

Marketing III Research Project:
LOCAL CONSUMERS FEELINGS TOWARD LOCAL MUSIC PRODUCT
– THE EFFECT OF ETHNICITY

By

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Background and Problem Definition

Introduction

For the purposes of this research, we have defined our client as a leading “record company”. This is a business set up in order to record, distribute and promote music product on Compact Disc, cassette tape and other mediums. Many record companies can merely act as a distribution centre for their international counterparts when promoting their music. This research will be aimed at a record company where the product is created within and for the South African territory, in other words, music created by South Africans for South Africans. Our client, thus, would be able to take the research and apply it in creating and promoting music for South African consumers. The research may as well define music market positioning for incoming music product from overseas as well.

The benefits of this research include a more defined product for more defined consumers, and vice versa: an amalgamated product for the majority of consumers.

Background

The music business in brief

Within the music business, there is the goal to sell a unique product to a large amount of paying consumers, achieving this is success for that music product, however, a product may also sell incredibly well within small segments of consumers. Targeting correctly is imperative in all these areas.

Music albums have relatively short product life cycles (about a year), while artists producing the albums may have long cycles (anywhere between 0 and 50 years) in which they may rejuvenate their career several times to stay on top. The success stories and failures we here about in the news are all presenting the artist at some point of the life cycle.

A music product, being unique in its own right every time it is created, means it is difficult to predict sales and success (as confirmed in an e-mail interview with Lance McCormack). Marketing research is not encountered when building this product, but other marketing activities, such as feedback from the media and company members, the Internet, AMPS and newer technologies are introduced from the pre-production phase right through to the final pressing of the product.

However, our research is conducted with the consumers themselves in order to ascertain their direct feelings toward local music, as well as their ethnic music, and to find out which fixed genres are more consumed by which ethnic consumers.

This research will hopefully prove to add further support when designing a music product. This may sound harsh to the extent that music is an art, and thus not built but created. However, popular music today is unfortunately or fortunately (depends on what side of the fence you sit) “built” to fit with perceptions and needs of consumers. As mentioned before, the goal is to create a mass-appealing product. The songwriter, fundamental in this approach, is often asked to write for a specific audience. The artist is often expected to perform in trend, and change style for new trends that emerge over the years – entrusted and empowered by the record company to deliver (the artist and songwriter sometimes being one and the same). Editing the music or using certain production techniques helps keep some artists popular over time. The producers and DJs that emerge are expected to stay up-to-date with production techniques and trends. The music business is, ultimately, guided by what the consumer wants. Often the artists that survive the onslaught of consumer needs are the ones that change or “reinvent” themselves accordingly.

The Big Mac Price index reveals the relative price of CDs. McDonalds prices their Big Mac (BM) at a constant price all over the world. By comparing the price of a BM here and then overseas, you can accurately compare prices of CDs here (Economist Online, 2002). A new release here is R139.95. A BM is R9.70. Therefore, there are 14 BMs to one CD. The US price of a BM is \$2.54, a new release is \$19.98 (CNN.com, 2002), this gives 7 BMs for every CD. Conclusion: we are being ripped-off. The current rand-dollar exchange (11/05/2002) is R10.25. Therefore, a US CD, bought here is \$13.95. Conclusion: they is a general high price across the board for CDs. This can lead to consumers purchasing less product as prices are too high.

Problem Definition

South African music has been a subject of much debate and criticism, and has been on the back end of the international music scene for what seems forever. By just scanning through some local radio stations’ music charts, it is clearly seen that international music dominates our popular music scene (5FM and Highveld charts). Even in sales records from a local CD retailer (records and top sellers), it was obvious that South African music sales were secondary to that of international music. Further, in a recent newspaper article in the Citizen, Simon Cowel (recent judge of the British reality TV show “Pop Idols”, having recently sold over a million each of the winner of the contest and their runner up) stated “The fact that I don’t know any [South African singing stars] means that you haven’t got them” (The Citizen newspaper, April 2002). From all this, the question had to be asked: is South African music inferior to international music?

In an e-mail interview with Lance McCormack from BMG Records, his reply was simply, “Absolutely not!” – his following statements showed that the music industry itself had a lot of catching up to do in terms of music production [also mentioned by EMI Recorded Music and David Gresham Records], video

production, artist management, marketing management, artist development, song writing and live performance. From this researcher's point of view, it was painfully evident that South African music was in fact behind the rat race, although McCormack's view is that we have the basic talent, but not the infrastructure. It is still an untapped market, from the simple fact that we cannot shoot the talent *correctly* to success in the first place, here or overseas. But, as you'll see, this is all relative inside South African borders. Black artists do extremely well while white, westernised music finds it difficult to become successful – none of which exported very much. This can even affect the country's economy: a big artist can generate millions of dollars\pounds\rand, which could be ploughed back into the economy from overseas.

Song writing is perhaps one of the biggest contributing factors. If the song isn't good no matter how hard you dress it up, it will still be bad. That is to say, production has little impact when it comes to improving song writing, but it is key when designing a hit product – if something *sounds* dull, boring or “cheesy”, it's the production's fault.

So, the facts so far: South African music sales are significantly low in local markets and we are behind in the music industry when considering other international music industries like the United Kingdom, United States, Australia, etcetera.

The next issue addressed was that of the diverse cultural and racial segments that exist in South Africa. We are a small country compared to somewhere like the United States, and even smaller still in terms of homogenous markets. Now, taking a concept as broad as music, the markets are broken down further with the various genres of music within it.

When a music album reaches a certain point in sales they are often referred to by precious metals: platinum, gold and silver (in decreasing sales order). In the United States, the platinum figure stands at 1 000 000 units sold, in the United Kingdom this is 300 000 units sold and in South Africa it is 50 000 units. This gives you an idea of the reduction in market size. This is not necessarily a problem, it's just a fact, but hypothetically it does mean that a generally successful South African album only sells 5 percent of the U.S. market – this can also show the imperative need to crack the overseas market (just from an S.A. sales point of view).

Ethnicity plays a fairly large role in music preference, but this has just not been researched before our investigation, and is unconfirmed. Confirming or refuting this in our research forms the basis of all corrective marketing measures taken within the South African music business. Obvious as the answer may seem, there still has to be undisputed proof as well as identification of any anomalies.

McCormack and other telephonic interviews with David Gresham Records, EMI Recorded Music and Primedia Music acknowledge the ethnic role, saying that “black” genres sell better than “white” genres. It is easier for a “black” group to go quadruple platinum (200 000 units) than it is for a “white” group with extensive radio airplay (which still may only reach platinum status).

Thus, culture and race play a role in the preference of local consumers and the sheer size of South Africa effects the music industries penetration into the market, here and perhaps abroad as local penetration usually dictates what is marketed overseas.

The final aspect of this definition is the effect of acculturation (the consumer’s moving from one ethnic group to another). Its effect can be seen in consumers when they buy music of another group. Consumers who affiliate themselves with general South African lifestyles may tend to buy more “South African” music. The South African music “Kwaito” is very significant when it comes to “black” music crossing over to “white” consumers (McCormack suggested further research to this field, as was EMI Recorded Music’s view). For the purposes of this research, a general effect of acculturation on music preference will be determined – and perhaps in later research the specific effect of acculturation of consumers by Kwaito music.

So, our research presents the issues of buyer behaviour, ethnicity, acculturation, and opinions of the music consumer.

A point for research: music marketers may achieve their desired crossover effect by acculturating Kwaito music culture to white consumer’s popular music culture, a good example of this is the way Shania Twain has adapted country music to popular rock and pop cultures. Language as well as music texture (instrumentation and arrangement) must be adapted, for example, think of Celine Dion, Shakira or Ricky Martin’s crossovers. They all were massive within their local markets, and only successfully broke the international barrier when they changed the language (to English) and feel (ethnomusicological to pop culture) of their music.

Literary Review and discussion

There is no *music* marketing literature to be exploited (nothing was found to back up this research), however many articles on the research of ethnicity in consumer behaviour exist as well as sociological articles focusing on music (as an art) in musicology and ethnomusicology. Much of the following is revolutionary in music marketing, and thus contains opinions and insights based on factual review of previous literature.

Is research feasible?

From Lance McCormack's interview, he indicated that research is not done because of the creative nature of the business.

I would argue that the music business is not so different from any other. Record companies and retail outlets rely on artists and product to create revenue in exactly the same way as, for example, the fashion (clothing) industry would on designers and manufacturers. Popular music has already been studied within the realm of sociology for more than twenty years (Bannett, 2000), why not marketing research (rhetorical)?

Much marketing research is out to solve common questions like: who are our customers and how much, why, when and where do they buy? Who are our competitors and how do we compare? What are our resources? How effective are our marketing programs? What new technology is out there (Sudman and Blair, 1998)? All these questions are relevant to music market research, and most is probably covered within the industry already from a practical business point of view. The major issue here is how do you research whether an artists is likely to sell, or will a product sell better in one market than another, or what is wrong with this product? The problem is the human factor. By being conceited in nature, we tend to be wanted, desired and respected and thus you cannot treat intangible human product the same as a tangible human product. An artist is protective of their work and ego whereas an engineer is not so much so. The paradox exists that although marketers do not live to change the music, they just pick new music on grounds of the trend, thus, changing the music the consumer hears anyway. Hence, from our background, old artists need to reinvent themselves or die out. Research, then, should be geared toward not so much changing the music, but finding trend and positioning it accordingly, while public opinion research is by far the most important element for the marketing of music product. Finding motivations and attitudes of music lovers is above all the most important attributes.

Research conducted on these grounds will add to surety of the product being created. Hence our research is conducted in order to find trend in consumers' music preference within ethnicity in order to "pick" or lead artists to fulfil the individual and homogenous consumer need, and for the not so arrogant artists, build music geared for the public.

A point for further research: how much does the package design of a music product affect consumer buyer behaviour? CD covers are abundant and often a major part of releasing a product, but with the advent of music download from the Internet, will they contribute to continuing success of normal retail stores, etcetera. When releasing new albums, what effect does the design have on consumers? Do offensive covers affect sales? Do covers affect music perceptions?

Literary perspective

Ethnomusicology and ethnicity

Fundamental to our research is the concept of Ethnomusicology. A definition supplied by the British Forum of Ethnomusicology (2002): "Ethnomusicologists seek to understand [i.e. Ethnomusicology is the study of] the human processes within which music is imagined, discussed and made, and to relate specific musical sounds, behaviours and ideas to their broader social, cultural and political contexts."

Notice the lack of the "marketable" element in this definition, thus I have coined the term "music marketing" (if someone has a better suggestion, let me know). The sole purpose of which is to divide the Ethnomusicological element from the marketing one. I suggest that Music Marketing be the study of consumer relationships with music product in order to better the process of creating and promoting it, incorporating elements of Musicology, Ethnomusicology, Consumer Behaviour and Sociology.

Music research to this point has been dominated by Ethnomusicology studies. It provides us with information about the "structure of our traditional music and its performance modes" (Abiola Irele, 2001: 1). Further, Ethnomusicology has provided much insight into music's role in, particularly but not limited to, African societies and culture. Indeed it is important in that respect but it has not dealt with the issue of "Western" music – this dealt with under the academic heading of "musicology".

Musicology is out to study the reasons why certain music genres exist, studying aspects of classical and popular music. Musicology also argues that the meaning of music is in the melody and rhythm of songs, while sociologists argue it lies in the reception and appropriation by audiences (Bennet, 2000). I'd like to say that perhaps they're both right. Bennett asks how both these approaches can best be combined to understand popular music, and perhaps the answer lies in marketing – the impact of marketing must have an effect on the existence and development of music genres.

These two fields deal with the sociological side of music, operating to explain the reasons behind differences in traditional music only, interesting for a marketer but not too helpful in our quest to sell things.

Identity

Baade (1998) shows how klezmer (Jewish) music creates identity for Jewish Americans from the performance of the art and "defines klezmer music as the musical version of the soul of the Jewish people" (p209). She shows that music can be such a strong identifier for an ethnic nation, where music has "defined and redefined Jewish and musical identities" (p214). The famous Castle Lager advertisement in which the song "Africa" is used shows how South African identity can arise from music.

Religion

Religion affects music, and even brings together peoples of different religions and countries (Bennett, 1997). Music has been used in expressing religious views, and hymns are a common part in the Christian church. Vocal “singing” of such is part of much worship in many religions (Catholic and Muslim). Religious pop music has often sold well where suitable, for example in Afrikaans culture, but Music Marketers should be weary and particularly sensitive when dealing in it – there can be bad blood over religious content.

Unification

Music has even more depth when it comes to the audience, and is seen to exclude racism and racial discrimination (Bennett, 1997), overcome injustice, inequality and external exploitation (Padilla, 1990). Unifying a nation with music may seem utopian but is definitely a thought for South Africa. The problem comes when designing this type of music but perhaps, in the same way the S.A. cricket team can do it, an S.A. artist may be able to bring the country together with international success. It is imperative that the artist or band representing S.A. have that appropriated identity.

Kaur and Banerjea (2000) express the view that under political influences, music can be used for racial discrimination.

Acculturation

The study between music and ethnic identity reveals that music unifies different cultural groups as well as having the ability to express minority groups (Bennett, 1997). Music’s role in formulating ethnic identities is influenced by forms of local knowledge, that is, where and when they are, that shape the lives of ethnic minority groups. Bennett further expresses the counter-cultural expressions of the youth, reinventing their ethnicity.

I believe he refers to the acculturation of musicians. Acculturation is “the process of acquiring the customs of alternate (non-native) society or incorporating the customs from alternate and native societies” (Mendoza, et al. 1989: 372). Acculturation moves consumers to buy products of different ethnicity. Around the world, musicians are constantly changing their ethnic music to fit international popular music, in order to sell it to the vast majority of international product accepting consumers, this often creating unique and textured flavours within the music (think of groups like The Corrs). Padilla (1990) adds that the Salsa-sound (perhaps today known as Latin-American, heard from such artists as Enrique Iglesias, Ricky Martin, Carlos Santana and Jennifer Lopez) was destined to have spread throughout the United States to Spanish-speaking and Latin Americans with unambiguous social symbols. The enthralling

crossover and acculturation of this music lead to what is today commonplace as a pop music form (I'd also like to add that Salsa music is interestingly African-derived – Padilla, 1990).

Penaloza (1999) provides a different view. She says marketers should acculturate to consumers in a social relationship. Basically, this means that we should create music to fit specific ethnic genres instead of homogenising it. Perhaps this could be utilized when an acculturated music product is refined and then positioned for a specific ethnic group in a local area, i.e. catering to the needs of a specific segment. Baade (1998) tells that international media and corporations increase globalisation, but there has been a complimentary accentuating of cultural difference. Globalisation, the standardisation of products, is in turn reflected by the customisation of products. Various music singles, perhaps, should be released within segments of ethnic consumers to further boost sales and identification.

Culture

Music throughout the ages has been defined by the culture of an ethnic group, where it has become a cultural symbol. National anthems are an example of this, where the country tries to define their culture in a unifying hymn. Padilla (1990) speaks of these cultural symbols in Puerto Rican traditional festivals, providing self-definition and determination, connecting past and present. Baade (1998) mentions how klezmer historians use this music as a means of tradition, and of connecting Jewish people. Bennett (2000) in his review of *Mapping the Beat* (by Swiss, Sloop and Herman) tells of how music creates social spaces and expresses collective forms of cultural identity.

Culture swapping

Music can sometimes call upon the concept of culture swap (Oswald, 1999). For many Asians, ethnic music occasions in London are seen as the only way to feel “Asian”, and assume that form for that occasion, “changing back” upon conclusion (Barnett, 1997). “Traditional music and culture serve as a repository not just of historical facts but of collective experience” (MacKinnon, 1994 cited in Barnett, 1997: 112). Consumption is the area where culture is “fought over and licked into shape” (Douglas and Isherwood, 1979 cited in Oswald 1999: 1) and thus creates the opportunity (embedded in music) that so well defines culture in one product. Consumers are very likely to use music as a commodity to define their cultural identity. I believe that music even provides some consumers with a means to leave their [belief in an] “inferior” culture behind for a better one (culture detachment and assimilation). Lifestyle shopping - buying the commodity in order to show outward signs of another culture - as Shields (1992 cited in Oswald, 1999) calls it.

Politics

Ethnomusicological research provides that music is affected by politics. Communism, as Radulescu (1997) talks about, affected eastern music by shaping it in a form desirable under that political regime. He

describes the cultural loss of this type of music and the degradation of music as an 'art'. Kaur and Banerjea (2000) tell of Nazi Germany, and its regime of purification of music, particularly jazz music.

Padilla (1990: 94) describes that Salsa music created an "aesthetic-political component in the Puerto Rican culture", where artistry is created with politics in mind. Musicians often provide us with social and political commentary. Bennett (2000) in his review of *Spectacular Vernaculars* (by Potter) speaks of hip-hop music and the political expression it has (as well as post-modern views embedded within it). So, in the eyes of this marketer, if you wish to win the next election, write a good song about your campaign, oh, and remember how the environment (political, natural, technological, etc.) affects our strategies.

Mass appeal

Gans (1967 cited in Padilla 1990: 87-88) speaks of the golden rule: within popular music "mass culture is an industry organised for profit [conservative and radical]; in order for this industry to be profitable, it must create a homogenous and standardised product that appeals to a mass audience [conservative]; and this requires a process in which the industry transforms the creator into a worker on a mass production assembly line, where he gives up the individual expression of his own skills and values [radical]." Both theories stress the extremes and should be read as such, as the music world today exists, perhaps, in a tight balancing act of cultural goods vs. "globalised" goods. This shows clearly the two sides of the fence to which one must stand. So, the economic structure of popular music exists, where an oligopoly in the recording industry creates a homogenous cultural product (Padilla, 1990). Padilla also speaks of how musicians create unique and individualized material from their historical and social context, which ultimately leads to innovative and constructive paths when creating mass appealing product. Popular music is a modern form of traditional music.

The rivalry between record companies has added to the onward force to create mass appeal music (Padilla, 1990) – this is perhaps something that is lacking in South Africa, where record companies may view local markets as too segmented to be able to create a mass appeal product. Padilla views, during the Salsa explosion in New York that record companies were competing for the same market. Again this perhaps does not exist to such a full extent here in S.A., causing a non-competitive rift in which companies need not cater to every market but sit with their small segments with no onward look to the future.

Further, Padilla (1990) hints at the so-called rebellion from and in music, seen in Salsa music, and as I recall throughout modern music history, perhaps starting with Elvis, where music was seen as a "social process mediated by forms of domination and resistance" (p88). Marketers have the advantage when using this: youth love to see the barriers of society broken down, further adding to the concept that the music was or is their own. This entire social theory is not seen so much today and perhaps is exactly what

today's modern music needs. That is, some defining element to break the monotony of modern music's tired messages.

The meaning of music

Traditional music is said to gain meaning from itself and its culture, not from its inherent sound or the creativity behind it (Bennett, 2000). Popular music, I'd suggest, gains little social meaning (music we hear in clubs and bars reminds us of good times) but, perhaps, more from individual meaning (music we identify and cherish creates stronger ties and memories). Music, once consumed, becomes a personal experience and is thus different for everyone. Common feelings amongst consumers create a defined social meaning leading ultimately to a general perspective of consumers and promoters alike toward that product. Sheppard and Wicke (reviewed by Bennett, 2000) confirm this and suggest the concept of the "sonic saddle" where "sounds produced in an external world are internalised by individuals then processed and in turn become the catalyst for forms of social action" (Bennett 2000: 182). However, Bennett hints many times at the concept that perhaps the environment plays a role in this decision, and all I can say is that if he were only a marketer he would already know it does (Consumer Behaviour talks of involvement and *situational* factors, while strategy makes note of the external environment).

The social collective

Popular music's role in one's social life is unavoidable. Indeed, its relation to "various institutions and collective cultural sensibilities play an important part in our contemporary social life" (Bennett, 2000). And I bet you're asking yourself what that means? Well, in English, popular music resides in our restaurants, bars and clubs where we meet with friends and others to make cultural sense (i.e. fulfil that need for socializing) in our normal social lives (i.e. for example, not in the homes of close friends where popular music is often not dominant).

Marketing research has revealed that advertising within social circumstances can be effective for targeting both numeric minority and majority groups (the distinctiveness theory). Derived from this, targeting to minority ethnic consumers is more effective than targeting majority ethnic consumers within social atmospheres (Grier and Deshpande, 2001). So, advertising ethnic music to same-ethnic minority consumers will be more effective than advertising mass appealing (pop) music to the mass population under social circumstances. Chung (1999) points out that many people differ in degree of ethnicity, and this level fluctuates within social relationships – people are "embedded" within them. Furthermore, people's behaviour differs in respect to the different social relationships they have. Thus, advertising ethnic music within diverse ethnic groups will penetrate more effectively within more diverse groups, on a social level.

A point for further research: To what extent do social and ethnic factors affect music consumer buying intentions?

General consumer behaviour

Introduction

The psychological impact on consumers buying music has not been researched before (another point for research), but much literary research exists in marketing research. Many of the concepts are not developed fully here, but rather approached with the view to apply them to music marketing and for the reader to already have prior knowledge of these concepts. The work of Foxall, Goldsmith and Brown's (1998) book is discussed mostly:

Involvement

The music consumers' level of involvement affecting their choice happens in a profound way. If a consumer has high involvement they will move through a concise process when deciding upon a purchase. This is seen when someone is passionate about "their" music, when connections are made between the consumers' life and the stimulus (Krugman, 1965, cited in Holbrook and Hirschman, 1982). Careful consideration is taken when buying and listening to their music. Often they are very choosy when it comes to a certain genre(s), in which they call their own, and all others are inferior or less appealing. They go about choosing something that is up to their standards of "perception" (discussed later).

