Talent development in the digital age: implications for self-employability in films and television industry

Sifiso Myeni (a)*

(a) Lecturer, Department of Human Resources Management, Durban University of Technology, South Africa., No: 41/43, M.L. Sultan Road, Durban, 4001, South Africa

ABSTRACT

Talent development in the modern age needs to translate into self-employability. The study aims to investigate the relationship between Talent Development and Self Employability amongst Actors in the creative industry of South Africa and how Talent Development impacts Employability amongst this group. This study is important for Actors to have a framework to assist them with developing their talent for employability purposes. Underpinned by the post-positivism philosophy and using a deductive reasoning approach, the study chose a quantitative research design and Cagne’s Expanded Model of Talent Development as the theoretical framework of the study. The population of the study was the film and television Actors (N=325) as the study’s participants and accounting for the entire population. Simple random probability sampling was chosen (n=150) as it seeks to generalize the findings of the study to the entire population. The data collection tool was a 5-point self-administered structured questionnaire. The data collection instrument was pre-tested using a small sample and the data gathered was analyzed using quantitative data analysis methods which will be used for the main analysis, aided by Statistical Package for Social Sciences (SPSS) version 27. The study found a clear association between Talent Development and Self-perceived Employability with both constructs having a positive medium correlation. The main elements making a significant contribution were the Actors’ cognitive abilities as well as their motivation and they needed to work on their mentorship. The finding of the study seeks to improve the theoretical understanding of talent development and further recommendations for managers within the creative industry to create formal mentorship programmes to aid upcoming Actors.

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Introduction

The United States media and entertainment industry is leading as being the largest in the world and it can be noted as representing the third of the global industry where its value is accounted as $717 Billion, but as far as the best performing markets it is not the leading. The best performing media and entertainment markets are found in developing countries and India takes the lead as having the highest growth of 8.8%, Nigeria being the second with an 8.6% growth as well as Philippines at 5.8% (PWC, 2020). When looking at Africa as a continent, Nigeria is leading in film and industry and this country when compared globally, it had the third largest industry in 2013 (Udomisor and Tosin, 2013). Despite this position in rankings, South Africa reported more revenue in 2018 ($9 172 US million) and Nigeria ($4 467 US million) (PWC, 2019).

South Africa has a high rate of unemployment and unemployment was recorded at 26.7% in the first quarter of 2019, which remained unchanged when compared to the fourth quarter of 2017. The South African unemployment rate is high, not only for youth (38.2 % for people aged between 15-34 years old) but also amongst adults (Statistics South Africa, 2019). You need competencies in order to find employment (McArdle, Waters, Briscoe, Hall, 2007). The film and television industry of South Africa’s skills development is impacted by several factors including training opportunities, lack of creative and skills gap based on the industry still being white dominated (South Africa Country Report, 2015). Other important factors impacting the talent development in the industry includes,
past or historical deprivations, lack of proper succession management to upskill upcoming talent; high attrition of highly experienced individuals such as cultural managers; lacking professional development as well as lack of art curriculum in schools (CAJ, 2007). Employability is about an individual’s capability to transition from education to a job or from unemployment to a job or from one job to another (McQuaid and Lindsay, 2005 in Nilsson and Ellstrom, 2012). Self-Perceived Employability (SPE) is about an evaluation of perceived employability qualities by an individual, comparing them with existing labor market conditions and the economic status-quo (Onyishi, Ibeawuchi, Enwereuzor, Iluma and Omenma, 2015 & Dries, Forrier, De Vos and Pepermans, 2014).

The study sought to fulfill the objective of investigating the relationship between talent and self-perceived employability of Actors. In order to achieve this objective, the researcher identified three sub-objectives which were to ascertain the role played by Cognitive ability on the development of talent; to investigate how mentorship contributes to the development of Actors and to understand motivation in the context of talent development and employability. The study posits that the formulation of practical talent development practices increases the employability of individuals but side lines non-conventional employees, thus the study investigates the relationship between TD and employability in order to potentially increase the self-perceived employability of individuals.

This paper is organized as follows: the introduction, literature review which unpacks the variables of the study from a theoretical and empirical point of view. The third segment covers the various research methodology and the analysis and findings of the chapter. Further the author provides discussions and implications of the study. Finally, this paper concludes with key points, recommendations, future research directions and limitations.

