

**THE EFFECTIVENESS OF NETWORKING AND COLLABORATION IN CREATIVE
HUBS: A CASE OF HUB@GOETHE**

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DECLARATION

I, Magdalena de Beer, hereby declare that the work contained in this thesis is my original work and has not previously, in its entirety or in part, been submitted at any university for a degree.



Signature

8th February 2022

Date

ABSTRACT

This research took the form of a case study investigating the effectiveness of a single hub in South Africa, namely Hub@Goethe in Johannesburg. The context of the creative economy and creative industries provided insight into the experiences of creative cultural labourers in the new economic model. The context emphasised the research problem which considered the difficulties experienced by creative and cultural entrepreneurs and their career paths who, through labour precarity, remain isolated from the market, without access to physical spaces, network connections and business knowledge to realise their business ideas. The literature reviewed revealed how co-working office spaces, creative spaces and hubs provide creative entrepreneurs with the spatial infrastructure, amenities, and network access to mitigate challenges in the creative cultural sectors. These spaces offer a multitude of different amenities which is specific to their community's needs.

Guided by the theory of social capital and structural holes reviewed in the literature, the effectiveness was assessed by the hub's ability to provide network access benefits or resource endowments. The research looked at whether the hub could provide creative cultural entrepreneurs with resource benefits such as a) access to social interactions, collaboration, and knowledge sharing, b) access to business or professional skills-based education programmes and mentorship, c) access to market and d) generation both social and economic benefit. The research adopted a qualitative approach, seeking insights into the creative entrepreneurs' experiences at the hub utilising one-to-one interviews.

The thematic analysis confirmed that the hub was effective overall in providing entrepreneurs with access to benefits or resource endowments embedded in the network, confirming that hubs may be an effective tool in mitigating difficulties experienced by creative entrepreneurs in the creative industries. The research also showed areas of improvement where the hub could increase its experienced effectiveness, especially in reference to routes to market. The research findings inferred the importance of physical space, proximity and accessibility has on collaborative practices amongst creative entrepreneurs within the hub space.

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“You can’t use up creativity. The more you use it, the more you have”

- Maya Angelou

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Only by investing in the artistry of our humanity will we create a peaceful, prosperous planet - (Adler, 2011, p. 208)

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CHAPTER 1: CONTEXT

1. INTRODUCTION

This chapter will look at the context of the concept of the creative economy. Engaging with the global creative economic climate and how the roles of creatives and their labour practices embedded within the creative industries create problems for creative economies. Furthermore, this chapter considers the South African creative economy statistics and issues specific to the national context. This chapter provided the problem statement, key concepts and research goals and objectives for the research.

1.1. OVERVIEW OF THE RESEARCH CONTEXT AND PROBLEM STATEMENT

In 2015, the creative economy contributed R90.5 billion directly to the Gross Domestic Product (GDP) of South Africa, which is 2.9% of the overall GDP. The creative sector, which includes the natural and cultural, creative and design industries, was the most significant contributor to employment in 2013/2014 by 54%, with 562 726 jobs in the country (Moodley, 2015). Data suggests that workers engaging in creative based careers have a higher than average likelihood of being self-employed or working project-based as freelancers (DCMS, 2015). Freelance artists are individually responsible for creating and sustaining their future job opportunities (Lee Wong, 2017) and find themselves having to work either full time or work part-time for private companies to fund their personal creative projects (McRobbie, 2015) or small creative businesses through entrepreneurial endeavours (Neff, 2012 in McRobbie, 2015). A lack of resources, both tangible and intangible, a lack of access to markets (Bujor and Avasilcai, 2016) as well as durable network connections (Oakley, 2006) has led to a forced isolated entrepreneurial experience for those engaging in the creative sectors (Gandini, 2016; McRobbie, 2015; Stein, 2017). The isolation experienced by workers in the creative industries has led many creatives to start seeking ways to mitigate their isolated and precarious labour and employment circumstances (McRobbie, 2015). Some of these creatives seek out shared working spaces known as hubs to find the resources they require to set up creative enterprises (Dovey et al., 2016). Creative and Cultural collective spaces known as Hubs have been sprouting up all over South Africa, intending to assist cultural creatives in setting up sustainable creative enterprises (British Council et al., 2018).

These hub spaces stabilise the labour precarity and isolation experienced by creative labourers with unique amenities which bring them together to socialise, connect and collaborate. These hub spaces may be a means to stabilise, sustain and generate job opportunities in the creative industries by providing them with the resources and connections they require (DICE, 2020).

Understanding the concept of creative hubs and their placement in the creative economy as lighthouses for creative entrepreneurs can only be understood through understanding the global creative economy. This chapter will provide context around the creative economy and the creative industries, showing the role of labour precarity and networks in the creative economic framework. It furthermore will illustrate the South African creative economic context and introduce the specific context of the creative cultural hub where this research has taken place. Through engaging with this chapter, a general understanding of the context will surface the problem statement and the purpose of this research.

1.1.1. THE GLOBAL CONTEXT OF THE CREATIVE ECONOMY

As defined by the UK's innovation foundation Nesta, the creative economy is the combination between creative talent and commerce (Bakhshi, Hargreaves and Mateos-Garcia, 2013). Increasing global attention on the creative economy has revealed its potential for driving economic growth, stimulating innovation, and creating jobs (Moriset, 2013; Waitt and Gibson, 2009; Brouillette, 2020; Snowball, Collins and Tarentaal, 2017). According to Sung (2015, p.89), the creative economy seeks to "generate new growth through economic operations" by creating new markets and indeed new jobs through the advancement of "creativity, knowledge convergence, and advanced scientific technology based on coordinate learning".

The creative economy advocates for radical shifts in global economic thinking. The thinking associated with this shift advocates for creativity, innovation, technology and ideas as driving forces for sustainable economy's (Evans, 2009). Leslie and Rantisi (2012) suggest that this shift in economic thinking perceives the importance of physical resources to a lesser extent than before, giving more considerable significance to intangible resources such as knowledge and creativity as the driving resources of economic growth. This shift from a manufacturing and physical labour economy towards an idea-driven one is an enticing proposition, especially for developing countries seeking change (Sung, 2015). Unlike traditional resources, creativity and innovation - in the form of ideas, are seen as limitless

resources that can deliver sustainable competitive advantages (Sung, 2015). Storper and Scott (2008) and Scott, (1988) suggests that the knowledge-based creative economy is cognitively, culturally and technologically sophisticated. Sung (2015) proposes that this has led to an economic model that does not follow the chase and imitate methodology. Instead, the focus is on an innovation model that mandates creativity as a means towards the development of global competitive advantage (Sung, 2015).

Stern and Seifert (2008) explain that creativity as a resource is fundamentally different from other more traditional resources. Creativity as a resource cannot be depleted or worn out; rather, it is seen as “infinitely renewable”, and a resource that can be constantly improved upon (Stern and Seifert, 2008, p.3). Furthermore, creativity is not perceived as belonging to a select few individuals, and instead, it is assumed to exist as a resource available to anyone (Stern and Seifert, 2008). This readily available and renewable resource can have immeasurable potential to stimulate future progress and economical solutions.

De Peuter (2011, p.418) suggests that the creative economy’s logic performs “at the scale of empire”. With global bodies like the United Nations (2008, p.3) proposing that the creative economy is a “new development paradigm,” to various governments adopting similar creative-industry policies at a national level (Ross, 2009), right down to individual workers compelled to “be creative” whatever the job (Von Osten, 2007, p.52). Creativity seems to offer an economical solution for the unexpected challenges facing the world today (Adler, 2011). Its value, even as a concept, has expanded exponentially since the term's inception. Creativity has now become a symbol of a “powerful transformative force in the world”(Sung, 2015, p.89), inspiring many nations around the world to turn to the idea of creativity as the hallmark to shift political policy towards change and development (Flew, 2011).

To conclude, the creative economy refers to the economic system that combines creativity and economics (Howkins, 2002). The logic of the creative economy emphasises ideas, talent and innovation, as renewable resources that are accessible to everyone (Stern and Seifert, 2008). Therefore, the creative economy is beneficial to all levels of society through the creative work of individuals, companies, nations, and the global community at large (de Peuter, 2011). Although growing in popularity as a stimulant for the greater economy, creativity is primarily misunderstood in terms of its commercial potential. To provide deeper insights into how creativity as a commercial resource can be stimulated, fostered, and

directed for greater economic outcomes, one must look at the creative and cultural industries which serve as the home base of creative work.

1.1.2. THE ROLE OF CULTURE AND THE CREATIVE INDUSTRIES

The work done in the creative economy is predominantly achieved through the creative and cultural industries. The creative economy when separated into two broad categories, firstly industries conventionally categorised as cultural or creative - these include performing arts, fine arts, music, galleries, museums and crafts, and secondly, commercial industries – including architecture, design, advertising and even computer programming (SACO, 2017, p.4). Within these two broad categories, many cultural and creative domains exist, which have been classified by The South African Cultural Observatory, SACO (2017) into seven subcategories: a) cultural and national heritage, b) performance and celebration, c) visual arts and crafts, d) books and press, e) audio-visual and interactive media, f) design and creative services and g) cultural education (SACO, 2017). *Figure 1* illustrates the above explanation.

Observing the categories and subcategories that make up the creative sector above shows that culture plays a prominent role in the creative economy. Cultural products created in the creative industries can be viewed for their commercial value and as artefacts of collective cultural memory (Council of Europe, 1997) which preserves creative and intellectual ideas whilst also inspiring innovative and pertinent ideas of future generations (Van der Pol, 2007). UNESCO (1982) described that culture is considered “essential to man's creative activity and the full development of the individual and society”. Expanding on this, art or artistic output is seen as an expression of culture which serves to supplement and enhance social environments through the stimulation of public amenities and to boost innovation (Council of Europe, 1997, p. 238).

Culture stimulates innovation (Bakhshi, McVittie and Simmie, 2008) and innovation drives development through the creation and betterment of public amenities. This innovation-based cultural cycle mandates genuine development through the creation and dissemination of cultural/creative products and services (UNESCO, 1982). These cultural and creative services fall under the ambit of the creative economy and its industries embedded within (SACO, 2017). Genuine development, driven by culture (UNESCO, 1982), has been argued to improve the quality of life of communities (Council of Europe, 1997; Van der Pol, 2007)

through positive effects on regional economic growth seen through elevated degrees of innovation as well as increased growth in creative and technological intensive sectors (Storper and Scott, 2008, p.149), and positive effects social and cultural environments and public amenities (Van der Pol, 2007).

Suppose genuine development can be achieved through cultural and creative work. In that case, it is imperative to understand further the working conditions, occupations and attributes of the labourers wishing to generate development through creative and cultural work. An understanding of this is brought forth through engagement with the creative industries looking at the intricacies of labour practices and precarity experienced by creative cultural labourers.

1.1.3. THE ROLE OF LABOUR PRECARIITY IN THE CREATIVE INDUSTRIES

The individuals who embody and personify the creative economy's combination of creative talent and commerce (Bakhshi, Hargreaves and Mateos-Garcia, 2013) has been defined by Florida (2002) as the creative class. According to Florida, the creative class are a) people with a large variety of educational levels, b) found within the knowledge-based sector, c) who operate in unique ways to fit any situation, and d) who add value artistically (Storper and Scott, 2008). Creatives described by Storper and Scott (2008, p.149) are individuals adding economic value via their creativity. Creatives bring their products and services to market due to individual creative skills and talent (DCMS, 2015, 1998). Furthermore, these creative individuals can be seen to have a dual purpose, a) creating value through the generation of intellectual property and the trade of social/cultural products (DCMS, 1998; Newbiggin, 2014; de Peuter, 2011) and b) social service of the community at large (Gandini, Bandinelli and Cossu, 2017).

As of 2015, over 400 designations and jobs are classified under the creative title, with new ones added to the repertoire yearly (McRobbie, 2015). Most recognisable to these creative job titles are “artists, architects, computer programmers, university professors and writers” (Stern and Seifert, 2008, p.2), whilst the more creative and Avant-guard titles include “Arts Promoter, Incubator, Consultancy for Inventor, Cultural Strategist, Multimedia Artist, Visual Support Consultant...” (McRobbie, 2015, p.17). Regardless of their title, most creatives are self-employed, freelance, and work on a project-to-project basis (Bögenhold and Klinglmair, 2016; Alhourani, 2017; McRobbie, 2015; Hesmondhalgh, 2010; Hesmondhalgh and Baker,

2010; SACO, 2017; Ginsburgh and Throsby, 2006; Menger, 2006). Creatives are multi-skilled workers doing multiple jobs as part-time subcontracted labourers to larger corporate firms whilst funding their personal creative projects as creative entrepreneurs (McRobbie, 2015; Leadbeater and Oakley, 1999). The multimodality of these highly mobile workers (McRobbie, 2015) has been said by many to increase the labour precarity experienced in the creative and cultural sectors.

Work and labour precarity are defining features of the creative economy (Hardt and Negri, 2009; de Peuter, 2011). Labour precarity in the creative fields is caused by the outlook that sees cultural and creative work as non-essential products and services (McRobbie, 2015), providing solely aesthetic, pleasurable services and products (OECD, 2008). This view of cultural and creative work has led to the cutting of funding to cultivate the creative economy (McRobbie, 2016). McRobbie (2015) explains that this view has altered the creative industries' capital structure from a previously private, institutional, or governmental funded structure towards an investment-based or freelance employment structure. This further increases the likelihood of labour precarity in the creative fields as employers or investors assume that creative labour as a resource is like an electrical switch that can be switched on or off at will (Gray, 2004).

Stein (2017) explains that its expeditious pace and project diversity of creative work defines the precarious creative labour experience. The rate and variety of projects increase employment insecurity through irregular working hours and unpaid project work that provides little to no social security benefits (Lee Wong, 2017). To this point, Lee Wong (2017, p.197) indicates that creative, freelance working is promoted towards a false sense of self-empowerment, marketed as a means towards gaining control over project choice and working hours. However, this omits the increased likelihood of what Shorthose and Strange (2004) refer to as flexexploitation. De Peuter (2011) described flexexploitation by referencing Strange & Shorthose (2004, p. 47) as the exploitation of "intermittent, irregular, and informal" workers by companies and individuals who utilise creative labour. Hardt and Negri's (2009) concludes that labour precarity is the uncertainty experienced due to the flexibilisation of labour markets in the creative economy.

The flexibilisation of the labour market causes creative work to be sporadic and informal in nature, often resulting in a lack of "socialising, networking and increased isolation" (Hesmondhalgh and Baker, 2010, p. 4), which is significantly detrimental to creatives, as

interaction and “collaboration has always functioned as the kernel of creative work” (Gandini, Bandinelli and Cossu, 2017, p.1). The sporadic changes in employment and project environments have caused creatives to work in isolation, often disconnected from spaces and valuable networks that may provide them with the knowledge, amenities and support required to run a successful creative business or enterprise (Oakley, 2006).

The mitigation of the causal challenges of labour precarity, such as isolation and lack of support (McRobbie, 2015; Stein, 2017), has brought about what Gandini (2016, p. 3) puts forward that the “a hybrid socio-economic actor”. These creatives and artists, now forced into an entrepreneurial role, still maintain the romantic and creative ideal of seeking to solve the problems of civil society through their social and cultural activities (Vecco and Srakar, 2018) whilst being thrust into a commercial and entrepreneurial role.

The now nascent creative entrepreneurs are faced with finding the balance between creativity, artistry, culture, collaborative pursuits, and business development and financing (Bujor and Avasilcai, 2016). The creative entrepreneur is often overqualified in their respective creative field, yet underqualified in the realm of business administration and practical business knowledge struggles to build creative enterprises that are commercially viable and sustainable (Bujor and Avasilcai, 2016). Bujor and Avasilcai (2016) express the difficulties of creatives finding adequate markets, determining their business model, finding sufficient funding and other resources, and the inability to strategies in terms of competition and collaboration in the market; therefore, struggle to adjustment to market changes.

Mitigation of these challenges faced by creative such as labour precarity and practices due to economic shifts, can be achieved by creating networks (Oakley, 2006). The following section will look at the role networks play in the creative industries, bringing to light the choices and struggles of creative labourers due to changes in the socio-political sphere.

1.1.4. THE ROLE OF NETWORKS IN THE CREATIVE INDUSTRIES

The socio-political environment of the modern-day dictates a worldview that de-prioritizes and devalues creative work (de Peuter, 2011). This has forced a situation in which creatives are compelled to operate in a flexible yet unsustainable manner. Although flexibility provides a kind of freedom for creative labourers and those who employ them, the downside of flexploitation (de Peuter, 2011), job insecurity (Leadbeater and Oakley, 1999), social isolation

(Oakley, 2006), and lack of business knowledge (Bujor and Avasilcai, 2016) can be deemed as having detrimental effects to the long terms of the success of creative entrepreneurs wishing to enter the market of the creative economy. To turn this around, creative entrepreneurs need to gain access to valuable network connections that may provide them with the resources required for success (Oakley, 2009).

Proximity plays a significant role in how resources are dispersed amongst networks in the market. Proximity can be viewed in two distinct forms, geographical and non-geographical, and have been utilised as a strategic tool that coordinates and controls resources within organisations, institutions and even individual networks (Bouba-Olga et al., 2015). Proximity defines the closeness of a relationship as well as access to other networks. The closeness of a relationship limits the usefulness of the connection to obtain resources within the network (Bosma et al., 2004).

Oakley (2009) suggests that the new creative economy functions as a nebulous network of creative activity. The network connections are fostered by using geographical locations and relationships between people who may assist with their business needs (Oakley, 2009). Within this network, the creative entrepreneur's success is dependent on their ability to navigate the murky network to gain access to much-needed knowledge and opportunities hidden within (Oakley, 2009). It is thus hypothesised that one way to support and buttress the creative economy would be to aid creatives in providing them with access to network connections required to stimulate and sustain their creative business interests (Oakley, 2009).

Networking opportunities are hard to come in an isolated freelance environment; however, with the emergence of working environments built for the shift towards more freelance creative labour practices, creatives can more easily obtain networking opportunities through collaboration, connection and coworking.

1.1.5. THE ROLE OF COWORKING, COLLABORATION AND CONNECTION IN THE CREATIVE ECONOMY

In the 1980s, authors like Toffler predicted a shift in working environments as a result of both economic progressions towards stimulating knowledge-based sectors and the emergence of the home computer. Toffler's prediction referred to the "electronic cottage" as a move towards home-based working environments (Florida, Mellander and Stolarick, 2011; Spinuzzi, 2012).

These home-based working environments took off initially after the global economic crisis of 2008, which produced fascinating outcomes as to the nature of 'work' and what that meant to many of the up and coming professionals that wished to engage in the economy, or more specifically, the new knowledge economy (Gandini, 2015). This shift was even more drastic during the Covid 19 Pandemic lockdowns that occurred worldwide, where working individuals were forced into a home-based working environment. There are many benefits to working outside of office spaces for workers and companies alike, as it frees up the requirements of communal workspaces such as offices and financial and time costs associated with travel (Spinuzzi, 2012). Besides the benefits to companies, the working from home trend is posited to have possible detrimental consequences for innovation and creativity (Spinuzzi, 2012). The isolation caused by remote working erodes human connection and networking possibilities when people congregate within a single workspace (Spinuzzi, 2012). The disconnection from working relationships, social interactions, and collaboration may lead to the loss of creative and innovative output, not to mention missed opportunities for knowledge spill-overs (Spinuzzi, 2012; Spinuzzi et al., 2019; Gandini, 2015).

According to Rus and Orel (2015, p.1019), this new reality of flexible working spaces and time has "led to experimentation in how new work is organised". Rus and Orel (2015) suggests that industries and organisations are seeking ways to adjust to new demands of the modern creative and knowledge economies by creating workspaces that mimic the flexibility of creative work being done. This experimentation considers factors associated with the global economic shifts towards knowledge-based economies and indeed sharing economies (Bouncken and Reuschl, 2018) and the flexibility of labour practices that followed (Gibson and Lizieri, 1999). Considering these factors has led to the development of multi-tenant workspaces (Van Meel and Vos, 2001), known as co-working spaces (Gandini, 2015; Spinuzzi, 2012; Spinuzzi et al., 2019), designed for freelance workers who require a workspace away from home.

Co-working spaces suggest a place where individuals work on their projects alongside one another, whereas co-working (the hyphen included) offer teamwork, where individuals work together to co-create on a single project (Gandini, 2015). The design of creative workspaces is centred around collaboration and interaction (Rus and Orel, 2015). These working spaces try to account for the needs of freelancing, project-based workers, and their small businesses. Workspaces of this type come by many names, servicing multiple purposes, sometimes all

at once. These coworking spaces provide patrons with facilities of a somewhat familiar working environment (Spinuzzi, 2012).

Studies of coworking spaces such as Fuzi (2015), Parrino (2015), Gandini, Bandinelli and Cossu (2017), Rus and Orel (2015), Waters-Lynch and Potts (2017), Kenline (2012), Kojo and Nenonen (2017), and Weijs-Perrée et al., (2019) have investigated the intricacies of how these spaces function. Weijs-Perrée et al. (2019, p. 534) has suggested that these multi-tenant coworking spaces services different interests, some businesses, others entrepreneurship endeavours, whilst many focus on fostering community.

Diversity of intention and interests aside, these multitenant workspaces show the desire to provide community, coworking, and connection (Fuzi, 2015; Kenline, 2012). Most notable is the research by Fuzi (2015, p. 462), who suggests that co-working spaces are one type of creative space designed to encourage and inspire “collaboration, creativity, idea sharing, networking, socialising, and generating new business opportunities for small firms, start-ups and freelancers”. Kenline (2012, p.1) extends on this, suggesting that co-working spaces are “community-based socio-cultural ecosystems of exchange”. These ecosystems of exchange mimic that of a network, where people are connected by their social capital, i.e., shared social networks and shared resources (Kenline, 2012).

Coworking spaces have become a ‘vibe’ for creative entrepreneurs and the creative working class because they provide a space for accessing knowledge through essential human and technological interaction (Gandini, 2015). Many coworking hub spaces have sprung up worldwide, as evidenced by current research surfacing regularly to understand them and the role they play in stimulating economic value and development for countries around the globe. Developing nations are looking into the creative economies of developed nations as inspiration and a causal tale to find better ways to stimulate and support creative economic growth (David Ryan et al., 2007).

1.2. THE SOUTH AFRICAN CREATIVE ECONOMY

Insights into the state and functioning of global creative economic labour practices are unnerving; however, the creative economy's of developed nations show potential for incredible impacts to growth and development, which can serve as encouragement for developing countries (David Ryan et al., 2007). South Africa is one of these developing nations, with many efforts being made to understand better the impacts, possibilities, and role of the creative economy in their social and economic development.

In South Africa, creative and cultural economic activity has great potential to unlock both economic and social value South Africa (Snowball, Collins and Tarentaal, 2017). South Africa is one of the most unequal countries globally, and evidence shows that the situation is likely to deteriorate in years to come (DICE, 2020). Considering the current global health crisis, of the COVID 19 pandemic, with the inequality gap widening daily and unemployment becoming an even larger current and future concern, as economies struggle to contain the spread of the virus through national lockdowns (DICE, 2020). The need for creative and social business is more important than ever to face the challenges of the current climate.

The Developing Inclusive and Creative Economy (DICE, 2020, p.8) report on creative and social enterprise suggest that South Africa's creative economy trades in "ideas and innovation", straddling "economic, political, social, cultural and technological issues". The report proposes that the creative economy can significantly impact the fabric of South African society and the economy as a whole (DICE, 2020). This is supported by SAMRO (2014), who acknowledges the creative economy's role in creating viable employment opportunities and contributing to South Africa's overall GDP.

The South African Cultural Observatory's (SACO, 2017) mapping document of 2017 speaks to the South African Creative and Cultural Industries(CCI)'s impact across a set of economic markers. Markers include the CCI's impact on employment and trade and their effects on macroeconomics, not to mention socio-political issues around transformation and ownership, a pertinent topic in South Africa. Figures within the SACO document (2017) show the impact that the creative economy has on the country's employment, exhibiting that the total employment of the creative economy in South Africa sits at 6.72% of total employment, which translates to 1 058 014 jobs. Direct employment in the cultural domains shows 261 837 million people employed, translating to about 1.6% of total employment throughout South

Africa. SACO (2017) further states that cultural occupations in 2015 provided about 2.52% of total jobs, translating to 396 673 jobs in South Africa. The overall impact of the creative economy on GDP in 2016 show R63 385, which translates to 1,7% of the country's Gross Value Added(GVA) in a year. This is a significant contribution considering that other sectors seen as critical contributors to the South African economy, such as agriculture, contribute about 2.4% to the GDP.

DICE (2020) looks closely at creative and social enterprise in South Africa and suggest that these enterprises are an emerging phenomenon. Social and creative enterprises are often small-size businesses with a yearly turnover below R500 000, operating mainly as private companies, where social enterprises adopt a Not-for-Profit structure, creative enterprises adopt a for-profit structure but remain freelance and project-based. These creative and social enterprises focus predominantly on gender equality, good health and well-being, quality education, and decent work and economic growth by generating creative and cultural jobs for the benefit of the most vulnerable in society. Through their inclusive nature, these enterprises spread wealth through creativity, innovation and technology (DICE, 2020), thus offering new, disruptive and sustainable solutions for environmental and social challenges of the country (DICE, 2020).

