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1. A STUDY ON MUSIC, SEX, AND RELIGIOSITY

1.1 Introduction: Primary and Sub Research Questions, Aims, and Objectives

Paul Watzlawick (Watzlawick, Weakland & Fisch, 1974) stated that in every generation there is a feeling that society has decayed and that people's behaviours are at their worst possible levels. I take this point seriously. In this regard, I wanted to see for myself if narratives regarding the topics of music, sex, and religiosity which are on offer in the mainstream media are reflections of a societal status quo. For example, are people having sex at a much earlier age, with many more partners, devoid of religious values all while being influenced by their favourite musicians? Is popular music simply a reflection of the society we live in, or is it something radical that the audience are having to constantly adapt to? My aim is to understand how someone who has a fervent belief in Christianity, for example, can enjoy sexualised pop music and reconcile, or at least interpret this possible incompatibility between their religious beliefs and their music choices? Is there a rupture or discontinuity experienced by the consumer of such music in terms of their worldview? Thus, my primary research question is as follows:

How are young adults interpreting their music and reconciling music media content with their religious values?

I am interested in the personal interpretations (and their contexts) in terms of listening and viewing of music and music videos (music media[1]). To answer this research question, I devised a two-part study that incorporates a quantitative and qualitative approach to investigate this primary research question. Thereafter, using a triangulation approach, I wanted to analyse any overlap of outcomes from both the quantitative and qualitative parts to determine if there are constancies and patterns in the relationships between music, sex, and religiosity.

The objective of the quantitative part was to provide a snapshot of the target demographic in terms of music media usage, sexuality, and religiosity allowing for an informed qualitative study. The outcomes from the first study (quantitative) provided a starting point for the interviews that took

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[1] Music in the form of television, radio, and internet sources, both auditory and visually presented.

place in the qualitative study by highlighting the trends for this demographic. Thus, a study of the demographic was needed in terms of the research categories of music, sex, and religiosity. The following are the sub research questions/topics that were investigated in the quantitative part of the thesis:

1. *First category. Music media usage and sexuality:*
    i. What are the most popular music genres for engineering university students who are aged 18 to 30?
    ii. What are the most common media platforms that the participants use for their music media?
    iii. What are the music listening times and watching times for this demographic?

2. *Second category. Music genre and sexuality measurements:*
    I. Music genre and number of sexual partners;
    II. Music genre and virginity status;
    III. Music genre and attitudes towards casual sex; and
    IV. Music genre and mean age of losing virginity.

3. *Third category. Music, sex, and religiosity measurements:*
    I. Hoge Religiosity Score and number of sexual partners.
    II. Hoge Religiosity Score and age of losing virginity.
    III. Hoge Religiosity Score and virginity status.
    IV. Hoge Religiosity Score and favourite music genre.

After completing the quantitative part and determining the baseline results for the three categories of enquiry, I undertook a qualitative study.

The qualitative part consisted of semi-structured interviews whereby participants participated in music media viewing. The aim was to determine how a group of South African engineering students (aged 18 to 30) experience and interpret popular music. To achieve this aim, a set of open-ended questions were formulated. Some examples of the questions asked are as follows:

- *What is your favourite music? What makes you like this music? How did you come to like this music—peers, parents, media etc.? What events led you to find this music?*
- *What music do you dislike? Why does this music bother you? Tell me about how this music came to bother you.*
- *What do you think of people who listen to this music which you dislike? Tell me about these people and what they are like? Does the music people listen to tell you what kind of person they are?*
- *Does the music you listen to tell a story about you? Is this music part of who you are— your identity?*
- *Have you noticed that some music and/or music videos are about sex or sexuality?*
- *Do you prefer videos that are sexy?*

- *How do you feel about sex [sexuality] and music? Does it bother you to watch or listen to music that is about sex?*
- *Does music have religious elements in it? If so, which music?*
- *How do you feel about religion in music?*

A thematic analysis of the interview data of the personal interpretations and experiences of music media is presented based on the recurring themes that emerged from the interviews. These themes were then compared to the findings from the quantitative part. The primary research question was answered based on the findings from both the quantitative and qualitative parts of the thesis in terms of the demographic which was studied.

Second-order cybernetics was followed as an approach to conducting this research project, which could also be an implied methodology, and indeed a philosophy. My aim was to demonstrate that research outcomes are tied to the researcher and that researchers should not underplay their role within their research owing to the unavoidable bias and observer effects that are introduced by the researchers. Instead of denying this inevitable weakness in research, I have drawn attention to this challenge offering a reflexive approach to religious studies where the researcher and his/her impact is accounted for. My goal is to provide research outcomes that acknowledge this fact. To achieve this goal, I have accounted for my own choices along the research path demonstrating that methodology is tied to knowledge and that methodology follows the researcher and their worldview right through his/her work. My objective was to present my methodology along the path to achieve a rigorous ethical research project.

1.2   All Encompassing Music in a Network Society[2]

Music is a blanket term that covers sounds sung by voices, or played on various types of instruments[3], including written or printed symbols. Music also depicts the art or skill of creating or performing these sounds [Def. 1]. Singing is a form of expression and is not only present in humans, as scholars agree that music is also present in other animal species such as birds, gibbons, and whales (Wallin et. Al, 2000; Marler, 1970). Music as a form of expression has a place in every culture. The act of making music, singing, listening to music, and dancing, are all a prominent part of social existence. Music coupled with dance may even be an earliest form of scripted expression before verbal language. Songs played for toddlers often result in these little people bopping their heads to the sounds of harmonious tunes (Roulston, 2006). It is as though music appreciation is

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[2] The term Network Society is used in the manner in which Manuel Castells (2009) used it in his book *Communication Power*. In this sense, it refers to the social structure that characterises society through digital communication, including the internet, wireless communication, and self-mass communication (Castells, 2009:4).

[3] This also includes electronic instruments and music players.

close to a reflex action, as music has the ability to motivate physical movement such as dance (Dwyer, 1995; Large, 2000).

Interestingly, while music is such a prominent societal feature of everyday life, there was literally a void in the psychology literature on music studies. Out of almost 11 000 articles published between 1965 and 2002 in social and personality journals, only seven articles were found when the word "music" was used as a search term (Rentfrow & Gosling, 2003). This outcome has changed more recently, as more researchers have realised that music is an omnipresent phenomenon of human society (Mc-Dermott & Hauser, 2005; Sloboda & O'Neill, 2001). Wherever possible, a melodic jingle or catchy tune has been incorporated into diverse areas of daily life. The cell phone ringtones, music at sporting events (Sloboda & O'Neill, 2001), children's toys, the sounds our computers make when they turn on, the jingle before the radio news program, as well as music accompanying film and TV, have all become commonplace in our environment (Webster, Crown, Quatman & Heesacker, 1997). Music is even used as a mechanism for selling goods such as in department stores. It is also used in the travel industry, including the airlines' in seat entertainment platforms, which is a major aspect of air travel comfort. Fitness establishments use it to relax (Yoga) and/or invigorate their clients (Rentfrow, Goldberg & Levitin, 2011), which draws on the findings that music can also be used to improve concentration while doing exercise (Emery, Hsiao, Hill & Frid, 2003). Venue owners are aware of the importance of music for their clientele where certain types of music are often a key part of their marketing strategies (Forsyth & Cloonan, 2008). For example, some fast-food restaurants even purposely play high-tempo energetic music to rush their patrons' eating so they do not stay long.

Music is also used for mood management to reduce loneliness or distraction from troubles (Rentfrow & Gosling, 2006; Zillmann & Gan, 1997). After a difficult day at work, or a troubling encounter, many people revert to their music for solace. Music has been found to be both a dissociative and associative feature when coupled with daily activities which is not limited to casual spaces (Gabana et al., 2015). For instance, having personally worked in many hospital theatres in the Gauteng province of South Africa, I noticed that there was a built-in radio in each surgical theatre. Many surgeons and medical staff listen to music while performing medical operations. Thus, music can also be used to enhance concentration or work performance (Newman, Hunt & Rhodes, 1966; Penn & Bootzin, 1990; Schellenberg, 2004). It can also be used to motivate a group, such as a protest movement, while also acting as a social bonding vehicle (Abraham, 2014). In some cultures, music has been the vehicle for the transmission of oral knowledge and traditional values (Finnegan, 1982; Vansina, 1985).

Music as a form of emotional expression can be exemplified in various ways. Songs about love or lost love, songs about anger, about devotion to God, as well as fun songs like nursery rhymes, are known to most. Reports of altered states of consciousness are common when listening to music. Whether it be Chinese gongs, African drums, Native American rattles, or raves, there is a common

theme of trance-like properties associated with certain tones and vibrations. Thus, whatever the purpose, music has an impact on our consciousness and should not be seen as something inert.

Listening to music has evolved over the last two decades. The technological shift in our society has allowed for a new form of self-expression and self-entertainment in the presence of technology. Our daily life has changed with technology taking centre stage for many people. A new status quo is emerging where people spend a considerable amount of time interfacing with artificial intelligent systems (Castells, 2009). Merold Westphal (2004:24) stated: "Technology threatens to become the only thinking, to become the sole criterion by which we operate". Humans are structurally determined and so too are technological devices; however, the structure of technology can be revised at a rate that far exceeds human evolution. For example, the information processing speed and buffer limit of many digital devices can take a 10-fold jump every five to ten years[4]. Our biological sensory systems do not evolve at this rate and we are thus flooded with sensory information. Much of this information is subliminal, as we are soon to be the weakest link in the information processing chain owing to our limited processing capacity, attention span, and time availability.

The quantity of media exposure has grown both locally and internationally even in the last few years when one may have thought a saturation point would have been reached. For example, in the United States, young people were spending 6,5 hours per day with media in 2004 while in 2009 this increased to above 7,5 hours (Rideout, Foehr & Roberts, 2010:2). Interestingly, the total media exposure time in the afore-mentioned study, was above 10 hours as the sample group were multitasking different platforms concurrently. Looking at the types of media devices that teenagers owned, 81% of devices were MP3 players, 75% owned a cell phone, and 32% had a laptop of their own (Rideout, Foehr & Roberts, 2010:10). In the United States, time spent dedicated to listening to music has risen by 47 minutes across a five-year span to just over 2,5 hours for people aged 8 to 18 years old and teenagers are now spending over three hours per day listening to music (Rideout, Foehr & Roberts, 2010:28-29).

One aspect of music research, which is discussed in this chapter, is the focus on the teenage demographic for research topics. Studies with adult demographics are less common in the literature. In my own acoustic study comprising 65 South African university students, I found that 50% of the participants said they listen to music for more than 1,5 hours per day, and 25% of the

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[4] In 2014 Sandisk released a 128GB micro SD card. In 2009 the capacity range was only up to 16GB. In five years the capacity increased 8-fold. With the increasing capacity, increases in data transfer rates also takes place. (https://www.sandisk.com/about/media-center/press-releases/2014/sandisk-introduces-worlds-highest-capacity microsdxc-memory-card-at-128gb).

In 2012 a high-end graphics card (GeForce GTX-690) was launched with a maximum processing output of 5600 gigaflops. This is a component that a lay person could purchase from a computer retailer and install in their home PC. This single graphics card had more than twice the processing speed of the world's fastest supercomputer (ASCI Red) from 1999. As a comparison, one of the fastest supercomputers in 2012 could reach 16 petaflops (IBM's Sequoia).

total group listened to music for more than three hours per day. Thirty-four percent stated that they could not live without music, and none of the participants said that they disliked music (Baron, 2009:170). Thus, while most music studies are aimed at teenagers, the results from my own study, which was aimed at young adults and not teenagers, shows that an adult group also spent large amounts of time listening to music and are also of interest in music research studies (Baron, 2009).

In converged networks music is available through many mediums and across many devices. The term *literate* once meant that one could read and write. In today's language, it also refers to the ability to use technology and understand different forms of media. Castells stated (2009:3):

> Our world has been in a process of structural transformation for over two decades. This process is multidimensional, but it is associated with the emergence of a new technological paradigm, based in information and communication technologies...

The presence of technology has become the status quo in various aspects of daily life. For instance, the emergence of technology in some schooling systems with the advent of mobile devices (such as tablets) which are becoming part of teaching and learning (Clarke & Svanaes, 2014; van't Hooft, 2013). There has also been an emergence of digital methods of instruction in the classrooms, including online sources such as YouTube video streaming (Jones & Cuthrell, 2011).

While the benefits of technology are many, there also exists another side that Ellul (1964:324) warned about:

> Technique does not confine itself merely to the realm of technical production, but infiltrates every aspect of human existence, and has no time for "inefficiencies" caused by loyalties to family, religion, race, or culture; a society of dumbed-down consumers is absolutely essential to the technological society, which must contain predictable "demographics" in order to ensure the necessary financial returns. The only thing that matters technically is yield... This is the law of technique; this yield can only be obtained by the total mobilization of human beings, body and soul, and this implies the exploitation of all human psychic forces.

The deep integration of technology into people's day-to-day living has resulted in major shifts in how people communicate and achieve their daily goals. It is not surprising that one of the most influential humanistic psychologists noted: "In our technological society, people's behaviour can be shaped, even without their knowledge or approval" (Rogers, 1995: 140). We have thus been warned of the dangers that technology can bring when we treat it as something impartial. Heidegger stated (1977:4):

> Everywhere we remain unfree and chained to technology, whether we passionately affirm or deny it. But we are delivered over to it in the worst possible way when we regard it as something neutral; for this conception of it, to which today we particularly like to do homage, makes us utterly blind to the essence of technology.

Heidegger's point is particularly relevant in the new status quo of media usage in most modern societies, including the increasing prevalence of various media addictions which have also arisen (Hong, Chiu & Huang, 2012; Khang, Kim & Kim, 2013).

Castells (2009) believes there is a "communication revolution" taking place. This revolution is empowered by a new era of technological efficacy and its associated total connectedness. Connectivity is becoming the standard in most areas of technical design with built-in IP (internet protocol) commonplace. All these designs have communication as a primary goal. As technology is an instrument of human design, this goal of all-encompassing informational connectivity is not surprising. Our desire to express ourselves and share information is central to our life. Conversations provide a context for the human world which becomes the domain that we inhabit. Humberto Maturana, in his unpublished manuscript titled *Metadesign*[5], stated that our *languaging* is our manner of existence. Communication[6], and by extension other forms of expression, such as music and dance, encompass more than sending and receiving messages, it marries itself into our existence, our way of doing and being. Castells (2006:3) stated:

> It can be argued that nowadays wealth, power, and knowledge generation are largely dependent on the ability to organise society to reap the benefits of the new technological system, rooted in microelectronics, computing, and digital communication, with its growing connection to the biological revolution and its derivative, genetic engineering. I have conceptualised as the network society the social structure resulting from the interaction between the new technological paradigm and social organisation at large.

Castells' (2006) multimodal communication system is equally applicable to music and music appreciation. Our music is not confined to radios and CD players anymore; music is everywhere where there is technology and is also available for us in many formats. It is such a major part of our lives that Microsoft Server software has scope to limit the music applications on connected clients in a computer network to limit users from launching music playing applications while at work. Firewalls are configured to block downloads that have music file extensions even if music files are imbedded into other files. In such cases a proxy firewall can be set to snoop out music data and block it (well, most of the time).

Music is thus encompassing, but why study it in terms of religion and sexuality?

1.3   Why Study Music, Sexuality, and Religiosity?

Imagine a world without music. This means the next wedding or party you attend will have no music. Your cellphone ringtone becomes the pre-millennium tones that were known to awaken

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[5]   http: //www.inteco.cl/articulos/metadesign.htm

[6]   Pask (1980) notes that there is a difference between communication and conversation. These terms should not be thought of as interchangeable. This point is expanded on in the qualitative section.

even the deepest of sleepers. Your computer turns on with no jingle. Movies and TV programmes would only have speech, which for many would be unbearable.

Imagine a world without religion. John Lennon's[7] (1971) thought provoking lyrics are more relevant now than ever. Imagine there was no religious extremism, no beheadings, no wars in the name of religion, and no religious doctrines. Nietzsche, who wrote much on the subject of religion, will perhaps be remembered most of all for his philosophy of God, and more specifically, the Christian God. His obsession was centred on the death of God:

> Have you not heard of that madman who lit a lantern in the bright morning hours, ran to the market place, and cried incessantly: "I seek God! I seek God!" — As many of those who did not believe in God were standing around just then, he provoked much laughter… The madman jumped into their midst and pierced them with his eyes. "Whither is God?" he cried; "I will tell you. *We* have killed him — you and I. All of us are his murderers.

> But how did we do this? How could we drink up the sea? …. Do we hear nothing as yet of the noise of the gravediggers who are burying God? Do we smell nothing as yet of the divine decomposition? Gods, too, decompose. God is dead. God remains dead. And we have killed him… Must we ourselves not become gods simply to appear worthy of it?" (Nietzsche, 1998:75-76).

Scholars have argued about what Nietzsche meant in the above extract from his *Thus Spake Zarathustra* as his personal theological beliefs are disputed. Some believe Nietzsche was an atheist and his statements were literal, like Zeus and other gods before have died and so too has the Christian God now died. However, Karl Jaspers (1965:242) stated: "Nietzsche does not say 'There is no God,' or I do not believe in God,' but 'God is dead.'"

A lot of Nietzsche's writings were on the subject of morality; thus, contextualising Nietzsche's works may help in understanding his position. Nietzsche was critical of Christianity, specifically early Christians and how they interpreted Jesus' teachings. Morality for many is vested in their interpretation of their religious beliefs, particularly in community with others, as morality is different from ethics. Morality is socially constructed while ethics are the personal evaluations of one's choices[8] (Glanville, 2012). Living a certain way and aspiring to a certain morality is an affirmation of one's religion or belief system. Living a life that contravenes these morals is a

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[7]   Lennon was the founder of the Beatles rock band. In 2008, Rolling Stones magazine voted him number five for the 100 greatest singers of all time (Browne, 2008). Lennon was also known for his "more popular than Jesus" comment regarding the Beatles' fame (Sullivan, 1987). This comment infuriated many Christians, but 40 years later the Vatican's official newspaper absolved Lennon of his notorious remark (Squires, 21 Nov 2008). Lennon was assassinated in 1980 by Mark Chapman.

[8]   I acknowledge that many readers may not agree with this boundary between morality and ethics. In terms of this thesis I wish to keep this boundary allowing for the word ethics to be used for one's own conscience and personal responsibilities while morality is aligned to a societal or group function.

negation of this same religion or worldview. Thus, the act of disregarding could be seen as an act of killing—the removing of this unimportant aspect from one's life. Christianity, Judaism, and Islam have specific ideologies regarding acceptable and unacceptable behaviours in daily life which are set out in their relevant scriptures. If one thinks of himself[9] as a devout Christian, surely this has implications for the way this person experiences the world and the choices he[10] makes, for one's choices reflect their epistemology. Similarly, for a Jewish or a Muslim person and so forth.

In my study, these lifestyle choices and interpretations of daily occurrences are of interest to me, particularly in how people appreciate and interpret their music in the context of their belief system. The special mention of the term *daily* rests on the critique made by Rozin (2007) who argued that too much research in psychology rests on fads that overlook major social issues taking place as a daily occurrence. This shortcoming is also addressed by Rentfrow and Gosling (2003) who asserted that there is limited research on personality and everyday life.

Mainstream media has become a major participant in the daily lives of many people as highlighted by Castells' (2009) earlier points. The topics in the media are often sensational. Reading news reports of adults having sexual relations with their children, infidelity, and so forth, appeal to the public's sense of interest and morality. Sexuality is not without limits, for example, sexual imagery presented to a child is classified as child abuse (Goldman & Padayachi, 2000). The media, which is a type of information dissemination vehicle, has also become a transport system for music and is thus part of the discourse in music research. Sexuality is increasingly found in music lyrics and videos, including an increase in the intensity of the sexual imagery (Andsager & Roe, 2003:94). This sexualisation is not limited to certain music genres, as there is widespread sexualisation present in many music genres across many media platforms (Vandenbosch, Vervloessem & Eggermont, 2013). In terms of music research, including music and sexuality as a topic, there is a disproportionate focus on children and teenagers in the literature. This is understandable owing to the impacts of early pregnancies, sexually transmitted diseases, and other behaviours that are of interest to parents, schools, policy makers, and other professional partners.

The impact of sex in the media can be broken down into three categories: learning about sex and sexuality, shaping attitudes toward sexual activity, and influencing sexual behaviour decisions (Kunkel et al., 2007:597). An early study found that young people's attitudes and beliefs regarding sex, divorce, abortion, and other life issues, are influenced by television programming (Buerkel-Rothfuss & Mayes, 1981; Buerkel-Rothfuss & Strouse, 1993). There has been a significant increase in the frequency in which sexual intercourse is portrayed on television (Kunkel et al., 2007:617). Kunkel et al. noted a 7% increase in only four years (2007:617). Young people learn about sexuality and the portrayed norms of sex from media programming. This includes perceptions about the acceptability of extra-marital sex (Bryant & Rockwell, 1994) as well as the language used and the

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[9] Himself read herself from here forward.

[10] His read her from here forward. Similarly, he read she and so forth.

meanings of sexual terms (Greenberg, Linsangan & Soderman, 1993). In an American study, Chandra et al. (2008) found a correlation between early exposure to sexual content on television and early pregnancy. They found that teens that were exposed to high levels of sexual content on TV had a much higher chance of subsequent pregnancy within the next three years. With an increasing omnipresence of information technology in our daily lives, this impact is probably at an all-time high. In the South African context, the annual schools survey conducted by the Department of Basic Education found that 109 Grade 3 learners fell pregnant in 2009 (Bolwana, 2013). These Grade 3 learners average nine years of age. A total of 582 girls between the ages of eight to 14 years old fell pregnant in South Africa during 2010 (News24, 2013). It is of interest to determine what factors are at play in terms of early teenage pregnancy.

Music media items have become the status quo in the public domain, with sexuality often packaged as part of the offering. Sexualised media is a controversial topic within many religious organisations expressing their disdain for music videos which they believe are sexualised and/or blasphemous (Hodel, 2012; Powers, 2011). Interestingly, even during early Christianity, music and church was a challenging union. For example, during the Patristic period, the Church Fathers had to negotiate the controversy regarding the accompaniment of instruments to psalmody while already dealing with the tensions that had arisen between psalmody and hymnody (McElrath, 1972). In these early times, instruments were associated with theatrical performances which were deemed lecherous, thus allowing instruments for church use had to be conducted cautiously. On the one hand, there was a need to remain in close contact with the world and its peculiarities of life, while on the other hand, there was a need to adhere to strict asceticism and negation of the world. This tension has beset Christianity for centuries (see *2.2.6 Music and religion*). However, while music and religion have long been experienced together in various settings, including church and traditional rituals, the advent of new technologies brings forth increased content and immediacy of sexualised music media.

There is a view that participation in organised religion has declined. This view is based on lower church attendance and the secularisation of society, particularly in Western countries. A few scholars have contested this view by acknowledging alternative formats in religious experience. For example, Gauthier (2004a), who builds on Bastide's (1972, 2007) works, believes that religion has shifted into other modern areas of life that depart from the traditional structure and doctrine. Gauthier (2004b) provides an argument for raves and rave culture as an expression of religion. On a similar train of thought, Till (2010b) has presented a case for what he classes a "cult" following of pop music, arguing for pop music constituting a new religious movement meeting the role of what traditional institutionalised religions have fulfilled in the past. Many scholars have argued against the idea of church decline believing that a transformation of religion into new spiritualties is taking place rather than a decline (Woodhead, Davie & Heelas, 2003). Carey (2002:1) correctly contends that: "Religion remains with us in all its force and contradiction and endures at the heart of social order". The argument of whether religion is a passing fad is out of fashion; however,

investigating the reasons for this vitality in religion may be more fruitful (see Beaudoin, 1998; Sylvan, 2002; Wuthnow, 2003). The role of religion in people's lives is thus still relevant.

1.3.1 What led me to this study

1.3.1.1 Music genres

In 2008, a certain style of music was blamed for a fatal incident that occurred in a South African high school where a schoolboy was stabbed and killed and another three people were injured. The attacker was a teenager wearing a mask resembling the style of mask that heavy metal band *Slipknot*[11] wear (Berger, 2008). The attacker was known to listen to heavy metal music. This raised interesting questions. Does music genre have anything to do with the behaviours of the people who listen to it? Do aggressive lyrics incite violence? However, a problem with these questions is that it attempts to isolate parts of a system. In the Slipknot case, the type of music is then blamed for this incident and reported in the mass media as such. This evokes an idea that some music is harmful while other music is safe. This would mean that music in and of itself, holds good or evil properties. This I do not agree with. However, this topic is of interest to me, including the portrayal of sexuality in mainstream music videos and the so called *evil* heavy metal music.

1.3.1.2 Personal interpretations (and cybernetics)

I worked as a therapist for the South African Police Services performing trauma counselling to survivors of crime-related incidents. It became clear to me that individual perceptions made by each survivor are important in terms of understanding what the traumatic event meant to each survivor. Making assumptions simply by reading the police report could lead to obstacles in my understanding of the survivor's emotional reactions as my own beliefs cloud the therapeutic conversation and get in the way. For example, two people who have both been subjected to a violent house robbery had completely different feelings regarding the incident. This in turn manifested in two completely different outlooks and resultant behaviours shown by these two people. One person may have a deep sense of anger towards the perpetrator and if the perpetrator was from a different ethnic group, this survivor may be dealing with a stereotype that all people from this ethnic group are criminals. The other survivor may be dealing with extreme tiredness and sadness, feeling apathetic and demotivated after the incident.

While working as a family therapist, I found out that each family member had a different view of the same family. I have realised that personal interpretations may differ even within close relational contexts and that I should not assume similarity. Cybernetics and second-order

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[11] Slipknot is an American heavy metal band known for their aggressive style of music, chaotic live performances, and attention-grabbing image (McIver, 2001). The members of the band perform while wearing unique facemasks and jumpsuits. Slipknot's music and imagery have been linked to several criminal incidents.

cybernetics provides an approach for navigating these relational avenues without necessarily linking cause and effect (and blame). Thus, my interest in music, sexuality, and religiosity rests on the individual perceptions that the observer experiences within their context or environment. Cybernetics provides an approach to managing this enquiry acknowledging the observer's own bias in the system of interaction.

1.3.1.3 The interplay between the observer and their environment

My eight year old niece was watching Miley Cyrus and Robin Thicke's 2013 MTV[12] performance and buried her head under the blanket when Miley was continuously twerking and dancing erotically. After the MTV awards, Huffington Post had an article about Miley's performance[13], which within one day had 150 forum *pages* of comments and conversations. Most entries had similar responses. It seemed that the main concern was how young people would be affected by the performance. Most of the commenters agreed that the performance was pornographic and in bad taste, with many people referring to their children in their comments. However, there were also people who felt Miley's performance was well done, and that she has a healthy form of sexual expression.

It is true that children are influenced by media, however quantifying this is complex. Children younger than seven years old often sing the lyrics of their favourite artists. For example, popular mainstream music band Maroon 5's Kiwi song states, "Your juices dripping down my chin... So give it up, and don't pretend, and spread your arms and legs across the bed" (Levine & Carmichael, 2007:track 10). Being a co-owner of a Johannesburg based pre-school, it is not uncommon to hear pre-school children singing lyrics of their favourite pop stars and occasionally performing adult movements on other children[14]. Thus, I am also interested in the interaction between people and the media and vice versa.

My interest was to perform a study which would investigate music, the observers, the context— societal norms and religion—from a cybernetic approach that focusses on uncovering patterns of behaviours.

