

Not Your Traditional Entrepreneur: Comparing Artistic Creative Archetypes to Artistic Creative Entrepreneurial Profiles

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Abstract

The purpose of this paper is to present the change in the identity of artists, crafters and designers from Artistic Creative to Artistic Creative Entrepreneurial. The findings are presented as Artistic Creative Archetypes and Artistic Creative Entrepreneurial Profiles. As such the motivation for the study is to investigate the Artistic Creatives' typical experienced tension between their creative identity and potential entrepreneurial roles. This research documented the change in values experienced by Artistic Creatives when becoming Entrepreneurs. This forms part of a Grounded Theory study where the research design, approach and method employs a Straussian-grounded theory method with data from interviews with 32 Artistic Creative Entrepreneurs from the Border Kei area of the Eastern Cape, South Africa. The main findings present the shift and change in the values of Artistic Creatives when becoming Artistic Creative Entrepreneurs. Considering these values when making entrepreneurial decisions may alleviate the tension between their Artistic Creative identity and their Entrepreneurial identity. The practical implications show that as Artistic

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Creatives become entrepreneurs they experience a change in their basic identity. This research practically indicates how the Artistic Creative Entrepreneur may embrace this changed identity without perceiving it as a sacrifice but as an extension of their creative identity. This study contributes to knowledge concerning adopting artistic creative entrepreneur identities, and how values guide this transition.

1. Introduction

Although creative fields span various subcategories, the artistic creative people included in this research were limited to include only artists, crafters and designers working in the creative industries who generate economic value through selling a product (Amabile and Fisher, 2009; Florida, 2012; Runco, 2017a; Yi, Plucker and Guo, 2015). These Artistic Creatives are guided, in terms of their career choices, by a set of unique characteristics, including 1) being creative, 2) valuing autonomy, 3) valuing creative networks and status, 4) often considering a creative outlet as more important than earnings, 5) having a high preference for interesting work and new experiences, 6) generally being high-risk takers; 7) valuing discipline and disciplinary depth of knowledge; 8) possessing technical artistic skills, and 9) being focused (Acar and Runco, 2012; Bridgstock, 2009; Chen, Chang and Lo, 2015; Florida, 2012; Gibson-Tessendorf and Pearse, (2016); Gu, 2014; Jaussi and Benson, 2012; and Runco, 2017b).

Together with these characteristics they also need specific twenty-first-century skills to survive, namely: career self-management, enterprise management and entrepreneurship, transdisciplinary application of skill, being more outward-looking to recognize and exploit opportunities, being introspective about the value of their creative work and career-building, being engaged in pro-active relationship building, and developing an adaptive and adaptable career identity (Bridgstock, 2013b). The career opportunities that the Creative Industry typically offers, are limited due to competition (Bridgstock, 2013b). There is an oversupply of creatives (Munro, 2017) who work on short-term projects (Frenette, 2017). Increasingly, career paths are becoming more boundary-less (Alacovska, 2018; Bridgstock, 2013b; Gerber and Childress, 2017; Goodwin, 2019; Rowe, 2019; Simosi, et al., 2015) and entrepreneurial (Menger, 2017; Wright, Marsh and Mc Ardlea, 2019), 6) leading to more Artistic Creative people becoming necessity entrepreneurs (Bridgstock, 2013a) due to un(der)employment (Garcia-Lorenzo, et al., 2018).

In contrast to artistic creatives, the typical characteristics of traditional entrepreneurs include 1) the accumulation of wealth and resources (Werthes et al., 2018); 2) an emphasis on developing

infrastructure; 3) valuing innovation; and 4) high market competitiveness (Morris, Neumeier and Kuratko, 2015). However, Creatives often do not meet all the traditional criteria to be called entrepreneurs due to their lower productivity and lack of growth (Morris et al., 2015).

Nevertheless, Florida's (2012) motivation of the creative class as an important contributor to economic development and the notion of a creative economy (Morris et al., 2015), justifies a unique definition for a creative entrepreneur as "the founder who establishes and remains in charge of a business in a creative industry" (Bujor and Avasilcai, 2016; Chen et al., 2015; Frenette, 2017; Hennekam and Bennett, 2017; Lindstrom, 2016; Morris et al., 2015; Roper and Hewitt-Dundas, 2017).