South African social and creative enterprises are predominantly trading businesses. The vast majority receive little to no grant funding, causing a considerable barrier to growth for creative and social enterprises. The DICE (2020) survey highlighted that limited access to relevant contacts through beneficial network connections was a massive barrier to growth. Many enterprises uncertainty of their business model highlighted a lack of business knowledge required by creative and social entrepreneurs (DICE, 2020). DICE (2020, p.5) highlights several barriers to entry for creative and cultural enterprises. These barriers placed in order from most critical to least significant is: a) obtaining grant funding, b) cashflow/late payment, c) Understanding/awareness of social enterprise among funders and financiers, d) The economic climate, e) Obtaining (debt or equity) finance, f) Lack of demand/finding customers, g) Recruiting staff, h) Shortage of skills generally, i) Availability/cost of suitable premises, j) Time pressures, k) Shortage of skills generally, l) Affordability of finance and m) Time pressures; availability/cost of suitable premises. This can be viewed in Figure 2 provided by the DICE (2020, p.5) report.

According to Sustaining Theatre and Dance Foundation(STAND), the CCI's are the second-worst affected by the COVID-19 pandemic. Even prior to the Pandemic, the arts and culture promotion and development received only 0.1% of the country's total budget of 1.95 trillion Rands. It is astounding knowing that in 2015 the cultural or creative economy was one of the largest employing sectors in the country (Heywood, 2021). SACO (2017) makes clear the need for policy changes around creative enterprise in South Africa to support the creative economy's growth and sustainability.

International research suggests that hubs provide a physical multifaceted working space, where individuals establish effective entrepreneurial behaviour, characterised not only through robust and diverse knowledge bases but also social networks that allow for knowledge sharing (Waters-Lynch and Potts, 2017). Hub spaces are considered centres of creative enterprise that serve a diverse community of creative entrepreneurs, providing a diverse range of amenities and connections that allow these creatives to thrive (Bakhshi, Hargreaves and Mateos-Garcia, 2013). Research suggests that creative cultural entrepreneurs, stimulated by their dual need for social purpose as well as financial stability (Pearse and Peterlin, 2019; DICE, 2020), have started looking into different ways in which they can gain access to much-needed knowledge, information and support (Da Cunha and Selada, 2009).

Internationally cultural creatives have started investing their time and energy into hubs and incubator programmes in the hopes of mitigating their current challenges and migrating towards business success and sustainability (Dovey et al., 2016). Little research on this trend at a local, South African level has been performed. As of 2018 - before the pandemic, there were 243 functioning hubs situated in Southern Africa (British Council et al., 2018). This research will look into one of these hubs, namely the Library Gamebox Hub@Goethe Institute SA, endeavouring to investigate its ability to provide creative and cultural entrepreneurs with a social network to gain much-needed assistance for building sustainable social and creative enterprises.

1.3. THE CASE IN CONTEXT: LIBRARY GAMEBOX HUB@GOETHE INSTITUTE SOUTH AFRICA

This research case study was conducted at The Library Gamebox Hub located at the Goethe Institute South Africa's Johannesburg Branch. This hub was chosen for its locality in Johannesburg Gauteng, considered an epicentre of creative economic activity (SACO, 2017). The Hub@Goethe runs a seven month incubator programme on cultural and social entrepreneurship, which seeks to assist hubbers in the early stages of understanding and setting up cultural and social start-up businesses.

Currently, the Library Gamebox Hub@Goethe is a fully-fledged living library, where silence is reserved for cubes, and connections are fostered daily through its capacity as an open co-working space and events organised by the staff. The Library Gamebox Hub serves as a co-working space where hubbers have access to uncapped internet, printing facilities, and meeting rooms. The co-working space is found upon the concept of a "Hot Desk" model, encouraging hubbers to use the entire library space, and interact with each other, further fostering the 'living library' concept.

1.3.1. BACKGROUND TO LIBRARY GAME BOX HUB

The Library Gamebox Hub is one of the Goethe Institute South Africa projects running through their information department. This project grew from developing and reimagining the library into a playful, engaging and exciting space. The programme was initiated through the library function, wishing to diversify its knowledge offering to become a space that generated knowledge required for the emerging knowledge and creative economy.

The first imagining or prototyping of the Hub@Goethe was done in conjunction with a project generated by the International Goethe Institute, Stracheg Centre for Entrepreneurship and the University of Applied Sciences in Munich with funding from the German Federal Foreign Office. This project prototyped several hubs, in various locations around the world, including Jakarta – Indonesia, Thessaloniki -Greece, and Johannesburg – South Africa. This initial project aimed to create cultural entrepreneurship hubs where creative entrepreneurial ideas could be generated and promoted, and supported by providing working environment workshops, consulting services, and networking events. The project recognised that creative ad cultural workers have today and, in the past, depended on a funding-based logic to run their projects, which goes directly against the entrepreneurial mandate. This project saw its

collaboration with the Goethe Institute as vital, as their placement in and around the world as an institution for cultural exchange made it a viable space for running this pilot project. Their mission was to drive the cultural and creative economy through their global network of hubs. Their Vision was to enable arts and cultural organisations to become more entrepreneurial to have a more significant impact on society.

The incubation programme at the Hub@Goethe currently runs over seven months, where incubates or hubbers, as they are more commonly referred to, go through the Design Thinking Programme. This programme takes the hubbers through a real-life business development process to envision, empathise, model, prototype, validate and pivot their business ideas under the supervision of the hub and its partners like Karani Leadership. This programme also runs a one-week business boot camp and weekly feedback Friday sessions, which create a safe and constructive space for hubbers to assist each other with information to better their businesses. The incubation programme is also seen as a mentorship programme where entrepreneurs can receive assistance from strength coaches. These strength coaches assist hubbers with their entrepreneurial journeys, identifying their entrepreneurial personalities strengths and weaknesses and finding ways through struggles that may appear.

The hubs incubation programme serves as the context of this case study, which investigated the creative cultural entrepreneurs' experiences with network benefits or resource endowments afforded to them through the hub. The effectiveness of the hub was determined by hubbers perceptions of receiving the resource benefits or endowments.

1.4. KEY CONCEPTS

Creative Economy: economic structure emphasising the combination of creative talent and commerce for economic and social development (Bakhshi, Hargreaves and Mateos-Garcia, 2013).

Creatives: individuals who create and add economic value through talent, creativity and new forms (McGuigan, 2009; Storper and Scott, 2008). Creatives work in many fields and disciplines, from artists, designers, writers, architects, social workers, educators, and other knowledge-based vocations (McRobbie, 2015).

Coworking spaces: are working environments built on the foundations of knowledge sharing for independent knowledge workers (Spinuzzi et al., 2019). Coworking is often associated with ideas of collaboration, community and knowledge sharing as the space or co-working office space allows for social interactions and networking amongst its members (Fuzi, 2015; Kenline, 2012).

Creative Spaces: a holistic space model which recognises the ability of physical and abstract concepts of space to provide stability through the design of the place, aesthetic of space and contextualisation, whilst understanding the productive factors of creativity and innovation as sites for expression (Duxbury and Murry, 2010).

Creative Hubs: A term used to describe centres or spaces where creative workers and creative enterprises of different sizes and agenda's gather (Dovey et al., 2016).

Entrepreneur: a rational decision making individual, who seeks to maximise economic returns (Zimmer, 1986; Hoang and Antoncic, 2003) through the use of personal assets of creativity and imagination as well as sensitive to the market solve problems in the economy through business-related endeavours (Buchholz and Rosenthal, 2005).

Social Entrepreneurship: Social entrepreneurship is the purposeful human action that generates value through business for the transformational benefit of society. The social entrepreneur targets the "underserved, neglected or highly disadvantaged population" or

communities which lack resources due to economic segregation or political absenteeism (Martin and Osberg, 2007, p. 35).

Collaboration: a form of mutual aid, where individuals work together and participate in each other's work and projects through reciprocal sharing of knowledge and resources (Gandini, Bandinelli and Cossu, 2017).

Networking: social processes, partnerships and contracts that act over and above the normal economic trading relationship. These social processes and contracts create a network through which resources, information and social capital benefits can be gained and traded (Chell and Baines, 2000).

Resources: tangible and intangible assets that firms or individuals can use for upliftment. In a business sense, these may include financial capital, management skills, information or knowledge, even organisational processes that assist the firm to strategically gain sustainability over time (Barney, Ketchen and Wright, 2011).

Resource endowments: a collection of resources bound to a space, making them uniquely available to entrepreneurs within the same locality or context (Müller and Korsgaard, 2018).

Social Capital: defined by its function, social capital refers to social structures such as networks and how these structures enable people within this structure to act. Social capital is seen as a resource that aids the progress and diffusion of information and action (Walker, Kogut and Shan, 1997).

Network Benefits: valuable resources gained, created and mobilised through a network connection (Tata and Prasad, 2015). These benefits usually refer to tangible and intangible resources such as information, knowledge, legitimacy, status, infrastructural space, finance, material resources, and labour (Tata and Prasad, 2015).

Structural Hole: refers to an empty space or gap between contacts within a social network (Tan, Zhang and Wang, 2015). This hole suggests that contacts do not interact closely (although they may be aware of each other) and therefor are not party to the same informational flows (Labun and Wittek, 2014). The structural hole therefor represents an

opportunity for two benefits: firstly, for a contact to broker the flow of information between people and secondly control projects, plans, assignments and other schemes that bring contacts together from various sides of the structural hole (Burt, 2000, 2004, 1992, 1987).

1.5. RESEARCH PROBLEM

The research problem investigated in this study is concerned with the lack of “socialising, networking and increased isolation” (Hesmondhalgh and Baker, 2010, p.4), experienced by creative entrepreneurs. Furthermore, the labour precarity experienced by social and creative entrepreneurs who are self-employed, freelance, and work on a project to project basis (Bögenhold and Klinglmair, 2016; Alhourani, 2017; Ginsburgh and Throsby, 2006; McRobbie, 2015; Hesmondhalgh and Baker, 2010; SACO, 2017), and their lack of access to network benefits (Leadbeater and Oakley, 1999; Oakley, 2006) including robust and diverse knowledge bases (Waters-Lynch and Potts, 2017) deters their ability to create and sustain a creative business.

In response to these mitigating circumstances, the formation of creative hubs and coworking spaces promise a solution for creative entrepreneurs, as hubs have become nest like spaces for freelancers, project-based workers and small businesses to come together, connect and collaborate (Dovey et al., 2016). These hubs are assumed to provide a physical multifaceted working space where individuals establish effective entrepreneurial behaviour (Waters-Lynch and Potts, 2017).

Merkel (2019) proposes that creative, hub or coworking spaces are critical in stabilising the informality associated with creative industries. These hub spaces provide for two larger fundamental deficits: a) business infrastructure such as physical buildings and management, and b) social network structures which guard against isolation by promoting collaboration and knowledge sharing (Spinuzzi, 2012). These hub-like spaces are set up to inspire intensive and extensive knowledge sharing and socialisation through informal encounters to instrumental support (Gerdenitsch et al., 2016). According to Roundy and Bayer (2019), the instrumental support that organisations such as hubs, incubators, accelerators etc., provide is training and professional mentorship, sometimes professional services and possible financial investment. Gerdenitsch et al. (2016) suggest that social support within these spaces allows co-workers to exchange work-related information, share ideas, seek or obtain

feedback, and even brainstorm with their co-workers. Common to all these studies is the suggestion of increased access to networking and collaboration opportunities which is enjoyed by participants of hubs and is paramount to their creative business success (Merkel, 2019).

Although significant previous research has been done on the topic of creative hubs, none look into the specific locality of the South African context, nor the extent to which creative entrepreneurs or hubbers perceive the effects of the extended network connection on their creative businesses and practices. Drawing from theories of entrepreneurial ecosystems, social capital and structural holes for more profound understanding into the benefits of networks for entrepreneurs, the study will endeavour to distinguish to what extent the hubbers or entrepreneurs at Hub@Goethe were able to gain access to valuable networks. By assessing creative entrepreneurs' beliefs on the social capital resources and benefits afforded to them by the hub, this research will endeavour to understand the effectiveness of creative and cultural hub in mitigating challenges faced within the creative and cultural industries.

1.6. RESEARCH GOAL AND OBJECTIVES

Goal: Assess the effectiveness of a creative/artistic hub in mitigating challenges faced within the creative and cultural industries.

Objective: ascertain whether Hub@Goethe provide creative entrepreneurs with a social network that allows them:

1. Access to internal social interactions, collaborative practices, and knowledge sharing
2. Access to business or other professional skills-based training programmes, education and mentorship.
3. Access to market in the form of funders, end-user and/or consumer or clients
4. Generate both social and economic benefits for development.

1.7. OUTLINE OF THE STUDY

The following five chapters are contained in this study:

Chapter 1: provides an introduction and broad context to the study research area. It further presents critical concepts, the research problem, the research goals and objectives, and an outline of the chapters contained in this study.

Chapter 2: provides the theoretical context of social capital and the theory of structural holes, looking at how these theories can be applied to network studies. The chapter delves into the literature around cultural and creative hubs spaces, including co-working spaces, to understand their function in the broader context.

Chapter 3: presents the research goals and how the research was conducted regarding the research paradigm and methodology adopted. This chapter outlines the particulars of research participants, data gathering techniques, analysis methods, also highlighting ethical considerations required.

Chapter 4: presents key findings gathered during interviews. These findings are presented in relation to the propositions of the study.

Chapter 5: presents a discussion on the results of the study whilst highlighting the fundamental themes taken out from the findings is provided in this chapter.

Chapter 6: presents the study's conclusion, which serves to restate the critical contributions of the study, and its limitations and delineations. Furthermore, this chapter will discuss the implications of the research on the broader creative economy whilst making recommendations for further research possibilities.

1.8. CHAPTER SUMMARY

This chapter presented the context of the research, specifically looking at the creative economy's potential, the precarity of the creative career path, and the difficulties faced by creative entrepreneurs with specific attention to their experienced isolation. The chapter also looked to the particular context of the South African creative economy and the issues experienced by creative enterprises regarding business knowledge and access to financial resources. The chapter also introduced the concept of the creative hub, which may be a way

to mitigate the struggles faced by creative entrepreneurs and their emergence in recent years. These issues were compiled into the research problem, and the goals and objectives of the research were discussed. A final outline of the study was displayed to allow for easy navigation through the dissertation.

CHAPTER 2: LITERATURE REVIEW

2. INTRODUCTION

This chapter introduces the literature around entrepreneurial ecosystems, leading to networks, social capital theory and the concept of structural holes, which forms to guide the research. Furthermore, this chapter explores relevant literature on coworking spaces, creative spaces and hubs, noting their impact on creatives, cultural workers, and development. The literature review on the hubs and the guiding theory lays the groundwork for the research propositions.

2.1. FRAMING THEORIES IMPORTANT TO THIS STUDY

The following section will look at framing concepts such as entrepreneurship and entrepreneurial ecosystems, social capital theories and the concept of structural holes that inform this study.

2.1.1. ENTREPRENEURSHIP AND ENTREPRENEURIAL ECOSYSTEMS

Nascent and emerging economies worldwide are increasingly taking steps to encourage entrepreneurship to stimulate economic growth (Acs, Autio and Szerb, 2014). Entrepreneurship is distinguished through purposeful human action that generates innovation in organisational design, leadership and financing (Kor, Mahoney and Michael, 2007) and is defined by an individual's ability to both sense and act upon opportunities in the market and combine divergent thinking to "create or bring about something new to the world" (Martin and Osberg, 2007, p.30). This section will look at the importance of entrepreneurship as a stimulant for economic growth and how entrepreneurial ecosystems create activities that increase resources and networking.

Efforts to understand entrepreneurship as a leading factor of economic growth has led to growing recognition that entrepreneurship does not happen in isolation; instead, entrepreneurship occurs as a result of identifying, creating and pursuing opportunities embedded in a web of economic, community and cultural forces (Greve and Salaff, 2003). This communal act of entrepreneurship is evidenced by a shift in entrepreneurial research from the individual entrepreneur to the entrepreneurial ecosystem (Autio and Thomas, 2014;

Cavallo, Ghezzi and Balocco, 2019; Roundy, Bradshaw and Brockman, 2018; Roundy and Bayer, 2019; Roundy and Fayard, 2019).

The entrepreneurial ecosystem recognises the inter-related forces which generate entrepreneurial opportunity. This kind of opportunity is defined by an individual's ability to understand and challenge resource scarcity and competition in the market (Martin and Osberg, 2007). Entrepreneurial successes are fundamentally dependent on access to resources (Penrose and Penrose, 2009) which can be viewed through the entrepreneurial journey often being cut short, ended or constrained due to resource constraints or difficulties accessing needed resources (Shepherd, Douglas and Shanley, 2000). As described by Barney, Ketchen and Wright (2011), resources are collections of tangible and intangible assets such as financial capital, skills, processes, information, knowledge or tools that assist an individual or firm in choosing or executing a business strategy. It is thus clear that resources and the constraint thereof are critical points of interest in research on the entrepreneurial path and competitive advantage (Kogut and Zander, 1992; Burt, 1992).

Karlsson and Wigren (2012) argue that intangible resources such as idea's, social network relationships and knowledge are unconstrained resources, meaning that even if entrepreneurs may be financially constrained, they still inherently own and have access to their business ideas, social network and their knowledge and information. However, even these intangible resources are often enabled or constrained by immediate contexts (Anderson, 2000; Gatewood et al., 2002). This ability of context to enable or constrain an entrepreneurs success is bound to what Müller and Korsgaard (2018, p. 224) suggest are "the social, institutional, economic, and spatial contexts", making the resources embedded in these contexts network dependant, thus becoming resource endowments. Resource endowments are described as being "a set of spatially bound resources, which are uniquely available to entrepreneurs operating in the local spatial context"(Müller and Korsgaard, 2018, p.243). These spatially and contextually network dependable resources define the content and outcomes of entrepreneurial projects, making the role of spatial contexts on the entrepreneurial journey essential.

The ability of an entrepreneur to gain access to resource endowments, otherwise known as social capital benefits, are still under-researched in entrepreneurial research (Trettin and Welter, 2011; Zahra et al., 2009; Müller and Korsgaard, 2018) and even less so in terms of social or institutional contexts (Hindle, 2010). The importance of these spatial contexts and

the resource endowments embedded within their networks require further research, as Müller and Korsgaard (2018) suggest, are non-trivial for the entrepreneurial process.

Roundy and Bayer's (2019) offers a solution through their research that points to the opportunities of the entrepreneurial ecosystem as a means through which entrepreneurs acquire and create resources and networks through engaging in activities to increase their network potential whilst decreasing external environmental uncertainty. This solution is achieved through bridging, buffering or brokering of holes in a network. These concepts will be explored in theories associated with structural holes.

The theories of social capital and structural holes have attracted entrepreneurship researchers like De Carolis, Litzky and Eddleston (2009), Maurer and Ebers (2006) and Watson, (2007), amongst others, to comprehend how new entrepreneurial ventures' performance, innovation and successes can be enhanced, with access to a non-redundant network structure. The literature around structural holes posits that social capital can be obtained and utilised by individuals who hold a network bridge or bond that spans disconnected groups (Burt, 1992, 2000, 2004, 2017). The following sections highlight these theories and concepts to highlight the importance of networks to the entrepreneurial journey and the entrepreneurial ecosystem.

2.1.2. SOCIAL CAPITAL THEORY

Social capital theory and the theory of structural holes are two theories often used and compared as a means of understanding and explaining the social structure of competition (Burt, 1992), formation of industry networks (Walker, Kogut and Shan, 1997), network structure (Burt, 2000), network evolution, network closure (Burt, 2017) and network closure and even the effects of networks on innovation (Tan, Zhang and Wang, 2015), to name a few. These theories are deemed helpful in understanding the intricacies of access to network structures to be better connected, especially for entrepreneurs wishing to enter the market or gain access to a specific market.

Social capital theory proposes that performance is linked to the number of connections between individuals and firms alike, i.e. The more associations a node (individual or firm) has, the better it can perform in the greater competitive arena or market (Burt, 1992). Social capital can be defined as a collection of resources- tangible and intangible, embedded within

relationships within a network or social structure (Bourdieu and Wacquant, 1992; Burt, 1992; Loury, 1977). Social capital is considered by Arregle et al. (2007, p. 73) as both a resource and goodwill, “made available to an actor via reciprocal, trusting relationships” (Adler and Kwon, 2002; Hitt, Lee and Yucel, 2002; Lin, 2002). Koka and Prescott (2002) explain that nodes (firm or individual) form relationships or connections with other nodes, and through this association, they establish patterns of obligations and expectations grounded within “norms of reciprocity and equity” (Tan, Zhang and Wang, 2015, p.1192).

Social capital can furthermore be understood as both singular and collective in nature (Tan, Zhang and Wang, 2015). Social capital, as an individual asset, implies the summation of resources accumulated by a singular individual (Bourdieu and Wacquant, 1992). Collectively, social capital is seen as a bonding and bridging characteristic or a shared asset communally created and distributed by the sum of members within a network (Ibarra, Kilduff and Tsai, 2005; Shaw et al., 2005). This dual nature often distinguished provides the hypothesis that a firm or individual performance is dependent and subject to social capital at a collective firm level and an individual network level (Tan, Zhang and Wang, 2015).

A network diffused with social capital can be argued to possess resource benefits or endowments that would positively contribute to a firm and its successes (Nahapiet and Ghoshal, 1998). Farr (2004) demonstrates how social capital as found in a plethora of different organisations, institutions, groups, and businesses has served economic purposes by explaining that the connections and relationships between people and groups create a pattern of resource capital diffusion, which serves the purpose of economic and social progression for those within the network (Farr, 2004). This can be viewed through how network connections associated with social capital can be utilised for the maximisation of profits, the monopolising of markets, efficiency, rendering of mutual aid, collective bargaining, sharing, and controlling of wealth, mitigation or inflammation class antagonism (Farr, 2004). The social capital, therefore, becomes a metaphor for “the network of associations, activities, or relations that bind people together as a community”(Farr, 2004, p.9), making social capital is a powerful resource. Social capital as a resource can assist individuals and groups, entrepreneurs or new companies within society or community to be more productive and successful, which should theoretically result in economic efficiency.

An individual's sum of social capital can grant a person a form of power often viewed as status and legitimacy. Suchman (1995, p. 574) proposes that legitimacy can be defined as the general perception or assumption that an entity's actions are appropriate and suitable within the given context's socially constructed "norms, values, beliefs and definitions". An entity or 'node' gains this legitimacy by using its social capital to benefit the other nodes within the network whilst staying within the group's norms, values, beliefs, and definitions. Legitimacy, therefore, is premised on social capital. Status can be defined as inter-subjectivity agreed upon by people within a market or social group (Dutton, Dukerich and Harquail, 1994). This definition implies the existence of shared belief or trust within a network, which encourages cooperation within a network.

Status and legitimacy and its cooperative potential speak to the power of social capital and how it can aid an individual node – entrepreneur or firm in gaining market access, as the network works together to provide social capital benefits or endowments. Legitimacy and status are acquired by an entrepreneur with strong social network ties, as internal and external stakeholders endorse the activities of the new venture or entrepreneur (Burt, 2000). Drori, Honig and Sheaffer, (2009) demonstrate the role that legitimacy plays in securing the endorsement of internal and external stakeholders by suggesting that when legitimacy and status are lacking, entrepreneurs suffer more from liabilities associated with lack of resources. Legitimacy plays a prominent role in new ventures and entrepreneurial network structures, as it mitigates liabilities suffered by entrepreneurs who operate in isolation, without access to useful network connections (Drori, Honig and Sheaffer, 2009).

Bourdieu (2018) points out that the amount of social capital a node possesses – individual entrepreneur or firm, correlates with the number of network connections they can mobilise to their benefit. The network structure here becomes vital, as it affects both the flow of resources through social capital and how they can be utilised by individuals in the network (Burt, 2000). The sum of connections and strength of relationships a node holds with others defines its position in the structure.

A node that holds a highly central position can achieve better outcomes as it does not require mediating nodes to access valued and diversified resources (Burt, 2004; Powell et al., 2005). The more connections a node has, the more central the node becomes to the collaborative and cooperative structure of the network (Abbasi, Hossain and Leydesdorff, 2012). Collaboration is considered by Abbasi, Hossain and Leydesdorff, (2012) as a feature defining

social sciences in recent decades. Woolgar (2012) on the topic of scientific collectives suggests that collaboration is a complex topic to define; however, Hara et al. (2003) presents two commonalities of collaboration, 1) it is the process of working together on a joint project or for a common goal, and 2) there is always an element of knowledge sharing. The centrality of a node in the collaborative network can provide the node with several beneficial resources, namely; information (Floyd and Wooldridge, 1999) and collaboration (Abbasi, Hossain and Leydesdorff, 2012), access to markets, ideas, advice and, business opportunities (Gulati, Nohria and Zaheer, 2000), contributing to status and legitimacy (Karlsson and Wigren, 2012). Notably, the benefits play a critical role in inter-firm organisations and entrepreneurial ecosystems where network members are sparsely connected.

In summation, social capital is defined by its function: the dissemination and mobilisation of information and other resources throughout a given network that aids the progression of action required by entrepreneurs wishing to enter the market (Walker, Kogut and Shan, 1997). The more connections a node has access to, the greater its potential to use social capital to further its ends. Social capital is an effective mechanism in networks with sparse connections to bridge structural holes by providing nodes with knowledge and resources required for entrepreneurial success.

2.1.3. STRUCTURAL HOLES

This section will explain and interrogate the effects of bridging gaps between individuals or firms known as structural holes and the ability of social capital network diffusion to aid individuals, entrepreneurs, and firms in achieving efficiency in the market.

Connections between people and their social capital benefits can be seen throughout market history (Burt, 2000). Generic research findings in sociology, economics and social psychology dictate that information circulates better and more efficiently within groups rather than between groups (Burt, 2000). The same is seen in industries rather than between industries (Burt, 2000). Burt (2000) terms this phenomenon as the social capital metaphor, which describes how the connection to social structures can improve individuals' efficiency as it facilitates coordination within a network (Leonardi, Nanetti and Putnam, 2001).