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[12] The performance by pop singers Miley Cyrus and Robin Thicke became the subject of widespread media attention owing to the controversial performance. During the performance Cyrus stripped down to a skin-coloured two-piece latex outfit and in which Cyrus touched Thicke's crotch area with a giant pedicured foam finger and twerked against him.

[13] It is also interesting how the media focussed mostly on Cyrus' performance rather than Thicke's role in the show.

[14] Interestingly, the young child has little understanding of the words and actions but obviously enjoys the song's melody. This presents a problem in the pre-school environment and usually ends in a meeting with the parents of the *guilty* child as well as a meeting with the alleged victim whose parents complained of the behaviour.

1.3.2   A question of compatibility

The monotheistic religions of Christianity, Islam, and Judaism each hold sexuality as sacred and sex as a sacred act. The blasé approach to sex and sexuality that is typically depicted in prime-time TV programming, popular music videos, and music lyrics, is thus in direct contrast to the teachings of Abrahamic religions. Promiscuity and sex before marriage are both immoral acts in Abrahamic religions. Adultery too is seen in a serious light with the seventh commandment stating unequivocally that one is not to commit adultery. In Islam, illicit sex is described under the law of Zinā'. Muslims are not to commit zinā'[15]: "Do not approach fornication. It is indeed an indecency and an evil way." (Al-Quran 17:32). The Qur'an is also clear on the punishment that is due:

> As for the fornicatress and the fornicator, strike each of them a hundred lashes, and let not pity for them overcome you in Allah's law, if you believe in Allah and the Last Day, and let their punishment be witnessed by a group of the faithful. (Al-Quran 24:2)

The Muslim extremist groups, such as Boko Haram and Islamic State of Iraq and Syria (ISIS) have declared war on Western morals and way of life, including the media programming that these groups believe acts against Islam (Joseph, 2007:531).

According to Corinthians 6:16 (NLT), sex is as much a spiritual mystery as a physical act, "The two become one." Since we want to become spiritually one with the Master, we must not pursue the kind of sex that avoids commitment and intimacy, leaving us lonelier than ever—the kind of sex that can never "become one". Corinthians 6:18 states: "Run from sexual sin! No other sin so clearly affects the body as this one does. For sexual immorality is a sin against your own body." Hebrews 13:4: "Marriage should be honoured by all, and the marriage bed kept pure, for God will judge the adulterer and all the sexually immoral." Patience is a virtue in Christianity. Corinthians 13:4-5: "Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It is not rude, it is not self-seeking ..." These extracts from scripture are often in stark contrast to the portrayal of sexuality that is presented in music and music videos. How does someone who has a fervent belief in Christianity enjoy sexualised[16] pop music and reconcile or at least interpret this possible incompatibility between their religious beliefs and their music choice? Is there a rupture or discontinuity experienced by the consumer of such music in terms of their religious beliefs? This forms part of my interest in studying music in terms of religiosity.

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[15] The term *Fahshaa* is also used to describe shameful acts in Islam.

[16] I am providing this label of sexualised, but in fact I would like to know if other people would provide this label. In my study I am interested in how other people experience their music and thus my label does not signify that I assume everyone experiences music media in the same manner that I do.

1.3.3 The intersection between music, sex, and religiosity

Music availability and dissemination of music have both increased exponentially with an associated increase in user choices. If pirating and peer-to-peer sharing is accounted for, the cost of music has reduced substantially. The variety of devices that play music and music videos has increased and our converged networks have full support for music and music video streaming. Thus, the cost of music media has considerably reduced while access to music media has substantially increased.

There is a new paradigm of media usage with many people now utilising technology as a platform for personal entertainment. There is thus a noted increase in the exposure to music and music videos which may be voluntary, involuntary, or inadvertent. There has been a relaxation on the censoring of music media while explicit sexual imagery—both verbal and visual—have increased.

Music has been associated with various resultant behaviours and thus music is not inert; music has a context. A person's worldview is often linked to his/her belief system which for many is strongly tied to his/her religion. Some music artists have an anti-religious agenda.

The intersection between music, sex, and religiosity is complex and is worthy of study owing to its far- reaching impact in the daily lives of many people.

Owing to the lack of similar studies in the literature that investigate music, sexuality, and religiosity, the research presented in this thesis forms a pilot study. In describing the contributions of this study, this section was partitioned firstly, into contributions in terms of music, and then contributions in terms of religious studies. This first section is presented next.

1.3.4 Music Research: Contributions Emanating from this Study

This section summarises contributions that this study should provide in terms of music research. The contributions are set out according to six categories which are also the same six categories expanded upon in the literature review (Chapter 2.)

1.3.5 Music as a universal aspect of everyday life

The opening paragraph from this chapter highlighted the universal aspects of music. From this study and earlier studies, many people have explicitly stated that music is exceptionally important to them (Baron, 2009; Lonsdale & North, 2011). Music is thus a prominent part of the daily life for many people; however, research in music appreciation is still relatively new (Rentfrow, 2012). One reason for this is that music has not yet become a prominent research area in mainstream social and personality psychology. There does not yet exist a framework for the study of music in everyday life (Rentfrow, 2012). The active researchers in this field have made recommendations for further study on the subject area of music, which is not surprising owing to the scattered research topics that have not provided a formal research track for the subject of music. Therefore,

studies on music and various associations are important for the growth of a formal research tract for this topic.

Research in music has historically taken place in a fragmented manner which has resulted in gaps in the literature. One reason for this problem is the limited geographical spread of studies in music research. This is particularly true for the African continent. Rentfrow, Goldberg and Levitin (2011) state that there is little understanding about individual differences in music preference. Boer and Fischer (2011) recommend that further study be conducted in the interplay between music preference and demographic data. The basis for this is that there are too few studies that allow for a view of music research in terms of the cultural and gender characteristics of music preference and associated behaviours. Thus, comparative research on cross-cultural aspects are limited. One of the reasons why there are only a few cross-cultural studies relates to the methodological challenges facing researchers such as construct validity. For example, one set of constructs may mean different things to different groups, which in turn means that results from different studies may not be compared within the same baselines[17]. There have been only a handful of studies comparing Western and non-Western listeners. For instance, Gregory and Varney (1996) compared Asian and European listeners, noting that both these groups responded quite differently from each others' music style, suggesting affective responses to be culturally influenced. Boer and Fischer (2011) would like to see a future interest in culture comparative research to develop a broader picture of a cross-cultural psychology of music.

Although my study is not specifically aimed at a cross-cultural approach, the results provide a first look into the South African context which can be used in further studies both as a baseline for comparing similar demographics from different countries within music preferences, as well as their religiosity and sexuality aspects. It is important to keep in mind that even though this study took place in South Africa and reflects a South African context, there are transferability aspects that should be critically evaluated. In a single country, there are diverse cultural differences which are specifically true for a South African context. Matsumoto and Yoo (2006) indicate that researchers should consider the intra-country variations with regard to culture and language. Further studies in the topics presented here should be undertaken in different cohorts of South Africa. In simplifying this for future researchers, thorough methodological discussions and their processes were incorporated into this thesis. Thus, the outcome of this study should provide a basis for further research and new research questions on the topic of music, sexuality, and religiosity. In meeting this goal, this study has a wide scope providing several areas for further study.

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[17] In this thesis this challenge was experienced with the interpretation of the word *sex*. This is discussed in Chapter 6.

1.3.6 Functions of music

Boer (2009) recommends quantitative methods for testing structural properties for the functions of music listening across cultures, including psychological antecedents and outcome variables. Rentfrow et al. (Rentfrow & Gosling, 2003; Rentfrow, Goldberg & Levitin, 2011; Rentfrow, Goldberg & Zilca, 2011; Bonneville-Roussy, Rentfrow, Xu & Potter, 2013) have researched personality characteristics as informers of music preference and vice versa, also arguing for further research into this domain. There is a growing body of research which finds that music preference reflects aspects of people's identities and personalities (Rentfrow et al., 2009). Research does suggest that information about individuals' music preferences influences how observers perceive them. Linking psychological factors to music and vice versa is an important aspect of understanding how music and personality are related. Thus, in addressing Boer's recommendation for quantitative studies on music research, the first part of this study follows a quantitative research design. However, a qualitative approach may also be useful, which is one reason for the adoption as well, of a qualitative approach (part 2 of thesis) to address this topic within this study, where the focus is on the interaction of the relationship between people and their view of music media.

The first research design followed in this study provides a basis for several aspects of music research in terms of the functions of music. These aspects include time spent listening to music and music videos, and attitudes towards music and music videos. The results of these and other categories provide a South African voice to the body of literature in an area that has little or no baseline. Even the Census data from the last South African national census does not provide categories for music media usage. The purpose of expanding the research on music and real-world relevance in the field of music and social psychology are to provide a foundation for answering important questions on identity development, social bonding, emotion regulation, and empathy (Boer & Fischer, 2011; Clark & Giacomantonio, 2013; Hargreaves & North, 1999; North & Hargreaves, 2008; North, Hargreaves & Neill, 2000; Tekman & Hortacsu, 2002).

Music is a form of self-expression which also reflects part of a person's social identity and worldview. DeNora (2000) found that people engage in a reflexive process of social identity construction while listening to music. Is it thus acceptable to assume that themes depicted in the music people listen to are also reflections of their mind-set? Exploring this aspect of music interpretation requires a qualitative research design. This was undertaken and accounted for a large part of the interview data as the interpretations provided by the participants during these interviews are in effect explanations of each participant's worldview. Thus, when the participants describe their experience and understanding of the music and music videos, they are also providing a glimpse into how they understand their world. DeNora (2000) uses the word *reflexive* in her review on how a person's social identity is constructed within the context of music. *Reflexivity* is an important theme in this thesis. During the interviews, a focus on the lead up to the decisions that the participants have made in terms of their music preferences and their outlook on music was adopted. This contextual temporal approach allowed the participants themselves to review

their own thinking, thus creating space for reflexivity. The stories that the participants provided showed how their music choices have evolved, including what motivated these changes. This method of enquiry can provide an answer to another research question posed by Rentfrow et al. (2012) who stated that little is known about what drives or motivates people to like the music they do. This question has been addressed in the qualitative study.

1.3.7 Music genre and behaviour

Music genre is a major theme in music research that needs further attention. Rentfrow, McDonald and Oldmeadow (2009) ask an interesting question regarding music genre stereotypes. These researchers would like to know where music genre stereotypes originate from in allowing people to attribute certain characteristics to a certain group of people based on the music they listen to. This question rests on findings that people tend to judge others based on their music choices in turn attributing certain labels to others who listen to certain music styles. Rentfrow and Gosling (2006:241) have suggested that specific attributes of individuals' music preferences and music-genre stereotypes may be at play in the perceptions of others who meet new people. These perceptions influence observers' impressions of other people's traits, values, and affect.

Music genre as a topic was investigated in both parts of this thesis. For example, in the qualitative study, participants were asked specific questions about what they thought of people who listened to various music genres. Participants were asked whether they make assumptions about others based on the music they listened to. An investigation into the social processes that may be influenced by music choice and possible stereotypes was undertaken. In this aspect of the research (music-genre stereotypes), the goal was to determine if people's beliefs about others are influenced by their knowledge of that person's/group's music choices. Taking this enquiry further, participants were also asked if they would choose their friends based on music preferences. A feature of this study is the contextual approach that was followed. Thus, in determining these answers (and others), it was important to ascertain how each of the participants arrived at his/her answer. This meant that an epistemologically sensitive enquiry was needed in order to understand the participants' beliefs and choices[18].

Music genre definitions are also an important aspect of this topic as music genre definitions are not universal. The variability in defining music genre is present in scholarly research too, which is problematic as different studies classify music according to different criteria. For example, one method found in the literature suggested energy levels associated with the music as an attribute, classifying genres according to descriptors of high energy, busy, relaxing etc. Why this point is important is that if genres are placed in clusters, as some scholars do, determining links to specific genres becomes impossible. The following three studies have clustered music genres in different

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[18] Epistemology is a major theme in this thesis and has been discussed in several parts of this study.

ways. The first example is Schäfer and Sedlmeier's (2009) study comprising young German adults in which they used 25 music genres which were then categorised into six music preference slots: sophisticated (comprising classical, jazz, blues, swing); electronic (techno, trance, house, dance); rock (rock, punk, metal, alternative, gothic, ska); rap (rap, hip hop, reggae); pop (pop, soul, RnB, gospel); and then finally beat, folk, and country (beat, folk, country, rock 'n' roll). In a second example, researchers in a Canadian adult music genre study categorised 30 genres based on factor analysis providing eight factors: rebellious (e.g., punk, grunge, heavy metal); classical, rhythmic and intense (e.g., hip hop & rap, pop, rhythm & blues); easy listening, fringe (e.g., electronic, ambient, techno); contemporary Christian; jazz & blues; and traditional Christian (George, Stickle, Rachid & Wopnford, 2007). In a third example, a Dutch study of 395 respondents arrived at 14 music genres which provided six factors: RnB (comprising jazz, blues, soul), hard rock (rock, heavy metal, alternative), bass heavy (rap, dance), country (country, folk), soft rock (pop, soundtracks), and classical (classical, religious) (Dunn, Ruyter & Bouwhuis, 2011). From these three examples one may determine that comparing the results across these three studies may be challenging. For instance, clumping rap and hip hop together, or pop, RnB, and gospel, may result in incorrect outcomes. Had these clusters been used in my own study, the results would be completely different as certain genres were associated with certain behaviours/attitudes[19].

Additionally, the labels of RnB, rap, rock and so forth too present challenges in how the public have defined these terms. Thus, in music studies one needs to critically address items such as music genre definitions, as well as acknowledging that artists may shift across genres through the evolution of their music styles yet are often still categorised according to their original genre. The methods used in defining music genres for this study have been presented in Chapter 2, 3 and 5.

1.3.8   Mainstream music videos

Music videos provide an artist with a platform to demonstrate more than just the auditory experience of their composed music in what could be described as a mini movie (Cummins, 2007; Taylor, 2007). With the advances in technology, there has been an improved visualisation of music videos, including an increased dissemination of music in this format. Thus, a study investigating music should also incorporate the visual aspects that are on offer. In this study, a review of mainstream music has been conducted (Chapter 2), including a critical analysis of how popularity may be measured (Chapter 7).

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[19]   In the quantitative study there were associations of genres to behaviours, but this does not mean that there is a linear cause effect relationship. My position in this study is that the patterns and interactions are of interest.

With the increasing use of technology and the associated increased media time, it is of interest to investigate the associated patterns that are emerging with the changes in the networked society. From a broader perspective, evaluating the influence of famous musicians and their portrayal of their lives through the vehicle of their music media may in turn assist in answering the question of how media may be perturbing[20] people—young adults in particular. In the quantitative study, music video viewing times were ascertained, the platform of choice as well as the devices most commonly used were also determined. These quantitative values are of interest in quantifying media usage times for different demographics.

As one of the goals of this study was to investigate how each participant experienced music, music videos were used as a platform to tap both auditory and visual aspects of perception. This approach allows for a richer account of music appreciation in determining each participant's experience of various artists and their offerings. In studying participants and how they understood certain music videos, an awareness of the thought process that each participant adopted pointed to interesting antithetic findings. These outcomes may shed light on a larger societal question of how people interpret the media they are exposed to.

The results of this study also provide a response to a request made by Cummins (2007), who believes more research should be conducted on viewers' appraisal and enjoyment of sexualised music, including both *visual* and lyrical content. This aligns to my earlier point about incorporating music videos as a platform for music interpretation. Thus, equal weighting has been given to both visual and auditory aspects of music media in this study, to address Cummins' point. For instance, in the qualitative study, the bulk of the interview consisted of the participants providing a contextual narrative about the music videos they watched. Additionally, participants were specifically asked if they listen to the lyrics of their music. They were posed with a dilemma of whether they could listen to music that had a great melody but had putrid words. Participants were also asked how they feel about any sexuality they experienced in the music videos and whether they enjoyed it. This issue of viewer enjoyment of sexual content in music videos has been a limited aspect of research for some time, with this critique already presented before the millennium (see Hansen & Hansen, 1990; Zillmann & Mundorf, 1987). Therefore, it is of interest to investigate the experience of sexualised music videos, especially since this aspect has become common practice amongst many mainstream artists, as discussed in Chapter 2. Further aspects of sexualisation and music media are discussed next.

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[20] The word perturbing was used instead of influence. From a cybernetic perspective, things in the environment may perturb us, however the outcome rests on the properties of the perturbing agent *and* the perturbed. The word influence evokes a linear one sided view as though the influenced is passive while the influencer is the active agent, again evoking the idea of causality.

1.3.9 Sexualisation of music and music media

More than two decades ago Sherman and Dominick (1986) found sexual images in more than 75% of the videos analysed in their sample of rock videos. In a Belgium study, Vandenbosch et al. (2013) analysed several media types and concluded that there was extensive sexualisation in music videos. They found a higher incidence of sexualisation in music videos than for the other programs in their review of content ranging from music concerts, reality shows, soap series, and documentaries. Thus, with mainstream music having an increased sexualisation, it is fitting to include sexuality in a study of music media interpretation. However, this inclusion is not without challenges. Issues such as how sexualisation is defined, how it is measured, and how it is interpreted, are all problematic avenues that are associated with this topic.

An uncommon approach was adopted in this study, whereby the participants themselves were the deciders of whether the music that they observed and heard was sexualised. Participants were asked to describe the music videos and were asked if they observed any sexuality in the videos. They were also asked if they enjoyed any of the sexuality. The reason for taking this approach is that this study is supposed to reflect the perceptions of the people who took part in the study and not the researcher's own assumptions. Many studies on the sexualisation of music videos use the researcher's definition of sexualisation as a measurement of sexuality in media. This is discussed in the literature review, including challenges of this researcher centric method.

There are extensive studies pertaining to a teenage demographic on the topic of music and associated behaviours. In terms of sexuality, there have been studies on young people's beliefs about the music they listen to and how this relates to their sexuality (see Arnett, 2002; Agbo-Quaye & Robertson, 2010). However, as highlighted earlier, this focus on a teenage demographic omits other demographics resulting in gaps in the literature. This imbalance in demographic varieties results in a few problems. Firstly, there is limited research on a young adult age group. This is understandable as schools, psychologists, policy makers etc. would be more interested in research for the school-going age demographic to assist in the possible co-occurring behaviours that may be associated with this impressionable demographic. If it is true that the media is accepted as being the main information source for sex (Bryant & Rockwell, 1994; Eyal & Kunkel, 2008), then it is understandable for much research to be focussed on the generation who are emerging into sexual activities. The problem is that young adults also represent a large portion of online users who too are receivers of this same media content and are also sexual beings, yet do not account for the same proportion of research. Young adults, many of whom become parents themselves, are also an important demographic. Additionally, there are many young people who choose to abstain from sexual intercourse until they are married, some of which may only have their first penetrative sexual encounter in their twenties. Lastly, with minimal studies on a young adult demographic, it is impossible for researchers to contextualise their research without at least a comparative baseline from other age demographics. Thus, young adults are still an important group in the age-defined demographic studies on music and sexuality. Investigating this group's use and experience

of music and their views of sexuality from their own worldview—including their view on religion as part of this worldview—is relevant to social studies.

1.3.10 Music and religion

It is not uncommon to find the intermingling of sexuality and religion in music. Pardun and McKee (2002) go as far as saying that religion is seldom shown without the co-occurrence of sexual imagery in music media. Thus, it is fitting to present both sexuality and religiosity as topics in this study, especially since scholarship on music and religion is still wide open (Cusack, 2014:113). For many people religion forms a major component of their worldview. This was especially true for this study. No other factor stood out more than the influence of religion in music choice as well as being a framework for describing sexuality. Many of the participant's interpretations provided during the interviews were grounded in the person's religion—Christianity. It was not the intention of the study to only use participants who followed a religion; however, the university students who volunteered to be part of the study showed that religion and the associated activities of church attendance, for example, are major influences in their lives. This means that religiosity is of interest in a study that seeks to investigate personal interpretations and experiences of people and their music. This last point brings with it a major aspect which I have attempted to address. There is a critique of current research in religious studies as having methodological flaws (Moberg, 2011:211; Gauthier, 2005). The next section details these issues, including the contribution of this thesis in terms of religious studies methodology from a second-order cybernetic perspective.

1.4   Research in Religious Studies: Motivation and Contributions of this Study

1.4.1   Religious studies methodology

Religious studies are increasingly interested in actions, beliefs, authenticity, and senses towards the embodied and locative (Siegler, 2015). There is also a shift from the timeless and unchanging, including ancient verities, to aspects of modernisation, globalisation, and secularisation, thus shifting the definitions of religion and the scope of Religious Studies (RS). With the advent of Implicit Religion and the focus on Bailey's (1997) three pillars (or synonyms) that might guide scholars, experiential explorations have become commonplace in secular spaces. With these qualitative endeavours cutting across disciplines, so too have there been extensive variability in methods of enquiry. Methodologies incorporated in RS have subsequently become topical and have been subjected to some criticism, especially in the light of these shifts in subject areas (Blum, 2012; Lembek, 2014; Warner, 2014). This is understandable for two reasons: First, RS as a complete academic field may not be considered new; however, the experiential personalised approaches, including works in implicit religion, are still relatively new areas in terms of university curriculums. Second, and most importantly, shifts in scholarship relate to changes in methodology. Discussions

on methodology rest on epistemology; thus, understanding methodology requires investigation and judgments made by the researcher within the scholarly field in which they are working.

In the social sciences, such as sociology, anthropology, and psychology, there is a heavy focus on research methodology. In terms of RS, there has been a slow emergence in methodologies moving from the invisible methodology to the self-conscious (Siegler, 2015); however, there are still gaps and weaknesses in these methodologies. One specific criticism regarding methodologies utilised in RS is that there is insufficient epistemological acknowledgement in terms of qualitative designs (Gauthier, 2004a, 2005; Kahn, 2014). While topics in RS arising from the sociology or psychology schools are not excluded from this criticism—relying heavily on hypothesis testing frameworks—the critique is addressed to RS scholarship in a general sense. Initial reviews suggest that this critique has merit. For example, it is not the status quo in qualitative RS for the researcher/s to discuss how they have attempted to mitigate the boundary between their own consciousness and that of their research subjects, which is what J.Z. Smith (1982:ix) would probably like to see, especially if Smith's statement is taken literally: "The student of religion … must be relentlessly self-conscious. Indeed, this self-consciousness constitutes his primary expertise, his foremost object of study". Smith (1982:ix) highlights that students of religion should be able to clearly describe why "this" rather than "that" was chosen as an example or model in their work, highlighting the pivotal role of the scholar and their range of choices. Although Smith was referring to how scholars envisage or imagine religion, the sentiments do imply a method. Smith (1982:iiix) stated that: "There is no privilege to myth or other religious materials" and thus he motivated for religious texts to be studied in their contexts. For instance, Smith (1978:118) provides a narrative describing how the concept of *exile* has contextual meaning to Jews. He links this term to the Temple and how the Temple stood as the "Stone of foundation… for the maintenance of the cosmos" and the continuing of the blessing in the world while the Temple was in place. Upon destruction, the blessing departed from the world, and in turn exile for Jews also refers to a mythic event and the turmoil that follows. The contextual grounding of Smith's argument allows the reader to gain a better insight into Smith's understanding of Jews and the topic of exile. Within qualitative research designs, allowing the participants to offer contextual information provides for a contextual enquiry; however, the skill of the researcher is brought into question in terms of how this researcher can converse with participants in such a way as to co-create a dialogical environment in which sensitive contextual narratives may emerge, bridging the epistemological gap between the researcher and the participants (discussed in Chapter 4).

Scholarship in RS that is aimed at secular spaces still has epistemological considerations and thus methodological rigour is an important aspect for this research. However, with the variability of accepted methodologies in RS, scholarly works with differing degrees of methodological rigour are accepted for publication, thus aggravating this issue. This also includes well received mainstream books based on interview data that have methodologies as a concise appendix, presented almost as a methodology afterthought on probably one of the most important aspects of a study. Methodology could be presented in a more meaningful manner as it is the methodology that

validates the study. Before someone spends days reading an entire book, surely it is important that the methodology has been taken care of in a manner that not only addresses a major weakness in research, but also that the methodology might also be something of interest to even a lay person who picks up a trending book about music and religion, or teenage sexuality and their views on religion, and so forth. In this sense, not only will the audience have an opportunity to judge the methodology, but also have an opportunity to see for themselves that research types are not all in the same category. The readers may also enjoy the methodology as something that can be incorporated and interlaced throughout the body of the research text illustrating the scholar's attempt at rigour. With increasing disinformation and media programming, many people have realised that information, in whatever form, is merely a description of one observer's findings contextually grounded. Many scholars do not acknowledge this point in their work.

In the following section, a review of some of the critiques aimed at methodological weaknesses in RS are presented. My own response is offered in addressing the said problem by introducing cybernetics as a possible approach with particular emphasis on epistemology, ethics, reflexive, and contextualised research.

1.4.2   Critique of religious studies methodology

The critics of methodologies used in RS are not from a single camp. However, the underlying or unifying aspects of the critiques converge on the following aspects: philosophical standpoints, definitions of terms, interdependence from other disciplines, and epistemology.

Scholarship in RS seems to be undergoing a transformation. What was once an apparent neutral quest opting for a scientific approach serving academia, has shifted from its initial starting point. This shift is probably due to a postmodern view which queries the independence of an object of study as separate from culture and history. This impasse is the context of much criticism of RS, including those made by Russell McCutcheon, Timothy Fitzgerald, Robert Segal, and Wayne Proudfoot. These critics generally recommend social scientific approaches that interpret religion in historical and social contexts (Blum, 2012). For example, McCutcheon (1997) criticises objective validity and unexamined premises arguing for the unmasking of ideological, historical, and political interests and their roots. McCutcheon's naturalistic standpoint proposes that studies in religion should not be seen as autonomous and transhistorical, free from socio-economic and political vices. This brings into question the motives of the researcher and highlights the research subject as being part of a wider socio-political context.

Another critic on the independence of RS is offered by Fitzgerald (2000). He feels that RS should not be a separate academic discipline questioning the *sui generis* of RS, emphasising his point by saying that: "Religious studies are an imprecise engine for the propagation of myth religion and religions" (Fitzgerald, 1999:39). Fitzgerald's critique also addresses the variability in the use of the word religion, citing that scholars do not use the word consistently to refer to beliefs about the supernatural. He highlights that the word is used in a vast variety of contexts from the traditional

theological sense to the secular, humanistic, and atheistic. For example, Fitzgerald mentions that religion is used as a term to describe Marxism, Freudianism, Confucianism, and even Football, which he believes is reducing the analytical clarity of the word. His point is mirrored in others' works from different scholarly fields who have also noted trouble with defining religion, RS, and even religiosity. For example, anthropologists often link ritual and religion together (Lembek, 2014), which is also evident in studies in implicit religion, which too is known for difficulties in defining its main premise. Bailey (2012:195) reflected on the challenges he faced when people asked him what the term implicit religion meant, with an expectation of a categorical answer. He was bothered by the question: "What does implicit religion mean?" The reason for his deliberation in answering this seemingly straight forward question is that the question should be tied to the context. Thus, Bailey felt that the question is more of a hypothesis, consequently requiring a study of the particular circumstance, thereafter one can provide the label of implicit religion highlighting the dependent nature of the term. Ideally Bailey would have liked to see the question rephrased to: "What implicit religion might mean?", also acknowledging that he too had battled to provide a stable definition.