Knowing that Artistic Creatives have unique characteristics, values and emotions and taking note of the high level of under- and unemployment, as well as the boundary-less nature of artistic work, it appears that entrepreneurship would be the best form of earning a living for artistic creative people. However, these artistic creatives often do not see themselves as entrepreneurs. The limited existing literature on artistic creative entrepreneur identity formation, emphasizes the lack of research regarding the perception that entrepreneurial thinking and actions destroy their creativity, creative work and creative identities (Brydges and Hack, 2019; Nielsen et al., 2018).

1.1. Problem Statement

This research aimed to identify the values of Artistic Creatives compared to those of Artistic Creative Entrepreneurs that create tension between their creative identity and their entrepreneurial identity. These differences are portrayed as Artistic Creative Archetypes and their Artistic Creative Entrepreneur Profiles.

1.2. Research objectives

The objectives of this research were:

1. To identify and describe the various forms of Artistic Creatives as Archetypes.
2. To identify and describe the various forms that Artistic Creative Entrepreneurial identities take through compiling their Profiles.
3. To compare and contrast the values of Artistic Creatives versus Artistic Creative Entrepreneurs

2. Literature Review

First, this literature review defines the concept of an Artistic Creative. It then presents the conflict Artistic Creatives might experience when considering entrepreneurship as a career. Finally, it presents the possible career options for Artistic Creative Entrepreneurs.

2.1 Defining Artistic Creatives in the Creative Industry

This research is interested in the Artistic Creative person on an individual level of creativity, who develops products (Zampetakis, 2008) as an entrepreneur in the creative industries (Runco, 2017b). The focus is on art, design, and craft, which are central to the creative industries (Bridgstock, 2013a).

Snowball et al. (2017) pointed out that many different definitions of the creative industry are used in government documents in South Africa due to the lack of one official definition. Grodach (2010) and McIntyre (2013) distinguish between three types, namely: 1) creative industries, or art-based industries, 2) cultural industries (tourism and creative professionals) and 3) copyright industries (music and entertainment) (d'Ovidio and Morato, 2017; Florida, 2012). For this research, a creative and the creative industry will follow the narrow definition of art-based industries and delimit it to only include the Art, Craft and Design areas of the creative industries excluding people in science, engineering and technology (Grodach, 2010) and education.

In summary, this research defines an Artistic Creative (Yi et al., 2015) as an individual creative person aspiring to use artistic creativity in a useful way to develop a product (Jaussi and Benson, 2012, Koç, 2014) where such a creative will be deploying their creativity in an 'art-centric business' within the creative industry to create social and economic value (Amabile and Fisher, 2009: p482) but excludes mass manufacturers and retailers of creative products because they do not employ artistic creativity in their operations.

2.2 Artistic Creatives and Entrepreneurial Conflict

The characteristics and skills of the Artistic Creative presented earlier, influence the attitudes, emotions and behaviour of creatives, which contributed to establishing their identities. Furthermore, the skills needed to participate in the creative industry (Bridgstock, 2013b) indicate that such creative persons might have a unique career path influenced by this specific creative identity. In Table 1, these factors are compared with Traditional Entrepreneurial characteristics. The most important similarities and differences are indicated in bold. The grey shaded areas indicate those four areas indicating seemingly opposing characteristics and conflict in identity for the Artistic Creative.

Table 1: Comparison of Characteristics of Creatives, Required 21st Century Skills and Traditional Entrepreneur Characteristics

Areas of Conflict	Creative Characteristics	21 st Century Skills	Traditional Entrepreneur Characteristics
	Being creative		
	Valuing autonomy , or replace with creative community or network in career choice		
1.	Value professional acknowledgement	Career building	VS Focus on high-growth ventures

	Value creative outlet higher than income	Introspective to value their creative work	Focus on Innovation
	Prefer interesting work and new experiences	Outward looking: Recognise and exploit opportunities	Develop Infrastructure
2.	Have disciplinary (creative) depth of knowledge	V/S Transdisciplinary application of skills	
	Technical Skill		Focus on Productivity
3.	Focus towards speciality	V/S Develop adaptive and adaptable career identity	V/S Economic Development
	Valuing creative networks and belonging to a creative community	Engage in proactive relationship-building	Provide competitive markets
4.		Career self-management	V/S Creating Job Opportunities for Others
	Generally high-risk takers	Enterprise management	Focus on the accumulation of resources

