art market is small juxtaposed to the world yet has seen a few improvements in the past 10-20 years, with developments of new international standard art fairs such as Cape Town International Art Fair, FNB Art Fair, et cetera as well as international galleries such as Goodman Gallery, Everard Read Gallery, the Melrose Arch amongst others. Further, it is enriched with intelligent established artists such as Penny Siopis, Pat Mautloa, Nelson Makamo, and Bambo Sibiya, to mention a few. These are some of the artists who are recognised worldwide and have gained decent commercial success in the art world. Artists such as Nelson Makamo generate income from commission work as well corporate support that sponsored his solo exhibition in 2006, at Melrose Arch in Johannesburg. According to Berman (2009), the exhibition sold out. Moreover, the artist also worked at the Artists Proof Studios and made money from the sales of artworks. On this account, this part of the study is fully detailed in chapter 2.

1.3. Investigation target

Doody and Bailey (2016), explain that in a qualitative study determining research's aim leads organically to influencing its objectives. Importantly, for one to determine research aims and objectives, they ought to decide the study's overarching purpose. Thus, research aims, and objectives of this study help me to determine its main goal and general purpose. With this in mind, the aim of this study is to explore how solo exhibitions of established visual artists in Johannesburg bring on board cultural and non-cultural professions. The objectives of this study are to:

- Identify cultural and non-cultural occupations involved in the solo exhibitions of established visual artists of Johannesburg.
- Describe and explain how solo exhibitors bring on board various professionals.
-explores how these professionals can be sustained by the visual arts sector.

To realise these objectives, this study draws from the creative value chain, protean, and boundaryless career concepts as well as cultural employment theories. The creative value chain can be used to explore economic benefits and job opportunities in a cultural project, such as an art exhibition (Madudová, 2017). Whilst, protean and boundaryless career concepts, supply this research with artists' entrepreneurial spirit that might be influenced by the precarious state of the arts (Briscoe and Hall, 2006). Lastly, cultural employment theory will help me to differentiate between cultural and non-cultural occupations in solo exhibitors.

1.4 Exploratory Questions

The use of research questions in a qualitative study mostly involve the systematic collection, description and interpretation of textual data and information produced from an observation, documentation or a talk (Kitto et al, 2008). In this light, the research

question of this study help me to collect and interpret data created from interviews and literature in the discourse of place of various professionals in solo exhibitions of established visual artists in Johannesburg. The question at the centre of this study is: How do solo exhibitions of established visual artists in Johannesburg bring on board cultural and non-cultural professions? To answer the central question, I have decided to break it down into the following sub-questions.

- What occupations are created to constitute solo exhibitions?
- How are jobs created in solo exhibitions of established visual artists of Johannesburg?
- What frameworks can be developed to accelerate career opportunities in the visual arts sector?

The above-mentioned research questions enabled me to gain a deeper understanding about how solo exhibitions of established visual artists of Johannesburg bring on board cultural and non-cultural professions. The sub-questions aided me to break down the main inquiry question into smaller chunks and provide the needed direction of the study.

1.5 The Knowledge Gap and practical justification of study

I have not come across a scholar who has written about an exploration of the place of various professionals in the solo exhibitions of established visual artists in Johannesburg and let alone in the South African context. There have been reports and literature on the contribution of cultural and creative economies to countries' GDP Shafi et al (2020) but these do not provide much insight into the phenomenon about the development of employment in the solo exhibition of visual artists in Johannesburg. According to Joffe (2021), the creative and cultural industries have been noted for their pivotal role to the economy and Gross Domestic Profit (GDP), but Joffe (2021) does not go further to explain how employment is created, particularly in the space of exhibitions. However, they offer an affirmation of the development of employment within CCIs both locally and abroad. This is shown in the World CCI Mapping study (Staines and Mercer, 2013) that about 30 million people are employed in the arts

sector. In countries like the United Kingdom, 6.1% of people work in the CCIs (Department for Culture, Media and Sport,2015).

It is of my opinion that this study will assist visual artists, governments, scholars, and practitioners to better understand job creation in solo exhibitions of established visual artists of Johannesburg. It will also help us to understand the extent to which cultural and non-cultural professions add value in the success of solo exhibitions. Notably, it will give a clear picture of how solo exhibitions of established visual artists in Johannesburg bring on board cultural and non-cultural professions.

Having worked with established contemporary artists in Johannesburg in the solo exhibitions as an art consultant, I have noticed what seems to be a rising number of jobs being created in the process of cultural and non-cultural employment. Mostly, this kind of employment occurs through partnerships between artists and institutions. However, due to a lack of literature on this topic, the question of how solo exhibitions of established visual artists in Johannesburg bring on board cultural and non-cultural professions is left as a lacuna. I am hoping to gather evidence that can be used to argue that contemporary artists of Johannesburg are contributing to the creative economies by creating jobs through exhibitions**.** I am convinced that through this study this gap can be addressed.

1.6 Foundational concepts and knowledge about careers in the solo exhibitions

The conceptual framework of this study draws from three concepts: creative value chain, as the main one and cultural employment as well as precarious and boundaryless careers as supporting concepts. These concepts are deployed to provide theoretical explanations to show how solo exhibitors decide on doing their work. The creative value chain, as explained by Madudova (2016), helps to frame the interpretation of solo exhibitors using her description of cultural and creative firms. Also, it gives lenses to the processes that can be interpreted into value addition when mounting solo exhibitions. Shedding light on economic spill overs to other sectors and expected job opportunities. Respectively, the creative value chain concepts are limited in terms of outlining the categorisation of cultural and no-cultural occupations in solo

exhibitions. In consequence, the cultural employment is featured to offer the interpretation of new ways of defining employment in the solo exhibitions, by describing jobs that are classified as cultural and non-cultural. Furthermore, this kind of categorisation asserts that there is a clear rapport between creative and non-creative occupations in a cultural project (SACO 4th International Conference 2022). In that manner, precarious and boundaryless career concepts help to shape this study through the understanding of factors influencing solo exhibitors to work with various occupations when mounting a solo exhibition (Briscoe and Hall, 2005). Precarity careers refers to the type of employment that doesn't provide career and financial stability. Whilst, boundaryless career concepts include the type of careers that are unconventional in a way that they constantly change employment status and jobs. Notably, precarious and boundaryless career concepts provide lenses that can be used to affirm that visual artists' entrepreneurial skills are constructed from the precarious status of the arts and career paths in the visual arts, which directly and indirectly influences job creation.

1.7 Overall Research Strategy

This investigation is an exploration of the place of various professionals in solo exhibitions of established visual artists in Johannesburg. The research paradigm used in answering research questions for this study is constructivist ontology. The paradigm entails gathering knowledge through social interaction as derived from people's experiences. The researcher collects their data on participants' realities and lived experiences as they emphasize their experiences through self-guided explorations and reflections (Cupchik, 2001). I interviewed 3 (three) established artists who were asked to articulate various ways in which their art exhibition brings professions together in putting together (mounting) their solo exhibitions. This was done through semi-structured interviews. These interviews were conducted in person at their various places where they were comfortable. The interviews were recorded by a digital audio recording device. The participants (established contemporary artists) are both men and women aged between 30-65. In addition, the participants were purposively identified according to the cultural work they have done in the visual arts world.

When considering the structure of this research report and its potential outcome I decided to use constructivist ontology as my research methodology and creative value chain, cultural employment and protean and boundaryless career concepts as my theoretical framework which helps to highlight how various professions come together in different stages of a creative project. The outcome of this research is determined by the global knowledge and perspectives brought together by the context of this study. In the approach within constructivist ontology, this study take a qualitative form, because its primary research is conducted through qualitative methodologies (Gerring, 2017).

1.8 Data collection methods

I interviewed three established visual artists in Johannesburg who were asked to articulate how their solo exhibitions bring on board cultural and non-cultural professions. This was done through semi structured interviews. These interviews were conducted in person at their various places where they are comfortable. The interviews were audio recorded by a digital audio recording device. That said, I am convinced that semi structured interviews were able to give me an adaptable and reliable means of collecting the needed empirical data for this study (Jacoby and Jaccard, 2010).

The three (3) interviews were conducted on one-one basis with the artists, lasting about 45 minutes to an hour each. The questions were semi structured with an aim to understand the professions they work with in the solo exhibitions and how they produce employment. The interviews were audio recorded by a digital audio recording device. During this process of interviewing, I was taking notes, assumptions, taking down my thoughts and main points of the interview. With actual interpretation and analysis of data, the researcher applied anonymity where necessary and if asked.

Scholars, such as (Petrides and Fernandes, 2020) have played a significant role in shaping the definition of an established visual artist. Traditionally, artistry was often viewed solely through the lens of personal creativity and expression. However, a contemporary understanding recognises an established visual artist as an individual who has built a successful artistic career by meeting specific criteria: exhibiting work

in various venues, reaching a wide audience both locally and globally, and making a living from selling art (Lehman and Wickham, 2014). Lehman and Wickham (2014) and (Petrides and Fernandes, 2020)have shaped my criteria for selecting participants who are best suited to inform this study. Luzamba, Modisakeng, and Sibiya were chosen at random because their works have been displayed in various venues, both nationally and (Mohau Modisakeng Studio, 2024), (Everard Read Gallery, 2024) and Hjellegjerde,2024).

1.9 Data organisation and analysis

All the interviews are examined and coded to find similarities and differences between the artists interviewed in this research. Themes emerged from the coding hence I used thematic analysis to analyze research data. I arranged my findings according to the predetermined themes drawn from the outlined conceptual frameworks and literature review. As (Braun et al., 2022) describes thematic analysis as an accessible, flexible, and increasingly popular method of data for qualitative data analysis even though it is widely used and poorly defined. These authors define thematic analysis as a method of systematically identifying, organizing, and offering insight into, patterns of meanings across the dataset and allowed the researcher to focus on the data in numerous different ways important to the analysis of my findings is the use of existing literature, cultural employment, creative value chain, protean and boundaryless careers. The findings are analyzed to provide an explanation about how solo exhibitors make decision in their work.

1.10 Code of moral rules

The primary research of this study used human participants who are established visual artists of Johannesburg to be precise. Thus, the permission to interview, record and transcribe their data was acquired before conductin3g any interviews. The risk is minimal having said that I still needed to take precautions that I do not jeopardise their work (Arifin, 2018). I took ethical responsibility seriously and I did everything in my power to follow all principles to minimize my key informant to any possible risk. I committed to ensuring the anonymity of all participants by ensuring that I don’t disclose their personal information, such as their addresses, or other distinguishing

characteristics, to protect their privacy. In certain cases, when recording material was used for research, additional precautions were taken to ensure that the participants' identities are not compromised.

1.11Limiting conditions

There might be some potential limitations to this study that are related to a lack of literature, time constraints, and resources as well as limited information about constructive ontology and I believe these are worth noting. Firstly, lack of relevant literature to undertake the study of the development of employment in the solo exhibition of established visual artists of Johannesburg. The existing theory could not provide me with specificities about the employment of cultural and non-cultural occupations when mounting a solo exhibition. Also, it did not supply this research with how this employment occurs and which strategies are being used by these artists to get people involved in their solo exhibitions. As a result, for this study, I had to draw from research variables such as cultural employment, protean and boundaryless career concepts as well as creative industry value chain to explore any protentional knowledge regarding employment in a creative/cultural project. Thus, as a suggestion to remedy the situation, I perceived it important to conduct interviews with three (3) established visual artists of Johannesburg for an in-depth interrogation of employment in their solo exhibitions. Secondly, due to time constraints and resources, I could only conduct three (3) interviews, but the views of these informants may not reflect the general population of visual artists in Johannesburg. Perhaps, a larger sampling would have helped with more accurate information. However, this focused approach, which includes just three informants, allows for in-depth insights that may be more valuable than a wider range of perspectives. It enables a deeper exploration of artists' experiences and viewpoints regarding the development of employment opportunities in their solo projects.

Last but not least, the study methodology of this research is 'Constructivist Ontology', and less has been said and explored about it, particularly in a manner of explaining employment. Consequently, it is a bit difficult to explain it in depth.

1.12 Chapter Outline

The first chapter of this study includes an introduction, context of the study; research questions, aim, rationale, research design, and limitations. Chapter two is a background and context of careers in established visual artists of Johannesburg whilst chapter three consist of conceptual framework. Chapter four includes a presentation of findings, while chapter five covers data analysis. In chapter six I capture the central argument, conclusion, recommendations, and limitations of the overall study.

Chapter 2 - Background and context of careers in established visual artists of Johannesburg

2.1. Introduction – overview of the chapter

The Visual Arts field in the city of Johannesburg in the Republic of South Africa, has always been admirable for its distinctiveness and experience, both locally and globally. The entrepreneurial spirit of artists in this city is commendable. It is the sector within creative and cultural industries, where old, modern, and contemporary artworks are produced, distributed, exhibited, and consumed. The sector encompasses various kinds of economic players and employment agents including galleries, art fairs, project space, solo exhibitions and many other creative spheres. This chapter serves to contextualise the visual art scene in the city of Johannesburg, in relation to the conditions pertaining to cultural employment and other occupations that are relevant in the organization and production of solo exhibitions for established visual art practitioners. Additionally, the sector is structured to give a descriptive background of the visual arts in matters such as politics, economy, social, technological, environmental and legal deliberations/concerns.