Relationships between individuals or firms within a network serve as a pipeline through which information and knowledge flow between network nodes (Owen-Smith and Powell, 2004).

Essentially, a firm or individual's social capital potential is determined by the resources obtained from being in a network with others, knowing others, being known by others and having good relationships, alliances and reputation amongst the nodes of a network (Nahapiet and Ghoshal, 1998). Simply put, people who are better connected fare better in general.

The entrepreneurial potential is thus defined by an entrepreneurs access to social structures or networks whereby social capital in the form of resources, information and knowledge can be obtained (Burt, 2000). Higher returns and resource endowments are enjoyed by better-connected people in the social network structure; however, information and resource diffusion within and between groups are not always equal in diversity nor in time measured (Burt, 2000). What is meant by this is that information and resources travel between people, eventually reaching everyone, however not at the same time or to the same extent. This inequality in time taken, or diversity of information establishes a gap, known as a structural hole. Structural holes create an advantage for entrepreneurs wishing to establish themselves in a market, as the hole represents the space between the entrepreneur and new information and resources untapped by people within their current network (Burt, 2000). According to Burt (1992), the contribution of structural holes as spaces imbued with possible new diverse information and resources is key to understanding the benefits that social capital holds in the competitive arena of the market.

A structural hole is a term used to describe a gap between members within a sparse social network (Tan, Zhang and Wang, 2015). The weaker the connections between the group, the more structural holes are created. These structural holes in a social network create a competitive advantage for individuals whose connections span across holes (Burt, 2000), as new information and resources are embedded in these holes. Burt (1987, 1992, 2004) proposes that an individual or firm can benefit from social capital advantages if they can bridge the structural hole and broker the opportunities embedded between disconnected members. By bridging the structural hole, the broker stands to benefit in two ways, firstly through information, and secondly, through control (Hansen, 2002; Xiao and Tsui, 2007). Through bridging a structural hole, access to knowledge allows the broker access to non-redundant information, innovative ideas, and a diverse array of opportunities (Granovetter, 1973).

Coincidentally, according to Burt (2000, p. 7), entrepreneurs are endowed with an inherent skill for building interpersonal bridges spanning structural holes. The ability of an entrepreneur to control this flow of information resides with the broker or entrepreneur themselves (Burt, 2000). More control over the network connections allows the entrepreneur the benefits of better and faster solutions, as they can better coordinate and respond to the market (Burt, 2000). It is therefore, critical to understand under which conditions such advantages and benefits can be achieved, as it can be argued that under the wrong conditions, benefits may start to diminish. Zaheer and Soda (2009) and Tan, Zhang and Wang (2015) describe the diminishing benefits that occur under the wrong conditions by suggesting that when a network becomes too dense, too many workspace members, are connected which means that they share the same information. Information, dispersed too broadly, thus losing its diversity becoming redundant or homogenous (Tan, Zhang and Wang, 2015).

Burt, (1992) further suggests that when control benefits are lost due to homogenous information eroding structural holes opens a network to harmful broker behaviour, as they try to establish more control benefits. This occurs if the broker plays or pits individuals within a network against one another, further eroding network ties and relationships based on trust. This weakens the network, which prevents individuals from benefiting from the social capital as communication, coordination, and collaboration stop (Tan, Zhang and Wang, 2015). This manipulation of the control benefits of structural holes could be beneficial for a singular broker, but at the same time, potentially detrimental for other members in the network. This idea can be seen through the work of Zaheer and Soda (2009), who showed that when the same group of people work together for long periods, within the same industry and on the same projects, it seems to decrease the level of innovation. It is thus posited that companies or projects should focus on churning their networks, introducing new network connections or structural holes to old networks over time to diversifying the information and other benefits in the network.

2.1.4. SUMMARY OF THEORIES

In summary, attaining the resource benefits or endowments embedded in a network is particularly important regarding the contribution to entrepreneurs and businesses as social capital serves economic and social purposes. Social capital, viewed as associations and

activities of relational value, binds people together, creating a network through which members can access information, knowledge or other resource benefits. The access to information received through the network connection, otherwise known as the brokering and bridging of structural holes, allows an individual entrepreneur a competitive advantage in the market, as information is a powerful resource. The lack of information and other resource endowments caused by a lack of access to structural holes, meaning lack of access to a valuable network, can be seen as detrimental to an entrepreneurs success, who then work in isolation. The entrepreneurial ecosystem points out that the entrepreneurial process is often enabled and constrained by immediate contexts of entrepreneurs to a network or ecosystem. It is thus essential for entrepreneurs to gain access to social capital and mobilise the benefits embedded within to better their chances at entrepreneurial success.

These theories are helpful in understanding the intricacies of networking and entrepreneurial processes within specific ecosystems. These theories lay the groundwork for understanding the benefits that entrepreneurs may gain through engaging in a co-working hub or incubator programmes. These spaces may grant them access and connection to a broader social network through which benefits can be received.

2.2. THE CREATIVE HUB: CHARACTERISTICS AND PURPOSE

“hubs have become nests for freelancers and micro SME’s to gather, connect and collaborate. They are lighthouses for forgotten areas of the city, gathering people in unused spaces and connecting previously invisible communities” (Dovey et al., 2016, p.2).

This section will endeavour to explain what a hub is and its most definitive characteristics and purpose in *collaboration*, connection and providing a space for different modes of working for creative entrepreneurs and their small to medium-size enterprises (SME) (Dovey et al., 2016, p.2). It will further investigate how hubs provide education and training, give access to the market (Roundy and Bayer, 2019) and resources (Fuzi, 2015) whilst providing entrepreneurs with a sense of status and legitimacy resulting from having access to shared creative space (Burt, 1987).

2.2.1. HUB CHARACTERISTICS: SPACES FOR EDUCATION, TRAINING AND COLLABORATION, CONNECTION

“Hubs not only form communities, but they also develop a structured serendipity that enables people to connect in ways they hadn’t before, inspiring new cross-disciplinary collaborations, community engagements and modes of working” (Dovey et al., 2016, p.2).

Dovey et al. (2016) report on hubs can a seminal work with regards to hubs, as it emphasises the value proposition of hubs, creatives, and other stakeholders whilst simultaneously providing outlines for policymakers and hub administrators to identify, adjust and support their assets as well as their influence (Dovey et al., 2016). This paper furthermore describes hubs, what they are, how they function and for whom they function. Although this paper looks directly at creative hubs in the United Kingdom, it provides a helpful blueprint for other nations around the world who wish to adapt this knowledge for use in their respective cities.

Dovey et al. (2016) clearly state that the concept of the ‘hub’ has become a universal but slippery term commonly associated with other ambiguous terms such as “the creative city”, “creative quarter”, and “creative district”. Dovey et al. (2016, p.2) use the term hub to describe “centres of creative enterprise” of multiple designs, dimensions and agendas.

According to Dovey et al.(2016, p. 4) it is imperative to consider hubs as more than “its sum of its parts”, suggesting that each hub must be seen as unique to its context and, most importantly, to the creatives and the community it serves. Whatever the physical amenities that the hub may offer, such as access to “tools, specialist services” and space(physical), it also provides symbolic space (non-physical) such as opportunities for inspiration, skills growth, and project and business development(Dovey et al., 2016).

2.2.1.1. Education and Training

Dovey et al. (2016) research show that creative hubs inspire and house a broad spectrum of business-related outcomes. Hubs often provide creatives with the ability and opportunity to further develop skills through informal education and training; this suggests that the hub becomes the nucleus around which talent is fostered, developed, and retained (Dovey et al., 2016). Creative hubs seem to assist creative entrepreneurs with the knowledge requirements

to begin new start-up ventures, create new jobs and services, and gain them access to investment - public and commercial, talent and informal education (Dovey et al., 2016).

The operation and management of a hub is and must be considered context-specific and compatible with the creative tenants that occupy the space. The creative tenants must be considered for the value they provide, and the amenities in terms of physical, digital, conceptual and educational must be catered to tenants needs (Dovey et al., 2016). That is not to say that hub management has no part to play; they play a collaborative role in selecting amenities and educational programmes as well as networking between community and creative tenants, and connecting the dots between tenants and possible funders or collaborators. Management has a bird's eye view of the operation, with the job to clearly understand and foster the integration of operations with the values of the hub (Dovey et al., 2016). Due to the great importance placed on the creative tenants and the value that they embody and drive, it is vital that management select tenants and their compatibility with the hub and other occupants, assisting in aligning actors and the activities in the hub (Dovey et al., 2016).

Although hubs are similar to coworking offices and creative spaces, hubs respond to the isolation of freelance, project-based precarious work environments of creatives by not only providing: space- physical or virtual, and amenities – internet connection, tools, furniture but try and provide other support structures such as workshops and training which encourages, flexibility, skills growth, networking, collaboration, connection and knowledge sharing (Dovey et al., 2016). Through these amenities, their intention to stimulate collaboration between and amongst members is a vital hub function.

2.2.1.2. Collaboration, Connection and Coworking

Collaboration is a form of mutual aid, where individuals work together and take part in each other's work and projects through reciprocal sharing of knowledge and resources (Gandini, Bandinelli and Cossu, 2017). Gerdenitsch et al. (2016) investigate how shared office spaces for independent workers provide both basic business infrastructure and the opportunity for social interaction and engagement. Gerdenitsch et al. (2016) point out that coworking spaces may be a potential solution for professional isolation felt by flexible workers. They posit this by stating that these coworking spaces aim to establish social environments where

collaboration and social interaction occur. The interaction here is causal as they suggest that co-workers network, give and receive feedback, generate and share ideas and even collaborate on projects (Gerdenitsch et al., 2016).

The Gerdenitsch et al. (2016) study concluded that social support should be mobilised in coworking spaces, as these coworking spaces should align and balance flexibility in both work infrastructure and opportunities for social support. The mobilisation mechanisms suggested by Gerdenitsch et al. (2016) display information to members, including co-workers, occupations, backgrounds, skills, and availabilities. They suggest that social facilitation allows for simple tasks that are often better performed when in the presence of other people. In contrast, the paper also highlights the requirement for quiet spaces, where co-workers can work on their projects and activities, noting that these personal spaces are as important as group spaces.

Weijss-Perrée et al. (2019) article analysed user preferences for co-working space characteristics. The six types of co-working identified was 1) public offices, 2) third spaces, 3) collaboration hubs, 4) coworking hotels, 5) incubators, and 6) shared studio's (Weijss-Perrée et al., 2019, p. 535). Only public offices and coworking hotels were used in the study, leaving out collaboration hubs, libraries, third spaces and incubators as the focus was on rentable paid for space, not community based entrepreneurial spaces.

Weijss-Perrée et al. (2019, p. 536) articulate those co-working spaces share core values of "collaboration, community, accessibility, sustainability and openness". These core values speak to working together through spontaneous interaction and engagement amongst users of co-working spaces. This article provided a broad literature review on the characteristics of co-working spaces and motivations for working in co-working spaces, highlighted in figures 4 and 5 taken from (Weijss-Perrée et al., 2019, p. 537-538). Results showed that the primary reason for people seeking out co-working spaces was the need for an inspiring workspace outside of their home environment. Due to the aspirational sense, atmosphere played a significant role when professionals looked at renting space.

This study found that accessibility was an essential characteristic for people choosing a co-working (Weijss-Perrée et al., 2019). This study highlighted the importance of access and proximity to a hub like space as these factors are worth considering, as these may impact whether freelance workers can obtain resource benefits within the network of the space itself.

Fuzi (2015) in her paper on coworking, asks if assists co-working spaces promote entrepreneurship in regions with sparse entrepreneurial environments. Fuzi (2015) suggests that it is crucial to design a working space's hard infrastructure (physical buildings and architecture) to support the appropriate soft infrastructure, primarily if a co-working space stimulates entrepreneurship.

Fuzi (2015) notes that successful co-working spaces have hybrid models, dependant not only on physical co-working serviced workspaces or offices but also that elements of incubator and accelerator programs be instilled into its culture. It is in this hybrid format where entrepreneurial drives are fostered. Fuzi's (2015) research advises that entrepreneurship is not stimulated by coworking or working in a serviced office space. Rather, she suggests that co-working spaces should invest in facilitating engagement and interactions amongst members or tenants; in this way, the interactions and cross-fertilisation created by community facilitators become helpful in stimulating different modes of engagement, collaborations and trust-based community-oriented environments. *Figure 3* describes the fundamental characteristics (purpose space and model) of different workspaces as highlighted by Fuzi (2015, p.464).

2.2.1.3. Community:

Rus and Orel, (2015) paper on coworking communities looked at how coworking spaces are collaborative working environments that stimulate co-creation in response to the demand for shared working spaces by isolated independent creative workers. They suggest that the concept of community is of paramount importance, as it conveys a social structure that allows for knowledge and information sharing (Rus and Orel, 2015). This case study of a creative centre focused on a community-based approach for the organisation of creative work, which deemed to understand how communities can shape and manage a co-working space and allows for the sharing of resources amongst its networked individuals (Rus and Orel, 2015). Their findings suggest that community building is a multistep process that needs to be curated and carefully managed.

Rus and Orel (2015) identified a 4-phase approach to the community creation process.

	Phase 1	Phase 2	Phase 3	Phase 4
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What is it about?	Learning	Community building	Ground testing	Co-creation
What did it offer?	Gaining & fostering knowledge	Free working space Mediating building relationships	Collaboration with local industrial and visual designing groups	Model of engagement: co-create and collaborate
What did it do?	Understanding co-working spaces and how they function	Generate a culture of openness, information sharing and collaboration. Established profit organisation inviting possible funders	Building and designing physical infrastructure	Formed a value chain. Fuller and complete sense of community Uninhibited communication and collaboration

The paper highlights the importance of community in creative entrepreneurial activity as a community and the networks within allow for entrepreneurial support. This support is provided by shared resources, which presents in many forms, specifically information, knowledge, finance, and other capital benefits (Rus and Orel, 2015).

2.2.2. HUB CHARACTERISTICS: SPACE TO ACCESS THE MARKET AND RESOURCES

Fuzi (2015) draws on Lee, Florida and Acs (2004) argument that posits that entrepreneurship and entrepreneurial activity necessitates a physical environment that supports productive business climates and inspires creativity and innovation. On this basis, Fuzi (2015) reports that successful entrepreneurship is constructed on connection “a strong and diverse knowledge base, well-developed business and social networks, and an ability to identify opportunities” (Fuzi, 2015, p. 462).

Dovey et al.'s (2016) report also exhibit similar findings, showing that hubs can engage and connect their creative entrepreneurs with the surrounding community, thus providing a network where research and development may occur. This allows for the creation and extension of new models of organisation and building resilience, and developing the quality of life factors for communities in which these hubs are embedded (Dovey et al., 2016). The “porous” boundaries of creative hubs accommodate this dual purpose of creative entrepreneurs, allowing commercial and social ventures to exist within and surrounding communities. These ventures may come in the form of for-profit or not-for-profit businesses, which may be formal or informal (Dovey et al., 2016).

According to Dovey et al.'s (2016), the impact of a hub is dispersed amongst multiple outcomes, including the number of successful start-up companies, jobs created, new products and services generated, to name a few. Many of these are dependent on funding and investment both publicly and commercially (Dovey et al., 2016). The financing and jobs created are defined by both the participants’ ability and a hubs ability to connect their participants to the market. This access granted by hubs to the market is complex and confusing, based on many factors that are neither transactional nor instrumental. Rather Dovey et al.(2016) suggest that access to the market is based on reciprocity, relational commitments between members of the hub and the investors outside of the hub, making this a social capital-based discussion. In theory, thus, the social capital of both the hub and the hub participants together should assist access to market for both hub and participant, as success stories of participants who have reached the market add to the collectively owned branding of the hub. Many hubs may achieve market access more efficiently by providing artists with gallery spaces to put up and sell their work, but also through events that bring investors in to see the work being done at the hub, thus connecting the hub participants with the market (Dovey et al., 2016).

2.2.3. CREATIVE HUBS: SPACE OF ECONOMIC DEVELOPMENT

This section looks at Hub characteristics as creative spaces of social connection and collaboration and how it provides spaces for urban regeneration and economic development.

2.2.3.1. Creative spaces for social connection, intervention and development

Creative Spaces serve a purpose as incubators, where creatives, cultural workers, and artists can connect and collaborate. Through this collaboration, creatives can produce work and

network simultaneously (Duxbury and Murry, 2010). The creative space itself becomes a cooperative, or an artistic centre, where artists and creatives come together to share in specialised equipment and production spaces, as these amenities may be too expensive if sourced single-handedly (Duxbury and Murry, 2010). These incubating spaces also allow communities surrounding the creative space to access, take part, and benefit from the creative output. The recommended creative working environment that proves an opportunity for social engagement, networking, business incubation and acceleration is essentially what Duxbury and Murry (2010) imply can be designed into what they call a 'creative space'.

Duxbury and Murry (2010, p. 4) recommend and advocate that designing creative spaces necessitates a voluntary foundation "rooted in local decision-making, participatory planning and priority-setting, integrated planning, and (ideally) horizontal coordination across municipalities and other local agencies within regions (e.g., districts, counties, etc.)."

Creative spaces refer to cultural facilities, cultural and creative hubs where creative production and performance occur by chance or design (Duxbury and Murry, 2010). According to Duxbury and Murry (2010), creative spaces are both place-based and place contingent. What is meant by this is that creative spaces have geographic significance that impacts significantly on the physical urban planning as well as new thinking fundamental to the creation of opportunities for many cities and smaller communities who are attempting to re-claiming, re-assert and "re-stake their 'place on the map'" (Duxbury and Murry, 2010, p.1). Creative spaces have been shown to reclaim, reposition and reinvent socio-economic foundations through creative and often entrepreneurial endeavours based within their geographic location. The importance of creative sites and spaces thus stated is its potential as breeding grounds and incubators of or places for "production, rehearsal, performance or exhibition of new genres, new artistic works or new practices" (Duxbury and Murry, 2010, p.1). The creativity generated within these spaces is considered, dispersed and diffused throughout a city, opening up communities to a new urban literacy, where skills and knowledge can interconnect and collaborate (Duxbury and Murry, 2010).

Creative spaces provide stability through design, aesthetic and contextualisation sites for productivity, creativity and innovation (Duxbury and Murry, 2010); thus, providing holistic intricacies for creative milieu (Duxbury and Murry, 2010; Wojan, Lambert and McGranahan, 2007). As defined by Duxbury and Murry (2010, p. 2), creative spaces are synonymous with "cultural facilities, cultural/creative a milieus...creative hubs" and can be found in districts,

clusters, and quarters and even corridors. We see here that these are spatially bound contexts of creativity, which are holistic in nature.

Duxbury and Murry (2010) speak to creative spaces as a holistic model. This holistic model recognises the ability of creative spaces to provide stability through the design of the place, aesthetic of space and contextualisation, whilst understanding the productive factors of creativity and innovation as sites for expression (Duxbury and Murry, 2010). Creative spaces can range in size, from large creative cities to smaller community spaces like hubs that serve as places of connection between members of the local communities but also global connections of business and cultural exchange (Duxbury and Murry, 2010). Moreover, these spaces facilitate the flow of creativity and innovation, understanding that creativity and innovation is a valuable resource required for development. Duxbury and Murry (2010, p. 7) reference Jones (2008) in recognising vital mechanisms for creative production as “space and place (mixed living/working spaces), networks and a sense of community, entrepreneurial support, and neighbourhoods with distinctive and authentic features”.

Duxbury and Murry (2010) suggest that creative space requires a specific intelligence engaging with spatial politics. The most crucial spatial politics that need to be addressed with regards to creative spaces is a) balance between its central position and its bohemian atmosphere (e.g. a and b) to establish either an identifiable place with firmly held and shared associations amongst the broader community, or a flexible space that is in constant flux, shaping and reshaping itself (e.g. Mommaas, 2004). This intelligence of the creative space includes the understanding of the cultural-creative chain “experimentation, creation, rehearsal, performance, exhibition, archiving”(Duxbury and Murry, 2010, p. 5), and the space's role in knowledge creation and cultural participation. The intelligence is highlighted by the focus of these spaces as cultural and creative centres that attract creative and cultural workers (Duxbury and Murry, 2010).

Duxbury and Murry (2010) take on Henri Lefebvre and Nicholson-Smith (1991) notion of space. Here ‘space’ is defined not only by the physical space but also by the products of the process’s creativity performed and experienced by individuals who occupy space. This suggests that the term creative space in this regard is more than just land and infrastructure, i.e. buildings, parks, precincts or districts, the term extends itself to include people, socially constructed programming/operational resources as well as “products of the processes and work of creativity performed and experienced by humans” (Duxbury and Murry, 2010, p.2).

Space therefore carries substantial iconic or symbolic value where “creative spaces operate between current reality and possibility” (Duxbury and Murry, 2010, p.2). It is this aspirational aspect of the creative space that allows for creativity to become a remarkable resource. Creativity can look outward, globally and competitively, whilst also simultaneously looking inward, locally and co-operatively. Creativity thus becomes a resource diffused throughout these spaces, places, and professions (Duxbury and Murry, 2010).

2.2.3.2. Creative and cultural spaces for socio-economic purposes

The theory of the creative class posited by Florida (2002) suggests that creatives are drawn towards places that provide them with a conducive creative environment (Wojan, Lambert and McGranahan, 2007). Wojan, Lambert and McGranahan's (2007) research considers this pull of creatives towards a particular location or centre of creative output, terming this phenomenon as the creative milieu. This research offers an explanation as to why specific centres or areas draw in creatives and artists, suggesting that spaces conducive to creativity are full of opportunities for social, cultural, and creative interaction and connection (Wojan, Lambert and McGranahan, 2007). The connection, interaction and networking increase opportunities for creativity and entrepreneurship to emerge through a mechanism that Wojan, Lambert and McGranahan, (2007, p. 711) refer to as ‘creative milieu’.

The creative milieu is a fluid construct, much like creativity, however more formally, it is a location where face-to-face interactions amongst multiple creative actors such as “entrepreneurs, intellectuals, activists, administrators, power brokers or students” engage in the creation of ideas, art, cultural artefacts, products and services which would contribute to socio-economic successes (Wojan, Lambert and McGranahan, 2007, p.712). The knowledge spill overs between creative actors, structures, and mechanisms result as the product of a creative milieu. To clarify, the creative milieu is characterised as a place for interaction and collaboration to contribute creating to the creation of products and intellectual property that will give rise to both social and economic successes (Landry, 2012; Wojan, Lambert and McGranahan, 2007).

Wojan, Lambert and McGranahan, (2007, p.712) drive home the connection between economic success, creativity, connection and community by stating that the creative ‘milieu’ consists of “unobservable factors that attract a relative abundance of Bohemians” and this increase of Bohemians or artists “positively influence local economic dynamism”. This article

focused primarily on Bohemians or artists who, according to Wojan, Lambert and McGranahan, (2007), are at the core of creative occupations, who see creativity and connection as critical to their job function as an occupational grouping.

Their central hypothesis is thus that Bohemians and creatives are attracted to creative locations (or locations that have and inspire creative output and consumption), and thus by observing the location decisions of artists would reveal the factors that form not only the creative milieu but also economic dynamism (Wojan, Lambert and McGranahan, 2007).

Wojan, Lambert and McGranahan, (2007) place innovation and interaction at the foundation of the creative milieu and economic dynamism. They suggest that places of creativity are characterised by a significant degree of human interaction caused by change interactions, which supports emerging local business activities. This interaction is created in conjunction with the space and is essential for informal or serendipitous networks and creative processes of the creative and artistic industries. As artists or creatives seek out creative experiences in all facets of their lives, they are more likely to engage in informal and serendipitous cross-fertilisation of ideas if the spaces or venues are a) social and cultural in nature or b) outside of their work environment. However, Wojan, Lambert and McGranahan, (2007) point out that the need for interaction may differ regarding contribute creating occupational styles and what kind of knowledge they will need to thrive.

The study by Wojan, Lambert and McGranahan, (2007) is quantitative and based on and within the American States and counties therein. Their findings are indeterminate at best; however, they do challenge and test pre-determined theories around creativity and creative cities by posing some interesting questions around creativity and creative spaces in relation to economic dynamism. For example, they suggest statistical significance that the perceived creative milieu does grow the creative class within a particular region, confirming that “a vibrant creative milieu is a critical asset in local development strategies aimed at attracting talent” (Wojan, Lambert and McGranahan, 2007, p.731). This suggests that creatives and artists are indeed attracted by the same unobservable characteristics mentioned before (Wojan, Lambert and McGranahan, 2007, p.730).

2.2.3.2. Spaces for urban regeneration and economic development

In their article on innovation hubs, Da Cunha and Selada (2009) suggest that innovation hubs are ‘fusion places’ where entrepreneurial business ventures, community operations, research

and development, education and learning, and even shopping and entertainment can be seen to operate, coevolve and serve. This article looks directly at innovation hubs and their ability to regenerate and reconstruct, redevelop, and regenerate cities and communities. This would suggest that innovation hubs serve entrepreneurial or creative interests and seek to uplift the communities and the developmental agendas highlighted by international bodies such as the United Nations (2008).