Source: Authors Construction

Table 1 indicates the natural focus of artistic creatives on opportunities for autonomous creative work and professional development (highlighted in bold), in contrast to the traditional entrepreneur focuses on growth, infrastructure, resources, employment, and the accumulation of resources. This highlights the tension between the characteristics of the typical artistic creative and the requirement of becoming a traditional entrepreneur because they value and elevate their creative crafting above entrepreneurship (Patten, 2016). At the same time, the artistic creative would have to take personal responsibility for their career development, and secondly, accept a more adaptable career identity, which lends itself to boundary-less careers and necessity entrepreneurship. However, this has a negative impact through the “corrosion of creativity” (Brydges and Hracs, 2019, p514) and undermines their need for autonomy (Bridgstock, 2013b) and professional development (Bridgstock, 2009).

Even though creatives do not want to label themselves as entrepreneurs, Nielsen et al. (2018) compare freelance creative professionals to entrepreneurs because of their need to create something new. This relates closely to innovation as an entrepreneurial quality and supports Bridgstock’s (2013b) notion that creative people must think entrepreneurially regarding their careers.

2.3 Creating a Creative Career Path

The reasons creatives select various career options or combinations that form a career path are not well known (Gibson-Tessendorf and Pearse, 2016). Typically, in Artistic Creatives’ careers, the nature of creative employment often has a time-limited contract or is project-based (Bridgstock, 2013a), and creatives who relate positively to it might have a higher entrepreneurial intent. A key feature of the career paths of creatives is highlighted here, namely the attraction of short-term project-based jobs to create boundary-less careers. Bridgstock (2013a) highlight the necessity for boundary-

less careers due to an oversupply of emerging creatives, making this field very competitive. It is not sustainable to only focus on one area of specialisation (Chu, et al. 2015) but rather “moves across the boundaries of separate employers” (Rodrigues, Guest, Oliviera and Alfes, 2015: p.24).

3. Research Methodology

This study forms part of a research project using the Straussian Grounded Theory method (Strauss and Corbin, 1998: p.12; Harris, 2015). Grounded theory consists of three phases: open coding, axial coding and theoretical coding (Strauss and Corbin, 1998). The findings presented here emerged from the open and axial coding phases.

A purposive sampling procedure (Harris, 2015) was used to identify 32 research interviewees from the Eastern Cape, South Africa. The eligibility criteria (Bridgstock, 2013b) used for selecting the sample were: (1) An Artist, Designer or Crafter who designs and manufactures creative products, to ensure that the participant data that were compared and contrasted were from similar fields, and all trade in physical products; (2) An entrepreneur in Creative Industries, either full-time or part-time, to be able to include rich data on the conditions and considerations that led to the decision to do part-time or full-time entrepreneurial work; and (3) Someone who has been an entrepreneur for at least three years to ensure the creative has sufficient experience and insight to share. The participants self-identified their Creative Career Fields, with eight Designers, twelve Artists, five Crafters, four Art Teachers and three Creative Retailers. Combined, these 32 participants experienced 99 career changes in the Artistic Creative fields with some level of Entrepreneurship involved. These Career Incidents were categorised according to the identity and career decisions of the participating Artistic Creative Entrepreneurs.

3.1. Ethics

An Ethical Clearance Application was approved on 24 November 2020. The Ethical Clearance Approval, number 2020-2733-4825, formed part of the information pack sent to all participants before interviews to obtain their informed consent. In presenting the findings, the names of participants have been changed to ensure their anonymity.

3.2. Data Analysis

The data analysis was done by sorting the data into categories guided by the research objectives to find themes (Glaser and Strauss, 1967: pp.35-39, p.56, p.72; Saldana, 2011: p.99; Strauss and Corbin, 1994: p.278) and then open coding these themes. The data was coded and grouped and then re-

Source: Researcher's Construction from data

This process was repeated to identify and test many Categories with Dimensions and Properties (Gibson-Tessendorf, 2023). An example is presented in Table 2.