**Literature Review**

**Theoretical and Conceptual Background**

*Cagne’s expanded theory on talent development.*

Cagne in 2013 developed a model called Cagne’s Expanded Model of Talent Development (EMTD). This model regards an individual as possessing Gifts (Natural Abilities) and Talents (Competencies/knowledge/Skills). Everyone is genetically made up in a unique way. The environment serves as a catalyst in the development process since it transforms the genetical make-up of a person from Gifts to talents which are desired for specific domains. These domains include Academic, Science, Business, Sports as well as the Arts (Cagne, 2013). Talent is about mastering certain competencies which could be knowledge, skills that, when mastered, place the individual amongst the top 10% of their peers. The model also consists of the Development Process which is defined as the systematic pursuit by the talented, over a significant and continuous period, of a structured program of activities leading to a specific excellence goal. This excellence goal for the sake of this study is called employability.

**Empirical Review**

*Talent Development*

The field of Talent Management stems from an article that was published by McKinsey and Company titled ‘the war for talent’ in 1997. In the 1990’s companies were scrambling for hiring and retaining employees especially in the consulting and investment banking sectors, but people did not fully understand this phenomenon. According to Gallardo-Gallardo, Nijz, Dries, Gallo (2015) there has recently been an increase in academic publications regarding this term, with the year 2013 contributing to most publications. Writers and researchers later emerged in this field and there has been some contention of what really talent is.

**What is Talent?**

Talent can be seen from an etymological view since the word has been in existence for several years (Tansley, 2011 and Ross, 2013). The word can be traced back to Assyrians, Babylonians, Greeks and Romans who regarded the word as a denotation of weight. In the 19th century it was regarded as being personified in the talented. From a philological view (from written historical sources) talent is regarded as an innate ability which results in outstanding performance. The Japanese nonetheless regard talent as an accomplishment which is required and takes several years to accomplish (Tansley, 2011). Talent can also be viewed from an organizational view, Ross (2013), identify talent based on the identification of institutional/core competencies of the organization and these competencies are the ones regarded as crucial for the success of the organization as well individual employees. Performance displayed by employees that is over above the core organizations competencies would be regarded as talent. This is important for the identifying that the right competencies are identified for the right roles (Ross, 2013). This is like the identifying of talent based in the Nine grid box matrix where an employee’s performance is assessed as either low, medium or high performance and is based on the individual attaining a particular institutional goal (Ross, 2013). Nijs, Gallardo-Gallardo, Dries & Sels (2014), introduced the element of development to the definition by defining talent as ‘a systematically developed innate abilities of individuals that are deployed in activities they like, find important and in which they want to invest their energy’. This systematic development is what is regarded as talent management.
What is Talent Management?

Recent views indicate that this field lacks academic and practitioner definition as well as theoretical frameworks for the concept of talent management (Al Ariss, Cascio and Pauw, 2014; Hambrick, 2007 in Dries, 2013; Gallardo-Gallardo et al. (2013); Gelens, Dries, Hofmans and Pepermans, 2013). These authors identify two approaches that could be adopted when defining this term, one is the inclusive approach (believing in the management of talent for all employees), the second is the exclusive approach (that believes in the management of talent of only high potentials) (Al Ariss et al., 2014 & Thunnissen, Boselie, Fruitier, 2013).

Gallardo-Gallardo et al., (2013) note there is indeed a lack of uniform and a lack of consensus amongst scholars regarding the definition but dwelling on these differences hinder scholar advancement. They created a conceptual framework that caters for these differences. This conceptual framework identifies two approaches. The object approach regards talent as characteristics of people (talent as a natural ability; talent as a mastery; talent as a commitment; talent as a fit) and the subject approach which regards talent as all people (inclusive talent approach- talent as all people; exclusive talent- talent as some people; talent as high performers; talent as high potentials). This work is supported by Iles (2013) and notes that this theory promotes multi-disciplinary research.

According to Meyers, Van Woerkom, Dries (2013) the innate or acquired continuum makes contribution to the study of talent management by classifying TM as either Innate/Natural; Nurture/Acquired or Nature-Nurture perspective.