2.2 Contribution of the Visual Arts sector to Cultural Employment in South Africa.

According to Hadisi and Snowball (2018), visual arts in the Republic of South Africa are mostly promoted in the direction of employment and contribution to the Gross Domestic Product (GDP).Concerning cultural occupations, the visual arts sector was reported as being amongst the biggest income generating domains in the creative and cultural economy, which accounts for 53% of creative occupations in the country in 2019 (SACO, 2022). This is demonstrated in the model below: SACO 2018 Cultural Occupations: Domain.

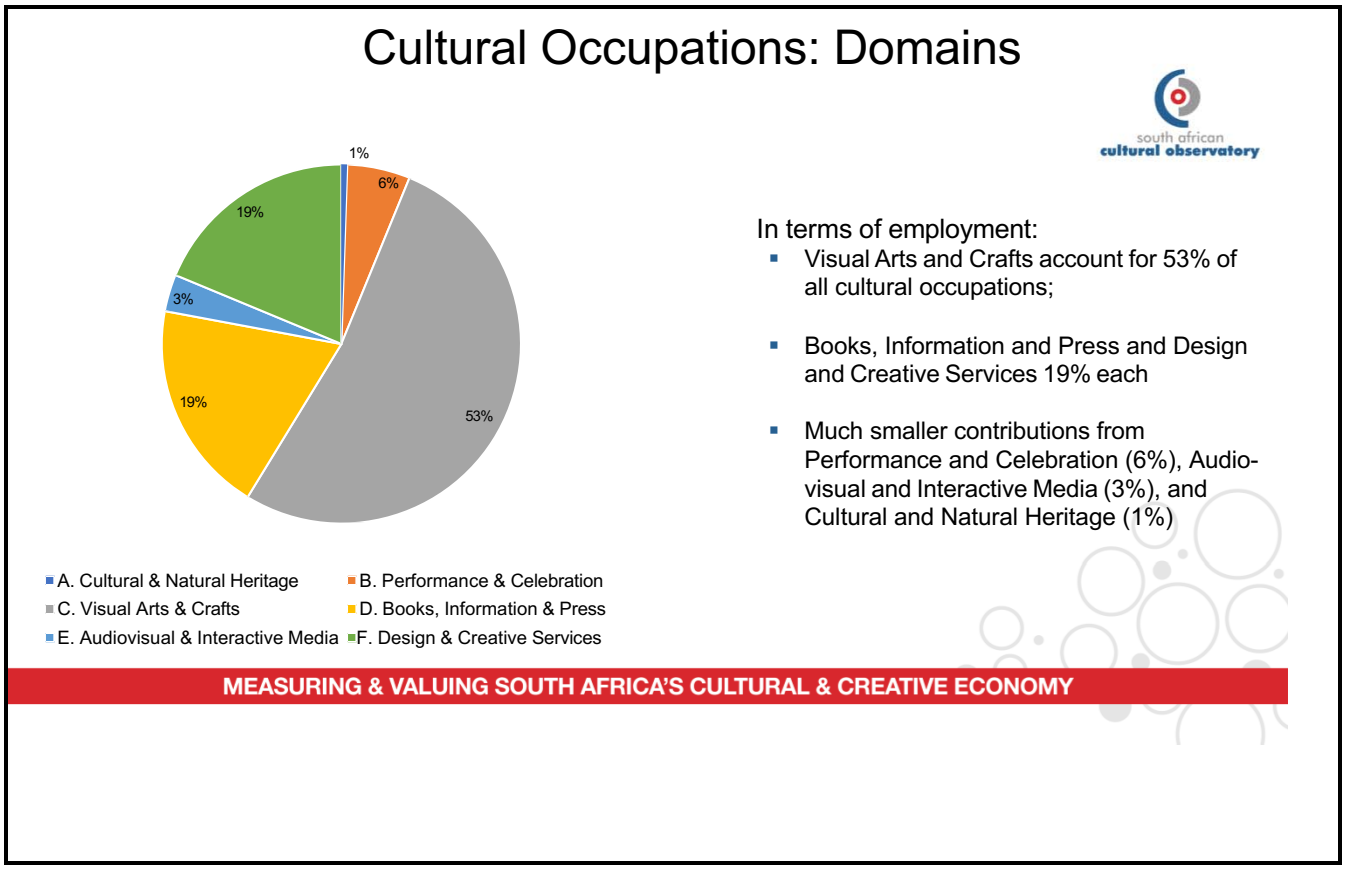


Figure 1: SACO 2018 Cultural Occupations: Domains

In terms of work and employment in visual arts, it has been reported that based on the integration of database research and employment information supplied by various stakeholders including artists, firms, institutions et cetera, it was said that the sector employs an estimated 17 700 people (this was in 2010). This is according to the sample collected from key informants that formed that research (Hadisi and Snowball, 2018).In this account, a significant portion of occupations is also made of people who work for established visual artists (Hagg, 2010). Also, understanding the multiplex pathways by which visual artists enter the industry is significant in the sector which is embedded in a plethora of barriers to “entry and professional success”. Furthermore, according to South African White Paper on Arts, Culture and Heritage, 2017, it is noted

that consistently with First World countries, South African visual artists are fairly educated, a phenomenon that has been enabled by the tertiary education offering arts qualifications in the country. For most artists, the display of their crafts via exhibition represents the primary milestone where all activity happens and culminates (Department of Arts and Culture, 2017). Whilst, Hagg (2010) state that exhibitions in commercial or public institutions provide a way through which artists' work enters the interconnected worlds of the art market, and art discourse and through which visual artists develop their reputations.

Furthermore, the South African Visual Arts Survey (2010), reported that visual arts and crafts contributed R1,500,000,000 (one billion, five hundred million) to the annual Gross Domestic Product (GDP) of the Republic of South Africa. Further, the survey found that it has had a direct turnover of R1 800 000 000 (one billion eight hundred million). Notably, 53% of persons working in the visual arts and crafts sector are young people, between the age of 18-34 years (Du Toit, 2003). Also, women account for 50% of people working in the sector, while by race, blacks constitute almost 58%. In terms of the infrastructures including galleries, project spaces, private and public museums, foundations and educational institutions are predominantly based in Gauteng and Western Cape provinces, both making up to 73% (Andani Africa, 2023). Although visual arts and crafts are in the majority in terms of cultural employment in the Republic of South Africa, they only account for 3% of the Gross Domestic contribution of the sector (SACO, 2022). Generally, visual arts and crafts, precisely crafts, are largely encouraged in Third World countries as supplying important workforce market entry level for people, comprising mostly of youth and women in remote areas, where there is limited accessibility to financial capital (Rogerson, 2010).

The visual arts and crafts have been proven/proved to make up a significant contribution towards the GDP of the Republic of South Africa, by means of employment and profitable economic activity. It is important to acknowledge that visual arts and crafts are directly located within cultural and creative industries and that these sectors are not as resilient as portrayed (Hadisi and Snowball, 2018). They can be affected by factors such as the social, political, economic, technological, legal and environment (Joffe, 2021). For instance, in recent years the arts, cultural and creative industries were hard hit by the COVID-19 lockdown regulations imposed by the

governments (Walters, 2022). As a result, the economic limitations have been brutally felt by the creative and cultural industries both in the country and globally. The sudden postponement and cancellation of productions, exhibitions, and closure of museums and art fairs by the governments to curb the spread of COVID-19 has affected the cultural workers and artists, as well as other professionals in cultural and creative industries subsectors including visual arts (Joffe, 2021). Moreover, the negative impacts of the lockdown on the creative economies were not only of destruction to the artists and cultural workers, but of its fight against unemployment; especially in a country where youth unemployment has been a challenge for years (SACO 2022). (Keta, 2022) reported that according to the South African Cultural Observatory (SACO), the creative and cultural economies were working well to address the issue of unemployment of young people in the Republic of South Africa, before the COVID-19 Pandemic lockdown periods.

2.3 Overall Visual Arts Landscape in South Africa (Johannesburg)

Visual arts in the country are defined by the integration of crafts. According to the White Paper on Arts, Culture, and Heritage (2017), crafts and visual arts encompasses paintings, drawings, sculptures, graphic art, murals, installation, tapestry, performance arts, digital art, weaved work, clay pots, contemporary decorative objects, paperwork, ceramics, knitting, textiles, crochet and sewing amongst others. The Revised White Paper on ACH's (2017) definition may be observed in the visual arts landscape of Johannesburg, in which the city's history of fine arts is an interesting and long one (Moloi, 2024). Largely this history in visual arts is closely tied to economic, social, and political landscapes. In addition, one of the galleries in Johannesburg, named Goodman Gallery, which is located in Rosebank within Johannesburg was founded in 1966 by the late Linda Givon (Kidd, 2026).It rapidly became a crucial tool in challenging the apartheid laws that had imposed racial segregation between whites and blacks through various spheres of life including economy and politics as well as arts and culture (Cundill, 2021). According to Sidogi (2021) during its early years, the Goodman Gallery fought for the gallery representation of black South African visual artists such as Dumile Feni, David Koloane, and Sydney Khumalo, who went out to one of the key players in the formation of the Federated Union of Black Artists famously known as FUBA, founded in 1978. FUBA's main purpose was to reinforce

collaboration amongst artists across different disciplines, particularly around matters of creation, distribution, and ownership (Moloi,2024). The Goodman Gallery remains an important vehicle that explores history in the context of business. Moreover, the gallery is now home to contemporary artists both from South Africa and abroad (Cundill, 2021).

Johannesburg boasts a significant number of homegrown artists who continue to make a remarkable series of artwork, as well as making a great impact on the global art market (Berman, 2009). These include artists such as William Kentridge, Helen Sebidi, Mary Sibande, Bambo Sibiya, Nelson Makamo, Kay Hassan, Nandipha Mntambo, and Diane Victor amongst others (Tsumele, 2023). Also, national icons such as Esther Mahlangu, a creator of large-scale work of Ndebele culture, have successfully collaborated and exhibited internationally (Lewis, 2024). Furthermore, Johannesburg is a place to several internationally recognised institutions such as the Market Photo Workshop, University of Johannesburg FADA, University of Witwatersrand Arts School (offering programs in the Visual Arts and Arts History), Constitution Hill Gallery, and the Bag Factory (UJ FADA, 2024) and (Wits University, 2024).

Furthermore, Johannesburg is perceived to be at the forefront of places for visual arts in the Republic of South Africa (Josephy, 2020). It offers an interesting and explorative space where artists develop creative, technical, and critical knowledge and skills. This is of both practical and academic skills, which enable art students to work within a vibrant network of art business and cultural enjoyment institutions (Tsumele, 2023). Through educational institutions including the University of Johannesburg Faculty of Art, Design and Architecture (FADA) and the University of the Witwatersrand School of Arts (WSOA), fine arts students get equipped through hands-on-training about art practice in various media such as painting, printmaking, drawing, ceramics, digital arts, installation, videography and photography amongst others (Wits University, 2024) and (University of Johannesburg, 2024). In doing so, students are being prepared for the professional art world where they are expected to have developed experimentation, transformative, and inter-disciplinary art making (Moloi, 2024). Although Cape Town is perceived as the world city of the arts, Johannesburg is home to prestigious events

such as the FNB Art Joburg and Latitudes Online Art Fair. According to Holland (2022).

> Joburg is now home to major fairs such as FNB Art Joburg, which commences each September with a roster of local galleries like Gallery MOMO and Everard Read. Additionally, younger South African talents like the fashion designers Rich Mnisi and Thebe Magugu, who won the LVMH Prize, have chosen to stay rather than relocate to Cape Town or abroad — despite the relentless challenges the city contends with, including high levels of crime, intermittent water shortages and “load shedding” (electricity cuts that can leave residents without power for hours at a time).

The Art fairs in this city work with various institutions across the country including the Goodman Gallery, Everard Read Gallery, Blank Projects, Artists Proof Studio and many others (Labuscagne, 2010). These institutions are mandated to represent various artists in the international market (Mohlomi, 2023). FNB Art Joburg is remarkably important for its scale. Its physical size includes visual artists' representation and programme (Holland, 2022). However, the space is becoming smaller as the demand has grown rapidly in the last few years (Cruise, 2000). As a result, we started to notice fewer participation in galleries and project spaces. According to Mohlomi (2023), the 2023 fair lacked the feeling of an occasion that brings cultural joy to the audiences and interaction with the arts, shedding light on the economic impacts of the fair due to the limited space. Apart from that the city remains the hub for visual art. Visual artists such as William Kentridge, Nelson Makamo, Roger Ballen, and Sam Nhlengethwa have been based in the city for years. It is said that:

> The cultural landscape is completely unique in Johannesburg and largely defined by the entrepreneurial spirit of its creatives,” says Lucy MacGarry, a co-founder of Latitudes Online; a digital platform for art from Africa with an annual art fair in Joburg (McGarry, 2022).

McGarry’s (2022) comment explains as to why a Swaziland-born visual artist Banele Khoza saw a niche for a gallery space in Rosebank, to promote and work on emerging

artists, as well as accommodate upcoming art collectors in Johannesburg, BKhz Gallery was established in 2018 (Mdaka, 2023). The gallery seems to encourage talent and it is a safe space for nurturing creativity (BKhz Gallery, 2018). It has showcased artists such as Banele Khoza, Zandile Tshabalala, Wonder Buhle and many more (Khoza, 2023).This gallery is always full of people scouting for a painting that is suitable for their homes and offices. “It was our most visited experience; people still pass by looking for ‘the garden at Keyes,”(Khoza, 2022). Johannesburg's vibrant art scene is drawing attention from both local and international audiences, positioning the city as a central hub for exhibitions, galleries, and cultural events. As noted by Tsumele (2023), Johannesburg is significantly influencing the future of South African visual arts, reflecting broader trends of creative exploration and cultural renewal in the region.