Fitzgerald's (2000:4) argument on the definition of terms rests on his view that the term religion tends to provide an "illusion that religion has some distinctive analytical validity, even though it might be difficult to specify precisely what it is." Fitzgerald (2000:5) believes RS is just a modern form of theology, which has been disguised under the pretext that all humans have a capacity for it regardless of their cultural context, irreducible to theology or sociology, thus arguing that RS is an ideology. This argument on defining key terms in RS depicts the challenges that even those in the field experience when defining such terminology; thus, this criticism on the defining of terms does have merit. This is not unique to RS though, as in many social studies it is good practice to define the constructs that one uses for both the research participants as well as the reader. This then places the research in terms of the chosen constructs and how they were defined in the study while also addressing Guion's (1980) holy trinity of criterion, content, and construct validity.

From these arguments, it becomes apparent that methodology is an underlying aspect. Addressing the problem of the definition of terms is not necessarily a difficult one; however, it is unlikely that there will be agreement on the main themes of RS. Hence, researchers need not solve this problem in their research, but should rather address it by describing the problem and placing their research into the same framework that they have defined their terms within their study. This is one reason why I believe that methodology should be presented early and clearly in one's research project while aligning to the chosen paradigm that the researcher unfolds throughout the study. Thus, I am motivating for researchers to be visible in their works demonstrating their philosophical assumptions and how these are impacting their work. For example, is the researcher allowing for a contextual enquiry acknowledging sociological, economic, and political aspects, or does the researcher believe that religion is something that is independent from other aspects of life? Additionally, does the researcher analyse the topics by way of rational descriptions or are phenomenological discussions allowed? The manner by which researchers conduct and interpret

their findings indicates their approach. This invites a second avenue for critique: the status of the researcher's own beliefs about religious phenomena.

In this second critique the argument rests on whether the researcher takes a naturalist approach, assuming the research findings can be explained—or should be explained—in terms of things that are worldly and natural, as opposed to supernatural or spiritual. While there are various forms of naturalism, in this discussion it is meant in terms of Heidegger's (1962) view of being in an everyday world in which we find ourselves amongst others inhabiting space. Whichever approach is followed, the ability to express accurately what the research participant experienced, especially in ethnographic research, is a challenging task. In terms of my own study a second-order cybernetic approach was undertaken in which observation and knowing are tied to the observers and their context. Mitigating the perceptual differences between observers thus becomes a major theme in this approach (Chapter 4).

Proudfoot (1985:195) recommends that the scholar describe religious phenomenon accurately which is an obvious point but not easily put to rest. Proudfoot, who is a critic of phenomenology of RS, endorses a social scientific method of enquiry. This introduces two tasks: First, a goal to describe religious phenomena accurately, which means the position of the researcher is important, including his/her personal view of religion. Second, the method that researchers use to engage their research participants is also of interest. Eliade (1969) suggested that religion stands apart from the context and cannot just be reduced to contextual enquiries. However, he is also known for his position that for understanding the deeper meanings of religious text, one needs to view it as religious behaviour on its "own plane of reference" (Eliade, 1961:70). Blum (2012) would like this statement to reflect something closer to a contextual enquiry, although it is unlikely Eliade meant it as such. Segal (1983:98) comments that Eliade's position should be understood as one that promotes the irreducibility of religious phenomena, including an "inability to understand religion in other terms than its own", understood by only the believers' themselves, thus excluding other fields of enquiry such as psychology or sociology. However, it is also noted that Eliade reflected on so called "dead religions" by evaluating ancient texts; thus, a question was raised by Segal as to what Eliade meant by the believers themselves? Does this mean a believer in religion as opposed to an atheist, or a believer of the same religion, now bringing into question the definition of religion and what is entailed in being a believer.

Segal (1983) provides a polemical view in describing whether a non-believer can grasp a believer's mind-set, being adept at interpreting the believer's experience when a non-believer does not share these same beliefs. Segal (1983:114) reasoned that it is not possible and stated: "The purpose here is to argue only that as long as he is a nonbeliever he cannot accept the reality of the divine and so appreciate the believer's point of view". He also clearly states that being a believer is not automatic entry into understanding other believers' worlds.

Blum (2012) disagrees and describes how day-to-day occurrences take place through common grounding of shared understandings, be it between spouses, friends, and even strangers. Blum

argues that this is the missing essence of researchers who study other unknown areas and face similar challenges when attempting to conceptualise the subject when the researchers have not had prior personal experience in the subject matter. Thus, for Blum, the argument becomes a general one and not specifically a RS problem. Blum shrewdly highlights that if Segal's argument is to stand, it then introduces the *sui generis* back into the equation, which results in a circular argument, as now religion is deemed something dissimilar to other fields of study. Blum is vying for ways that phenomenology may still be a viable method in RS improving conceptual clarity and methodological rigour. Blum (2012:1026) would like to see an interpretive approach to phenomenology of religion focussing on religious experience and consciousness in a context of history and culture, rather than only focussing on the transcendent and sacred. Thus, he calls for the focus of the research to report on items that address phenomenology but are grounded in a semi-naturalist position, also acknowledging contextual space. He notes that the validity of an interpretive approach rests on whether the evidence presented is supported by the scholar's text and tradition, grounding the interpretation in rational arguments. Citing Heidegger (1998:51), Blum agrees with Heidegger in that the meanings of concepts are revealed through considering the original context to which concepts refer. However, one could qualify Heidegger's point further, by not only allowing the original context as the backdrop of the research, but also creating a scope for how the researcher came to understand these concepts, which should also be included as part of this contextual enquiry, thus qualifying the terms and definitions within this researcher's frame of reference.

This proposal of including the researcher into the system is central to a cybernetic approach to knowing (described in Chapter 4). Conceptualisation and representation is a unique aspect which differs from person to person. This in turn means that the readers too may have different understandings of the concepts within a study. A qualification of the content—or provision for a bridge—for the reader who may have another understanding of the same concepts could be provided. This is often the case when there are language differences. In a sense this may be what Rudolph Otto (1958) referred to in his book *The Idea of the Holy*, where he stated that if the reader had not had a religious experience, they would be wasting their time reading his book, for there would be a lack of understanding.

If Otto's position is adhered to, scholars in RS have a serious challenge in presenting their findings. Pals (1994) describes this impasse by asking scholars if they are going to import the religious claims of the research subject, or are the scholars going to fulfil a reductionist approach focussing only on the elements. Blum (2012:1039) neatly addresses this challenge by asking researchers if they are going to report as theologians or as atheists. Thus, the topic of methodology in RS is not without the theology question: Are you a believer or not? This may seem restrictive; however, surely the ability to ask good questions reflect a person's interest in the subject matter, for how could a surgeon ask an engineer meaningful questions about the dynamics of a nuclear power station unless this surgeon had some personal background on this topic. The point is that researchers would need to exhibit some understanding or personal connection in the area of their research

and hopefully allow for a wide range of participant responses, which may also be about the supernatural.

The methodological rigour is brought under the spotlight in evaluating this challenge faced by researchers. In addressing this methodological challenge, one needs to exemplify the approach used when engaging participants. The point of the researcher in RS is to follow what Eliade (1959a:162) aimed for as a historian: "[U]nderstand, and to make understandable to others, religious man's behaviours and mental universe." However, one needs to recognise that any observation requires an observer and all the peculiarities that arise through this challenging task of accurate observation (expanded on in chapter 4).

Psychology and sociology both aspire for research that engages people in a contextual manner. Relying on methodologies that are the status quo in psychology and sociology to address the said critique of RS methodologies is not without criticism though. For example, Segal (1983:112) expresses frustration at the supposed empathetic stance one should adopt in addressing a participant in research. He cites that empathy, open-mindedness, and sincerity are interesting points, but leaves a person wondering how exactly one uses these emotional behaviours in a quest for logical answers. There seems to be a mismatch here. If the researcher is attempting what Proudfoot (1993) endorsed as a social scientific naturalist method of enquiry attempting a logical discussion, then a therapeutic approach borrowed from psychology may seem awkward. However, attempting to gain the most accurate depiction of a participant's world would require at least an empathetic entrance into this person's world, even if still operating in a naturalist perspective.

There have been additions to the literature in addressing these challenges. Schnell (2011), whose home discipline is psychology, points out benefits from linking psychology to RS. Her motivation is mostly in implicit religion motivating for introducing popular psychology aspects such as human cognition, behaviours, and emotion as part of the research scope while also employing the known methodologies that are accepted practises in psychology. Her goal is to allow for improved experiential validity in RS using known psychology thinkers such as Maslow, Frankl, and Tillich, amongst others. Within implicit religion there is also a framework proposed by Bailey. Bailey's (1997) categories include: commitments; integrating foci; and intensive concerns with extensive effects. There have been several qualitative publications from the implicit religion domain that are interview-based participant observer research. However, Gauthier (2005, 2004a, 2004b), who is known for his ethnographic works on rave culture and religion, asserts that Bailey's methodological framework has not been rigorously applied. He further states that scholars using implicit religion as a basis for RS tend to use it in a loose fashion to its own demise (Gauthier, 2005). He is concerned that implicit religion may have shifted from religion in secular spaces to something like religion. Gauthier (2005:220) recognizes methodological weaknesses in some implicit religion research citing the underdeveloped epistemological aspects.

In terms of Gauthier's own research, he does account for his own place in his research context, which is often missing from qualitative research; however, stronger methodological aspects, such

as the observer effect, bias, and the limitations of one's own conceptual system, are still not status quo in ethnographic RS. There is often a lack of immediacy of the here and now between oneself and one's research participants. This critique is not aimed directly at Gauthier. This is missing in most studies and was highlighted as a problem in research 'many moons ago' anthropologist, ethnographer, and cyberneticist Margaret Mead[21] (1943). Mead had realised that her mere presence in the cultures and groups she was studying impacted their behaviours; her presence within the system (group) impacted these very systems. This observer effect is an important aspect in qualifying the findings of one's research when the observer himself is now included in the system owing to his very observation impacting the system in some way.

Recommendations for reform in both anthropology and RS methodology have been identified through cross-pollination of methodologies. For example, Lembek (2014:145) who is an anthropology scholar sees overlapping of topics emerging between his home discipline and RS. Lembek attempts to marry anthropological research methods with that of RS, reminding researchers of the openness to surprise in their works. Ethnographic research is not new to anthropology; thus, he and other anthropologists (see Geertz, 2014; Warner, 2014) recommend that scholars in RS and anthropology improve their integration. Lembek recommends that RS learn from some of the improvements in ethnographic methodology that anthropology has achieved while anthropologists take heed of the methods utilised in RS for dealing with religious texts. Lembek cautions researchers who undertake deep ethnographic fieldwork in how they reach their conclusions. He warns the researcher that conclusions should not be treated as authoritative reminding of several incidents in anthropological research which when later were re-researched, provided a different outcome. This is an important aspect in interpretive studies which highlights how a scholar's epistemology impacts the research findings, as well as the earlier stated problem of the observer effect.

Delineating methods used in qualitative research from quantitative approaches is an important aspect. Slife and Melling (2012:728) note that methodologies that adhere to determinism and cause effect relationships are particularly troubling in RS owing to the importance of free will and personal choices as a core theme in religious phenomena. Objectivist aspirations are supposed to be followed in a value free, bias free, researcher independent manner. Slife and Melling feel that this is not readily achievable with subjective perceptions being included in the findings with many researchers simply not declaring these filters.

The awareness of one's own impact in one's research requires a reflexive approach. Becoming aware of one's own beliefs and values and how these aspects are influencing the research is a

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[21] Mead was a pioneer in her anthropological works. She got a full mixture of praise and notoriety as in her day women weren't supposed to talk about sex, yet in her first book, Coming of Age in Samoa (1936) she broke ground on this subject.

challenging step. Epistemology underlies the way in which researchers think about, interpret, and even contextualise their works. This means that a person's worldview is present within his/her research, including the underlying assumptions made, the manner by which language is used, the intended meanings of the language, the manner by which the research is presented, and even the behaviours that the researcher makes during the research, all of which are artefacts of a worldview. Thus, in addressing the discussed critiques of methodologies in RS, epistemology should be a central tenet in mitigating these challenges. Cybernetics as a methodology[22] has some logical propositions which begin to address these observer dependent obstacles in research. Umpleby (2014:22) summarises the starting points as follows:

- Include the observer in what is observed.
- Accept that theories in social systems can sometimes change the phenomenon observed.
- Organize knowledge as methods, in addition to theories, since methods describe the actions of observers/participants.
- Add the dimension of time to resolve problems involving self-reference.

1.4.3 Epistemology: The underpinnings of methodology

1.4.3.1 Epistemology and linguistic domains

Music is a form of communication and is subject to several perceptual errors in both listening and seeing. As with all human communication there are challenges imposed on the success of communication (Baron, 2015a; Glanville, 2001b, 2001c; Maturana & Varela, 1987). The challenges of accurate human communication give rise to communication theory, linguistics, and so forth. Listening to music is an act of cognition which rests on the listener's ability to perceive music and integrate this music into one's life. Meaning is determined by the listener as it is listeners that place this messages into context in their own neurology based on their past-lived experience. For example, a person who has never heard heavy metal music or growling in music would not have a knowledge base of different styles of growling. The prior knowledge and past-learning experiences that a person has had determines how s/he interprets and understands new information. This also relates to the epistemology of the listener. A person's worldview is a factor in how new information is understood by an individual (MacIntyre, 1987), whether s/he is an end user (listener) or the composer of the music.

The ability to innovate and extrapolate terms originates from the vast works that poets and mythical writers have built up over the years, to a point where it becomes formalised as an accepted societal standard for that society or culture (MacIntyre, 1987:392). Thus, the canonical texts form a foundation and justification system that seems unarguable, unless the arguments are made within the same frame of reference or epistemology. These linguistic domains determine the

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[22] This is often termed second-order science.

way we carry out our activities, including laws, ethics, rationality, beliefs and values. Our *weltanschauung* or even our cosmic order as MacIntyre termed it, is dependent on our linguistic domain.

A person's use of language often translates to mean a different lived experience. A person who, for example, is a member of the San Bushmen of the Kalahari and Botswana region, would have a different way of expressing thoughts and communicating views in the eyes of most Westerners. While both may share similar existential values regarding birth, death, and illness, the reasoning and conclusions might be different and incommensurable. From a biological perspective, Maturana and Varela (1987) explain how our experiences are mapped in our neurology which in turn relates to how our thoughts come together to produce our epistemology. With every person experiencing a life differently, there exists multitudes of worldviews, one for each observer, with some being radically diverse aided by cultural and social differences. It is not uncommon to find certain music styles being more popular amongst certain cultures. The styles and wording may also be culturally specific, including slang words and tacit meanings that the musicians incorporate in their music.

Names are not independent from their cultural origin. The relationship between names and their evoked meaning and use are not universal. A traveller may use a proper name merely for directional purposes in a way that may seem ignorant to the culture where that name has historical relevance—signifying more than just a position on a map. For example, a few years ago if a European tourist had to ask for directions to an airport called O.R Tambo (near Johannesburg) but was not aware of the name change and reads off his outdated map "Jan Smuts Airport", it may evoke certain memories in the person who has a lived experience of times of Jan Smuts[23] and racial segregation. The tourist may be inadvertently offending the local without having any idea of why this is happening. The controversial South African song *Dubul' ibhunu*, or "Shoot the Boer[24]", is another example where the song means different things to different groups of people. This song was justified by the African National Congress's (ANC) secretary-general Gwede Mantashe saying that the song must be understood in the context of the struggle against apartheid (Brkic, 2010).

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[23] Jan Christiaan Smuts was a South African Commonwealth statesman, military leader, and philosopher. He was a vocal supporter of racial segregation but did not believe complete segregation as possible. He had a patronising attitude towards Africans often referring to them as immature children of nature (Cook, 1930). During Smuts' time racial segregation in South Africa was status quo, although apartheid officially came into law in 1948 in an election where Smuts lost to the National Party. Interestingly Smuts was also known as a humanitarian, although he has been criticised for not practicing his own liberalism that he demonstrated while abroad. He coined the term holism (Smuts, 1926).

[24] The Afrikaans term *Boer* in a South African context refers to a farmer. However, in earlier times it also referred to people who were Dutch-speaking settlers in the 18th century. During apartheid it was also a term that described the police or security forces.

In 2015 a South African student and staff campaign called *#RhodesMustFall* had the goal of removing the Cecil John Rhodes statue at the University of Cape Town. Rhodes was a British Businessman who moved to South Africa and was a prominent figure in South African history in the late 1800s, including introducing land reforms that disenfranchised many black people. He played a role in the colonisation of parts of South Africa and Zimbabwe and was a believer in the Anglo-Saxon race being superior to other races (Rhodes, 1902). Now 22 years after the abolishment of apartheid and the birth of a new generation—called the 'born frees'— many people do not know of the controversial South African history of the colonial leaders who have their legacy dappled across this Rainbow Nation[25]. Thus, many people do not understand the importance of the transformation in the universities and why the removal of this statue had deep symbolical meaning to many people.

The map is not the territory, as Alfred Korzybski (1933) and later Gregory Bateson (1979:30) reminded us. When the early Spanish explorers were met by the Native American Indians, there were some disputes regarding land ownership. The Spaniards believed in individual property rights while the Native American Indian inhabitants had the belief of a common unownable land, as who could own something that was shared? Some documents were signed which later was unfortunate for the Natives who were the receivers of this new and different worldview and its associated linguistic domain taking hold of their land (MacIntyre, 1987). Thus, the natural course of events in one culture may be immoral or unthinkable and even absurd to another culture. With such differences in worldviews, there are often occasions where the common everyday words in one culture have no direct translation into another culture and thus it is problematic to portray these word's complete meaning. The word *weltanschauung* is one example which is not easily translated into English owing to the many different thinkers who used this term. Naugle (2002) tracked the use of this word and its context to create a philological history to tackle this challenge. Carl Jung and others have shown repeatedly how words lose some of their meaning when translated from one language to another, for example, words like libido, hysteria, and the Greek word *hamartia*, which means to miss the mark, but translated in English means sin.

Following this track of thought in terms of a music media context with the backdrop of people's own interpretation of religion and their lived experiences, it is an oversight to assume that a group of people listening to a song or viewing a music video will all understand this media in the same way. This is particularly true for a South African context with our 11 official languages and diverse ethnic and cultural groups. How individuals observe and make sense of these observations differs considerably with radical differences in meaning construction taking place. Therefore, epistemological considerations for both the researcher as well as the participants need to be acknowledged in research. The context and historical narrations of this context are important aspects of a research enquiry.

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[25] This term was coined by Archbishop Desmond Tutu to describe the post-apartheid South Africa.

1.4.3.2 The impact of the message: patterns in observations

Maturana and Varela (1987) proposed a radical biological theory of existence in which the response to any outside perturbation is constrained by the neurological system of the receiver (person). The available understanding of an incident is determined by a receiver in a closed system that is bound by the nervous system of this receiver. This means that my response and understanding of a situation is determined by me and my neurology. My neurology is a derivative of past-lived experience, and my available responses both physically and emotionally are constrained by me and my past choices. No-one can cause me anything, cannot determine my response and thus no-one can take responsibility for my responses but me. This self-enclosed[26] feature is important in this study as there is no intention to blame a part of an ecological system—person or group. Too often studies on media tend to start with a position of blame. However, in this study interpretations and patterns are presented, which are thought to be more important. Context is obviously important; however, two people who inhabit two very similar contexts can exhibit completely different behaviours. The cybernetic principles of equifinality and equipotentiality are relevant to this point. The former principle states that two people who have inhabited two completely different social systems, had vastly different opportunities, may both achieve similar long-term goals. The reverse of this is that two people may have had equal beginnings (twins) and similar opportunities yet have completely different end points (Becvar & Becvar, 2006). Two people may be born in the same family, attend the same schools and even the same universities. After a traumatic event, for example, each person's life trajectory may take completely different turns. An example includes being raped at a young age. This person may grow up to have sexual problems later in adult life; however, someone else who has never had any sexual trauma may also grow up to exhibit similar sexuality issues as an adult with seemingly no reasonable cause. The context is important but what is more important is the interplay between this context and the person who experiences it. Therefore, context alone is meaningless without the person's narrative about the context within which s/he inhabits. The resultant challenge is how to gain entry into a person's world in a manner that allows the researcher to gain an understanding of this world in a similar manner to the person who experienced it in the first place.

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[26] Maturana and Varela refer to self-creating organism as autopoietic (Varela, Maturana, & Uribe, 1974). This notion of autonomy is discussed in Chapter 4.

1.4.1 Addressing epistemology with second-order cybernetics and multiple methodologies

One goal for this thesis was to address epistemological considerations. This involves a methodology acknowledging the observer *in* the system. This is not an easy goal to achieve, especially since older disciplines such as anthropology, psychology, and sociology are still grappling with this task. To tackle this problem, a second-order cybernetic approach was introduced, which is also presented as a new method to qualitative RS. This approach is presented in the second part of this study.

Cybernetics[27], while not new, is still relatively unknown and is presented in Chapter 4 as an implied methodology for the second part of this study.

The reader may notice that there is a mix of methodology and practice throughout this thesis. I contend that cybernetics is not merely a method but an approach, and indeed a philosophy, which informs all aspects of the one's work. Therefore, method should not be an isolated part of a study.

To follow is a summary of the methodology for this thesis.

1.5   Methodology

In determining a suitable methodology for this study on music, sexuality, and religiosity, careful consideration of various philosophical approaches to research was undertaken. A methodology that addresses the discussed critiques of RS is beneficial to furthering scholarship in this discipline. However, owing to the layered nature of the critique, a single methodology is insufficient. Thus, in this study two methods are presented. Different methodologies are born from different philosophies and are somewhat opposed to each other. The positivist versus the interpretivist, for example, have different ontologies. For this reason, a decision was made to sectionalise the thesis into two parts as shown in block diagram of Figure 1.1.

Figure 1.1: Graphical depiction of this two-part thesis structure

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[27] Cybernetics is concerned with broad connections across fields of research.

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┌─────────────────────────────────────┐
│          Chapter 1:                  │
│  A Study on Music, Sex, and Religiosity │
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│          Chapter 2:                  │
│        Literature Review             │
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Part 1: Quantitative Study

Part 2: Qualitative Study

Chapter 3: Quantitative Analysis: Music, Sex, and Religiosity

Chapter 4: A Second-Order Cybernetic Approach to Qualitative Religious Study

Chapter 5: Qualitative Study: An Exploration in Music Interpretation

Chapter 6: Discussion and Thematic Analysis

Chapter 7: Discussion and Future Study

1.5.1   Underlying aims

As this research study consists of two parts, there are aims for each part of the study which are presented within their respective chapters. However, the underlying aim in totality was to explore how young adults are interpreting and experiencing their music and how they reconcile this into their religious life if they consider themselves religious people. To what degree do young adults believe what they see and hear from their choices of music? With music media often being sexualised, an investigation into sexuality forms part of an investigation on music media interpretation. For people who consider themselves religious, their worldview is closely associated with their religion. Thus, I wanted to know how young adults are reconciling their religious beliefs with their view of music and how they experienced music and integrated music into their life. I am interested in the observer's interpretations and have taken a cybernetic perspective for my enquiry.

In this study the goal was to determine what is known and understood by the respondents. It is not a study of trying to ascertain some knowledge, rather some knowing. The difference lies in that knowing requires a knower and is tied to context and observation. Knowledge on the other hand alludes to an objective reality. In second-order cybernetics (explained in Chapter 4), one does not talk of knowledge, rather one thinks in terms of knowing, as without a knower there is nothing to be known. What is known is formed into patterns with constancies (von Glasersfeld, 1990). These

constancies are of interest in determining how young adults are interpreting music media, thus a rigorous contextual approach must be followed to track any possible constancies/patterns.

1.5.2 Clarifying rigour

Rigour (2016) [Def. 2]: the quality or state of being very exact, careful, or strict.

Method is a device, but does not mean we achieve rigour (Glanville, 2014). Glanville (2014:2min07sec) stated:

> I have this somewhat cynical view; I think method is a device used by those who haven't got the guts to have rigour. The purpose of method should be to support rigour, and never to replace it.

Method is a means by which we share with others but should not be things that dominate. The method is exceptionally important; however, as Glanville (2014) stated, the discussion should not be about method, rather it should be about rigour. When method becomes the focal point, people have substituted a set of procedures as a substitute for a real understanding of what rigour is. Describing the method not only in terms of what was accomplished, but rather *how* one actually undertook this work should stand as an example of whether the researcher achieved a careful, critical, and precise approach.

The following discussion forms a summary of the overall method; however, the detailed accounts are presented in both the qualitative and quantitative chapters. A process view is followed addressing Glanville's aim of methodological rigour by way of example[28].

1.5.3 Defining the scope

Music, sexuality, and religion are large subject areas of enquiry. Each subject alone warrants its own study. This is one of the challenging aspects of undertaking a study that is spread across large subject areas. Refining the scope of the study area improves the design of the study; however, when describing this study in broad strokes, this thesis is concerned with the subject areas of music, sexuality, and religiosity, albeit from a cybernetic perspective. Attempting to observe patterns within music, sexuality, and religiosity requires a tangle of disciplines. This puts the researcher at a vulnerable position as the researcher would need to be versed in each of the subjects he endeavours to study. In this thesis, there are at least two disciplines of enquiry, namely, RS and cybernetics.

1.5.4 Definition of paradigms used

Two research paradigms were used. Chapter 3 follows a positivist paradigm while Chapter 4 lays the foundation for an interpretive style relying on a cybernetic approach. The positivist approach

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[28] A diagram of the complete research process is presented in Figure 7.3 of Chapter 7.

used in Chapter 3 follows a traditional research format: research questions (and hypotheses), an explanation of the study, the tests, discussion, challenges, and conclusion. The purpose of this quantitative study was to obtain a quantitative view of the sample group in terms of the music media usage, sexuality, and religiosity aspects.

In Chapters 4, 5, and 6, an interpretive approach was used to achieve a goal of exploring the individual interpretations of each participant's views on music, sexuality, and religion. There is a shift in thinking between positivist and interpretivist paradigms. Table 1.1 shows the summary of the two approaches used in this thesis[29].

Table 1.1: Positivist and interpretive paradigms (Adapted from Blanche & Durrheim, 2006:6).

	ONTOLOGY	EPISTEMOLOGY	METHODOLOGY
Positivist	· Stable external reality · Law-like	- *Objective* - Detached observer	- Experimental - Quantitative - hypothesis testing
Interpretive[30]	· Internal reality of subjective experience	- Empathetic - Observer subjectivity	· Interactional · Interpretation · Qualitative

1.5.5 Theoretical structure and philosophical evaluation

Observing is a circular process. This account of knowing the world departs from a positivist view whereby things just happen and researchers are present to tell of the tale of these happenings. This observer-free view evokes a mechanical approach whereby the scientist is excluded from that which is under test. The scientist has limited responsibility in that he needs to follow the scientific method but his own bias and context is of lesser importance and mostly unknown. Positivism rests on an epistemology that takes objectivity as an available position. In contrast to this approach, I believe that observation and descriptions are choices. These choices that the observer makes are personal. These points are some of the epistemological implications of a cybernetic approach and more specifically, second-order cybernetics. Much of the cybernetic aspects in this thesis have been based on the works of Ranulph Glanville[31] (1998, 1995, 2001b, 2002, 2012) and his approach

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[29] The concept of antidisciplinary is a common theme that has emerged which challenges the status quo of traditional divisions in research. Andrew Pickering (2002, 2010) has highlighted the connection to cybernetics, as well as Joi Ito's (2016) work on design and science.

[30] Cybernetics is closer to an interpretive approach but with the observer included within the system.