The level of involvement is affected by the consumers' situation and personal factors, to a very large extent (Zaichkowsky, 1896). Think of how a fan goes to a concert (the situation) of an artist he or she is not entirely interested in (for other factors, like peer pressure, etc.) only to go home being blown away by the lead singer (personal factor), and the next day goes and buys the album. This is the effect of situation and experiential circumstance (Holbrook and Hirschman, 1982) on involvement to produce low involvement processing (i.e. not moving through intense information processing but rather unconsciously and experientially). This type of involvement is all over music consumers' behaviour – for example, if you buy music to be cool (the situation) you are probably highly involved in your friends, not your music. Furthermore, this situation, to such an extent, does not affect highly involved consumers. As far as advertising is concerned, the advertisement must pass "environmental stimuli and a perceptual filter" in order to initiate information processing in highly involved consumers. So, if you are a Britney Spears fan (you like her music and are highly involved), her looks on posters do nothing for you, and you would be more influenced by the fact that a great producer or talented musician were on her album. Social and private consumption affects music consumers' behaviour rather largely: I don't think Enya would be a big hit at a rave (unremixed of course), but may be an everyday past time for private relaxation.

The fact that music is personal and personally experiential by nature makes it more highly involving than other routine or major product consumption.

Olshavsky and Grandbois (1979) confirm that there can even be no decision making when buying a product, and I see there is an absence of this in music marketing. I would tend to theorise that all music purchasing is done with a trade off and decision of some kind. Every time you go to a store to buy music there is a constant challenge to buy some product over another. Even when you go there with one product in mind, this decision was scrutinized at some point before.

Perception

There is an old saying that perception equals reality in marketing. Everything rests on the way the consumer perceives the music product and thus defines the reason why someone may listen to it. There is the famous case of Alice Cooper: an artist created for a specific perception of the public. He sold millions simply because everyone thought he was outrageous and evil (on and off stage) – the marketers behind him found a gap in the market and put him there. Here it is shown that the *image* of an artist plays a big role, not just the artist's music.

Self-concept in perception can affect music preference by instilling in the consumer the feeling that the artist is part of them and belongs to them leading to high involvement. Another concept is also the “perceived risk”, where uncertainty and the consequences of the purchase are considered. Here, uncertainty when buying music would be the fact that consumers know little about the music they are buying (partly solved by the in-store “listening centres” now available in most stores) and thus is unsure of making that purchase. A consequence of the purchase is perhaps social embarrassment.

A point for further research: Does the image of an artist affect music sales? What would the best image to use be? If music consumers were highly involved in music, would image affect their perception of it?

Learning

The concept of if a consumer buys a product and is satisfied with it, and then makes repeat purchases (Holbrook and Hirschman, 1982) is seen when a fan keeps buying further albums of the same artist. This falls under the concept of consumer learning.

Attitudes toward music product again fall under consumer learning. So, everything we feel about a particular music is learned: from information and experience and the organization of psychological and behavioural activities (Lutz, 1991). When advertising, perhaps more attention should be given to teaching consumers about a particular type or segment of music. Many advertisements direct their product solely for awareness, never attempting to actually tell the consumer the reason to buy it and convince them of it.

Attitude functions particularly worthy of examination for music marketing would be (Katz, 1960, cited in Foxall, Goldsmith and Brown, 1998): (1) the ego-defensive function, where a music consumer buys music with the attitude to “protect his or her self-image” (against internal conflicts and external dangers - Lutz, 1991), (2) the value expressive function, for “maintaining self identity and favourable image (Lutz, 1991)” and (vaguely) (3) the knowledge function, where a music consumer may attempt to have attitudes about the way music defines their world (fulfil a need for understanding) – music can shape the way one looks at the world around them, the moods it creates and stores them for later remembrance.

Persuading the consumer is obviously the next step. Here, tying in with high and low involvement is the central and peripheral routes (respectively) (Petty and Cacioppo, 1983) of persuasion. Persuading a highly involved music customer to purchase a product requires a detailed and central process of information process. Whereas persuading a low involved customer only requires you to show them its all-good fun and the artist is a celebrity. Situation and individual preferences may cause a moderate route of persuading them as well. So, you like the music and the artist is good looking: bonus!

This is where I'd like to leave the consumer behaviour realm, even though there are other topics, the above starts a foundation that could lead to more scrutiny and expansion in further research and reviews.

Conclusion of Literary Review

In order to market music, marketers can use the knowledge gained from many different areas of academic study, namely Musicology, Ethnomusicology, Marketing and Sociology in understanding music consumers. The adaptation of these various studies can further our attempts to market music to ethnic and homogenous consumers under the umbrella of marketing. Music is a technical and complicated product, and motivation and attitudes differ significantly from other traditional marketing products, and in this light can be seen to need further significant research to answer the myriad of questions presented here, as they will not be fully answered under another area of study.

I end off with a warning. Music is an art and should thus be respected and treated as such. If you take that away from it, it falls into the realm of science and reality and loses its magical essence. In trying to package it and sell it we should never lose sight of what it is that we are actually trying to sell: magic...

Research design

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I would like to thank Jon for his help with the questionnaire design. Kerry, for answering our questions and helping us when we needed it. Zenobia, for her all her input and allowing us to disrupt her marketing II class so we could administer our questionnaire. Jessica, for supplying us with music sales information from CD Warehouse. Ralph, for the mosh and, last but not least, the bands that helped me through this assignment – Converge, American Nightmare, Soilwork, Machine Head, Lack, Deluge and all the rest. No props to Bucket of Mudd, Britney, Staind and Barney Simon.

Why We Chose the Topic – My motivation

The topic of the assignment, the effect of ethnicity, acculturation and attitudes people have towards music (especially South African music), is something that has always interested me. I am a music nut of sorts and even work at a music shop. It has always been a mystery to me why certain groups of people like certain types of music (I feel it is possible to look at someone and divine, almost like Sherlock Holmes, what type of music they listen to), and how many peoples' taste in music is altered simply by seeing an artist or band on television or hearing about them over the radio or through the 'grapevine', for example the recent 'return' of rock music to popularity. Many people now, who had no interest in the genre before, are now listening to and buying rock artists' music, whereas many other people are rooted in their musical preference and will never alter it, so called 'purists'. I have a seen these distinct trends in action, both at the shop and within my own circle of friends and I think the implications of our results in isolating potential causes of these phenomena could have huge implications to the whole music industry.

Research Hypotheses

From the background and literature review we have formulated six hypotheses

1. The effect of ethnicity on a consumer's music preference.
H1: Ethnicity affects music preference significantly.
2. The effect of acculturation on a consumer's music preference.
H1: Level of acculturation significantly affects music preference.
3. What attitudes do consumers have towards local music?
H1: Consumers' attitude toward local music is significantly negative.
4. What attitudes do consumers have towards their ethnic music?
H1: Ethnic group attitude toward ethnic music is significantly positive.
5. If a consumer identifies strongly with South Africa, are they more likely to buy local music?
H1: Consumers who identify with South Africa buy significantly more local music.
6. If a consumer is more interested in music, they are less likely to buy local music.
H1: Consumers with a high interest in music buy significantly less local music

Other results that may also be derived from our research are:

- Consumer perceptions of local music compared with international music.
- Buyer behaviour of local music consumers.
- Consumption patterns of local music consumers.
- Relative strength of local music versus international music in local music consumers' minds.
- Local music consumer awareness levels.
- Targeting of different music genres for specific ethnic and demographic markets.

Information Goals

Our Information goals are directly linked to the hypotheses put forward in this section, so we had to design the questionnaire to accurately capture the following data about respondents.

- Respondent's ethnicity.
- Respondent's level of acculturation.
- Respondent's attitudes towards local music.

- Respondent's attitudes towards their ethnic music.
- Respondent's preference in music.
- Respondent's demographic characteristics.

We needed this information quickly and although we wanted to conduct a focus group to get some more 'in depth' primary information from respondents we decided the easiest way would be to use our knowledge of the local music scene as well as the information gathered through e-mail and telephone interviews with marketers in the industry to guide us in the formulation of the questionnaire.

Research Design

We implemented a descriptive research design using a single cross-section of the population to obtain our data. We chose this method mainly because of time and budget constraints. Holding a focus group may have given us a few more insights into the attitudes of local music consumers and given us a new slant on the possible problems facing the South African music industry, but because of a limited time frame in which we had to work and because we lack the money, we decided to scrap the idea and move right into the questionnaire design, administration and tabulation of results.

The Sample

Our sample was drawn from the marketing II and III classes. We administered the questionnaire to our class (marketing III) before lectures one morning and to both marketing II classes before their lectures one morning. Altogether we administered 110 questionnaires. Of the 110 questionnaires, 104 were returned to us after being completed. All considered only losing six was quite an achievement and hopefully points to people doing their best to fill the questionnaire out.

We chose this sample primarily because it was the easiest for us to gain access to (convenience sampling). The respondents were also in class and had the stationery to complete the questionnaire on hand, making it easier for us to administer and for them to complete. We also wanted to target people who should take an interest in music (i.e. students, who listen to the radio, attend concerts and watch MTV etc.) and whom the questionnaire would appeal to, hopefully motivating them to fill it in to the best of their ability. The chances we would have found people who would have taken the time to fill in the questionnaire truthfully and accurately by randomly approaching people would probably not have been that successful, but could have decreased the sample error and sample bias by making the sample more representative of the population, although having said that it would have been much more time consuming and expensive to get the number of responses we wanted.

The marketing classes also seem to be a good representation of the racial and cultural groups in South Africa, which is very important to us in this study as we try to measure opinions of local music across

culture and race. The main drawback of this sample is the age demographic. All the respondents should be between the ages of 18 – 24, this makes our sample error and sample bias a bit of an issue by ignoring the part of the population that falls above and below (the section below 18 may not be such a loss though because of a lack of understanding of the concepts involved) this age range, but, as with most things, there was a trade off and we decided to make it in the interest of attaining a good sample size of people who, hopefully, would take an interest in our subject and provide us with good data.

One advantage of the way we administered the questionnaire was that we remained present while respondents filled out the questionnaire so that any confusion regarding any question or concept could be addressed and brought to the attention of the entire class collectively to ensure data integrity as all respondents would know how to correctly fill in the questionnaire, even if they didn't want to ask us for fear of appearing silly in front of others.

This leads me to a disadvantage of our method of administration. People may have been influenced by their friends to fill in answers that were not their own. Peer pressure and social desirability issues are raised here, especially amongst the age group we chose, that is people in their late teens to early twenties, who may have images to preserve and people to impress, thus decreasing the integrity and accuracy of our data and, ultimately, our results.

We also decided to use a few test cases to make sure our questionnaire was understandable to people other than ourselves. We all thought the questionnaire was quite comprehensive, understandable and error free. This was soon proved to be a bad misconception. Several people pointed out where we hadn't made provisions for their responses as well as some grammatical and numbering errors. A few even noted some ambiguity in the way our questions were phrased. We fixed these errors and the hopefully this helped all respondents in filling the questionnaire easily as they would be certain of exactly what we were asking them as well as providing them with all relevant response options, without going 'overboard' and creating possible hesitance in the respondents' minds.

The Questionnaire Design – General Issues

The main challenge when designing the questionnaire was to formulate questions and scales that could measure the acculturation levels, ethnicity and musical preference and musical knowledge of respondents to acquire all the data we needed in the same questionnaire, without making the questionnaire too long or too technical for respondents. We thus decided to break up the questionnaire into five sections, with each section focusing on a specific element of information we needed to obtain for our hypotheses.

The sections are:

1. Musical preference.
2. Respondent ethnicity.
3. Buyer behaviour.
4. South African music and its general image.
5. Respondent demographics.

This also gave the questionnaire a logical and cohesive flow, which hopefully would make it easier for respondents to follow and understand, thereby improving the data we obtained and, hopefully, making our data and results of a higher quality.

The single most important thing about music is its uniqueness. Although much of it is generic and can thus be put into fixed genres based on musical style, instrumentation, arrangement, type of appeal and the market it is intended for, much music is also completely unique and is only loosely associated with a particular genre, mainly for convenience sake, and so it follows that the opinions of people who listen to music will be vastly different, as will their categorisation construct. For example a person who is unfamiliar with the genre of metal may categorise a band like Metallica as a 'hardcore' band whilst someone else, who is familiar with the genre, may well classify them as a 'classic metal' band. The relative gulf between the two classifications is huge and therein lays a major problem for us. Another problem is the infinite number of opinions respondents might have in response to a question – from a simple 'Yes' or 'No' to 'absolutely loath the artist' to 'the artist is so super swirly it isn't funny' (these are just arbitrarily used examples, don't read too much into them). We thus had to create measures and scales that are essentially foolproof to both the initiated and uninitiated. This is why the majority of our questions are closed. This is especially true for question 3. We essentially took the categories from the CD Warehouse shop in Rosebank and listed them, allowing the respondents to choose the genres they listened to, which gave us nominal data. We did however look at the sales data provided to us by the store and removed the least popular genres and inserted a response category – 'Other' which would cater for respondents who do listen to those genres. We also provided examples of the genre's well-known acts to avoid any confusion respondents' may have as to our categorisation of the genres. Some of the genres omitted were world, vocal, instrumental, experimental and new age. We did this to make the actual tabulation of the data easier, as well as to save some space and make the questionnaire a bit shorter.

You will also notice that the answers are all pre-coded to make it easier for the person tabulating the data (Sudman and Blair, 1998) (A full codebook is included on page 81).

The Questionnaire Design

Ethnicity

As stated in the previous section (background and literature review), we feel that ethnicity plays a major part in music preference. To measure this we designed the questions in section two and question twenty-three in section four.

For questions 4, 5, 6, 8 and 9 we used a five-point Likert scale to measure the effect respondents' race, culture, listening habits and feelings towards artists of their ethnic group as well as their feelings towards artists of other ethnic groups. We chose a five-point scale, because it would allow the respondents a relatively wide range of responses, without creating the confusion prevalent in scales with more points on them, that is they could easily give their response without getting caught up in the subtleties that exist between responses on a wider scale. The scale also proved to be very flexible with responses at the top and bottom extremes changing to suit the responses required for different questions. The scale was also able to be used in question 23. Another benefit of the Likert scale is that it would provide us with interval data, which allows for more advanced statistical tests to be performed on the data.

In order to try and measure ethnicity, we first concentrated on race and culture issues (questions 4 and 5). We asked the respondent to rate the influence their race and culture has on their preference in music on the scale with responses ranging from 'Very uninfluenced' to 'Very influenced'. Asking respondents to rate themselves was a bit risky as they may have not understood what we were asking, but we were more likely to get a better answer to our question than if we had tried to cross-reference a variety of questions and come to an answer that way – simplicity is key here.

The next questions to use the scale were question 8 and 9. In these questions we tried to gain an insight into the respondents' strength of association with their ethnic group, through their consumption of music. They could responses on the scale went from 'Very unassociated' to 'Totally associated'. These two questions also had the added advantage of giving us an insight into the acculturation level of respondents via their strength of association with their ethnic group and other ethnic groups – it should hold that a more acculturated person would feel strongly associated to other ethnic groups and may be unassociated or associated with their own ethnic group and vice versa.

We also measured race and the language that respondents listen to music in. We live in a culturally diverse country in which race and language play a large part in ethnic identity (we still cannot escape the past). So we provided closed questions, listing all eleven official languages of South Africa (giving us nominal data), and an option for 'other' (question 10a) and the entire major racial group in South Africa, also with an option for 'other' as a response (question 30). This gave us nominal data to work with. Language in music is very important. Traditionally musicians that use English as their medium of

expression have dominated the market. As pointed out earlier (section 1) artists that have had success in their native languages only managed to conquer international markets when they changed to English, i.e. acculturating themselves to the market to become successful.

From the data collected through the questions discussed we hope to be able to validate or reject hypotheses one and two.

Acculturation

Kara and Kara (1996) contend that acculturation plays a significant part in consumption, so besides question 8 and 9 we need some more data regarding the acculturation of local consumers. This data can be obtained in questions 24, 25 and 26. Although these questions are found in section 4, which deals with South African music and its general image, we can hypothesise that the responses we get from respondents are not based solely on the relative strengths or weaknesses of South African music, but may also be influenced by the proliferation of international music we are surrounded by. The old idea of “not being able to escape something so you end up liking it” may ring true here. Situation in respondent’s mind: ‘I think Britney’s musical skills are questionable but she’s everywhere so she can’t be that bad, wait, I think I like her, let me go and buy her CD.’ This is a possible area for further research; namely, do people buy CDs and form preferences for musicians and their offerings as well as certain genres because they can’t escape them? The results may well be surprising.

Question 24 must be viewed in conjunction with question 21 in order to isolate the acculturation effect. If a respondent were to respond that South African music is better than international music (question 21), i.e. score highly, but score low for question 24, what are the reasons for this? One reason must surely be a high degree of acculturation of the respondent. Question 26 works in the same way – although if we look at the Monsters of Metal concert that was supposed to happen here a while ago, it was cancelled because only four people bought tickets in Durban and about a hundred were sold in the rest of the country despite the fact that some legendary metal bands were on the bill – most notably Motorhead, we might conclude that South Africans aren’t casual consumers and won’t go see an international act just because they’re international, but will rather go and see ‘trendy’ international acts, like U2 or Faithless. This leads to another interesting topic, the influence of trends on musical preference, although this probably relates closely to peer pressure and the need for affiliation, and how trends in music start and proliferate themselves – witness the emergence of Nu Metal with bands like Staind and Puddle of Mudd leading the way at the expense of the techno trend that started in the mid nineties, could mimes explain this?

Another question we formulated that turned out to have a dual purpose is question 11. As our client would be a record company they would like to know which media to utilise in their advertising campaigns, but

this may also show us the more acculturated consumers, who may well rely on 'international' sources of information to find music that appeals to them (MTV, Internet). This may also show the lack of such sources of information in the South African media for local consumers to utilise, for instance the only South African music magazine we can think of is 'Top Forty' and Channel O, which is located on Satellite TV. Another issue arising from the question is that of high and low involvement in purchase decision of music. A person who utilises many sources of information to find and review music is probably a highly involved consumer – a connoisseur – as opposed to someone who sees a music video or hears a song and buys the CD on that limited basis – a poseur. Although with the current price of music now, R139 for a locally made CD up to R329 for a Japanese import, price may play a role in both types of consumers' ultimate choice. Here again we have another interesting topic for research – whether price significantly affects music purchase across different types of music consumer and musical genre.

Culture Swapping

Here's another interesting concept dealt with in the questionnaire. We want to see how many genres people listen to, but we also need a way to explain the seemingly incongruent tastes some respondents may have as well as the fact that certain music is 'made' for and dominated by certain racial groups. We don't mean to generalise here, but it would appear as if black artists dominate rap and soul and these genres are primarily aimed at black consumers, but this doesn't explain the fact that these genres seem to have broken free from their stereotypes and appeal to a wide variety of racial groups, hence the need for the need for question 9. We don't explore the reasons behind this, but 'empathy' might be a big part in this although the Dead Kennedys make a good point in their song 'Holiday in Cambodia' when they say, 'Bragging that you know how the niggers feel cold and the slums got so much soul.' This is an obvious reference to the growing popularity of 'black' soul music amongst white consumers in the early eighties, very ironic and satirical, but worth considering as it raises the issue of political correctness and 'lifestyle shopping', both of which have a major say in many people's lives in South Africa today.

Socialisation

A large part of our attitudes and behaviour is formed in during our childhood (Foxall, Goldsmith and Brown 1994). This will impact on our taste in music and so we included question 10b. It is a closed question, this gave us nominal data to work with, to minimise the difficulty in tabulation with space to cover what we haven't thought of. We included this question to test the assertion put forward above. We do however concede that the changes in music that occur between childhood and the time when people consciously choose for themselves what they like may be so great or that the respondent can't remember what music they listened to whilst growing up that the data gathered from it may be suspect but it is an interesting variable to examine.

South African Music

The main purpose of this study is to isolate the opinion of South African music consumers towards South African music. This was accomplished by questions 21, 22, 24 and 27. Question 21 aims to get the respondent's general attitude towards South African music as well as to serve for a basis to check the consistency of the respondents' answers in questions 22, 24 and 27. Question 21 also used the five-point Likert scale, which provides us with interval data, an added bonus.

Question 22, is intended to elaborate on the reasons for the response given in question 21. We could have made the question open, but the sheer variety of responses, or lack of them, may have caused us huge difficulty in the coding phase of the research, so in the interest of data integrity and ease of tabulation we used our venerable Likert scale. We also decided to find out respondents' feelings on a variety of facets of music i.e. quality, uniqueness, 'coolness' and whether they thought it was worth buying. The only possible problem here is the responses from the respondents who don't really pay attention to those facets of music and who may arbitrarily respond, although their response to question 21 should lead us to find who they are and treat their data accordingly.

Question 24 is aimed to find out the respondent's feelings while consuming South African music. We again employed the Likert scale to measure the responses. However because we are measuring feelings that are by their very nature passionate and irrational we may not be able to draw and conclusions between this question and question 21. This might be an opportunity for record companies to exploit the emotional appeal of music, both live and studio based instead of the traditional product (i.e. a good sleeve design, bonus materials, past success of artist), aspirational and sex (whoa Britney!) appeals to sell their music and perhaps inject some vitality into the scene that way – as with the current trend in 'hardcore' and 'emo' music genres, which are seeing unprecedented popularity at the moment because of the constant touring the bands undertake and the innovative use of all media formats and so called 'street teams' to promote their music. This newfound popularity is in stark contrast to the traditional 'underground' image of the music.

Question 27 was perhaps the most challenging question to design, as we wanted to measure awareness, whether the respondent had heard the band or artist and what they thought of the band or artist. To accurately reflect the genres and artists prevalent in South Africa while at the same time not listing too many artists was very difficult. CD Warehouse broadly categorises the South African genres as South African, South African Jazz, South African Rock and South African Gospel. So what we did was to select 21 artists or bands, divided basically equally over these genres and to ask respondents our questions. We also included two sleepers in the list, namely the 'band' Injoint and the 'artist' Sipho Khumalo. We did this mainly to validate respondents responses to the other bands and artists listed. The very unique facet of this question is that we get nominal data from section 1 and 2 (awareness and have they heard the

artist or band in question) and interval data from section 3 where we provided a three-point Likert scale to measure whether respondents like, dislike or are neutral to the artist or band in question. Overall we feel that this question gives us a good idea of the awareness levels of local music consumers and their feelings toward the local product, however we do concede that we may have to list a wider variety of artists and bands, both well-known and 'underground', to get a fuller picture of the awareness levels of consumers in South Africa.