Table 2: Dimensions of the Category Entrepreneur

Dimensions (Shows the relationship between categories)	Properties
Start of Entrepreneurship	Part-time – Full-time with
Financial Support	Self-funded – Business Loan / Partner
Workspace	Home-based - Business Premises
The geographical location of the premises	Rural-Urban business area
Access to Markets	Galleries, Customers, Shops, Flea markets, Challenge
Product	Freedom - Create with a target market in mind
The conflict between artist and entrepreneurial duties	Difficult to manage – No conflict experienced
Employees	Advantageous to Business – Prefer to work alone
Emotional Artists	Difficult to manage artists employed – only employ administrative and managerial staff
Technology	Challenging to integrate into a business – a crucial aspect of business operations
Competitive Advantage	Quality and aftersales service – Price and affordability of product

Table Source: Researcher's construction based on the table formats by Corbin and Strauss (1996)

After the Open Coding, Axial Coding was done, assembling and reassembling the data that were separated in the first coding process, into new ways that give information about the phenomena by making the connection between categories and using inductive and deductive thinking to relate codes to each other (Strauss and Corbin, 1990). A Coding paradigm model was developed which was used to determine the Core Phenomena and finally, Selective coding was used to establish the Core Category. This process was repeated to refine ideas (Birks and Mills, 2015) until data saturation was achieved and the theory started to emerge. However, this paper does not present the Grounded Theory established through the research but focuses on the Core Phenomena identified during the axial and selective coding. The core phenomenon in this research is the metamorphosis of the creatives from creative to creative entrepreneurs as indicated in Figure 3.

Figure 3: Extract from the Axial Coding Paradigm Illustrating the Careers of Artistic Creatives



Source: Authors' Construction from data codes

4. Results and Findings

The first objective of this study was to identify and describe the various forms that Artistic Creative identities take and are presented as Artistic Creative Archetypes. The expectation was to find three types of Artistic Creative identities, namely artists, designers and crafters. However, two additional identities, namely Creative Teacher and Creative Retailer and several combinations or hybrid identities were also identified among the participants. Previous studies only focused on one type of Artistic Creative, for example, Fashion Designers. Thus, this more inclusive group pointed out the hybrid identity archetypes, also making it possible to compare the archetypes in terms of their values and characteristics.

Typical Artist hybrid identities were Artist-Teacher combinations and Artist-Designer-Teacher combinations. This study found that Artists start teaching in addition to doing their artwork, either: a) because they want to contribute to their community and develop other artists; b) because they want to earn additional income; or c) they enjoy the social aspect of informal creative classes. The Artist-Designer-Crafter combinations were typical where the artist has a specialised art medium that they work within their professional capacity, but then might design some other items and products, often as spin-offs from the artwork, which they then sell through gift shops and markets. It was only amongst the artists, that there were combinations of all three original identities identified at the start of the study. These Artists assigned a hierarchy to their creative identities, placing art high above the others, due to their belief that one must have talent to make art. Design was placed in the middle due to the technical skills it requires, while craft was placed lowest, as they felt that anyone could learn to do crafts.

Of similar interest was that it was only amongst the Designer identities that some only had single identities. There were two Designer combinations or hybrids, namely the Designer-Teacher combination (but unlike the artists where the teaching was informal, the Designers who teach do so at formal educational institutions) and the Designer-Crafter combination identities, where the Crafter identity was in support of design, incorporating crafts into the designs.

Crafter hybrid identities included Crafter-Teacher combinations, where Crafters have one or more crafts they excel at and which they teach to others, mostly in informal settings, or at craft shops. The second hybrid amongst Crafter identities is the Crafter-Teacher-Retailer combination, selling craft items, teaching their specific craft and then also stocking and selling the material and kits needed for the class.

These five different but similar artistic creative identities were then classified into Artistic Creative Archetypes and Artistic Creative Entrepreneur Profiles, aiming to recognize the change in identity when the Artistic Creatives became Artistic Creative Entrepreneurs. Section 4.1 elaborates on these identities.

4.1. The Artistic Creative Archetypes

The Artistic Creative Archetypes can be described and differentiated according to their culture and background, education, values, behavioural characteristics, curiosity, introvert/extrovert, creativity, openness to change, experimentation and playfulness, financial orientation, and work-life balance. The summaries of the most common elements of the five basic creative identities of this research (Table 3) indicate the general characteristics of the five identity groups.