Da Cunha and Selada (2009) suggest that innovation hubs can be seen to foster collaborative, innovative, and intelligent environments. These environments imbued with a climate of innovation and creativity serve as a form of “strategic intervention through creative urban regeneration processes”. This suggests that if creative hubs become economically viable, they could assist in establishing creative economic development. Urban regeneration conventionally looked at economic growth and combating through more physical, less creative interventions, such as infrastructures such as buildings, roads, and other physical amenities. The belief underlying these hard interventions is that this physical infrastructure would uplift communities out of poverty and allow business and commerce to emerge (Da Cunha and Selada, 2009). However, as Da Cunha and Selada (2009, p.373) suggests that buildings or material structures cannot define a city’s potential; instead, a focus should be put on “people, networks and intangible elements, like memories, history, social relations, emotional experiences and cultural identities”. Da Cunha and Selada (2009) propose that innovation hubs consider the or intangible elements of people, networks, and histories as elements driving development. Through this more rounded and holistic view, these hubs can be seen to foster “the emergence of a good place to live, work, learn and play”. Furthermore, hubs nurture urban regeneration through creating ‘cultural amenities’ through a “dynamic and iconic spatial concept” with “architectural features” and a “distinctive landscape” that supports an environmental quality that is unique in its identity (Da Cunha and Selada, 2009, p. 383).

2.2.4. CREATIVE INDUSTRIES IMPACTS ON ECONOMIC DEVELOPMENT

The paper by Azevedi and Barboosa (2014) focuses on the broader impact of creative industries on the creative economy. The context of the small autonomous region of Macao, situated on the South coast of China, was examined. Azevedi and Barboosa (2014) draw together the overarching goal of this research; whilst not explicitly looking at hubs, it argues that the creative industries can have a vast impact on a countries economic developmental foundations.

Azevedo and Barbosa's (2014) research speak directly to the economic development plans with a specific focus on how Macao's creative and cultural industries stimulate their creative economy. Azevedo and Barbosa (2014) suggest key focal areas of investment that would address the developmental problems. The first suggestion is that investment in creative education has to be done on two levels. Firstly, investment in creative education at a high school or primary level is a proposed strategy for establishing and building local creative talent. Secondly, and more prevalent to this study, they suggest investing in specialised higher education programmes that assist with creative entrepreneurship development (Azevedo and Barbosa, 2014). Furthermore, a cluster model is proposed for investment into incubator systems and models to foster entrepreneurship assists creatives in the transitional phases between education environments(schools/universities/colleges) and the entry into creative business or industry.

Furthering on the last points, Azevedo and Barbosa (2014) propose investing in recognising the important cultural heritage as older creative practices and cites cultural and creative exchange. They suggest that by recognising the importance of cultural heritage and creative traditions from the past, a shift can be made towards a regeneration model rather than building from destructed sites. This includes the use of native languages and stories in the branding of cultural sites.

The second suggestion is that investments be made into changing policy around the creative industries (Azevedo and Barbosa, 2014). They suggest that policy changes that encourage international creative enterprises to be established to speed up and increase jobs in the creative sectors at a national level whilst increasing job training and upskilling are needed in Macao. This points to another issue that Azevedo and Barbosa (2014) emphasise the need for protection and support for creatives. Their suggestion is an investment in developing strategies to protect and support creatives and their businesses and their labour through the investigation into creative enterprise and how creative business creates value, and how value is lost (Azevedo and Barbosa, 2014). This point considers the inclusion of understanding how creatives are disproportionally disadvantaged by policies that no longer serve them, such as outdated copy practices and intellectual property policy, regulations, and legislation (Azevedo and Barbosa, 2014).

Azevedo and Barbosa (2014) suggest regional collaborations and partnerships between real-estate and infrastructural investment is made to assist the above-mentioned cluster model.

This much-needed infrastructure would form the locations where incubation projects would be held whilst also providing for creative work space. To this point, Azevedo and Barbosa (2014) mention collaborative partnerships to curb the rapid rise in unhealthy developments and prices in real-estate, advocating that a creative cluster model would provide business opportunities to uplift communities whilst deterring adverse effects of gentrification.

Lastly, Azevedo and Barbosa (2014) speak to the integration of creative subsectors, stressing that investment into the integration of creative industry subsectors creates efficiencies through collaborations in the market. As many subsectors work in isolation, collaborations amongst the creative subsectors would be a strategy for increasing opportunities throughout a creative site, not conventionally considered.

From these investment strategies, it is clear that supporting the creative economy of a country or smaller regions, cities, or spaces is not an easy task, nor can it be achieved through a single strategy. However, the prevalence of collaboration and acknowledging the power of creativity and cultural practices shows the possibility for creative economies to thrive by uplifting the communities and people within them.

2.2.5. CONCLUSIONS AND PROPOSITIONS

From the literature discussed in the preceding sections around theories of social capital and structural holes, it is made evident that social capital benefits are made available to entrepreneur's who actively broker and control structural holes. It is further evident through both theories as well as previous in-depth research performed around hub spaces, that creative entrepreneurs require connection to a network or community to develop and thrive equally in creative or business endeavours. From the literature reviewed four propositions were created for purposes of this research study. These propositions will test, namely that, if the researched hub were a: 1) Space for collaboration, connection, and co-working, 2) Space for Education and training, 3) Space to access the market and resources, and 4) Creative space providing socio-economic development. These four propositions will become the basis for the deductive qualitative data analysis conceptualised in the proposed model.

2.3. PROPOSED CONCEPTUAL MODEL

Below is the proposed conceptual model, which speaks to the propositions outlined above. The model would suggest that through engaging with a hub's social networking opportunities, possible social capital benefits or resource endowments such as collaboration and

interactions, business skills and development, access to market, and socio-economic development can be attained. The lines here radiate outwards, which would suggest that if a participant gains access to these resource endowments, it would indicate that a structural hole has been bridged or brokered, as guided by social capital theory and Burt's (1992) concept of structural holes and the nature of competition.

Conceptual Framework Figure



2.4. CHAPTER SUMMARY

This chapter discussed the literature around social capital theory and structural holes whilst also looking at the mechanisms the hubs and creative co-working spaces utilise to support creative enterprise and cultural communities. From theories of social capital and structural

holes, it is made apparent that social capital benefits are available to entrepreneur's who actively broker and control structural holes. It is obvious by engaging with both theories as well as previous hub related research, that creative entrepreneurs need connection to a network or community to acquire (business) knowledge, (business) connections and other network related benefits to thrive equally in creative or business endeavours. The literature also highlighted the impact of social capital benefits in assisting entrepreneurs in developing a sense of status, legitimacy and the securing of a place in the market.

Literature around hubs, coworking spaces and creative spaces showed that hubs and creative spaces are ways to stimulate entrepreneurship, promoting socio-economic development. The characteristics and roles played by these creative hubs showed how physical and symbolic infrastructure assists creative entrepreneurs with collaboration and interaction whilst building entrepreneurial networks. Further characteristics of these hubs emphasised their ability to provide workshops and incubation programmes that allow entrepreneurs a means to assemble business-related knowledge and skills associated with their own projects and businesses. Lastly, literature around urban regeneration and development highlighted the potential of creative spaces and the creative industries on the broader cultural and economic development of forgotten areas. The literature mentioned above assisted in the formation of research propositions that will be utilised in this case study-based research of the Hub@Goethe.

CHAPTER 3: RESEARCH METHODOLOGY

3. INTRODUCTION

This chapter will describe the qualitative research methodology, research paradigm and research design utilised for this study. The chapter furthermore will outline the data collection methods and techniques used and the methods used to code for thematic data analysis. This chapter will also define the validity and reliability factors associated with the research design and methodology utilised. Lastly, the chapter will mention the ethical considerations made in line with the ethical compliance standards of the Rhodes Business School and the Rhodes University's Human Research Ethics Sub- Committee.

3.1. METHODOLOGY

The following chapter endeavours to explain the methodology utilised for this research study. The use of the deductive qualitative research paradigm indicated how the research was conducted and how the research methodology was formulated to gain a complex understanding of the propositions formulated around the chosen bounded context of the hub.

3.1.1. A PHENOMENOLOGICAL APPROACH TO DEDUCTIVE QUALITATIVE RESEARCH

This research utilized an interpretive lens otherwise known as a phenomenological approach through which to interpret and understand people and their actions, empathetically or through interpretation of specific settings (Mouton and Babbie, 2001, p. 28). This research was conducted within a qualitative research paradigm that endeavoured to understand the complexity of particular social phenomena (creative and social entrepreneurship) within a specific setting (creative hub) through descriptions of a participant's subjective view (de Vos et al., 2011).

The subjectivity of participants experiences of everyday encounters within a specific setting provides the researcher with information about a historical or situational context being studied. Qualitative research within the social sciences place people, "their beliefs,

behaviour, interactions, institutions” (de Vos et al., 2011, p. 5) as the primary focus of the study.

3.1.1.1. DEDUCTIVE QUALITATIVE RESEARCH STEPS

According to (Pearse, 2019) deductive qualitative research employs theoretical propositions -usually gained through a literature review, applying them to a collection and analysis of data, to gain a deep understanding of a phenomenon within a context.

The researcher followed the steps outlined in Pearse (2019) were to carry out this deductive qualitative research:

1. A **conceptual framework** was created to assist the researcher in explaining either in narrative form or in graphic form the main points, “factors, variables of constructs”, and “the presumed interrelationships” between them (Miles and Huberman, 1994, p. 37). The framework derived from the theory allowed the researcher to select the most critical variables and their meaningfulness to the study. The conceptual framework assisted the researcher to be specific as to what information and data are to be collected and analysed (Miles and Huberman, 1994). This graphical conceptual framework was created in Chapter 2 and was utilised to direct the data collection and analysis.
2. **Propositions** in the form of a qualitative statement was formed to show the relationship between theoretical concepts in the literature (Pearse, 2019). The selected list of propositions was created from the literature review in Chapter 2 and will be displayed below.
3. A **codebook** was created to describe key concepts derived from the conceptual model and literature review. Each concept was given an abbreviation or code and then assigned to the relevant text or data source (Pearse, 2019). The codebook created for this research can be accessed in the Appendix.
4. A **question matrix** was crafted as a tool that assisted the researcher in ensuring that the interview questions covered all the relevant areas pertaining to the prepositions of

the study (Pearse, 2019). The question matrix for this research study can be accessed in the Appendix.

3.1.2. FORMING PROPOSITIONS OF THE RESEARCH STUDY

From the above literature reviewed in Chapter 2, it can be suggested that a hubs achievements and successes are founded through the facilitation of networking opportunities, which result in four key benefits or resource endowments for their creative participants. The following four propositions are made:

- a) Firstly, they provide a space that promotes *collaboration*, enabling people to connect in various ways, inspiring cross-disciplinary interactions, community engagements and different modes of working (such the co-working) through developing “a structured serendipity” (Dovey et al., 2016, p.2).
- b) Secondly, they provide access to education and training such as accelerator programmes, master classes or business skills and training (Dovey et al., 2016).
- c) Thirdly, the hub provides access to the market through either investors or direct consumers (Roundy and Bayer, 2019).
- d) Fourthly, the resources that hubs provide should allow creative entrepreneurs to develop their businesses financially and socially and extend these benefits to the greater community (Fuzi, 2015). Access to the hub and resource endowments embedded within will give the entrepreneurs a sense of status and legitimacy (Burt, 1987).

3.2. RESEARCH DESIGN

This research will use an interpretive lens, otherwise known as a phenomenological approach to interpret and understand people and their actions empathetically or through interpretation of specific settings (Mouton and Babbie, 2001, p.28). The interpretation or meaning-making process here is two-fold, first within the participants’ subjective understanding of their own experience, and second from the researcher’s subjective interpretation of the content.

This interpretive lens maintains the idea that all humans are engaged in the process of meaning-making. That continuous interpretation, creation, definition, justification and rationalisation of everyday experiences allows a researcher insight into understanding specific phenomena (de Vos et al., 2011). The qualitative research paradigm and the

interpretive approach suggest that true meaning is hardly observable or straightforward. Proper understanding is thus only achievable through a detailed study of text and other forms of information and drawing connections, parallels and differences between parts (Neuman and Kreuger, 2003). The ontology of this approach shows that through an interactive and systematic methodology, we may be able to understand the symbols and meanings associated with a particular phenomenon (de Vos et al., 2011).

3.3. RESEARCH METHOD – A CASE STUDY

A single case study method was utilised as it “involves the exploration of a “bounded system” (bounded by time, context and/or place) (Creswell and Poth, 2007, p.73), whereby a single case is chosen to extend and validate theories (de Vos et al., 2011). This bounded context or place being investigated here is the Hub@Goethe, situated in Johannesburg, which is notably one of South Africa’s urban creative epicentres (SACO, 2017).

The use of the qualitative case study design has been utilised as, according to Baxter and Jack (2008, p. 544), it “provides tools for researchers to study complex phenomena within their contexts”. A case study method is utilised as it “involves the exploration of a “bounded system” (bounded by time, context and/or place)” (Creswell and Poth, 2007, p. 73). This suggests that a single case has been chosen to extend and validate theories associated with a particular phenomenon (de Vos et al., 2011). The case study design is valuable in how it assists in developing theories and evaluating programmes that could lead to the creation of interventions within specific contexts. The case study utilises a descriptive type, as it helps in describing a phenomenon within the actual context where it has occurred (Yin, 2003)

This design ensured that phenomena were thoroughly investigated and looked at through many lenses and from multiple angles, allowing for a more rounded understanding of the phenomenon being studied.

According to Yin (2003), as mentioned in Baxter and Jack (2008), the contextual conditions are essential to the case study design, as it is believed that they are relevant to “how” and “why” the phenomenon is occurring. What is proposed thus is that the boundary between phenomenon and context are shared and can be considered causal. The case study, therefore, is not interested in the manipulation of behaviour of participants; instead, the focus

is on understanding how and why context somehow defines and impacts the behaviour of the participants (Baxter and Jack, 2008).

3.3.1. SAMPLING METHOD AND TECHNIQUES

Ensuring representative feedback, participants sampled “hubbers” were all creative cultural and social entrepreneurs. These hubbers had already completed or were within the process of completing the incubation programme offered by the Hub@Goethe. Nine participants were chosen based on their availability and willingness to participate. These participants ranged across four cohorts, excluding the first cohort of the five iterations of the incubation programme.

As information or data resides with the participants, it is essential to select participants that will provide diverse and even competing points of view to fully engage with the topic at hand (de Vos et al., 2011). The questions seek to find the “how and why of a particular issue, process, situation, subculture, scene or set of social interactions” (Dworkin, 2012, p.1319). Interviews as a procedure of data collection- most often used in qualitative research- do not seek to find generalised findings of a larger population through hypothesis testing- like its quantitative counterpart, they rely more on inductive or emergent processes to gauge understanding.

The idea with sampling is that “ a small set of observations can give an idea of what can be expected of the total population of the intended study” (Royse, 2004, p. 189-190). Sampling a diverse range of participants will allow the research a diverse outlook of the phenomena being studied. Purposive sampling of between 9 creatives (participants) who have worked in and gone through the creative hub programme at Hub@Goethe SA will be interviewed. The sampling size in qualitative studies is often smaller than their quantitative counterparts due to their in-depth focus on the understanding and meaning behind the phenomena. There are many debates around the topic of sample size for qualitative research. Morse (2000) suggests that the sample size in qualitative methodology is defined by the amount of helpful information obtained by each participant before reaching saturation point.

From all the information provided above, it would be prudent to say that a sample size of between 8-10 persons would give the amount of useful information required to assess the

effectiveness of the Hub@Goethe. This sample size should be adequate to understand both participants experiences working in Hub spaces and the outcomes they believe they have received. As this was purposive sampling, participants fell into the cultural labour domains mentioned in the SACO mapping document. These domains demarcated the possible vocations of participants who work actively in the cultural sector, through creative, cultural and artistic capacities, as opposed to creative labourers who have a cultural profession but work outside of the creative industry (SACO, 2017). These participants must have worked as a creative freelancer or cultural entrepreneur and have worked or must currently be working within the hub space.

3.3.2. DATA COLLECTION TECHNIQUES

Data from interviews were collected in the form of physical written notes and online video and voice recordings. All data was stored online using a secure cloud facility. Interviews were transcribed by placing the voice recordings into the transcription app, Otter.ai. These transcriptions were edited by hand. Data was reduced through the generating of categories and codes and analysed using deductive thematic analysis.

3.3.2.1. INTERVIEWS

Interviews with participants (hubbers) were conducted in a one-to-one, semi-structured manner. This allowed the researcher the ability to gain an understanding of their experiences as hubbers in the incubator programme. The interviews were conducted online through Zoom to provide a covid safe environment for both researcher and participants.

Interviews are the predominant mode of data collection for qualitative research (de Vos et al., 2011), as it allows for a straightforward means of obtaining information from participants (DePoy and Gilson, 2012). Interviews can be seen as a social relationship maintained by the researcher to gain information about their respective topic from the participants chosen for their placement within a particular setting or with the knowledge base required (de Vos et al., 2011). Interviews were conducted to understand the experiences of the participants.

This research predominantly uses semi-structured one-to-one interviews, as they are more organised than unstructured interviews. The structure is organised around specific topics of interest, whereas the flexibility allows the stories and information collected to become deep

and nuanced (de Vos et al., 2011). Guided interviews, or open-ended interviews, was utilised as the act of guiding from the structured questions allows for the information to remain generally around the topic being researched (Morse and Field, 1995). The same set of questions asked to all participants allows the data to be comprehensive and comparable (de Vos et al., 2011). Interview questions were formulated using a **question matrix** as a tool to assist in ensuring that the interview questions will cover all the relevant areas pertaining to the prepositions of the study (Pearse, 2019).

The interview setting had to be shifted to an online format, as this was the safest way to conduct interviews in the current pandemic induced climate. This does not always allow for a quiet setting, as people were doing the interviews at home. One cannot make assumptions about each participant's home setting regarding safety; thus, good rapport had to be established to figure out the situation on a singular basis. The accessibility of the internet at home or enough data to conduct the interview was defining factor by which participants will be selected for interviews, as paying for or subsidising can result in an ethical dilemma.

Semi-structured interviews, once transcribed, were considered the primary data source; however, other data were also considered, such as notes, pamphlets, websites, blogs or other noteworthy articles on the hub or research propositions in question. Primary data from interviews were collected in physical written notes, digital recordings and voice recordings. As discussions were done online on the application Zoom Meeting, recordings were stored on a physical hard drive and backed up on the Microsoft one drive cloud facility. The application, known as otter.ai, was used to assist in transcribing the interviews and adjusted manually for abnormality or errors.

3.3.3. DATA ANALYSIS

The analysis of data refers to making sense out of data collected (Merriam and Tisdell, 2015). Flick, (2013, p.5) gives a good working definition for qualitative data analysis as “the classification and interpretation of linguistic (or visual) material to make statements about the implicit and explicit dimensions and structures of meaning-making in the material and what is represented in it”. In short, data analysis is the process of making meaning from the data collected (Merriam and Tisdell, 2015).

The researcher followed the steps outlined in Pearse(2019) to carry out the deductive thematic analysis. The data collected was first reviewed and revised, assembling and editing the transcriptions provided by the Otter.ai programme to ensure accuracy of spelling and wording, after which the transcriptions now edited were codified- using colour coding to match codes to answers provided by interviewees. Emergent themes were then highlighted.

The findings were written up, initially focusing on a single theory or proposition at a time. The overall intention of the reporting is to show whether the data collected confirms or refutes the proposition. Once each proposition is reported upon, the researcher then confirms or refutes the data's relevance to the theory presented in the discussion chapter (Pearse, 2019).

3.3.4.TRUSTWORTHINESS AND GENERALISABILITY

Reliability and validity are facets that assist in defining the overall strength of the data in research (Ritchie et al., 2013). This terminology is often deemed non-applicable for qualitative inquiry as qualitative research usually requires more creative and flexible research designs and methodologies, making the qualitative research paradigm seem less rigorous or even half-formulated (Sinkovics, Penz and Penz and Ghauri, 2008). To combat this perception, qualitative researchers are encouraged towards utilising different terminology, one that speaks to the subjectivity of analysis, pushing instead towards a more systematic, regulated and coordinated approach to data collection and analysis. Sinkovics, Penz and Ghauri, (2008) suggest the adoption of the term trustworthiness, which seeks to increase the “credibility dependability, transferability and confirmability” of qualitative research.

To ensure credibility, the researcher ensured that participants were identified and described accurately. Dependability was achieved by highlighting the changes in the socially constructed reality of the hub for different cohorts moving through the incubation programme over different periods and under different circumstances. The data collected were compared and analysed with knowledge of these changes. Transferability was considered parallel to generalizability (Elo et al., 2014), which seeks to conditions salient to the research context overlap or match. Transferability in this research was acknowledged through the salient conditions either overlapped or matched due to the particular context (the hub) and between participants experiences. Confirmability was achieved through the presentation of findings logically and coherently.

3.4. ETHICAL CONSIDERATIONS AND COMPLIANCE

After the proposal for this research was approved by the Rhodes University Faculty of Commerce's higher degrees committee, an ethical application was submitted for the consideration of the Rhodes University's Human Research Ethics Subcommittee. The ethics application highlighted all possible ethical dilemmas that may arise through the research whilst allowing the researcher to make plans to mitigate such ethical circumstances. Creswell and Creswell (2017, p. 88) assert that it is the researcher's responsibility to anticipate and address the ethical dilemmas that arise.

The ethics committee directed the researcher to gain permission from a gatekeeper at the Hub@Goethe, to ensure the institutions backing of the research, with full knowledge of how the study will be conducted. After submitting a written letter of consent from the Hub@Goethe, ethical clearance was granted to collect data. Participants were asked to provide informed consent before being interviewed, and information regarding the research and the use thereof was transparently communicated. Permission was granted by all parties, including verbal confirmation for the benefit of their names, businesses and positions; however, these were omitted for confidentiality purposes.

3.5. CHAPTER SUMMARY

This research has adopted a qualitative research methodology through a case study research design adopting an interpretive phenomenological approach. The methodology utilised a conceptual framework, propositions, codebook and question matrix, all in line to ensure trustworthiness and generalisability. The sampling method and techniques were purposive of 9 participants, all of which were creative cultural entrepreneurs who had gone through the incubation programme at the Hub@Goethe in Johannesburg. Semi-structured one-to-one interviews were used as the primary data collection technique, utilising the question matrix created before to ensure trustworthiness and generalizability. These interviews were done online, with the zoom platform, where the interviews were recorded and then stored on the researchers hard drive. Deductive thematic analysis was utilised for this case study, looking at emergent themes that arose through the data collected. Ethical considerations were made focused around the anonymity of participants, gaining permission from gatekeepers, and

covering and adhering to all ethical compliance as deemed acceptable by the ethics committee.

CHAPTER 4: RESEARCH FINDINGS

4. INTRODUCTION

This chapter aims to present the findings from data analysis done in this qualitative research study. The goal and objectives of this research focussed on discovering the effectiveness of the HUB@Goethe in providing creative cultural entrepreneurs with access to resources that would mitigate the adverse effects associated with creative enterprise in the creative sectors. The propositions aligned with the research objectives highlighted the specific benefits being studied. It is important to note that this study spanned the pre and post-Covid lockdown periods, which played a part in selecting, securing and interviewing participants and played a role in the emergent themes of proximity and accessibility that came to light.

4.1. PROFILE OF THE PARTICIPANTS

The Hub@Goethe SA's incubation programme takes on several members at a time. The entrepreneurs chosen for the incubation programme would have to have a business in its beginning phases and show that their businesses serve a cultural, social, and creative mandate.

The Hub@Goethe has seen five cohorts of hubbers who have run the course of their incubation programme. The first iteration of the programme has been disregarded as the administration staff stated that they were still prototyping the hub model and that they had not yet refined the process enough to consider its relevance in this study. No members from the first cohort were thus interviewed. The 2nd cohort provided a single interviewee. The third cohort provided four interviewees. These two cohorts gave an idea of the hub's effectiveness before COVID and the hub's programme being run in a hybrid online method. The 4th cohort provided a single interviewee and ran through the incubation programme during the South African 1st Lockdown in March 2020 and served to provide insights on how the first Lockdown created changes that affected the hubbers.

The 5th and latest cohort provided four interviewees interviewed during the incubation programme, which infers that they have not yet completed the course. This latest incubation programme was run on a hybrid online model.