Demographics

We hope to be able to compare respondents' responses across various demographic variables. We devoted section 5 of the questionnaire to demographics. We decided to use the most common demographic properties (age, gender, race, earnings) as we feel these will give us adequate information to draw conclusions and isolate trends without taking up too much time or making the research unnecessarily complex. We also included a section where respondents could tell us what degree they are studying for and what their majors are. This is because our sample is student based and some interesting results can well emerge.

Identity

Although it is mentioned in the background and we would have liked to include, but which may have made our research lose its focus and taken up valuable time, is the link between identity and music. The exploration of the link between personal and the music that defines an identity may explain why someone wears white face paint, black makeup, acts depressed and ultimately call themselves a 'Goth'. Do they identify with the music or do they identify with the concept of 'Goth' or are they just trying to get to their parents by being weird with the whole identity 'growing' on them as they gradually accept it or are they trying to gain the recognition of their peers? It could even be a passing fad and in a few months they'll become a hippie, with a whole new perspective on things, including music? The possibilities are endless. The link between the identity traditional music creates for its members probably operate using different mechanisms, but remains fascinating nonetheless.

Questionnaire 'Issues' – Problems and Shortcomings

As mentioned earlier there are some trade-offs in this questionnaire, nothing too major, but still worth considering.

1. The length of the questionnaire. The questionnaire is eight pages long and has 47 separate questions. This may seem excessive, but we feel we needed all the questions to successfully isolate trends, feelings and opinions of the local music consuming population. Time is also a factor here, it took between 8 and 15 minutes to complete the questionnaire, but we feel the

subject of the questionnaire would offset any possible time and length effects that respondents may experience while completing the questionnaire.

2. Respondents' own categorisation of music genres. This is especially valid for question 3 where respondents may needlessly use the 'other' category for a genre that is already represented, wasting time in cleaning, editing and tabulation of the data.
3. The use of technical terms such as ethnicity etc. This may cause problems for respondents in terms of understanding the question and so they may arbitrarily answer the question without thinking, which would negatively impact on the integrity of our data and thus our results.
4. Question 4 is very unique and may cause some confusion in the way it operates. Respondents may look at it and be scared off by its complex looking nature, but upon examination it is quite straightforward.

Last Words

Hopefully we have covered all the bases we need to make our research a success with this questionnaire. It was thoroughly rewarding to be involved in its design and implementation!

A sample of the questionnaire we used follows:

University of the Witwatersrand
3rd Year Marketing Research Project

Questionnaire on the feelings of consumers towards local music

Dear Participant

We are currently third year marketing students at the University of the Witwatersrand. Part of our course is a research project. We have decided to research the feelings of local consumers towards local music. We have created this questionnaire to aid us in our research and make us aware of your feelings towards local music. The questionnaire results will remain strictly confidential and the research is being conducted purely on academic grounds. Please ignore the superscript numbers accompanying answers.

J. Shaw

R. Moore

A. Woollatt

N. Hiltermann

7. Do you listen intentionally to your traditional ethnic music (e.g. Christmas carols, traditional Black music, etc)?

- Yes²
- No¹

7a. Please elaborate on your answer for Question 7.

8. Do you feel more associated with (part of) your ethnic group when you listen to traditional ethnic music?

1 2 3 4 5
Very Unassociated Totally associated

9. How do you feel when listening to current artists of other ethnic groups?

1 2 3 4 5
Totally excluded Totally included

10a. What language do you prefer to listen to music in (tick all applicable)?

- Afrikaans¹
- English²
- isiNdebele³
- isiXhosa⁴
- isiZulu⁵
- Sepedi⁶
- Sesotho⁷
- Setswana⁸
- siSwati⁹
- Tshivenda¹⁰
- Xitsonga¹¹
- Other (Please specify):¹²

10b. Thinking back to when you were growing up, did you or your family listen to the following types of music?

- Traditional African¹
- S.A. Gospel²
- Greek³
- Italian⁴
- Portuguese⁵
- Indian⁶
- Chinese⁷
- Afrikaans⁸
- Other, please specify:⁹

Section 3
Buyer behaviour

11. How do you find out about new music (**tick all applicable**)?

- Music TV Channels (MTV, VH1, etc)¹
- Gigs and festivals²
- Internet³
- Music Publications (Rolling Stone, Guitar, etc)⁴
- In-store⁵
- Friends or Family⁶
- Radio⁷
- Other (please specify):⁸

12. Is there enough media coverage of South African music? Give us your reasons for saying so.

13. Where do you buy music (**tick all applicable if you do buy music**)?

- I don't buy music¹ _____ →
- Specialist music stores (CD Warehouse, Musica, etc)²
- Megastores (Hyperama, Makro)³
- Mail order⁴
- Internet⁵
- Flea markets⁶
- Street corners⁷

Go to Q 16

14. If you buy music, on average how many commercial CDs do you buy a month?

- None¹
- 1²
- 2³
- 3⁴
- More than 3, please specify:⁵ _____

15. If you buy music, on average how many CDs of South African artists/bands do you buy a month?

- None¹
- 1²
- 2³
- 3⁴
- More than 3, please specify:⁵ _____

16. How many CDs do you own, excluding copies (i.e. not professional music CDs)?

- None¹
- Less than 10²
- Between 11 and 20³
- Between 21 and 30⁴
- More than 30, give us a range:⁵ _____

17. How many CDs of your collection are South African artists, excluding copies?

- None¹
- Less than 5²
- Between 6 and 10³
- Between 11 and 15⁴
- More than 15, give us a range:⁵ _____

18. Do you copy commercial music CDs?

- Yes³
- No²
- No comment¹

19. How many copied music CDs do you own?

- None¹
- Between 1 and 5²
- Between 6 and 10³
- Between 11 and 15⁴
- More than 15, give us a range:⁵ _____
- No Comment⁶

20. Do you download **free** music from the Internet?

- Yes³
- No, but I do have an internet connection²
- No, I do not have an internet connection¹

Section 4

South African music and general image

21. What is your opinion regarding South African music versus international music?

1	2	3	4	5
S.A. music poorer		No difference		S.A. music better

22. In my opinion, South African music is generally...(rate the following responses on a scale of 1 to 5 by circling your response – Q 21, 22, 23 & 24)

22a.

1	2	3	4	5
Terrible				Excellent

22b.

1	2	3	4	5
Not worth buying at all				Definitely worth buying

22c.

1	2	3	4	5
Not unique at all				Very unique

22d.

1	2	3	4	5
Of very poor quality				Of outstanding quality

22e.

1	2	3	4	5
Very "uncool"				Very "cool"

23. In my opinion, my ethnic music in South Africa is...

23a.

1	2	3	4	5
Terrible				Excellent

23b.

1	2	3	4	5
Not worth buying at all				Definitely worth buying

23c.

1	2	3	4	5
Not unique at all				Very unique

23d.

1	2	3	4	5
Of poor quality				Of outstanding quality

23e.

1	2	3	4	5
Very "uncool"				Very "cool"

24. How do you feel when...

24a. Buying South African music?

1	2	3	4	5
Totally embarrassed				Extremely proud

24b. Attending a performance of South African artists?

1	2	3	4	5
Totally embarrassed				Extremely proud

24c. Listening to South African music privately (i.e. at home, on the radio etc.)

1	2	3	4	5
Totally embarrassed				Extremely proud

24d. Listening to South African music socially (i.e. at parties, clubs etc.)

1	2	3	4	5
Totally embarrassed				Extremely proud

25. Do you feel more "South African" when listening to South African music?

1	2	3	4	5
Not patriotic at all				Very patriotic

26. Would you rather go and watch an international act like Faithless or UB40 than a South African band\artist?

- Yes³
- Neutral²
- No¹

27. The following table aims to measure your awareness of South African artists and bands. If you answer “yes” to section 1 move to section 2. If you answer “yes” for section 2 move to section 3. For section 3, decide whether you do not like, are neutral towards or like the band/artist. If you answer “no” to either section 1 or 2, move on to the next artist\band.

<u>Artist\band name</u>	Section 1 “Yes”: go to 2 →		Section 2 “Yes”: go to 3 →		Section 3		
	<u>Are you aware of this artist/band</u>	<u>Have you heard this artist/band</u>	<u>Do not like</u>	<u>Neutral</u>	<u>Like</u>		
a. Bongo Maffin	Yes ²	No ¹	Yes ²	No ¹	1	2	3
b. Hugh Masekela	Yes ²	No ¹	Yes ²	No ¹	1	2	3
c. Injoint	Yes ²	No ¹	Yes ²	No ¹	1	2	3
d. Jabu Hlongwane	Yes ²	No ¹	Yes ²	No ¹	1	2	3
e. Jazzworx	Yes ²	No ¹	Yes ²	No ¹	1	2	3
f. Jimmy Dludlu	Yes ²	No ¹	Yes ²	No ¹	1	2	3
g. Johnny Clegg	Yes ²	No ¹	Yes ²	No ¹	1	2	3
h. Just Jinger	Yes ²	No ¹	Yes ²	No ¹	1	2	3
i. Louis Mhlanga	Yes ²	No ¹	Yes ²	No ¹	1	2	3
j. Mandoza	Yes ²	No ¹	Yes ²	No ¹	1	2	3
k. Mthunzi Vamba	Yes ²	No ¹	Yes ²	No ¹	1	2	3
l. Paul Hamner	Yes ²	No ¹	Yes ²	No ¹	1	2	3
m. Rebecca	Yes ²	No ¹	Yes ²	No ¹	1	2	3
n. Ringo	Yes ²	No ¹	Yes ²	No ¹	1	2	3
o. Saron Gas (Seether)	Yes ²	No ¹	Yes ²	No ¹	1	2	3
p. Siphso Khumalo	Yes ²	No ¹	Yes ²	No ¹	1	2	3
q. Solly Mokoena	Yes ²	No ¹	Yes ²	No ¹	1	2	3
r. Springbok Nudegirls	Yes ²	No ¹	Yes ²	No ¹	1	2	3
s. Watershed	Yes ²	No ¹	Yes ²	No ¹	1	2	3
t. Wes-Lee	Yes ²	No ¹	Yes ²	No ¹	1	2	3
u. Zen Arcade	Yes ²	No ¹	Yes ²	No ¹	1	2	3

**Section 5
Demographics**

28. What is your age?

- Less than 15 ¹
- 16 to 20 ²
- 21 to 25 ³
- 26 to 30 ⁴
- 31 to 35 ⁵
- Over 36 ⁶

29. What is your gender?

- Female ¹
- Male ²

30. What is your race?

- Asian (Chinese, Korean) ¹
 - Black ²
 - Coloured ³
 - Indian ⁴
 - White ⁵
 - Other (please specify): ⁶
-

31. How much do you earn or get as an allowance each month?

- Less than R500 ¹
- Between R501 to R1000 ²
- Between R1001 to R1500 ³
- Between R1501 to R2000 ⁴
- More than R2000 ⁵

32. If you are currently studying a degree, please give your type of degree as well as the major(s) you intend to major in:

Degree: _____

Major(s): _____

Thank you very much for your participation!

END OF QUESTIONNAIRE

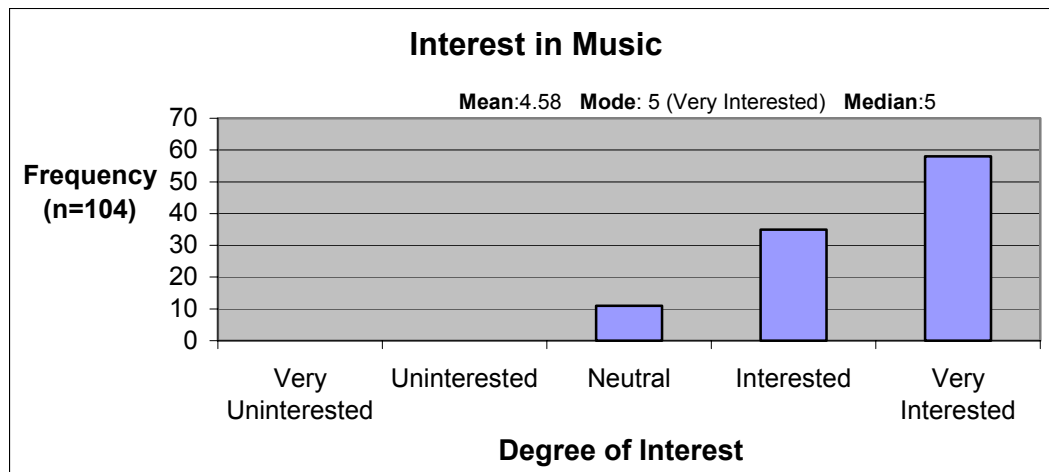
Analysis of Data

Descriptive Statistics

1) Musical Preference

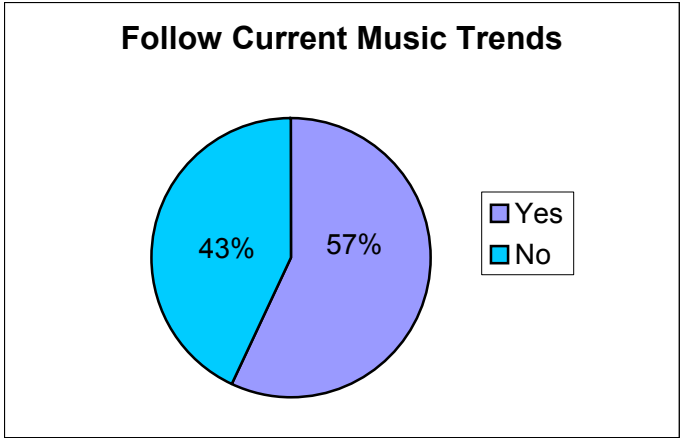
V1 Interest in Music

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Very Uninterested	1	0	0	0	0
Uninterested	2	0	0	0	0
Neutral	3	11	10.57692	10.57692	10.57692
Interested	4	35	33.65385	33.65385	44.23077
Very Interested	5	58	55.76923	55.76923	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			

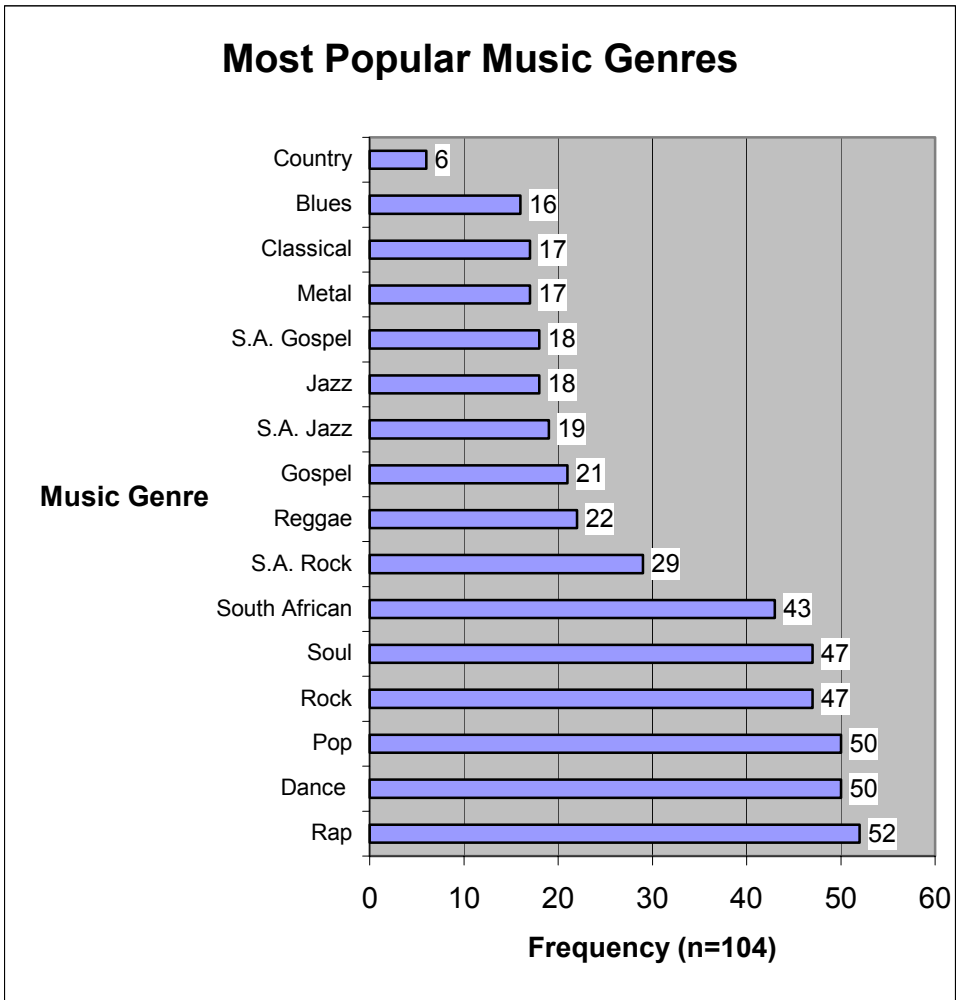


V2 Follow Current Music Trends

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	1	53	50.96154	56.98925	56.98925
No	2	40	38.46154	43.01075	100
Don't Know	9	11	10.57692	Missing	
Total		104	100	100	
Valid Cases: 93		Missing Cases: 11			



V3 Popular Music Genres of Respondents



2) Ethnicity

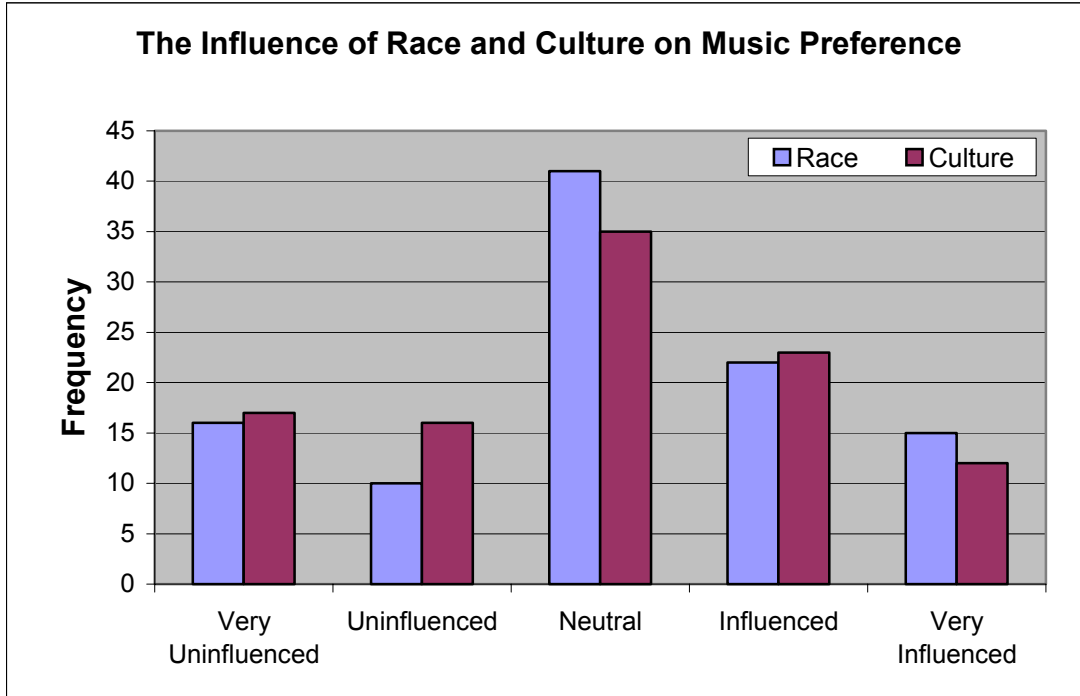
V4 Influence of Race on Music Preference

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Very Uninfluenced	1	16	15.38462	15.38462	15.38462
Uninfluenced	2	10	9.615385	9.615385	25
Neutral	3	41	39.42308	39.42308	64.42308
Influenced	4	22	21.15385	21.15385	85.57692
Very Influenced	5	15	14.42308	14.42308	100
	Total	104	100	100	
		Valid Cases: 104	Missing Cases: 0		
Mean: 3,07		Median: 3	Mode: 3		

V5 Influence of Culture on Music Preference

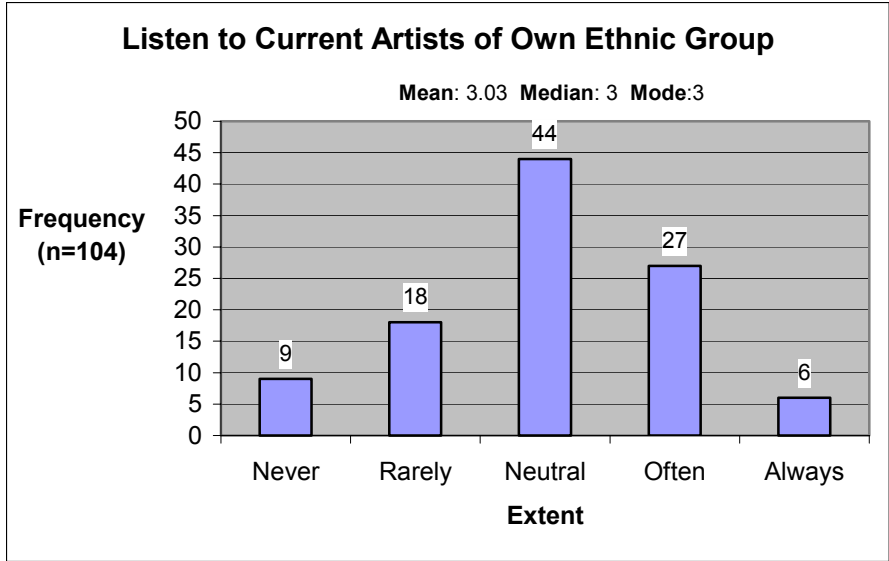
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Very Uninfluenced	1	17	16.34615	16.34615	16.34615
Uninfluenced	2	16	15.38462	15.38462	31.73077
Neutral	3	36	34.61538	34.61538	66.34615
Influenced	4	23	22.11538	22.11538	88.46154
Very Influenced	5	12	11.53846	11.53846	100
	Total	104	100	100	
		Valid Cases: 104	Missing Cases: 0		
Mean: 2.97		Median: 3	Mode: 3		