[31] I met Ranulph at a cybernetics conference in Indiana USA. He invited me to get involved in publishing in cybernetics. I worked with him from 2011 until his death in December 2014. While performing editorial work with him, I learned from his mentorship about cybernetics, and more specifically second-order cybernetics. I am thankful for Ranulph's mentorship not in his direct teaching, but in his manner of acting. I was invited to write a paper for the Festschrift edition of Cybernetics and Human Knowing Journal. My paper is titled *Glanville's Consistency* (Baron, 2015b).

to second-order cybernetics. Glanville's work builds on the works of Margaret Mead, Gregory Bateson, and Gordon Pask (amongst other early cyberneticists). The key feature of second-order cybernetics as stated by Mead[32] and Bateson (Brand, Bateson, & Mead, 1976:6) is that the observer is included in the system that is performing an observation. The challenge thereof is how to navigate this observer included circularity.

Methodology in RS needs to address the philosophical standpoint that the scholar works within, especially since much of religious enquiry relates to spirituality, transcendence, and religiosity. Thus, does the researcher identify him/herself as a naturalist viewing the world only in terms of the laws or forces within the world yet attempts to address a research subject who believes in otherness and spirituality. In this case, there would be a philosophical mismatch.

My approach is mostly pragmatic. It is an investigative approach into a what works or at least what people think works within their own lives. This also entails the opportunity for revisions in thinking both by the participants who took part in the study as well as future scholars who reinterpret or improve on the research in whatever way. The aim is not to determine a priori truths, rather attempting what Dewey called a "warranted assertibility" (Putnam 2010:37).

Ethics[33] are an important aspect in research. The allowance for revision and openness to revision is an ethical imperative. In modern times the avenues to the sacred are numerous and personalised demanding an openness to RS (Schnell, 2011). While a cybernetic approach to RS is presented, one should keep in mind that no particular theory or method should be taken as exclusive. Cybernetics is a good fit as it does not have a home discipline and thus is accessible from any discipline (Pask, 1961).

Reflexivity is important. This is particularly relevant in an interpretive approach. For example, during the interviews, I must be able to revise my questions, revise the trajectory of the interview and so forth, also allowing for the possibility that the participant may lead the interview. I have argued for incorporating a *not-knowing[34]* stance in the interviews (Anderson & Goolishian, 1992). Blum's (2011:100) view that pragmatism allows for everything to be re-examined with a "nothing is sacred" comment may be alluding to a similar aspect. This may be a challenging position for a researcher though, as he would need to be at peace when someone provides an interpretation

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Ranulph asked me to collate the best of his over 400 publications depicting the best versions of his works. These works will be compiled into an online database for ease of viewing for interested readers of Glanville's works.

[33] The term covers the personal responsibilities that are accrued to the researcher by way of their decisions that they take throughout their study.

[34] This term is discussed in chapter 4.

that requires a complete shift in the researcher's thinking. Thus, a philosophical openness to new thinking is a requirement in a cybernetic approach to RS. The researcher should thus be open to learning and even having their worldview challenged/changed[35].

The focus of my approach is on uncovering participant understandings and presenting these perspectives with as few errors[36] as possible. This in a way bypasses naturalistic explanations as I do not believe there to be any reason to reduce the meanings of the participants into a particular framework, unless the participants themselves describe their interpretations in a naturalistic manner. It is still impossible to present value-free research as the research still needs to be presented by someone bringing forth the researcher's worldview—whether intentional or not.

In this two-part study, I have used two different research methods to investigate music, sexuality, and religiosity; however, each research approach has a different immediate purpose for this thesis. The scope of this thesis spans over three large subject areas which can be problematic. It is not possible to uncover every aspect of these subjects. I have strived to be specific, describing the goals of each section and how I have attempted to address these goals using milestones. I have had to forego several sections to reduce the content to a manageable size. Much of the study was exploratory, which requires explanations of the steps and the justifications for said steps (which is also meant to address the goal of rigour). However, this detailed account may reduce the readability of the document, but exploratory and interpretive studies should provide a complete description of their methodology, with particular attention given to the processes and how the researcher selected these processes, which is what I believe Glanville meant by rigour. Simply stating a method is insufficient and does not give an indication as to how the researcher mitigated errors (differences in perception) and attempted accuracy. [37]

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[35] In section 7.3 of Chapter 7 I have provided a process view of my reflexive research. It is my contention that research should result in the researcher changing. The researcher spends much time learning and reflecting and should measure the exploratory research impact by how much s/he has changed along the way having explored his/her relationship with his/her research, others, and the context. Time is also a factor in this change.

[36] The term error is used to signify that I the researcher make an error when I have not reached a high level of correspondence in terms of understanding the participant's understanding/perspective. Thus I need to reduce my error in observation as my goal is to understand the participant's understandings and present those understandings.

[37] Having completed a master's degree in electrical engineering and being a university lecturer for over 10 years, I have realised that problem solving is the key area of measure of an engineer's ability. In South Africa, we have something called a Government Certificate of Competency, which allows for engineers to apply for a management position on a mine, for example. To achieve this competency, the learner needs to be proficient in safety aspects of electrical and mechanical engineering. Having coordinated one of these courses for several years, I realised that when learners present the safety procedures without demonstrating that they can adapt for changes in these procedures compensating for different real world scenarios, they are not yet competent. Similarly, in research, a procedure is a guideline but the skill is in the adaptation of the procedure and how one made decisions about any adaptation.

Thus, this thesis is meant to provide a rigorous pilot study of an area of research that is still relatively new and unknown, especially from a South African context. In composing this section of how the thesis could be viewed, I asked myself what the future should be like after completing this study. In my mind, this study is successful if others can use this two-part study, or parts thereof, as a basis for their own studies in the same direction. If someone could copy the design and implement it in a different demographic without having to reinvent the wheel, then I believe the study would be a success, provided the researcher is still focusing on the *how* of knowing and his/her own impact in the research.

There has been a move towards including authors in the first person realising that science is tied to politics which does not reach its ideals of objectivity (Glanville, 2001b). This study accepts the notion that knowledge of the world is known through experience by participation and observing. I the researcher am included in this study as I form part of the observing system that created this understanding of the phenomena under test[38].

1.5.6 The research process

This study looks at several themes, including young adults' music appreciation, sexuality, and religiosity. Addressing the overarching research question required several sub questions to be answered. Each sub question is itself a category of research. Answering the clusters of sub questions required two different approaches. The first cluster focussed on quantity. How much of something; how much time spent listening to music, how much time spent watching music videos, how many sexual partners, and so forth. Tackling these questions required a quantitative approach, which is best implemented from a positivist paradigm. An exploration into possible quantitative relationships between music and music media aspects, sexuality, and level of religiosity, were conducted. This forms the first section of this study: the quantitative part. To determine the status quo in the said topics, a demographic and media usage investigation needed to take place. A questionnaire was used as the primary data collection method for a sample of 459 participants aged 18 to 30 years old from the University of Johannesburg (UJ). The questionnaire had three sections: demographic and sexuality questions, music media items, and a level of religiosity scale. The answers to these question clusters were then coded and statistically analysed. The results were presented for each question as well as the combined analysis of the chosen variables with the goal of uncovering any possible relationships between some of the quantified categories. The categories investigated were topics under the main subject areas of music, sex, and religiosity. For example, some of the topics in the music research area included, attitude towards music, time spent listening to music, time spent watching music videos, medium/s used for music

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[38] I have been made aware that many people do not like to see the use of first-person language in academic writings. I have tried to find a balance in this regard. In the quantitative part I have mainly used passive voice in keeping with a traditional positivist approach.

media viewing, and best and worst music genres. In the sexuality domain, categories included the following: virginity status, age of losing virginity, number of sex partners, and attitudes towards casual sex. The religiosity aspect was quantified using the Hoge Religiosity Scale. After the successful collection and coding, as well as graphical presentation of the data for the categories, these categories were then used to determine relationships between them. Several hypotheses were tested intermingling different aspects for the study. A few of these included favourite music genre versus number of sexual partners, favourite music genre versus attitudes towards casual sex, level of religiosity versus music genre, virginity status, and sexual partners, and so forth.

In this quantitative section, most of the data values could be coded into the common scales of measurement. The religiosity scale used an interval measure, for example, while the binary questions fell into a dichotomous ordinal scale. Using a statistical approach is suitable for quantitative studies which was incorporated for this first part of the thesis. The results to the quantity cluster questions provided part of the answer to the primary research question. These results were used as a basis for the second part of the study.

With the primary research question being specifically phrased in a manner that alludes to a process, an additional research approach was required to fulfil this aspect of the research question. The research question was phrased as: How are young adults interpreting their music media…? The word *how* can be addressed by using an interpretive paradigm. The purpose of the interpretive study was not to collect bits and pieces of 'real life', but rather to allow the participants to place their pieces into their context through thick descriptions of the events that led them to these perspectives. One aim of the qualitative research chapter is to provide a hermeneutical circle. By using face-to-face interviews, each individual case was transcribed and seen within its own context as a possible answer to the research question. Similar topics were covered in the semi-structured interviews following an explorative conversational approach. Using the tools learned from Pask's (1975, 1976a, 1976b, 1976c, 1987) Conversation Theory (CT), a basis for a cybernetic approach to interviews was presented as part of this thesis (Chapter 5). The topics explored in the interviews included the following: music preference, beliefs about music that may be evil or against God, attitudes towards sexuality in music and music media, religion in music and music media. The raw data obtained from the interviews were categorised and presented both as dialogues and then as a thematic analysis.

After several interviews, themes started to emerge which were then used to provide an answer to the *how* part of the research question for the sample demographic for this study. Addressing the *how* allows for a contextual approach which may bring the researcher closer to understanding another person's epistemology[39], which is also an attempt to address the critique of the lack of epistemological sensitivity in RS.

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[39] Our understandings are distinct. The alignment is between my understanding and my understanding of your understanding of my understanding. This is explained further in Chapter 4.

The shift in paradigm from quantitative to qualitative also presents a shift in the presentation of the results. The dialogues transcribed from the interviews are part of the results. However, the sheer volume may make it cumbersome to determine themes, which is why a thematic analysis of the dialogues is presented in its own chapter (Chapter 6). The themes are discussed in the context of other research findings that were uncovered during the literature review.

While there were two research methods followed in this study—quantitative and qualitative—this study was still meant to be in keeping with a cybernetic epistemology[40]. This means some additional aspects were also embraced. My interpretation of a cybernetic approach is presented in Chapter 4. One of the main features of cybernetics is the focus on circular relationships between parts. A search for patterns is more important than isolating causes. Thus, while qualitative research often looks for the *why* and *how* of a research topic, the former is omitted with only a focus on the *how*. This is explained in Chapter 4.

With the introduction of second-order cybernetics, the observer too becomes part of the observed (study), which means that the observer's frame of reference should be accounted for, owing to the fact that the study is a product of the observer's presence in and interpretation of the research. Along the research study I have from time to time used first person language and have also discussed the role of the observer in the research.

1.5.6.1 Methodological triangulation

As a final step, the quantitative and qualitative results were triangulated. Schnell (2011) believes that both qualitative and quantitative empirical studies are indispensable for the discovery of the sacred. Addressing a research topic by using more than one method allows for triangulation in approaches. There are different types of triangulation. The two used in this study are methodological and data triangulation, which are presented in Chapter 7. Methodological triangulation relies on the intertwining of different methods of studying a given research area with the goal of convergence (Kelly, 2006b). The purpose of triangulation is that a better view of the research area can be uncovered by investigating the research topic under different social settings (Denzin, 1970).

The results for this study showed that most participants were Christian. This outcome was not intentional and was then compared to the South African census data for religious affiliation. However, affiliation alone is an insufficient measure of people's attitudes and actions in terms of their religions. There are many people who consider themselves part of a religion but do not actively partake in their religion and rarely (if ever) attend any religious service. In the quantitative study, a Hoge scale was used to measure religiosity; however, a religiosity measure alone is still insufficient in determining the attitudes and actions of people. In the qualitative study, much time

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[40] Von Foerster (2003) would probably have written this as the cybernetics of epistemology.

was spent hearing how religion impacted the choices of the participants in both their daily social life as well as their choices and understanding of music. Thus, using both these data sets from the quantitative and qualitative studies, a better view of the topics was achieved. The quantitative section allowed for a measure for how many people aligned themselves to a certain religion, while the qualitative section provided an answer to the contextual questions of how religion impacts the participants' choices. If only the first result was used, one would not know to what extent religion impacts a person's life. This highlights the importance of research designs that use more than one approach to investigate groups of people—methodological triangulation.

Another benefit of multiple methodologies is that when *hidden* aspects are uncovered, the researcher has another opportunity for investigating these unexpected results. For example, from the quantitative study, unexpected findings appeared in terms of favourite and least favourite music genres. These unexpected findings from the quantitative study were then investigated in the qualitative study. Comparing the findings using data triangulation allowed for improved reliability of outcomes as the data matched between the two studies, yet each study followed a different methodology, had a different group, and took place in a different context. This in turn improves the validity of the results.

1.5.6.2 A reflexive recursive learning approach to religious studies

Donald Schön (1983) developed the idea of reflective[41] practice: the ability to include oneself as an observer/participant in the process of acting as a professional. It is my belief that research methodology should be revisited continuously throughout one's work where the outcomes are continuously set off against the method of enquiry and the researcher's own epistemology. I have termed my approach *A reflexive recursive learning approach to religious studies*. The entire research design for this thesis may seem cumbersome. For this reason, a diagram is presented of the processes that were followed—presented in Chapter 7. In attempting to address methodological weaknesses in RS, the process overview is presented as part of the conclusion to this study.

1.5.7   Key concepts used in this thesis

In addressing the critique by Fitzgerald (2000) of the lack of clarity in defining religious study terminology, this section is meant to address this concern by providing a set of definitions for the core terms within this study. Belzen (2013) notes that definitions of terms such as religion and

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[41]   Although Schön used the term reflective, I prefer the term *reflexive* which I use to denote that there is an inclusion of the relationship of oneself to the context and to others as well, allowing for a dynamic circular loop of contemplation and change invoked from several sources. This change occurs temporally and thus time is a feature in reflexivity.

religious experience are problematic; however, a contextual definition is helpful in allowing the reader to view the terms within the framework of the research project.

1.5.7.1 Music media

The term music media is used to blanket music in the form of television, radio, and internet sources, both auditory and visually presented. The research topics under this subject included the importance of music and the reasons for studying it. This relates to the functions of music and the associated behaviours that have been found to occur. One example is social identity features that are often associated with music. In the quantitative study, the research scope also included the user's listening and viewing habits regarding music media. Music genre was a major theme across all aspects of this thesis. In determining the interpretations and experience of music media, an investigation into the popularity of music was also required as part of the study, which was explored throughout. To provide a critical view of the interpretations of music, both the best and worst music styles were investigated. The *worst music genres* as well as music that participants thought to be *evil or against God* were also of interest and were part of the research scope for music media.

1.5.7.2 Sexuality

Sex refers to physical activities, including feelings of arousal, where people touch each other's bodies that is related to and often includes sexual intercourse ("Sex", 2015). Sexuality is a comprehensive term for the sexual habits and desires of a person. Sexuality includes seductive behaviours, erotic experiences, and specifically, in this thesis, sexuality is used to describe the musician's behaviours in their music and music videos. These include expressions such as erotic thinking, partial nudity, erotic dancing or gesturing, and sexual lyrics. This ambiguous term refers to more than one aspect of the study. In the quantitative part, aspects of the participants' sexual behaviours were investigated. These aspects included virginity status, number of sexual partners, last occurrence of a penetrative sexual activity, and one's attitudes towards casual sex. Thus, for this part of the thesis the blanket term sexuality mainly referred to penetrative sex. However, in the qualitative study, the topic of sexuality was presented in a different manner and the broader definition applied to this section. The participants' attitudes towards any sexuality they experienced in their music or the music videos was of interest.

1.5.7.3 Religiosity

The definition of religious phenomena has shifted over the years and is now acknowledging the views of other disciplines. However, it is noted that definitions often align to the code of the discipline in which one works, as certain items are prized over others differing across academic disciplines. Religious studies have evolved allowing for greater inter-disciplinary works being addressed, but the term religion is still mostly used in terms of institutionalised domains, doctrines,

or organisations (Schnell, 2003). However, when the individual is the focal point, the term often shifts to religiosity. This broad sociological term covers numerous aspects of religious activity, including dedication, behaviours, and beliefs, often relating to how religious a person is. The term reflects the individual aspects of religious feelings and is not aligned to any specific doctrine or organisation (Schnell, 2003).

The scope of RS in this thesis is the person's actions or motivations in terms of their religion, or a person's religious consciousness in terms of the subjective sides of religious life. Since religiosity does not align to a specific behavioural code, an openness to the various options that the participants deemed as their experience of religiosity was accepted. In the quantitative study the Hoge Religiosity Scale[42] was used as a measure. This 10-item scale focusses on questions about religion, God, and faith. Thus, in this study the term religiosity was used rather than spirituality. The results of the qualitative study showed that all the participants answered questions in terms of their religion (Christianity). In both the quantitative and qualitative study, participants were asked what religion (if any) they belong to, including the denomination. Most participants from the quantitative study were Christian and thus answered the Hoge religiosity questionnaire in terms of being a Christian. In the qualitative interview study, people's responses were aligned to their view of Christianity often citing Bible verses. This means that in this thesis, for the most part, religiosity reflects a person's alignment to Christianity.

1.5.7.4 Evil

This term can be defined in terms of profoundly immoral acts or as an act associated by forces of the devil ("Evil", 2015). To clarify the use of this word during the study, the term evil was mostly followed by the phrase "or against God".

1.5.7.5 Satanism

The term Satanic and Satanism refers to the worshipping of the Devil. This term also refers to the travesty of Christian symbols and practices ("Satanic", 2015).

1.5.8 Limitations

This study follows a cybernetic approach in which linear cause effect relationships that attempt to isolate single entities are of lesser importance. The goal is to uncover any patterns and tendencies of the people who took part in the study. The results of this study represent a snapshot of the demographic through the eyes of the researcher. It is not my intention to provide value judgments on what is right or wrong. My own opinion has been presented in the final chapter; however, my role is to capture the data that was aligned in two research paradigms. However, owing to

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[42] Presented in Appendix A.

epistemological reasons, it is impossible to remove the researcher from the research. Thus, rather than hiding this aspect, I have drawn attention to this obstacle.

This study should not be viewed as a study that justifies a certain religious denomination. This study could be judged as a basis for determining what the current trends are for further investigation in the subject areas of music, sexuality, and religiosity, for young adults studying at the University of Johannesburg who are enrolled in engineering qualifications.

Although the study investigates religiosity, which is not aligned to any specific doctrine or denomination, most participants happened to be Christian. This means that only Christianity is presented in the analysis.

Various constructs have been used, including sex, sexuality, Satanism, evil, and so forth. In this study the mainstream definitions were used to describe these constructs. The reader is reminded that the purpose of the study was to determine the interpretations of the participants and thus the participants' view and explanation of the constructs are important, whether contrary to public opinion or not.

There is no attempt to discuss the territory shared between religious experience and music, nor do I attempt to discuss the overlap between religious experience and sexuality.

Unconscious aspects of human perception have been superficially addressed. There are some studies cited on the topic of unconscious aspects of music media; however, in this study, the focus has been on the conscious aspects of cognition.

2.   LITERATURE REVIEW

2.1   Introduction

The emergence of 24-hour music TV (MTV) resulted in a sudden increase in studies on music and music videos (see Aufderheide, 1986; Brown & Campbell, 1986; Burns & Thompson, 1987; Frith, Goodwin & Grossberg, 1993). This always-on music channel had an immediate impact on popular music, visual style, and culture (Jones, 2005). The introduction of personal media playing devices like portable MP3 players and then later the growth in smartphones has prompted further research and widened the context. Music research has grown owing to the linking of music and media but these studies are mainly aimed at teenage demographics. The importance of music and the youth was well exemplified some time ago by Denisoff when he stated: "If you want to reach young people in this country [USA], write a song, don't buy an ad" (Denisoff, 1985:54).

This thesis is primarily related to a young adult demographic, thus studies are presented on aspects of music that relate to sexuality and religion with specific focus on the said target demographic only. It is however noted that there is a disproportionate focus on children and teenagers as demographics in the literature. This focus on the youth has resulted in gaps in the literature in terms of research on young adult demographics, which posed a challenge in compiling a comprehensive literature review on the topic of music, sex, and religiosity. One reason for this (as discussed in Chapter 1) is probably based on the assumed impressionability of teenagers and resultant concerning behaviours. For example, Lamb and Brown (2006) in their study on media, sex, and teenagers concluded that teens are getting sex education from the music they listen to. As most teenagers are still within the schooling system and are still minors, this aspect of behaviour is of interest to psychologist, policy makers, and other interested professional partners. However, once people become adults, their decisions about religion and sex and the connection to music are not as important for parents, schools, and so forth. However, it is my contention that young adults are also of interest as a target demographic as explained in Chapter 1. Considering this challenge, careful attention is required when reviewing the literature as many studies are conducted on *college* students, which can be a misleading word. One should determine what the researchers mean by the term college students. Some studies define their demographic as college students but mean secondary school going age participants while other studies use the term college as a synonym for university. Thus, when actual age values are not included in a study, one must discern

these by looking for identifiers such as words like sophomore, juniors, post-graduates or undergraduates.

Music, sexuality, and religiosity as a research track does not exist. There are studies on the topic of music and sexuality, or music and religiosity, or sexuality and religiosity; however, there is no study in the literature addressing these themes as a single research venture. Furthermore, there are only a few studies that investigate the individual interpretations of music. A last challenge is that most studies are also quantitative. To perform a literature review for my study, the research area needed to be divided into parts. The basis for this was that there is no body of literature dealing with this study's research question in unity. This is understandable as even in my study I have separated the quantitative and qualitative parts into categories of enquiry. Thus, by categorising the topics of the research area, a literature review was conducted with the focus of finding research that is close to the categories of this study. Music is the unifying category, which is experienced within a context—the context of a person's day-to-day existence. The subjects of sexuality and religiosity are part of this context. In light of this, the literature review presented covers parts of the topic but fails to unify the subject areas into a holistic review, simply because it would require too many generalisations and assumptions to link the topics together. However, sub topics where available in the literature have been presented. The aim of the literature review was to present what has been done before within the same scope as the categories of the research project without too much conjecture.

The literature review that follows addresses the topics of music, music and sexuality, music and religion, and music media, which forms the closest research categories within the scope of this thesis.

There are a few authors who stand out in the literature on the topic of music research, namely, Peter Rentfrow and his colleagues who have conducted several studies on music and personality. Rentfrow identified that there was no research track or even a framework for the study of music in everyday life (Rentfrow, 2012).

2.2   Music

2.2.1   Music as a universal aspect of everyday life

Music has already been identified as a strong human universal (Blacking, 1974; Cross, 2001; Merrium, 1964), with possible genetic components owing to the presence of music across cultures (McDermott, 2008). Researchers have thus explored several areas in music research such as the characteristic of music and its content; contextual factors such as listening spaces and their impact on music and vice versa. Newer studies addressing the influence of others and peer perceptions, one's self view, social identity, and stimulation effects within the category of music have also been published (see Hargreaves, Miell & MacDonald, 2005; LeBlanc, 1982; North & Hargreaves, 2008; Rentfrow & Gosling, 2003; Schäfer & Sedlmeier, 2011). There has been an attempt at answering

the question of why people like music? This question has no simple answer. This question relates to music preference, which until recently was not widely studied. In cybernetics, and more specifically second-order cybernetics, one is not usually concerned with the *why* but rather with the *how*[43] (see Chapter 4 for more details on cybernetics). Thus, the answer to this question is not important in a cybernetic study. There is more value in describing how music is linked to human behaviour. Researchers have described several avenues of exploratory research including the functions of music, pioneered by Merriam (1964), including social and societal, regulation of mood and arousal (see Juslin & Laukka, 2004; Juslin et al., 2008); music preferences and personality characteristics (see Cattell & Anderson, 1953a; Colley, 2008; Delsing, ter Bogt, Engels & Meeus, 2008) and behaviours associated with certain music genres (see Ballard & Dodson, 1999; Crawford, 2010[44]; Miranda & Claes, 2004[45]), and music as a stress reliever (see North, Hargreaves & O'Neill, 2000). There have been interesting yet conflicting findings rendering certain aspects in music research still uncategorised and inconclusive, and thus the body of research on music is not uniform. For example, according to Rentfrow (2012), only in the last decade have social psychology researchers started to focus on music studies and everyday life, with North and Hargreaves (1997) being attributed as the first to recognise the importance of music to everyday social life. In their study on Pakistani people, Rana and North (2007) uncovered striking similarities in the role of music in everyday life when compared to a British study (North, Hargreaves & Hargreaves, 2004), which adds impetus to music being a universal experience. Carterette and Kendall (1999) believe that there is universality of sensory, perceptual, and cognitive processes involving musical experience, but there are research findings demonstrating demographic identifiers and resultant behavioural differences. Demographics such as age and gender have been found to affect music preference (Colley, 2008; Hargreaves, Comber & Colley, 1995; O'Neill, 1997).

2.2.1.1 Importance of music across age groups

There have not been many studies on the importance of music across the age ranges (Bonneville-Roussy, Rentfrow, Xu & Potter, 2013). Music has been found to be very important to teenagers, as teenagers also seek music for identity development (Bonneville-Roussy, Lonsdale & North, 2011; Rentfrow et al., 2013). The importance of music across the ages does seem to decline with age though, possibly owing to life changes of adults and their roles in parenting and work. Music is however important to many people with some young adults reporting that they cannot live without it (Baron, 2009). Lonsdale and North (2011), in a study conducted on British students, found that listening to music was more important to them than other leisure activities. Men and women have

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[43] I use the term *why* to denote reasons for a status quo, often bringing cause effect descriptions into the answer. The term h*ow* denotes the process and describes the changes that occurred, not necessarily isolating parts but rather describing the interlinking of the parts within the process.

[44] Teenage demographic study.

[45] Teenage demographic study.

been found to consider music equally important in their life (Nater, Abbruzzese, Krebs & Ehlert, 2006). This importance of music was also found to be true in both the quantitative and qualitative parts of this study (Chapter 3 & 5).

2.2.1.2 Music preference: rationale for study

According to Rentfrow et al. (2012), little is known about what motivates music preferences. Rentfrow et al. hypothesised that genre alone should not be presumed to be the only motivating feature; musical preferences are also based on preferences for particular musical properties and psychological attributes. Interestingly, music preference is still an emerging research area, which is surprising considering how important people rate music in their lives. With music being such a common part of life, there is still little research about what people base their choices on when selecting one genre over another (Rentfrow, Goldberg & Levitin, 2011). For this reason, there has been a critique on psychological research which lacks a focus on personality and everyday life aspects (Rentfrow & Gosling, 2003). Rozin (2007) argued that too much research in psychology relates to fads, leaving important domains out. Rozin (2001:12) stated: "Psychologists should learn … to keep their eyes on the big social phenomena, and to situate what they study in the flow of social life." If music is such a large part of people's lives then surely this activity can tell a lot about people's day-to-day living and how music factors into this daily living, which relates to the functions that music plays in the daily life for people.

Schäfer and Sedlmeier (2009) found that a person's identity and values were closely related to music preference; however, the reasons for liking a particular style of music were not found to be congruent with the functions that people ascribe to their favourite music in general. Thus, functions of music and music preference seem to be distinct attributes. Dunn and colleagues (2011) found music preferences were correlated to listening behaviour as well as personality characteristics (Dunn, Ruyter & Bouwhuis, 2011). If music preferences are related to personality characteristics, it makes for an interesting area of research. In the qualitative study of this thesis, the participants told of how they came to like certain music genres, which shed light on this topic of music preference and personality aspects.