On the other note, despite the impact of visual arts on the fight against unemployment and contribution to the GDP of the country (Hadisi,2022), the sector is still faced with challenges related to insufficient support from the government. According to Shafi et al. (2020), the contribution of cultural industries to South Africa's economy is relatively small compared to that of developed countries, where the creative economy plays a more significant role in GDP and employment. This situation is not unique to South Africa; many African nations face similar challenges, with cultural industries often underdeveloped due to limited funding, infrastructure, and support for the arts (Madichie and Hinson, 2022). However, South Africa stands out in the African context due to its more advanced cultural policy framework. Snowball et al. (2017) highlight that the country is in a relatively stronger position compared to others in the region. While countries like Nigeria and Kenya, which also have vibrant arts scenes, struggle with similar constraints, South Africa’s national policies—such as the establishment of cultural initiatives and investment in the arts—provide a more structured approach to fostering creative industries (Olanrewaju, 2024) and (Ongaki, 2018). As African countries increasingly recognize the potential of cultural sectors to drive economic growth, South Africa's efforts to integrate the arts into national policy give it a competitive edge, positioning it as a leader in the continent’s creative economy (Shafi et al., 2020). In turn, this makes it easier for the arts to prosper and deliver more in economy and GDP and artistically (O’Brien al,2016). However, due to insufficient support, the art market in the country is found to be poor, also making it difficult to

invest in the arts. According to Botha et al (2016), the overarching Republic of South Africa visual arts market is not yet convincing in terms of investment due to its performance in comparison to other investment portfolios including property, shares, and bonds (Binge and Boshoff,2016) . Yet, it is very clear that within the arts sector, for the implementation of cultural and heritage policies to take place, results are better attained when the industry is supported by the correct investment structures that create employment opportunities (Nawa and Sirayi, 2014).

In terms of transformation, the visual arts sector lacks transformation by race, age, and gender (Snowball et al, 2017). Creative and Cultural Industries have been admired as providing notable employment and being socially inclusive as well as contributing to the GDP (Hadisi and Snowball, 2018). Also, the creative and cultural industries must be one industry that is particularly open to and supportive of social differences with respect to gender, race, class, and cultural group (SA White Paper ACH Culture, 2017). However, the recent report on transformation, ownership and employment in South Africa's cultural and creative industry (CCI) and creative economy (SACO,2017) have revealed that South African CCIs, especially in the context of employment continue to be dominated by Caucasian individuals and men and less often/so by Coloured and Indian persons (previously disadvantaged communities in the Republic of South Africa). Visibly so, there is evidently less participation of youth and women (Snowball et al, 2017) in the aforementioned sector. In terms of participation of women in the visual arts and crafts domain, findings show it supplies opportunities for employment of females, yet it is largely men-dominated than other creative and cultural industry domains, and that earnings are much lower, particularly for women (Aronson, 2012). Even so, in most Third World countries such as South Africa, there is still a serious gender inequality with reference to earnings, work conditions, and access to education, which are also noticeable in the visual arts and crafts sectors (Joffe, 2013). Females tend to have lower earnings, and lower education and are much more likely to be found on the informal side.

Individuals who work in the informal industry are usually those who do not find formal employment, work long hours, at times under poor conditions, and experience poor pay (Snowball et al, 2017). In juxtaposition with the most current research on cultural occupation in the country, it was discovered that to some extent higher percentage of

males (58,6%) than females were employed in creative occupations in general. For the Visual arts and crafts domain, this gender inequality is improved a bit with an approximate 57. % Males and 42.3% females (Hadisi and Snowball, 2022).

Generally, visual art is centred on the market, where art makers (artists), distributors (for example, galleries, art dealers, auction houses and so on), and consumers (art lovers, collectors, companies, etc) exchange artworks (Binge and Boshoff ,2016). Visual arts are made of two kinds of market: the primary market, where galleries and artists sell their art objects for the first time to clients or private collectors, and the secondary market where art objects go under resale in platforms such as auctions (Labuscagne, 2010). Furthermore, the economic exchange in visual art between artists (producers) and their galleries takes place in three ways: consignments, employment, and direct acquisition (Velthuis, 2003). Nowadays artists can be employed by the corporate sector for the commission of artworks (Berman, 2009). Further, art dealers also procure artworks from artists and directly pay them. Over and above that, art galleries and project spaces make use of art historians and critics to review artists' exhibitions or employ them to produce catalogue texts. In doing so, it boosts the economic value of art objects in the exhibition (Velthuis, 2003).

2.4 Cultural and non-cultural occupations involved in the solo exhibitions of established visual artists of Johannesburg.

Solo art exhibitions of established visual artists are becoming an attraction to job creation, both for cultural and non-cultural professions. From my working experience as an art consultant and advisor, and subsequent observation I have started to notice various professions brought on board when mounting a solo project. Thus, in this sub-heading, I explore and contextualise descriptive literature on professionals involved in solo exhibitions. Thus, I outline and describe the identified cultural and non-cultural workers involved in this kind of work. Also, I am unpacking various occupations in solo exhibitions, respectively

2.4.1 Visual Artists in Johannesburg

In Johannesburg artists are the first point of reference when mounting a solo exhibition as they are a master of creation that leads to an exhibition (Godby, 1999). In this

regard, creation and biographical details are most crucial, since they provide context to an artist's artworks within a social and cultural milieu and can be utilised to explain how an artist's work was conceived and inspired (Berman, 2009). In this view, an artist is a producer of artworks to be exhibited (Koloane, 2003). This highlights the important role of an artist in the solo exhibitions as a key profession, where the exhibition concept is meant to capture his or her narration and display it for the consumption of audiences. Further, for a visual artist, having a solo art exhibition means that all the attention is in their work (Drummond, 2006).Having audiences focusing strictly on their artwork is not only good for their careers, but it enables artists to understand and see their vision, voice, and style. Landing a solo exhibition mostly brings a lot of work prospects and opportunities (Velthuis, 2002).

2.4.2 Curators in Johannesburg

According to Vitkaukaite (2015) and Cerni (2014), a curator in a solo exhibition can be responsible for many duties. That seems to suggest that a curator does not have a specific task yet and that it cannot be defined in a unified term. This applies in the same cultural context of Johannesburg (Skotnes and Payne, 1995). It is understood that cultural practice in this region has indicated that a substantial number of curators have acquired much needed strategic skills and ability to mitigate limitations and challenges, which are largely related to socio-political, economic and cultural imperatives by keeping an independent neutral voice in curation (Crawshay-Hall, 2016). This role has been gaining importance in the last decades. Further, curation is not just the introduction, interpretation, and display of artworks in the exhibition space; it is a far more complex profession than that (Skotnes and Payne, 1995). Curation can be a platform to achieve an artist's interests, creativity, and ideas, it is tasked to be responsive to the situations in which it happens, and it must convey timely social, cultural, artistic and political challenges creatively Cerni (2014). That said, a curator's job is to work as an ideologist, they can discover different topics and analyse them. On this note, a curator in the solo exhibition can be responsible for the display and interpretation of exhibits amongst other duties. Also, they create ways in which archives and objects can be explained through publications and exhibitions (VANSA, 2021).

2.4.3 Arts Historians

An art historian as a cultural professional lies in the humanities, whose purpose is largely for the interpretation and understanding of human behaviour and creative (intellectual) work (Sosnytskyi et al., 2024). This profession takes its basic methodological strategy from the “hermeneutical tradition.” His main analytic classification is comprehension seeking to convey meaning to the spirit of works of art and culture. Thus, the intention of an art historian in a solo exhibition is to analyse and integrate artistic and cultural products in a broader intellectual and social mindset. Notably, his approach ought to have a scientific personality, pinpointing the legitimate formulations (Gemtou, 2010). According to Gamedze (2019), they can also help in deciding on relevant artworks in the exhibition and analyse the period in which they were created through research data collected from an extensive source including, galleries, archives, interviews amongst others. Therefore, they organise, examine and translate the information and might produce a write-up about the artworks in the exhibition and publish it for the public use (Drummond, 2006).

2.4.4 South Africa Cataloguers

In South Africa an art cataloguer's job in a solo art exhibition is to assist with details of exhibition artworks, this is mostly behind-the-scenes work (Aspire Art, 2024). Their job includes investigating artworks for the catalogue, and it is traditionally done using various sources such as the existing database, various print media, the internet, and other existing points of reference (Patti, 2020). This work entails extensive research to get all the needed information about the artist and artworks. It is by means of this research work that artifacts and exhibition concepts can connect to an audience. Additionally, the usual information going together with artworks consists of country, date, medium, artist, and date as well as a price for a selling exhibition (VANSA, 2016).

2.4.5 Visual Arts Marketers in Johannesburg

A person handling this task will usually develop a marketing plan or strategy for the exhibition (Horng et al., 2015). The strategy works as a groundwork for marketing and promoting the exhibition. A target audience must be identified. These would be people who are interested in art, particularly in the artworks on display, art collectors, et cetera. being able to identify and understand your market works effectively for most exhibitions (Elmar, 1991). Additionally, in Johannesburg, as similarly so in many cities world-wide an Art Marketer's function is for the selling of artworks in and promotion of exhibitions (Labuscagne, 2010).The anticipated end goal is that a commercial-based plan may be put into place to increase the sales needed. They either market and promote the exhibition in two ways; that being traditionally or through social media (Drummond, 2006). The main aim is to assist visual art practitioners is another option versus visual artists with the broader public (Barkre, 2018). It could be considered that exposure by means of effective marketing increases the probability of visual art practitioners improving their visibility in the art community and increasing their sales. By reaching a larger number of art consumers, visual artists increase their probability of discovering more community that can deeply connect with their work (Elmar, 1991).

2.4.6 Installers in solo exhibitions in South Africa

In modern exhibitions, it has always been found necessary that Curators and Art Installers work together in hanging the exhibition displays (Yaneva, 2024). Installation of art is one key component in the exhibition display and the task is performed by professional installers. According to Galastro (2018), the responsibility of art as an installer includes handling and installing artifacts in an exhibition, museum, or gallery. As a hanger (installer), it is required to load and unload artifacts and deliver them to the designated space (gallery, exhibition, museum and so on). Furthermore, in Johannesburg hangers also utilise relevant tools to mount or hang the artifacts on walls or establish them in any other area that the curator prefers (Forest Arts and Frame, 2024). Also, to safely hang artworks, they may be required to prepare the exhibition space for the artworks. This encompasses measuring the exhibition to ensure that all the exhibition collections fit in properly (Stern , 2007). In the absence of sufficient literature on this profession in an art exhibition, based on my professional experience, I can add that art hangers or installers require specific skills and knowledge, however, educational qualifications are not necessary for this entry-level position only experience matters the most (Candice Berman, 2024). Some companies

can also provide on-the-job training whenever deemed necessary. Most art installers don't have an art qualification, so it is unclear if they are cultural workers or not (ArtCOP, 2024).

2.4.7 Fine Art Logistician/ Art Logistic Personnel

According to Subagyo et al (2019) this is one significant non-cultural position in an art exhibition; however, it has not been well explored by scholars as Madan observes that;

> Fine art logistics is one of the examples for these new specialization areas. However, fine art logistics is quite a new topic for current logistics literature and the existing studies do not cover fine art logistics." (2013, p.8-9).

Despite limited research, the fine art logistic officer is responsible for transporting artifacts from place to place. This work involves transporting, packaging, and storing exhibition artworks such as sculptures, paintings, prints, antiques and so on (Madan and Araz, 2013). In addition, they also assist with art insurance, especially when artworks travel for a long distance. This kind of insurance is vital in any unforeseen events where anything can go wrong in the process of transportation. Companies such as Fine Arts Logistics has an

> An excellent track record handling high value / specialty items with great care and specialized packaging and crating techniques. Our clients include South African Government & Private Museum's, Art Galleries, Artists, Private Collectors, Designers & Auction Houses (Fine Art Logistics, 2024).

2. 4. 8 Caterer in the visual arts sector in Johannesburg

On the day of an exhibition opening, it has become the custom as part of catering, that beverages and eatables are served to viewers, patrons, buyers and collectors. This part of an exhibition could be considered a gesture of appreciation and form of thanks, prior to guests making purchases (Aspire Art, 2024). Normally for this type of work, exhibition managers hire a caterer to undertake this service of the exhibition. The server's duties include serving food, cleaning, providing utensils and whichever other

services need to be taken care of/attended to. They are mostly needed on the opening day for food and wine services, and for the rest of the exhibition, this service is not needed (Negren, 2015). To put catering into context, at the opening of Art Meets Fashion Exhibition by Sam Nhlengethwa at the Goodman Gallery in Johannesburg, the viewers were offered wine and cheese to indulge on while exploring the artwork and conversing with different people including the artist in the display (Goodman Gallery, 2024). I would have liked to explore in depth the role of a caterer in art exhibitions, but the lack of research in this profession in relation to exhibitions is limited, making it a bit difficult to contextualise it accordingly.