Comparison of V4 & V5



V6 Extent that Respondents Listen to Current Artists of the Same Ethnic Group

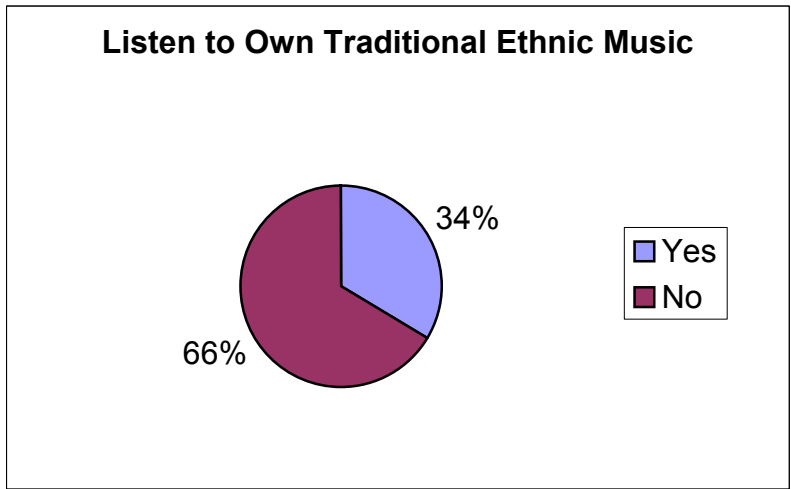
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Never	1	9	8.653846	8.653846	8.653846
Rarely	2	18	17.30769	17.30769	25.96154
Neutral	3	44	42.30769	42.30769	68.26923
Often	4	27	25.96154	25.96154	94.23077
Always	5	6	5.769231	5.769231	100
Total		104	100	100	
Valid Cases:		104	Missing Cases: 0		



V7 Respondents Who Listen to their Traditional Ethnic Music

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	1	35	33.65385	33.65385	33.65385
No	2	69	66.34615	66.34615	100
Total		104	100	100	

Valid Cases: 104 Missing Cases: 0



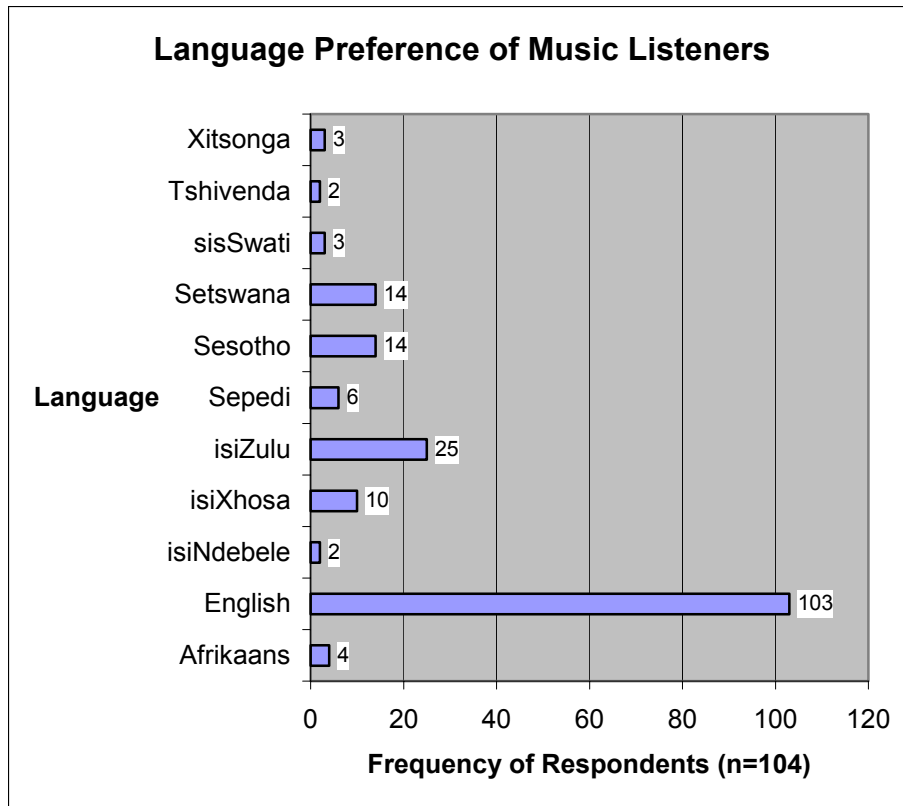
V8 Association with Own Ethnic Group When Listening to Traditional Ethnic Music

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Very Disassociated	1	6	5.769231	5.769231	5.769231
Disassociated	2	18	17.30769	17.30769	23.07692
Neutral	3	37	35.57692	35.57692	58.65385
Associated	4	31	29.80769	29.80769	88.46154
Very Associated	5	12	11.53846	11.53846	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 2.78		Median: 3		Mode: 3	

V9 Feelings Associated With Current Artists of Other Ethnic Groups

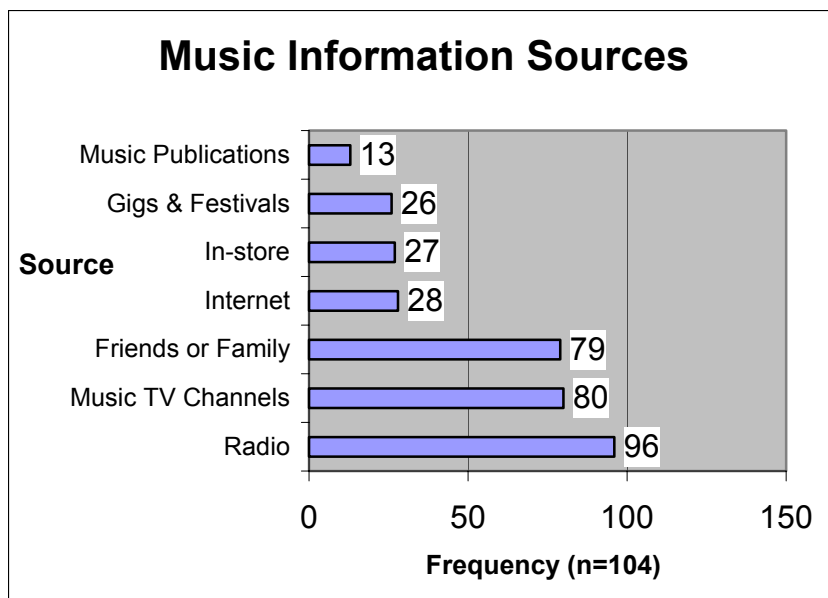
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Totally Excluded	1	4	3.846154	3.846154	3.846154
Excluded	2	17	16.34615	16.34615	20.19231
Neutral	3	53	50.96154	50.96154	71.15385
Included	4	23	22.11538	22.11538	93.26923
Totally Included	5	7	6.730769	6.730769	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 3.12		Median: 3		Mode: 3	

V10 Language Preference of Music Listeners

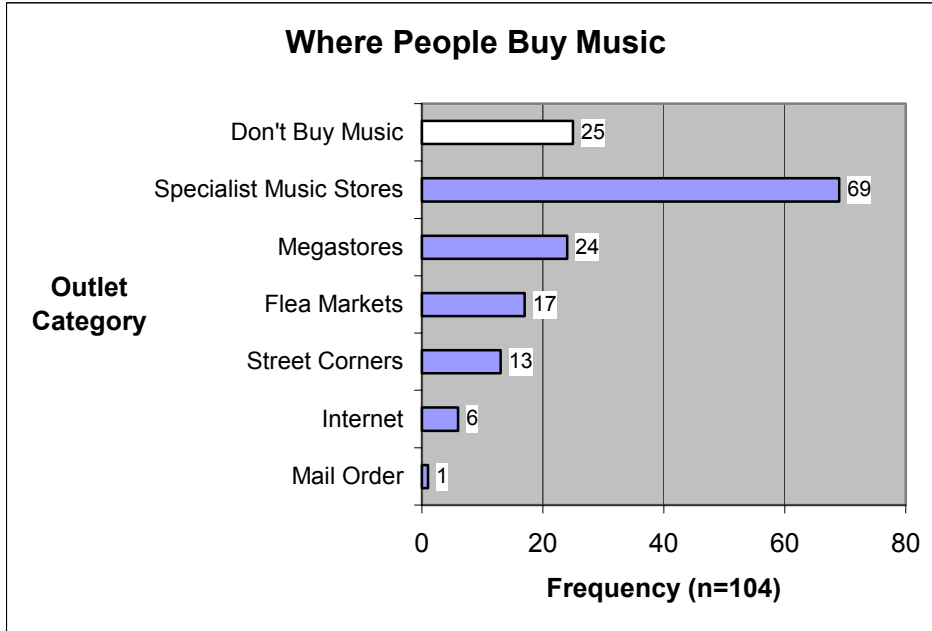


3) Buyer Behaviour

V11 Ways of Finding Out About New Music



V13 Where Music is bought



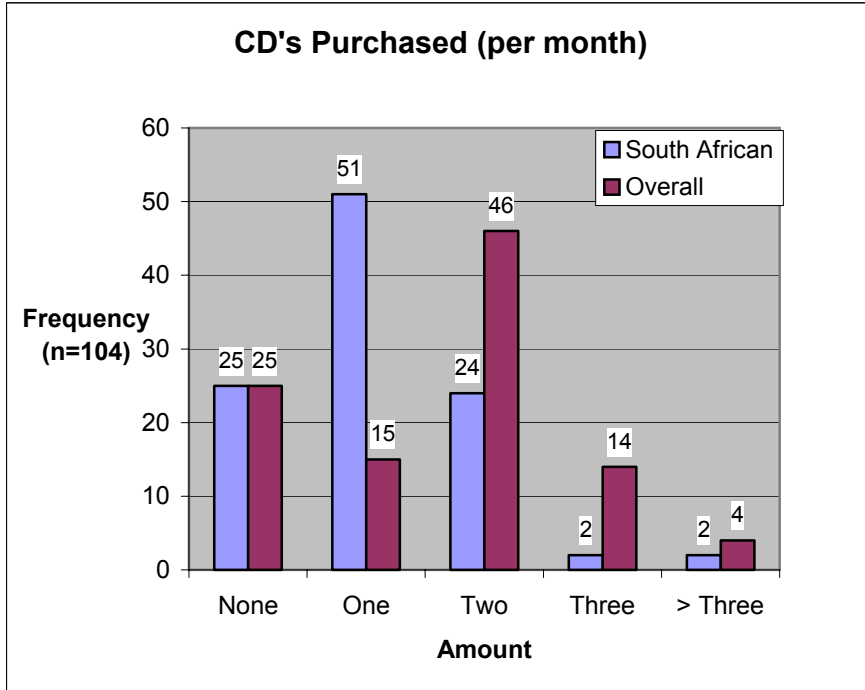
V14 How Many Commercial CD's Are Bought

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
None	1	25	24.03846	24.03846	24.03846
One	2	15	14.42308	14.42308	38.46154
Two	3	46	44.23077	44.23077	82.69231
Three	4	14	13.46154	13.46154	96.15385
> Three	5	4	3.846154	3.846154	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 2.54 Median: 3 Mode: 3					

V15 How Many CD's of South African Artists Are Bought

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
None	1	25	24.03846	24.03846	24.03846
One	2	51	49.03846	49.03846	73.07692
Two	3	24	23.07692	23.07692	96.15385
Three	4	2	1.923077	1.923077	98.07692
> Three	5	2	1.923077	1.923077	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 2.08 Median: 2 Mode: 2					

Comparison of V14 & V15



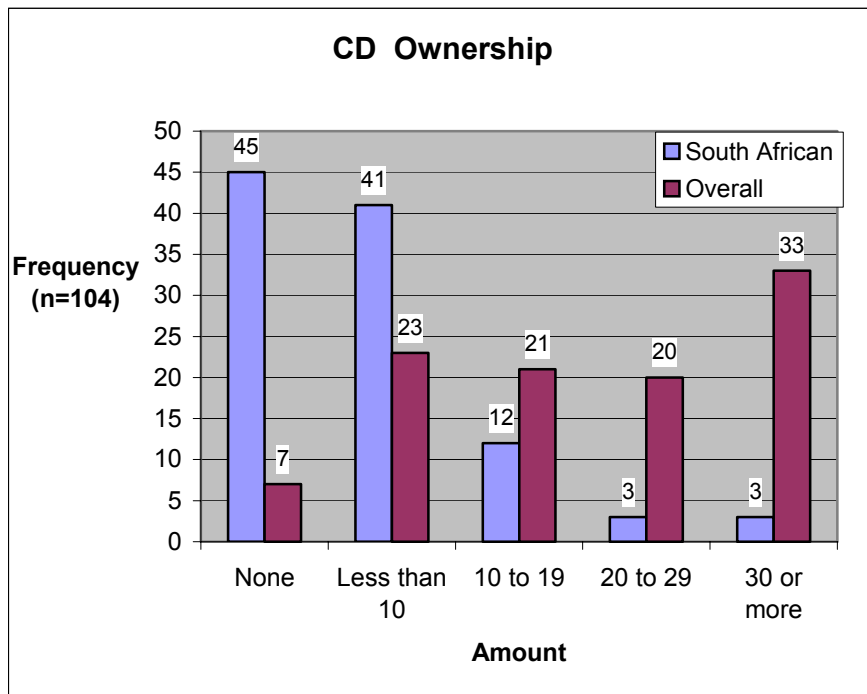
V16 CD Ownership

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
None	1	7	6.730769	6.730769	6.730769
Less than 10	2	23	22.11538	22.11538	28.84615
10 to 19	3	21	20.19231	20.19231	49.03846
20 to 29	4	20	19.23077	19.23077	68.26923
30 or more	5	33	31.73077	31.73077	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 3.28	Median: 4	Mode: 5			

V17 CD Ownership of South African Artists

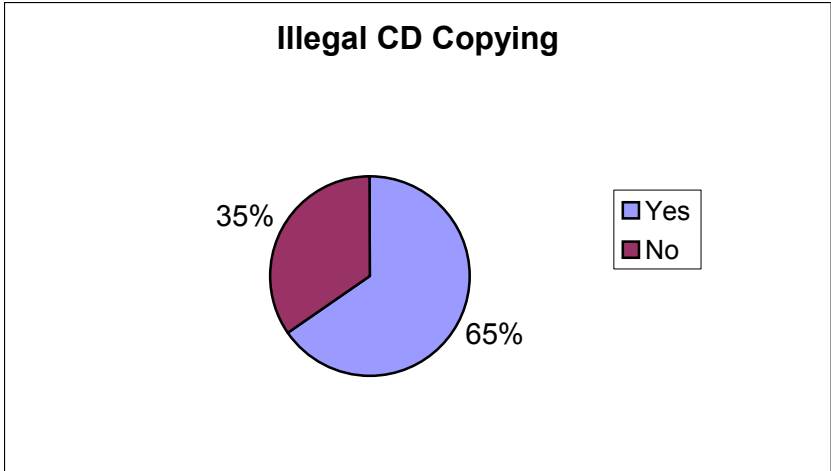
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
None	1	45	43.26923	43.26923	43.26923
Less than 10	2	41	39.42308	39.42308	82.69231
10 to 19	3	12	11.53846	11.53846	94.23077
20 to 29	4	3	2.884615	2.884615	97.11538
30 or more	5	3	2.884615	2.884615	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 1.83		Median: 2		Mode: 1	

Comparison of V16 & V17



V18 Illegal CD Copying

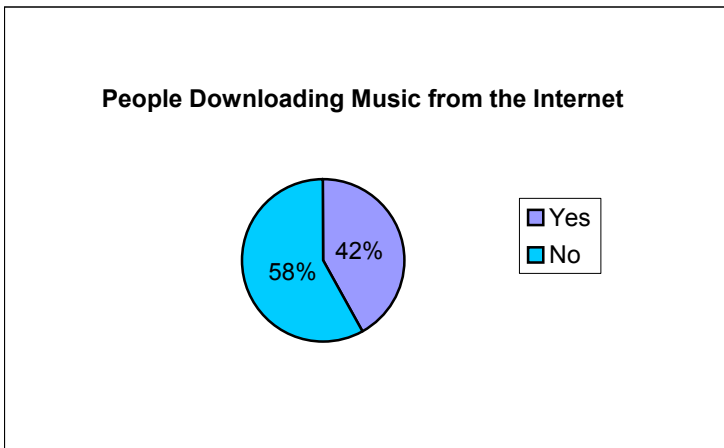
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	1	58	55.76923	65.16854	65.16854
No	2	31	29.80769	34.83146	100
No Comment	9	15	14.42308	Missing	
Total		104	100	100	
Valid Cases: 89		Missing Cases: 15			



V19 Illegal CD Ownership

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
None	1	23	22.11538	25	25
Less than 5	2	36	34.61538	39.13043	64.13043
5 to 9	3	10	11.53846	10.86957	75
10 to 14	4	13	2.884615	14.13043	89.13043
15 or more	5	10	9.615385	10.86957	100
No Comment	6	12	11.53846	Missing	
Total		104	100	100	
Valid Cases:		92	Missing Cases: 12		
Mean: 2.88		Median: 2	Mode: 2		

V20 Downloading Music from the Internet



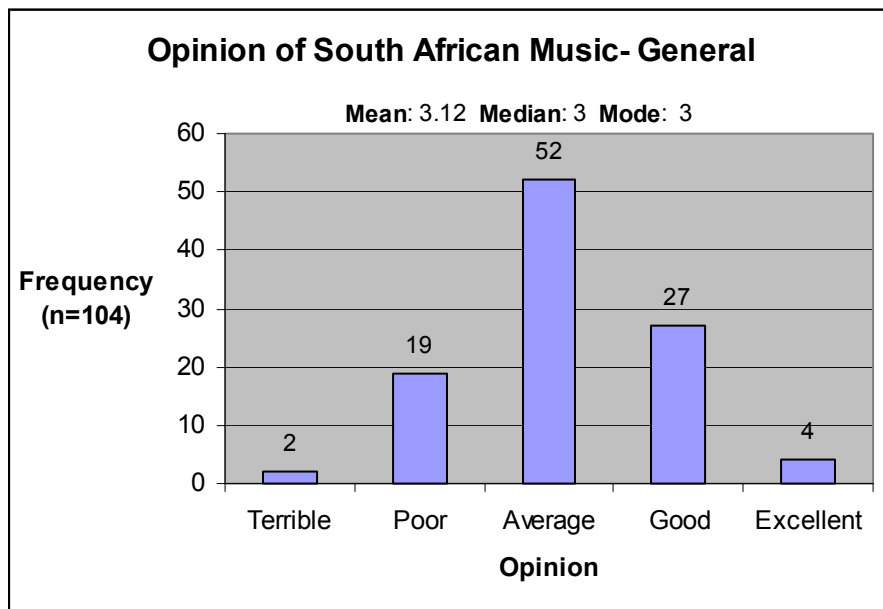
4) South African Music & General Image

V21 Opinion of South African Music Compared to International Music

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Far Poorer	1	16	15.38462	15.38462	15.38462
Poorer	2	44	42.30769	42.30769	57.69231
No Difference	3	26	25	25	82.69231
Better	4	13	12.5	12.5	95.19231
Far Better	5	5	4.807692	4.807692	100
Total		104	100	100	
		Valid Cases: 104	Missing Cases: 0		
Mean: 2.49		Median: 2	Mode: 2		

V22a Opinion of South African Music- General

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Terrible	1	2	1.923077	1.923077	1.923077
Poor	2	19	18.26923	18.26923	20.19231
Average	3	52	50	50	70.19231
Good	4	27	25.96154	25.96154	96.15385
Excellent	5	4	3.846154	3.846154	100
Total		104	100	100	
		Valid Cases: 104	Missing Cases: 0		

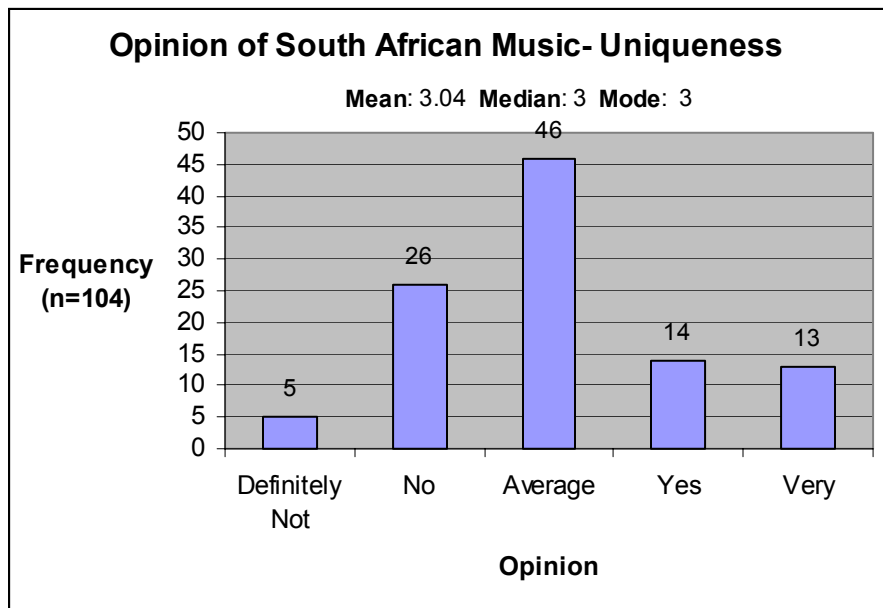


V22b Opinion of South African Music- Worth Buying

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Definitely Not	1	5	4.807692	4.807692	4.807692
No	2	26	25	25	29.80769
Average	3	46	44.23077	44.23077	74.03846
Yes	4	14	13.46154	13.46154	87.5
Definitely	5	13	12.5	12.5	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 3.04		Median: 3		Mode: 3	