Based on the Nature perspective: The following assumptions hold value that high talent means high intelligence, which is genetically determined; There are children who demonstrate exceptional abilities in certain domains at a very young age; There are very few exceptional performers; Even with the same training, certain people will always outperform others).

Based on the Nurture perspective: The assumptions are that deliberate practice is the single most important predictor of performance; Talent evolves from early experience; Almost everyone can become a ‘prodigy’.

Based on the Nature-Nurture perspective: The assumption is that talents are dependent on contextual and individual factors; Environmental factors exert influence, but they influence different persons in different ways; Transfer of talent in one domain to other domains can happen through deliberate training.

HR planning approach that views talent as having the right people, in the right roles, doing the right things. Woodruffe (2003) in Iqbal et al. (2013), identifies what is called the ‘competitive approach’ which is about identifying key talented employees.

Talent development as part of TM

There are several concepts that are related to the concept of Talent Development. They include Training, Development, Education and Learning. It is important to clarify these concepts.

Garavan (1997) notes that Training is a concept relating to education in a particular profession, art or craft, it focuses on the development of skills, attitudes and learning experiences. It focuses on a particular task or several tasks. More emphasis is placed on the current job and imparts skills for immediate use in a particular situation. Training can be said to have a narrow goal and focuses more on the right way of doing something. Development on the other hand is noted to take place over a longer period and is not fixed to a particular job or parameter or in a particular point in time on a person’s life cycle. It seeks to widen a person’s conscious or unconscious learning processes with the aim of them having to take further roles in the organization. Education is about generational learning where one generation imparts knowledge to the other generation, usually involving social life skills. It is about the construction and re-organizing of experiences with the aim of creating more meaning on the experiences and directing the course of subsequent experiences. It is not a single event but is planned and must involve understanding. According to Garavan (1997) learning is induced and involves a process which ultimately changes the behavior of an individual through experience. It is about changing behavior permanently.

According to Garavan et al. (2012), talent development is a unique division of talent management that investigates the development needs of individuals in an organization. It focuses on ‘planning, selection and implementation of developmental strategies for the entire talent pool to ensure that the organization has both the current and future supply of talent to meet strategic objectives, and that talent development activities are aligned with the organizational talent management process’.

Talent Development practice in the Film Industry of South Africa

There are certain skills that are still in shortage, and these includes editors, camera operators, sound engineers, writers, lighting skills, engineers, animators, administrative and basic technical skills. There is a need for experienced, well-skilled personnel from previously disadvantaged backgrounds, but this demand is not matched with the required supply or growth in the industry.

Role players involved with skills development in the industry include tertiary institutions as well as several government-linked entities and initiatives as well as private sector organizations. Tertiary institutions offer formal qualifications in Camera work and lighting; Drama and performance; Editing; Screenwriting and Acting amongst many. The National Film and Video Foundation (NFVF) Skills Audit Report (2016) identified these training institutions offering education programmes: Nemisa, Damelin College, Tshwane University of Technology; AFDA, University of Johannesburg; Witwatersrand University; University of KwaZulu Natal;
Boston Media House and Cape Town Film Studios. According to the report there are several other initiatives available in the industry and these include on-the-job training, mentorship programme, internships and work placements.

**Self-perceived employability**

*What is employability?*

According to Britain (1998) in Pinto and Ramalheira (2017) ‘employability refers to the ability to find early employability, to keep it or to obtain new employment’. When defining this concept, the range of competencies obtained is considered, the different ways in which an employee uses these competencies as well as show the employer these acquired competencies. Further this concept considers the context on which these competencies are employed. This definition considers and views employment from a micro-level approach (individual as a unit of analysis) Employability can also be defined from a few other ways such as the meso-level (attention on the organization) as well as the macro-level approach (focuses on the society at large) (Vanhercke et al., 2014).

*What is Self-Perceived Employability?*

This refers to an individual’s perceived abilities & skills of the labor market conditions. The individual makes an assessment and evaluates their perceived employability qualities, and this is done in comparison the economic status quo. It consists of these dimensions: namely Career Identity; Social Capital and Adaptability (Onyishi et al., 2015 & Dries et al., 2014).

**Historical evolution of employability:**

There are seven operational versions of the concept of employability, dating back a century ago.