The codes created for participants are based on a selected number and the cohort to which they belong. The codes are as follows:

Participant Number	Cohort Number	Participant Code
P1	2	2-P1
P2	3	3-P2
P3	3	3-P3
P4	3	3-P4
P5	3	3-P5
P6	4	4-P6
P7	5	5-P7
P8	5	5-P8
P9	5	5-P9

4.2. FINDINGS

4.2.1. PERCEPTIONS AROUND NETWORKING, SOCIAL INTERACTION, COLLABORATION AND KNOWLEDGE SHARING/SPILLING

PARTICIPANT	ANSWERS: Networking, Collaboration and Knowledge sharing - NCK	PERCEPTION: GOOD OR BAD
2-P1	"I have collaborated with different artists, internationally and locally" "No, the network was a little bit far" "We also managed to whose imagination night we did like networking with different people and companies and also the people that came to Goethe to visit, so we did network with them, telling them about our business."	GOOD: proximity made networking difficult

3-P2	"Partnerships that I identified with my co-hubbers allowed for me to also identify the low hanging fruits that we had as a business... we collaborated with [NAME OMMITED]and [NAME OMMITED]runs a tourism business, Fanagalo tours... we ended up hosting at Moon Valley was a pop-up exhibition, fashion show live performances and discussion called in dialogues."	GOOD
3-P3	"it was a nice way to introduce old hubbers to new hubbers, and also old hubbers experienced space to the new hubbers who hadn't been introduced to the space " "I was able to meet this woman who then became my partner in this project, and this project is, therefore, an extrapolation of collaboration, "	GOOD
3-P4	"I think I've created very genuine and authentic organic collaborations" "I did a couple of cover collaborations with my fellow hubbers, the Cohort, 2019."	GOOD
3-P5	"While I was Goethe. And also, I was also able to sort of network with a lot of hubbers. That was very, very good. And some of them I still work with now. Yeah, we connect, and some of them must have worked with them. You know, some, they want to write some, they come up with different ideas, and how can you know, yeah, so it's really went very well. And I'm grateful for that." "you need to network with others to find out; you'll be surprised, what you're looking for is actually next door." "So collaborations and, and I get a lot of requests for collaboration, the number of people who are at the hub."	GOOD
4-P6	"so network in the sense that I can call on them and ask for their advice. Yes, I do believe I can." "one person will sometimes work with others, but for the most part, the businesses run by you, you're sitting there, you know, what's happening, and you can't share this, like, it doesn't seem like it's, you could share it with other people, which is why like, the hub was good, because you're with people having similar experiences. And if you don't, you're so alone." "Um, for me, yes. But not in a... Not in a traditional way, like, for everybody that I was with, like in terms of, because it's so expensive, you know, there's no, like, there's another filmmaker that maybe you can collaborate on this with"	GOOD

5-P7	"I think even just being in the hub and the cohort that you're in, you're already exposed to a huge network of people, maybe who can't necessarily help in terms of your industry" "[in a feedback Friday session] one of the things that we do in the session is that each person in the hub shares, either an article or a connection, or an opportunity in that time. So I mean, ideally, if everyone comes, then you get about like 15, different, you know, things of each of those things, whether it's, I shared a website, somebody shared a graphic designer, and somebody else shared an article and Sibongile gave it a funding opportunity" "I think that even though they are facilitators is an opportunity as well for us to network because they also work in the arts, and they are obviously exposed to our businesses." "I know that they also network us by putting us on their websites and putting us on YouTube with our business and what we do" "they've also been sharing that on social media. And actually, when they shared that on social media, our account got like, I don't know, maybe like 50 to 100 followers, and still regularly since then we've been getting followers. "	GOOD
5-P8	"Good space for networking. And yes, they do meet a whole lot of different people. And what I've observed of the hubbers, the previous hubbers from last year, is that they [the hub] were able to assist them to like, make them successful." "no, from the hubbers, no, I have been able to be exposed maybe to the networks and benefiting from it. No. Perhaps, I think the other thing that, I think is where the different backgrounds and communities where we are from." "So there hasn't been a very concrete effort to make for each of us expose other businesses or other hubbers to our networks." "Because of the distance, he stays nearby and is able to come and visit me. So we're able to work together and share ideas. And so I think it works like that if you stay in the same area. That's my observation if we stay in the same area, and then we're able to visit each other after hours and sort of even hang out with [each other]. So that's one way to share our network."	GOOD: at the hub collaboration is limited to the geographical proximity of hubbers to each other.

5-P9	"we're like 15 entrepreneurs in the hub. And all our businesses are very linked together. So I think it was it's a very intentional thing from the hub. So that is like worthwhile networking. Because a lot of the people are in the content space. And we're able to help each other with connections, you know, even if you can't do something, you know someone that can do it. So that was great. I really do feel like I'm connecting with the right kind of people and building great relationships with people that are in the same space as me. " "I do feel like I can call on them. Because they're such a great group of people. And these exercises that we do help us get closer like this," "because you have to open up so other people can connect to you. And it brought us much closer also."	GOOD
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4.2.2. PERCEPTIONS ON BUSINESS UPSKILLING AND PROFESSIONAL SKILLS-BASED TRAINING AND EDUCATION AT HUB

PARTICIPANT	ANSWERS: Business and Professional Skills-based training and education- BPS	PERCEPTION: GOOD OR BAD
2-P1	"I did manage to get what I wanted from Goethe because now I have a knowledge of like how to conduct my business" "I still use the same information that I learned because the important thing they give you information, then it depends on the individual that is using the information or not. But for me, the information that I have received from the Institute, I think, is working for me" "being artists without like, business background is kinda like difficult, you know, for me to go to a for mentorship programme I wanted my aim was to learn more about creative business side of my career. No, so the aim I think, I did manage to get what I wanted from Goethe because now I have a knowledge of like how to conduct my business, you know."	GOOD
3-P2	"This incubator was introduced and facilitated, which allowed for me to be able to fully express where I was at, at the time, and then to fully express what my need was. And then as an institution, a consultant then introduced the tools that I would need in the way that I needed to hear them." "as a business, to have an income, develop the skills within the team, to source new clients and bigger clients to try out and test out new models and new approaches."	GOOD

	"These incubators, that share tools with us, you know, business management, communication, administration, and business model and all of that."	
3-P3	"the way the coursework was split up like we had a business coach, who would always be like, You're here to make profit, profit, profit, profit, profit," "it's been pivotal in, like, my recognition of the creative businesses that I was already running in a way." "it's a nice, safe space to learn how to be a professional, but then also learn that being a professional isn't that what we understand a professional to be, you know, it's also like family and friends in a way that are your first clients."	GOOD
3-P4	"I saw a programme that was really addressing creatives, the creative sector. And for me, I got very curious and excited because I was like, yeah, here's an opportunity for me to expand to learn and also, you know, just to, to get out of my artistic, creative shell and be able to empower myself and do this the right." "If you had to go to a normal business programme, I don't think it would really understand the sector because our sector is very nuanced."	GOOD
3-P5	"So we learned a lot...I quite honestly, you know, I had no idea that in business you really have to take in consideration the concept of empathy; you can just do something and believe that because you love it, everybody will love it. When people point out and say, hey, look, love it this way. And then you'd like No, no. So I mean those things are met in business because you've got to do what your customers want and how they want it." "And if you trust the process, the process will transform you, you know, clearly understanding what you actually need, interpreted for a business to come into fruition."	GOOD
4-P6	Participant did not give relevant information about the business upskilling provided by the hub.	N/A
5-P7	"you initially already feel a sense of familiarity, I guess, that makes it less intimidating because I think, also for a lot of art workers, and especially if you're young, it can be so hard to kind of engage with all of these business ideas that are so foreign and making you feel out of your depth. If you don't have somebody who is bringing it in a way that doesn't seem so intimidating, but also in a way where like, they can really understand where you're coming from, because I think,	GOOD

	sometimes for me to speak to non-arts workers about businesses like they think I don't know what I'm talking about. "	
5-P8	"We had a session with the law, a lawyer, basically. And then they were giving us all those rules and laws in how to run an NPO and private, so that's something that's very helpful to me," "Those programmes are really helpful."	GOOD
5-P9	"It really helped me to separate my project and my company, really know how to define my company, without using my projects, as a definition really helped me with one to distinguish my company and envision something, you know, when I always envision things I envision my project, and I haven't been able to kind of envision the company and where it's going, and what do these things mean, as a collective?" "It's because we live so much in our minds that when somebody when you actually can bounce your ideas off and see them outside of yourself, it creates such an objectivity for your customers and, and your business model. "it's supported me with a strength coach....because we don't talk enough about how personal business is"	GOOD

4.2.3. PERCEPTIONS AROUND ACCESS TO END-USER AND CONSUMER (OR FUNDER) OBTAINED

PARTICIPANT	ANSWERS: End-User and Consumer or Funder -EUC	PERCEPTION GOOD OR BAD OR MIXED	Direct or Indirect (hub)
2-P1	"[The Hub] to bring other people in the curator also brought other people to come and see the show." "like different people came to the exhibition, you know, from not within the hub, but different spaces. Okay, some were from away to some were from, you know, around Alex." "[independent] it was funded by Goethe Institute. So the show was successful." "it depends with the individual, you know, because we can, like, rely on Goethe to fund our projects, but as the individual, you have to,	GOOD	Direct & Indirect – wants more indirect funding opportunities

	like, try to find other investors to invest into your business. You know, I think that is important."		
3-P2	"When I know that I've got a yes [from hub], from one client from one institution that's willing to invest in the tourism that we do, or can invest in Lerato's skill, to build a wooden book nest, you know, each time they say yes to something that we pitch to them, it gives us the confidence to be able to pull through to go to the next level, as an individual, or as a business." "they could collaborate with other institutions like the British Council, or even with big businesses."	GOOD	Direct- wants more direct funding and access to end consumers through the hub
3-P3	"I think now, what's interesting is, the clients that are coming forward are no longer within the direct network that I was working in. Because I think Goethe Hub provided a network of collaborations and opportunities."	GOOD	Direct and then Indirect
3-P4	"Yeah, I don't believe in giving people money. You're gonna win this; you're going to get this funding at the end of the day? No."	GOOD	Indirect: happy that funding was not Directly provided
3-P5	"Now we're starting to see readers from LA, DC readers from New York. Start to see readers from California. And then from there, we also started seeing readers from Europe, particularly the UK, Germany, France, you know, and then, later on, we started seeing readers also from Asia, particularly China and India." "The public was invited to come and witness us presenting our project publicly, and you know, and then some people who'd come there would be interested in some of the projects."	GOOD	Indirect and Direct

4-P6	"they really equip you with the tools to be able to then go out and, you know, find funding for yourself." "I was working on my projects, and I was frustrated, frustrated that they weren't going anywhere, was because I was trying to do something else with them. And because when I tried to sell through one of my recent films, he told me, it doesn't align with our acquisition strategy, which is what I keep hearing." "I feel like it's just it's gonna open up the industry."	MIXED	The Hub provided the information to access funders. Funders were not accessed. The belief is that the market is not open for business products.
5-P7	"if there was some way for them to partner with an organisation or association that could do that. That could play that part. Because I can also personally say, being an organisation that has no capital at all, where we've already invested so much. And so further investments are kind of difficult. It's sometimes difficult to apply all of these things that you're learning because you just don't have the funds to do so. But at the same time, I think they are also preparing us and putting us in positions to obtain funding to be aware of funding opportunities to be networked. " "so as much as the resources are all super helpful, if none of us ends up getting the capital that we need, everything that we learn may not be able to be realised."	MIXED	Indirect - want it to be more Direct
5-P8	"So my target market is my community, my immediate community. The youth, the teens and other young people in the community, who are not exposed to art and the culture and hopes and creativity and just make it accessible without hassle" "the traffic had started to increase, the community was starting to be aware and the kids and so forth. So... I've seen progress in my social media space, I can see progress there."	GOOD	Indirect

5-P9	"I'm sourcing funding. A lot of the time, as I'm applying for film funding, I'm looking forward to more opportunities or, therefore, money. I'm doing meetings with the people that I'm already working with. Okay, let me run you through my day today." "I don't think it would be a stretch to take it further and just say, even though it's not funding, it's it could be accessed, access to like, a distribution company that works with Netflix, a Film Festival, you know, just increasing the access and not treating it so much like a master class."	MIXED	Indirect - wants it to be Direct.
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4.2.5. PERCEPTION OF SOCIAL AND ECONOMIC DEVELOPMENT

PARTICIPANT	ANSWERS: SEB	PERCEPTION: GOOD OR BAD OR MIXED	NOTES
2-P1	"sell my art, very also to want to develop my community" "they showed the money to benefit the community at large" "The exhibition also managed to benefit the community at large because we did like host workshop after the exhibition" "through financial costs, I did write a proposal to them, telling them about why they exhibition then, because I had like financial constraint and they supported financially, then I did manage to make the show happen, pay the catering, pay the artist pay the curator and everything."	GOOD	The financial benefit granted by Goethe has a direct influence on the social development received by the community

3-P2	"Yes, I have seen growth"... "I believe it has. One of the examples is that I remember, in our first year of operation, we had made a total of like 5000, 6000 Rand in one year. And that was from the small tours that we're hosting. And then, in the same year that I had done the incubator with the Goethe Institute, when I then checked our financial records at the end of the year, we had reached our first 50,000 Rand in one year" "social enterprise is bringing value into the community by encouraging the client to employ local" "So we are very conscious as well about the role that we play in the community. So wherever we can help, we help. And we know it's not always about money."	GOOD	There is profit generated. Through their business, they can develop social development for the community at large.
3-P3	"having moved forward in the work that I do, it's always it's definitely the serving of other creative entrepreneurs, artists, and the work we have done lately is also specifically responding to people on margins of resource and access" "I serve the cultural site, the place that where culture needs to happen, or needs to thrive." "there's two sides of the business, it's just me kind of doing my very like practical things, offering visual services to whoever needs drawings. And then there's the other side of the business that's more like, rooted in the funding and like doing things for communities and artists and society."	GOOD	Dual nature of creative work in providing social and financial development. Her business serves both commercial and social interests.

3-P4	"I'd say I'm pretty proud of where we are. But there's still a lot of work and we'll grow, we'll grow bigger." "I felt like I was in between a rock and a hard place because when now you are talking business, you are told that the objective is to make money, right? Because you wouldn't be in business. If you didn't want to make money, you might as well, you know, started charities. So, that was really that was emphasised that you are entrepreneurs; therefore, your main objective is to make money." "When I started informally, I didn't have a pricing structure, you know, I will be happy that people are just coming to my tours, you know, for me, the joy of, you know, sharing my knowledge sharing my you know, so, so you start realising that there is value in what you do and the fact that, well, you need to cultivate that value so that people want it...So you need to first identify the value. And then that value, then, commodifies itself" "in my case, you know, school tours will be a matter of impact, because, for me, I love sharing knowledge with young people. And also, you know, them knowing about their history, it's, I'll be adding to that, but you know what I mean, but the costs need to be covered. So instead of bringing a high markup to the school tours, it's a minute as long as my, my, my running, operating costs are covered. So you know, so those are the things you get to learn."	GOOD	The entrepreneur shows that they are able to run a business for both social and economic development. The dual nature expressed here sets up the opportunity cost argument.
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3-P5	"You know, it can't just be because we just want to make money. Of course, my you want to make money. But really, so what I learned there is that your business should represent your values. Your values must be consistent with the values of the business that you're running. So, business is not just something that you do just make money; it's a living thing; it's something that is deeper than just making money. It must represent your values; if you're very centred consistent with a business idea that you want to run, you're gonna run into trouble at some stage in that process." "That things like a democracy since like social justice, things like standing for the rights of those, that, that don't have a voice in society, the vulnerable IE, those values are very key" "That things like a democracy since like social justice, things like standing for the rights of those, that, that don't have a voice in society, the vulnerable IE, those values are very key."	GOOD	The entrepreneur expresses his wish to be economically and socially viable. Duel Nature shows opportunity cost argument
4-P6	"at the end of the year, that's when I'm going to start really looking at what are the avenues to generate revenue, you know, because it's a new model, and I'm just taking the time to learn it." "I can say yes, actually, because my mother has invested in it, like get the website and its daily upkeep."	GOOD	Financial development through funding has been gained; Entrepreneur will seek at a later stage to earn revenue but not through connection with the hub. Social development is unclear.

5-P7	"We are a 75% BEE business members of our collective queer, so we don't want to align ourselves with anyone who doesn't also equally represent our values." "Because I think what I wanted really to become is its own platform that develops jobs for people, where different artists can engage with each other, where we can run our own kind of hub programmes where we can also provide funding. I think all of us are very passionate about upskilling. And arts, education, and arts platforms, and collaborative practice. And so I think, really, really my biggest goal is that it grows and becomes sustainable so that artists don't have to rely on themselves or the government because I think, is no structure for artists themselves"	GOOD	Clear social developmental intention. No mention of Financial development or growth.
5-P8	"I have opened an NPO. And I'm still in the process of finishing the registration. So and I've had the new concept of what they call a hybrid whereby you use a model of both profit and also deliberating. I'm simplified. I'm, I'm not profit-driven." "I would love the place the space to work and be efficient and be able to reach out to as many people and help people in the community and support them even in their own ventures" "if I want to go the business route, I don't think there's gonna be money there because I'm still trying to get people to read, and expose them to culture with you. And then maybe when they start reading, I can make a profit of them. "	GOOD	Social development is of more significant importance; financial development is not yet realised.

5-P9	"You're trying to express yourself in the world; you're trying to help other people feel less alone, help yourself, feel less alone. So I think a big part of stories is they really help people feel less alone and also validate the experiences and their feelings. And just the validation to say you're not alone in this is a big part of the human experience. You know, and I think it's important work." "it's such a great time for important content because the audience itself is ready, you know, and that's just my primary audience. But secondary, it's like the international audience, people of all races, because these issues are universal." "You know, it's not just saying, teach people how to manage money, you are sure that these people actually have money to manage?"	GOOD	Clear social impact and development. The funding based model makes it uncertain to ascertain the financial development.
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4.2.6. PERCEPTIONS ON EMERGENT THEME OF STATUS AND LEGITIMACY OBTAINED THROUGH THE HUB, INCUBATION PROGRAMME OR NETWORK

PARTICIPANT	ANSWERS: Status and Legitimacy – S&L	PERCEPTION: GOOD OR BAD	NOTES
2-P1	"by going to the hub added more information to me in order to conduct my business and research, you know" "I feel they have done a lot because I've grown, you know, in terms of understanding entrepreneurship."	GOOD	S &L derived through business knowledge received at Goethe

3-P2	"whoever, maybe has just engaged with us for the first time, but they do know the Goethe institute, they are now more likely to trust us because we are associated to the Goethe Institute." "I need to show evidence that I have access to that space." "Knowing the value of the space, it allowed for me to also understand now as a business, what the value of space is" "The one thing that space offers us as creators is security. The second thing that it gives us is freedom. And the third thing that it gives us this opportunity."	GOOD	S&L derived through space and S&L of Goethe
3-P3	"it's led to a lot of cool relationships, and a lot of now a lot of, like, I guess, self-sense of self savvy, where you just like, you can believe in yourself in terms of what you have to offer and how you offer it. And to who and yeah, so it's, it's taught me a lot. " "And now the work is kind of going outside of my network, which I find really interesting because then that means like, that means Okay, cool. You're doing something, right. Like it's outside of your person, you know, someone's coming to you because they see what you've done. And they want you to do this for them."	GOOD	S&L derived through collaborations and relationships
3-P4	"I think I've got; I've taken more responsibility towards my destiny, as opposed to now waiting for gigs."	GOOD	S&L derived by the growth of business
3-P5	"I don't think I would be where I am. Now. For instance, a classic example is how the trajectory of city life arts up to bat trajectory, for instance, you know, the hub helped me a lot in terms of looking at city life arts as a business "	GOOD	S&L derived by the growth of business as a result of hub

4-P6	"I think the more I do, though, because it's sort of like this imposter syndrome. You don't quite know yet. Like how to even just take on the idea of being a business owner, like, being someone who's an entrepreneur was a big thing. " "I think of myself as someone who's innovative, I think of someone myself as someone who's resourceful. I think of myself as someone who's, who's practical, practical, but also has quite a lot of like, hidden the clouds kind of thing." "I don't know if it would have been wise to give me funding at that time, to be honest."	BAD	S&L was not derived - There is a sense of what the entrepreneur "wants" to be, but no clear indication of the hubber feeling a sense of legitimacy because of the hub. This is highlighted by the entrepreneurs' experience of "imposter syndrome" and uncertainty around hypothetical funding
5-P7	"they're a credibility institution. Yes. So it's easier to have a conversation where we can all stand on the same level, and they can engage with our individual needs because we also had breakaway sessions with them."	GOOD	S&L derived through collaborations and relationships
5-P8	"but for people who are sincere and need to just direct access to funding quickly, and who are really doing their things, and there's evidence, I think those people should be able to be funded without the hassle. If they are credible, that is." "I'm sceptical of hubs that are run by my people, I'm afraid, I'm sorry to say that. Yeah. So I wouldn't, I wouldn't join a hub, that run by some dodgy guy who you don't even not creditable not credible, and you'd be wasting your time and money going to a hub. And the problem is not comprehensible. So I am sceptical, perhaps I must say, this is why the Goethe hub makes sense to me. Even if it's far away, it makes sense to even go	GOOD	S&L derived through space and S&L of Goethe

	in there and network. And like wasting your time in some dodgy hub that's not gonna take you anywhere."		
5-P9	"The speakers that come like the people that like credible Kirani, like all these people that the pub-like brings in are also very, very good connections outside of the actual people participants."	GOOD	S&L derived through Business Connections of Goethe

4.2.7. PERCEPTIONS OF PROXIMITY AND ACCESSIBILITY: EFFECTS OF COVID 19 AND SOCIAL POSITIONING

PARTICIPANT	ANSWERS: PA	SOCIAL POSITIONING	COVID 19
2-P1	Participant made no mention about the effects of covid 19 on their hub process, as they had already left the incubator by the time of the pandemic. Participant made no comment on social positioning.	NA	NA
3-P2	"We are chasing the access to spaces, resources, materials, opportunities, which we did not have, because of the backgrounds that we come from. And also because of the unfortunate political set-up and cultural setup of the country that we live in." "But I think what I've learned in hindsight now, and also myself as a freelance facilitator, is that you get a bigger impact when you take the resource to the community or to the people that need it most." "Because it also is a bit of a logistical nightmare. And sometimes it's trauma for some of us to leave our communities to go to the urban area just to access the you know, at one point, it reminds me at one point, I almost had to drop out of the incubator. Because I'm running a business, I'm three months into this incubator. And we haven't made any money in the last three months." "I have access to the Goethe hub space even now. So I now feel like a stakeholder of the space."	YES	NA
3-P3	Participant made no comment on the effects of covid 19 on their hub process, as they had already left the incubator by the time of the pandemic. Participant made no comment on their social positioning in relation to the hub.	NA	NA
3-P4	Participant made did not comment about the effects of covid 19 on their hub process, as this cohort had already left the	NA	NA

	incubator by the time of the pandemic. Participant made no comment on social positioning.		
3-P5	Participant made no mention about the effects of covid 19 on their hub process – rather speaking about the effects on covid 19 on South Africa. Participant made no comment on social positioning in reference to the hub.	NA	NA
4-P6	"I like just sort of practically speaking like you run around the place working on deals that never happened, and you've just spent like petrol money going here. lunch money doing this and when you can just do all of that in an email, all of that can happen in one email, and that's fine for me been just great."	YES	YES
5-P7	"We also have access to the library. And there's also something that they have called the game box, which has just different gaming devices that are free to use. And like I said, generally, all of that would be accessible to us for free all the time to bring external people in, but obviously, because of COVID, donor-specific restrictions around that. " "because of COVID, There are a lot of restrictions on the usage" "I know that one issue people have had is kind of the ability to engage sometimes and how difficult it is to do all this work, and be running your own business and whatever else that you have to do."	YES	YES
5-P8	"But for my for the majority of the people, my concern is for them that accessibility was majority of people in Soweto, they wouldn't be able to access that hub?" "I think the major challenge from someone from my background and where I come from my location is travel and distance because we have to travel to Goethe. You have to make means to get there so they see if there was another Goethe in Soweto, it would be more convenient for me and Mike as well I think that the travel It is one thing that is a bit of a hassle it because it's to taxi's get from here to town and let's see what else the other challenge for me."	YES	NA
5-P9	"they used to do a lot of things because we post pre COVID with, like networking events and bringing other hubbers into the space. And having asked them, you know, for networking events. I mean, obviously, right now, it's not possible; they can only do it online. And there's kind of it's not the same, I don't think we're I think we're very fortunate that before now	NA	YES

	we were like now we're doing it strictly online, but we had like a couple of weeks to really get to know each other"		
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4.3. THEMATIC ANALYSIS

A thematic analysis of the findings presented shows the perceptions of participants around the research propositions. Through the use of a codebook, themes were labelled, defined, described and qualifiers and exclusions made. These can be found in Appendix A . These research propositions align with the propositions and emergent themes that have surfaced from the findings and are therefore separated. The thematic findings are presented below, in order of propositioned themes and then emergent themes.

a. Networking, Social interaction, Collaboration, Knowledge sharing and Spiling

Perceptions around the theme of networking, social interaction, collaboration and knowledge sharing or spilling presented show that all participants seem to believe that the hub was effective in providing them with a social network through which social interaction and knowledge sharing could take place and between participants. On the other hand, mentions of collaboration amongst the cohort members in Cohorts 4 and 5 were limited, were as participants from Cohort 3 all mention effective collaboration. An emergent theme related to this proposition here is proximity, as participants from Cohort 4 and 5 refer to difficulties experienced regarding collaborative practices, as these cohorts incubation programmes didn't take place in the physical hub environment.

b. Business knowledge and Professional upskilling – Training and Education

Perceptions around the theme of business and professional upskilling as presented in the findings indicated that all participants gained the business knowledge and professional upskilling experience from the incubation period at the Hub@Goethe, and indeed exceeded expectations. This theme also highlighted that the hub provided business knowledge and further mentoring and support, specific but within reason to participants needs and requirements within the creative sector.

c. Access to end use of consumer

Perceptions around the theme and proposition of access to the end-user or consumer, as presented by the findings, showed that most participants perceived that the hub was effective in providing participants with the information and know-how of how to access consumers, end-users or funders. However, three participants experienced mixed feelings about whether this theme had been achieved; this pointed to the indirect approach that the hub took in sourcing funders and showed that these hubbers desired more direct funding opportunities from the hub rather than simply information. Responses from hubbers from cohorts 3 and 2 seemed to suggest that they had received both direct and indirect access to end-users or consumers, which indicated that this could have been due to these participants have already completed their incubation courses, or that the hybrid online model was not as effective in this regard.

d. Socio-economic development

Perceptions around the theme of socio-economic development captured a clear sense that participants received and generated social development. Participants were all within the cultural and social sphere and saw the impact of their businesses as serving a social purpose or agenda. On the other hand, economic development was difficult to assess, as time and quantitative measures were not factored in; however, for many in cohort 3, there seemed to be a sense that there had been growth in their businesses.

e. Status and Legitimacy (emergent theme)

Perceptions on the theme of status and legitimacy as exhibited by the findings revealed that most participants experienced a good sense of status and legitimacy as afforded to them or extended to them by the hub. There were also mentions of this being attributed to the position of the hub as a part of the Goethe Institute as a whole. This theme also showed that status and legitimacy could be afforded to entrepreneurs through the physical space and amenities associated.

f. Proximity and Accessibility (emergent theme)

The final and emergent theme of proximity and accessibility captured within the findings displayed the impacts of Covid 19 on the incubation programme, specifically for those in the most recent cohorts, as these cohorts went through the incubation period during the national lockdowns due to the Covid 19 Pandemic. On the other hand, there is a general perception throughout participants of all cohorts that social positioning plays a part in accessibility and proximity to the hub space and the benefits of the social network presented.