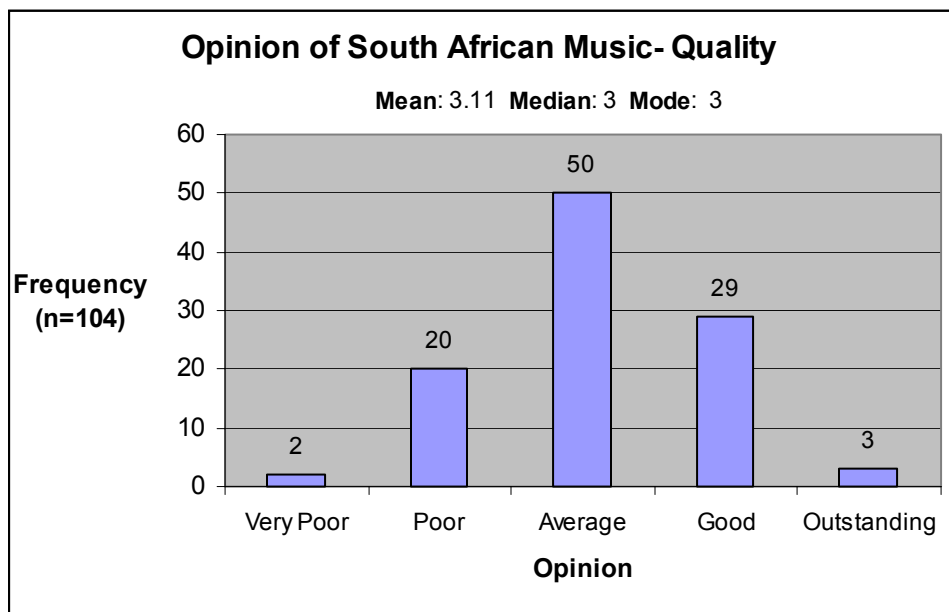
V22c Opinion of South African Music- Uniqueness

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Definitely Not	1	5	4.807692	4.807692	4.807692
No	2	26	25	25	29.80769
Average	3	46	44.23077	44.23077	74.03846
Yes	4	14	13.46154	13.46154	87.5
Very	5	13	12.5	12.5	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			



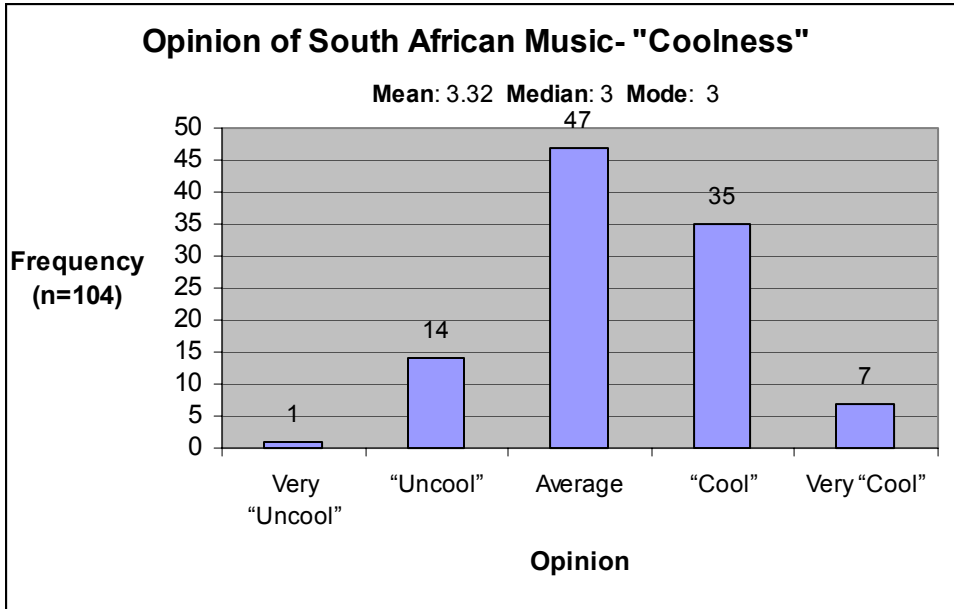
V22d Opinion of South African Music- Quality

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Very Poor	1	2	1.923077	1.923077	1.923077
Poor	2	20	19.23077	19.23077	21.15385
Average	3	50	48.07692	48.07692	69.23077
Good	4	29	27.88462	27.88462	97.11538
Outstanding	5	3	2.884615	2.884615	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			



V22e Opinion of South African Music- "Coolness"

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Very "Uncool"	1	1	0.961538	0.961538	0.961538
"Uncool"	2	14	13.46154	13.46154	14.42308
Average	3	47	45.19231	45.19231	59.61538
"Cool"	4	35	33.65385	33.65385	93.26923
Very "Cool"	5	7	6.730769	6.730769	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			

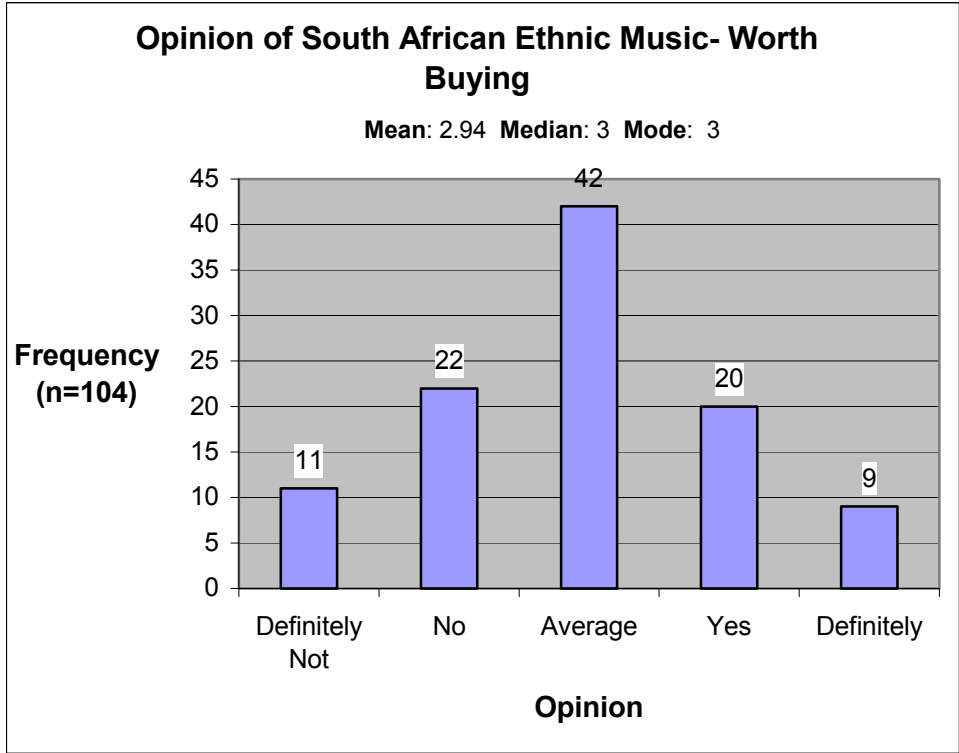


V23a Opinion of Ethnic South African Music- General

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Terrible	1	7	6.730769	6.730769	6.730769
Poor	2	22	21.15385	21.15385	27.88462
Average	3	43	41.34615	41.34615	69.23077
Good	4	21	20.19231	20.19231	89.42308
Excellent	5	11	10.57692	10.57692	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 3.07 Median: 3 Mode: 3					

V23b Opinion of Ethnic South African Music- Worth Buying

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Definitely Not	1	11	10.57692	10.57692	10.57692
No	2	22	21.15385	21.15385	31.73077
Average	3	42	40.38462	40.38462	72.11538
Yes	4	20	19.23077	19.23077	91.34615
Definitely	5	9	8.653846	8.653846	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			



V23c Opinion of Ethnic South African Music- Uniqueness

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Definitely Not	1	18	17.30769	17.30769	17.30769
No	2	4	3.846154	3.846154	21.15385
Average	3	25	24.03846	24.03846	45.19231
Yes	4	28	26.92308	26.92308	72.11538
Very	5	29	27.88462	27.88462	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 3.44		Median: 4		Mode: 5	

V23d Opinion of Ethnic South African Music- Quality

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Very Poor	1	6	5.769231	5.769231	5.769231
Poor	2	19	18.26923	18.26923	24.03846
Average	3	49	47.11538	47.11538	71.15385
Good	4	26	25	25	96.15385
Outstanding	5	4	3.846154	3.846154	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 3.03		Median: 3		Mode: 3	

V23e Opinion of Ethnic South African Music- "Coolness"

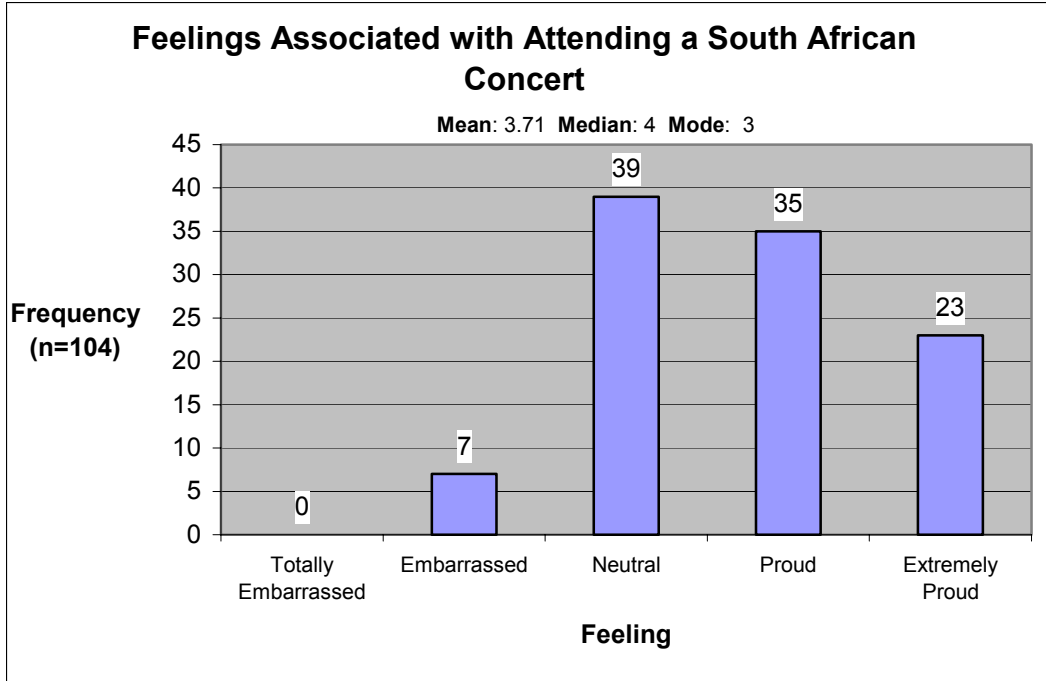
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Very Uncool	1	10	9.615385	9.615385	9.615385
Uncool	2	17	16.34615	16.34615	25.96154
Average	3	50	48.07692	48.07692	74.03846
Cool	4	20	19.23077	19.23077	93.26923
Very Cool	5	7	6.730769	6.730769	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 2.97		Median: 3		Mode: 3	

V24a Feelings Associated With S.A. Music- Buying

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Totally Embarrassed	1	13	12.5	12.5	12.5
Embarrassed	2	2	1.923077	1.923077	14.42308
Neutral	3	46	44.23077	44.23077	58.65385
Proud	4	26	25	25	83.65385
Extremely Proud	5	17	16.34615	16.34615	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Median: 3		Mode: 3		Mean: 3.31	

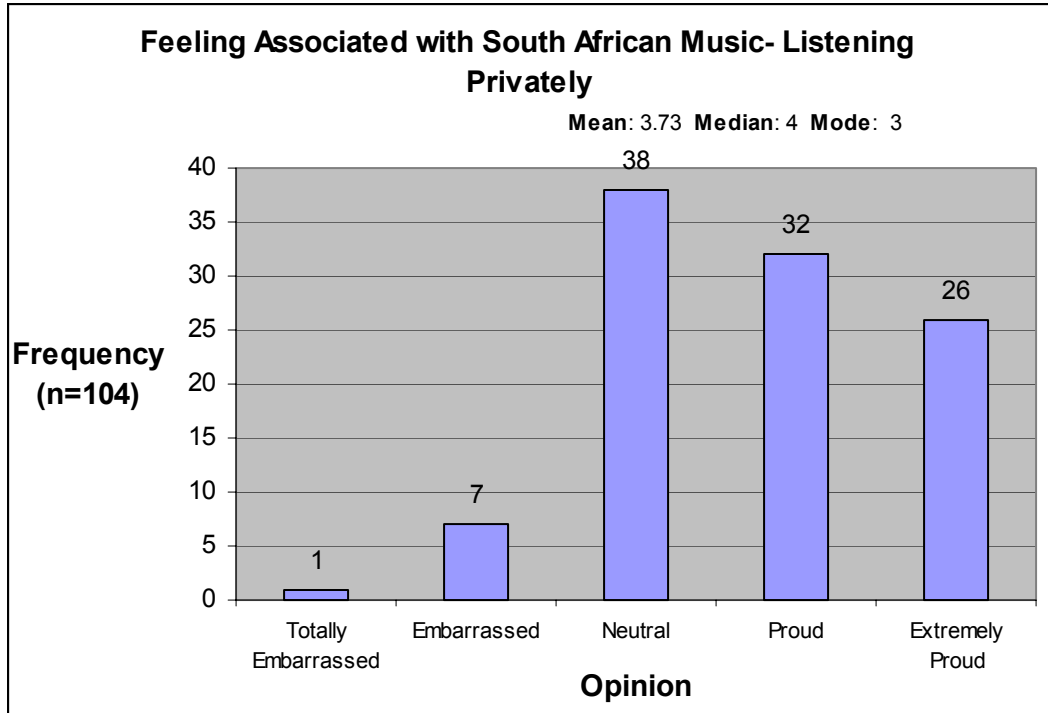
V24b Feelings Associated With S.A. Music- Attending Concerts

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Totally Embarrassed	1	0	0	0	0
Embarrassed	2	7	6.730769	6.730769	6.730769
Neutral	3	39	37.5	37.5	44.23077
Proud	4	35	33.65385	33.65385	77.88462
Extremely Proud	5	23	22.11538	22.11538	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			



V24c Feelings Associated With S.A. Music- Listening Privately

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Totally Embarrassed	1	1	0.961538	0.961538	0.961538
Embarrassed	2	7	6.730769	6.730769	7.692308
Neutral	3	38	36.53846	36.53846	44.23077
Proud	4	32	30.76923	30.76923	75
Extremely Proud	5	26	25	25	100
Total		104	100	100	
Valid Cases:		104	Missing Cases: 0		
Mean:					



V24d Feelings Associated With S.A. Music- Listening Socially

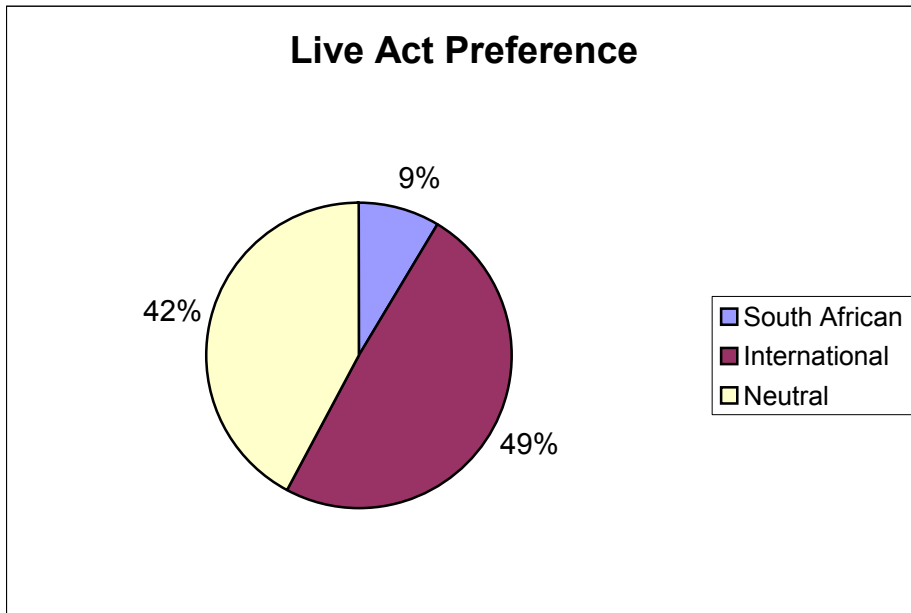
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Totally Embarrassed	1	0	0	0	0
Embarrassed	2	8	7.692308	7.692308	7.692308
Neutral	3	34	32.69231	32.69231	40.38462
Proud	4	36	34.61538	34.61538	75
Extremely Proud	5	26	25	25	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 3.77		Median: 4		Mode: 4	

V25 Feeling Patriotic when Listening to S.A. Music

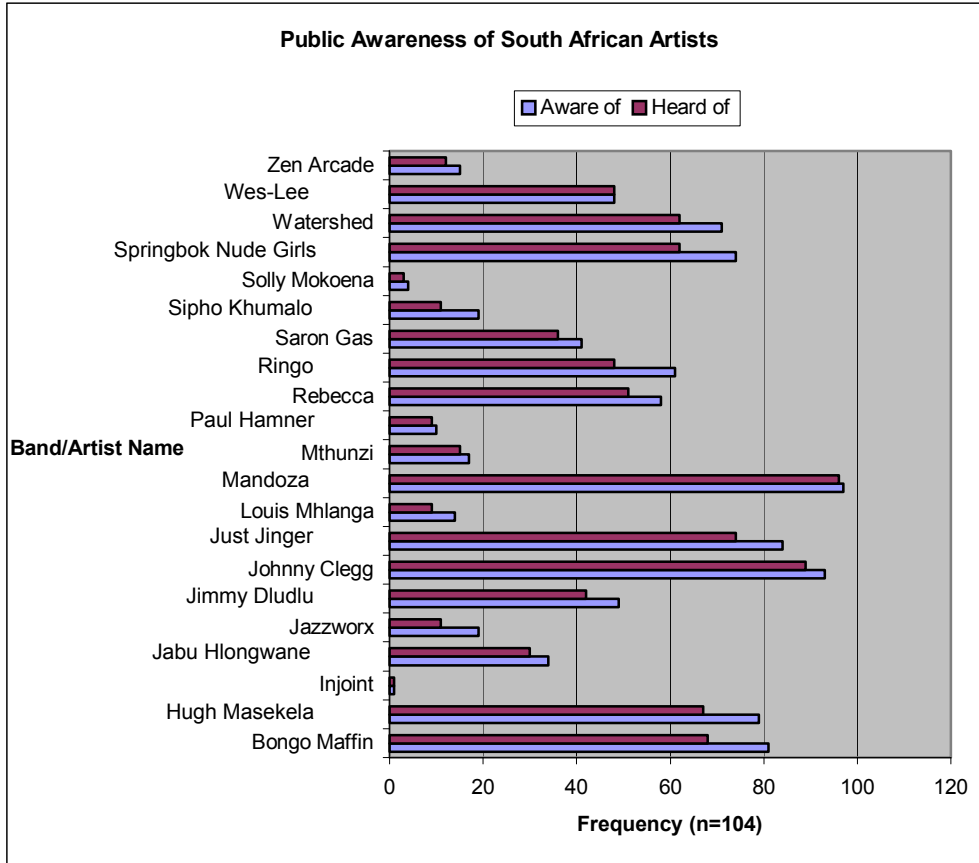
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Definitely Not	1	10	9.615385	9.615385	9.615385
No	2	13	12.5	12.5	22.11538
Neutral	3	40	38.46154	38.46154	60.57692
Yes	4	22	21.15385	21.15385	81.73077
Very	5	19	18.26923	18.26923	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 3.26		Median: 3		Mode: 3	

V26 Watching International Act as Opposed to S.A. Act

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
No	1	9	8.653846	8.653846	8.653846
Neutral	2	44	42.30769	42.30769	50.961536
Yes	3	51	49.03846	49.03846	100
Total		104		100	100
Valid Cases: 104		Missing Cases: 0			