Dichotomic Employability emerged at the beginning of the 20th century in the United States (US) and in the United Kingdom (UK). Employability referred to being employable (people who are able and willing to work) and unemployed (people who were unable to work). Socio-Medical Employability emerged in the UK, US, Germany and other places. If focused on the work abilities of socially, physically or mentally disadvantaged people and the requirements of the work itself. Manpower Policy Employability developed in the US around 1960 and was about Socio-medical employability focusing on other groups. Flow Employability emerged in the 1960’s in the French literature and it investigated local and international markets. If focused on the probability of finding a job when looking for one based on the demand side of employability. In the 1970’s a new concept arose which focused at the labor market outcomes on several labor market interventions put in place. It measured employability by means of the number of days employed, hours worked, and the payment received amongst other measures, this was called the Labour Market Performance Employability. The 1980’s paved a way for Human Resources Development (HRD) literature focusing on the individual initiative. The Initiative Employability was then found, and it pointed out that for career development to take place there was several skills needed which are transferable and offer flexibility to move across various jobs. Interactive Employability emerged later in Northern America in the 1980’s as well and it placed focus on individual employability and declared that an individual’s employability is relative to the employability of others (McQuaid et al., 2005). In recent years employability was seen as best presented using the Psycho-Social Model of Employability.

**Research and Methodology**

The study followed a survey research design which was quantitative in nature. A cross section research design was utilized by using a structured self-administered questionnaire to obtain information from respondents. The information collection from respondents included their talent development consideration for the promotion of self-employability in South Africa’s Film and Television Industry.

**Research participants and sampling**

The population of the study included all Actors affiliated with the South African Guild of Actors (SAGDA) as per their 16th of April 2016 database which had 325 members around South Africa. In this study the Actors in the Film and Television Industry included the subcategories of film, television, stage as short films/short stories.

A simple random sampling was used to select the respondents of the study. This type of sampling is appropriate when the selections are made from a specific and defined population and the frame is known. Each of the units have an equal chance of being selected in the population and the method of selection is specified, objective and replicable (Adams et al., 2014). According to Sekaran and Bougie (2016) advises for a population of about 360 individuals the appropriate sample size is 150. The authors approached the actors who were within the SAGDA database who were distributed across both KwaZulu Natal and the Gauteng province of South Africa and were actively doing some form of Acting, these Actors were above 18 years of Age. The response rate was 63% after following the ethical considerations for social sciences research.

The demographic profile of the respondents was 55% female and 45% males. Majority (49%) were between the Age 20-29 followed by 22% with the age bracket of 30-39 years old. In terms of the educational background is concerned, most of the respondents were possessing a certificate as their highest educational qualification (36%), and this was followed by 20% that possessed a Diploma. When analyzing the sub-sectors, they belong to with the Film and Television industry, the majority reported they are involved with theatre/stage (73%), followed by 52% involved only with television; film (43%); corporate commercials (36%); short films (31%)
and the rest indicated they are involved with other productions (3%). These were Actors that were having 3-5 years of experience (7%) and followed by those that have more than 10 years’ experience (24%).

**Questionnaire design and measures**

A structured self-administered questionnaire was used to collect quantitative data from Actors in the industry since they were the main subject of interest of the study. The questionnaire consisted of section A which covered the demographic information of participants and section B that consisted of the Talent Development and the Employability theme. The determination of themes emanated from the literature review process.

Under section B was the Talent development variable which was measured using 15 items created by the researcher. Respondents were then asked the extent to which they agree or disagree with a set of questions. The questionnaire followed a 5-point Likert scale ranging from Strongly Disagree (SD)=1; Disagree (D)=2; Neutral (N)=3; Agree (A)=4 to Strongly Agree (SA)=5. Items in the questionnaire includes "I am responsible for my own personal development", "I am responsible for my own professional development", "I have someone that helps me to identify my next career move(s)", "I can fill other roles in the profession besides Acting", “The Directors and Producers are true role models for developing one’s creative talent”; “Mentors have a significant role to play in the developing of talent”; “I receive regular feedback regarding my development from my superiors”, “I am continuously working as part of a collective”, “A lot of my talent has to do with the training I acquired”. “A lot of my talent has to do with me being born gifted and talented”, “I use a lot of Analytical ability than Creativity in my profession as an Actor”, “I have always wanted to be an Actor from a young age”, “I am in control of my level of success in this profession”, “I always set goals to be achieved at a particular time of my career”, “I have someone I am regarding as a Mentor in this profession”.