4.4. CHAPTER SUMMARY

The findings presented and the thematic analysis demonstrates the effects that the incubation programme and the hub have had on the participants or hubbers of various cohorts through the past couple of years. The effectiveness of the hub can be viewed through the participants' views and perceptions of the highlighted themes, including social networks, collaboration, business upskilling- education and training, knowledge sharing, access to end-user or consumers. The perceptions of participants' effectiveness of the hub in providing the proposed benefits indicate other themes, such as status and legitimacy, proximity and social positioning, that have come to light. The connections of these themes to one another have revealed possible links to the guiding theories, which will be discussed in the next chapter.

CHAPTER 5: DISCUSSION

5. INTRODUCTION

This chapter will discuss findings from the analysis done in line with the research propositions as connected to the theory and the literature. The findings will be presented in order with the propositions stated: To describe if, whether and how the hub assisted creatives in gaining access to:

- Networking, social interactions, knowledge spills/sharing and collaborative practices
- Business upskilling, professional skills-based education and training
- End-user/consumer or funders
- Social and economic development

This chapter will also discuss other emergent themes such as status and legitimacy and proximity and accessibility offered by the findings in data from the interviews. The latter emergent theme of proximity and accessibility refers mainly to COVID 19 on the creatives' businesses and the pandemic's impact on the incubation programme, which was considered pertinent to the current times.

5.1. DISCUSSION CONNECTING THE RESEARCH FINDINGS TO THE THEORY

As hubbers enter the incubation programme, they gain access to the HUB@Goethe's social network. This network should provide the hubbers with social capital. As previously stated, social capital is defined as a compilation of resources, both tangible and intangible, which are embedded inside a network of relationships of a social structure (Bourdieu and Wacquant, 1992; Burt, 1992; Loury, 1977). This case inquires about the tangible and intangible resources of the Hub@Goethe and whether entrepreneurs have gained access to them through the social network provided by the hub.

Suppose an entrepreneurs' potential is defined by their access to social structures or networks (Nahapiet and Ghoshal, 1998). In that case, it is presumed that social capital - in the form of resource endowments, information and knowledge, can be obtained by

entrepreneurs through the network presented to them by the hub. The beneficial resources in question in this case study is information (Floyd and Wooldridge, 1999), access to markets, ideas, advice and business opportunities (Gulati, Nohria and Zaheer, 2000; Hoang and Antoncic, 2003) but also status and legitimacy (Burt, 1987). As Bourdieu (2018) indicates, the size of an agent's network connections is contingent on the size and volume of a given agent's network mobilisation capability. This mobilisation varies on the agents' ability to bridge structural holes; the holes are used to describe a gap between members within a sparse social network (Tan, Zhang and Wang, 2015). This stands to reckon that if the hubbers at the Hub@Goethe were to gain access to the benefits or resource endowments mentioned above, they would have successfully bridged and mobilised the gaps or holes in the network provided by the hub.

5.1.1. NETWORKING, SOCIAL INTERACTIONS, KNOWLEDGE-SHARING/SPILLING, COLLABORATIVE PRACTICES

Duxbury and Murry (2010) claim that the purpose of creative spaces, which serve as incubators, serve creatives, cultural workers, and artists as a space wherein they can connect and collaborate. Fuzi's (2015, p. 462) view coincides with this by suggesting that co-working spaces are designed to encourage and inspire "collaboration, creativity, idea sharing, networking, socialising, and generating new business opportunities".

The proposition linked to this research around hubs and co-working spaces focused on the networking and social interactions that may or may not have achieved a level of knowledge sharing and collaboration. This theme and proposition dealt with the specific focus on peer to peer learning and interactions, or collaborations between hubbers or entrepreneurs within the hub context and excludes knowledge sharing related to business skills and training and mentorship, which will be dealt with later.

The data revealed that all participants felt that they could gain access to new knowledge through the social interactions and activities of the hubs incubation programme. However, the experience of collaboration varied amongst the findings. The network exchange occurred at the Hub@Goethe in two ways: information sharing/spilling and collaborations between peers. The latter's effects seemed constricted on the location (physical or online) of the incubation programme whilst the mechanism of knowledge sharing was experienced by participants throughout the cohorts of the hub. This proved what Gandini (2015) posits that

co(-)working spaces are considered a 'vibe' for creative entrepreneurs and the creative working class, as knowledge sharing seemed accessible to creative entrepreneurs because the hub provided a space that is accessible whilst incentivising the fundamental human, and technological interaction (Gandini, 2015) they required to interact. Gandini (2015) references the technological interaction and the physical space, which we see in split-up in the data presented around knowledge sharing and collaboration.

a) Knowledge Sharing

Access to information through bridging a structural hole allows a broker or agent access to many benefits, including a diverse array of non-redundant information, innovative ideas, and opportunities (Granovetter, 1973). This is particularly important for entrepreneurial networks, as entrepreneurs endeavour to start a new business (Burt, 2000). Within the findings presented in this case, it was viewed that information sharing and knowledge spills took place throughout cohorts of entrepreneurs – both in person and on the hybrid online incubation programme. The findings revealed that this theme was still deemed effective overall, as entrepreneurs or hubbers seemed to gain useful entrepreneurial advice from their cohort members. However, this knowledge sharing was not as serendipitous as Wojan, Lambert and McGranahan (2007) would suggest, instead contained in structured interactions with the hub. This was shown by hubber 5-P7, who made mention of the 'Feedback Friday' sessions explaining that:

"Each person in the hub shares either an article or a connection or an opportunity in that time. So I mean, ideally, if everyone comes, then you get about like 15 different, you know, things of each of those things, whether it's, I shared a website, somebody shared a graphic designer. Somebody else shared an article and [name]gave us a funding opportunity".

The entrepreneur refers to collective social capital diffusion, and when social capital is bonded and bridged to become a shared asset. This kind of communally created and distributed social capital is possessed by the sum of members within a network (Ibarra, Kilduff and Tsai, 2005; Shaw et al., 2005). The informational benefits here are shared equally amongst all hubbers present at the Feedback Friday sessions to assist the entrepreneurs in making better business decisions if they choose to mobilise the benefits.

Hub@Goethe's ability to share entrepreneurs' profiles and businesses on their social media platforms seem to increase this social capital diffusion. According to hubber 5-P7, sharing their profile on platforms such as Facebook, Instagram, and YouTube increased their followers and exposed their business to the outside world. Here we see the 'space' of the creative hub and its network carrying symbolic value, which Duxbury and Murry (2010, p.2) express operates "between current reality and possibility". The aspirational aspect of the creative space has connected the hubbers throughout the hubs network, which assists the entrepreneurs in expanding their networked connection base. The hubs' ability to look outward, globally, and connect competitively, whilst also simultaneously looking inward, locally and co-operatively, makes the social capital diffusion a unique mechanism for furthering an entrepreneurs entry into the market, especially within the new forms of business that occurs with the help of social media presence.

Knowledge sharing seemed more difficult once the programme moved online in the 4th and 5th Cohorts, with hubber 4-P6 noted that:

"one person will sometimes work with others, but for the most part, the businesses run by you, you're sitting there, you know, what's happening, and, and you can't share this".

What is made evident by this hubber is the loneliness and isolation experienced by this creative entrepreneur. The isolation caused by remote working has eroded human connection and networking possibilities that exist when people congregate within a single workspace (Spinuzzi, 2012). Spinuzzi, (2012), Spinuzzi et al. (2019) and Gandini, (2015) refer to this as a disconnection from working relationships, social interactions and collaboration, and suggest that this disconnection can lead to a possible loss of creative and innovative output not to mention missed opportunities for knowledge spill-overs and collaborations (Spinuzzi, 2012; Spinuzzi et al., 2019; Gandini, 2015). This was evident in the process of the hubbers business model, which seemed unrefined and still in the process of finding their market.

b) Collaboration and Interaction

Rus and Orel (2015) propose that the design of creative workspaces should be centred around mechanisms of collaboration and interaction. To draw on Müller and Korsgaard (2018, p. 224), who suggests "the social, institutional, economic, and spatial contexts frame entrepreneurial activities, and shape the content and outcomes of these activities". We can

see that the institutional and spatial contexts of the Hub@Goethe play a significant role in the outcomes of collaboration, knowledge sharing and entrepreneurial activities amongst entrepreneurs. This brings to light the connection that co-working physical space design has on collaboration as an outcome of networking for successful entrepreneurship.

Fuzi (2015), drawing on Lee, Florida and Acs (2004) argument, illustrates that entrepreneurial activity necessitates a physical environment that supports productive business climates through inspiring creativity, innovation, and collaboration mechanisms. The creativity and innovation are shown through the business activities and collaborations of entrepreneurs in the hubs 3rd cohort who collaborate to create pop-up exhibitions, fashion shows and live performances. Hubber 3-P5 from the 3rd Cohort notes their ongoing collaborations that occur due to the network connection with the hub by stating that:

"While I was Goethe...I was also able to sort of network with a lot of hubbers ...And some of them I still work with them now. Yeah, we connect, and some of them must have worked with them. You know, some, they want to write some they come up with different ideas, and how can you know, yeah, so it's really went very well. And I'm grateful for that".

The entrepreneur highlights what Kenline (2012, p.1) posits as co-working spaces being "community-based socio-cultural ecosystems of exchange". The exchange ecosystems reproduce the network, where people are connected by their social capital, i.e., shared social networks and resources (Kenline, 2012). The connection fostered by the hub's network has created a web of different ideas and social capital accessible for creative entrepreneurs to use and broker to serve their business interests.

Collaborations seemed sparse in cohorts 4 and 5 - a hybrid online method, if contrasted against cohort 3's participants- in-person or hub method. This would suggest that collaborations are space dependant. Hubber 5-P9 from the 5th cohort expressed their belief around how 'real' networking takes place in physical spaces, saying that:

"That's where real networking happens after too many glasses of wine, and you're dancing, and someone can really listen to you tomorrow, you know...There's something there's energy, there's something strong about someone physically being there".

What the creative entrepreneur is making reference to here is what Wojan, Lambert and McGranahan, (2007) refer to as the serendipitous interaction. This kind of interaction is created in conjunction with the space and is essential for informal or serendipitous networks

and creative processes of the creative and artistic industries. This entrepreneur's response can be connected to Wojan, Lambert and McGranahan's (2007) argument that creatives seek out creative experiences in all facets of their lives and that they are more likely to engage in informal cross-fertilisation if the spaces are a) social and cultural or b) outside of their work environment (Wojan, Lambert and McGranahan, 2007).

Networking for collaboration practices seemed to predominantly take place in person, in the physical space of the Gamebox Library Hub, through events such as imagination nights or other related events. These events emphasise Duxbury and Murry's (2010) take on Henri Lefebvre and Nicholson-Smith, (1991) notion of space, where 'space' is not only defined by the physical space, but also defined by the products of the process's creativity performed and experienced by individuals who occupy space, or in the case of Hub@Goethe, events such as imagination nights. What we see here is that through the social event 'imagination nights' mentioned by Hubber 3-P3 below is the power that the hub places on socially constructed programming or operational resources, understanding that these social events are spaces of interactions that could inspire further "products of the processes and work of creativity performed and experienced by humans"(Duxbury and Murry, 2010, p.2). Hubber 3-P3 noted that:

"it was a nice way to introduce old hubbers to new hubbers, and also old hubbers experienced space to the new hubbers who hadn't been introduced to the space ".

The entrepreneur's response around imagination nights further demonstrates that the event within the hub is relational and experiential, a space of connection that can be seen as evidence of Fuzi's (2015) summation that entrepreneurship is not stimulated by coworking alone. Instead, co-working spaces investment in facilitating engagement and interactions amongst its members or tenants encourages entrepreneurial collaboration. Through stimulating these physical face-to-face engagements and interactions, the hub is creating collaborations amongst its coworking members and other members of its network. Entrepreneurs share information and mobilise their network connections for entrepreneurial business creation through these different modes of engagement, collaborations, and trust-based community-oriented environments.

Not many mentions of collaborations were made by hubbers in the 5th cohort, besides one hubber, 5-P8, who mentioned that proximity played a prominent role in collaborative possibilities, stating that:

“Because of the distance, he stays nearby is able to come and visit me. So we're able to work together and share ideas. And so I think it works like that if you stay in the same area. That's my observation if we stay in the same area, and then we're able to visit each other after hours and sort of even hang out with. So that's one way to share our network”.

Hubber 5-P9 further revealed perceptions of the impacts of COVID 19 restrictions had on their ability to collaborate due to the move to the hybrid model by stating that:

"they[hub] used to do a lot of things pre COVID 19, like networking events and bringing other hubbers into the space...I mean, obviously, right now, it's not possible, they can only do it online...it's not the same... we're very fortunate that before now we were like now we're doing it strictly online, but we had like a couple of weeks to really get to know each other”.

These hubbers allude to the possible impact of proximity as a either a deterrent or promoter to network sharing or collaboration with regards to information benefits or resource endowments. This highlights Anderson (2000) and Gatewood et al.'s (2002) view that immediate contexts can enable or constrain the entrepreneurial process of gaining access to social capital benefits or research endowments.

5.1.2. BUSINESS UPSKILLING, PROFESSIONAL SKILLS-BASED EDUCATION AND TRAINING

Business upskilling and professional skills-based education and training is central theme in the incubation programme at Hub@Goethe. The importance of business skills in the creative economy is outlined in the DICE (2020) report showing that the lack of business knowledge required in the creative sectors in South Africa is emphasised by many creative enterprises uncertainty of their business model (DICE, 2020). Dovey et al. (2016) suggest that hubs respond to the isolation of freelance, project-based precarious work environments of creatives by providing physical or virtual space and providing further support structures such as workshops and training encourage business-related skills growth.

It is assumed that creative entrepreneurship is based on connection to “a strong and diverse knowledge base, well-developed business and social networks, and an ability to identify opportunities” (Fuzi, 2015, p. 462); it can further be presumed that the incubation programme as part of the Hub@Goethe’s processes would provide entrepreneurs with the business-related knowledge, business networks and mentorship required to stimulate their ability to identify and act on business opportunities.

The incubation programme included strong applicable business-related coursework content, like financial management, communication, administration, law, and business modelling. This information was explicitly valuable in understanding how social enterprises function and under which financial model - for-profit or not-for-profit- they function. This aspect of the Hub@Goethes incubation programme can be deemed successful overall and was prevalent throughout all interviews. Hubbers made it clear that the business coaching, mentorship and masterclasses were appreciated, with past hubbers still drawing on this knowledge in their current business practices. Hubbers throughout all cohorts appreciated the programmes’ ability to cater to their specific business needs and the industries in which they were in, referring to the creative and culturally appropriate content and context. Hubber 3-P4 revealed that:

"I saw a programme that was really addressing creative, the creative sector. And for me, I got very curious and excited because I was like, yeah, here's an opportunity for me to expand to learn and also, you know, just to, to get out of my artistic, creative shell and be able to empower myself and do this right...if you had to go to a normal business programme, I don't think it would really understand the sector because our sector is very nuanced".

Dovey et al.s. (2016) report demonstrated the ability of creative hubs to inspire and accommodate a comprehensive range of business-related outcomes through providing entrepreneurs with business-related skills-based training and education. The hubs’ education and training programmes are inherently differentiated by their contexts due to the communities’ needs and what outcomes the hub wishes to serve (Dovey et al., 2016). We can see this integration of context and community served by the previous comment by hubber 3-P4 as well as hubber 5-P7 notes that:

“you initially already feel a sense of familiarity, I guess, that makes it less intimidating because I think, also for a lot of art workers, and especially if you're young, it can be so hard to kind of engage with all of these business ideas that are so foreign and making you feel out of your depth”.

Both hubbers above show how the business-related knowledge was adjusted for them and seemed to serve the creative, social and cultural mandate, which is specific to this hubs intention and context, and its hubbers needs.

The entrepreneurial ecosystem recognises the inter-related forces which create entrepreneurial journeys (Greve and Salaff, 2003). The course material at the Hub@Goethe looked at the economic, community and cultural influences but also seemed to take note of the distinctly personal experiences of entrepreneurs. This was seen through the mentorship and strength coaching which the entrepreneurs received. One hubber noted:

“I'm in this incubation because it brings business coaching, it brings strength coaching, they don't ignore the fact that in order for your business to be okay, you have to be okay. Yeah, and I think that's a big thing, you know, that people kind of overlook when it comes to entrepreneurship, there's no way your business is going to be okay to you're not okay”.

In as much as the Hub@Goethe provided business based knowledge, with a specific focus on economic, communal and cultural forces, this hub also recognised the personal entrepreneurial journey that every hubber was going through. This was achieved by individual and private strength coaching, a personalised approach which the hubbers or creative entrepreneurs appreciated.

5.1.3. ACCESS TO END-USER/ CONSUMER OR FUNDER

Access to end-user/consumer/clients or funders is an element that discusses the hubs' ability to provide the entrepreneur with viable contacts through which they can create and access value. The importance of this factor can be seen highlighted in the DICE (2020) report in the South African context as an essential barrier to entry for creative social and cultural enterprises. The access to end-users or funders is indicative of an individual or firm which purchases, consumes or assists the entrepreneur in realising value created or to be made.

This may come in the form of a connection with a seed funder or clients or customers willing to purchase the product or service in the more practical sense. Considering flexploitation as mentioned by de Peuter, 2011 occurring in the creative sectors, the exclusion is made to costumers or clients that do not provide financial value or legally contractually binding contracts; however, leeway must be granted in some way due to the nature most of the businesses of the entrepreneurs at the Hub@Goethe are artistic, creative or cultural. These businesses are assumed to be social, creative and artistic enterprises; thus, consumers who view work, partake or engage with work is included in some cases, such as art exhibitions or workshops, as long as the entrepreneur covers the costs, showing that the entrepreneur has negated issues of flexploitation. This can be viewed by Hubber 2-P1, who states that the hub assisted in bringing people to see his art exhibitions, even though these were not assumed paying clients, their participation in the viewing of his exhibition may have resulted in payment if an artwork was purchased or valuable connections being fostered if they didn't.

Findings revealed that in many cases, access to end consumers, customers or funders was not directly manifested through the connection to the hub. Instead, the information provided by the hub assisted entrepreneurs in gaining these for themselves. This can be seen by Hubber 5-P7, who stated that:

"But at the same time, I think they are also preparing us and putting us in preparation to obtain funding to be aware of funding opportunities to be networked. "

This preparation that the hubber refers to can be seen as the hub of positioning their entrepreneurs to obtain funding as evidence of brokering of structural holes. Positioning is seen as access to information through bridging and brokering a structural hole, allowing the broker or entrepreneur access to non-redundant information, innovative ideas, and diverse arrays of opportunities (Granovetter, 1973), such as funding in this instance. This also evidence that the ability of an entrepreneur to control this flow of information resides primarily with the broker or entrepreneur themselves, who would wish to serve their own interest (Burt, 2000), as the onus to gain funding remains with the entrepreneurs. It would then be assumed that if the entrepreneur does bridge the structural hole or apply for the financing, they would be gaining control over the network connections (Burt, 2000). If funding is granted, the entrepreneur would have gained the developmental benefit of being better and faster solutions, consequently bettering their ability to coordinate and respond to the market.

Some hubbers in earlier cohorts (2 and 3) suggest that informational benefits around end-users and consumers seemed to be the end goal of their time in the incubation programme. Hubber 3-P5 indicates that because of the business skills provided by the hub, they were able to move their business online, reaching far more clients and customers because of this move. This Hubber 3-P5 stated that:

“Now we're starting to see readers from LA, DC readers from New York. Start to see readers from California. And then from there, we also started seeing readers from Europe, particularly the UK, Germany, France, you know. Then, later on, we started seeing readers also from Asia, particularly China and India”.

This entrepreneur was able to exert control over the knowledge benefits and connections he received through the hub, thus managing to reach and access more end-users and consumers of his products accordingly responding to the market needs. On the other more direct line of assistance from the hub, regarding end-user or consumer, this entrepreneur also expressed the hubs' ability to provide direct access to end consumers stating that:

“The public was invited to come and witness us presenting our project publicly, and you know, and then some people who'd come there would be interested in some of the projects”.

Findings revealed that the hubs network was insufficient to provide direct access to end-users, consumers or funders for all hubbers. Many hubbers seemed to assume that the Hub@Goethe could be the direct end-user or funder for their projects. It was evident from later cohorts(4 and 5)- more so than earlier cohorts(2 and 3), that the hub's impact on them gaining access to clients and funders was lacking, with many entrepreneurs fixating on funding directly linked to the hub itself. The Goethe Institute is an institution that often provides funding for cultural projects, its capacity to provide seed funding for projects of hubbers through the hub itself is not viable. As an organisation that runs on financing from German taxpayers, it brings up ethical and practical concerns over how money is spent. However, the hub has extended itself to fund projects that serve their direct requirements, allowing entrepreneurs to gain their first client as the Hub@Goethe. This funding has to be directly related to the hub's activities such as exhibitions and activations in the space, or relate to physical makers work, such as library furniture or fittings. In this case, some hubbers from the 2nd and 3rd cohorts accessed the Hub@Goethe as their end consumer or client.

This need for funding from the Goethe Institute desired and requested by the entrepreneurs (mostly in cohorts other than the 3rd cohort) can be evidence of a lack of structural holes or useful network connections. This could be related to what Tan, Zhang and Wang (2015) describe as the diminishing benefits under the wrong conditions. When a network becomes too dense, many members are connected, meaning they share the same information; this information thus loses its diversity, becoming homogenous denoting redundancy (Tan, Zhang and Wang, 2015).

Many hubbers across all cohorts (mainly later ones) suggested strategies by which the hub could extend this element of their network by offering partnerships with corporate firms that could provide them with seed funding for their projects. Many exclaimed their dissatisfaction, with Hubber 5-P9 in this regard stating that:

“[you are]teaching people how to manage money, you are sure that these people actually have money to manage?”.

This dissatisfaction suggests that the hub network is possibly ineffective concerning providing beneficial network connections for seed funding.

There was also evidence of some entrepreneurs desiring some competition for funding from the Hub@Goethe, whilst others believed that the Hub should not provide any funding. Hubber 3-P4 states:

"Yeah, I don't believe in giving people money. You're gonna win this, you're going to get this funding at the end of the day? No."

This hubbers comment seems sound to a phenomenon that Burt (1992) described as drawbacks of control benefits within a dense network, which causes a degradation of network ties due to competitive behaviours of a broker. As Burt (1992) suggests, if the broker plays or pits individuals within a network against one another, possibly for a specific benefit, there is an erosion of network ties and relationships based on trust. This weakens the network, which prevents individuals from benefiting from the social capital as communication, coordination, and collaboration stop (Tan, Zhang and Wang, 2015). This would be a point worthy of discussion if Hub@Goethe would endeavour to make funding competition based.

5.1.4. SOCIAL OR ECONOMIC BENEFITS FOR DEVELOPMENT

As the Hub@Goethe's programme is run for creative cultural and social entrepreneurs, the assumption is made that their business ideas would benefit civil society whilst also developing their business for financial success. As many social enterprises run on a not-for-profit capital structure, an adjustment must be made with regards to what is meant by financial or economic benefit or development, as seed funding for start-up businesses or funding for projects that cover the costs must also be included in this definition of economic development received or accessed. Exclusions to benefits or resource endowments of a manufactured, intellectual, human, or natural capital have been made.

The degree to which the entrepreneurs achieved social or economic development cannot be concluded upon. As Burt (2000) suggests, information and resource diffusion between and within groups are not always equal in time measured. What is meant by this is that information and resources travel between people; eventually, it reaches everyone, however not at the same time or to the same extent (Burt, 2000). This inequality in time taken creates an advantage for those who can access information and resources early on (Burt, 2000). We can see that hubbers in earlier cohorts (2 and 3) seem to be making a more considerable impact, and their businesses have seen more growth in general as they had access to informational and network benefits earlier on. It can thus be suggested that over time, there is an increase in social and economic impacts. This was seen through participants from cohort 3 who seemed more in control of their business practices and thus have been able to expand their networks outside of the hub to serve a broader social purpose.

a) Social impacts

Social impact is often fused with the creative and cultural entrepreneurial career path, as these creatives seek to solve the problems of civil society through the creation of social and cultural business (Vecco and Srakar, 2018). We can see this in this case as all hubbers made mention of their businesses potential to serve a cultural or communal objective, and they have weaved these social intentions deep into the values, missions and structures of their businesses. This is best described by Hubber 3-P2, who states that:

"So we are very conscious as well about the role that we play in the community. So wherever we can help, we help. And we know it's not always about money."

The social awareness of these enterprises was highlighted not only by the work or projects that they attempted, for example, the telling of stories of the marginalised through film, documentary or tours but by the diversity markers in their employment composition and who they work for. Hubber 5-P7 explains that:

“We are a 75% BEE business, members of our collective queer, so we don't want to align ourselves with anyone who doesn't also equally represent our values”.