2.2.2 The function of music

There are three domains in which music is said to function: social, emotional, and cognitive. However, these different levels of musical experience have not been adequately researched and still require further examination, including a cultural view of these categories (Boer & Fischer, 2011; Hargreaves & North, 1999; North & Hargreaves, 2008). For example, there have been only a handful of studies comparing Western and non-Western listeners. Gregory and Varney (1996) compared Asian and European listeners, noting that both these groups responded quite differently from the others' music style, suggesting affective responses to be culturally influenced. In another cross-cultural study, Schäfer, Sedlmeier and Tipandjan (2008) researched German and Indian

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samples and their music preference. They concluded that for both samples the music fulfils the same functions in everyday life. Similarities have also been found when comparing British and Pakistanis in the role music plays in the everyday life of these listeners (Rana & North, 2007). Considering there are few cross-cultural studies in this field, one could enquire as to why this is the current position. One of the reasons why cross-cultural studies are few relates to the methodological challenges facing researchers. One particular issue is construct validity[46]. In this case one set of constructs may mean different things to different groups, providing a result that is invalid. Boer and Fischer's (2011:183) study addressed this by considering multiple cultural perspectives acknowledging that determining cultural specifics, universals, or systematic cultural variations to be a significant challenge. Boer and Fischer (2011) set out to explore cultural aspects of musical experience in three domains: cultural, social, and individual. They found some universal traits in how music was utilised, which was true across their sample of cultures such as for self-regulation and social bonding. Another method of tackling cultural boundaries may be achieved by examining emotional responses to music. Craig (2009) believes that emotional response is also a good indicator of the meaningfulness of music. Emotional reactions such as smiles or laughter indicate meaningfulness with chills, tears, shivers, or even crying believed to be the outward indicators of highly meaningful music.

The experience of music can be understood in terms of both an individual or collective identity (Frith, 1996). Music is a vehicle for transmitting cultural identities, values, and norms that can validate societies, in turn contributing to cultural continuity (Merriam, 1964). Raves and rave music are good examples of collective experiences that shape cultural norms (See Gauthier, 2004a, 2004b, 2005; St John, 2006). Music can also be a method to perturb a given society. It also serves the function of organising time, as our memories of events can be triggered by times of our lives when we listened to certain artists, or remember when these artists were popular. Some people listen to music as a form of reminiscing over past times.

2.2.2.1 Music and social identity

Music as a form of self-expression is common, especially amongst younger people who often adorn their walls with posters of their favourite musicians. People express this aspect by wearing T-shirts with the names or artwork of bands they like, walk around with their cell phones playing their favourite music on a loudspeaker, or drive their cars with windows down while blaring tunes. People also populate their social media profiles by tagging their favourite musicians and so forth. They also often share their music libraries or their listening preferences on web sites like *Last.fm* for others to view. Surely these actions reflect a part of a person's identity, which is probably why

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[46] In this study the clear majority of participants who took part in the quantitative and qualitative parts were people who had English as a second language. While the study did take place at an English medium university there were still language barriers that were addressed, particularly for the interview-based study. Addressing these limitations is an important aspect of a cross-cultural research, which is discussed in detail for both the qualitative and quantitative parts of this thesis.

several studies link social identity with music preference, particularly for young people (North & Hargreaves, 1999; Rentfrow, McDonald & Oldmeadow, 2009).

Rentfrow and Gosling (2006:241) suggest that specific attributes of individuals' music preferences and music-genre stereotypes may be at play in the perceptions of people in daily life when meeting new people. These perceptions influence observers' impressions of targets' traits, values, and affect. There is a growing body of research which finds that music preference reflects aspects of people's identities and personalities (Rentfrow et al., 2009). Research does suggest that information about individuals' music preferences influences how observers perceive them. Rentfrow et al. (2009:338) studied music-genre stereotypes of young British university students. They found that there were agreements in music-genre stereotypes. This meant that their sample did think in terms of defined stereotypes about psychological and social category characteristics of typical music fans. In another study, male respondents perceived females who listen to heavy metal or rock music to be rebellious or aggressive, while females who listen to classical music were thought to be more sophisticated and attractive (Zillmann & Bhatia, 1989). Rentfrow et al. (2009) acknowledge that people do broadcast information about their favourite music allowing others an opportunity to know more about their social identity. Rentfrow and colleagues pose an interesting question when they ask: "When observers know what kind of music a person likes, what does it actually tell them about the person? What information does it conjure up?" (Rentfrow et al., 2009:330). Rentfrow et al. want to know where stereotypes come from in allowing people to attribute certain characteristics to a certain group of people based on the music they listen to, as well as what are the moderators of this music-stereotyping? These issues were explored in the interviews conducted for this thesis, where questions were asked about what people think of others who listen to certain music genres. For example, one question asked participants if the music that someone listens to can tell others about the personalities of these people. The responses from the participants were mixed. Some did think that music genre choices were a descriptor of people's personalities even citing certain characteristics such as caring, loving, and rough. Other participants, however, did not agree that music genre choice has anything to do with a person's personality. In the qualitative study a contextual enquiry was undertaken to determine how people came to think in the ways they do. In asking these questions in the qualitative study, there are in part, answers to Rentfrow and his colleagues' questions.

Social context is an important variable for music experience. When music is connected to other people (camp fires, social gatherings) there are additional amounts of listener activation, possibly owing to emotional aspects linked to relationships with people (Schubert, Hargreaves & North, 2014). This was also a finding in my study, which was uncovered in the interviews when the participants were given a chance to explain how they came to like certain music genres. The context of church, for example, was one aspect that stood out.

2.2.2.2 Music as a leisure activity and a conversation piece

A study at the University of Texas found that music preferences were a common topic of conversation among strangers who were asked to get to know each other. These music preferences were also found to convey consistent and accurate messages about their personalities (Rentfrow & Gosling, 2006). Lonsdale and North (2011:132) found in their study of British university students that these students listened to music as a method to manage their mood, to provide background noise to accompany other activities, to reflect on the past, to encourage social interactions, and to just enjoy the music. In comparison with other leisure activities, the results indicated that for the most part, listening to music was rated better than other activities at serving an individual's different needs.

A common finding in this study was that many participants listened to music while studying. This was not necessarily surprising as the participants are all university students; however, the comments about the purpose of the music was interesting. In such cases, they called the music background *noise* for studying. It was also noted that music was used both before and after writing tests and exams but for different reasons. If the test was worrying students played more up-tempo high energy music. If the exam/test went poorly, a different style of music was used. One participant even cited listening to aggressive music to express his dissatisfaction with his performance.

2.2.3 Music genre and behaviour

2.2.3.1 Genre descriptors

Music genre classifications often change over time with increasing sub genres being introduced allowing for specific identifiers. Categorising artists and their music genres have been implemented in various ways. Probably the most effective method is internet based crowd sourced categorising. In this method websites allow the public to select tags that they think best describe the artist, allowing people to rate or select the genre that they think best fits the artist by tagging the genre to the artist. This classifying also refers to genre identifiers such as hard house, deep house, trance house etc. There is often overlap with several genres being attributed to a single artist. For example, on the Last.fm website Michael Jackson is labelled as pop, 80's, dance, soul, and funk, which are the most popular choices. There are other tags as well, such as male vocals, new jack swing, American, 90's, and at least 20 more. The website prioritises the most commonly selected tags and shows them in a bolder colour.

There are additional obstacles in categorising artists as some artists change their musical style over time, yet these artists are still attributed to the original genre they were originally good examples of. This is a challenge in music research where music genres are part of the study. Researchers do not always state the artists they use in their study and simply state: "We used fifteen rock music videos in this study..." They have thus already classified the various artists as rock yet do not explain

how they attributed these artists to this genre. It is important to state the actual music one uses in a study so the readers can decide for themselves the genre that the artist would be best classified under.

Different studies categorise music differently. For example, one method found in the literature suggests energy levels associated with the music as attributes such as high energy, busy, and relaxing. In a Canadian adult music genre study, the researchers categorised 30 genres based on factor analysis providing eight factors: rebellious (e.g., punk, grunge, heavy metal); classical, rhythmic and intense (e.g., hip hop and rap, pop, rhythm and blues); easy listening, fringe (e.g., electronic, ambient, techno); contemporary Christian; jazz and blues; and traditional Christian (George, Stickle, Rachid & Wopnford, 2007). In a Dutch study of 395 respondents, they arrived at 14 music genres which provided six factors: RnB (comprising jazz, blues, soul), hard rock (rock, heavy metal, alternative), bass heavy (rap, dance), country (country, folk), soft rock (pop, soundtracks), and classical (classical, religious) (Dunn, Ruyter & Bouwhuis, 2011). In a study comprising young German adults, Schäfer and Sedlmeier (2009) used 25 music genres, which were then categorised into six music preference slots: sophisticated (comprising classical, jazz, blues, swing); electronic (techno, trance, house, dance); rock (rock, punk, metal, alternative, gothic, ska); rap (rap, hip hop, reggae); pop (pop, soul, RnB, gospel); and beat, folk, and country (beat, folk, country, rock 'n' roll).

In each of the above listed studies the music genres were clumped into categories. For my study this would be a problematic approach. For example, grouping gospel and pop music would be a mistake. Many participants who chose gospel as their favourite did not equally like pop or classical. Grouping techno with house would also be too simplistic as house was found to be one of the most popular genres in the study, while techno was much less common as a favourite genre, which was also the case for rap, which was far more popular than reggae. Furthermore, the attributes that the participants ascribed to their music and what they liked about the music could not be transferred across genres. The specificity of music genre has been presented in the further study section in Chapter 7.

2.2.3.2 Music genre and associated behaviour

There have been studies linking music to various behaviours, such as music and empathy (see Clark & Giacomantonio, 2013), music and social identity (North, Hargreaves & Neill, 2000; Tekman & Hortacsu, 2002), music with prosocial lyrics enabling a reduction in aggressive behaviour (Greitemeyer, 2011), and sexualised lyrics and number of sex partners (Coyne & Padilla-Walker, 2015[47]). Timmerman et al. (2008) conducted a meta-analysis to determine if there is a consensus that the consumption of various music styles is associated with certain behaviours. They found that

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[47] Study with teenage demographic.

listening to music generates an effect on listeners that is in accordance with the content of the music.

On further inspection of the literature, the influence of music and music videos on human behaviours provides mixed results though. For example, there is a popular assertion that rock music videos can lead to aggressive behaviours (Hamen & Hansen, 1990; Waite, Hillbrand & Foster, 1992), including findings that violent lyrics in heavy metal music can increase aggression in males (Mast & McAndrew, 2011). Historically, heavy metal and/or rock music have been found to be related to high sensation seeking behaviour (Arnett, 1992, 1995; Litle & Zuckerman, 1986; Zuckerman, 1994), but more recently, punk and reggae music has also been linked to sensation seeking behaviour in the American context (Weisskirch & Murphy, 2004). In a later study, however, Wann and Wilson (1996) could not confirm the hypothesis that people with an external locus of control would show heightened scores on aggression after exposure to aggressive music videos. Their results showed that there was no relationship to locus of control (whether internal or external) and their aggressiveness score, whether watching aggressive music videos or non-aggressive ones. The reason for adding the locus of control variable rested in their hypothesis that people with an external locus of control would be more sensitive to environmental influences, thus justifying any aggressive behaviours they may have; however, this was unconfirmed in their study. Wann and Wilson's study was then re-examined by Benjamin (1999), whereby the analysis of the variance result was recalculated. His finding was that there were in fact statistically significant results for at least one group, and that the link between locus of control, aggression, and aggressive music is stronger than Wann and Wilson initially indicated. This raises an interesting question. How accurate are these studies that attempt to prove relationships between two or more variables? Surely a more rigorous method should be undertaken, including a secondary test as par for the course. This highlights a major flaw in many studies—one of bias, namely expectation and confirmation bias, which are just two of the 56 biases identified by Sackett (1979). Reducing bias in a study is imperative for its accuracy, which is one of the reasons for adopting a triangulated study in this thesis. However, even with two completely different approaches (qualitative and quantitative), bias is still a factor and needs to be presented to qualify the study. Factors such as the cultural variations, music genre categories and how they were selected, size of the sample all effect the study. Generalizable results should only be considered after extensive repeated studies have been conducted across different language groups, cultures, and age groups, and then with caution.

Benjamin (1999) with his re-examination of an earlier study, found quite a different result as stated. The problem he cited was the need to perform secondary tests on the data. In performing these tests, full data is required, yet some published articles do not disclose the full statistical result for the next researcher to re-test the data. He calls for accurate complete reporting (including means, standard deviations, F-values etc.) to enable the scholar who may want to re-test this data using various software. He argued that the effect size needs to be critically examined before the reader can take the results at face value. In addressing this shortcoming of much research, in this

thesis the effect sizes have been provided for the quantitative tests. The qualitative study contains the actual comments that the participants made and are presented in the chapter and not tucked away in an appendix.

The most relevant genres pertaining to this study were those of rap, hip hop, house, and gospel music. In terms of behaviours associated with certain music genres as reported in the literature, listening to rap music was significantly and positively associated with problematic alcohol use, illicit-drug use, and aggressive behaviours. In addition, alcohol and illicit-drug use were positively associated with listening to music genres of techno and reggae (Chen, Miller, Grube & Waiters, 2006). In another study, groups who were exposed to a classical music genre were more inclined to drink alcohol than for other genres, including rock and rap music (Engels, Poelen, Spijkerman & Ter Bogt, 2012). In Dixon and Linz's (1997) study of 250 undergraduate students, the researchers found that rebellious sexual attitudes and level of sexual explicitness were important variables for predicting the reactions of listeners to rap music. In the further study section (Chapter 7), it has been highlighted that more studies should be aimed at house and gospel music. While electronic dance music has been studied with the attempt to link ecstasy use to rave type club attendance, these studies again focus on teenagers as the demographic (Chen et al., 2006; Smirnov et al., 2013). There are scholarly publications on the topic of music genre and religion, which are discussed under the upcoming section *2.3.6 Music and religion.*

2.2.3.3 Music genre and emotional responses

Studies have been used to test whether different emotional states could be attributed to music stimulus (see Gomez & Danuser, 2004; Gendolla & Kruesken, 2001). Possible gender differences were found in music preferences and emotional responses to music (Nater, Abbruzzese, Krebs & Ehlert, 2006). Nater et al. (2006) studied 53 Swiss young adults' physiological reactions to music. They measured heart rate, electrodermal activity, skin temperature, salivary cortisol, salivary alpha-amylase, and psychological variables. They used musical stimuli that they considered slow and comforting, such as 'Miserere' by the Renaissance composer Allegri (CD Gimell 454 939-2), and three heavy metal songs categorised as arousing and negative, by Marduk, a heavy metal band. The labelling of the heavy metal as arousing and negative and the classical as soothing was conducted by a small group in a pre-study. The result was that the hard rock or heavy metal music was less liked by females who preferred the classical music. Their sample showed that both men and women do not differ in their reactivity patterns to music though; however, women did display heightened responses to arousing and unpleasant stimuli. They concluded that men and women while similar in their physiological responses, differ significantly in their emotional responses, presenting the first study to find psychophysiological differences in men and women's responses to musical stimuli; however, the results are still inconclusive.

During the interviews the participants of this study were asked to talk about their worst music genres. One participant spoke about how the sound of Tsonga[48] music bothered his hearing. He spoke of physiological aspects in terms of the treble tones of the music. Another participant exclaimed that rock music gives him a headache. Physiological responses to music are thus presented as a further study area (Chapter 7).

2.2.4 Mainstream music videos

2.2.4.1 What is a music video and what is its purpose?

Music videos are a form of communication usually between three to five minutes long that is like an advertisement for an artist. They function as an advertisement of their image, including their clothes, lifestyle, and music, aimed at an audience with the hope that they will buy their songs and whatever else is on offer in the video (Smith, 1985).

Queen's Bohemian Rhapsody (Mercury, 1975) is generally regarded as the first music video, which for many was the impetus for the MTV age (*The Story of Bohemian Rhapsody*, 2004)[49]. The purpose of Queen's video in 1975 was twofold: First, to promote Queen's UK tour. Second, they did not want to be caught miming the complex song when playing on BBC's *Top of the Pops* music show (Black, 2002; *The Story of Bohemian Rhapsody*, 2004). There were *pop promos* as they were called, but after the success of Bohemian Rhapsody, record labels were motivated to provide promotional videos for their artists. There were music videos in the late 1970s, but the major shift occurred when MTV launched in 1981. This is probably attributed to the improved networking and technological efficiency of information and communications technology (ICT).

Music videos provide the artist with a platform to demonstrate more than just the auditory experience of their composed music in what could be described as a mini movie (Cummins, 2007; Taylor, 2007). These videos provide the artist with an additional method to enhance their message, persuade their audience, have a different medium for getting their music across to the listeners, and/or possibly allow for the marketing of products. The artists use this medium to showcase their other talents, to entertain their fans, and for some, as a method to improve the framing of the song for a better understanding of their message. Music videos are also a means of promoting new artists by creating public recognition of their faces and images (Andsager & Roe, 2003:70). With the improvements in technology, so too has the visualisation of music videos improved. Some have argued that music videos have even begun to supersede the music (Aufderheide, 1986).

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[48] Tsonga is one of the 11 official languages in South Africa.

[49] There were earlier music videos including Elvis Presley's *Jailhouse Rock* in 1957. Queen probably got the acknowledgement as the first music video owing to the knock-on effect that came shortly after where an increasing number of music videos were made as a standard process for leading artists.

Music videos are not just an afterthought that the band attends to after having released their album/single. Rather, some artists enrol high level choreographers, directors, and dancers for their short movie-like stories spending large sums of money. With the emergence of MTV and other music channels, songs that were not given a chance for radio airplay, now have another vehicle for marketing of their albums (Soifer, 1997).

2.2.4.2 Music video styles and conventions

There are several styles that the musician may opt for in creating their music video. To follow is a summary of a few common styles[50]:

- The *Performance video* relies on the band or artist as the main act throughout the video. These videos could be recorded from live performances or could be staged with the artists miming along. This studio performance video relies on props, costumes, and a green screen. These are easier and often cheaper to make as the use of a green screen behind the artist allows for changing the background digitally. An example of this approach is Rihanna's *You Da One* video (Dean et al., 2011: track 1).

- *Animated videos* entail partial or complete animation throughout the video. This style relies completely on digital equipment and does not require any props, venues, or cameras. Smashing Pumpkins used this style in their video *Tonight, Tonight* (Corgen, 1996: track 2).

- A *surrealistic video* is usually abstract and may not have any obvious relation to the music. These videos are imaginative and may contain a mix of live and animated footage. These videos are also known as concept videos and tend to be unusual or obscure. An example of this style is *All Is Full of Love* by Björk (1999: track 10).

- A similar style called *interpretive/impressionist* is also supposed to be a creative expression but differs from the surreal type in that there are limited or no unreal imagery or distorted visuals. The interpretive style generally expands the lyrics by showing something directly to the viewer in the form of a visual story that suits the lyrics. An example includes Eminem's *When I'm Gone* (Mathers, 2005: track 16). The impressionist version shows footage that matches the song's tempo and general mood but does not necessarily reflect the lyrics entirely. The overall feel of the song is depicted in the video. An example of this is the video by Muse called *Uprising* (2009: track 1).

- A *parody video* such as the many videos by "Weird Al" Yankovic tend to be humorous. Some parody videos are often made by fans in varying styles trying to add humour to the original. These videos could be in any combination of style. The parody videos usually change the lyrics while keeping the rhythm close to the original song. Some of these videos still have full professional production.

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[50] While these descriptions may denote a boundary between the different styles, there is often overlap.

2.2.4.3 Music video *grammar*

Music videos may consist of tens of images within a short span of just a few minutes, some of which may bear no relation to each other or to the words of the song. Russell-Jones (1992) believes many older adults do not enjoy the new generation of music videos, which he believes can be physically disturbing. He is referring to the method of imagery presented in the videos, which he terms the "grammar" of music videos citing terms such as: *Fragmentation*—the changing of images at an exceptionally rapid pace, an image every two or so seconds; *Discontinuity*—logic and structured approach to storytelling are missing; *Eclecticism*—a mix of any combination of images or scenes from diverse sources in a single video; and *Commercialism*—many music artists now starring in advertisements of popular products and vice versa with blurred boundaries between art and marketing. Even with the often-radical approach to choreography and *grammar*, music videos are popular and available from many online sources.

2.2.4.4 Mainstream music themes

Songs written about the deadly sins[51] are popular. The themes of pride, envy, anger, and lust are particularly common in music. Reviewing the most popular music songs based on sales, shows that most songs are about relationships between people. Envy and rage are also common and are often associated with the theme of lust. Some genres have a common focal theme, for example, pop music frequently incorporates sex and sexuality. Table 2.1 shows examples of the top 10 songs listed with their associated theme/s. The songs that have their main theme centred on adult relationships are shaded. For the year 2011, four of the seven shaded are sexually charged and describe lust. The themes of the music videos were interpreted by the researcher. The YouTube views are also listed and reflect the views at the time of writing (Oct-2013).

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[51] The seven deadly sins or capital vices are pride, greed, lust, envy, gluttony, wrath, and sloth.

Table 2.1: Most popular music songs for the years 2011-2013 rated according to sales[52].

2011

Rating	Song and artist	Main theme	YouTube views
1	Somebody That I Used to Know - Gotye	Love relationship	442,712,941
2	Born This Way - Lady Gaga	Personal empowerment	117,762,365
3	Party Rock Anthem - LMFAO (feat. Lauren Bennett)	Partying and looking for ladies	587,791,022
4	We Are Young - Fun. (feat. Janelle Monáe)	Binge drinking	215,672,233
5	Moves like Jagger - Maroon 5 (featuring Christina Aguilera)	Sex and sexual attraction - lust	172,535,718+ 131,134,845[53]
6	We Found Love - Rihanna	Love relationship	298,607,457
7	Someone like You - Adele	Love relationship	307,210,488
8	Give Me Everything - Pitbull (feat. Ne-Yo, Afrojack and Nayer)	Sex - lust	314,911,292
9	Sexy and I Know It - LMFAO	Sex and sexuality - lust	272,222,356
10	Call Me Maybe - Carly Rae Jepsen	Attraction, sexuality and a new relationship - lust	506,464,586

2012

Rating	Song and artist	Main theme	YouTube views
1	Gangnam Style - Psy	lifestyle	1,808,181,924
2	Payphone - Maroon 5 (feat. Wiz Khalifa)	Painful love relationship	122,449,729
3	Diamonds - Rihanna	A connection to another - relationship	356,006,771
4	Live While We're Young - One Direction	Casual sex - lust	251,436,377
5	Locked Out of Heaven - Bruno Mars	Sex and sexuality - lust	207,299,235
6	Starships - Nicki Minaj	Not clear: Probably partying, drugs and sex as they are named in the song.	153,978,446
7	Blow Me (One Last Kiss) - Pink	Love relationship	42,499,051
8	Climax - Usher	Love relationship	37,819,751
9	Thinkin Bout You - Frank Ocean	Love relationship	13,203,418
10	Ho Hey - Lumineers	Love relationship	91,945,779

2013

Rating	Song and artist	Main theme	YouTube views
1	Wrecking Ball - Miley Cyrus	Painful love relationship - rage	279,058,742
2	Roar - Katy Perry	Personal empowerment	165,989,751
3	Royals - Lorde	Riches and royalty	56,174,454
4	Wake Me Up! - Avicii	Tough times	130,956,963
5	Blurred Lines – Robin Thicke Ft. T.I. Pharrell	Sex and sexuality - lust	207,615,582

[52] Source of song listings for 2011-2013: Top Ten Songs of Each year.
Extracted from website: www.digitaldreamdoor.com Retrieved on 26 Oct 2013
- Top 5 songs for 2013 taken from Billboard online edition: www.billboard.com
- YouTube views read directly from YouTube website as at 29 Oct 2013

[53] There were two videos for this track. One was the explicit version.

When watching the music videos for the top 10 songs for each year, one could see that the content is relational and often sexual depicting scenes of lust. The choreography of music videos has changed and has followed the trend of other media types, such as movies and TV series, becoming more sexually explicit. The most popular 1989 music video accompanying Sinead O'Connor's song *Nothing Compares 2 U* (Prince, 1990: track 6), depicts her in a close-up head shot dressed in a polo neck jersey. The remainder of the video shows scenes from a road, a black swan, and trees. In contrast, the most popular video of 2013 has a similar romantic theme of a broken relationship yet the choreography is vastly different. In Miley Cyrus' video *Wrecking Ball* (Gottwald et al., 2013: track 6), she also starts with a close up of her face. The remainder of her video is her walking around in panties and boots followed by complete nudity with several depictions of her sexually embracing the props in her video. Her nudity and behaviour sparked interest from an online adult movies and novelties company—Gamelink—offering her $1m to direct and star in an adult porn film (Dillon, 2013). In a particular photo-shoot she posed for the camera with a skimpy one piece and used a can of *AriZona* Iced Tea depicting it as a penis, which resulted in a letter from the marketing department thanking her for their increase in sales of this product (Driscoll, 2013). Miley's role change from Disney's Hannah Montana[54] is a lot to digest for her young fan base and their parents. This topic of sexualisation is further discussed in the next section.

2.2.5   Sexualisation of music and music media

2.2.5.1 Is popular music media sexualised?

By simply reviewing the most popular songs on Billboard or YouTube (as shown in Table 2.1), one could conclude that popular music media is sexualised. However, this is not necessarily a new trend. Rock and pop music have a long history of sex as a theme in its music (Carey, 1969). Sherman and Dominick (1986) found sexual images in more than 75% of the videos analysed in their sample of rock videos more than two decades ago. Sexualisation is not only found in music videos though. In a Belgium study, Vandenbosch, Vervloessem and Eggermont (2013) analysed several media types and concluded that there was extensive sexualisation in other music media programs too. They sampled their content from Flemish music entertainment channels JIM (Young Interactive and More) and TMF (Time Music Factory) ranging from music concerts, reality shows, soap series, and documentaries. They found that there were extensive sexualising messages in music entertainment TV, particularly the objectifying of women. There was a higher incidence of sexualisation in music videos (49,8%) than for the other non-fictional or fictional programs (21,1%) (Vandenbosch et al., 2013:188). The source of the music videos was mixed between North America and Europe, with Belgian specific videos comprising 12,6% of the total sample.

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[54] Hannah Montana, who is played by Miley Cyrus, is a character in the American musical comedy television series by the same name. Her character is living a double life; by day she is an average schoolgirl but by night she is a famous recording artist.

Sexualisation is defined in this study as the practice of placing extensive emphasis on an individual's sexuality or appearance while ignoring their personalities; evaluating individuals based on their sexual appeal or sexual behaviour; sexually objectifying individuals, and or imposing inappropriate sexuality onto another individual (APA, 2007). The reader is however reminded that the last aspect of the sexualisation definition stated above also covers the "imbuing of adult sexuality upon a child'' (APA, 2007:2). This factor was found to be important, which was a major theme in the qualitative study. Most participants in the interviews had concerns about the sexualisation of music videos and the negative impact on young people. There was an impression from the participants in this study that music videos and the lyrics have become increasingly sexualised. This position held by the participants was justified by researchers in the literature. For example, in a study analysing the sexualisation of popular music lyrics from 1959 to 2009 using *Billboard Hot 100*, the researchers found that there has been a recent significant increase in the sexual nature of lyrics (Cougar Hall, West & Hill, 2012). Thus, there seems to be a change in the explicitness of the imagery (Andsager & Roe, 2003).

2.2.5.2 Changing trends: sexuality and politics

Sexual suggestiveness is a dynamic feature of music media which tests the limits of the respective censorships. George Michael's (1987: track 3) song titled *I Want Your Sex*, for example, was too controversial for the BBC and had restricted airplay for both the title as well as the music video (BBC, 2015). The BBC also banned Shirley Bassey's 1956 song *Burn My Candle* owing to the word *sex* in the lyrics (Parker & Franz, 1956), which was considered too salacious at the time. Lil Louis' (1989: track 4) house track *French Kiss* was banned in 1989 for sexual moaning sounds.