Self-perceived employability variable was measured under section B which consisted of 9 items created by the researcher. Respondents were then asked the extent to which they agree or disagree with a set of questions. The questionnaire followed a 5-point Likert scale ranging from Strongly Disagree (SD)=1; Disagree (D)=2; Neutral (N)=3; Agree (A)=4 to Strongly Agree (SA)=5. Items in the questionnaire includes “I have good prospects in my current productions because my director/producer values my personal contributions”, “Even if there is downsizing of Independent contracts in this current production, I am confident I would be retained”, “The skills I have gained in my present productions are transferable to other jobs outside Acting”, “have good knowledge of opportunities for me outside of this current production, even if they are quite different from what I do now”, “Among the people who do the same job as me, I am well respected in this industry”. “People who do the same job as me who are contracted in the same production are valued highly”, “I could easily get a similar acting role in almost any production internationally”, “Anyone with my level of skills and knowledge, and similar job and Acting experience, will be highly sought after”.

The measuring instrument was tested for reliability, and it was discovered to be 87% reliable.

**Procedure & ethical consideration**

In the process of conducting this research the ethical considerations of conducting social research was considered. The research procedure outline was highlighted to the candidates and there wasn’t any risks or discomforts expected to be suffered by the respondents; they could withdraw from participation at any given point in time and they are not forced to participate in the research. Respondents were informed of the benefits that could be derived in the research as well that there is no financial remuneration that could be expected from the research. Confidentiality will be maintained, and they shall remain anonymous. An informed consent letter was signed by the respondents and the researcher ensured the questions were not unambiguous.

**Data analysis**

The results of the study were gathered from the analysis of quantitative and qualitative results. The quantitative results were derived from several inferential statistical tests facilitated using the Statistical Package for the Social Sciences (SPSS) version 27. These included inferential data analysis techniques such as the Shapiro Wilk normality test, Pearson Correlation analysis as well as the t-test for the equality of means.

**Findings and Discussions**

**Findings**

**Talent Development**

The talent development variable consisted of fifteen statements and when all the scores were added it was found that 91% of the participants had scored more than >45, indicating they were positive about the development of their talent. The mean scores were recorded as 55.09. Some of the themes that emerged from this variable were Cognitive ability, Motivation, Management of development, mentorship, teamwork and future orientation.

It was found that most of the participants agreed or strongly agreed to all the statements. For example, 59% of the participants strongly agreed that they were responsible for their own personal development, another 59% strongly agreed that they had always wanted to be an Actor from a young age, and 57% strongly agreed that they could fill other roles in the profession besides Acting. On the other
hand, 42% negatively reported that they received regular feedback regarding their personal development from their superiors, and a third (33%) also negatively indicated that they had someone they regarded as a Mentor in this profession.

**Self-Perceived Employability**

The self-employability variable consisted of nine statements. More than three-quarters of the participants (77%) scored more than >27 from nine statements which indicated they had a high perception regarding their employability. The sub-themes identified under self-perceived employability were Internal & External employability and Subjective & Objective employability.

The results showed that majority of participants responded positively to all the statements. For example, 40% strongly agreed that the skills they had gained in their present productions are transferable to other jobs outside of Acting, and 70% positively indicated that they had good knowledge of opportunities outside their current production, even if they are quite different to what they do currently.

**Table 1: Normality test Output**

<table>
<thead>
<tr>
<th></th>
<th>Shapiro-Wilk</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Statistic</td>
<td>df</td>
<td>Sig.</td>
</tr>
<tr>
<td>Talent Development</td>
<td>.978</td>
<td>74</td>
<td>.232</td>
</tr>
<tr>
<td>Self-Perceived Employability</td>
<td>.988</td>
<td>74</td>
<td>.717</td>
</tr>
</tbody>
</table>

**Source:** Author (2022)

Using the Shapiro Wilk test output (Table 1) to test for normality of the results in a distribution table the results indicate that the Talent Development theme was equally distributed since the p-value for development was .988 which is more than 0.05. The participants in this theme positively agreed with all 15 statements. Using a 5-point Likert scale the midpoint was >45 whereas the mean scores were 55.09 and this indicating that most respondents agreed with the statements. The results indicate that the Employability theme was equally distributed since the p-value for Self-perceived Employability was .717 which is more than 0.05. The participants on this theme positively agreed with all 9 statements. Using a 5-point Likert scale the midpoint was >27 whereas the mean scores were 31.39 and this indicated that most of the respondents agreed with the statements entailed under this theme.