Hubber 3-P5 speaks to social values, stating that:

“I learned there is that your business should represent your values. Your values must be consistent with the values of the business that you're running. So, you, business is not just something that you do just make money, it's a living thing, it's something that that is deeper than just making money...That things like a democracy since like social justice, things like standing for the rights of those, that that don't have a voice in society, the vulnerable, those values are very key.”

b) Financial or Economic Benefits for Development

On the topic of financial or economic benefit for development, there seems to be a degree of growth in all the entrepreneurs' businesses because of the interactions with the hub. With Hubber 3-P2 exclaiming: “Yes, I have seen growth”, and then explaining the financial growth he has seen concerning profit gained. The measurement of this is difficult in a qualitative sense, as time and degree of growth are difficult to measure qualitatively or comparatively as all participants are at different phases of their businesses and have different capital and business structures.

Hubbers seem to understand the value of finance and its importance in building a sustainable business from the course content received through the incubation programme with Hubber 3-P3 explaining:

“I think if the way the coursework was split up like we had a business coach, who would always be like, You're here to make profit, profit, profit, profit, profit,”

However, the practical implications of this knowledge seemed slightly unmanifested in later cohorts(4 and 5), which in the 5th cohort may be due to being within the process of incubation.

The attitude towards economic benefits received or developments achieved by the hub is a tricky concept to understand, as Hubber 5-P9 explains:

“You know, it's not just saying, teach people how to manage money, you are sure that these people actually have money to manage?”.

The hubber sees the value of the knowledge around finance being taught by the hub; however, they are not sure whether this knowledge can be put into practice without funding or capital in the first place. It is clear, however, that hubbers have found other indirect sourcing financing unrelated to the Hub@Goethe however, using the knowledge from the hub to write proposals, with the same Hubber(5-P9) explaining that:

"I'm sourcing funding a lot of the time, as I'm applying for film funding, I'm looking forward for more opportunities or therefore for money”.

c) Balancing the Social and Economic Elements

Bujor and Avasilcai (2016) point out that nascent creative entrepreneurs are faced with the challenge of finding the balance between creativity, artistry, culture, collaborative pursuits, and business development and financing. This can be viewed in the case of Hub@Goethe as many hubbers expressed difficulty balancing social and economic benefits for development, as the entrepreneurs' business intention and their creative passion rooted in the social sphere, the economic or financial side of their businesses waned. Hubber 3-P4 expresses this by stating that:

"I felt like I was in between a rock and a hard place because when now you are talking business, you are told that the objective is to make money, right? Because you wouldn't be in business if you didn't want to make money, you might as well, you know, started charities.... when I started informally, I didn't have a pricing structure, you know, I will be happy that people are just coming to my tours, you know, for me, the joy of, you know, sharing my knowledge sharing my you know, so, you start realising that there is value in what you do and the fact that, well, you need to cultivate that value so that people want it...”.

We see here that the hub had assisted this hubber in understanding the business exchange of financial benefit for services rendered and that both social and economic benefits can be

achieved, even if only to cover operating costs. The difficulty of this balance is emphasised; however, in this case, the hubber seemed to find the balance. The same entrepreneur expressed that his business was social; however financial benefits or developmental efforts often lessened this because of their intention to serve the social cause. The same hubber(3-P4) expressed:

“in my case, you know, school tours will be a matter of impact, because, for me, I love sharing knowledge with young people. And also, you know, them knowing about their history, it's, I'll be adding to that, but you know what I mean, but the costs need to be covered. So instead of bringing a high markup to the, to the school tours...[at least] my running, operating costs are covered.

A concept of opportunity cost arises here, as many creatives see the economic and social benefits as opposing opportunity cost variables. To mitigate this, some entrepreneurs have separated the social and financial development endeavours of their businesses to assist in achieving both. Hubber 3-P3 expressed that their for-profit activities and not-for-profit projects run simultaneously but not from the same value proposition. This entrepreneur stated that the social side of the business is based on a funding structure. In contrast, the economic benefits are received through more freelance work with corporates and established partners. Often, it seemed that the social benefit endeavours outweighed the importance of economic developmental benefits with entrepreneurs, especially in later cohorts (4 and 5). These entrepreneurs seemed to have grappled with this internally, with Hubber 3-P5 expressing:

"You know, it can't just be because we just want to make money. Of course, you want to make money. But really, so what I learned there is that your business should represent your values. Your values must be consistent with the values of the business that you're running".

5.1.5. STATUS AND LEGITIMACY

Status and legitimacy are benefits sought after by entrepreneurs wishing to enter a market, as this gives a general perception or assumption from the external market or other social groups that their business and indeed they as entrepreneurs are valuable, desirable and the product or service is appropriate (Suchman, 1995; Dutton, Dukerich and Harquail, 1994). This highlights the interest in social capital as a means towards gaining market access. Legitimacy

and status can be acquired by an entrepreneur or broker who has a robust social network base, as internal and external stakeholders endorse the activities of the new venture or entrepreneur (Vershina et al., 2020).

An actor may gain status and legitimacy through several ways; the most present in this case study is by association with the hub and the incubation programme.

a) Hub@Goethe Status and Legitimacy

Dutton, Dukerich and Harquail, (1994) explain that status can be defined as intersubjectivity agreed upon by people within a market. We can view the Goethe Institutes status through national and international recognition for the cultural work it does in many countries. The hubs status and legitimacy are extended by their location within the Goethe Institutes network. The legitimacy and status of the hub are expressed by Hubber 5-P8 that compares it to other hubs by saying that:

"I'm sceptical of hubs that are run by my people [not the Goethe institute], I'm afraid, I'm sorry to say that...I wouldn't join a hub that run by some dodgy guy who you don't even not creditable not credible, and you'd be wasting your time and money going to a hub... this is why the Goethe hub makes sense to me. Even if it's far away, it makes sense to even go in there and network".

The hub's status and legitimacy are afforded through its network connections with other credible institutions such as Karani Leadership and Credible. Hubber 5-P9 states that

"The speakers that come like the people that like credible Karani, like all these people that the hub like brings in are also very, very good connections outside of the actual people participants".

Hubber 5-P7 also mentions Credible by explaining that the status and legitimacy is extended via their networking connection by stating that:

"they're a credibility institution. Yes. So it's easier to have a conversation where we can all stand on the same level".

Being on the same level shows that the hubber trusts and shares values, norms and definitions with Credible and Kirani. This shows a shared sense of status and legitimacy being felt across the network.

b) Entrepreneurial Status and Legitimacy granted through hubs network

Entrepreneurs express the status and legitimacy extended to them by association with Hub@Goethe's network. This idea of status and legitimacy as a benefit afforded to hubbers by the association with the Goethe institute is highlighted by Hubber 3-P2, who expressed that:

"whoever, maybe has just engaged with us for the first time, but they do know the Goethe institute, they are now more likely to trust us because we are associated to the Goethe Institute".

Hubber 3-P4 expressed that the incubation process has led them towards obtaining their sense of status and legitimacy by stating that this has allowed them to go looking for their own business opportunities:

"I've taken more responsibility towards my destiny, as opposed to now waiting for gigs".

Hubber 3-P3 expresses similar feelings stating that:

"it's led to a lot of cool relationships, and a lot of now a lot of, like, I guess, self of sense self-savvy, where you just like, you can believe in yourself in terms of what you have to offer and how you offer it. And to who and yeah, so it's, it's taught me a lot. ".

It seems like status and legitimacy was afforded to hubbers through the process of the incubation programme and its effects on their business outcomes. One hubber explained that:

"I don't think I would be where I am. Now. For instance, a classic example is how the trajectory of city life arts trajectory, for instance, you know, the hub helped me a lot in terms of looking at city life arts as a business ".

c) Spatial Endowments associated with Status and Legitimacy

The importance of spatial contexts and the resource endowments embedded within their networks are pointed out by Müller and Korsgaard (2018) are non-trivial for the entrepreneurial process. As we see in this case, the spatial context provided start-up ventures within the hub with status and legitimacy. Hubber 3-P2 expressed that physical space

afforded to them by the hub has increased their understanding of how valuable physical space is in the process of finding funding for projects stating that:

"Knowing the value of the space, it allowed for me to also understand now, as a business, what the value of space is".

This hubber further makes mention of the importance of the physical space with regards to applying for funding, stating that

"I need to show evidence that I have access to that space".

Drori, Honig and Sheaffer, (2009) demonstrate the role of legitimacy in securing the endorsement of internal and external stakeholders by suggesting that when legitimacy and status are lacking, entrepreneurs suffer more from liabilities associated with lack of resources. Legitimacy plays a significant role in new ventures and entrepreneurial network structures, as it mitigates liabilities suffered by entrepreneurs who operate in isolation. Findings reviewed one outlier concerning status and legitimacy, who expressed what Drori, Honig and Sheaffer, (2009) describes as suffering from the liabilities associated with the lack of status and legitimacy. Hubber 4-P6 expressed a sense of "imposter syndrome" felt. This was described in the creative and business sense, where the entrepreneur gained minor status and legitimacy through the process. This seemed to be a personal and isolated instance, as the entrepreneur still seemed confused about their business model, target market and funding or capital structure. This shows the importance of the entrepreneur needs to mobilise resource benefits and endowments, as the act of not bridging or brokering the benefits in the network leaves the entrepreneur open to suffer from liabilities as they still felt isolated even within the hubs network.

Hubbers access status and legitimacy by association with Hub@Goethe and other partners such as Credible and Karani. This, however, seems to be a more personal journey and may refer to the entrepreneur's ability to broker the benefits or resource endowments embedded in this structural hole. The access to status and legitimacy is present through the network with the hub, and the benefit seems successfully disseminated primarily throughout all participants. Those who could bridge and broker this benefit of status and legitimacy could receive higher returns of social benefits and resource endowments (Burt, 2000).

5.1.6. EMERGENT THEMATIC FINDINGS: PROXIMITY AND ACCESSIBILITY

The interviews and the data analysis provided a detailed description of the hub's creative entrepreneur's process and outcomes. The interviews were conducted in line with the research propositions; however, another theme came forward in the analysis phase, most notably proximity and accessibility.

Proximity plays a prominent role in how resources are dispersed and accessed amongst and within networks and can be viewed in two distinct forms, geographical and non-geographical (Bouba-Olga et al., 2015). Proximity can be used as a strategic tool that coordinates and controls resources within organisations, institutions and even individual social networks (Bouba-Olga et al., 2015). Proximity defines the closeness of a relationship and access to other networks. This closeness of a relationship limits the usefulness of the connection to obtain resources within the network (Bosma et al., 2004). This would suggest that a lack of access due to proximity constraints can have adverse effects on the network beneficiaries, such as previously discussed issues with collaboration; however, further implications of access has been made apparent with regards to the impacts of COVID 19 as well as the social positioning of some entrepreneurs.

a) PROXIMITY AND ACCESSIBILITY: IMPACTS OF COVID 19, PANDEMIC AND LOCKDOWNS

The impacts of the COVID 19 pandemic and the lockdowns which ensued during 2020 and 2021 could not be ignored in the analysis of the data provided by the entrepreneurs. This point was apparent and mentioned previously that there were fewer collaborations in the cohorts that went through the incubation process online. Hubbers expressed that access to the physical co-working library space was limited due to the restrictions, which inhibited the group's ability to network.

Hubbers from the hybrid incubation (cohorts 4 and 5) models suggested a logistical problem associated with the cost of data or internet experienced by many hubbers, especially those who didn't already have internet access in their residences. Where the co-working library space had afforded them uncapped internet access, working from home during the lockdowns posed a new threat. Once the programme had moved online, some hubbers needed assistance with data to attend the course itself.

The Hub@Goethe seemed to make provisions for these logistical struggles, by providing those in need with a travelling stipend (cohort 2 and 3) or data stipend (cohort 4 and 5), the hub assisted the hubbers in gaining access to the invaluable networks and business upskilling tools provided for in the course work. Here we see a topical approach taken by the hub to serve the entrepreneurs in line with their direct network connection.

b) PROXIMITY AND ACCESSIBILITY: SOCIAL POSITIONING

Weijts-Perrée et al.'s (2019) study explain the primary reason for people seeking out co-working spaces was the need for an inspiring workspace outside of their home environment. The result of Weijts-Perrée et al.'s (2019) study found that besides the atmosphere, accessibility was the most important characteristic for people choosing a co-working space. This highlighted the importance of proximity (Weijts-Perrée et al., 2019), as people must travel to gain access to these spaces. The impacts were seen in the case of Hub@Goethe as having affected both access and proximity, with particular effects being felt by those who come from previously disadvantaged backgrounds, as mentioned by Hubbers 3-P2 and 5-P8.

In this case study, the ability of entrepreneurs to access the hub was inhibited by limited access to travel due to financial constraints; Hubber 3-P2 explained that sometimes he had to use the last money in his account to pay for the travel to get to the incubator programme, and even mentioned that the cost of eating lunch had become a problem. The hub is located in a more affluent area, resulting in some entrepreneurs finding it challenging to travel to and from the hub for incubation periods. Hubber 3-P2 states that:

“it’s a bit of a logistical nightmare. And sometimes it’s trauma for some of us to leave our communities to go to the urban area just to access the you know, at one point...I almost had to drop out of the incubator”.

Whereas Hubber 5-P8 concurred by stating that :

"I think the major challenge from someone from my background and where I come from my location is travel and distance because we have to travel to Goethe. You have to make means to get there so they see if there was another Goethe in Soweto, it would be more convenient for me and [name] as well I think that the travel It is one

thing that is a bit of a hassle it because it's to taxi's get from here to town and let's see what else the other challenge for me."

The hub should, in theory, provide both access to networks; however, this proved difficult if not located within a specific community. According to Dovey et al. (2016), a hub should serve as a lighthouse for forgotten areas, creating porous boundaries between communities and the hub. The hubs intention should assist the community in building resilience and increasing quality of life factors through the hubs programmes and access to networks. Suppose the hub wishes to serve the marginalised communities. In that case, it could be suggested that they position themselves and their projects in locations where creative and social entrepreneurship is lacking, not within the affluent area in which it is currently located.

Dovey et al.,(2016) research show that hubs can engage and connect their creative entrepreneurs with the surrounding community, which should provide a network where research and development may take place (Dovey et al., 2016). Dovey et al. (2016) express that the "porous" boundaries of creative hubs accommodate this dual purpose of creative entrepreneurs, allowing for both commercial and social ventures to exist within and for surrounding communities. This should, in theory, allow for the creation and extension of new models of organisation, which builds resilience and develops the quality of life factors for communities in which these hubs are embedded (Dovey et al., 2016). In the case of Hub@Goethe, we see a disjunction occur, as the entrepreneurs themselves, through their social entrepreneurship, wish to serve their community; however, their communities are not directly embedded in the context of the hub as the hub is located in a more affluent area. This would suggest that the physical or immediate context of the hub is enabling for some participants and limiting for others. This is in line with what Anderson (2000) and Gatewood et al. (2002) speak to regarding context specificity, suggesting that access to social capital benefits or research endowments is often enabled or constrained by the immediate contexts. Here we can see the constraints due to entrepreneurs' close contextual and social situations and contexts.

In summary, travel and data logistical issues put immense strain on creative entrepreneurs wishing to engage with the hub. This makes an interesting point to the accessibility of the hub, as those most in need of their services struggle to gain access due to the location and positioning of those communities. The communities are affected by the businesses of the entrepreneurs and not served by the hub itself. This would suggest that even though the

Library Gamebox Hub@Goethe may be open to everyone that requires the space for co-working, its boundaries with communities are not as 'porous' as suggested for the successful development of community resilience and upliftment.

5.2. CHAPTER SUMMARY

This chapter presented and discussed the research study's findings in line with the research proposition and drew on emergent themes of proximity and accessibility. Findings discussed factors that enabled or constrained the creative entrepreneurs or hubbers' ability to gain access to network benefits due to participating in Hub@Goethe's incubation programme. The discussion was context-specific and pertinent to the current economic climate of South Africa and posed questions as to whether the hub's locality and methodology was appropriate, considering contextual factors, as well as the effects of the pandemic. This chapter described hubbers' experiences throughout the incubation process and discussed whether the hub and indeed considered all aspects associated with the resource benefit diffusion.

CHAPTER 6: CONCLUSION

6. INTRODUCTION

This chapter serves as the final chapter of the research study, providing a concluding summary of the research related to the research goals and objectives. Furthermore, implications of the study are discussed, and the recommendations for further research within this field and scope are mentioned. This chapter also includes concluding remarks.

6.1. SUMMARY OF FINDINGS

The problem statement suggests creative entrepreneurs operating in the creative industries are often isolated and disconnected from spaces. A helpful network may provide them with the knowledge, amenities, and support required to run a successful creative business (Oakley, 2009). The overarching goal of this research study was to assess the effectiveness of a creative/artistic hub in mitigating these challenges faced within the creative/artistic industries by providing creative and cultural entrepreneurs with resource endowments through networking and social capital. The objectives aligned with the goal and the research propositions that followed looked at how and if the hub provided creative entrepreneurs with the resource benefits required to mitigate their isolated and disconnected entrepreneurial experience.

The following propositions were made:

- a) Firstly, they provide a space that promotes *collaboration*, enabling people to connect in various ways, inspiring cross-disciplinary interactions, community engagements and different modes of working (such the co-working) through developing “a structured serendipity” (Dovey et al., 2016, p.2).
- b) Secondly, they provide access to education and training such as much needed accelerator programmes, master classes or business skills and training (Dovey et al., 2016).
- c) Thirdly, the hub provides access to the market as either investor, funder or direct consumer (Roundy and Bayer, 2019).

d) Fourthly, the resources that hubs provide should allow creative entrepreneurs to benefit financially and socially and extend this to the greater community (Fuzi, 2015). Access to the hub and resource endowments embedded within will give the entrepreneurs a sense of status and legitimacy (Burt, 1987).

6.1.1. THE FINDINGS SUMMARISED IN LINE WITH PROPOSITIONS

The following looks at specific findings presented in the data analysis and conclusions that are drawn from them in reference to the objectives mentioned above:

a. Firstly, the hub seemed effective in providing creative entrepreneurs with access to social networks, knowledge sharing, and collaborative practices; however, the shift to an online space affected the latter. Collaborations amongst hubbers seemed to dwindle in later 2020-2021 cohorts, whereas it seemed a highly collaborative space before the pandemic. This would suggest that access to the physical building and social interactions are required for collaborative practice. Knowledge sharing and spillover were present throughout, indicating that the hub effectively provided access to their network in this regard.

b. Secondly, Hub@Goethe's incubation programme effectively provided entrepreneurs with access to business upskilling and professional development. Entrepreneurs expressed their appreciation for the course material as being industry and creatively specific, allowing the information to be practically utilised in their many fields. This aspect of the hubs effectiveness was proven to be highly effective.

c. Thirdly, there seemed to be a mixed perception as to the effectiveness of the hubs ability to provide creative cultural entrepreneurs with access to end-user or funding. The effectiveness seemed more apparent in early users of the hubs, in cohorts 2 and 3, with later cohorts having mixed perceptions about the hubs ability to provide access to end-user or customer and funder. Entrepreneurs seemed to make suggestions of possible collaborations between the hub and other more prominent corporate funders or sponsors, some even suggesting that competition for funding of sorts should be added to the hubs offerings. Confusion around the funding structure of the hub itself, on the part of the hubbers, showed their desire for the hub to be the sole seed funder or client of the entrepreneurs' businesses convoluted the outcome of this point.

d. Fourthly, social and economic developmental benefits generated and received by entrepreneurs access to the hub was deemed effective overall, however, difficult to measure. Due to the entrepreneurs having vastly different business models, capital structures and

process timelines, findings were difficult to conclude upon, yet all interviewed seemed to have seen growth in some way or another. Findings suggested that creative and cultural entrepreneurs saw these two-factor benefits as part of an opportunity cost argument, often favouring social benefit above the economic benefit for business development. This begs whether the entrenched funding model associated with the social, creative sector places creative entrepreneurs in an unsustainable position.

6.1.2. OTHER EMERGENT THEMATIC FINDINGS RELEVANT TO THE DISCUSSION

The Hub@Goethe was deemed effective regarding status and legitimacy as the hub managed to extend its status and legitimacy to entrepreneurs through the incubation programme. This status and legitimacy were offered in association with Goethe Institute SA's name, and the physical and metaphoric space is encapsulated. Access to the physical space for meetings and other business requirements allowed businesses to express themselves more professionally. In different ways, the association with the Goethe Institute in a figurative manner allowed a sense of legitimacy and status to be presented to the network.

Lastly, issues of isolation and proximity associated with access were apparent for entrepreneurs from disadvantaged backgrounds. Travelling costs, or costs related to basic amenities such as lunch money or data were mentioned as barriers to entry for some hubbers. The Hub@Goethe provided this by presenting these hubbers with data or travel money to access the hub. However, this does bring up the question of the hubs' locality, being in a more affluent area, which might be restricting those who might need their services the most. However, as one hubber mentioned, their position in Johannesburg was also favourable, as it afforded them the network with other economically wealthy institutions and patrons.

Findings indicated that overall, the hub effectively provided the creative entrepreneurs with the amenities, support and knowledge required to combat the isolation experienced in the creative and cultural sectors. This would assume the research goal to have been reached, thus indicating that the hub may be a strategy worth employing to assist creatives in building businesses that provide economic and social developmental benefit to the creative economy.

This study added to the body of knowledge associated with the creative economy in South Africa. However, it serves as an invitation to other researchers to delve a little deeper into the

peculiarities of creative and cultural labour in South Africa in the hopes of finding new ways and models to stimulate and support creative business development in the creative and cultural industries.

6.2. RECOMMENDATIONS

This research targets a diverse audience, including creative/cultural entrepreneurs, creative hub centres and possibly even policymakers. These recommendations are made below and segmented to address the diverse audience.

Recommendations for hub users:

- Hubs serve the creative entrepreneurs of a specific community or region; however, the ability to access these benefits still resides with the creative entrepreneurs' ability to broker the structural holes embedded within a network. To combat isolation and other liabilities associated with creative practice, the onus is on the creative entrepreneur to utilise and mobilise these network connections. Social capital left immobilised become redundant connections. Therefore, the recommendation for creative entrepreneurs would be to find ways to effectively relate, collaborate, engage and broker the structural holes granted to them by the access to the hub.
- This study highlighted the importance of business skills and development in the creative entrepreneurial field. Business programmes that are creatively inclined allow for a safe and challenging entrepreneurial space specific to the needs of creative and cultural entrepreneurs, further mitigating the isolation and loneliness of experienced entrepreneurs in this arena. A recommendation for creative entrepreneurs not operating in hubs would be to seek out creative entrepreneurial support by engaging with incubation programmes like Hub@Goethe.
- The previous recommendation is furthered by the theme of funding and access to end-user and consumer, as a significant problem regarding the South African creative economic context and evident in the perceptions of the hubbers interviewed. It would be recommended that creative entrepreneurs find new business models that don't constrain them to a funding based model. Instead, it is recommended that creative and cultural entrepreneurs start developing new business models that ensure sustainability over time. Moreover, it is recommended that entrepreneurs find their own

funding outside of the hubs network, thus bringing in a new funding network connection to the hubs network, rather than only depending on the hub for this.

Recommendations for the Hub@Goethe:

- Suppose the Hub@Goethe wishes to serve collaborative practice, which Gandini (2015) suggests stands at the centre of creative work. In that case, the hub will have to consider making changes to its online hybrid incubation programme. The programme, in its hybrid model, seemed to serve the mandate of knowledge dissemination; it fell short in terms of collaboration amongst hubbers. Anecdotally one could argue that the access to physical space and face to face interaction seems to increase the likelihood of collaboration, one might have to adjust the practices in the hybrid model to either increase physical contact or, if restrictions remain in place, that adjustments be made to the online dissemination process to influence hubbers to collaborate more frequently. Investment into collaborative and cross-discipline practices in the hub would assist with integrating cultural subsectors that often function in isolation on a more significant level.
- If Hub@Goethe wishes to assist creative entrepreneurs in gaining access to funders or end consumers, it would be suggested that they expand their networks to help with this. As Azevedo and Barbosa (2014) offer, collaborations and partnerships outside of a current network but within the close region of their network could assist creatives in fostering creative clusters around the hub. Creative clusters expand the creative business opportunities as well as help the achievement of regional economic upliftment.

Recommendations for other Hub centres:

- Collaboration, networking and knowledge sharing within an intrapleural co-working space like an incubator programme is not an organically occurring phenomenon. Instead, Fuzi (2015) suggests these outcomes must be actively stimulated and facilitated through engagement and interactions amongst its members or tenants and the broader networked community. The recommendation is made that events such as Feedback Fridays, Imagination Nights and other interactional occasions that play an

essential role in fostering a culture of knowledge sharing, collaboration, and creative innovation be instituted in the operations of different hubs.

- As this case study highlighted an issue of proximity, it would be recommended that hubs consider the surrounding community, commute times, and accessibility when investing in infrastructure like buildings and office spaces and internet connectivity for online community access.

6.3. LIMITATIONS

This research was undertaken during the global pandemic, and many adjustments had to be made due to the restrictions. The research was limited to a singular case study, even though the original proposal was to interview multiple hubs in Johannesburg. During the national lockdowns that ensued in 2020 and 2021, many businesses and hubs were forced to close, some indefinitely; this significantly impacted the possible contact with creative and cultural hubs, as they were no longer viable options for study. Although new hubs also opened during the lockdown times, they were too new to assess their effectiveness at the time. Due to this, the research study was limited to a single case study – Hub@Goethe, as this hub remained open and operational throughout the lockdown – even if only partially and online during specific periods.