2.4.9 Exhibition Coordinator

> The Exhibition Coordinator helps create new content for exhibition displays in the physical Museum galleries, exhibition and on digital platforms that chronicle the 9/11 attacks, the events that preceded them, and their aftermath. This work is performed through research, content development, and project management. The coordinator will support efforts to museum and exhibitions and related content, connect it with other programming, and contribute to the strategic vision for the department. The coordinator will also support ongoing exhibition efforts such as licensing and tracking, fact checking, producing audio clips for media installations, exhibition inspections, and other projects as assigned" (911 Museum and Memorial, 2017, p.2).

In this view, the primary task of an art exhibition coordinator is to actively acquire content from exhibitors, curators and other stakeholders and be able to track it to help with a smooth process of mounting an art exhibition (Grossman,1963). One in this position must be attentive to detail, strong in administration, highly organised, and able to meet set deadlines in a professional manner as well as good at communicating with stakeholders (Inglis and Cray, 2012).

One can start acknowledging that modern solo art exhibitions are rapidly becoming a professional phenomenon, where different professionals are involved in mounting

them. These are cultural and non-cultural professions that contribute significantly to the entire scope of an exhibition; from the creation (by artists) to the consumption (by audiences) of artworks. Also, the inclusion of both cultural and non-cultural workers in art exhibitions seems to demonstrate new ways of expressing new employment in art projects. For this reason, non-cultural workers such as caterers, logisticians, installers and many others are found in art exhibitions. Although I have identified some professions involved in an art exhibition, I could be still missing some due to unlimited research in this specific topic.

Chapter 3. Conceptual Framework

3.1 Overview of the possible lenses

Three complementary lenses are overlayed in the exploration of the place of various professionals in solo exhibitions of established visual artists in Johannesburg. The occurrence of employment in solo exhibitions in the visual arts sector can possibly be read from different perspectives using lenses such as Drummond (2006)'s Five Stage Model of migrating art works from studio to market, Porter (2011)'s concept of value chain adopted by Madudová (2017), Hall (1976)'s concept of Protean Career, Rousseau (1996)'s concept of Boundaryless Careers and cultural employment. Thus, I have decided to explain and analyse the phenomenon of employment in solo exhibitions by drawing from three concepts, namely creative value chain, cultural employment, and protean and boundaryless career concepts.

The Creative Value Chain, cultural employment and protean and boundaryless career concepts provide the base from which all knowledge is constructed for this study. The Creative Value Chain is the core conceptual framework while cultural employment and protean and boundaryless career concepts are supporting frameworks. The Creative Value Chain explores possible economic benefits and job creation in supply chain relationships in a cultural project Madudova (2017). Cultural employment provides an in-depth look into new ways of expressing employment in an artistic work (SACO, 2022). Hytti (2010) explains protean and boundaryless career concepts as those which

probe entrepreneurial spirit in the career paths of artists. This section provides a theoretical explanation to show how solo exhibitors make decisions in doing their work.

3.2 Creative Industry value chain.

The cultural and creative industry value chain is an important concept in understating the formation of individual relationships in artistic work. It explores a possible phenomenon of various people (or occupations) coming together to add value to a project or product. The concept of value chain was coined by (Porter, 2011) who describes is a tool used to disaggregate a firm into strategic activities which can be used to understand its performance and competitive advantages. Therefore, this would make it useful for cultural firms to undertake competitive analysis and develop a functioning strategy (Horng et al, 2012).

Building and reflection on Porter (2011)'s concept of value chain which was adopted and used by many scholars of cultural and creative industries Madudova (2017, p.228) explains that:

> The chain of values represents the coordinated set of kinds of activity which create value for the enterprise, beginning from initial sources of raw materials for suppliers of this enterprise up to the finished goods delivered to the end user including service of the consumer. The value chain conception is important for the identification and development of the enterprise. The value creation activities can be a core competitive advantage which centre on fostering relationships with key actors who can derive benefits from each other's value chain.

Drawing on Madudova's (2017) definition it is integral to note that my research will be framing its interpretation of solo exhibitors using her definition of enterprises within CCIs. Furthermore, Madudova's (2017) gives language to the processes of a value chain in an enterprise that can be translated to how this research will explore the artworks of solo exhibiting artists. In her definition, she speaks to key actors, and this offers a lens for this research to identify who the key actors are within the value chain

of solo exhibition. In this view, in a value chain, there is a potential for economic benefits and job opportunities in each step of the chain from the creation to the final market part. For example, visual artists create job opportunities for transport and logistic companies for the shipment and moving of artworks, as well as introducing economic spillovers to other sectors such as a catering company to provide wine and light snacks at the exhibition opening (UNESCO, 2009). This theory helps to provide an in-depth look into the value chain process in the supply chain relationship of people and activities in a creative project and work.

At this juncture in my research analysis, I would like to evaluate and identify stakeholder relationships in an art exhibition. In this discussion, I would like to emphasize the necessity of creatives working together in networks and forming relationships with other sectors and individuals who are not directly in the arts but can add value to cultural work. Thus, it makes it easier for me to notice and acknowledge both cultural and non-cultural professionals involved in solo exhibitions. Moreover, the theory asserts that there is employment happening in cultural projects through the integration of different people of different occupations for various purposes.

In consideration of the aforementioned perspectives, Drummond (2006) offers 'The Five Phase Model' which explains the interaction of different people in exhibiting studio paintings in a museum show. Based on this view, this model seems to provide a constructive perspective of different phases in the value chain of a creative project where various occupations are brought together for its success. Further, this can be a clear demonstration that an artwork or project goes through various stages where value is added to be ready for public consumption.

The five phases include creation of artwork by the visual artist, quotation involves replication of the original images, interpretation, involving sense making by artists, curators and reviewers and with stage four being the re-constructualisation and commercialization of the artworks. The fifth stage then becomes consumption and commodification of the artwork. All these five phases involve a wide range of professionals, which offers a lens to explore further the roles of various people (professions) involved in a solo exhibition as well as demarcate which stages, they are involved in and the value they add to the project.

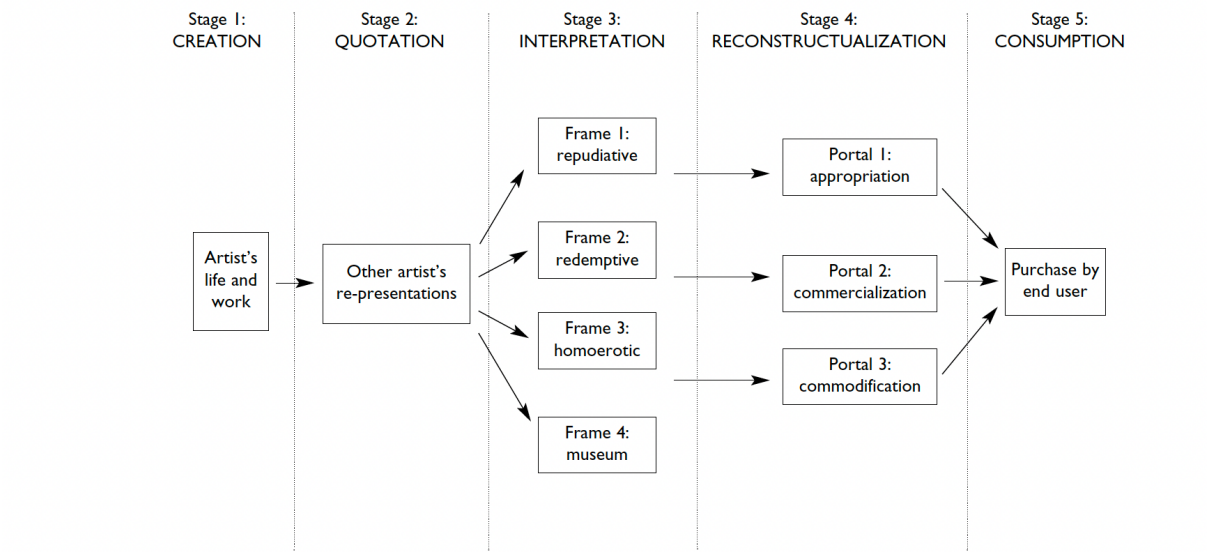


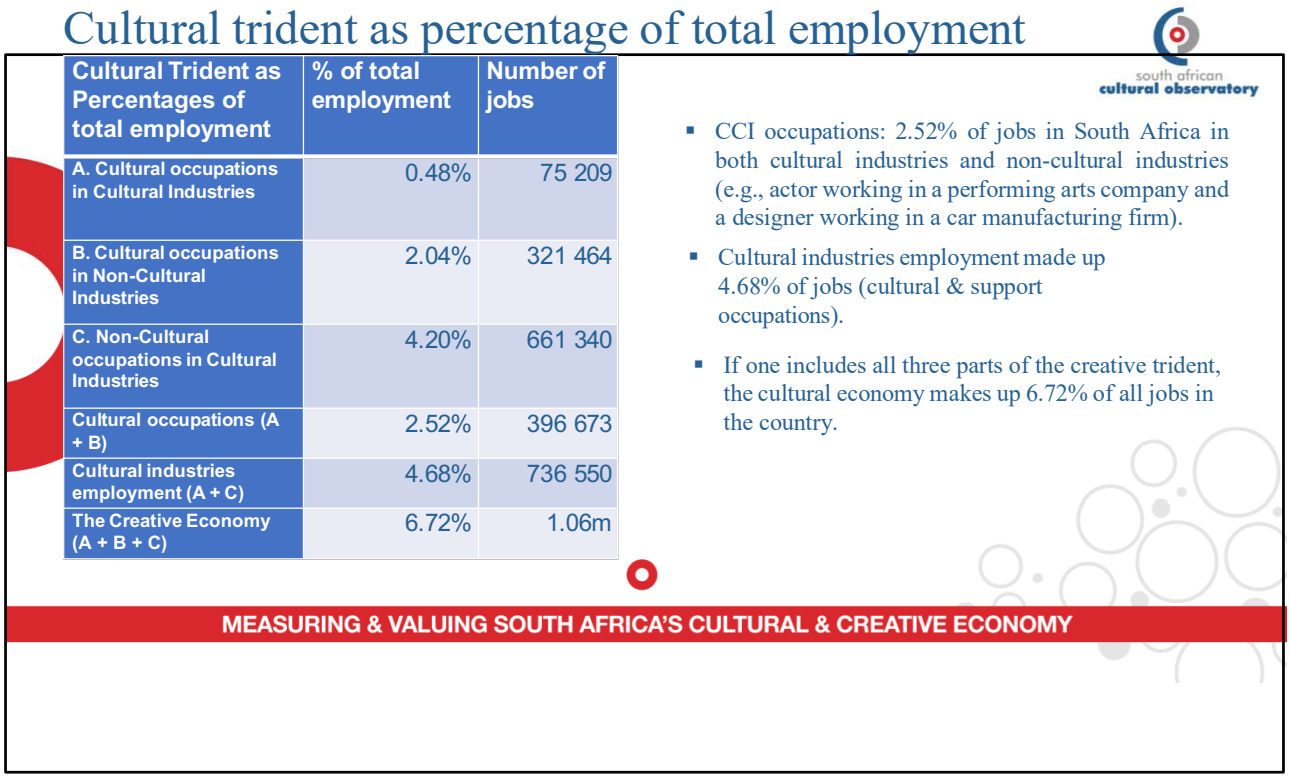
Figure 2: Drummond's Five Phase Model of the Migration of Art from Studio to Museum to Market (2016:98).

In this study, Drummonds (2016) Five Phase Model of the Migration of Art from Studio to Museum to Market, helps to outline various strategies in which various occupations are used to diversify means of consuming the exhibits during the exhibition period. Signifying the importance of positions of commercial players in solo projects, to continue to attract viewers and generate revenue. In addition, the model explains such phenomena by drawing back to the creation and consumption phases, where we see the participation of different stakeholders. This allows the study to gain a clearer interpretation of value addition by various participants at each event of movement of an artwork from the beginning to the last stages of consumption by the viewers.

3.3 Cultural Employment according to UNESCO Framework for Cultural Statistics

South African literature on cultural employment supplies us with new knowledge of expressing employment in the creative sector (Hadisi & Snowball, 2017). Such as

cultural occupations found in arts sectors and other sectors and non-cultural occupations found in arts sectors. Currently South Africa is in the process of adopting UNESCO (2009) Framework for Cultural Statistics (SACO, 2022). The UNESCO (2009) Framework for Cultural Statistics is deployed by scholars and governments to explain new ways of expressing cultural employment (Department of Trading Industries, 2022). According to SACO (2022) the framework states that individuals in cultural occupations can be found in cultural sectors as well as in other sectors. In order to better understand the cultural employment in South Africa, this research utilize the cultural trident (Higgs and Cunningham, 2008). The cultural trident is a useful concept to elaborate on the effects of explaining new ways of cultural employment this effect, which differentiates between the below categories:



Cultural Trident as Percentages of total employment	% of total employment	Number of jobs
A. Cultural occupations in Cultural Industries	0.48%	75 209
B. Cultural occupations in Non-Cultural Industries	2.04%	321 464
C. Non-Cultural occupations in Cultural Industries	4.20%	661 340
Cultural occupations (A + B)	2.52%	396 673
Cultural industries employment (A + C)	4.68%	736 550
The Creative Economy (A + B + C)	6.72%	1.06m

Figure 3: SACO 2018: Cultural trident as percentage of total employment

For this study to conclusively answer my research question, the above-mentioned texts are pivotal in demonstrating that both cultural and non-cultural professions can be found together in artistic project. This helps my argument of explaining these

professions together in a solo exhibition. Moreover, it helps me to identify and categorise occupations in cultural projects. One can point out which activity in a solo exhibition is led by what profession and for what purpose. This will solidify the significance of non-cultural roles in an art project which may be used to analyse opportunities for required expertise in art exhibitions. Subsequently, shedding light on the contribution of solo exhibitors to employment beyond cultural occupations.