Banned music was a common occurrence in South Africa, although not for the same reasons as other Western countries. South African censorship was often politically motivated. For example, Stevie Wonder's music was banned from being played by the South African Broadcasting Corporation in 1985 because he dedicated his Oscar to Nelson Mandela (Associated Press, 1985). Artists that were banned included Brenda Fassie (Fassie, Twala & Sello's "Chicco", 1989) with her song *My Black President* (Roberts, 2013), UB40's (1986: track 9) track *Sing Our Own Song*, Pink Floyd's album *The wall,* and Sixto Rodriguez's *Sugar man*, too were banned in South Africa (Book, 2015). These and other artists were bootlegged and were available only from record stores whose owners were willing to undertake the risks[55].

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[55] I remember listening to UB40 records in the Johannesburg suburb of Yeoville's infamous *Rocky Street* at a shop called *Beat Street Records*. The banned records were kept under couch pillows in a hidden purpose-built cabinet. The banning of music is not only linked to sexuality or politics. The Beatles were also banned for some time in South Africa for John Lennon's "more popular than Jesus" comment.

2.2.5.3 Measuring sexual content in music videos

One of the earliest content analyses of sex in music videos was conducted by Baxter et al. (1985) who noted that there was no standardised criteria for making classifications on sexuality and music. In their review of a random sample of 62 music videos played on MTV, they found that 59,7% of the videos had sexual content. This early study classified sexual imagery as the portrayal of sexual feelings or impulses, physical embrace, as well as the more common categories, including provocative clothing, sexualising of objects, and so forth. In another content analysis, Sherman and Dominick's (1986) findings of sexual behaviour in music videos amounted to 75% of their sample of MTV videos fitting these criteria.

In a study conducted in 1993 analysing 40 MTV music videos across gender based categories, the researchers found that implicit sexual cues were present in 89,9% of videos, while explicit sex counted for 3,5% (Sommers-Flanagan, Sommers-Flanagan & Davis, 1993). In Seidman's (1993) review of 182 music videos, including 1,942 characters, the researcher found 36,7% of these women wearing revealing clothing. In a study of images and lyrics in Jamaican popular music videos, Rowe (2013) found extensive occurrences of sexual words or phrases in their review of cable TV and free-to-air video channels. Rowe (2013) found an average 17,3 sexually related occurrences for each video, including themes of casual sex, multiple sex partners, foreplay, and nudity. Out of the 30 music videos, 22 were considered sexualised, with women being shown to be more scantily dressed and sexually represented than men.

2.2.5.3.1 *Critique of measuring sexual content in music videos*

A problem which arises when comparing older studies with newer ones, is that the criteria of provocative clothing is not quantified. For example, would the music videos investigated by Baxter et al. (1985)—cited two paragraphs earlier—still be considered provocative nowadays? I think if the same videos were to be analysed this year, the results would differ. I estimate that viewing these same videos with post millennium eyes, one would have a higher tolerance for the sexual imagery and thus categorise fewer videos as sexualised. For studies that did not explicitly quantify how they rated a video as sexualised, it makes it difficult to compare them with newer studies. There have been major changes in what is considered acceptable in terms of sexuality in music, television, and on the internet. The changing landscape and mediums also impact the comparison of older versus newer studies.

2.2.5.4 The musician in the music video and their sexuality

Earlier trends in music videos tended to be presented from a male's point of view with female characters often depicted as sexual objects (Andsager & Roe, 2003). Female artists have thus evolved in many ways in the manner that their sexuality is displayed, which is also a reflection on the societal changes and the greater focus on equality for women. Andsager and Roe believe there are three ways to define sexual content within a video: sex as metamorphosis; sex as fantasy

fulfilment; and sex as power. They argue that while sexuality may be partly the expression of the producers or the other characters in the music video, the areas of interest are the behaviours that the musician partakes in, as this must be at least mostly agreed upon by the musician. For example, in the first category—sex as metamorphosis—using Britney Spears as in Andsager and Roe's (2003:88) discussion, her earliest hit debut in 1998 titled "…Baby one more time", depicts her as a school girl with pig tails, a short mini-skirt and a tied-up t-shirt showing midriff. A few years later her new look had changed significantly with her newly dyed platinum blonde hair, bronze tanned body, more revealing clothing, and detailed erotic dance choreography showing a metamorphosis of Britney now grown up.

In the second category—sex as fantasy fulfilment—an artist may provide versions of themselves in a single video; for example, an artist may dress like a French maid, then in the next scene as a dominatrix, shifting from role to role. These categories are not limited to women, with men doing similar things without forgetting Freddie Mercury's extensive repertoire of styles and clothing changes in his videos and live performances.

In the last category—sex as power—Andsager and Roe (2003) believe that artists may use their sexuality as power, differentiating power to and power over. The former is usually allocated to women who display an in charge demeanour such as Queen Latifah does in her music videos.

2.2.5.5 Sexuality, viewer enjoyment, impression formation, and gender differences

Cummins (2007) believes that sexual content in music videos is used to enhance the appeal of the video. The premise is that residual arousal from an initial stimulus may contribute to arousal elicited by a subsequent stimulus in an additive manner. Cummins believes that the viewer remains aroused owing to the longer physiological arousal response than the cognitive one. In terms of music sales and consumption, the motivation to purchase/watch certain music is a complex one; however, viewer enjoyment is a factor in this cycle for many who watch or stream music videos. There have not been many studies on the topic of sexual content in music videos and resultant viewer enjoyment though (Hansen & Hansen, 1990; Zillmann & Mundorf, 1987). Research findings do show that men and women differ in their preference for music videos with men preferring more shocking and sexy videos while women do not enjoy disturbing images as much (Toney & Weaver, 1994). Cummins believes more research should be conducted in terms of a viewer's appraisal and enjoyment of sexualised music including both visual and lyrical content.

There have been studies on sex and the impressions people have thereof (see Carpentier, 2014; Hansen, 1989). In Carpentier's (2014) study, respondents were asked to rate whether they experienced the music which the researcher played for them as conveying any sexuality. The purpose of the study was to evaluate the overarching effects of sexually themed popular music, and what impact it might have on the first impressions that people make about unfamiliar persons. Carpentier wanted to investigate how young men and women, when primed with sexual cues in entertainment media, incorporate these cues into their first impressions of an unfamiliar target.

The findings showed there are gender differences suggesting males tend to be more accepting than females of sexual content to the degree that men find it more appealing than women (Carpentier, 2014). There are also reported differences between men and women's information processing and their memory and comprehension scores for positively versus negatively framed content (Grabe & Kamhawi, 2006). This also highlights the possible gender differences in the impression formation both cognitively and emotionally. The depiction of sexuality in media may trigger (prime) sexual thoughts, which depending on the imagery may be positive or negative (Carpentier, 2014). The consequence of viewing sexual imagery in the media is still unclear.

Tying the literature findings to the findings within the qualitative study shows that this topic is not clear cut. In the interviews, the participants were specifically asked about their enjoyment of sexualised music videos. There were gender differences in the responses; however, regarding men's and women's appraisal of sexuality in music videos, there was not much agreement with Carpentier's (2014) findings. Men did not necessarily condone the sexuality that the female artist portrayed in the music videos. Aspects such as the viewer's worldview should be accounted for and may be a better predictor of enjoyment in sexualised music than gender alone. This aspect has been discussed in the Thematic Analysis of Chapter 6.

Depictions of sex and sexuality in the media have been known to alter criteria used in impression formation, elevating sexual qualities in place of other characteristics (Carpentier, Knobloch-Westerwick & Blumhoff, 2007), including the encouragement of stereotypes and objectification of the actors (Hansen, 1989; Hansen & Hansen, 1988; Hansen & Krygowski, 1994). The impressions that the media presents to the viewer/listener may be experienced both consciously and/or unconsciously as much information can be processed automatically without intentionally performing the action. Automatic processing occurs when the viewer receives the information in a manner that was either unintentional or unplanned. In many cases, information may be received subliminally outside of the viewer's control or express awareness (Bargh et al., 2012; Bargh & Uleman, 1989), which also relates to a priming influence. Recent imagery may be easily accessible from memory and influence one's expression and impression of the media observed and heard unbeknownst to the receiver (Collins & Loftus, 1975; Higgins, 1996). This has implications when people are asked what their interpretations are of something they have just viewed, with the likely inclusion of primed concepts in their judgments (see DeCoster & Claypool, 2004; Fazio et al., 1986). The process of impression formation is a complex one. To what degree are the impressions conscious? The literature indicates that early impressions are mostly automatic and thus are particularly vulnerable to priming effects of the media that one is presented with (Taylor, Pepau & Sears, 2000; Willis & Todorov, 2006). Carpentier (2014) believes that people are likely to incorporate the cued primed items with little conscious analysis into their impressions. People need to be made critically conscious of this priming process or they may not know that priming influences their memory, cognitions, and decisions (Carpentier, 2014). However, even after being made aware of the priming effects, these stimuli may now be known, yet the viewer is unaware of

any connection between his/her future thinking and the stimulus (Bargh et al., 2012; Ford & Thompson, 2000).

2.2.6 Music and religion (Christianity[56])

Music and religion have long been experienced together in various settings including church and traditional rituals. The first-century Christians inherited an elaborate music tradition from the Hebrews (McElrath, 1972), and these early Christians were also believed to have embraced music in their private life. During the Patristic period (c. 100-450), there was an important era in musical growth with psalmody and hymnody. The Church Fathers, who were already dealing with the tensions that had arisen with psalmody and hymnody, had to negotiate the controversy regarding the accompaniment of instruments to psalmody. Scripture references musical instruments as symbolic vehicles of faith; however, instruments for the early Christians were intimately associated with theatrical performances that were deemed lecherous. Thus, admitting instruments for church use was undertaken with caution (McElrath, 1972). This early tug of war represented an incompatibility in thinking. On the one hand, there was a need to remain in close contact with the world and its peculiarities of life, while on the other hand, there was a need to adhere to strict asceticism and negation of the world.

The medieval period brought with it a surge in music and art. Musical styles such as Gregorian chant, religious folk song, and then later, the secular music of *Ars Nova* become popular. However, as the stronghold of the church waned, more 'secular' forms of music emerged where musicians in the holy orders started to compose non-church music. In the fifteenth century, music became increasingly important as a stand-alone aspect of life no longer tied to the church. For example, during the Renaissance period, two noted composers were Josquin des Prez (1445-1521) and his contemporary Heinrich Isaac (1450-1517) who both wrote masses, motets, songs, and instrumental music. Josquin was known for developing a simplified style in the newly developed polyphonic composition and was known for works with flowing melodies with expressive harmonic richness. His works became a feature for the Eucharist but also as an influence in the reformation (Douglas, 2007), and are believed to still influence musicians in the present day.

The history of the evangelical and the reformed church music has an interesting past. There have been specific orders of what the music should adhere to; for example, the German Reformed Church in the 1560s ordered that church music must be churchly, understandable, used according to the church year, and theologically sound (Clemens, 1993). What is interesting is the topic of language as it was not uncommon for church music to be in a language that many congregants did not speak; for example, High German was less known to each new generation (even common Dutch was becoming less known). By the 1830s, the Reformed Church managed the language problem by

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[56] The results from both the quantitative and qualitative studies showed that more than 99% of participants were Christian. Thus, for this section the scope is mostly focussed on Christianity in terms of music and religion.

breaking away from the German heritage to embrace English hymnology, which resulted in some backlash as people continued to hold on to their Cultic past. German Reformed people were known to be close to their hymnbooks, which was an indispensable part of spiritual life for these people (Clemens, 1993), especially owing to the rich abundance of German hymns. There are apparently 100 000 German hymns (Julian, 1892), which, according to Clemens (1993:56), surpasses those written by any other country.

It seems that in early generations there have been challenges that have ensued in terms of the fit for purpose of different music styles, language, and performances both in and outside of church life. The common genres of the last century too were not without their challenges. For example, during the 1950s when rock and roll became popular in the United States, there was widespread preaching against this musical genre and how it should not be associated with Christianity in general—and in particular, Evangelicalism and Pentecostalism (Stephens, 2016). Nowadays, Christian rock is a popular music genre. In modern day churches music is an important part of the service. The traditional instruments such as piano and organs are still popular. For example, in Norway there are about 900 church organists. These organists also play for local schools and secular choirs (Dickenson, 2015).

Much has been written on the history of religion and music. There are however challenges faced in terms of studying music and religion academically. Donovan (2014) believes that the juxtaposition of music and religion raises interesting questions about how academics should approach these subjects in order to understand them. He states (Donovan, 2014:130):

> Of course, the non-linguistic and non-conceptual components of religion *are* awkward to handle in academic settings and scholarly publications, where words and ideas, analysis and reasoning, form the main medium of discourse.

McAvan (2010:2) argues that in the post-modern age, the boundaries between high and low culture have disappeared. In the same way, it is unsurprising that the sacred/profane binary too has merged. He calls this new era "the postmodern sacred", which is pop-culture spirituality exacerbated by the strain of spiritually inflected popular culture texts. McAvan (2007:258): states:

> Most especially after September 11, religion and spirituality are important concerns for every subject; whether one believes or not, and it is in the popular culture of the postmodern sacred that we find the contradictions of contemporary spiritual life coming together in an important, if not unproblematic, way. Searching for lost heroes, unsimulated authenticity and meta-narratives, the postmodern sacred finds only fragments and traces of the transcendental, and the endless deferral of spiritual satisfaction to another episode, another show, another movie.

Investigations into religion in music have become popular over the last two decades, yet it is still a fragmented field of research (Moberg, 2012). Popular areas of research include music as a source for religion, music genres and religion, Christian music and apparel, and sexuality and religion.

2.2.6.1 Music and musicians as religion

Bastide (1972; 2007), in his historic study of the evolution and syncretism of African-Brazilian religions, perturbed theologians with his manner of defining religion. He felt that the definition of religion perpetuated the disconnect between domesticated predictable religions and the "savage" other of religious experience. His translated works on the study of religion suggest that religion is not always "in" what we are accustomed to term religion. His position is still important when interpreting religious experience, especially in areas that would not customarily be thought of as sources of religion (Gauthier, 2004a:66). Modern uses of music as well as new cultural practices challenge traditional methods of how music, culture, and religion are studied. Music as a source of religious experience, while not new in the sense that music has been synonymous with religious activities from early times, has been reported as an important part of people's lives. Mainstream music cultures have arisen, initially from rock and metal music genres, followed by hip hop and electronic dance music (EDM) genres. Rave music under the category of EDM has recently evoked considerable scholarly interest. This interest spans several areas, including substance use and abuse, cultural aspects linked to religious experience (Sylvan, 2002), rituals as an ethnographic reality (see Grimes, 1995; Sylvan, 2002; Olaveson, 2004; Takahashi & Olaveson, 2003), and spiritual healing (see Hutson, 2000).

Sylvan (2002:13) discusses religious experience and music focussing on raves with respect to the EDM music genre. This builds on historian Catherine Albanese's term "cultural religions", where large groups of people have a meaningful religious experience in non-traditional cultural spaces outside of traditional religious institutions. This view promulgates the notion that music is a spiritual journey, a meditative space, or a transcendental space. This in turn brings forth the numinous aspect tying the theme of religion into the mix, realizing Otto's (1959) ideas of religious experience in the absence of rationality, or framed as what is left over when the rational aspects have been removed. Thus, musicologist St John (2006:3) aptly phrased it as follows: "Since music can be an expression of the numinous, contemporary 'music subcultures' are assumed to carry 'traces of the spirit'".

Idol worship is another feature in music and religion. In early Christian traditions, icons were represented as religious figures (painted or sculptured) and used as pointers of the signified. In modern times, popular artists in the music industry have transcended stardom and are adored much like religious figures (Till, 2010a). Till addresses Bailey's (1997) three pillars of implicit religion determining whether Prince[57] (Prince Rogers Nelson, 1958 - 2016) could be studied in such terms.

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[57] Prince was an American singer, songwriter, multi-instrumentalist, actor, and record producer. Prince was known for his flamboyant stage presence, extravagant dress and makeup, and wide vocal range, amongst several other aspects. Prince joined the Jehovah's Witnesses in 2001. Prince cites divine intervention for helping him cope with his epilepsy, which he expressed was traumatic during his childhood. He said: "My mother told me one day I walked in to her and said, 'Mom, I'm not going to be sick anymore,' and she said 'Why?' and I said 'Because an angel told me so.' Now, I don't remember saying it, that's just what she told me." (Lynch, 2009).

Till demonstrates that the fans show commitments, sometimes even obsessive fascination with him. Fans purchase merchandise, queue for a good position in the concerts, watch Prince on TV, read his interviews, and even idol worship him. Fans have actively commented on Prince's website believing that they can feel Prince's spirit, citing a deep connection to him and from him (Till, 2010a:151-152). Other well-known artists too have had a cult like following, such as Madonna (Madonna Louise Ciccone, 1958-), U2, Elvis Presley, and so forth, thus this theme of idol worship is common.

2.2.6.1.1 *Electronic dance music and religion*

In each decade, there are a few music crazes that influence society. Musicologist Philip Tagg (1994) stated at the advent of the techno revolution that this new genre of techno represents the most significant shift in modern music since the introduction of rock music. The techno music craze evolved into other genres and activities. These included new DJ techniques, the use of abandoned warehouses or open fields for what became known as raves, the accompanying drug use (ecstasy and acid, for example), and an associated dance culture that emerged as a global occurrence. This new 'rave culture' waged a moral panic as St John (2006:2) termed it. St John highlighted an important point. He pointed out that the generation of scholars who were to make sense of this new music and culture were brought up mostly in a Marxist tradition where music for play and body may be deemed unimportant. The possible religious or spiritual aspects that coincide with this dance culture were thus not an important area for researchers (St John, 2006). Gallo and Semán (2012) in their Argentinian study note that scholars who are older than 40 years of age would probably define EDM as no music—possibly conceptualising it as something anti-mainstream. However, as the rave culture became a global phenomenon, the impact could no longer be excluded from the literature. With new ideas about secular religion, including the emergence of implicit religion, new research into personal spaces allowed for ethnographic-type research into this area.

Early mainstream research into the culture and religion of the EDM craze probably started with Redhead's (1993) team of researchers and their ethnographic works consisting of first hand essays. Answering questions such as "What is rave?" may seem obvious now. However, this genre grew globally at a rapid rate and differed considerably from what was the status quo in the main stream arena. This in turn left many people confused owing to the radical departure from just a club playing dance tunes. Early scholars investigating the rave scene with the goals of defining the raves merely as a medium for pleasure seeking behaviours overlooked possible poignant and spiritual dimensions (Hutson, 2000). St John (2006) provides a reason for this oversight. He believes that early research into the EDM rave and club scene neglected to bring forth the voices of those who were partaking in the rave culture—the ravers themselves. He states that bar one researcher, he has yet to see a deeply experiential interpretive research approach into this music and its associated culture. The researcher he acknowledged as providing at least a partial ground level approach was Phil Jackson (2004). Jackson, in his own words said, "I like to party" (2004:1). His

statement may exacerbate the oversight of raves simply being pleasure seeking mediums; however, his book[58] describes a lot more than just a party.

St John (2006) is troubled by the narrow definition of ritualised restricted definitions of religion. He feels these definitions of religion provide a limited view of cultural aspects depicting a superficial description of religious activity.

2.2.6.1.2 *Raves and religion*

Gauthier (2004a, 2004b, 2005) challenged the theological view of religion in the traditional institutionalised sense in terms of raves and rave culture. His approach is closer to a RS view embracing cultural trends and structural and phenomenological aspects. He creates an argument that rave music culture depicts a religious experience for people who partake in this rave scene. Gauthier (2005:243) believes that rave music and dancing both play an important role in shaping personal experiences in the presence of a community who share in the communal rave. Drawing on similarities to traditional forms of religions, he argues that raves too could be seen as festivals where rituals of dance, music enjoyment, and dissociation are present in an inflated social body, that while large, are converged with most partaking in the activity in a manner that reduces the individuality of everyday life. Gauthier (2005) argues for truth and meaning in terms of religiosity to be judged according to the scale of the experience, derived mainly from the festal ritual itself. He cited Bastide (1898-1974) and Bataille (1897-1962) arguing that when rave culture is analysed according to their ideas of religion, viewing it not only as institutionalised forms of expression, the emergence of religiosity can be viewed in rave gatherings. In terms of festivals, Gauthier (2004a:72) stated that it is not the mythical framework that interprets the ritual gesture, but rather the experience that gives meaning to an imaginary mythological landscape.

Gauthier (2004a) builds on the thesis that religious involvement has not necessarily reduced in the Western world even with secularisation and lower church attendance. Rather, religion has shifted into other modern areas of life that depart from the traditional structure and doctrine of the past, which was what Bastide had proposed with his position of the shifting of religion rather than the disappearance of it. This thinking which has become popular departs from the contemporary social studies perspective of the demise of religion in the modern world and thus requires the definition of religion to be redefined, accounting for the anthropological and mystical views of those who define religion in terms of experience and behaviours as well.

2.2.6.1.3 *Pop music as 'cults'*

Till (2010b) posits that pop music cultures fit within the framework of a cult in his book *Pop Cult: Religion and Popular Music*. His aim is to dissociate the negative perception of the term by showing that it can be used as a descriptor for certain music categories. Till wants to build on the premise

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[58] Inside Clubbing: Sensual Experiments in the Art of Being Human

that pop music could constitute a new religious movement or "cult" fulfilling the role of what traditional institutionalised religions have fulfilled in the past. Thus, Till links pop music to religion motivating for concepts and terminology of RS to be associated with pop music and its culture. He uses a dualistic methodology in his study of pop music, namely an emic and etic approach. This means Till addressed the topic from his own personal experience as a DJ and musician who played in bands, while he also attempted to present an objective approach. His book has had mixed reviews. For example, Cusack (2014:113) feels that the field of religion and pop music is still wide open and relatively uncharted and still awaiting scholarly analysis. Moberg (2011:211), who is a music researcher, also critiques Till's book by calling it unscholarly. Moberg is concerned with the approach Till used in the book citing that it is more of a personal interpretation that lacks a strong critical analysis of the topic. This builds on the older critiques of RS in that the approaches used are not widely accepted as scholarly. The methodological weakness reflects a wider problem in the field of RS as discussed in Chapter 1. For example, a researcher may state that they interviewed people as part of their data collection mechanism. However, the details of how the interviews were conducted, the approach used in the interviews, the awareness of epistemology, and so forth are overlooked. Little attention is made to the rigour of their work.

2.2.6.1.4 *Clubs and DJs*

Some researchers on the topic of music and religion have taken the view that dance clubs form an alternative to institutions of religion—possibly accounting for church decline. From this view, dance halls or "clubbing spirituality" are seemingly competing avenues for where people may derive meaning outside of a traditional setting, free from transcendent authority (Lynch, 2002). Scholars of music and spirituality have also focussed on the interaction between music performers, such as DJs in a rave club and the participants who negotiate liminality in the shared space between each other (Gerard, 2004). O'Hagan (2004) highlights Kai Fikentscher's (2000) view that there is a similarity in how the DJs and the preacher each strategically build pace throughout their respective performances or ceremonies towards an emotional peak. O'Hagan's message is that the UK garage genre has spiritual and religious aspects that are traced back to African American gospel[59]. Victor Turner's (1979, 1982) works have attempted to shed light on the liminal aspects of various churches, clubs, fraternities, and his later expansion to diverse spaces, including theatre, ballet, film, sporting events, and even rock music concerts.

2.2.6.1.5 *Metal music and religion*

Metal music relates to a large sub theme of music originating from the late 1960's hard rock genre; however, metal music genre is complex and ridden with controversy (Moberg, 2012). Moberg notes that while there has been an increase in studies on the topic of metal music and religion,

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[59] There are numerous examples similar to this.

these studies remain fragmented as there is still no coherent terminology. Moberg (2012:115), in his review of religion and music, finds that enquiries tend to be split into two categories. First, enquiries falling within the area of "religion in popular culture" mainly focus on the appearance of religious themes, ideas, symbols, imagery, and language in various forms of popular music and their surrounding cultures. The second form of enquiry relates to the position of "popular culture as religion".

Many metal artists have shown fascination with the *darker* attributes of religious/spiritual themes drawn from a range of sources, including mythology and legend (mainly found in Norse, Celtic and Germanic traditions), occultism, Paganism, apocalyptic visions of the Bible, Satan and Satanism, and the battle between good and evil (Brown & Hotel, 1995; Moberg, 2012). The term *dark* used in this context refers to depictions of stark and austere biblical themes, Judeo-Christian demonology, Christian symbolism, and anti-Christian sentiment. Secondly, it is used to denote polarities of light versus dark, harmony versus conflict, with various forms of esotericism, occultism, Paganism and Satanism (Moberg, 2012). Owing to these themes, metal has been the face of much controversy and is often seen as a dangerous cultural and social phenomenon (Moberg, 2012). Many metal bands have opted for an anti-Christian sentiment in their imagery (see Walser, 1993; Weinstein, 1991).

The choices of music videos for this study were selected to include classical examples of anti-Christian metal bands such as Behemoth and Dimmu Borgir. A Christian death metal band called Impending Doom was used in contrast to the anti-Christian bands.

2.2.6.2 Christianity embedded in music

Musicians often merge religion and music, which is not a new technique. For example, Till (2010a:147-148) discusses how in the early 1990's Prince used the phrase "Dearly beloved we are gathered here today," echoing the marriage service that is meant to signify the union between Christ and his Church. In the context that Prince used the phrase, it is as though Prince takes the place of Christ or a deity and now joins himself to his own church—his audience. Other current pop artists are known for their controversial symbolism in their music videos, including Lady Gaga[60] (Stefani Joanne Angelina Germanotta, 1986-). Two of Gaga's videos were used in the qualitative study. These videos were *Judas* and *Born this Way*—both having extensive religious symbolism and themes, which are discussed at length in Chapter 5. Gaga's music videos have resulted in protests from various Christian organisations.

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[60] Lady Gaga is a controversial musician whose performance style is often the subject of much debate and scrutiny from critics. Gaga is known for her frequent costume changes and provocative visuals. These videos have been termed short films often portraying themes of sex, violence, religion, and power (Fogel & Quinlan, 2011). Her music is described as electropop and dance-pop.

Contemporary music encompasses several music genres that depict themes of Christianity, including pop, rap, gospel, rock, blues, and heavy metal, with metal being the most controversial (Brown & Hotel, 1995). Generally, metal music is associated with negative depictions of Christianity; however, popular Christian thrash and death metal bands may have a similar sound to the *evil* metal bands yet are pro-Christianity. These Christian metal bands often have lyrics pertaining to good versus evil, and impending apocalypse, which are similar themes used in non-Christian metal bands.

I have experienced many people who hear metal music and immediately think it is evil, which led me to wonder about how people classify music. This aspect was of interest to me and forms a part of both the quantitative and qualitative studies. In both studies, the participants were asked if they thought there was such a thing as evil music or music that was against God. Those who thought there was evil music were asked to provide examples thereof. During the interviews, this topic was discussed at length with participants providing detailed comments about how they came to think of certain music as evil or against God. The results were surprising with the emergence of hip hop as a major feature in this area (Chapter 3, 5, & 6).

There has been impressive growth in revenue generated from Christian books stores, music and merchandising. What was once a "cottage industry" has become a mega retail industry in almost all spheres (Symonds, Kiley, Lowry & Dorsch, 2005). There is still debate as to whether religious symbolism outside of gospel music should be present. Some people believe that religious images should not be included in music videos, instead feeling that these images belong only to a traditionally sacred setting (McKee & Pardum, 1996). The co-occurrence of sexuality and religion is a controversial topic. This is explored next.