Due to the online nature of the interviews, problems associated with internet connection stability or access to data surfaced. Some interviews needed to be rescheduled as internet stability was lost. This loss of internet stability impacted the flow of the interviews. Further effects of data and internet stability were only seen during the analysis phase, as the data was sometimes not as straightforward as would have been preferred.

6.4. RECOMMENDATIONS FOR FURTHER STUDY

This study has given rise to pertinent questions outside of the scope of this research study, as this study only focused on a particular case of the Hub@Goethe. The scope was limited to allow for in-depth analysis of a specific incubation programme and its effects on creative cultural entrepreneurs through specific themes granted through the literature and theories presented. Future qualitative studies could serve to understand whether these specific themes were present at other hubs in the South African region; this could allow for a cross

hub examination to see which hub models serve creative entrepreneurs to overcome and mitigate negative dynamics present in the subsectors.

Further, quantitative research could also be conducted to investigate, possibly predict, and describe the hub's impact on its entrepreneurs' businesses. For example, a quantitative methodology would be better quantified by examining the economic developmental benefits or resource endowments received, or social impacts made, or success rates.

This case study touched on the difficulties experienced by creative cultural entrepreneurs and their access to funding, end-users and consumers. Further studies could look into depth at the adverse effects of the pervasive funding-based capital structure of the creative and cultural business. The literature on the creative economy and impact of hubs and initial discussions with the administration staff of the Hub@Goethe spoke to issues of protection and support for creatives. A preliminary meeting with the coordinator of the Hub@Goethes incubation programme demonstrated her distrust of the funding-based models' sustainability in the current climate. The coordinator explains that money received from the funder in terms of a not-for-profit organisation must be spent in its entirety, stopping businesses from re-investing money into other projects for the future. According to the coordinator, this increases and perpetuates the labour precarity of the creative industries. Further research on this topic could be valuable in understanding the funding requirements and financial needs of creatives in pursuit of sustainable creative business. The issues were often associated with policy discrepancies and outdated employment practices within the cultural and creative sectors. This issue was not within the scope of this research. Further research into the policies that inhibit potential growth in this sector would be highly beneficial.

6.5. CHAPTER SUMMARY

The research explored the effectiveness of creative hubs in assisting creative and cultural entrepreneurial endeavours by providing them with access to social capital benefits and networked endowments. The overall effectiveness of the hub was assessed through the perceptions of hubbers access to these resource endowments or social capital benefits, which assisted them in mitigating labour precarity and liabilities suffered in the creative labour market. The hub was deemed effective overall with regards to the research propositions, which would assume the goal of the research was attained. Furthermore, the research

highlighted adjustments and recommendations that could be made on the part of the hub and that of the participants or hubbers to increase the overall effectiveness of the hub space and the creative entrepreneurial projects and businesses. This chapter also emphasised areas of further research, which could be helpful for the stimulus and stabilisation of the creative economy.

6.6. CONCLUDING REMARKS

This research stands as a testament to the extraordinary work being done by the Hub@Goethe, in their pursuit to stimulate and stabilise creative entrepreneurship in South Africa. Their limitations considered, the entrepreneurs who have passed through their incubation programme feel the effects of the labour, adoration and dedication of the Hub@Goethe towards their creative and social business sustainability and success. This study serves as evidence of the effectiveness of hubs in South Africa's nascent creative economy as a space that provides safety for entrepreneurs to experience and experiment, learn and develop, connect and collaborate, play and pivot with their business, social, cultural and innovative ideas. Spaces like the Hub@Goethe demonstrate the significance of creative spaces in the pursuit of buttressing and connecting creativity and commerce, talent and economic activity for the overall purpose of upliftment and development of South Africa and its peoples.

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FIGURES

Figure 1 adapted from SACO (2017):

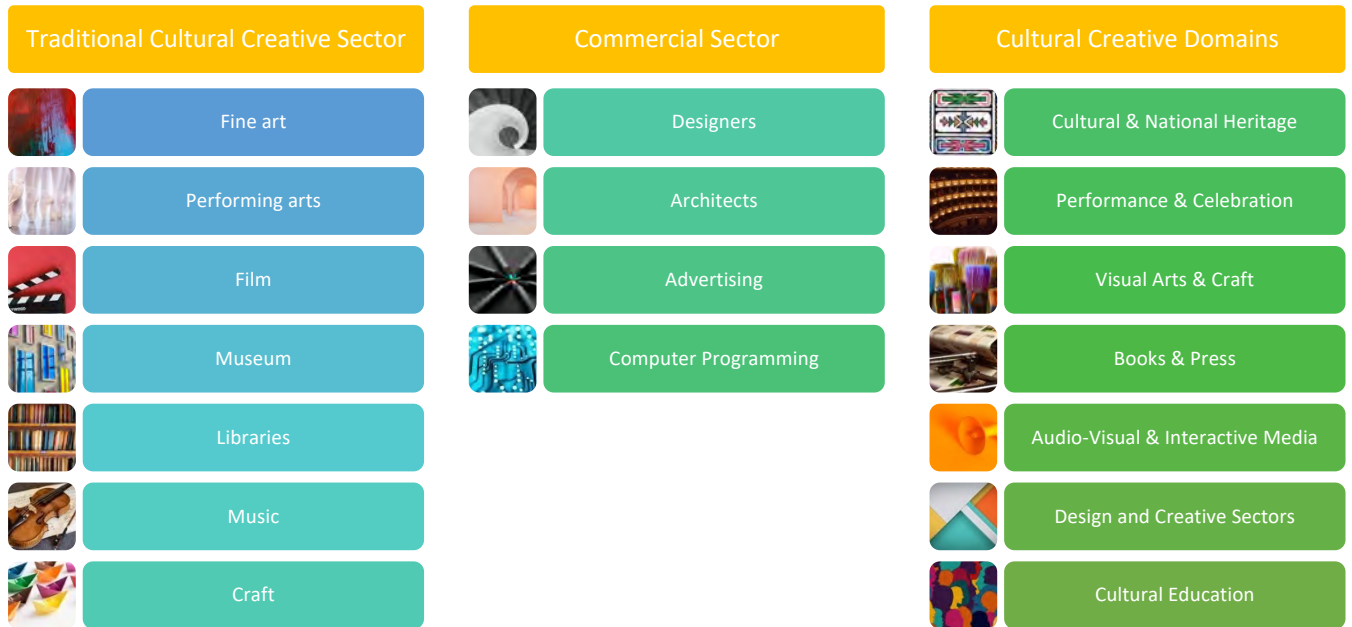


Figure 2 taken from (DICE, 2020, p.5)

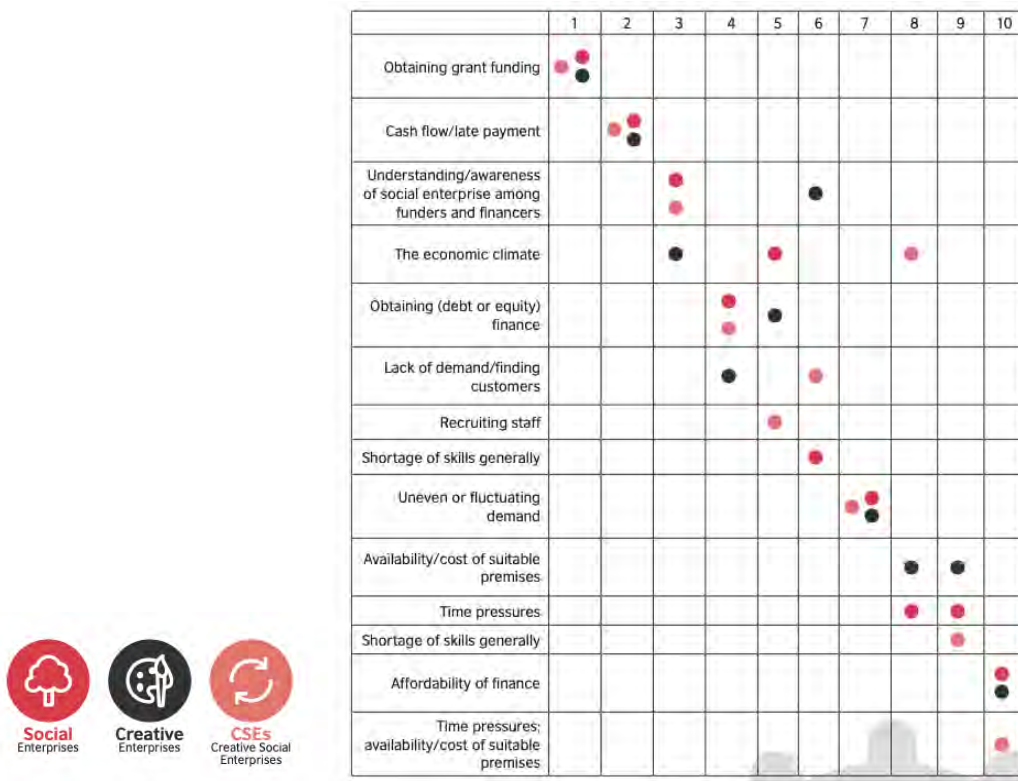


Figure 3: Fuzi, (2015, p.464)

Key characteristics of selected workspaces.

Types	Purpose	Space	Model
Co-working spaces (creative industries, e.g. design, media, arts, software development)	Implementing creative boundaryless work and learning by collaboration	Different for every space, often only an open space with rentable desks, meeting rooms, coffee corner, private offices	Desks can be rented on a different basis (daily, weekly, monthly). Use of meeting rooms is included in the membership or can be rented for an additional fee
Incubators and accelerators (internet, mobile, information and communication technology and media)	Providing capital to commercialize potentially innovative business ideas or business models	Similar to co-working environments	Run as a business for profit or not for profit, accommodate start-ups, provide services, mentoring, coaching and advice
Serviced offices (start-ups, small businesses, travellers, companies – high-tech and service industries)	Providing high-end office infrastructure and front-office support for tenants to rent a desk on various options	Similar to co-working environments	Provide office infrastructure and front-office support for clients – all is included in the membership

Figure 4: Weijs-Perrée et al., (2019, p. 537)

Overview of the literature that mentioned co-working space characteristics.

	Deijl (2011)	Deskmag (2012)	Deskmag (2013)	Fuzi (2015)	Fuzi et al. (2014)	Gandini (2015)	Kojo and Nenonen (2014)	Leforestier (2009)	Merkel (2015)	Moriset (2013)	Parrino (2015)	Spinuzzi (2012)	Spreitzer, Bacevice, and Garrett (2015)	Sykes (2014)
24-h access								x						
Co-working host						x	x		x			x		
Access to tools, resources and network	x	x	x	x	x		x							
Atmosphere and interior aesthetics	x		x	x	x		x		x	x				
Collaborative spaces					x		x	x					x	x
Concentration rooms		x			x		x	x				x	x	
Diversity of tenants			x		x								x	
Event spaces							x	x						
Flexible (shared) workspaces				x	x	x	x	x			x			
Flexible lease contract	x	x	x	x	x		x		x			x		x
Good accessibility (e.g. car and public transport)		x	x											
Kitchen areas	x						x						x	x
Meeting rooms							x							x
Networking events and workshops	x		x	x			x				x		x	
Open layout							x						x	x
Virtual platform					x		x				x			

Figure 5: Weijs-Perrée et al., (2019, p. 538)

Overview of the literature on motivations for working at a co-working space.

	Capdevila (2015)	Capdevila (2013)	Deijl (2011)	Deskmag (2012)	Deskmag (2013)	Fuzi (2015)	Fuzi et al. (2014)	Gandini (2015)	Kojo and Nenonen (2014)	Leforestier (2009)	Merkel (2015)	Moriset (2013)	Orel (2015)	Parrino (2015)	Spinuzzi (2012)	Spreitzer et al. (2015)	Sykes (2014)
Access to a network of co-workers	x	x				x	x				x			x	x		
Affordable accommodation			x	x	x	x					x				x		x
Collaboration with co-workers			x	x		x	x	x	x	x		x	x	x	x	x	x
Feeling part of a community	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Interaction and social support	x		x	x	x	x	x		x	x	x	x			x		x
Professional support from co- workers			x	x	x	x				x	x				x	x	x
Sharing ideas and knowledge with co-workers	x	x	x	x	x	x	x		x	x	x	x	x	x	x		x
Inspiring and creative atmosphere			x		x	x	x		x		x	x	x				

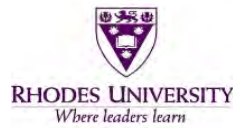
APPENDICES:

A: Code Book

Code	NCK	BPS	EUC	SL	SEB	PA
Label	N etworking; C ollaborative Practices; K nowledge-Sharing/Spilling Social Interactions;.	B usiness Upskilling P rofessional Skills based education and training.	E nd User and/or C onsumer, client - (funder).	S tatus and L egitimacy	S ocial and E conomic B enefit	P roximity and A ccessibility
Definition	Reciprocal action or influence between members of the hub.	Skills, experiences, capabilities and expert insight related to business development.	An individual, or company that purchases goods and services for benefit.	A generalized perception, belief or value which grants a person a right or trust to operate in the market.	Social benefits are advantages that contribute broadly to the betterment of a community or group. Economic benefits refer to the general betterment of the financial position of the entrepreneur's business.	Proximity refers to the nearness of a person with a space. Accessibility refers to the quality or ability of something being able to be reached or entered.
Description of occurrence	Actions or processes where individuals interact with others where the intention is the exchange of information and the development of professional or social contacts.	Training programmes or personal business mentorship that improves the entrepreneur's opportunity for business success, by filling in knowledge gaps.	A person or organization using and paying for the services of the entrepreneur.	A sense of legitimacy and status appears through association with the Hub or programme.	The social or financial gains incurred from engaging in the hub, and/or entrepreneurial business activity.	The accessibility or proximity of entrepreneurs to the hub space, or incubation programme information

Qualifiers	Social interactions, knowledge spills, or collaborations, between individuals in the hub space, that are social or informal in nature.	Business skills or knowledge shared as a direct result of the incubator programme.	Any mention of paying clients, including seed funders.	Perceptions that connection to the Hub provides or does not provide the status and legitimacy to operate.	All benefits of value socially and financially mentioned.	Perceptions of ease or difficulty of entrepreneurs being close to, or having access to the hub space, and social capital endowments
Exclusions	Interactions with no connection to the hubs OR knowledge sharing as a direct result of the incubator programme.	Skills or knowledge shared between entrepreneurs, unrelated to business.	Clients that are not paying for work, with no legally binding agreements or contracts.	Perceptions of status and legitimacy unrelated to the Hub@Goethe's incubation programme.	Benefits that lie outside the realm of social or economic advantages, for example: political benefits.	Perceptions of access or proximity unrelated to the hub.
Data examples to verify the code	Entrepreneur mention events or interactions that have served towards knowledge sharing or development of their business.	Entrepreneur mention training programmes or mentorships that have helped shape their businesses.	Entrepreneur mention their consumer or customer base, or whether the hub has provided insights in this regard.	Entrepreneur make mention of the hub's role in providing them with legitimacy or status to operate.	Entrepreneur mention the social or financial impacts of their business to their themselves or larger civil society.	Entrepreneur make mention of struggles gaining access to resource endowments associated with the hub, due to proximity or social positioning.

B: Permission Letter to Conduct Research



ACCESS LETTER REQUESTING PERMISSION TO CONDUCT RESEARCH

Rhodes University
Drostdy Road,
Grahamstown,
6139

Goethe-Institut South Africa
119 Jan Smuts Avenue - Parkwood 2193
Tel: +27 11 537 2948/9

25th January 2020

Dear Ms Sibongile Msimango

REQUEST FOR PERMISSION TO CONDUCT RESEARCH

I am a registered Master's student at the Rhodes Business School at Rhodes University. My supervisor is Professor Tshidi Mohapeloa

The proposed topic of my research is: The Effectiveness of Cultural Creative Hubs in South Africa
The objectives of the study are: ascertain whether Hub@Goethe provide creative entrepreneurs with a social network which allows them:

- 1) Access to internal social interactions, collaborative practices, and knowledge sharing
- 2) Access to business or other professional skills-based learning programmes and mentorship.
- 3) Access to market: end user and/or consumer and/or clients
- 4) Generate both social and economic benefit.
- 5) Status and legitimacy

I am hereby seeking your consent to conduct research at the HUB@Goethe. To assist you in reaching a decision, I have attached to this letter:

- (a) A copy of an ethical clearance certificate issued by the University
- (b) A copy the research instruments which I intend using in my research

Should you require any further information, please do not hesitate to contact me or my supervisor. Our contact details are as follows:

Magdalena de Beer: magdebeer@gmail.com

Professor Tshidi Mohapeloa: t.mohapeloa@ru.ac.za

Upon completion of the study, I undertake to provide you with feedback

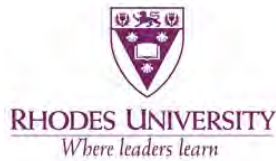
Your permission to conduct this study will be greatly appreciated.

Yours sincerely,

Magdalena de Beer

Rhodes University, Research Office, Ethics
Ethics Coordinator: ethics-committee@ru.ac.za
t: +27 (0) 46 603 7727 f: +27 (0) 86 616 7707
Room 220, Main Admin Building, Drostdy Road, Grahamstown, 6139

C) Ethics Confirmation Letter



Rhodes University Human Ethics Committee
PO Box 94, Makhanda, 6140, South Africa
t: +27 (0) 46 603 7727
f: +27 (0) 46 603 8822
e: s.mangele@ru.ac.za

NHREC Registration number: RC-241114-045

<https://www.ru.ac.za/researchgateway/ethics/>

11/03/2021

Magdalena de Beer

Email: g12D2851@campus.ru.ac.za

Review Reference: 2020-1553-4824

Dear Professor Tshidi Mohapelo

Title: The Effectiveness of Cultural Creative Hubs in South Africa.

Principal Investigator: Professor Tshidi Mohapelo

Collaborators: Ms. Magdalena de Beer,

This letter confirms that the above research proposal has been reviewed and **APPROVED** by the Rhodes University Human Ethics Committee (RU-HEC). Data to be collected ONLY at **Goethe Institute**. Your Approval number is: 2020-1553-4824

Approval has been granted for 1 year. An annual progress report will be required in order to renew approval for an additional period. You will receive an email notifying you when the annual report is due.

Please ensure that the ethical standards committee is notified should any substantive change(s) be made, for whatever reason, during the research process. This includes changes in investigators. Please also ensure that a brief report is submitted to the ethics committee on the completion of the research. The purpose of this report is to indicate whether the research was conducted successfully, if any aspects could not be completed, or if any problems arose that the ethical standards committee should be aware of. If a thesis or dissertation arising from this research is submitted to the library's electronic theses and dissertations (ETD) repository, please notify the committee of the date of submission and/or any reference or cataloging number allocated.

Sincerely,

Prof Arthur Webb

Chair: Rhodes University Human Ethics Committee, RU-HEC

cc: Mr. Siyanda Manqele - Ethics Coordinator

D: Interview Schedule

Semi-structured Interview Schedule for Qualitative research

Research Topic: The Effectiveness of Cultural Creative Hubs in South Africa

Student Number: g12d2851

Interviewer: Magdalena de Beer

The questions included in this interview schedule addresses all aspects included in defining the effectiveness of cultural creative hubs in South Africa. These questions will seek to address the goals and objectives listed below:

- 1) To ascertain whether access to a creative networking platform enhance social interactions, collaborative practices and knowledge sharing.
- 2) To determine how creative cultural hubs provide creatives with access to end-user and/or consumer.
- 3) To explore how creative hubs, generate both social and economic benefit.
- 4) Explore how the incubation period provided entrepreneurs with business skills and development.

Written consent must be acquired before the beginning of the online interview. The consent forms will be emailed when contact has been made with the participant and the interview time is being scheduled. The interview will take place online through the medium of either skype or zoom at a time which is convenient for the participant.

During the interview the participant will be made re-aware of the consent, as well as the opportunity to change their minds, or stop the interview at any time. The interview can be stopped for any reason, including short breaks (for tea, or bathroom) or completely (if participant is feeling uncomfortable).

After completion of the interview the researcher will transcribe the interview. The transcription will then be emailed back to the participant so that they can verify that the transcription is in fact correct. The participant will be asked if they wish to add to the information provided via email.

The questions below have been segmented into 3 sections: Opening, Body and Closing. This has been done to ease the participant into the interview and create an interesting and stimulating questioning format.

Opening: Researcher information and ethics

- (Opening): "Hi there, my name is Magdalena de Beer, I am busy doing my MBA at Rhodes Business School".
- (Building Rapport): "I really appreciate you making the time this interview"
- (Purpose of Research): "So just to tell you a little bit about the research. I am testing the effectiveness of cultural creative hubs in South Africa, and whether or not they provide the support required for cultural creatives to thrive in their respective industries, or occupations"

- e) How has your work or entrepreneurial project changed since engaging in with the hub space?

Topic B) Social and Economic Benefit

- a) Has the network provided by the hub assist you in growing in your profession? Or career? How was your experience of this?
- b) Would you consider your consider your project a success or a failure? What why is that?

Topic C) End user or consumer

- a) Have you had consistent, new or more work since being part of a hub? If so, or not, why?
- b) Has the hub helped you at all to gain access to the market? Helped you to find someone who can pay you for your work? Funder?
- c) Does the hub provide your with opportunities to connect with people outside of the hub? How do they achieve this?
- d) How do you feel about the hub not offering funding direct funding?

Topic D) Networking/ Collaboration/ knowledge sharing

- a) Are you still in contact with your fellow hubbers?
- b) Did you experience these people as Competitors of Collaborators? Why?
- c) Do you think the hub space assisted or hindered possible connections to networking? How could they do this better?
- d) Have you experienced the people in the Hub as assistants or hinderers to your creative work? Do they:
 - Collaborate with you in anyway?
 - Providing advice? Not?
 - Critiquing or providing feedback?
 - Provide your with networks, or possible job opportunities?
 - Provide you with a means to capitalize financially (remunerated) from your work?

Closing: Summing up

- a) What are your major positive take away from working in a creative/cultural hub?
 - b) What are your major negative take away from working in a creative/cultural hub?
 - c) Has this experience created financial or social value for you?
 - d) Is there anything else that you think I should know about that we have not covered?
- 2.2 Maintaining rapport:

- (Timeline): “The interview will hopefully not take more than 50min. But feel free to stop me at anytime, if you are feeling tired, or need a break for a coffee or tea, or bathroom break, or even if you are feeling uncomfortable in any way.”
- (House Keeping): “just want to confirm that you would/wouldn’t like to be referred to be name? remain anonymous? And that you consent to providing me with information for this study?”
- Are you okay with me recording the session? Audio, and video?
- Please be aware that online interviews can cause some problems, if this happens, I will try and switch off my video, or give you a call back
- I will switch off the video if we start having issues with connectivity.

Interviewee/Participant

- a) (building rapport): tell me a little more about yourself?
- b) Why did you decide on applying to join the Hub@Goethe?
- c) What were you looking for?

Work Type & Social Entrepreneurship

- a) If you had to give yourself a job title or description, or may job descriptions what would that be?
- b) What does creativity and culture mean to you?
- c) How have these concepts found their way into your work?
- d) If you had to describe the intention of your work? Who does it serve?
- e) The HUB@Goethe speaks about its participants as “Hubbers”, or social Cultural Entrepreneurs. Do you identify with these terms?
- f) Would you define yourself as a creative entrepreneur? And why?

Experience of Industry

- a) How would you describe your work *prior* to HUB@goethe? continuous, or sporadic/project based?
- b) What spaces did you work in before?
- c) What were your major challenges in your previous work *environments* prior to the HUB@Goethe?

Topic A) Incubation Programme – Business Skills

Premise: You have worked in a cultural creative Hub (useful to be specific which hub for records)

- a) Can you explain what makes the hub experience different or similar to working in other environments?
 - b) What aspects of the HUB@Goethe do you believe has been pivotal in your business process? Or personal development?
 - c) Did you feel like the hub was able to support your individual business needs?
 - d) What could the hub have done to assist further in your business success?
 - o “I appreciate the time you have taken and the information and views you have shared.”
 - o Would you mind if I send you an email, if I have any more questions?
 - o Do you have any questions for me?
- 2.3 Closing:
- o “I think I have all the information that I need. Once again, I really appreciate the time you have taken, and information you have shared. Thank you so much”

END OF INTERVIEW

E: Participant Consent Forms



RHODES UNIVERSITY

INFORMED CONSENT FORM
Rhodes Business School

Research Project Title:	The Effectiveness of Cultural Creative Hubs in South Africa
Principal Investigator(s):	Magdalena de Beer

Participation Information

- I understand the purpose of the research study and my involvement in it
- I understand the risks of participating in this research study
- I understand the benefits of participating in this research study
- I understand that I may withdraw from the research study at any stage without any penalty
- I understand that participation in this study is done on a voluntary basis
- I understand that while information gained during the study may be published, I will not be identified and my personal results will remain confidential
- I understand that I will receive no payment for participating in this study
- I give permission for the interview to be recorded and converted to mp3 and mp4 format
- I give permission for the interview to proceed with the condition that member checking of the interview summary or findings will take place to ensure accuracy of the information
- I understand that my personal information and the information of my fellow co-workers/ employees/collaborators will be confidential

Information Explanation

The above information was explained to me by: Magdalena de Beer

The above information was explained to me in: ☐English ☐Afrikaans ☐Other:
and I am in command of this language

Voluntary Consent		
I _____, hereby voluntarily consent to participate in the above-mentioned research.		
Signature:	Witness signature:	Date: / /

Investigator Declaration	
I, Magdalena de Beer , declare that I have explained all the participant information to the participant and have truthfully answered all questions ask me by the participant.	
Signature:	Date: / /