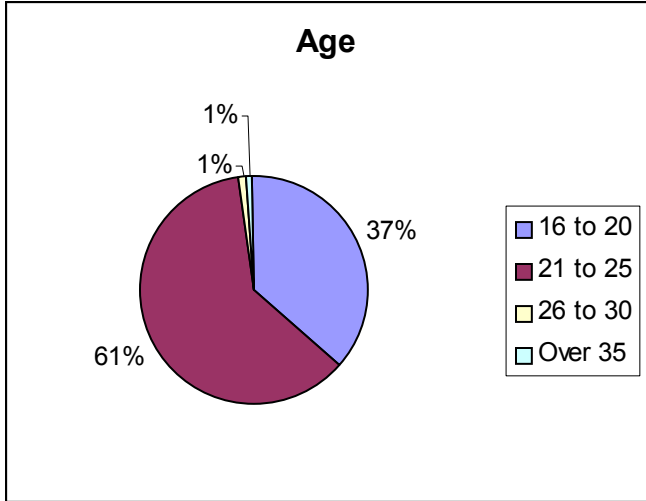
V27 Awareness of South African Artists



5) Demographics

V28 Age

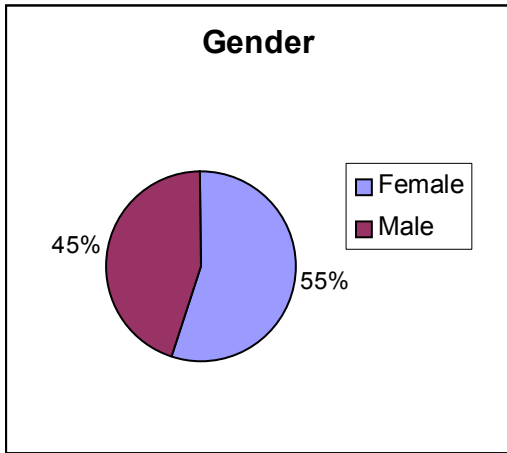
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Less than 16	1	0	0	0	0
16 to 20	2	38	36.53846	36.53846	36.53846
21 to 25	3	64	61.53846	61.53846	98.07692
26 to 30	4	1	2.884615	0.961538	99.03846
31 to 35	5	0	0	0	99.03846
Over 35	6	1	0.961538	0.961538	100
Total		104	100	100	
Valid Cases:104		Missing Cases:0			



V29 Gender

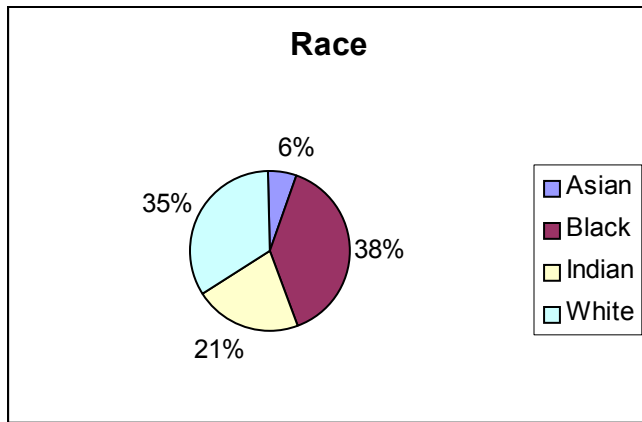
Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Female	1	57	54.80769	54.80769	54.80769
Male	2	47	45.19231	45.19231	100
Total		104	100	100	

Valid Cases: 104 Missing Cases: 0



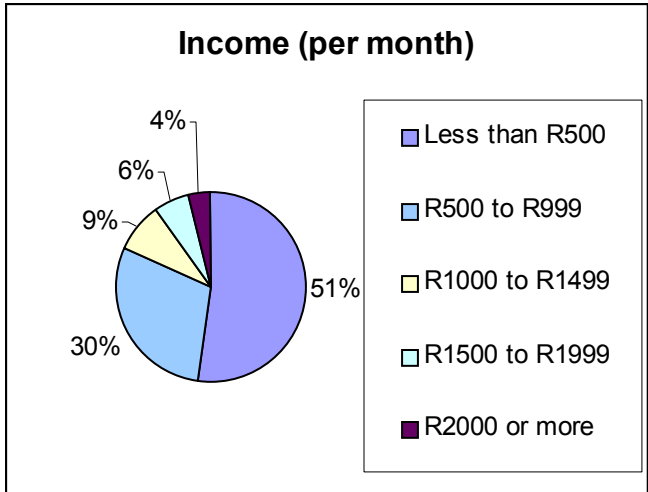
V30 Race

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Asian	1	6	5.769231	5.769231	5.769231
Black	2	40	38.46154	38.46154	44.23077
Coloured	3	0	0	0	44.23077
Indian	4	22	21.15385	21.15385	65.38462
White	5	36	34.61538	34.61538	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			



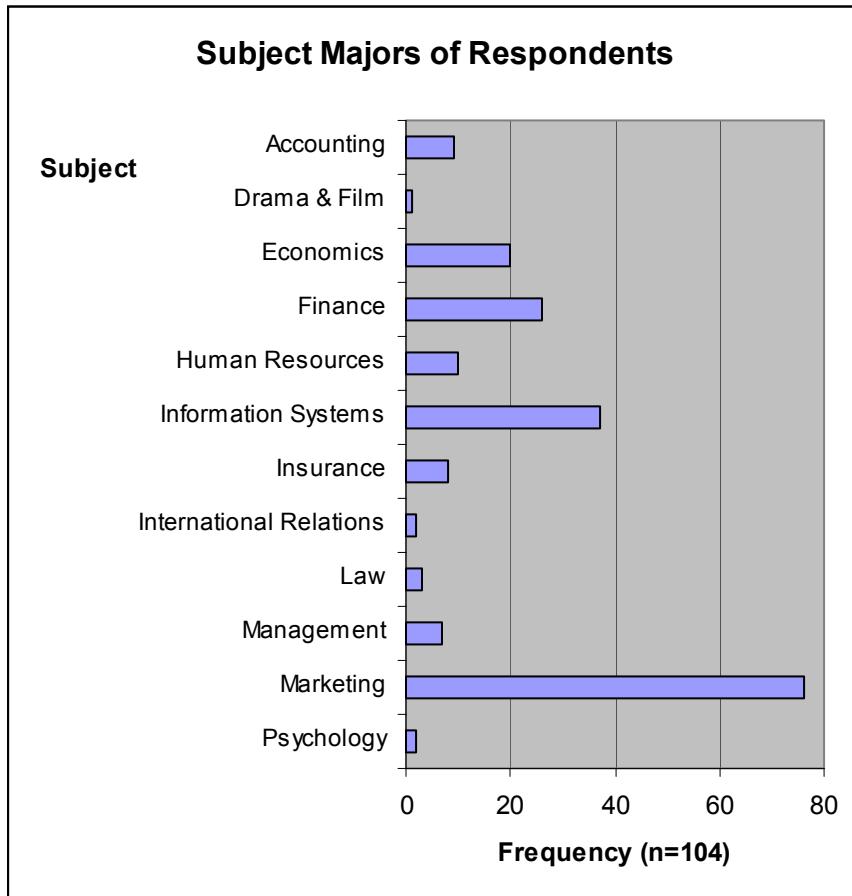
V31 Income

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Less than R500	1	54	51.92308	51.92308	51.92308
R500 to R999	2	31	29.80769	29.80769	81.73077
R1000 to R1499	3	9	8.653846	8.653846	90.38462
R1500 to R1999	4	6	5.769231	5.769231	96.15385
R2000 or more	5	4	3.846154	3.846154	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			



V32a Degree

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
B-Com	1	100	96.15385	96.15385	96.15385
BA	2	3	2.884615	2.884615	99.03846
BEconSci	3	1	0.961538	0.961538	100
Total		104	100	100	
Valid Cases:		104	Missing Cases: 0		



Hypotheses Testing

1) Ethnicity and Acculturation and it's affect on music preference

(I) The affect of ethnicity on music preference

H1: Ethnicity affects music preference significantly

H0: Ethnicity does not affect music preference significantly

Chi-squared test

V2 Follow current music trends BY V30 Race

		V30		
		Black	White	
V2 Yes	Frequency	21	20	41
	Row %	51.21951	48.78049	59.42029
No	Count	15	13	28
	Row %	53.57143	46.42857	40.57971
	Frequency	36	33	69
	Total	52.17391	47.82609	100

Degrees of freedom: 1

Significance level: 0.05

Critical value: 3.84

$\chi^2 = 0.036934$

χ^2 is less than the critical value, indicating that the relationship between V2 and V30 is insignificant thus we accept the alternative hypothesis H_0 .

There is insufficient evidence to prove that music preference is dependant on race.

(II) The affect of acculturation on music preference

H1: Level acculturation affects music preference significantly

H0: Level of acculturation does not affect music preference significantly

Chi-squared test

V2 Follow current music trends BY V8 Acculturation

		V2		
		Yes	No	
V8 Very disassociated	Count	1	5	6
	Row %	16.66667	83.33333333	6.451613
Disassociated	Count	11	6	17
	Row %	64.70588	35.29411765	18.27957
Neutral	Count	15	16	31
	Row %	48.3871	51.61290323	33.33333
Associated	Count	11	18	29
	Row %	37.93103	62.06896552	31.1828
Very associated	Count	7	3	10
	Row %	70	30	10.75269
	Column	45	48	93
	Total	48.3871	51.61290323	100

Degrees of freedom: 4

Significance level: 0.05

Critical value: 9.49

$\chi^2 = 9.900115$

χ^2 is greater than the critical value, indicating that there is a significant relationship between V2 and V30, thus we reject the alternative hypothesis H0.

There is sufficient evidence to prove that music preference is dependent on level of acculturation.

2) Consumer attitude with regards to the South African music

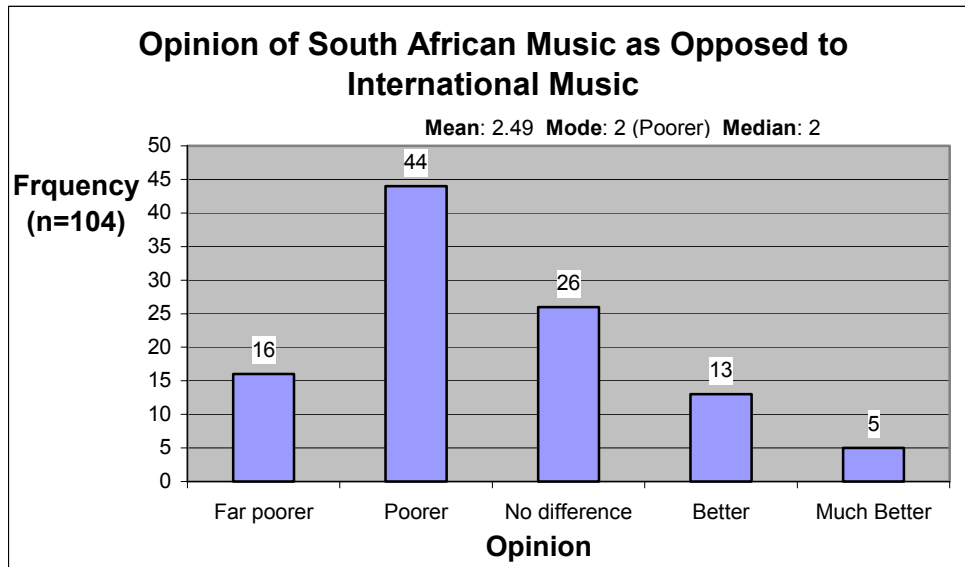
(III) The attitude of South African consumers towards South African music

H1: Consumers have a significantly negative perception of local music.

H0: Consumers do not have a significantly negative perception of local music.

T-test

Using V21 Opinion of South African music versus International music.



Degrees of freedom: 103

Significance level: 0.05

Critical value: 1.982

$t = -0.506198$

The absolute value of t is lower than the critical value of 1.982. The data does not vary significantly from hypothesized population value of (3) that would indicate South African consumers' perception of local music as being neither positive nor negative. We thus accept the alternative hypothesis, H_0 . There is insufficient evidence to prove that South Africans' have a negative opinion of local music.

(IV) The attitude of South Africans towards their ethnic music is dependent on their race

H_1 : Attitude towards ethnic music is dependent on race.

H_0 : Attitude towards ethnic music is not dependent on race.

Chi-squared test

V23a Opinion of ethnic music BY V30 Race

		V30		
		Black	White	
V23a Terrible	Count	3	1	4
	Row %	75	25	5.194805
Bad	Count	4	9	13
	Row %	30.76923	69.23076923	16.88312
Average	Count	13	19	32
	Row %	40.625	59.375	41.55844
Good	Count	13	5	18
	Row %	72.22222	27.77777778	23.37662
Excellent	Count	8	2	10
	Row %	80	20	12.98701
Column		41	36	77
Total		53.24675	46.75324675	100

Degrees of freedom: 4

Significance level: 0.05

Critical value: 9.49

$X^2 = 13,91031$

X^2 is less greater the critical value, indicating that the relationship between V23a and V30 is significant thus we reject the alternative hypothesis H_0 .

There is sufficient evidence to prove opinion of ethnic music is dependent on race.

3) Consumer purchase behaviour within the South African music market

(V) The purchasing behaviour of South African consumers who identify strongly with South Africa is significant

H1: There is a significant relationship between consumers' attitude towards South Africa and their purchase of local music.

H0: There is not a significant relationship between consumers' attitude towards South Africa and their purchase of local music.

Chi-squared test

V17 Ownership of local CDs BY V25 Attitude Towards South Africa

		V25		
		Patriotic	Unpatriotic	
V17 0	Count	12	11	23
	Row %	52.17391	47.82608696	35.38462
1 to 9	Count	18	12	30
	Row %	60	40	46.15385
10 to19	Count	6	1	7
	Row %	85.71429	14.28571429	10.76923
20 to 29	Count	2	0	2
	Row %	100	0	3.076923
>29	Count	3	0	3
	Row %	100	0	4.615385
	Column	41	24	65
	Total	63.07692	36.92307692	100

Degrees of freedom: 4

Significance level: 0.05

Critical value: 9.49

$X^2 = 4.825234$

X^2 is less than the critical value, indicating that the relationship between V17 and V25 is insignificant thus we accept the alternative hypothesis H0.

There is insufficient evidence to prove that buying of local music is dependent on consumers' patriotism.

Statistical Methods and Reasoning

- (I) To try and prove the hypothesis that Ethnicity affects music preference significantly, I needed to perform a bi-variate data analysis. I needed to cross-tabulate data on ethnicity and data on music preference. In order to find out whether music preference is dependent on race I

had to test whether a significant relationship exists. I chose to compare the samples using a Chi-squared test.

When looking at **V30** (race) I noticed that the sample from Indian, Asian and Coloured respondents was not large enough to test. Ultimately, I performed the test using data collected from Black and White respondents. I chose **V2** instead of **V3** because the respondents were allowed to choose more than one variable in question 3.

- (II) To try and prove that an individual's level acculturation affects their music preference I once again had to perform a Chi-squared test. The options available to me, as far as music preference was concerned, were the same as in (II). For the same reason as before, I opted to use **V2**. In choosing a variable for level of acculturation I selected the question that dealt with how associated individuals felt when listening to their own ethnic music.
- (III) To find out whether South African have a negative perception of South African music I looked to question 21 which asked the respondent's opinion of South African music as compared with International music. I needed to perform a univariate for the reason that I was only analysing one variable. I used the 3 as the hypothesized population value because this represented the response that there is no difference between local and international music. With the hypothesized population value of 3 I knew that if the test returned a result where the sample value (mean) was significantly different from 3, it would indicate that South Africans perceived a difference between the general quality of local and international music. I had to use a "two-tailed test because t could have been positive or negative.

The test was performed in Microsoft Excel. The degree of freedom was calculated by subtracting 1 from the sample size. I used a significance level of 0.05 and read the critical value off the "t-distribution table". Finally, I compared the t-value with the critical value in order to draw a conclusion regarding the hypothesis.

- (IV) To test whether opinions on ethnic music varied according to race had a bi-variate data analysis. I cross-correlated **V23a** and **V30** and performed a Chi-squared test. I isolated the results from black and white correspondents and discarded the other race groups because the population sample, relevant to these groups, was too small. Question 23a was selected because it asked people's opinions of the music of their own ethnic group and for this reason.
- (V) The final test sought to ascertain whether South Africans who are more patriotic are more likely to buy local music than those who are unpatriotic. Question 25 asked respondents

whether listening to South African music made them feel patriotic and I used this part of my cross-correlation. I discarded the respondents who were “neutral” (3) and combined “very unpatriotic” (1) and “unpatriotic” (2) into the single category of “unpatriotic” and “very patriotic” (5) and “patriotic” (4) into the single category of “patriotic”.

The second variable used in the bi-variate data analysis was from question 17 which asked how many local CD's the respondent owns. I then cross-correlated **V25** with **V17** using a Chi-squared test. The results from the test would establish whether South African consumers' patriotism translates into them owning more local music than less patriotic consumers.

The Chi-squared Tests

The tests were performed in Microsoft Excel. I programmed the cells in order to obtain the test statistic. I calculated the degrees of freedom using the formula $(r-1)(c-1)$. I applied a significance level of 0.05 for all the tests. The critical value was then read off the “ χ^2 table”. Finally, I compared the test statistic with the critical value in order to reach a conclusion.

Research Results and Discussion

Our research findings have shed some light onto the music market, and hopefully offer some valuable advice on how to favourably alter the views of disheartened South Africans with active marketing and effective product placement.

Sample Review

We surveyed 104 respondents with self-administered questionnaires. Our sample consisted of university students ranging from mostly BCom (96.2% of respondents) students, followed by BA (2.9% of respondents) students, with BEconSci (0.9% of respondents) bringing up the rear. The majority of our sample was marketing, information systems and finance majors. 55% of our sample was female, while 45% made up our male component. The average age of our sample was 21-25 years old (61.53% of respondents), with the average income per month (51.92% of respondents) sitting at less than R500 a month (a common amount for the common university student). 4% of our respondents did however admit to earning over R2000. This income situation is not entirely correct, as it excludes amounts received (if any) from respondents' parents that may too influence respondents' purchasing behaviour. Our race component was broken down into Asian, Coloured, Black, White and Indian. With Blacks (38.5% of respondents) and Whites (34.6% of respondents) making up the majority of respondents.

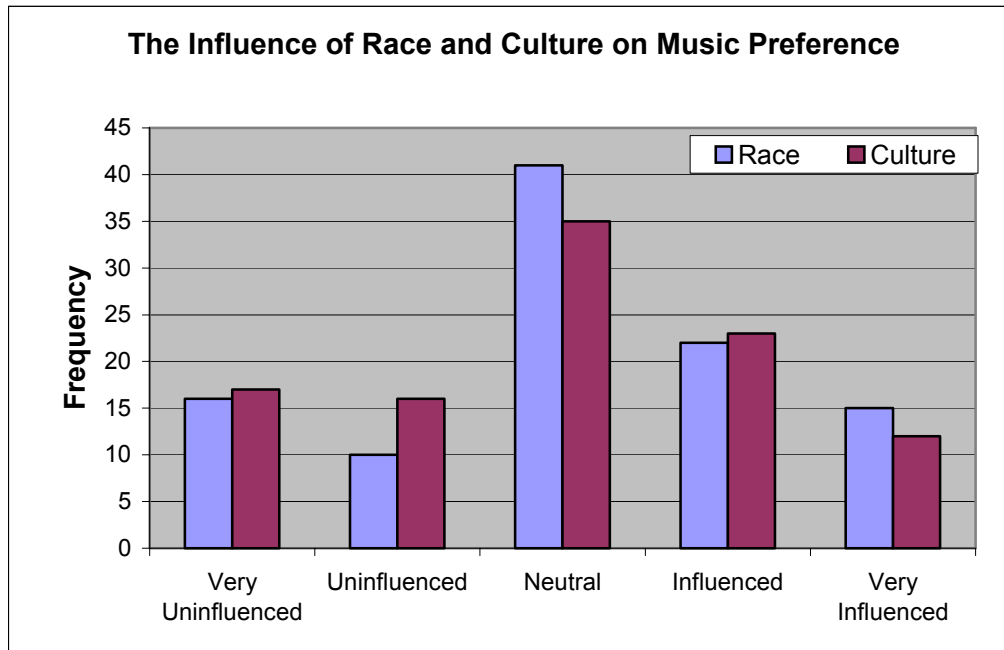
Our Research Results with a brief discussion

1. Ethnicity and Acculturation and its affect on music preference

In order to test the effects of ethnicity and acculturation on music preference, a number of tests were run on the questions addressing these issues in the questionnaire, namely the questions found in the sections on musical preference and ethnicity.

Descriptive statistics were run on the influence of race and culture on music preference and it was found that respondents were mainly neutral (39.42% and 34.62% respectively) on both aspects. Referring to Figure 1.1 (on following page), it can be seen as well that 21.15% of respondents did feel influenced by race and 22.12% of respondents did feel influenced by culture. This shows that the different races and cultures within South Africa (SA) are becoming less influenced by these character traits, and are feeling more neutral on both race and culture, when it comes to the type of music they prefer. South Africans are no longer being influenced heavily by race and culture and perhaps this will continue to decrease into the future as the races move closer together and equality rings out, opening a segment that could maybe be explored with active music marketing

Figure 1.1



Our first hypothesis tested the influence of current music trends against the trait of race (as race and cultures results were fairly similar). We only used the black and white ethnic groups; as they constituted the greatest amount of our respondents to the survey, as well as not obtaining any respondents from the Coloured segment. This was needed to either reject or accept our hypothesis that ethnicity does affect music preference. From the Chi-squared test performed, the null hypothesis was rejected in favour of the alternative and proved that ethnicity does in fact affect music preference. This ties into the notion put forth in our introduction that surely everyone will have their cultural roots and continue to listen to their “own” music and therefore ethnicity would naturally affect music preference. But what is, perhaps more important than ethnicity affecting music preference is maybe how acculturation affects music preference.

Our second hypothesis addresses this issue of acculturation affecting music preference. The second hypothesis was also accepted, indicating that the level of acculturation does too affect music preference in South Africa. Doesn't it seem like the logical progression? As South Africa continues to moves through the years as a unified country, the races will continue to mix on a more social level; they will be introduced to different cultures, acquiring certain characteristics as they move through life, and perhaps begin to listen to the different music genres within the different ethnic groups? Yes ethnicity and acculturation both affect music preference because why should South Africans not hold onto some of their pasts, unite it with the present, to form an ethnic-balanced but acculturated future. As time goes by so the level of acculturation increases. It can also be noted from Table 1.2 that 66.35% of respondents do not listen to their own traditional ethnic music, showing that perhaps the acculturated shift is already well on its way.