Culture and background, education and values are elements of creativity referred to by creative scholars, such as Amabile (1988); Dollinger, Burke, and Gump (2007); Lebedeva et al. (2019); Lim and Smith (2008); Mejia et al. (2021); Ng (2003); Runco (2014); and Taylor and Kauffman (2021). These elements were identified from participant responses detailing identity aspects when not acting as entrepreneurs, and combined and sorted into Artistic Creative Archetypes. In the same way, the Artistic Creative Entrepreneur Profiles were developed. The shift in focus from the values of the Artistic Creative Archetype to that of the Artistic Creative Entrepreneur is evident in the findings presented in Table 4.

Table 3: Archetypes of Artistic Creatives

		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
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Culture and Background*		All but one participant grew up in a culture focused on Traditional careers	Challenging family views against design careers. Women are not seen as important to study. Some only design once family responsibility changed.	Traditional and religious upbringing challenges and prevents studying arts, hence doing crafts. Strict parents would not allow girls to study away from home.	Teaching is a traditionally acceptable career. Participants often crafted from childhood.	Their Traditional upbringing did not play a role in their career decisions
Education		All but one had some form of art education, but they claim to be self-taught in their art form	8 participants studied design, although their families were not convinced of employment opportunities	None in Crafts. That is why they are doing crafts and not art	2 x teaching degrees. Self-taught craft skills. Others studied in creative fields.	None in Retail
		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
	Creativity	Highly regarded	Highly regarded. Part of personal identity. Also, strong focus on client requirements. Variety of products	Creativity refers to the Creative industry within which they craft products	Creativity is seen as important, and it also develops learners' creativity. Also important to be creative and act creatively. Also, use general creativity when doing planning	Only in terms of general creativity used in business. Not much time for own creative outlets
	Technical skill (TS)	Important to know the traditional skills before creating your own	Technical Skill (TS) linked to product manufacturing requirements. TS is important to keep up with new trends	TS is important because the craft is based on traditional skills. Should be more inclined to work with your hands	TS is viewed as crucial. TS should be mastered before teaching the skill.	Must be able to work with money and be computer-savvy

Values	Autonomy	Very important - Freedom of expression	Autonomy and a Strong Free will be expressed in designs. Rebellious autonomy was noted in school.	Not important	Freedom to choose subject matter and schedule is an essential aspect of autonomy.	Would value autonomy but be reliant on others in the value chain
		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
Behavioural Characteristics	Introvert –	Introvert	More Extrovert	Both	Introverts	Extroverts
	Risk-taking	Risk in Art, not in life choices. Experiment in Art	High-Risk Careers, often incorporated with lifestyle choices	Take responsible risks. Also, take risks to improve family life or for the sake of their lifestyle	Risk-averse - teach for stable income	High-risk takers
	Curiosity, Playfulness	Try all sorts of techniques and creative things. Wide interest in various art forms.	The natural tendency for playful and experimental design	Very playful and experimental in their work	Experimenting is important to keep up with new trends and developments. Important to maintain curiosity and keep learning playful.	Serious business
		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
	Talented or gifted	Believes artists are born with their talent	Learned skills through studies, Requires hard work to gain experience and succeed.	None. Learned skills	Only in terms of their art and design specialization	Only Hard work that pays
Behavioural Characteristics	Work-life Balance	Balanced life is important but difficult, especially when Part-time (P/T) artists	Difficult at the beginning of a career. Family sacrifices. No social life. Working from home has additional challenges. Easier with maturity	A more practical approach. Easier to balance.	Make an effort to balance. Difficult for PT creatives, easier for PT teachers because they can control their teaching and organize their lives better	Fixed work hours make it easier to balance work and life

	Financial Orientation	Would not work for free. "I may give my art away, but I don't give a discount." Only two said it is not about the money, as they have husbands who take care of them.	Income is deemed important in so far as it takes care of family and loved ones. Females seek independence. Designers view finance as a way to reward themselves.	Specialized products = more serious about income and finances. Four are breadwinners. Difficult to earn enough from craft.	Income is important to provide for their families	Income is important to provide for their families
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Source: Author's Construction

4.2. The Artistic Creative Entrepreneur Profiles

This research identified the typical entrepreneur profiles found among Artist Entrepreneurs, Designer Entrepreneurs, Crafter Entrepreneurs, Creative Teacher Entrepreneurs, and Creative Retail Entrepreneurs. The entrepreneurial emphasis is on the entrepreneurs starting the business and making and selling creative products. Table 4 summarises the Creative Entrepreneur Profiles that were compiled from the research data.