2.2.6.3 Co-occurrence of religion and sexuality

Sexual imagery in music does not necessarily occur in isolation. Pardun and McKee (1995) in their study of 160 rock videos found that both sexual and religious imagery co-occur in the same music videos. What was interesting was their observation that most music videos with religious imagery did not have a connection to the story line of the music videos (Pardun & McKee, 1995). In a slightly later study, the same researchers analysed 207 rock, country, and contemporary Christian music videos on MTV, TNN (The Nashville Network) and Z Music Television respectively. They found that out of the 207 videos, nearly one of every five videos (18.8%) had both sexual and religious images present. About three of every four videos (77%) presented either sexual (47.8%) or religious (29.9%) images (McKee & Pardun, 1996). Pardun and McKee (2002) go as far as saying that religion is seldom shown without the co-occurrence of sexual imagery. In a follow up study over a decade later, Morgan et al. (2012) attempted to investigate whether there was any significant change in the portrayal of religious and sexual imagery across popular music genres, including the emergent genre of hip hop (which was not covered in the Pardun and McKee study). They found that religious imagery is significantly enmeshed in sexuality in music videos excepting for Christian music genre

videos. Interestingly, hip hop was now at the top of the list for the most co-occurring sexual and religious imagery in music videos. The resultant increase in music video popularity has resulted in critics claiming that these videos promote controversial messages inciting viewers to engage in risky behaviours (Kistler & Lee, 2009).

2.3   Music Media

2.3.1   Media effects

With the introduction of satellite TV, media programming has changed. Like other markets, the media world is subject to the laws of supply and demand. Programming in most parts of the world is no longer just a reflection of a certain political party's polarised agenda. International programming is available to those who want it, and this does not exclude the Arab world (Abdel-Nabi, Agha, Choucair & Mikdashi, 2004). The Arab pop music industry, for instance, is also changing with popular Arabic artists adopting foreign elements into their songs resulting in mixed responses from their audiences (Abdel-Nabi et al., 2004). It is not only the Western world that has programmes like *American Idol* or the UK's *Pop Idol*. The Arab world had *Superstar* which was a similar concept. Thus, the globalisation of music trends have become a factor in media studies with specific focus on the internet as a common denominator for the viewing of music videos from diverse sources.

Media effects are not a new field of enquiry. For example, as early as 1982, De Fleur and Ball-Rokeach argued that exposure to mass media content indirectly affects behaviour through the shaping of cultural norms. According to Lull (1980, 1982), the viewers of media content should not be considered passive, as the audience reacts whether in acceptance or rejection of the content. Thus, media effects are not inert. Television, film, and video game depictions of violence have been found to trigger thoughts of violence or aggression, which does relate to the impression one has of the target (see Anderson, 1997; Anderson & Dill, 2000). Is the same true of music videos? Surely with the overwhelming abundance and immediacy of tens of thousands of on demand music videos, so too would there be some impact on those who frequently watch them. One study on emerging adults undertaken by Samson and Grabe (2012) looked at media use and sexual propensities. These researchers found that exposure to high levels of music videos probably lowers sexual inhibition while increasing excitation. Some theories put forward on how the media may be influencing people are presented next.

2.3.2   Social learning theory

Albert Bandura (1973, 1977) and his work on Social Learning Theory (SLT), including vicarious learning, provide the foundation for the study of media effects. The premise that is used for justifying this approach in terms of media effects is that the media is also a form of social domain—more so now with social media—and people also use this social domain as a basis for making

decisions about their lives. The media often show rewards or punishments for particular behaviours, which are displayed for the viewers to observe. This is particularly concerning for impressionable viewers, particularly children and teenagers. Outside of pornography studies, far fewer research projects have adults as the target demographic in terms of media effects. Timmerman et al. (2008) highlight that one should not just assume that the media effects are negative, as both prosocial and antisocial messages may be present—depending on the viewer's choice of media or music. This may be further impacted by one's peer group, background, social context, exposure, and familial upbringing. This last point was fit for purpose in the qualitative study of this thesis. Hearing the contextual information of the participants and how they interpreted their music videos showed that family and friends were major influences in music choice for some of the participants. The issue of poor role modelling was a major theme in the interviews, which relates to the aspect of modelling prosocial and antisocial behaviours in the music media (Discussed in Chapter 6).

One aspect of SLT is *identification*. When the viewer/listener can identify with the musician, the influence of the artist is thought to be stronger. For example, people who like punk artists may also imitate these artists in their dress, while others' who find the punk dress strange are less inclined to mimic it. Two prominent theories in this path are the Cultivation effect and the Excitation transfer theory discussed next.

2.3.2.1 Cultivation effect

This theory proposes that through observing others in the media, people adopt what seems to be socially appropriate behaviours (see Gerbner, 1998). The premise of this theory is that sexuality which is propagated in the media serves as a potential model for observers to re-enact (Samson & Grabe, 2012). This in effect is still vicarious leaning. Owing to the impressionability or inexperience or even vulnerability of youth, this theory is often used to justify research findings of teenagers' behaviours based on the music they listen to. The media is sometimes termed a *super-peer* owing to its immense influence and availability in the lives of many youths who have the means to engage in ICT. The media is accepted as being the main information source for sex for emerging adults (Bryant & Rockwell, 1994).

2.3.2.2 Excitation transfer theory

This theory suggests that the influence of the media on viewers is based on the excitatory potential associated with communications (Zillmann, Hoyt & Day, 1974). For example, music can be a mood enhancer that is used to set the stage for the interpretation of events, especially applicable in movies and TV shows. In terms of music alone, music is often chosen to reflect a person's mood or emotional state, which may enhance a state of mind, for instance, a dance club playing loud dance music. Priming is a strong proponent of this theory (Timmerman et al., 2008).

In the interviews, some participants asked if they could sing along and physically move to the music while they listened. Mood changes of the participants were observed while the interviews were taking place.

2.3.2.3 Sexuality as a media-induced social construction

Simon and Gagnon (1984:53) in their paper on sexual scripts argue that most social behaviours are bedded in scripts; namely, cultural scenarios—instructional guides existing at the collective level; interpersonal scripts—a process that transforms the social actor to one of partial script writer or adaptor; and intra-psychic scripts—a private world of wishes and desires linked to social meanings. The authors believe sexuality is socially constructed through normative and pervasive displays whereby scripts are at play. These scripts may become normalised as personal beliefs and values which shape future behaviours (Brown et al., 2006). The implications for this position are vast. As more adult studies enter the literature domain there might be further weight given to this perspective in terms of music, sexuality, and religiosity. A challenge to this theory is the possible changes in reactions that people may have to media displays that are contrary to their worldview. In the qualitative study of this thesis, there was often a comment that the participant once used to watch a certain music genre but now changed as the imagery and behaviours depicted in the music videos were no longer something of interest to the participant. Some participants spoke harshly about sexualised music videos and how they have distanced themselves from these videos and artists. The overwhelming sexuality was a motivating factor in making a change. This signifies that the scripts identified may indeed be factors in people's behaviours and are worthy of research.

2.3.2.4 Music media as a reflection of a society

Media itself is not an independent entity. For pop stars to have sold-out concerts, there is some cooperation between the fan base and the musicians, as fans must be listening to and supporting their favourite artists. Hence, these artists do not function in isolation but have support from their fans in various forms. For many fans, the musicians have found a way of expressing something that the listener/viewer agrees with and wants to engage in. Isolating the media and analysing it without placing it into the societal context is short-sighted. From a cybernetic perspective, a connection exists between the parts. The term media, for starters, blankets many avenues and formats including news, print, and entertainment. In this study, music and music related media is of interest. This media is now dominated by the digital platforms that have gained in popularity in the last decade. The role players in this arena are musicians, the fans, the music businesses, the public, and the broader societal context of schools, universities, and so forth. Platforms that allow the fans to consume their music media on demand have changed considerably in the last two decades. This is discussed next.

2.3.3 Platforms and music availability

Music media platforms have changed and are still changing. Smartphones have become an entry point and a multimodal device seamlessly capable of rendering many different media formats (Baron, 2013). This has become so prevalent that the title of a letter written to the South African Medical Journal was: *"From PlayStation thumb" to "cellphone thumb": The new epidemic in teenagers* (Karim, 2009). This article evokes an interesting question. How much is too much cell phone use? The answer is simple; it is too much when the user starts presenting with injuries[61]. New methods of accessing music media have also arisen with the availability of tablets and digital streaming home theatres. While internet connectivity in South Africa is well below first world countries, our digital music growth has still managed to increase 107% in the last 4 years (IFPI, 2014:39). Online stores, such as Amazon and iTunes, have also shown increases in paid downloads from South African users. Online music streaming has become popular showing high growth rates and an increase of 51,3% in subscription revenues (IFPI, 2014:7); however, YouTube is the single biggest player in the online music media world (IFPI, 2014). In the quantitative study, an investigation into the mediums and devices that participants used for music media was undertaken. The results also indicated that YouTube was most popular.

2.3.3.1 Immediate gratification: legal and illegal downloading

Music on demand is a goal for many people that are frequent downloaders of music (Furini & Montangaro, 2008). Music downloading has grown considerably; for example, legal downloads grew from 156 million downloads in 2004, to 420 million in 2005, and then 795 million in 2006 (Furini & Montangaro, 2008). Record labels have set up agreements with cellphone network providers to offer download music services into the mobile arena (Furini & Montangaro, 2006, 2008). Owing to the pervasiveness of the mobile technologies, music can be downloaded and paid for at any time, thus meeting the on-demand status quo.

The alternative to purchasing music and video media legally would be to download illegally. The *Pirate Bay*[62] (formerly hosted in Sweden) and the founders Peter Sunde, Gottfrid Svartholm, and Fredrik Neij have enabled millions of people to circumvent censorship and download extensive media at the cost of only the telecoms' bandwidth fee. The future of this media source is always hanging in the balance. The likes of Napster peaked at 15 million users, LimeWire at 50 million and the Pirate Bay remains prominent despite being blocked in some countries and by some internet service providers (ISPs) (Burkart, 2014). At the time of writing, the Pirate Bay and other sites such as Mininova, Kickasstorrents, TorrentReactor were available in South Africa and are used by many

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[61] It is assumed that judging by the date of the study, before 2010, many of these students were probably using cell phones that were not fully touch enabled and had buttons.

[62] The Pirate Bay is a search engine for torrents that permit media files to be downloaded with little pieces of the total data package taken from many peers, *anonymously.*

people. These sites from time to time change their domain owing to piracy infringements and court judgments that limit availability in some countries. The domain change is usually linked to the site/s being moved to another country. In the case of the Pirate Bay, their original hidden *server room* was located and destroyed by law enforcement, which prompted them to move to a cloud platform. Gottfrid Svartholm explained how the software needed to run the Pirate Bay website, including all the database tables, fits on a single thumb drive (*TPB AFK: The Pirate Bay Away from Keyboard*, 2013).

Worldwide illegal downloads account for much of the music and media consumption. Although the unauthorized sharing of music files is prohibited by the Independent Communications Authority of South Africa (ICASA) and international laws, many adolescents and young adults continue to illegally download music from online sources. While illegally downloading music and media may be seen as immoral by some, Jambon and Smetana (2012:38) in their study of college students' moral evaluations of illegal downloads, found that for young adults it is a method of combating what they see as an unjust system that is biased against both consumers and the musicians. This debate is ongoing.

2.4   Conclusion

A review of music preference and the functions of music has been presented. With music also tied to social identity, personality factors are also of interest in music research. Early theories linking music preference and personalities were presented by Cattell and Anderson in which they believed that preference for certain music types would also uncover aspects about a person's personality (Cattell & Anderson, 1953a, 1953b; Cattell & Saunders, 1954). Even though studies in music had an early start, there are still gaps in the literature regarding how the functions of music relate to music preference (Schäfer & Sedlmeier, 2009). Rentfrow and Gosling (2003) have provided perturbing questions which were discussed in the chapter. Two of their research questions have been addressed in the thesis.

Music is also linked to substance abuse, sexual behaviours, and religion. The juxtaposition of religion and music is common but there are challenges in the way academics address this topic (Donovan, 2014). Moberg (2012) highlights the lack of terminology, especially in terms of religion and heavy metal music. Heavy metal has long been associated with the darker elements of religion and spirituality, often taking an anti-Christian position but there are active Christian metal bands too. Hip hop has recently been added to the genre list of music that has the co-occurrence of religion and sexuality.

There is no study on people's interpretation of their music and how they integrate this into their religious life. There is also an absence of a South African music preference study for adults. To accomplish such a study, one would need to sample people from each province. In the United States, there was a study comparing the music libraries of people from 50 states, which was a good

attempt at regional investigations into music preferences (Rentfrow & Gosling, 2003). An African version of a geographic music preference study would be an interesting research goal, as there is not much literature on music and sexuality, or music and religiosity originating from the African continent.

Music videos have become increasingly frequent and elaborate over the last few decades. Music videos feature higher levels of eroticism than regular American TV (Fisher, Hill, Grube & Gruber, 2004; Ward, 2003). What was once a means for promoting new artists through public recognition of their faces and imagery has become a persistent feature of popular culture (Jones, 1989), with some critics feeling that these music videos have overridden the actual music (Aufderheide, 1986). The purpose of the music video is now not as clear as what it originally was. From one aspect, it seems like music videos strive to be increasingly shocking in order to stand out and obtain commercial success in a kind of social Darwinism of "survival of the sexiest" (Andsager & Roe, 2003:79).

A new communication method has risen called mp3 (derived from MPEG-1 Audio Layer 3, moving picture experts group). Traditional raw audio files or wave files consume about 10MB of storage space per minute, while mp3 uses only about 1MB for acceptable quality by compressing the audio data (GÜNDÜZ, 2012) corresponding to the characteristics of the human ear. The reduced cost of downloading versus purchasing actual CDs is a factor in what motivates people to download. It offers risk-free sampling of music and some have argued that users have expanded their musical horizons by being able to freely sample music (Kinnally et al., 2008).

The literature review depicts several gaps in music research. It was not possible to provide a holistic review of this content, which was what music researchers have noted in various aspects of music research. Whether it be research on pop music and religion, music and personality, music and every day aspects, music and cross cultural aspects, music and religiosity, and so forth, there are still open spaces which is a worthwhile reason for performing this study.

The quantitative study follows next.

EXPERIMENTATION SECTION - PART 1

A QUANTITATIVE APPROACH TO MUSIC, SEX, AND RELIGIOSITY

3. QUANTITATIVE ANALYSIS: MUSIC, SEX, AND RELIGIOSITY

3.1 Introduction

This chapter represents Part 1 of this two-part study. The research questions for this chapter are presented next followed by an explanation of the study design and methodology for this section. There are several hypotheses that are presented along the way, including their statistical analyses. In an effort to make the statistical aspects more reader-friendly, graphical representations were used to depict the quantity relationships of the variables—where available. The statistical analyses are based on the results obtained from a questionnaire that was used for this sample group. The questionnaire spanned several avenues, including questions about music preference, media use, sexual behaviours, and religiosity. The main areas were separated into three categories: demographic data, media data, and data related to religion. The chapter thus follows a categorised layout.

The complete quantitative study is presented in this chapter. After some of the results are given there is a narrative about the findings. The reason for intermingling discussions along the way was that there were many tests conducted, which could give rise to a bloated single discussion section that would be very long. A summarised discussion was presented for the main findings from the various statistical analyses. A review of the challenges and limitations are presented at the end of the chapter, including aspects such as validity and bias. The results from this chapter were used as a basis for the qualitative study—Part 2 of this thesis.

3.2 Research Questions

This quantitative study adheres to a positivist paradigm. The research questions are applicable to a quantitative approach and are spread across the subject areas of music, sex, and religiosity.

3.2.1 Music media usage and sexuality

The following aspects were investigated:

b) What are the most popular music genres for engineering university students who are aged 18 to 30?

c) What are the most common media platforms that the participants use for their music media?

d) What are the music listening times for this sample?

e) What are the music video watching times for this sample?

any patterns between music genre and sexuality also took place. The categories studied were as follows:

I. Music genre and number of sexual partners;

II. Music genre and virginity status;

III. Music genre and attitudes towards casual sex; and

IV. Music genre and mean age of losing virginity.

3.2.2 Music, sex, and religiosity

Are there relationships between level of religiosity, music choice, and sexuality? This research question was addressed by investigating the following:

a) Hoge Religiosity Score and number of sexual partners.

b) Hoge Religiosity Score and age of losing virginity.

c) Hoge Religiosity Score and virginity status.

d) Hoge Religiosity Score and favourite music genre.

3.3   The Study Design

3.3.1   Sampling method

The candidates were sampled using both purposive sampling in terms of an age demographic and convenience sampling in terms of access to the participants. Consent was granted from the University of Johannesburg's faculty of engineering for the students to be included in the research study. The sample[63] consisted of 459 university students both undergraduate and postgraduate engineering students from the Doornfontein campus situated in the Gauteng province of South Africa. The students were mainly from one ethnic group—Black South Africans[64]—reflecting the enrolment characteristic of the 2014 academic registrations of engineering students at this university. This also reflects the census data for the Gauteng province[65]. The other ethnic groups

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[63] This is the amount of usable sample responses.

[64] In South Africa it is common practice in to state ethnicity.

[65] This point is discussed further in section 3.6.3 under the heading of External Validity.

of Coloured, Indian/Asian, and White were present but collectively accounted for less than 10% of the sample group[66]. Within the dominant ethnic group there were language differences, including Zulu, Sotho, Tswana, Xhosa, amongst others. The participants who took part were within the age group of 18-30 years old.

There is a possibility of subordination that may occur when students are performing questionnaires for their lecturer. To counteract any subordination effects, the students who participated were not registered in any active courses that I presented. I sampled from colleagues' students as well as from the different departments within the engineering faculty. Participants were pooled from the mechanical, industrial, civil, and electrical engineering departments. The respective lecturers allowed me to use the remainder of their class time to perform my survey. This meant that I would arrive at the various classes (studio classrooms as shown in Figure 3.1) in the remaining 35 minutes of the class time. I would present my request for participation in the questionnaire part of the study. The aim was to achieve 250 usable questionnaires. This aim was exceeded by the overwhelming response from the students in completing their questionnaires, even for the seemingly sensitive questions that were asked. The total sample size resulted in 459 usable questionnaires. The questionnaires were completed by different groups on different days. The groups differed in size with some comprising of less than 25 participants while other groups exceeded 100 students per sitting. Several sessions were used to allow the different student groups to complete their questionnaires.

3.3.2   Ethics, informed consent, and confidentiality

Participants were orally briefed as to the process of the research experiment and its voluntary participation. It was orally explained that participation is voluntary and that no linking of the participants to their questionnaires could take place, as no personal identifying information was required to complete the questionnaire. The questionnaire specifically stated that the participants must not write their name or any other identifying information on the paper. Participants were told that they may opt out at any time. All participants were given personal space to complete their questionnaires. Two venues were used that allowed for all individuals to have their own writing space shielded from any onlookers, as shown in Figure 3.1. Each questionnaire had a blank front page enabling further privacy for the participants as they completed their questions. The blank page served two purposes: First, it allowed participants to cover the page underneath. Second, it could be used as a shield to cover one's work from someone who may have walked past.

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[66] The participants were not asked from which ethnic group they belong to. This estimation was based on the registration demographic for the Engineering modules for the groups used in the study. Upon visual inspection the ethnicity variation complied with the registration information from the university. It is assumed that some foreign students were also present.

Upon completion, all participants inserted their questionnaires into a ballot box. The data was only handled by me for the entire study. No third parties had any access to any of the questionnaires. There were a few blank questionnaires found in the ballot box. No participant was under the age of 18 in the study. Permission was obtained from both the heads of the mechanical and engineering departments (industrial and civil departments fall under mechanical).

Figure 3.1: An example of the two testing venues showing the privacy spaces allotted for each participant.
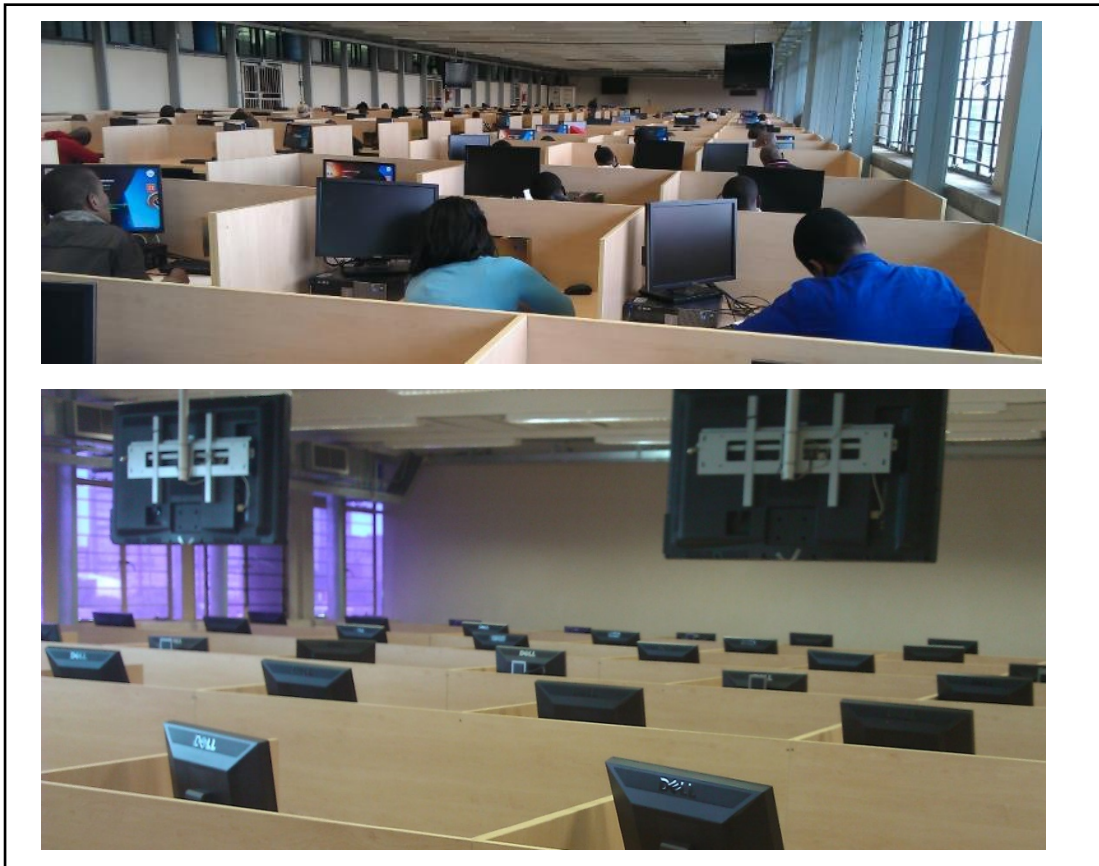
3.3.3 The questionnaire

3.3.3.1 Structure

The questionnaire[67] was three pages long plus the blank front page (see Appendix A). The questionnaire was split into sections: general information, sex and sexuality questions, music and music media questions, and religiosity questions. In the first section, general demographic information questions such as age and gender were asked. In the sex and sexuality section (second

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[67] Calibri 12-point font was used with a line spacing set to 1,5 to allow for easier reading. For each new section there was a boundary line and a new page was used for the new section. A common layout problem on forms is that the spaces for where the respondents write their answers are too small. Keeping this in mind, a font height space of 16 was used for the handwritten answer spaces.

section), the participants were asked if they had engaged in penetrative sexual intercourse, the age of first sexual encounter (if any), the number of sex partners, attitude to casual sex, and whether they are married. The third section related to music and media. The music and media section was a mixture of multiple choice questions as well as 10 open-ended questions. In the multiple choice questions, participants were asked to select the best description for their view of music, their time spent listening to music, and their time spent watching music videos. The open-ended questions asked participants which technology medium they mostly use to watch music videos, the service provider, their favourite music genres, as well as their parents' favourite music genre. There was a question about the participants' worst genre and if they felt there is such a thing as evil music. These questions about the participant's favourite music genre, the music (if any) they thought was evil or against God, were also used for the qualitative study.

The last page had a religiosity scale. The religiosity scale used for this study is Hoge's (1972) 10-item intrinsic religious motivation scale. The scale consists of seven intrinsic and three extrinsic criteria. The 10 questions were originally part of a 30-question scale which was reduced based on validity and reliability measures from correlation and factor analysis of Christian participants (Hoge, 1972:371). The main criticism of Hoge's complete scale is that it may be too long (for the 30-question version) and a shorter version would be a better fit for some questionnaires (Fetzer, 1999:72). There has been criticism aimed at the division of intrinsic versus extrinsic scales and the defining criteria for each (Kirkpatrick & Wood, 1990). This criticism spans works as early as Allport and Ross's efforts (1967). The argument regarding what is defined as intrinsic and extrinsic is valid; however, the Hoge scale is a good measure of religiosity and has been used quite often in its reduced format acknowledging the critique of the longer version. The religious denominations of the participants were almost all found to be Christian and thus the scale is fit for purpose as its validity was measured in terms of this same religion.

The religiosity section had one additional rating question added which asked participants to rate how much religion impacts the music they listen to. This question was added as a precursor to the qualitative study in order to investigate if people's views on religion impact their choice of music.

Each participant was given 20 minutes to answer the questionnaire with most completing it within this time frame. Participants who needed extra time were not restricted. As the questionnaire had various parts, omissions of some questions did not negate the use of the questionnaire in other parts, unless the participant did not enter their age or gender. From the entire sample only a handful of questionnaires were discarded. This was mainly due to omissions in the age or gender questions or if the participant fell out of the age demographic of 18 – 30 years old.

3.3.3.2 Lie scales and logical analysis of the questionnaire

Even though the questionnaire was anonymous, participants may still be untruthful in their responses, especially for questions that relate to virginity status and number of sexual partners. To address this, the questionnaire had qualifying questions that interlinked earlier questions. For

example, participants were asked their virginity status, thereafter they were asked how many sexual partners they had. Participants were also asked when they last engaged in sexual intercourse as well as their attitudes to casual sex. These questions formed a cluster, which means that upon analysing the questionnaires one could review all these answers in determining the validity.

In terms of attitudes towards music, participants were asked the same question albeit slightly differently in two separate parts of the questionnaire. For example, the first instance had the following layout:

> *Which of the following phrases best describes your view of music? (Section 1 - question 1)*
> *A: I love it and can't live without it.*
> *B: I enjoy it.*
> *C: I could live without it.*
> *D: I am indifferent.*
> *E: I don't like it.*

In the second instance of the question, the layout was changed to:

> *Which phrase best describes how you feel about music: (Section 1- question 4)*
> *A: I could live without it.*
> *B: I don't think I could live without it.*
> *C: I don't think I could live without it and its one of the most important things in my life.*

When coding the completed questionnaires, an analysis of the responses for errors was conducted. The questionnaire results were checked for congruency between questions. If a person stated that they love music and cannot live without it, it would be surprising if this same participant selected the lowest listening time option and vice versa.

Another example of authenticating answers occurred when respondents were asked their favourite music genre. Following this, participants were asked to provide examples of artists who reflect this genre. By reviewing each participant's favourite music genre and their choice of artists, one could also determine the accuracy of the participant answers. Thus, analyses were performed on the questionnaires to determine if the responses were logical in terms of each participant's other answer selections[68]. The analysis of the questionnaires is discussed under some of the results for certain statistical tests.

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[68] The introduction of lie scales does not necessarily stop untruthfulness. However, it is argued that it would make it more difficult for participants to lie seeing that they would have to collate their untruthful answers across various parts of the questionnaire.