On the other hand, through “Cultural Trident” I can acknowledge a cross-classification of employment by sector and occupation that is needed by solo exhibitors, as explained below:

> The creative trident approach (Higgs and Cunningham, 2008: 42) makes a distinction between cultural and creative sectors (which are industries) and cultural and creative occupations (which are jobs). Some people working in CCS will be employed in cultural and creative occupations (e.g. a dancer) and some will be employed in non-cultural and creative occupations (e.g. an accountant for a dance company). Equally, some people working in cultural and creative occupations will be employed in CCS and others will be employed in other sectors of the economy. Consequently, the trident model considers three groups of workers as being employed in cultural and creative employment (OECD iLibrary, 2024).

OECD iLibrary’s (2024) demonstration of the creative trident approach offers a perspective this study is persuading, particularly about the partnership between creative and non-creative workers in solo projects. It asserts the rationale behind the formulation of various relationships amongst key players in delivering the exhibitions to the public. In addition, the OECD iLibrary (2024) mentions three groups of workers employed in creative projects. This ensures that there is a continued development of various occupations at the heart of creative projects based on individual skills and that there are an expected economic benefits and employment opportunities.

Considering the above, OECD iLibrary (2024) communicates directly to the creative value chain, where we see economic spillovers and participation of various

occupations at each step of the cultural project value chain. In support of this, Madudova (2017) asserts and explains that creative value chain combines persons working in the cultural industries and those working in other sectors. For that reason, talent and creativity in the commercial cultural industries are effectively shown through marketing, branding, and packaging of a person's talent. This notion could be said to show that working in partnership is perceived as more realistic in delivering creative work.

3.4 The protean and boundaryless career concepts

The theory of protean and boundaryless career gives insight that an artist's entrepreneurial spirit is largely constructed in the context of precarity and boundaryless employment (Hytti, 2010). Precarity is explained by Serafini and Banks (2020) as employment that lacks predictability, job and financially security. Boundaryless employment is extrapolated by Inglis and Cray (2012) as individuals who have means of not working one job or have no stagnant career. Thus, art careers have long been linked with labour and financial uncertainties due to their state of being precarious (Serafini and Banks, 2020).

In general, artists have been drawn to taking on opportunities in the creative sector, such as self-employment, entrepreneurship, informally/formally hiring other people to work with on certain tasks as well as exploring other career paths in the form of art administration, studio assistant, and art marketing amongst others. Consequently, artists are lured into protean and boundaryless careers where constant learning and the ability of self-direction of one's career development becomes crucial to sustain and maintain their income. With that in mind, self-management of an individual's career and retirement includes taking personal control of decision-making in their career paths (Inglis and Cray, 2012). Other options available to them would be directing them to become professionals who are free of boundaries and not subjected to customarily work patterns (Briscoe and Hall ,2006).

Protean and boundaryless career concepts are important in this study as they focus on artists' career paths that can lead them to become art entrepreneurs. Subsequently,

this opens them up to vast opportunities of various creative expertise that are available in their profession and directly and indirectly opens doors to economic and job opportunities for others. Having said that, for one to explore employment by solo exhibitors, it may appear fitting to recognise the dynamics of their career paths. In so doing, it makes it easier to understand factors that lead them to involve other people in their work. As a result, this frame of thought, brings me closer to answering the research's question of how established artists get people involved in their solo exhibitions.

At an earlier stage in this document, I mentioned career concepts may be used as frameworks that can be deployed to accelerate career opportunities in the visual art sector, pertaining to the complexities of its precarious status. By offering an individual autonomy, flexibility and stepping stone to other job opportunities in their career paths. However, there are other career disadvantages in precarious and boundaryless work that are worth of noting including lack of career progression, decent pay and quality work. Other factors to consider include low pay rates that may be considered as being cause for concern. However, this is dependent on the type of employment. These are key issues worth of mentioning to address them. Apart from the concerns that have been highlighted above, these concepts offer a lens of approach in addressing sub question three (3) of the study: What frameworks can be developed to accelerate career opportunities in the visual arts sector?

Conclusively, the above-mentioned three concepts provide guidance in which knowledge about an exploration of the place of various professionals in solo exhibitions can be drawn. The creative value chain, cultural employment and protean and boundaryless career concepts complement each other in the decision-making process of solo visual artists, when compiling a team for solo projects. The Creative Value Chain offers a clear indication of the participation of various professionals in solo projects at differing phases of the project. Cultural employment could be viewed to shed light on the classification of cultural and non-cultural occupations in solo projects, through the theoretical concept of “cultural trident”. Lastly, protean and boundaryless career concepts in visual arts help bring us closer to an understanding of factors that lead artists to entrepreneurship and the development of employment in their projects.

This text highlights the relationship between constructivist ontology, the cultural value chain, cultural employment, and the concepts of protean and boundaryless careers in visual artists. It centers on the interplay of collaborative processes and the flexibility of career paths in visual arts. Essentially, it emphasises that the value of employment in solo exhibitions is collaboratively constructed, while visual artists actively shape their careers in self-directed ways.

4 Chapter 4: Place of various professionals in solo exhibitions of established visual artists in Johannesburg - Findings

4.1 Introduction

The findings are premised and grounded on the main question and aim of exploring and analysing the place of various professionals in solo exhibitions of established visual artists in Johannesburg. The central question being answered in this chapter is: How do solo exhibitions of established visual artists in Johannesburg bring on board cultural and non-cultural professions? The sub-questions as articulated in the first chapter helped in providing the overarching structure to the chapter. These questions formed the foundation of the one-on-one interviews with the visual artists who are the primary source of the findings. These are established visual artists in Johannesburg who have a presence in the public cultural domains and have had several solo exhibitions both in the country and abroad. Interview responses were triangulated with findings from visual arts sector reports, newsletters, and policy documents. The central themes which frame this chapter were drawn from the three main conceptual lenses, literature and recurring issues from the data. Some of the themes are occupations in solo exhibitions, existing recruitment of solo exhibitors and the power of self-government.

4.2 Occupations in solo exhibitions

Occupations in solo exhibitions as a theme derive from the UNESCO (2009) Framework for Cultural Statistics. The framework has been adopted to explain new ways of expressing cultural employment in South Africa. Where it offers a clear integration of cultural and non-cultural occupations in a cultural project (Higgs and Cunningham, 2008). Importantly, the integration of cross-classification of workers in solo exhibitions was emphasized quite regularly during the interviews with Johannesburg solo exhibitors asked to form part of this study, in which I found there is a huge inclusion of workers of various backgrounds when they work. In this section I discuss various professions found in solo projects, there are a curator, models, art historians/writers, art studio assistants, models, make-up artists, photographers, videographers, exhibition coordinators, marketing, venue general staff, caterers and logistics amongst others.

There is straightforward evidence that established visual artists of Johannesburg work with cultural occupations when mounting their solo exhibitions. Luzamba (2024) reports that;

> For me it is important to work with other creatives in my work, so that my solo exhibition can reach its full potential. I mean, curators help us as artists to showcase our artworks in a museum or galleries. Not only curators, but there are also other people I work with to help me, occupations like studio assistant, graphic designers, administrator, manager, and photographer etc. Also, it makes me feel good that I help others to put food on the table.

Another point to consider is that cultural occupations are brought in at varying phases of the project for different purposes (Modisakeng, 2024). These occupations include curator, photographer, videographer, dancer, cataloguer, studio assistant and archivist (Luzamba, 2024). Thus, these occupations are expected to perform various duties according to their expertise in solo projects. As a result, to clearly understand

the findings presented in these respective roles clarity in definition, description and purpose of the roles must be elaborated.

A curator is expected to display talent. They are in-charge of the exhibit, display of the artworks properly, narrating artefacts, planning, and preparing the exhibition and developing the curatorial concept. Their creative mind works hand in hand with the size of the spaces to properly fit the objects. Notably, they get involved throughout the exhibition process, from production to the showcase. In addition, a curator works with a writer/ art historian in a solo exhibition as they help to boost its economic prospects through their writing. Thus, they are responsible for writing about the collection on display and exhibition themes. Also, they will publish the exhibition on different platforms for people to read about it. Getting them involved from the beginning helps fuel their writing creativity (Modisakeng, 2024).

Occupations such as cataloguers are brought into an exhibition at a later stage once the production of artwork is complete and ready for the show. A cataloguer is responsible for cataloguing artworks, and exhibition inventories as well as describing and measuring artworks (Sibiya, 2024) and (Strauss and Co, 2024).While studio assistants help the artist to produce artwork, assist with installation at a gallery of project space, and ensure that the studio is in order. Some assistants can have both artistic and administrative responsibilities, depending on the artist and scale of work. They mostly work on a permanent basis and are required to get involved from the beginning phase of the exhibition as Modisakeng (2024) reports.

> I've got an amazing studio assistant ever, I don't know where I would be without them, they really come in handy in meeting deadlines of exhibitions, simply because they help push production out of the way.

In addition to Modisakeng's (2024) view, a studio assistant can be recruited before the artworks are painted or after the production. They are mainly responsible for editing images of artworks for various purposes such as social marketing, cataloguing, amongst other duties, as well as preparing images of artworks to be produced by an artist (Sibiya, 2024). A photographer is essential for the production responsibilities and to arrange a photo shoot for the models whose images are going to be used to produce

artworks. Additionally, he may be required in the last phase of the exhibition where a catalogue of artworks must be produced (Modisakeng, 2024). Videographers are also found to have significant value in the exhibitions. They are brought in throughout the exhibition process, from the creation phase, where their artworks are made to the last phase of the exhibition. They are largely responsible for capturing important moments of pre-exhibition, exhibition, and post-exhibition.

This function is crucial to building the momentum of the exhibition to viewers, art patrons, and collectors (Modisakeng, 2024). Interestingly, dancers and performers have come quite strong in the interviews. According to Modisakeng (2024), these cultural roles are utilised for various purposes and at differing stages in a solo exhibition. On the exhibition opening day, they are required to entertain guests, viewers, and collectors. Further, performers can be used as art objects in exhibitions (Objects that matter, 2024).

Furthermore, there is also a substantial development of non-cultural occupations that have been identified in a solo exhibition. I see it worthy to capture them in this study since they also create value to the solo exhibitors. These occupations include marketing, administrator, exhibition coordinators/managers, logistics, caterer, and art installers, and general staff.

Marketing is one of the roles that are perceived as essential in solo exhibitions, especially a commercial one. Luzamba (2024) states that:

> It makes all the sense that I must work with a marketing personnel in my exhibitions, because I'm an artist and I solely wants to focus on that and not stress about promoting my exhibitions

That said, the marketing person is responsible for marketing the solo exhibitors in different streams and platforms. This function will include an extensive engagement with social media and traditional marketing. They usually get involved towards the exhibition once the artworks are completed (VANSA, 2016). Furthermore, artists are aware that their artworks are valuable and need special care when transporting them. That is where the art logistics company comes in, to ensure that the planning and

execution of artwork movement is properly done (Madan and Araz, 2013). This duty mostly takes off once the production phase is complete and art objects are ready to be displayed (Luzamba, 2024) and (Fine Art Logistics, 2024). In a similar manner, as an art installer, you may load and upload exhibitions and take them to the space where they may be displayed. They mainly use the necessary tools to professionally mount artworks on walls. Likewise, as an art installer, you may load and unload exhibits and take them to the space they are shown at. In addition, they are actively involved in the de-installation of artworks once the exhibition is closed for public consumption (Sibiya, 2024) and (Art Cop,2019).

While exhibitions are no longer about just displaying exhibits, they have become professionalised in that they run and function as businesses. So, one should have an exhibition manager to ease the process of planning and preparing and lead the commercialisation in exhibitions (Bambo Sibiya, 2024) and (911 Museum and Memorial, 2017).

Additionally, for the general gallery staff, this role is general service and can be related to responsibilities including maintenance of the exhibition space, security, and offer clerical support and artistic (Modisakeng, 2024). Another aspect that may be added to the ambiance of an exhibition, is providing nibbles and wine for the guests, so that they feel welcomed and prolong their attendance. Moreover, this may encourage purchases and increase sales (Luzamba, 2014). Caterers are also just as important as their role is to ensure that catering in the form of the required food and beverages is required (Aspire Art, 2024).

Furthermore, during one-on-one interviews with visual artists asked to form part of this study, it came to my attention that there are non-classified occupations that are worth mentioning. These contribute to the overall outcome of an exhibition and are neither classified as cultural nor non-cultural as it is not apparent how they can be categorised. These occupations are Hairstylist, Costume designer, make-up artist, and model.

Typically, a hairstylist is employed to design and make hair for models who are part of the photoshoot, which is used by artists to create paintings. This is mostly essential for the production phase of an exhibition (Sibiya,2024). Additionally, this type of photoshoot is accompanied by a costume designer, who would either create or

purchase the garments in accordance with the required set costume wardrobe, the budget and manpower needed on the day of use. The costumes are designed for models in which artworks are created from their images and poses.