Research suggests that in the Creative Industry, Creatives with small businesses are either social entrepreneurs or entrepreneurs who focus on survival, lifestyle, and managed growth. It is typically attributed to the unique characteristics of these participating Creatives and the Creative Industry.

Table 4: Creative Entrepreneur Profiles

		Artist Entrepreneurs	Designers Entrepreneurs	Crafters Entrepreneurs	Creative Teachers Entrepreneurs	Creative Retailers Entrepreneurs
Culture and		Only one Artist is from a family with a business background.	Generally made and sold articles from childhood. Commercial approach. Some have entrepreneurial families.	More mature enjoy crafting different articles. Younger more focused on specialised products.	Teaching = traditionally accepted career. Often crafted from childhood.	No entrepreneur training. Started retail later in life when I had fewer financial responsibilities
Education		No entrepreneur training	Younger designers had entrepreneurship as a subject in their design studies.	None in Crafts but in admin. That is why they are doing crafts and not art	No entrepreneur training.	No entrepreneur training, but most did admin work in a previous career.

Values	Creativity	Highly regarded, also in the manner of doing business	Follow great designers for business models, less inclined to try new and original business management ideas	Creativity refers to the industry within which they craft products. Adapt products to trends to be more commercial	NB to develop teaching in entrepreneurial ways so as not to decrease own creativity	Mostly in terms of general creativity used in business, but make time to be creative
	Technical skill	It is important to gain traditional skills before creating your own. Technical skill is viewed as their competitive advantage.	Technical skills are important to enhance business productivity	Technical skills is important to increasing business productivity	Technical skills mastered before teaching. Carefully plan the development of students	Must be able to work with money, IT and social media to advertise
	Autonomy	Initial autonomy, but as the business grows, autonomy is sacrificed	Most commercial orientated. Design according to client briefs. <i>Creative</i> opportunity as autonomous entrepreneurs	Not important as crafters, but enjoy most autonomy as entrepreneurs, as no craft briefs	Freedom to choose subject matter and schedule. Maintain autonomy in life <i>or</i> career.	Work alone to experience autonomy, but having employees means sacrificing autonomy.
		Artists	Designers	Crafters	Creative Teachers	Creative Retailers
Behavioural Characteristics	Introvert –	Introverts act extrovert for the sake of business but find it exhausting	More Extrovert, also a strong desire to socialise with others in the industry	Both. Strong focus on relationships	Extroverts are energised by teaching, Introverts teach with another persona	Extroverts love people and personal selling, introverts rather involve a partner to do the selling
	Risk-taking	Risk in Art, not in life choices. Experiments in Art. Prepared to take high risks for the sake of business	High-Risk-averse. Sacrifice freedom in design to ensure income (custom-making items)	Can take risks when family supports. Low risks to enter the craft industry	Risk-averse - teach for stable income. Very practical approach.	High-risk when carrying stock. Lower risk for lifestyle entrepreneurs working from a home studio
	Curiosity,	Wide interest results in many business ideas. It is difficult to focus on one business idea	Less experimental than an artist, because working for a client. Use tried and tested business models	Very playful and experimental. New product experimentation always starts as a recreational	Experimenting is important to keep teaching fresh	Serious about business, experimentation also important to brand and style consistency

	Talented or gifted	Believes artists are born with their talent, but not business talent. However, creativity gives business ideas	Not seen as entrepreneur talent, but if they are religious they see their business as a blessing	Craft is not a talent but a learned skill. The right product for the right market is viewed as a talent. Making money is a talent.	Only in terms of their art and design specialisation. Gifted to develop classes and courses.	Only Hard Work that pays
	Work-life Balance	Balance is difficult, especially when focusing on earnings and the growth of the business.	Working from home is a challenge. Easier when older. But, lifestyle entrepreneurs find it easier to involve family and make it a lifestyle	A more practical approach. Easier to balance.	Plan toward work balance. Introverts focus: on course development, extroverts enjoy teaching but outsource logistics	Difficulty when starting, as well as month-end and financial year-end. Strict measures are put in place and they stick to it.
	Financial Orientation	Serious about earnings as entrepreneurs. Will not discount their work. Only two do not focus on money, but their living expenses are not their responsibility	Income is important especially to take care of family, but also to be able to pay staff and to cover the overhead costs.	Specialized products mean they are more serious about income and finances, especially if they are the breadwinners. It is difficult to earn enough from craft.	Focus on 1) income is the reason for teaching 2) income to develop craft, 3) income as a business must benefit the community	Income is crucial, especially when there are employees and overheads. Will even sacrifice crating products to ensure maximum income benefit