Table 1.2 Respondents Who Listen to their Traditional Ethnic Music

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	1	35	33.65385	33.65385	33.65385
No	2	69	66.34615	66.34615	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			

In fact all our descriptive statistics representing respondents' attitudes towards their own ethnic group music and other ethnic groups' music, all results tend towards the 'neutral', 'often', 'included' or 'associated' side. For example, the following:

Table 1.3 Extent that Respondents Listen to Current Artists of the Same Ethnic Group

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Never	1	9	8.653846	8.653846	8.653846
Rarely	2	18	17.30769	17.30769	25.96154
Neutral	3	44	42.30769	42.30769	68.26923
Often	4	27	25.96154	25.96154	94.23077
Always	5	6	5.769231	5.769231	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			

Table 1.4 Associations with Own Ethnic Group When Listening to Traditional Ethnic Music

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Very Disassociated	1	6	5.769231	5.769231	5.769231
Disassociated	2	18	17.30769	17.30769	23.07692
Neutral	3	37	35.57692	35.57692	58.65385
Associated	4	31	29.80769	29.80769	88.46154
Very Associated	5	12	11.53846	11.53846	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 2.78	Median: 3	Mode: 3			

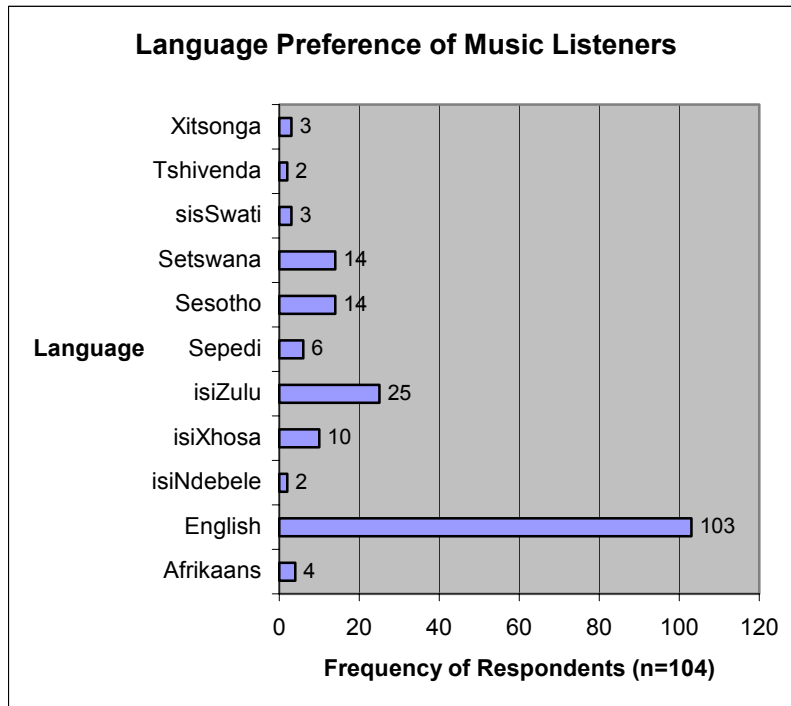
Table 1.5 Feelings Associated With Current Artists of Other Ethnic Groups

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Totally Excluded	1	4	3.846154	3.846154	3.846154
Excluded	2	17	16.34615	16.34615	20.19231
Neutral	3	53	50.96154	50.96154	71.15385
Included	4	23	22.11538	22.11538	93.26923
Totally Included	5	7	6.730769	6.730769	100
	Total	104		100	100
	Valid Cases:	104	Missing Cases:	0	
Mean:	3.12	Median:	3	Mode:	3

These tables all represent the rather accommodating nature of university students, and their willingness to explore new territories, as they are not completely locked into their own cultural beliefs. This however is representative of our sample and therefore maybe not applicable to the older age group for example, 45+, as they are more set in the ways and are not inclined to embrace change, especially with regards to the “youths appalling taste of music these days”.

Language on the other hand is also addressed here. It is shown by our results that the preferred language to listen to music in is English. As one all ways says: Let’s do as the Americans do’. Even though not always a good idea but in these circumstances it is, we should adapt a unified music style just as record companies adapted Latin for their artists, with much success. Latin united the Spanish, the Brazilians, the Puerto Ricans, the Mexicans and the many others who claim to have inherited the popular Latin language to create a Latino music scene which appealed to the whole world, whether you spoke Latin or not. So why too can’t South Africans unite on their preferred language of English, as shown here by Figure 1.6 (on the following page). English was the preferred language of music choice by all but one of our 104 respondents.

Figure 1.6



What this all proves is that perhaps what is needed in music marketing is the bridging of the gap between the many (mainly black and white) ethnic groups and by providing a more acculturated product, if you will allow, that will address all the emerging cultures, or most of them anyhow, into a single, unified, mass-appealing product. Just the same as the Latin explosion took the entire world by storm, perhaps a South African revolution of sound could unite the masses of the world in the same way.

2. Consumer buying behaviour with regards to the South African music market

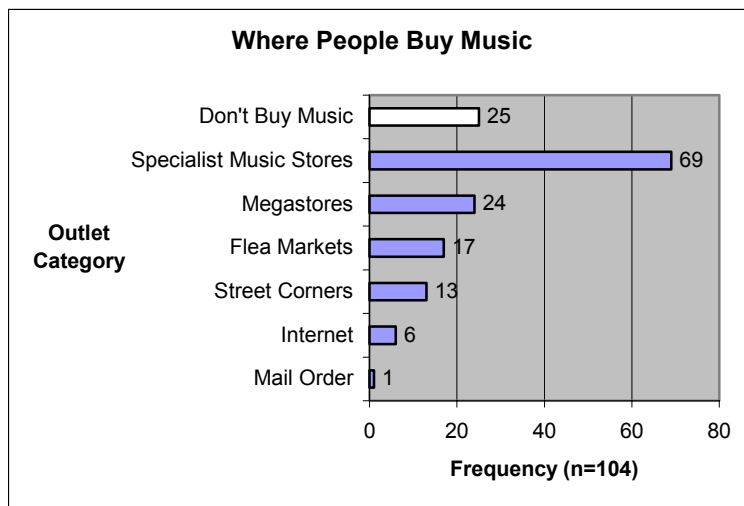
The reason we market products is to satisfy consumer needs, and by doing so we induce their need to make purchases of these products. In section 3 of our questionnaire we addressed the issue of buying behaviour with regards to CD purchases of local and international artists.

Now with regards to music marketing we to have to analyse consumers' buying behaviour with regards to CD purchases, the popular medium through which music is sold, in order to determine how and where to position the product. By reviewing the purchasing behaviour of respondents we are able to determine how to place the product in relation to advertising and promotion, and where to place with regards to music outlets. From our research it was founded that radio commands the most attention, as much as 96 of the 104 respondents, as the medium where respondents find out about new music available, with music TV channels and word-of-mouth from friends and family, as the second and third favourite. Radio can be seen as a feasible area to actively advertise and promote South African artists, and is already being done

so today. Perhaps what else is needed is to develop music channels that are dedicated to playing and promoting South African artists, should be introduced by one of the major channel broadcasters, namely M-Net, SABC and E-TV. Both these media outlets help to increase word-of-mouth so all-in-all, music trends are communicated and hopefully adopted with purchasing the desired result.

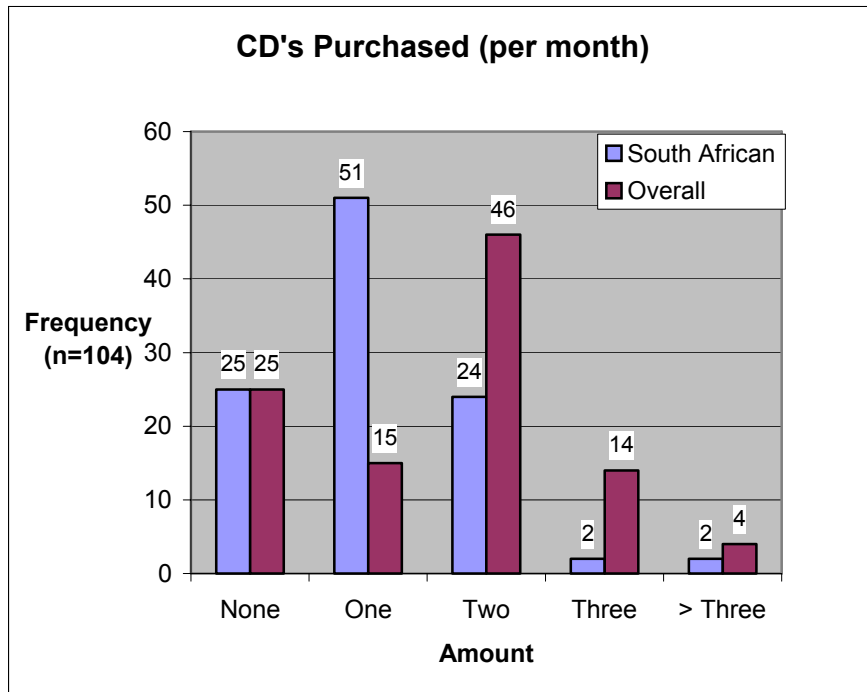
Results showed that music was typically bought at specialist music stores (69 of 104 respondents), with remaining purchases being spread out amongst the mega retail stores, flea markets, internet etc, shown by Figure 2.1. As the specialist music stores are commanding most of our samples buying attention, promotions inside, and even outside, of the store will help to induce sales form within and entice customers from the outside of the store.

Figure 2.1



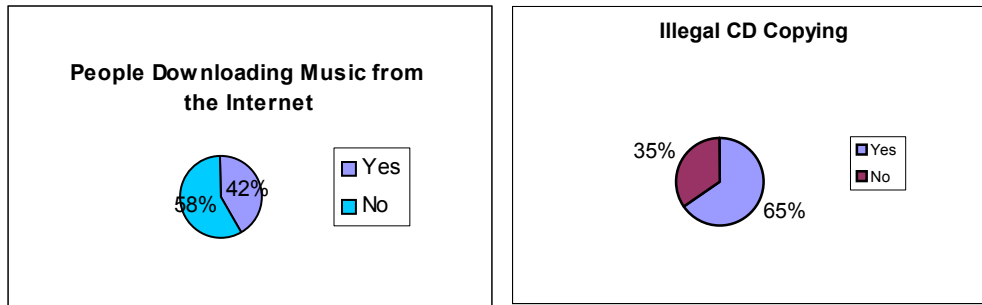
From our research we found that over half of our sample (61.53%) buys two or more CDs a month. This shows that CDs are not bought in large numbers every month probably due their high price or, which can be seen as a deterrent for most university students, which made up our sample who can just copy the music. Also But this figure is sufficient to show that consumers are still buying CDs each month. With regards to Figure 2.2 (on the next page) the amount of South African CDs bought a month is one or none for over half (72.12%) of the respondents, showing us that South African artists are not being bought as much as their international counterparts. Overall CD sales are not being made for local artists.

Figure 2.2



Respondents on average (50.96%) own between 20 or more CDs, and of all CDs owned, an overwhelming 82.68% of those collections do not possess more than one local CD - a frightening statistic in terms of the South African music industry. The Internet and CD copying have also been playing an important role in the decreasing of CD sales, as more and more people are downloading songs off the Internet or copying original CDs instead of purchasing them for themselves. As you can see from the results in Figure 2.3 (on following page), 42% of respondents are downloading music from the net, with computer access and an Internet connection a factor here, this statistic is likely to rise as computers to people ratio increases. 65% of respondents on the other hand are illegally copying CDs, which in itself contributes largely to the decreasing amount of CD sales. Perhaps pricing CDs in a more affordable price range and promoting popular South African artists would help to increase the involvement of consumers in the purchasing of CDs. Creating awareness around the South African product will increase its chances of being a more favourable choice over an international alternative.

Figure 2.3



In our third hypothesis we wanted to test whether the purchasing behaviour of South African consumers who identify strongly with South Africa is significant. We ran a Chi-squared test, evaluating ownership of South African CDs with the respondent's attitude towards local music. We failed to reject the null hypothesis, as there was insufficient evidence to prove that buying of local music is dependent on consumers' patriotism. What this tells us is that even if a South African identifies strongly with South Africa, it has no effect on whether or not they will buy local music. The level of patriotism has no effect on whether a South African CD will be bought. Therefore advertising efforts directed at South Africans in a South African context might prove futile, as they will most likely go unnoticed.

3. Consumer perception and attitudes towards the South African music market

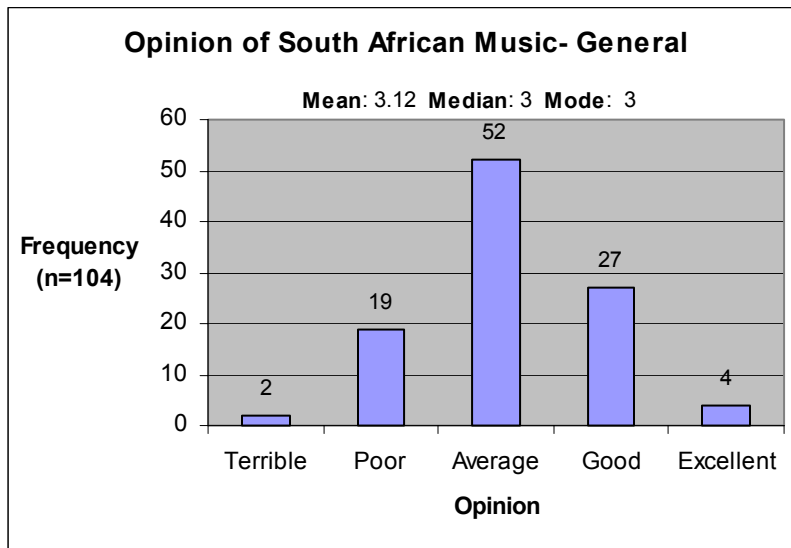
As South African artists have seldom ever made it overseas, the South African public are reasonably harsh when commenting on South African artists and their music. In section 4 of our questionnaire, we addressed the issue of South African music and its general image.

Referring to Table 3.1, the majority of the respondents (42.31%) rated South African music compared to International music are "poorer". Something to note is that even when asked about South African music in general, 50% of respondents' opinions commented "average". This shows that South African music is not measuring up to international standards being set by the international artists, therefore being viewed as merely average to the South African public. Graphical representation in Figure 3.2 shows this.

Table 3.1 Opinion of South African Music Compared to International Music

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Far Poorer	1	16	15.38462	15.38462	15.38462
Poorer	2	44	42.30769	42.30769	57.69231
No Difference	3	26	25	25	82.69231
Better	4	13	12.5	12.5	95.19231
Far Better	5	5	4.807692	4.807692	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 2.49		Median: 2	Mode: 2		

Figure 3.2



The “average” opinion of our respondents carried out through all of our questions asked on South African music. 44.23% felt “average” when asked if SA music was worth buying and when asked if SA music was unique. 48.08% felt that SA music quality was average, 45.19% felt “average” when asked if SA music was cool. Graphical representation of these statistics follows on next page. This rather average feeling towards the South African music product is probably due to the bad production that plagues our music industry. Even though there might be a few that can cut it, they are not a cut above the (international) rest. Finding a production crew that can make South African artists look international, might be a vital step in leapfrogging our local artists to the top of the music world. The following figures show our statistics on these views of SA music.

Figure 3.3

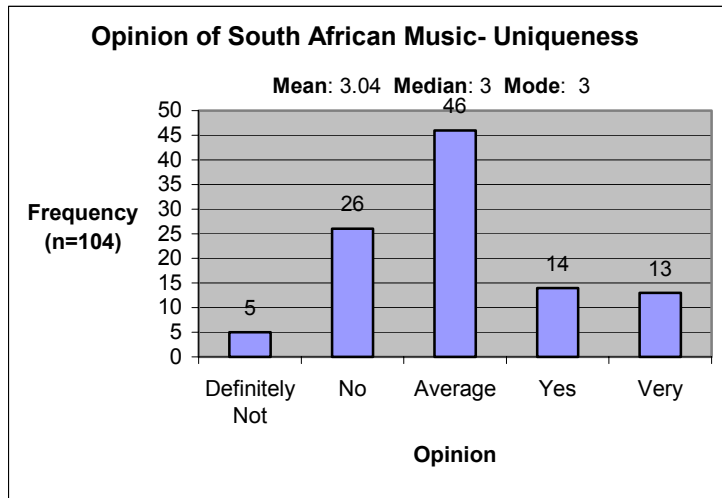


Figure 3.4

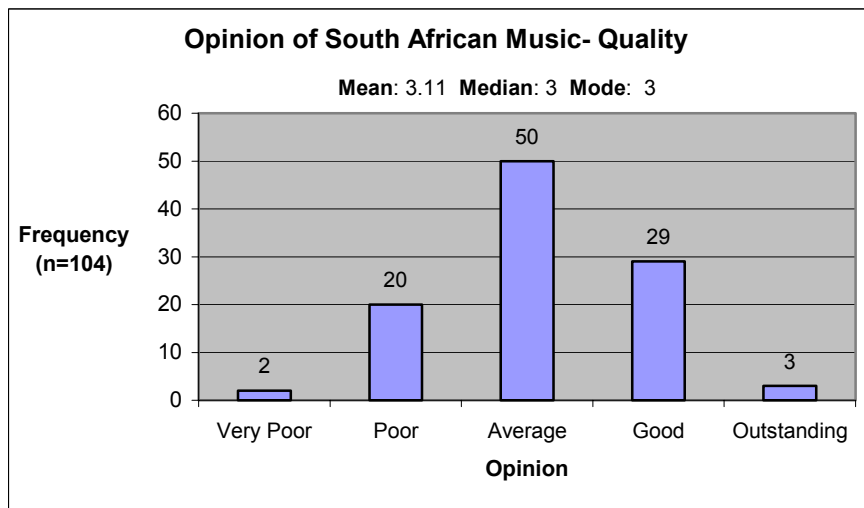
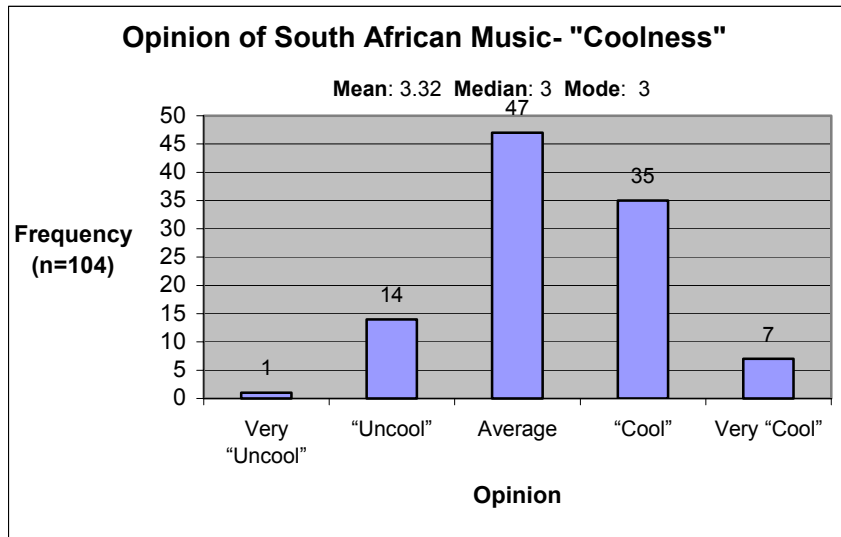


Figure 3.5



In our fourth hypothesis we wanted to test South Africans' attitudes towards South African music. Our test was to prove that South Africans have a significantly negative perception. By conducting a T-test and by failing to reject the null hypothesis, it was found that there was insufficient evidence to prove that South Africans have a significantly negative perception of South African music. This all proves correct though because South Africans don't have a negative perception, they have an "average" one. The problem lies in that the marketing of South African musicians is weak, and the markets that are being formed are too small to cause an influence on the masses' attitudes.

Ethnic South African music was also addressed in our research to review the respondents' attitudes towards their own ethnic music. Results were similar to before (all lay mostly in the "average" region) with the exception of the uniqueness of the ethnic music product. Results for "uniqueness" were weighted equally (all in the twenties) amongst three of the options (refer Table 3.3), which show that ethnic South African music is fairly indigenous to this country. This result is to be expected, as it is obvious to see that South African music is unique to the country.

Table 3.3 Opinion of Ethnic South African Music- Uniqueness

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Definitely Not	1	18	17.30769	17.30769	17.30769
No	2	4	3.846154	3.846154	21.15385
Average	3	25	24.03846	24.03846	45.19231
Yes	4	28	26.92308	26.92308	72.11538
Very	5	29	27.88462	27.88462	100
	Total	104		100	100
		Valid Cases: 104	Missing Cases: 0		
Mean: 3.44		Median: 4	Mode: 5		

Our fifth hypothesis tested whether the attitude of South Africans towards ethnic South African music was dependent on race. A chi-squared test was run to prove this, and the null hypothesis was rejected in favour of the alternative. It was found that there was sufficient evidence to prove that attitude towards ethnic music is dependent on race. This is true because certain ethnic groups place a greater emphasis on traditional music than others. The opinion they have of that music although seems to be a general “average” according to our sample. This shows that South Africans opinions are relatively all the same across normal South African music and ethnic South African music.

4. Consumers feelings towards South African music

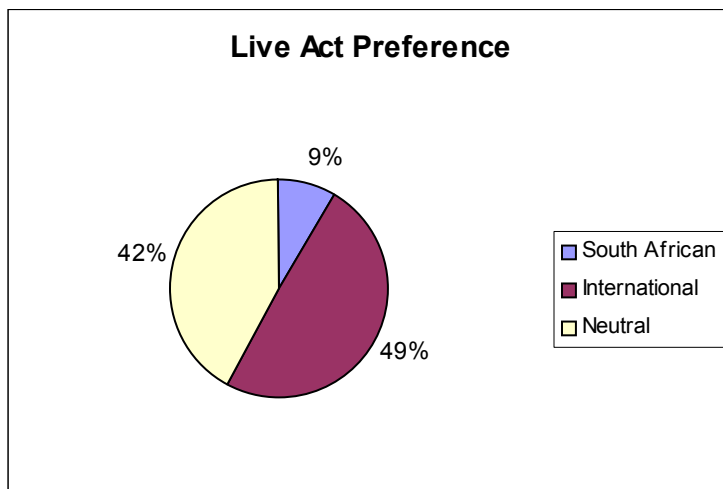
Another issue to be discussed is the way in which South Africans compare South African performers against their International counterparts. From our research it can be seen that the local public are too, as with their attitude towards SA music, mostly (44.23%) “neutral” on their feelings towards buying SA music, but 25% of respondents (shown in Table 4.1) are tending towards the “proud” side when buying a local music product. This shift can be seen as a ray of light amongst the dark clouds, as it shows that there is an interest that exists among the local public, and that they do have faith in seeing their local music groups succeed.