As such, a costume designer schedules fittings with performers and models as well as repairing garments and costume alterations. These are all in the first activities of the production phases (Sibiya ,2024). Then a costume is also followed by make-up, where the appropriate creative experts who are required to work with models, prepare their faces for the photoshoot. They help to plan make-up design for models and performers, as well working on special effects makeup. Models are strictly used to pose and model for the artists who then create images from their poses. In this case, artwork can be in the form of a painting, photography, video, or installation. They only work at the beginning of the creation of artworks (Luzamba, 2024). However, out of the ordinary, performers and models can be part of the main exhibition opening to performance (Goodman Gallery, 2024).

4.3 Existing recruitment strategies in solo exhibitions

This theme is inspired by one-on-one interviews with key informants of this study. They were asked to articulate the various ways in which they involved people when mounting their solo exhibitions. As a result, different strategies are found to be used by visual artists of Johannesburg, when recruiting various professionals for the purposes of mounting their solo exhibitions. This information came to light during one-on-one interviews with participating artists in this study. Solo exhibitors are found to be deploying partnerships, word of mouth, an alliance, and referrals/ recommendations as their strategy to get various professions involved in their solo exhibitions.

Strategic partnerships are one of the strategies solo exhibitors use to integrate professionals in solo exhibitions. It is acknowledged that some portion of employment in solo exhibitions occurs through a partnership with the hosting gallery or project

space selected for the exhibition. Thus, both parties (artists and the project space) are expected to come on board with various professions in the execution of an exhibition. This decision will vary according to a hosting space or artists or a type of agreement between the two. Largely, artists are expected to appoint their performers, studio assistants, photographers, videographers, make-up artists, hair stylists, models, and exhibition coordinators (Shaw, 2024.) and (Becker, 2024). This highlights the rise of a hybrid approach in which a significant portion of visual artists prefers to team up with others when it comes to installing and showcasing their work. It's a great way to bring ideas to life together (McAndrew, 2021).

A gallery or project space will often provide a curator, caterer, marking person, writer, general staff, cataloguer, logistic company, and art installers. Apart from this, a shared responsibility between both parties requires that both must deliver according to the agreement (Luzamba, 2024), (Modisakeng, 2024) and (Scheff and Kotler, 1996). Further, the concept of word of mouth is said to come in handy for solo exhibitors when bringing people on board for a solo exhibition (VANSA, 2024). To them this is a quicker and efficient way of placing relevant people in a task. According to Sibiya (2024), word of mouth is a good method to promote artistic work and find relevant candidates.

> Investing more of my resource and energy towards working through word of mouth in getting people involved in my exhibitions is a win-win for my hiring strategy and my reputation as an artist. (Modisakeng, 2024).

Artists use word of mouth by looking for small companies in their creative community, particularly sole proprietors, family businesses, or individuals who rely on word of mouth for business. Then they select the most interested ones in working on their project and individuals with skills and knowledge of the business of exhibitions. Once that is done then they reach out to them via email, phone call, or direct messages on social handles. Furthermore, to them, word of mouth will include sharing reviews on social media, having a chat with friends about their projects and the type of skills that they are looking for (Zemba, 2024).

Another aspect that has been brought to light is the essence of a strategic alliance, which emphasizes as an excellent way of bringing the needed capacity to the

exhibition. It is carried out through friendship, companies, and individuals as well as working with other artists. It is mostly informal, depending on the nature of relationships between parties. According to Modisakeng (2024), an alliance between parties undertakes mutual benefits in an exhibition whilst parties maintain their independence. Mostly the agreement ought to be less complex and binding than a joint business, where parties can bring resources to produce a work. According to Luzamba (2024), finding an alliance takes time and work with trust.

> You see I have been supported my friend in his transportation small business to move my work around because I trust him to do the work. Sometimes we don't even sign contracts because we trust each other enough to work in such condition. Also, sometimes I don't have money to pay him to transport my artworks, so I arrange a later payment with him, we settle it like brother in business. That's trust (Luzamba, 2024).

Considering the above, an alliance helps artists to achieve greater heights in their solo projects when working with others than they would have in their capacity. These alliances are important to maintain and sustain (Roulet, 2019). It is just as important to note that referrals and recommendations emerged strongly in one-on-one interviews with participating artists in this research, as a fruitful strategy to recruit the necessary skill and knowledge in solo projects of established artists. This strategy is solely applied informally, in which suggestions from family, friends, colleagues, people they meet in art spaces about the type of professionals they are looking for (Modisakeng, 2024). Sibiya (2024), say that

> For example, I'm currently working on a solo exhibition here in Johannesburg, it's a travelling show and all the people in the team were brought through means of recommendations from the people I know in the art industry.

As mentioned above, this is a way of practice of suggesting someone for a specific task (VANSA, 2024).

4.4 Power of Self-government

This theme draws from protean and boundaryless career concepts as captured by Briscoe et all (2005), that these concepts have informed career theory in various sectors including the arts. During one-on-one interviews with the key informants of this study, I learned that artists operate in an autonomous mindset when making decisions about their work (Archino et al., 2020). It also became evident to me that they can accommodate part-time jobs such as commissions, curating, teaching, as well as in many other fields.

It is found that established visual artists in Johannesburg operate in career lines that are flexible and ever-changing and strongly based on individual autonomy. Notably, their success is determined based on their passion for the work they do rather than outside measures such as financial security. Thus, their intuitiveness helps them overcome the odds of being in an insecure career, as they move between piece jobs and practice (Modisakeng, 2024). According to Sibiya (2024), artists are shaped by an ongoing and ever-growing self-direction and unwavering focus on intrinsic value in the chasing of mental and intellectual success. This can be noted as an agentic attitude towards their career. It is also apparent that they are not after wealth but cultural wealth oriented. Although they acknowledge that some artists can make decent monetary value from their work, they do but that is not the case for most artists.

Their notability in public spaces is driven by their talent and intellectual work. Suggesting that artists' recognition and visibility are primarily influenced by their creative abilities and the depth of their work (Petrides and Fernandes, 2020).However, success in visual art world is also shaped by a network of players—curators, galleries, critics, collectors, and institutions—that promote and market the artist's work. While talent and intellectual contribution are crucial, external factors like exposure, reputation-building, and connections significantly impact how an artist is recognised.(Arora and Vermeylen, 2013).Ultimately, an artist's notability depends on

both their skills and how these qualities are received within the broader art ecosystem. However, these artists agree that financial capital is needed to continue the incredible work they developed throughout the years for the benefit of society, as well as a decent living for them. This highlights that while exhibitions offers significant cultural, social, and economic value to society—by inspiring partnerships, fostering creativity, and enriching livelihoods—it also demands financial resources for artists to continue their work (Thusi, 2005). To continue producing art that benefits society, artists need financial support, whether through the sale of their work, grants, or other funding options. This financial support not only enables them to keep creating but also ensures they can make a decent living, recognizing that art is both a social good and a livelihood for its creators (Koloane, 2003). Without adequate financial resources, artists may struggle to survive, which ultimately limits the broader societal benefits their work can provide. Therefore, this statement underscores the importance of balancing the intrinsic value of art with the practical economic support that artists need to thrive.

Additionally, the precarious status of visual arts can also be an agent that is fuelling the entrepreneurial spirit amongst artists, where goods are produced and released to the market for consumption. Notably, it is the entrepreneurship in artists' lives that leads to the creation of employment in their projects as their works have to travel through different hands to get to the relevant people (artistunderground, 2024).

Respectively, artists have also been found to be operating in boundaryless career paths or professions, in which artists also work as lecturers, administrators, curators, printmakers, as well as in other fields. Interestingly, most of them have a tertiary degree which makes it quite easy for them to follow career paths in the arts while continuing their artistic work. Although, they may work different jobs, being an artist is their number one priority (SA White Paper on ACH, 2017).

Consequently, all other jobs become part-time to them and are mostly taken for economic purposes. Also, this will include changing employment status, and jobs and can also include working outside the typical labour market, either taking some time out for family roles or going through a career break (Modisakeng, 2024). Additionally, one can choose to work as a freelancer, or an independent contractor, and consult for various clients. This involves setting their own rates, terms, and hours. While some

start their own business ventures and create other products to sustain their livelihood and professional growth.

It is evident that artists require different levels of self-government to succeed in their solo projects. Additionally, the recruitment strategies used by solo exhibitors play an important role in attracting viewers and exhibiting their artworks effectively. Importantly, Johannesburg established visual artists draw from different occupations in the process of producing an exhibition to enhance their work and impact in the visual art world.

Chapter 5 Data Analysis

5.1 Introduction

This chapter discusses data analysis of findings presented in the previous chapter (four). It serves as an interconnection between the theoretical concepts, literature review and the findings in this study. Thus, to make an informed creation of new conclusions in the phenomenon of employment by solo exhibitors in Johannesburg, these discoveries will be subjected to theoretical ideas that have already been explored by other scholars in the creative and cultural industries, particularly in line of employment. This discussion chapter is framed by themes which emerged in Chapter (four) and these are different types of occupations, collaborations, value chain stages, entrepreneurial mindset and career self-direction and flexibility. Additionally, brought to light, are notable contributions made by theorists such as Madudova (2017), Simatupang et al (2017), Subagyo et al (2019), Horng et al (2012), Drummond (2006) and De Voldere (2017), accompanied by the 2009 UNESCO statistics (2009), for the theoretical and exploration use of creative value chain in cultural projects. Themes including collaborations and value chain stages have been mentioned. Whilst, Hall (2018), Briscoe (2005), De Muth (2005), Hytti (2010) Banks (2020), Toghraee and Monjezi (2017) and Klamer (2011) as well as Albinsson (,2017) support the entrepreneurial mindset in artists. Furthermore, discussants such as Hall et al (2018), Briscoe et al (2005), and Serafini and Banks (2008) form part of the evidence for the self-direction and flexibility theme. Lastly, different types of occupations are discussed to the views of scholars and reports including UNESCO (2009) Statistics, Higgs and Cunningham (2008) as well as Madudova (2017).

5.2 Different types of occupations

Different types of occupations as a theme was derived from the UNESCO (2009) Framework for Cultural Statistics. The framework has been adopted to explain new ways of expressing cultural employment in the Republic of South Africa. It offers a clear integration of cultural and non-cultural occupations in a cultural project (Higgs and Cunningham, 2008). Importantly, the integration of cross-classification of workers in solo exhibitions was emphasized quite regularly during the interviews with Johannesburg solo exhibitors asked to form part of this study, in which I found there is a vast inclusion of workers of various backgrounds when they work.

According to Luzamba (2024), to successfully lead the exhibition to the consumers, this has to be facilitated by the involvement of various occupations that possess artistic and non-artistic knowledge and skills (Petrides and Fernandes, 2020). In order for this process to take place properly and practically, it takes more than a curator to achieve the exhibition milestones. Luzamba (2024), explanation asserts the importance of cultural and non-cultural occupations when delivering solo exhibitions to the market, subsequently, bringing solo exhibitions to new ways of expressing cultural employment as explained in the South African Cultural and Creative Industries Master Plan (2022) that cultural employment in the Republic of South Africa has taken an international interpretation of employment in the art sectors. Making a clear understanding of the involvement of both cultural and non-cultural professions in a creative project. The cultural trident model by Higgs and Cunningham (2008) offers an effective way of demonstrating these effects. For instance, individuals in cultural occupations are found in creative and cultural sectors. One such example would be a curator. Equally, some individuals in other sectors can also be found in cultural industries. Importantly, creative projects such as solo projects combine people from other sectors together with those who are in the cultural sectors (Madudova, 2017).

In respect of the above, it could be considered that there is a harmonious development of employment between cultural and non-cultural occupations when mounting solo exhibitions. Making it apparent that individuals from other sectors also have a vital role

to play in succeeding solo projects, not only creatives (De Voldere et al., 2017). In fact, delivery of an exhibition to the market will always use various occupations, specifically to those in the arts and other sectors (Labuscagne, 2010). It must be identified that value chain processes, from creation to consumption phases, are key role players to be considered if a project is to be a success (UNESCO, 2009). Additionally, the participation of various occupations in specialist art projects such as solo exhibitions assert the need for inclusive employment in solo exhibitions, in which its “creative trident” model considers two groups of workers (cultural and non-cultural) being employed in the process (Higgs and Cunningham, 2008).

5.3 Collaboration

The theme emerged from one-on-one interviews with key informants., in which they were asked to articulate various strategies they use to recruit people in terms of employment when mounting their solo exhibitions. The findings crystallised that their identified recruitment strategies, which speak to collaborations.

According to Modisakeng (2024) and Sibiya (2024), working in partnerships and collaborations reduces the workload and helps with resources as well as getting people with the needed skills to move the exhibition in the needed direction (McKenna-cress and Kamien , 2013). Equally, it is very significant in the process of mounting an exhibition to have key public and private institutional involvements (McAndrew, 2021). These are patrons who can aid in building a community around your project. Also, it helps with receiving support from industry associations for business networks and other commercial works (Scheff and Kotler, 1996). As Madudova (2017), states that all these associations exist to give creatives a conducive environment to showcase their talent to the masses. Madudova's (2017) input also talks back to the power of networks in the visual arts business as explained by (Simatupang et al, 2017) that networks undoubtedly offer a competitive advantage for creative firms and artists (Conradie et al., 2016). Expanding business perspectives through partnership and connections as well as aiding artists to be resourceful when taking their exhibitions to the market. As Luzamba (2024) states, networking has helped him to push the creation of artworks quicker with less financial pressure as he works with networks of small

businesses. This indicates how alliances and joint ventures show an advantage for solo exhibitors. The other advantage of collaborations is that it maximises the value of their work, helping with managing resources and having enough capacity support to deliver professionally in specialist projects (Madudova, 2017).