Source: Author's Construction from research data

The difference between the Artistic Creative Archetypes and the Artistic Creative Entrepreneur Profiles in the Tables illustrates the challenges the creatives experienced, forcing them to adjust their identities when becoming entrepreneurs, especially their values of creativity, autonomy, and work-life balance. Artistic Creative Entrepreneurs experience a metamorphosis while dealing with demanding aspects of entrepreneurship, like the fictional character Alice in the book "Alice in Wonderland", who keeps changing her size depending on what she eats or drinks. In the same way, the situations the Artistic Creatives react to regarding their identity and creative careers are experienced as uncomfortable and, at times, painful. Just like Alice growing bigger and smaller, the Artistic Creative Entrepreneurs at times focus on their creative work, becoming bigger as creatives, while at other times focus on their entrepreneurial duties, becoming smaller as creatives.

4.3. Discussion: Artistic Creative Values

Having presented the various artistic creative archetypes and entrepreneurial profiles, the discussion focuses on the values of artistic creatives who become entrepreneurial. Four values are discussed, namely creativity, autonomy, work-life balance, and self-fulfilment and wholeness. These are the four values which are mostly affected by the identity change from creative to creative entrepreneur and vice versa.

4.3.1. Creativity

In line with Björklund, Keipi and Maula (2020) the research participants also claimed their identity as being creative and with any other identity second to that. Therefore, friction develops when Artistic Creative Entrepreneurs have less time for creative expression due to their entrepreneurial duties. Available literature explains that creatives believe that Creativity as their main value 1) takes hard work and time to develop the skill and does not “come by itself as a gift of talent and genius” (Björklund, et al., 2020; p.84); 2) values interesting work, self-interest and self-identity; and 3) creative work was highly satisfying (Brennkmeijer and Hekkert-Koning, 2015). Entrepreneurial work, on the other hand, is perceived as soul-destroying, as also indicated by the data.

4.3.2. Autonomy

Participating Artistic Creative Entrepreneurs reported a concern that they are sacrificing their autonomy, also defined as a strong preference to be free from other people’s influence and control of their work (Chemi et al., 2015; Oztunc, 2011). Maintaining autonomy is challenging because their business grows and their responsibilities increase, and so does their conflict between the notions of Art versus Money. The latter indicates other people influencing their work.

Out of these five creative groups of this study, the designers are the most commercially orientated which might explain why they manage the identity transition more comfortably. Crafters experience more autonomy as entrepreneurs than the other creative types, as they have more freedom in product development when freed from traditional craft processes and techniques. The teachers, as entrepreneurs (teaching is the entrepreneurial aspect of their combination identities), have more autonomy than those who teach at a formal institution because they have more freedom to choose their subject matter and their schedule. The Creative Retailer Entrepreneurs reported that between suppliers, staff, customers, and financial responsibilities they do not have any autonomy.

Literature refers to the freedom and autonomy entrepreneurial activities afford individuals and how it makes them more creative (Matthews, 2007). However, the participating creatives experienced conflict which might be explained by Menger’s (2017; p.280) explanation that self-employment amongst creatives provides only an “illusory independence and autonomy” and a “complicated version of freedom”. The participating creatives attempted to balance autonomy and freedom from societal pressure with their need to be acknowledged and accepted in creative societies. This is

especially evident in the participating designer identities and was also the finding of Björklund et al. (2020).

4.3.3. Work-life Balance

In general, all the creative types experienced challenges with work-life balance, especially at the beginning of their creative careers when most participants did their creative work part-time and again when they became full-time entrepreneurs. This is consistent with Bridgstock's (2009) findings that especially younger creatives value work-life balance. Gotsi et al., (2010; p.788) describe this as "over-identification as an artist", where artists become obsessed with their work and "undermine work-life balance".

Among the five types of identities, the crafters and retailers, also the most practically orientated, found it easier to achieve work-life balance by setting work hours and sticking to them. Other Creatives reported that it becomes easier to achieve work-life balance as one matures and might have less family responsibility.