**Table 2: Hypothesis testing- Pearson correlation**

<table>
<thead>
<tr>
<th></th>
<th>Development</th>
<th>Employability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talent Development</td>
<td>Pearson Correlation</td>
<td>.586**</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>75</td>
</tr>
<tr>
<td>Self-Perceived Employability</td>
<td>Pearson Correlation</td>
<td>.586**</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>78</td>
</tr>
</tbody>
</table>

**Source:** Author (2022)

**Correlation**

Pearson’s correlation coefficient (Table 2) is used to measure the strength of the association for two or more variables or bivariate data (Wilson, 2014). Comparing the Self-Perceived Employability construct with the Talent Development construct it was found that there is a high degree of correlation amongst these variables, and this is a medium positive correlation (R-value being 0.586). Since correlation checks for the relationship amongst the variables, it has been found that there is high degree of correlation amongst these variables.

**Table 3: T-test for the equality of means**

<table>
<thead>
<tr>
<th></th>
<th>Statistic (t)</th>
<th>Degrees freedom (df)</th>
<th>Distribution (2-tailed)</th>
<th>Sig.</th>
<th>Mean Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talent Development</td>
<td>.525</td>
<td>79</td>
<td>.601</td>
<td>.86646</td>
<td></td>
</tr>
<tr>
<td>Self-Perceived Employability</td>
<td>.415</td>
<td>80</td>
<td>.679</td>
<td>.48780</td>
<td></td>
</tr>
</tbody>
</table>

**Source:** Author (2022)
The t-test checks whether the correlation that has been identified is indeed significant and whether is it valid for the target population (Sarantakos, 2005). The null hypothesis for this test (Table 3) assumes there is no significant relationship between the mean values of Males and Females about Talent Development. The Development construct had a t-statistic of 0.525 which is greater than 0.05, hence the Null hypothesis was not rejected. The Employability construct has a t-statistic of 0.415 which is greater than 0.05, hence the Null hypothesis is not rejected. This means there was no difference between the mean values of Males and Females with regards to Self-Perceived Employability.

The study found that the Talent Development construct and the Self-Perceived Employability construct are correlated and have a medium positive relationship with each other. The qualitative study supported these finding since mentorship had been identified as playing a crucial role in affecting the talent development of an Actor.

**Discussion**

**Theoretical discussion**

The results of the study show a positive relationship between the 15-statements representing talent development and self-employability. Respondents believed they possess Cognitive abilities which influences their talent development. Cognitive ability is recognized as a factor or an attribute that influences talent development. Cognitive ability refers to an individual’s analytical and creative-thinking ability (Hartzell, 2012). This cognitive ability is important since it forms the foundation of the underlying theory of the study, the Cagne’s Expanded Model of Talent Development. This theory posits that an individual has several domains. Some are called intellectual (general intelligence; crystallized reasoning; verbal; numerical, etc.) and some creative (inventiveness; imagination, originality, etc. The intellectual domain is what the study named the ‘analytical ability’, and the creative domain is what the study named the ‘creative ability’. Other studies that corroborate with the current study is Hong and Milgram (2011), who concludes that cognitive ability, both analytical and creative ability is the foundation of talent development, and it enables a person to develop their potential to become an expert or creative talent in their domain or area of expertise.

The study found mentors to influence the talent development of Actors. The results support the views of Hartzell (2012), who concluded that mentors serve as guidance in the student’s field of study. They can be found both at school and in other external arenas. The interaction a student has with the mentor influences their path in life. In the very same way, creativity can be influenced with help from the mentor. If individuals are enrolled in a mentorship program, students are found at times to have self-perceptions of growth regarding their competence and research skills and most students have strong relationships with their mentors. Of importance is the approachability and availability of the mentor, which usually affects the quality of the relationship. The mentee can use their mentor to explore the potential prospects in their career. In a nutshell, mentors play an important role as far as guiding, advising, clarifying of mentees’ goals, providing emotional support, etc. Hartzell (2012). The prevalence of mentorship, especially in the adolescent stages, ensures that the mentee develops their talent further in their respective field or career stream. The results of this study also share similarity with the words of Ambrose et al. (1994) and Hartzell (2012) in that most of the respondents (59%) indicated that they always wanted to be an Actor from a young age. Talent development for employability purposes should happen at the adolescent stage for higher impact since Actors will be equipped with the necessary skills for employability. As part of the talent development process based on Cagne’s Expanded Employability Model which focuses on creative thinking ability for Actors, there are certain individuals who are identified as playing a role of speeding up development.