Additionally, collaborations are effective in word-of-mouth activities used by artists to push their businesses or get people involved in their solo projects (Roulet, 2019). In the same manner that creative firms and entrepreneurs depend on websites, social media and customer participation in the form of word of mouth to victoriously deliver services, products or projects to the market (Subagyo et al., 2019). In this context, solo exhibitors demonstrate a well-thought-strategic move when getting people involved. According to Shaw (2024) through networks, partnerships, word of mouth and alliances as various ways to recruit people, it demonstrates the effectiveness of working in collaborations to get the work done. Compellingly, this has led the solo exhibitors in the direction of contributing towards employment (Labuscagne, 2010). Also, their recruitment strategies are aligned with the common practices in the visual arts in terms of mobilising the needed expertise in the art projects. This shows that working in collaboration when mounting a solo project can create more engaged, connected and efficient work, where there is enough support to successfully undertake the project (Conradie et al., 2016). Leading to better problem-solving, higher morale, increased innovation and creativity, and achieving the overall success of solo exhibitions. Also, bringing light to collaborations as a medium for learning and professional growth, since solo exhibitors work in collaborations to mobilise knowledge and resources.

5.4 Value chain stages

Creative cultural projects go through different stages to be delivered in the market, so as it is with solo projects, as explained by the key informants of the study. The value chain stages theme is predetermined by the literature on the creative value chain as covered by discussants such as Subagyo et al (2019), Madudova (2017), Horng et al (2012) and illustrated in the (European Commission. Directorate General for Education, Youth, Sport and Culture. et al., 2017) and supported by Drummond (2006). In this theme, I discuss the various stages solo projects undergo to be in the

art market. These stages are creation, production, dissemination, exhibitors and consumption. This is based on what Modisakeng (2024) and Sibiya (2024) have confirmed, in that their work undergoes different stages and hands before it can be shown to the public. Furthermore, there are key actors involved in each activity in the process of demonstrating this form of planning to consumption phase. Modisakeng (2024) and Sibiya's (2024) views are interpreted in the creative value chain as explained by Subagyo et al (2019, p.150) that

> The value chain describes the full range of activities which are required to bring a product or service from conception through the different phases of production, involving a combination of physical transformation and the input of various producer services, delivery to final consumers, and final disposal after use.

Subagyo et al (2019), explanation of the value chain marches what Modisakeng (2024) and Sibiya (2024) had said that for a solo exhibition to be successfully placed in the market, it goes through different stages and that requires various expertise. This analysis is effectively interpreted in the 2009 UNESCO Framework for Cultural Statistics, 2009 (UNESCO, 2009). The model proposes a generic value chain in the exploration set of activities in cultural projects, which are beneficially adaptable in solo projects. Figure 3: exhibits the creative value chain defined by the 2009 UNESCO statistics (2009).



Figure 3: 2009 UNESCO Statistics creative value chain

According to Madudova (2017), in the creation phase, the artistic idea is conceived, and the production is art making stage that includes the use of raw materials to create artworks. Additionally, the process includes the dissemination and mass distribution of artworks for exhibitions for public use (Simatupang et al., 2017). Most exhibitions

are accompanied by a live experience for the viewers and selling can start occurring in this stage of any creative project. The consumption aspect of an exhibition project is inclusive of activities for the public and for the use of public culture for leisure purposes (Sibiya, 2024).

In the perspectives of this study, Modisakeng (2024) and Sibiya (2024) mention a set of activities when mounting their solo projects, from creation to consumption phases. Presenting an opportunity to describe each actor and their various functions on the value chain (Drummond, 2006). According to De Voldere et al (2017) creation and production phases, the artist comes up with an idea and images and selects the medium for the painting. Additionally, Drummonds (2006) states it is also a stage that captures a period in which the artworks are produced. Also, according to (Horng et al, 2015), the production phase is the turning of intellectual property or an idea into a cultural product and it deals with resources, people and productive services. This is aligned with Modisakeng's (2024) view that for production to take place, it is imperative to source good materials from different suppliers. Shedding light to what Madudova (2017) had mentioned about cultural projects bringing economic spillovers to other sectors. For example, artists mostly collect raw materials such as cotton from fashion and art crafts during the production stage. Further, the artists are fully active during this phase of the project in juxtaposed to the dissemination/ distribution phases (Modisakeng, 2024), (Sibiya, 2024) and (Luzamba (2024).

In the Dissemination and Exhibition phase, According to De Voldere (2017), different actors are fully engaged in the value chain to prosperously undertake the task of distributing and exhibiting artworks. As stated by Sibiya (2024), he works with different people at varying phases of the exhibition to undertake certain tasks. For instance, he works with a curator to exhibit his paintings (Cernei, 2014). Moreover, the noticeable participation key factors include curators, cataloguers, gallerists, and art historians amongst others (Labuscagne, 2010). Thus, the act of grasping artworks by reputable actors is important and can have great results that can open good opportunities for the artists. As such, it is the most important stage in the commercialisation of the artworks, where activities persuade collectors and consumers to buy artworks (Subagyo et al, 2017).

Subsequently, it is evident that solo projects adhere to and implement certain processes, so that they become well-placed in the market (Goodman Gallery, 2024). The various stages of compiling an exhibition are well interpreted in the creative value chain where we notice various phases and participation of various key actors at differing stages of the process. In turn, a clear understanding of the purpose and involvement of various key players becomes evident in itself. Additionally, the exploration of the value chain in solo exhibitions illustrates the fundamental stages of strategic planning for artists. The full lifecycle of the exhibition commences with the creation of the artworks, up until their consumption, in terms of viewing or appreciation and purchasing. The exhibition serves as an agent for artistic and commercialisation growth for solo projects, with the value chain validating the need for the various occupations within the cultural work.

5.5 Self-direction and flexibility

The study findings demonstrated an agency of self-direction and flexibility in artists' career management. That said, career self-direction and flexibility is influenced by the theory about protean and boundaryless career concepts. These themes are quite prominent within visual arts. Scholars such as Hall et al (2018), Briscoe et al (2005), DeMuth (2005), and Banks (2020), have captured this theory across various sectors including the arts, hence the relevancy of these concepts in this study. Also, one needs to bear in mind that most careers in the arts and cultural industries may be considered as being flexible due to the uncertain performance within the arts industry, as its consumption is based on appreciation. As Serafini and Banks (2020) state artistic work has always featured characteristics of precarity and flexibility in nature.

To give a context of the theme concerning this study, by Career self-direction and flexibility, (I) mean that artists are able to make their own choices and organise their own careers, rather than working in the organisational structure (Sibiya, 2024) and (Birchall, 2017). Thus, individual autonomy is vigorously active in the minds of artists, particularly in the creative process (Modisakeng, 2024). As Madudova (2017) explain, artists engage in autonomy states in their work. This allows them to have a space in which to exercise individualistic judgment on how tasks ought to be undertaken. This

talks back to the definition of self-direction in the subject of protean and boundaryless career concepts, as captured by Briscoe et al (2006), that protean careers successfully thrive through vocational behaviour and self-direction. Moreover, boundaryless careers could be said to embody flexibility in the career paths of individuals (Briscoe and Hall, 2006) .Worth bearing in mind that these kinds of careers are highly associated with low pay rates, poor working conditions, intermittent work and so on. Thus, becoming self-directed requires an agentic attitude towards an individual career, driven by the intrinsic value of the work is important (Luzamba, 2024).

Johannesburg-based artist, Bambo Sibiya (2024), gives a vivid illustration of the work driven by passion rather than external factors. According to Sibiya (2024), the passion and joy of making the paintings and prints has been keeping him working for the past 15 years. He believes that the spark is far from over as he is fully committed to his work. In addition, Luzamba (2024) states that his work as an artist gives him the freedom of choice in his career. He takes full control of his exhibitions: when, who, how and where he can be shown. As mentioned by Madudova (2017), engaging in a creative project gives way to the rise of individual autonomy. However, self-direction careers require one to be disciplined by demonstrating the ability to work independently and successfully deliver on set deadlines, thus constant learning is important to stay updated with industry trends (Hall et al, 2018).

As previously mentioned, protean and boundaryless career concepts are two different concepts, yet they overlap and lines between the two can be blurred (Briscoe and Hall, 2006). This is effectively shown in Modisakeng's (2024) as his line of work is always about self-direction because of the precarious status of being an artist. Simultaneously, he takes part-time jobs such as lecturing and commissions. This level of career flexibility is also noticed in Nelson Makamo, as mentioned by Berman (2009). Makamo worked as a full-time professional artist who had a job with the Artist Proof Studios as a printmaker. He also worked on commissions. This kind of work set-up between these two Johannesburg artists offers a clear demonstration of an existing relationship between the protean and boundaryless career concepts (Mudzonga, 2019) . As Mudzonga (2019) explains there is an illustration of the protean career model in the way that artists conduct their work when engaging in the creative concept, due to their autonomous nature. Artists also have the liberty of taking on other jobs,

giving a direction of a sense of boundaryless concept in their work (Modisakeng, 2024) and (Sibiya, 2024) .

In general terms, protean and boundaryless career models are distinct, yet are paired constructs, particularly in visual artists and their work. The concepts offer a clear understanding of the nature of the arts and the factors influencing the minds of artists in their cultural work. In addition, using the protean and boundaryless career models, we have shown that visual artists are led by passion to mitigate the precarious implications and ramifications that may be caused by their chosen careers within the industry. Highlighting, the importance of intrinsic value for the success of their solo projects.

5.6 Entrepreneurial Mindset

This theme emerges from entrepreneurial patterns articulated by key informants of the study. Where I observed that solo exhibitors' centres around the exploitation of intellectual property, in the persuasion of commercial success (Mudzonga, 2019.). Giving a way of interpreting their work as products connected to both commercial and cultural value. In this theme, I argue that the entrepreneurial mindset of visual artists is constructed both from the boundaryless and precarious career models as captured by Hytti (2010) and, Briscoe and Hall (2005).

Firstly, to understand the entrepreneurial mindsets in artists and the extent to which the term is featured in them, one ought to define “cultural entrepreneurship” since the practicality of the entrepreneurial mindset is knotted to it. According to Toghraee and Monjezi (2017), a cultural entrepreneur is an individual who creates ideas and chases them in the business path for profit. As mentioned by Sibiya (2024) he considers his work as a business that needs to make a profit, to open doors of opportunities to career development. In this mindset, it clarifies that entrepreneurship is not just about profitability, but of continuing and advancing the artistic work. Considering this, the following text could be considered:

> Cultural entrepreneurs are cultural because they are about the cultural. Being focused on the (cultural) content, being

> about the art itself and the creative process is a moral attribute of the cultural entrepreneur. The economics has to be an instrument for them in order to realize cultural values. To be clear, we are working on a moral picture here and try to figure out what makes a good cultural entrepreneur. Someone who sees in cultural trade a way of adding profit becomes suspect as culture is his instrument and not his mission. He is rather a businessman. That does not make him a bad character, but he is miscast as a cultural entrepreneur (Klamer, 2011, p.147).

Klamer's (2011) argues that cultural entrepreneurs are also artistic entrepreneurs even when they operate on the art market with their business logic. In addition, he/she utilises the term "cultural" in cultural entrepreneurship as a demonstration of the personal attitudes of the entrepreneur. In addition, the alternative is to utilise the term "cultural," as the description attached to the services or goods that an entrepreneur offers (Albinsson, 2017). In this view, Klamer's (2011) and Albinsson (2017), asserts the justification of the interpretation provided by Modisakeng (2024), Luzamba (2024) and Sibiya (2024), in the path of cultural entrepreneurship, based on the business mindset they have demonstrated in approaching their solo projects, in which they have shown the exploitation of intellectual property in their work success (Mudzonga, 2019).

Concerning the entrepreneurial mindset in the path of boundaryless and protean career models, the new transformation of a career from being influenced by the organisations to the discretion of individuals offers the connection between the two career models and entrepreneurship (Briscoe and Hall, 2005). In this mindset, the new career belongs to the individuals who are responsible and own it. As claimed by Hytti (2009), the organisation remains important simply because it belongs to social realms where individuals including the artists make their own careers (Petrides and Fernandes, 2020). As demonstrated, the phenomenology of a career transition has materialised in visual artists of Johannesburg.

Modisakeng (2024) and Sibiya (2024) have articulated a need to oversee their careers and lead them to their full potential. Subsequently, this change inspires boundaryless

careers: individuals who gain skills and reputation as a basic force but often move between different jobs, and firms and take part-time jobs. In this view, the idea of a protean career has been applied to individuals not firms (Hytti (2009). In the opinion of Hytti (2009), the entrepreneurship discourse had usually focused on the transformation into entrepreneurship as distinctive and aligned with other career choices. However, recently it has been recommended that understanding entrepreneurship as a career stage will aid in better exploring career choices (Hytti, 2010). Bringing attention to the boundaryless and precarious career models as an instrument for entrepreneurship (Zeitz et al., 2009). For that, individuals' transition into entrepreneurship, demonstrates a decision for a career move and change and such decisions are influenced by numerous factors (Budtz-Jørgensen et al., 2019). In this view, there is a clear indication that individuals' decision to transition into entrepreneurship gives a way of contextualising entrepreneurship in line with boundaryless and precarious career models as these concepts speak to freedom of career movement amongst different jobs, firms, and self-employment (Briscoe et al., 2006). In this regard, the key informants of this study have articulated the discretion to take on other jobs, even though part-time time and have made decisive decisions to become entrepreneurs, by persuading monetisation of their crafts as goods in the market (Sibiya, 2024), (Modisakeng, 2024) and (Luzamba, 2024).