Table 4.1 Feelings Associated With S.A. Music- Buying

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Totally Embarrassed	1	13	12.5	12.5	12.5
Embarrassed	2	2	1.923077	1.923077	14.42308
Neutral	3	46	44.23077	44.23077	58.65385
Proud	4	26	25	25	83.65385
Extremely Proud	5	17	16.34615	16.34615	100
	Total	104		100	100
		Valid Cases: 104	Missing Cases: 0		
Median: 3		Mode: 3	Mean: 3.31		

Even feelings of “neutral” to “extremely proud”, making up 93.27% of respondents that feels this way, exist when attending SA music artists’ concerts but the problem lies in that there is a more favourable feeling for respondents to rather attend concerts of international acts rather than South African. As Figure 4.2 (on the following page) points out, 49% would prefer an international act over a South African, whereas 42% don’t mind seeing either – this is a large percentage and offers hope for attendance to SA music concerts. Maybe promotion of SA gigs just needs to be improved so awareness can increase, and in turn preference for SA music artists will be highly favourable.

Figure 4.2



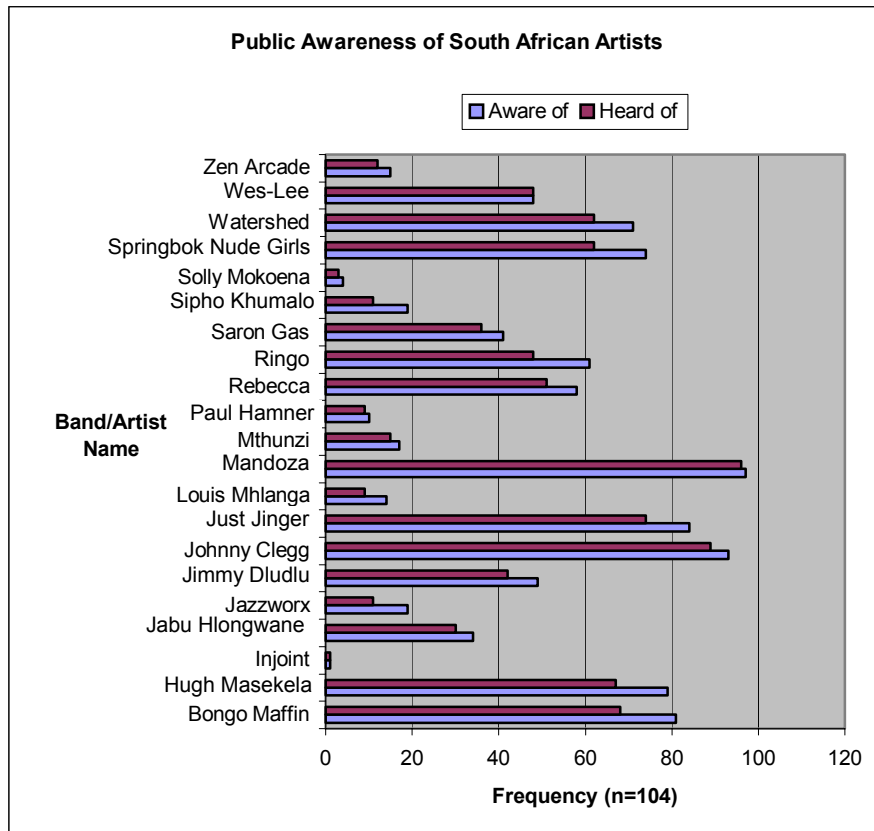
South African music consumers also exhibit signs of pride when listening socially and privately to South African music. 92.31% of respondents fall in between the categories of “neutral” and “extremely proud” for listening to SA music both privately and socially. 77.88% of respondents also fall into these categories for feeling more “South African” when listening to SA music. (Shown in Table 4.3)

Table 4.3 Feeling patriotic when listening to SA Music

Value Label	Value	Frequency	Percent	Valid Percent	Cumulative Percent
Definitely Not	1	10	9.615385	9.615385	9.615385
No	2	13	12.5	12.5	22.11538
Neutral	3	40	38.46154	38.46154	60.57692
Yes	4	22	21.15385	21.15385	81.73077
Very	5	19	18.26923	18.26923	100
Total		104	100	100	
Valid Cases: 104		Missing Cases: 0			
Mean: 3.26	Median: 3	Mode: 3			

With regards to Figure 4.4 (on the following page), we were trying to measure the respondents' awareness of South African artists. We added the sleeper 'Injoint' and 'Sipho Khumalo' to pick up respondents who were not answering correctly. As you can see there was one or two respondent and therefore not serious.

Figure 4.4



Further Discussion and Conclusion

It would appear from our results that the South African public is beginning to be highly acculturated to a 'general South African ethnic'. The 'general South African ethnic' is being a combination of all cultures generally rubbing off on one another to form a unified object. As South Africa makes up 11 different languages, which results in a minimum of eleven different cultures, it is no wonder that from our results that most South Africans' attitude are neutral on the subjects of ethnicity and acculturation affecting musical preference. This neutrality can easily represent a unified nation that is open to any trend that makes its way on the airwaves. Of course not everyone can fall into this object, but the majority can so therefore a mass market can be targeted.

The music industry is though, a very tough market to command and eventually conquer. Not everyone can be Madonna and continuously reinvent herself decade in and decade out and continuously satisfy your fans (the consumer). Even Britney Spears is struggling to keep up with the continuously changing times. But it is what is necessary, a constant reinvention. What the South African markets problem is finding an idol or a big group to market to the entire nation but at least a move in the right direction is taking place; through the launch of the South African Idols and Coca-Cola Popstars.

Proving that ethnicity and acculturation does affect music preference, South African artists have to be careful in their approach to their music, in order to develop a sound that will be accepted by the majority of the country. What they must also understand, as stated in our literary review, is that musicians are constantly changing their ethnic music to fit international popular music. That is the only viable solution for South African artists. Adapt or die.

From our research we also found that perhaps the problem is not just entirely the buying behaviour of consumers, as that appears to be healthy with an average of 2 or more CDs a month, it rather lies in the absence of consumer awareness of the South African product and a the ability of South African marketers to provide a revolutionary music product that will ultimately sell, and sell well. It's the concept of "music marketing". Place the product in the hands of the consumer so they can test it, actively promote artists, and discover a new market that is waiting for a new South African to be famous, just like old Charlize Theron. If she, a South African can act, so can another South African sing. Find that talent and exploit it.

With regards to creating ethnic music to fit specific genres, this isn't feasible due to the high number of 'average' results obtained from the ethnic South African music part of the survey. If we are going to target SA, we must standardise the product, make it appealing and market it well, find a talent that could appeal to the masses, improve on production skills (maybe hire a renowned international producer known for making artists) so to develop a universal music product that is not only appealing to the local market, but the international community as well, but make him, her and/or them SOUTH AFRICAN.

Because music is such a personal and experiential object, throw it out there, make South African music heard, but do it with zest and excite consumers to get a hold of the trend and consume it.

Appendix A

Codebook

This document serves as the codebook for the study we have undertaken. The study's aim is to identify people's attitudes towards local music (South African) as well as trying to find out the level of awareness of local music prevalent among the population.

Question 1

Variable Name: Q1

Variable Description: Level of interest taken in music.

Data Field: Column A

Codes: 1 = Very Uninterested

2 = Uninterested

3 = Neutral

4 = Interested

5 = Very Interested

Question 2

Variable Name: Q2

Variable Description: Level of influence trends has on musical preference.

Data Field: Column B

Codes: 1 = I don't know

2 = No, I don't follow the trends

3 = Yes, I go with the trends

Question 3

Variable Name: Q3

Variable Description: Genre of music respondent listens to.

Data Fields: Column C to column S

Codes: 0 = Don't listen to genre

1 = Listen to genre

For variable Q3.17 1 = World music. This is because all the people who selected 'other' as a genre listed music that could be classified broadly in the 'World' music category.

Question 4

Variable Name: Q4

Variable Description: Level of influence race has on musical preference.

Data Field: Column T

Codes: 1 = Very little influence
2 = Little influence
3 = No influence
4 = Big influence
5 = Very big influence

Question 5

Variable Name: Q5

Variable description: Level of influence culture has on musical preference.

Data Field: Column U

Codes: 1 = Very little influence
2 = Little influence
3 = No influence
4 = Big influence
5 = Very big influence

Question 6

Variable name: Q6

Variable description: Extent to which respondents listen to music made by people of the same ethnic background.

Data Field: Column V

Codes: 1 = Never listen to it
2 = Listen to it occasionally
3 = Listen to it as much as I listen to music made by other ethnic groups
4 = Listen to it frequently
5 = It's all I listen to

Question 7

Variable Name: Q7

Variable Description: Whether the respondent listens to traditional ethnic music or not.

Data Field: Column W

Codes: 1 = No
2 = Yes

Question 7a

Variable Name: Q7a

Variable Description: Elaboration for the response in question 7.

Data Field: Column X

Codes: 0 =No response

- 1 = Do not like it
- 2 = Incidentally
- 3 = Because I like it
- 4 = Just don't listen to it
- 5 = Time of year e.g. Christmas
- 6 = Escape from the usual
- 7 = Not current enough
- 8 = Don't know what it is
- 9 = Reminder of home

Question 8

Variable Name: Q8

Variable Description: Extent to which respondent feels associated with their ethnic group when listening to traditional ethnic music.

Data Field: Column Y

Codes: 1 = Very unassociated

- 2 = Somewhat unassociated
- 3 = Neutral
- 4 = Somewhat associated
- 5 = Very associated

Question 9

Variable Name: Q9

Variable Description: Extent to which respondent feels part of other ethnic groups when listening to music made by them.

Data Field: Column Z

Codes: 1 = Totally excluded

- 2 = Somewhat excluded
- 3 = Neutral
- 4 = Somewhat included
- 5 = Totally included

Question 10a

Variable Name: Q10a

Variable Description: Language(s) respondent listens to music in.

Data Fields: Column AA to column AL

Codes: 0 = Don't listen to music in this language

1 = Listen to music in this language

For variable Q10a12 because not every one listens to music in one of South Africa's eleven official languages their responses were coded as such

Codes: 0 = No response

1=Italian

2=Indian (Hindi)

3=Chinese

4=Russian

5=African languages (not South African)

6=German

7=Hebrew

8=Portuguese

9=Spanish

10=French

Question 10b

Variable Name: Q10b

Variable Description: Language(s) respondents listened to music in while growing up.

Data Fields: Column AM to column AU

Codes: 0 = Didn't listen to music in that language

1 = Did listen to music in that language

For variable Q10b9 people also listened to these types of music whilst growing up.

Codes: 1=Israeli

2=Russian

3=Spanish

4=rock

5=jazz

6=classical

7=soul

8=gospel

Question 11

Variable Name: Q11

Variable Description: Sources of information respondents use to find new music.

Data Fields: Column AV to column BC

Codes: 0 = Don't use source to find new music

1 = Use source to find out about new music

For variable Q11.8 our list of sources was not exhaustive so respondents could give us other sources.

Codes: 1 = Overseas trips

2 = Movies

3 = Promotions

Question 12

Variable Name: Q12

Variable Description: Whether respondents feel there is enough media coverage of South African music.

Data Field: Column BD

Codes: 0 = No response

1 = Needs more media coverage

2 = Yes, but too narrow (in terms of genres covered, media used, marketed overseas)

3 = Yes there is enough media coverage

4 = Too much coverage

5 = Don't know

Question 13

Variable Name: Q13

Variable Description: Sources respondents use to purchase music.

Data Fields: Column BE to column BK

Codes: 0 = Don't use source to purchase music

1 = Use source to buy music

Question 14

Variable Name: Q14

Variable Description: Number of CDs, on average, respondents purchase a month.

Data Field: Column BL

Codes: 1 = None

2 = One a month

3 = Two a month

4 = Three a month

5 = More than three a month

Note: Because only one respondent bought more than three CDs a month (response 5), and didn't give us a range, we decided to exclude that element of the question.

Question 15

Variable Name: Q15

Variable Description: Number of CDs by South African artists/bands, on average, respondents purchase a month.

Data Field: Column BM

Codes: 1 = None

2 = One a month

3 = Two a month

4 = Three a month

5 = More than three a month

Note: Because only one respondent bought more than three CDs a month (response 5), and didn't give us a range, we decided to exclude that element of the question.

Question 16

Variable Name: Q16

Variable Description: Number of genuine, commercial CDs respondents own.

Data Field: Column BN

Codes: 1 = None

2 = Less than ten

3 = Between eleven and twenty

4 = Between twenty one and thirty

5 = More than thirty

Note: Because of the vast differences in range given (responses varied from 40 to over 300) we decided to drop that element of the question.

Question 17

Variable Name: Q17

Variable Description: Number of genuine, commercial CDs by South African artists/bands, respondents own.

Data Field: Column BO

Codes: 1 = None

2 = Less than five

3 = Between six and ten

4 = Between eleven and fifteen

5 = More than fifteen

Note: Range for response 5 averaged out to 26.

Question 18

Variable Name: Q18

Variable Description: Whether respondents copy commercial CDs or not.

Data Field: Column BP

Codes: 1 = No Comment

2 = No

3 = Yes

Question 19

Variable Name: Q19

Variable Description: Number of copied CDs respondent owns.

Data Field: Column BQ

Codes: 1 = None

2 = Between one and five

3 = Between six and ten

4 = Between eleven and fifteen

5 = More than fifteen

6 = No Comment

Note: For response 5, the average number of copied CDs comes to 28

Question 20

Variable Name: Q20

Variable Description: Whether respondents download free music from the Internet or not.

Data Field: Column BR

Codes: 1 = No, I do not have an Internet connection

2 = No, but I do have an Internet connection

3 = Yes

Question 21

Variable Name: Q21

Variable Description: How respondents compare South African music versus international music.

Data Field: Column BS

Codes: 1 = South African music is poorer

2 = South African music is slightly poorer

3 = There is no difference between the two

4 = South African music is slightly better

5 = South African Music is better

Question 22a

Variable Name: Q22a

Variable Description: Respondents' attitude towards South African music.

Data Field: Column BT

Codes: 1 = South African music is terrible

2 = South African music is bad

3 = Neutral

4 = South African music is good

5 = South African music is excellent

Question 22b

Variable Name: Q22b

Variable Description: Respondents' attitude towards South African music in terms of attitude towards purchase.

Data Field: Column BU

Codes: 1 = South African music is not worth buying at all

2 = Most South African music is not worth buying

3 = Neutral

4 = Most South African music is worth buying

5 = South African music is definitely worth buying

Question 22c

Variable Name: Q22c

Variable Description: Respondents' attitude towards South African music in terms of its uniqueness.

Data Field: Column BV

Codes: 1 = South African music is not unique at all

2 = Most South African music is not unique

3 = Neutral

4 = Most South African music is unique

5 = South African music is very unique

Question 22d

Variable Name: Q22d

Variable Description: Respondents' attitude towards South African music in terms of its quality.

Data Field: Column BW

Codes: 1 = South African music is of very poor quality
2 = South African music is of poor quality
3 = Neutral
4 = South African music is good quality
5 = South African music is of outstanding quality

Question 22e

Variable Name: Q22e

Variable Description: Respondents' attitude towards South African music in terms of its 'coolness'.

Data Field: Column BX

Codes: 1 = South African music very 'uncool'
2 = South African music is 'uncool'
3 = Neutral
4 = South African music is 'cool'
5 = South African music is very 'cool'

Question 23a

Variable Name: Q23a

Variable Description: Respondents' attitude towards their ethnic music in South Africa.

Data Field: Column BY

Codes: 1 = My ethnic music in South Africa is terrible
2 = My ethnic music in South Africa is bad
3 = Neutral
4 = Most of my ethnic music in South Africa is good
5 = My ethnic music in South Africa is excellent

Question 23b

Variable Name: Q23b

Variable Description: Respondents' attitude towards their ethnic music in South Africa in terms of attitude towards purchase.

Data Field: Column BZ

Codes: 1 = My ethnic music in South Africa is not worth buying at all
2 = Most of my ethnic music in South Africa is not worth buying
3 = Neutral
4 = Most of my ethnic music in South Africa is worth buying
5 = My ethnic music in South Africa is definitely worth buying

Question 23c

Variable Name: Q23c

Variable Description: Respondents' attitude towards their ethnic music in South Africa in terms of its uniqueness.

Data Field: Column CA

Codes: 1 = My ethnic music in South Africa is not unique at all

2 = Most of my ethnic music in South Africa is not unique

3 = Neutral

4 = Most of my ethnic music in South Africa is unique

5 = My ethnic music in South Africa is very unique

Question 23d

Variable Name: Q23d

Variable Description: Respondents' attitude towards their ethnic music in South Africa in terms of its quality.

Data Field: Column CB

Codes: 1 = My ethnic music in South Africa is of very poor quality

2 = My ethnic music in South Africa is of poor quality

3 = Neutral

4 = My ethnic music in South Africa is good quality

5 = My ethnic music in South Africa is of outstanding quality

Question 23e

Variable Name: Q23e

Variable Description: Respondents' attitude towards their ethnic music in South Africa in terms of its 'coolness'.

Data Field: Column CC

Codes: 1 = My ethnic music in South Africa is very 'uncool'

2 = My ethnic music in South Africa is 'uncool'

3 = Neutral

4 = My ethnic music in South Africa is 'cool'

5 = My ethnic music in South Africa is very 'cool'

Question 24a

Variable Name: Q24a

Variable Description: Respondents' feelings when purchasing South African music.

Data Field: Column CD

Codes: 1 = Totally embarrassed
2 = Embarrassed
3 = Neutral
4 = Proud
5 = Extremely Proud

Question 24b

Variable Name: Q24b

Variable Description: Respondents' feelings when attending a performance by a South African Artist/band.

Data Field: Column CE

Codes: 1 = Totally embarrassed
2 = Embarrassed
3 = Neutral
4 = Proud
5 = Extremely Proud

Question 24c

Variable Name: Q24c

Variable Description: Respondents' feelings when privately listening to South African music.

Data Field: Column CF

Codes: 1 = Totally embarrassed
2 = Embarrassed
3 = Neutral
4 = Proud
5 = Extremely Proud

Question 24d

Variable Name: Q24d

Variable Description: Respondents' feelings when socially listening to South African music.

Data Field: Column CG

Codes: 1 = Totally embarrassed
2 = Embarrassed
3 = Neutral
4 = Proud
5 = Extremely Proud

Question 25

Variable Name: Q25

Variable Description: How 'South African' respondents feel when listening to South African music.

Data Field: Column CH

Codes: 1 = Not Patriotic at all

2 = Not Patriotic

3 = Neutral

4 = Patriotic

5 = Not patriotic at all

Question 26

Variable Name: Q26

Variable Description: Whether respondents would rather go and see an international artist/band or a South African artist/band.

Data Field: Column CI

Codes: 1 = No

2 = Neutral

3 = Yes

Question 27

Section 1

Variable Name: S1Q27

Variable Description: Whether respondents are aware of South African artists/bands presented on a list in the questionnaire.

Data Fields: Column CJ to column DD

Codes: 1 = Not aware of artist/band

2 = Aware of artist/band

Section 2

Variable Name: S2Q27

Variable Description: If the respondent is aware of the artist/band, have they heard them.

Data Fields: Column DE to column DY

Codes: 0 = Not aware of artist/band and so can't have heard them

1 = Aware of the artist/band but haven't heard them

2 = Aware of the artist/band and have heard them

Section 3

Variable Name: S3Q27

Variable Description: If the respondent is aware of the artist/band and has heard them, whether they like the artist/band or not.

Data Fields: Column DZ to column ET

Codes: 0 = Not aware of artist/band and so can't have heard them and can't have an opinion about them

1 = Do not like

2 = Neutral

3 = Like

Question 28

Variable Name: Q28

Variable Description: Age of the respondent.

Data Field: Column EU

Codes: 1 = Less than 15

2 = 16 to 20

3 = 21 to 25

4 = 26 to 30

5 = 31 to 35

6 = Over 36

Question 29

Variable Name: Q29

Variable Description: Gender of respondent.

Data Field: Column EV

Codes: 1 = Female

2 = Male

Question 30

Variable Name: Q30

Variable Description: Race of respondent.

Data Field: Column EW

Codes: 1 = Asian (Chinese, Korean etc.)

2 = Black

3 = Coloured

4 = Indian

5 = White

6 = Other

Note: No one responded as an 'Other'

Question 31

Variable Name: Q31

Variable Description: Income or allowance respondent gets.

Data Field: Column EX

Codes: 0=no response

1 = Less than R500

2 = Between R500 and R1000

3 = Between R1001 and R1500

4 = Between R1501 and R2000

5 = More than R2000

Question 32a

Variable Name: Q32a

Variable Description: Degree respondent is studying for.

Data Field: Column EY

Codes: 0=not studying thus will not fill in Q32b

1=BComm.

2=BA

3=BEconSci

Question 32b

Variable Name: Q32b

Variable Description: Majors respondent is studying.

Data Fields Column EZ to column FB

Data Field: 0 = No response

1=marketing

2=management

3=info. Sys

4=finance

5=accounts

6=human resources

7=law

8=insurance

9=economics

10=int. relations

11=psychology

12=Economic Science

13=Drama & film

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Appendix B

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