According to the findings of the study motivation positively influence talent development but, contrary to popular belief, external motivation (Fame and Stardom) influences Actors less than Internal Motivation (Passion). This corroborates Hartzell (2012) findings that Internal motivation, also referred to as intrinsic motivation, allows an individual to complete an activity for the joy and satisfaction of just executing the task. It is more internalized and if a student possesses such or the more the style of motivation is internalized, they are more likely to complete a task and perform better as well as have better psychological wellbeing and have been found to have a positive influence on creativity. The chosen theory (Cagne’s Expanded Model of Talent Development) of the study further denotes this as a catalyst’s interpersonal factors such as motivation, self-management; self-motivation and volition which exacerbates the developmental process.

**Practical discussion**

Based on the findings of the talent development variable, it is recommended that the industry participants develop a formal mentorship programme to ensure the establishment of the mentor-mentee relationships more formally and this would be a platform for skills transfer. Skills that would require transfer are such as networking skills. Within the same mentorship programme emphasis would need to be placed for effective feedback from mentors. Further this programme would create a way for succession management and Knowledge management in the industry as it will be well known which mentors are available to mentor and they have which skills set. A talent development programme is also essential for Actors, and this will ensure that the actors future is realized as they scored positively on future orientation, meaning this will be used as a point of departure for the designing of a unique development plan for each participant based also on their unique analytical and creative abilities.

Based on the findings of the self-perceived employability variable, it is recommended that the industry embarks on a benchmarking study with the aim of developing actors. Most Actors scored low in their confidence as far as competing at an international level.
Hence a South African based matrix/framework is important to develop actors to compete in an international level. Further recommendations are in terms of external self-employability. Actors are required to engage in social networks and networking with the relevant gatekeepers in the industry. Industry engagements such as those hosted by SAGDA need to be promoted as they serve as space to increase opportunities for networking and boosting an actors perceived self-employability.

Conclusions

The study had limitations based on the geographical location of certain actors in South Africa and hence focused on the Durban and Johannesburg location which represented the two provinces of Gauteng and KwaZulu Natal. The Cape Town area was also excluded as a result of the gatekeeper’s letters issued by SAGA only representing actors in the Johannesburg and Durban Area even though there is a lot of acting activity in the area. Other limitations of the study were that the creative industry has several other sub-industries, but the study doesn’t seek to generalize its results to these sub-industries.

Future research is recommended to focus on other sub-industries within the creative industries to form a broader picture of the industry. The Cape Town city would need to be included in future studies as it has a major stake of this industry. There are areas identified for future research to focus on using a qualitative approach where Actors perceptions and views could be captured in relation to their development. A focus on the demographics such as gender and race, to investigate the gender proportionate in development opportunities and skills compositions and assessing the previously marginalized within this space of development and self-employability. More research is recommended to look at the conditions of service that the Actors in this industry are hired against.

The study used several methods to collect data in order to investigate the existence of a relationship between talent development and employability. The relationship between these two constructs were found to be a medium positive relationship. Much of the Actors talent were attributed to their Cognitive ability, Motivation as well as the role played by Mentors. Actors were of the view that even though an Actors talent is inborn further training development of their talent is required to master the talent. Motivation was central to the development of Actors and teachers as well as the schooling environment was identified as instrumental in developing talent as well as the role of mentors that provide guidance and support through the talent development process. The Actors perception about their internal and external employability as well as subjective and objective career success was noted as positive. All these elements’ points to the fact that Talent Development increases the Self-Perceived Employability of Actors in the Film and Television Industry of South Africa. Overall, the study contributed to the HRM literature based on employees who are from non-conventional employment settings.

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**References**


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