Interestingly, designers, and to a lesser extent, artists, find it easier to achieve work-life balance when work and business become part of their lifestyle where they would be involved informally, especially when they have their work studios or business premises at home. However, this might create a false perception that working from home is fun and fulfilling, as opposed to hard work. Koslowski and Skovgaard-Smith (2016) also identified this as a problem for creatives working from home. The artists agreed that it is easier to approach their entrepreneurial activities as a lifestyle, but then they need to isolate when working on their art. One artist mentioned that she needed to go to "the garden shed" like Roald Dahl did when he went to work, to get into the right state of mind. All the artist participants emphasised the necessity of removing this from family and entrepreneurial duties.

Working from home and involving their family makes work-life balance easier for designers, and they reported that they must continuously make an effort to take a break from their work. This is partly due to the nature of the design work, where there are often deadlines and peak periods of work. This is consistent with literature: Valenduc and Muchnik (2007; p.43) described this as "designers have blurring boundaries between work life and private life".

4.4. Self-Fulfilment and Wholeness

Self-fulfilment in business is viewed as an extension of the entrepreneur and compared to experiencing personal happiness and gratification. Abecassis-Moedas et al., (2021) believe that entrepreneurs who value self-fulfilment will name their ventures after themselves and will measure their performance in such ventures based on recognition and personal satisfaction. The designer type was the only participant group who reported self-fulfilment as a designer-entrepreneur. The Designers

often use their names or nicknames as their designer label or business names. Artists, again, sign their work and become famous, or at least fairly known artists, signify self-fulfilment through recognition by the art community. Crafters did not mention anything about self-fulfilment regarding success, while artists, creative teachers and creative retailers deemed it important.

An important contribution made in the study is the reference participants made to their desire to achieve a balance between their logical and artistic sides. The research participants felt it was important not to lose their identity as creatives, but to achieve a sense of balance between the Artistic Creative and the Artistic Creative Entrepreneur. Understanding these changes in values when transitioning from the Artistic Creative Archetypes to the Artistic Creative Entrepreneur Profile, may empower creatives to choose career and entrepreneurial options most aligned with their values.

5. Implications

This research argues that the identities of Artistic Creative Entrepreneurs are most motivated by their values. Through careful consideration of their values, creatives may be able to form an integrated Artistic Creative Entrepreneur identity with aspects of both creativity and entrepreneurship in the creative identities. The Managerial and business implication of this is that Artistic Creatives who embrace their Artistic Creative Entrepreneur Identity may be more successful in navigating the challenges of the 21st-century Entrepreneurship and Creative Industries. Despite the under/ and unemployment in the Creative Industries, Artistic Creatives cannot distance themselves from their creativity because they experience it as their core identity. This has an educational implication, in that an understanding of the nature of the creative identity, may positively influence curriculum changes to facilitate creative identity and career development. With the right guidance and understanding of their identity that is embedded in creativity, autonomy and the notion of work-life balance, Artistic Creatives may learn how to manage their artistic creative identity together with that of being an Artistic Creative Entrepreneur.

6. Conclusions, Limitations and Future Research

This study identified the development of Artistic Creative Entrepreneurs as a continuous negotiation of the importance of the Artistic Creative's values and situation at any given time. They experience becoming Artistic Creative Entrepreneurs as painful because taking up entrepreneurial tasks takes the Artistic Creative Entrepreneur away from their creative work. To become an Artistic Creative Entrepreneur, the Artistic Creative must negotiate the complicated Creative Industry to make choices and employ strategies based on the situation they find themselves in at a given time. The right strategy may afford the Artistic Creatives to spend more time with their first love: Creativity.

It is recommended that Artistic Creatives negotiate the demands of entrepreneurship guided by their core values and work towards achieving a balance between the aspects of their creative and

entrepreneurial work that will be most aligned with their values. Further research would contribute to the available literature about artistic creative identities and artistic creative entrepreneur identities.

When considering the contributions and implications of this study, it is necessary to note the following limitations: 1) The study is mostly rural, with a smaller city environment. Further research might focus on the influence of different areas and contexts on the values of creatives; 2) The limited scope of the research: participants only included Artists, Designers of fashion, home and interior products and Crafters. Further studies may include other creative industry groupings; and 3) The diverse age ranges of the research participants, ranging from early twenties to mid-seventies. Further research may be done amongst participants in similar age ranges.

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