Lastly, this chapter of the study gives a clear understanding of various ways in which employment occurs in solo projects of established Johannesburg visual artists. Thus, the phenomenology of jobs is characterised by various themes including diverse types of occupations, collaborations, value chain stages, self-direction and flexibility as well as Entrepreneurial mindset. Having said that, the participation of various professions at differing stages of exhibitions asserts the involvement of individuals coming together to deliver a work. Over and above that, by means of collaborations, we learn the many ways in which artists rely on to recruit relevant staff for certain tasks that need to be undertaken. The value chain stages ascertain the occurrence of various employment at distinct phases in the solo projects and emphasise economic spillovers of cultural work into other sectors such as a logistic company for the transportation of art objects. Interestingly, the entrepreneurial mindset in artists is driven by the precarious status of the visual arts sector and the boundaryless career

concepts in artists' career trajectories. What is more, these artists are mostly self-driven and flexible in their approach to their careers, business, and job creation. In the order given, I argue that Johannesburg visual artists bring on board cultural and non-cultural professions when mounting their solo exhibitions, based on the value they bring to different stages of an exhibition.

Chapter 6: Central argument, new conclusions, recommendations, and limitations of study.

The solo projects of established Johannesburg visual artists bring on board cultural and non -cultural professions, based on the skills set that they contribute towards adding value in the organisation and production of an exhibition. However, how this kind of employment occurs is not obviously apparent. Currently, there is limited knowledge (a lack of theory) about ways of recruiting various professionals, both cultural and non-cultural when mounting solo exhibitions. This has sparked a need for an exploration of various occupations that constitute solo projects and strategies used to get them involved as well as frameworks used to accelerate career opportunities in the visual arts sector. Thus, in this chapter, I summarise insights and new conclusions after my exploration and analysis of various professionals in solo exhibitions of established visual artists in Johannesburg. Moreover, I make recommendations for introducing and enhancing the practice of the cultural value chain in understanding the development of employment in solo projects.

In the first part of this section, I offer added information in the form of perspectives about the characteristics of what constitutes employment in solo projects. This is explained concerning the findings of the study, that the development of employment in solo projects can be comprehended by various occupations found in solo exhibitions, collaborations, value chain stages and precarity and boundaryless career concepts. In the second part of this chapter, I propose the creative value chain as a model in which the extent of the phenomenon of employment can be understood. In the last part of this chapter, I provide an overall conclusion about the value chain and cultural employment.

6.2 **Characteristics for development of employment in solo exhibitions of established visual artists in Johannesburg.**

Currently, the development of employment in solo projects of established Johannesburg artists is characterised by four (4) elements, namely, integration of cultural and non-cultural occupations, collaborations and the value chain stage, as well as precarious and boundaryless career concepts. In accordance with UNESCO's

(2009) Framework for Cultural Statistics, the integration of cultural and non-cultural occupations has become the new phenomenon of expressing employment in cultural projects. Thus, UNESCO (2009) Framework for Cultural Statistics' information has been realised in the exploration of occupations in solo projects, that there are key players in taking the exhibitions to the market for consumption purposes.
According to Luzamba (2024), for the success of the exhibition in the commercial arenas it requires various stakeholders of diverse backgrounds to come together and collaborate. In this view, the development of employment in solo projects is also characterised by an integration of various occupations, both cultural and non-cultural. Additionally, this is theoretically proven in the exploration of the 'cultural trident' model explained by Higgs and Cunningham (2008), where there is a thorough demonstration of placing different individuals into categories based on their roles.

Visible in solo projects is the classification of occupations based on what is considered a cultural and non-cultural profession. This form of classification provides guidance in the direction of occupation integration and is recognised in one place as a common goal. As it is explained by Madudova (2017) positions such as administration and marketing are not considered creative, but they are a part of the creative process as that creativity is supported by various roles in the market.

Collaborations are one of the approaches that shape the phenomenon of employment in solo projects. They are justifiable in the process of recruiting, selecting, and hiring a set of occupations that are essential for yielding favourable outcomes of an exhibition (Modisakeng, 2024). Making certain that artists can combine their expertise and resources with other stakeholders to undertake exhibitions evenly regardless of their size to enter the markets. As stated by Simatupang et al (2017), collaborations are useful because they supply cultural projects with their required capacity. Furthermore, collaborations usually require artists to work with people from different backgrounds, sectors areas such as marketing, administration, management, etc. This allows for valuable learning opportunities to be created and aids artists to develop new skills, and knowledge and grow professionally (Madudova, 2017).

The point of the usefulness of collaborations speaks back to the several ways in which solo exhibitors utilise manpower to get involved in their projects, where word of mouth,

recommendations, partnerships and referrals are recognised as strategies that are effectively functional for recruiting purposes (Madudova, 2017), (Simatupang et al, 2017) and (Subagyo et al, 2019).

This is done so with an understanding that collaborating or working with individuals of divergent backgrounds in the process of mounting solo projects can bring a range of perspectives and benefits to the exhibition. Including diverse perspectives, increased creativity and innovations, broader audience appeal and social impact (Madudova, 2017). Taking everything into account, recruiting persons of various backgrounds when mounting solo exhibitions can enhance the creativity, quality and impact of the project, making it better engaging and relevant to viewers.

Another point to consider is that value chain stages are also explored as a tool characterising the development of employment in solo exhibitions (Sibiya, 2024) and (Madudova, 2017). In light of this, it could be considered that the purpose of value chain stages concerning the comprehension of the phenomenon of employment in solo projects is to identify and examine differing steps and processes included in making, promoting, and displaying artists' work in a solo project (Horng et al, 2012).

Through mapping out the value chain stages, one can fully comprehend various positions and functions that contribute towards the success of solo exhibitions, including roles such as curators, marketing professionals and gallerists amongst others. Additionally, this helps artists to make the most of their resources, recognise areas of improvement and enhance the general value and impact of the project (Simatupang et al, 2017).

In the boundaryless career concept, people are no longer subjected to a single organisation or sector for the rest of their careers (Briscoe and Hall, 2005). According to Hall et al (2018), instead, they can freely move between jobs and organisations pursuing opportunities that work best with their interests and skills. Moreover, the concept of boundaryless motivates people to lead their careers and look out for more and new opportunities for growth (DeMuth, 2005). Entrepreneurship plays a crucial role in this concept, for the reason that artists can opt to begin their own business ventures or continue working as freelancers to create their own opportunities and work with others on their projects (Albinsson, 2017).

More importantly, in the boundaryless career concept, there is precarity in the self-employed nature of the visual artists. Financial challenges and difficult economic periods force times forcing them to transition into entrepreneurship to mitigate the potential risk of unstable employment. Thus, in these career transitions, the boundaryless and precarity career concepts become a framework that is used to accelerate career opportunities and employment in the visual arts, particularly in exhibitions as that it is through them the entrepreneurial spirits of artists are born, to the extent where it encourages employment through working with individuals of different backgrounds (Hytti, 2009).

Therefore, the boundaryless and precarity career concepts encourage the significance of flexibility, adaptability, and resilience in the visual arts sector's employment. By embracing entrepreneurship and leading their own careers, artists can manoeuvre career uncertainties.

6.3 Towards using value chain in solo exhibitions to interpret the development of employment.

This section of the paper aims to address the recommendation of a value chain to the central question of this study. It is imperative to consider the various phases of the value chain and how they incorporate these with the fundamental characteristics and aspects of various professions, which exist within the arts.

The creative value chain can be a helpful tool in comprehending the development of employment in solo projects (De Voldere et al., 2017). According to Madudova (2017), by analysing the different phases and processes involved in making and showcasing solo exhibitions, one can recognise opportunities for economic growth and employment within the visual art sector. Subsequently, for the interpretation of the phenomenon of employment in solo projects; one needs to examine the value chain stages from the beginning to the end (UNESCO, 2009). The next stage that would be considered relevant is planning and conceptualisation. This phase includes putting

ideas together for the solo project, selecting materials and coming up with the overarching theme and exhibition design. Further, opportunities for employment in this phase may involve, art consultants, curators, art historians, artists and curators amongst others (De Voldere et al., 2017).

While in the production phase, when an idea is finalised, the producer (artist), will start making artworks for the project. This activity sheds light on job opportunities for roles and functions such as art handlers, studio assistants and other support roles (Drummond, 2006). In the marketing and promotion stage, a part of the project is to attract broader diverse audiences and collectors and market the exhibition effectively. Job opportunities in this phase may involve graphic designers, cataloguers, marketing specialists and public relations professionals (De Voldere et al., 2017). Installation and setting up are key activities when facilitating solo projects in exhibition venues and paying attention to detail when installing the artworks is extremely significant in the process.

Considering the above, employment opportunities in this part may involve roles such as exhibition coordinators, lighting specialists, logistic companies, administrators, curators and art installers. Exhibition opening and management, during the exhibition, there is a need for staff to over oversee and manage the event, engage with audiences, and share information about the exhibition and artworks. That said, in this phase employment opportunities may involve receptionists, venue managers, event managers, gallery assistants and security guards (Subagyo, 2019). Most of the time, there is a sales and follow-up stage, when the exhibition has ended. There is a great chance for the sales of artworks to take place during the time that the exhibition is on display. Sales of artworks may be followed upon periodically. In this phase, you can see job opportunities for sales associates, art consultants, art dealers and so on coming into fruition (Drummond, 2006).

It must be remembered that by examining each phase of the value chain, one can easily recognise potential areas for economic and employment opportunities with solo exhibitions. Also, this can assist artists, government, policymakers and other relevant stakeholders in the visual arts sector to better understanding the importance of supporting and promoting employment opportunities in this industry.

In terms of the application of a value chain in solo projects, it may be instituted by identifying and optimising different activities and processes that are involved when mounting an exhibition (UNESCO, 2009). This can include various stages and processes such as curatorial, where the project comprises selecting and organising the art objects to be showcased, making sure of a cohesive exhibition theme throughout (De Voldere et al, 2017). Whilst the production of artworks is about making sure that art objects are properly produced, framed and prepared to be showcased. The exhibition manager puts forward the need to secure a suitable venue for the project, whilst ensuring that the set-up is properly done for the showcase of the artworks.

Additionally, activities such as promotion and marketing assist with developing a thorough marketing strategy to promote the showcase, including producing promotional materials, sharing exhibition text with the potential buyers and advertising (De Voldere et al, 2017). Concerning sales and transactions, the tasks concerned include coordinating sales processes, handling inquiries, price negotiations, payments process and managing delivery of purchased artworks (Zorloni, 2013). Regarding viewer's experience, the purpose of the exhibition is to make sure that audiences and collectors get to positively engage with and appreciate the artworks, by means of offering tours and attending to any concerns and questions. Thus, by exploring each of these processes and activities and making sure that they are coordinated, the value chain in solo projects can assist in maximising the impact of the exhibition and its overall success.

6.4 Concluding remarks

After conducting this study, it was found that solo exhibitors of Johannesburg work with different professions based on the value they bring on an exhibition, which is proven by the involvement of both cultural and non-professionals when mounting a solo project. Additionally, these professionals serve in different roles and functions to address the needs of the exhibition. Ensuring the exhibition is delivered to the market successfully. Beyond that, they help artists to optimise their resources and provide the required capacity of skills and knowledge in solo exhibitions. Generally, the involvement of professionals of different backgrounds when mounting an exhibition

can lead to a more, diverse audience, innovative, creative and inclusive experience for the audience and artists.

Furthermore, it is clearly shown that professionals of different backgrounds are recruited in different ways including word of mouth, referrals, partnerships and recommendations. In this regard, recruiting professionals of dissimilar backgrounds through referrals, word of mouth, recommendations and partnerships in solo projects are done to leverage both the professional and personal associations to identify and connect with people who are skilled and knowledgeable for the solo exhibitions. Further, this approach can be highly fruitful in identifying competent individuals who may not actively be looking for new opportunities but, are willing to try out new opportunities via the personal professional and personal connections that they would have made.

In addition, the boundaryless and precarity concepts in modern society have an important role in the minds of visual artists and may influence them to produce employment opportunities using entrepreneurship. Further, through entrepreneurship, artists can build sustainable business ventures, exhibit their talent to a diverse audience, and make themselves leaders in their fields of work. Eventually, the alignment of precarity and boundaryless thinking can empower solo exhibitors to lead their own careers and work on their own career paths.

In my opinion and as a conclusionary point, if a solo exhibition entails collaborations of different people, then it challenges the idea of individual authorship and shedding light on the importance of collective collaboration, innovative and creativity. It also grants opportunities for a more varied range of point of view and voices to be exhibited in a solo project, producing a richer and more dynamic feel for both the artist and viewers. Subsequently, this new insight asserts that solo exhibitions as collaborative ventures, open new ways of artistic expression and collaborations in the visual arts sector both nationally and globally.

In the conclusion of this study, my central argument is that solo exhibitions of established Johannesburg visual artists bring on board different professions based on the value they bring to different stages of an exhibition. In so doing, both cultural and

non-cultural professions are integrated when mounting a solo exhibition. Another observation made was that the conceptual framework of this study did not allow me to coin a new definition of a solo exhibition. Having said that, this information alludes to the understanding of the term ‘solo exhibition.

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