3.3.3.3 Challenges in creating a questionnaire on sex, music genre, and religiosity[69]

3.3.3.3.1 *Gender*

There were a few *completed* questionnaires that had a missing selection for male and female gender options. This could have been an omission error on the participant's part or it may have been intentional as not everyone categorises them self as either male or female. For example, Facebook gives additional gender options amounting to 58 in total (Benko, 2014). An option for *other* could have been provided in the questionnaire.

3.3.3.3.2 *Virginity status, sex, and sex partners*

The basis for what determines if someone is a virgin is not clear and has much ambiguity in different societies. Defining and interpreting virginity and sex is a complex endeavour (Wilson, Smith & Menn, 2013). What it means to have sex is commonly understood as involving certain activities both in everyday terms as well as in research terms; however, defining sex is more complicated, especially when legal definitions used in case law tend to define it in terms of penetration of a penis into a vagina. This is troublesome in the informal public domain as terms such as oral *sex* or anal *sex* are used extensively (Trotter & Alderson, 2007). This is further complicated by the variability in people's descriptions of sexual partners. Not all people consider those who they engaged in oral sex with as a sex partner. In Wilson, Smith and Menn's study on definitions of virginity, there were gender differences in how undergraduate university students endorsed what being a virgin meant. For example, 36% of males in their study felt that "not going all the way" constituted still being a virgin, while 30% of females felt the same way. In terms of oral sex, there was a closer similarity between males and females with an average of 53% feeling that oral sex does not constitute losing one's virginity. Interestingly, the remaining 46% felt that oral sex should not take place if one is to be called a virgin.

There is also variability in how virginity is defined across lesbian, gay, bisexual, and transgender individuals (Averett, Moore, & Price, 2014). A new theme of virginity has arisen: something that can be lost more than once. In this sense the term virginity is not accepted across all domains, with some people referring to it simply as "first time" (Averett, Moore, & Price). This means first time for male female interludes, first time for male male interactions, first time for threesomes, and so forth. To manage this problem in the study, the questionnaire asked the participant how many sexual partners they have had and then further asked them when they last engaged in sexual intercourse. It is hoped that by expanding this area with the question of when last they engaged in sexual intercourse that inconsistencies (if present) could be uncovered. There were a few participants who completed questionnaires that selected the non-virgin option, yet these same

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[69] Possible improvements to the questionnaire have been summarised in section 3.6 Challenges, Limitations, and Reflections.

participants noted zero penetrative sexual partners. The other situation was when the virgin status was still chosen as virgin, yet they reported having penetrative sex. These few questionnaires were amounted to less than 10. I pondered using specific terms such as penis, vagina, and anus in order to refine the definition of sex within this study. However, the term *penetrative* was used instead, which meant for this study both the legal definition of sexual intercourse was accepted as well as anal sex.

It was decided to keep the questions about sex completely separate from the questions about religiosity. This is why the music section was the middle section of the questionnaire. This is also why participants were asked to name some of their favourite artists in order to create a thought gap between the sexuality questions and the religiosity questions. It was hoped that the music section would distract participants' thinking reducing possible priming in the religiosity section.

3.3.3.3.3 *English as a second language and the use of open-ended qualifying questions*

Most of the participants had English as their second language. Keeping this fact in mind, I composed questions that were in simple English. The questions had no double negatives, no abbreviations nor conjunctions[70]. Open-ended questions were slotted into the questionnaire to improve the evaluation of whether the participants understood the preceding questions as discussed next.

3.3.3.3.4 *Open-ended questions: music genre categorisation and temporal stability*

The open-ended questions were specifically inserted in the questionnaire as a type of qualifying question set. For example, after asking about the participant's favourite music details and associated mediums, there was an open-ended question asking the participant to tell what their favourite artist sings about. The response to this question frames the response to the previous questions allowing for a congruency analysis. For example, many people who said musician *Eminem* was their favourite artist also said he sings about money and treating women in a certain manner. People who selected gospel artists stated that the artist sings about praise, Jesus, and similar religious themes. It would be a red flag if someone said their favourite artist was the band *Jesus Culture* and then stated that this band sings about money and sex with random women. In comparing the answers for these two questions, logical screening of the answers was possible.

Another aspect that needed to be considered was that it was unknown whether the participants would have sufficient knowledge of music genres and whether these participants would have selected the artist and genre combination in accordance with mainstream crowdsourced labelling. For example, the participants were asked to name their favourite genre/s and then their favourite artists. There was a challenge in that many artists may be classified in more than one genre owing

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[70] The original Hoge Religiosity Scale questions were used which were also clear.

to their evolution of music style (also discussed in the literature review – Chapter 2). If participants noted their favourite genre as jazz but then gave rock artists as examples, one could determine that either the participants made a mistake in categorising their genre and artists, or participants like jazz but their favourite artists are from another genre. For example, a person may have Norwegian Black metal as their favourite genre in a general sense, but this same person may also have a gospel artist as their favourite—although unlikely. In this case the favourite genre and favourite musician would not all align. An interesting finding in the study was that the favourite genre and favourite artists were in fact aligned.

The answers to the open-ended questions were answered well with most people writing more than one sentence. I cross-referenced the answers given to determine if the respondent understood the section, which also allowed for an assessment of the comprehension of the questions. For example, the respondents were asked their favourite music genre, favourite artist, and the themes that the artist sings about. If the favourite music genre was chosen to be techno while the favourite artist was *André Rieu*, and the theme of the artist's music was sex, one could quickly notice a problem[71]. Interestingly, across 459 questionnaires there was no error in this regard as there was consistency in the answers that the participants provided.

The temporal changes that may occur in terms of music genre enjoyment were not accounted for in this first part of the study. A person may have originally liked house music and some time later started to enjoy rap music, or even both. This challenge has been discussed at certain points in this chapter. The reader is reminded that the purpose of this chapter was to gain a snapshot of the participants' music media, sexuality, and religiosity aspects. The findings of this chapter are meant to provide a basis for a more refined qualitative study – Part 2. In the qualitative part, the temporal aspects have been investigated.

3.3.3.3.5   *Religiosity and the possibility of evil music*

The Hoge scale was more eloquent in its language use but I noticed from reading the participant responses that they understood the questionnaire. Some participants even made additional comments in various places on the questionnaire, such as "it's not a religion, it's a relationship", "If you love God you will always respect Him despite the music", "I do not belong to a religious movement". The Hoge scale was completed by most of the respondents. The Hoge scale is composed of 10 questions in a Likert scale. The first seven are extrinsic while the last three are intrinsic. The intrinsic are reverse scored. If the respondent answered all questions with the same answer for questions 1 to 10, their religiosity scale was disregarded. There were a few that had all the 10 questions having the same answer of *strongly agree*. This type of response is contradictory

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[71]   It is possible for a person to like contradictory things as discussed. The point is that I was on the lookout for these problematic cases. However, not even one inconsistency was found. This meant that for all the participants in this study there was consistency in their favourite genre, artists, and theme descriptions. It also meant that each participant comprehended the questions.

and is assumed to be completed ad hoc. To further check this, I inserted a question after the Hoge scale asking participants about whether religion impacts their choice of music. Most people answered this with a *moderately disagree* (Likert scale 2 on the questionnaire). When people answered all their 10 questions and the additional question with all the same values, it was probable that they were just ad hoc writing answers. I disregarded seven questionnaires in totality for this reason.

Each respondent was asked to name their worst music, as well as any music they thought was evil or against God. Again, the answers to these questions qualify the earlier questions. A person's worst music would be different from their favourite music genre, thus through logical analysis one could ascertain questionnaires that were not completed diligently. There was no questionnaire that had a contradiction. Overall the music and music media section were answered enthusiastically. The participants wrote their favourite songs and artists, with more than half of the participants giving more than three answers for their favourite artist/song.

3.3.3.4 Usable responses

There were 459 usable questionnaires. Most people completed the whole questionnaire. There were some questionnaires that had missing answers yet were still usable for the parts that were completed. Thus, the statistical analyses and results which are presented throughout this chapter have different sample sizes. For each statistical analysis, the total sample size for the test is stated.

3.4 Statistical Analyses

Statistical analyses were performed using SPSS version 22 Software. Microsoft Excel 2013 was also used for graphing and some statistical calculations. The statistical analysis for each category of the questionnaire follows next. For most of the sections the actual question that the participant was asked in the questionnaire was copied and placed prior to the statistical analysis for each part of the sections to frame the section/sub section for the reader.

3.4.1 Statistical analyses: sex and sexuality

3.4.1.1 Demographics: age, gender, and marital status

The questionnaire sample size of 459 usable questionnaires was available. The average age for the total sample group was M=21,37 years old with SD = 2,49. The allowable range for the study was 18 to 30 years of age. There were 315 males and 144 females who took part in this study. Thus, 69% of the sample were males. The graphical representation of the frequency in ages is shown in Figure 3.2.

Out of the 459 participants, 12 people stated they were married. There were seven people who did not select an option for the marriage question, thus the total sample group for this category reduces to 459-7=452. The pie chart shows the married versus unmarried status (Figure 3.3). All

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the participants who stated they were still virgins, also stated they were unmarried; thus, there were no married virgins.

Figure 3.2: Age distribution for the sample within the defined demographic of 18 to 30 years of age.
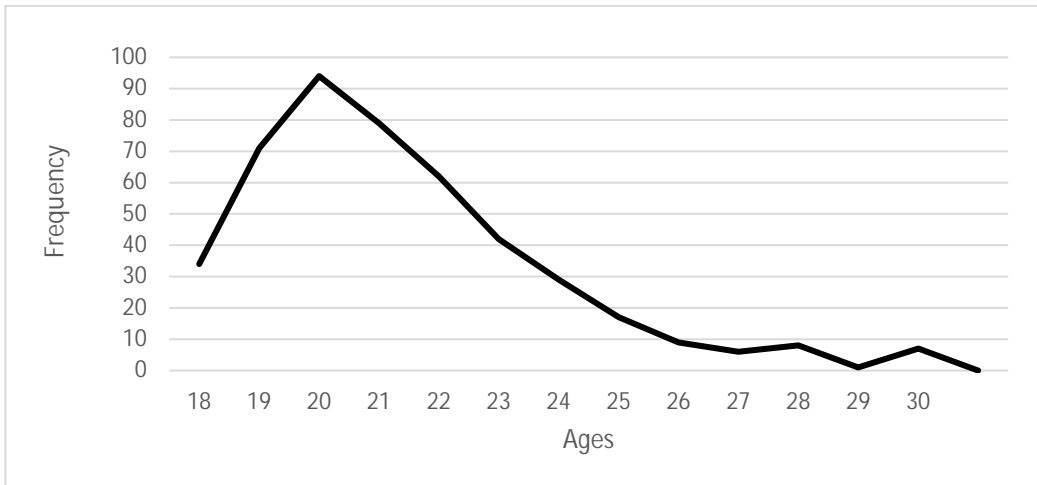
Figure 3.3: Pie chart showing the marital status for the sample of 452 participants.
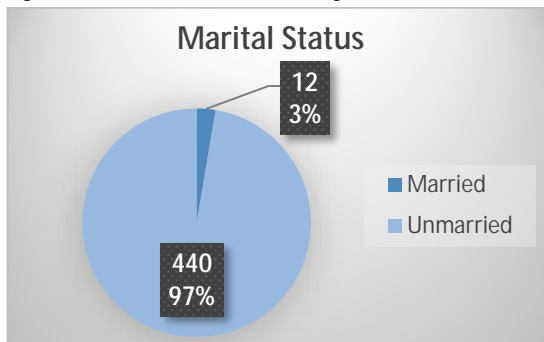
3.4.1.2 Virginity and penetrative sex

> ∨ *Have you engaged in penetrate sexual intercourse?   --- (extracted from the actual questionnaire)*

Out of the 459 questionnaires answered, six people left this question unanswered. Thus, the total pool was reduced to 459-6=453. Out of 453, 362 people answered that they had engaged in penetrative sex. This relates to 80% of participants having had penetrative sex. The pie charts are shown in Figure 3.4, including the gender differences.

Figure 3.4: Pie charts showing the proportion of virgins and non-virgins and their gender differences.
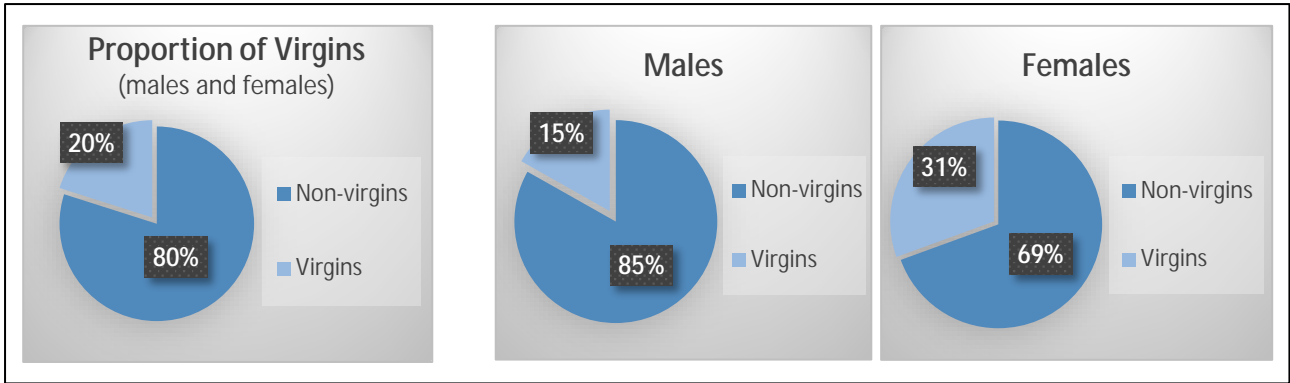
A Pearson's Chi-Square test of contingencies (with α=.05) was used to evaluate whether virginity is related to gender. The chi-square test was statistically significant, X^2(1, N=453) = 14.41, p < .001 although the associations between gender and virginity status were actually quite small, $\jmath$ = .178 (calculated using formula 3.1). As illustrated in Figure 3.4, females are more likely to be virgins than males. Table 3.1 shows the cross tabulation and Table 3.2 shows the chi-square results.

$$\varphi = \sqrt{X^2/N} \qquad\qquad\qquad [3.1]$$

Table 3.1: Gender versus virginity status crosstabulation.

Characteristic			Virgin	Non Virgin	Total
			Virginity Status		
Gender	Male	Count	47	262	309
		Expected Count	62.1	246.9	309.0
	Female	Count	44	100	144
		Expected Count	28.9	115.1	144.0
Total		Count	91	362	453
		Expected Count	91.0	362.0	453.0

Table 3.2: Pearson Chi-Square result for gender and virginity status.

Characteristic	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	14.408[a]	1	.000
Continuity Correction	13.468	1	.000
Likelihood Ratio	13.729	1	.000
N of Valid Cases	453		

3.4.1.3 Age of losing virginity

ᴠ *At what age did you lose your virginity?*

The average age that people lost their virginity was 16,8 years old. Figure 3.5 shows a histogram which exhibits a Gaussian distribution of the age of losing virginity. The total sample amounted to 354 as this was the amount of responses that were provided for this question. There were many participants who stated they were a virgin and thus did not answer this question. This is why the sample group was smaller.

Figure 3.5: Frequency distribution of age of first penetrate sexual encounter.
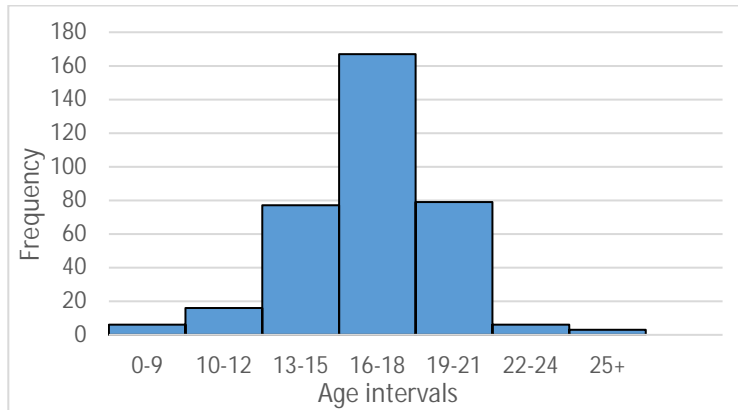
3.4.1.4 Sexual partners and date of last sexual intercourse

ᴠ *How many sexual partners have you had?*

Out of the 459 questionnaires, there were 37 participants that omitted this question even though some of these people had answered that they were not virgins. Thus 422 answers were coded with 90 answers of zero (the virgins had zero penetrative sex partners).

There were some adjustments required for this question. Some participants did not allocate a number but rather stated a range of "20-30". Some answered by writing "more than 5", or "lost count", or "many". There were 24 of these cases. It is understandable that people may not remember exact values when the total reaches amounts in the tens. Omitting these problem cases would not be fair as they are the higher amounts for the sample. The following assumptions were made to deal with these problem cases:

- If the participant chose a range for their answer, for example "20-30", a mid-point value of 25 was selected. Thus for an answer of "30-40", 35 was selected. This correction was performed for 2 cases.
- If the participant answered "more than 10". Five more were selected than the base amount. Thus, "more than 10" becomes 15. This correction was applied for 11 cases.
- If the participant answered by writing the word "many", these results were omitted as they were unquantifiable. This was implemented for 10 cases.

- There was one case where the person said they lost their virginity at age 7, but then stated they had not had any sexual partners. This one case was omitted.

There were two cases where the participants answered with a very high number. There was a value of 200 and 500. While it is not impossible for someone to have this many sexual partners, it did deviate considerably from the other highest amounts of 80 and 53, which were the next highest in the series. These two amounts impacted the average number of the sexual partners for the sample by 25,3%. When the two very high samples of 200 and 500 were omitted, the average amount of sexual partners for the participants was 6 (actual = 6,2). If the 200 and 500 were included, the sexual partner average increased to 8 (actual = 8,3) partners. Dealing with these two trouble cases relied on looking at the supporting data such as date of last sexual encounter, age, and gender; however, it is impossible to be certain as to the authenticity of the claim and one cannot rule out the option of this person being a sex worker. Both these cases had a gender of male and the age was less than 23 years old. The frequency distribution for number of sexual partners is shown in Figure 3.6.

Figure 3.6: Histogram showing distribution of sexual partners.
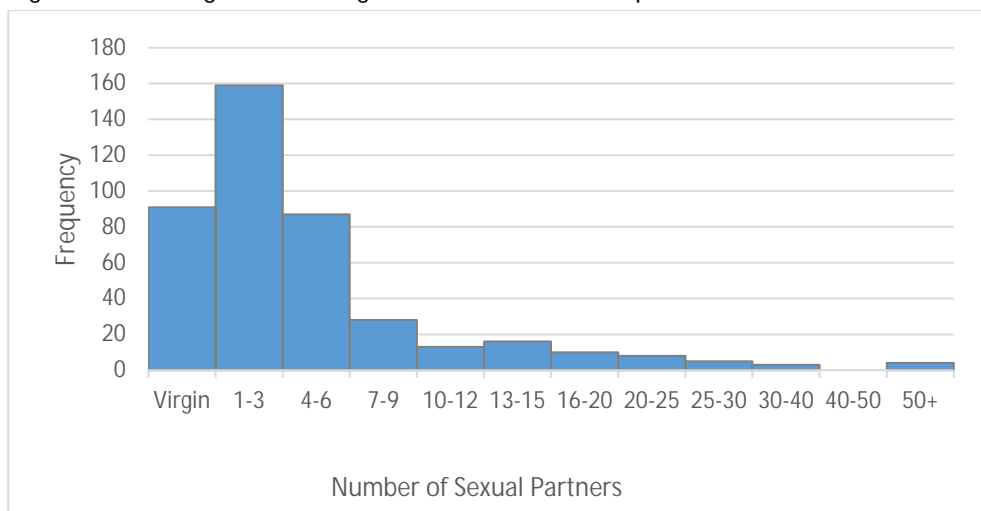
▼ *When was the last time you engaged in sexual intercourse?*

The participants answered this question in two ways. They either stated their answer in terms of how many days/weeks/months in the past, for example, "2 weeks ago" or "last month". For these cases the date of the questionnaire was used as the reference date. The other way participants answered this question was to provide an actual date, for example, "25 September". Both these answer types were easily coded according to the following date range options:

- Within the last week.
- Between 2 and 4 weeks back.
- Between 1 and 6 months back.
- More than 6 months back.

The purpose of this question was to qualify the earlier questions regarding virginity and sexual partners. Owing to the challenges of defining virginity, this question acted as an additional marker to ascertain if there was agreement between the participants' responses to their virginity status and sexual intercourse—sexual intercourse being another way of defining losing one's virginity (as defined for this study). This could also be seen as part of a lie scale for this aspect of the data collection. The sample's last sexual intercourse results are shown in Figure 3.7.

Figure 3.7: Pie chart showing time lapse since last sexual intercourse for the non-virgins.
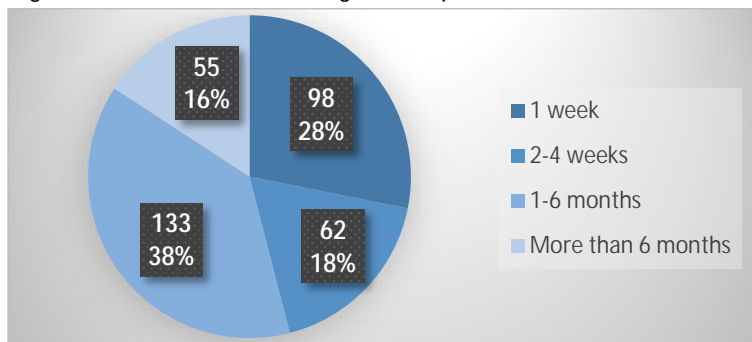
3.4.1.5 Casual sex

v *Do you engage in casual sex? (do you engage in sex outside of a romantic relationship or sex on a one-time encounter) (yes/no)*

Out of the 459 coded questionnaires, 91 participants stated they were virgins and thus left this question blank. Another 16 left this question unanswered who were not virgins. There were 149 participants who answered that they engage in casual sex, which worked out to be 42% of the group of sexually active participants. This was calculated as follows:

459 total sample - 16 unanswered - 91 virgins = 352. From the 352, 149 answered yes to engaging in casual sex, which is 42% of the sexually active portion of the sample.

v *What are your feelings toward casual sex?*

This question being open-ended did have a lot of duplicate answers. Examples of the participants' responses are shown in Table 3.3. The responses were then coded into two categories of positive or negative feelings towards casual sex. The responses were more negative than positive. The ratio between positive and negative attitudes is shown in the pie chart of Figure 3.8. Some participants did answer with the term "indifferent", which is neither positive nor negative. For these participants they were not included in the table nor the pie chart. The total response rate for this question was 293 participant responses.

Table 3.3: Common responses regarding feelings towards casual sex (alphabetised).

COMMENTS IN FAVOUR OF CASUAL SEX	COMMENTS AGAINST CASUAL SEX
Clear your mind	Against my religion
Entertaining	Bad
Fantastic	Bad for marriages
Feeling in love	Bad outcomes
Feels good	Boring
Fine if you use protection	Breaks the hearts of faithful partners
Good, no feelings involved	Christian, therefore its wrong
Harmless	Degrade your dignity
Healthy part of life if you use protection	Diseases, risky
I am in heaven	Disgusting
I do it as I was hurt in the past and now I feel better about myself after casual sex	Disgusting and silly
Just sex	Disrespect for your body
Love it	Feel uncomfortable
Nice	I am not a prostitute
No commitment	I find myself doing it even though it's immoral
No relationship stress	I judge those who do it
No strings attached	Immoral
Not bad as we have nothing in common	No sex before marriage
Not someone you want as your main girl	Not good, against Bible
Nothing wrong with it if you use protection	Not good, sex is special
Okay if consensual	Not good, unwanted pregnancy and regrets
Okay if it's safe	Not right
Relaxation	Not safe
Sometimes feel like it	Risky
Stress release	Sex before marriage is sin
Wow experience	Should never happen

Figure 3.8: Pie chart showing proportions of positive and negative attitudes towards casual sex.

95
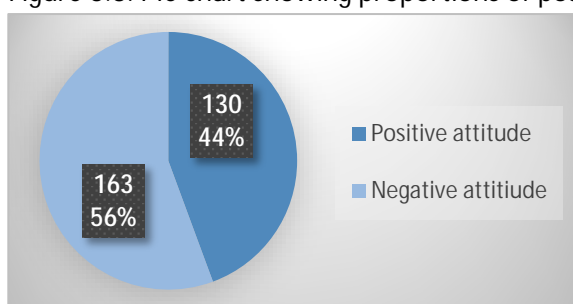
3.4.1.5.1 *Gender versus attitudes toward casual sex*

To test if there is a statistically significant association between gender and attitudes toward casual sex, a Pearson Chi-Square test was used (with α=.05). A hypotheses was set up as follows:

Hypothesis: Males more than females have a positive attitude towards casual sex.

Null hypothesis: No statistical difference between observed and expected frequencies.

The sample size includes all the participants who answered this question as well as the group who stated they have not yet engaged in sexual intercourse totalling 443 participants. The results for this statistical test are shown in Table 3.4 – Table 3.6.

Table 3.4: Crosstabulation of gender versus attitude towards casual sex.

Characteristic			Attitude towards casual sex		Total
			Negative	Positive	
Gender	Male	Count	167	135	302
		Expected Count	200.4	101.6	302.0
	Female	Count	127	14	141
		Expected Count	93.6	47.4	141.0
Total		Count	294	149	443
		Expected Count	294.0	149.0	443.0

Table 3.5: Chi-square tests for gender versus attitude towards casual sex.

Characteristic	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	52.069[a]	1	.000		
Continuity Correction[b]	50.523	1	.000		
Likelihood Ratio	59.285	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	51.951	1	.000		
N of Valid Cases	443				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 47.42.
b. Computed only for a 2x2 table

Table 3.6: Case processing summary.

Characteristic	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Gender * Attitude towards casual sex	443	96.5%	16	3.5%	459	100.0%

There is a statistically significant association between gender and attitude towards casual sex, X^2 (1, N=443) = 52.1, p < .001. Using formula 3.1 the effect size was calculated which represents a medium effect, j = .343. From the chi-square test it can be deduced that attitudes towards casual sex is not independent from gender for this sample.

3.4.2 Statistical analyses: music and media

All the questions regarding the participants' music media choices were well answered with almost the whole sample providing usable responses for each question. Two questions out of the 13 questions from this part of the questionnaire were multiple choice questions which asked respondents their attitudes towards music. These two questions were inherently the same question just laid out differently (reverse ordered answer options). The two questions were separated from each other by slotting in other questions in between to improve the accuracy of the response (as discussed in the earlier section regarding lie scales—3.3.3.2).

From an earlier study on music appreciation (Baron, 2009), I found that many people "love music and could not live without it", which was fascinating. Thus, for this new study I wanted to confidently present this point about how important music is to certain people, which was also why I asked this question twice. The results for both these questions shows that there is a large proportion of people who feel that music is an extremely important part of their life. The reader is reminded that a copy of the questionnaire is provided in Appendix A.

In social psychology studies it is also important to study everyday aspects of daily life. These "non-scientific" areas may seem unimportant, but if they are so meaningful to a large group of people, then they should be included in social studies. Rentfrow and Gosling (2003), in their study on music preference, found it necessary to ask their participants just how important they deem music to be in their daily life. Rentfrow and Gosling's motive was that they wanted to address criticism about social and personality psychology missing out on everyday aspects of real-world behaviours, thus challenging narrow based studies which were overstepping important facets of everyday life (Rentfrow & Gosling, 2003:1236). Thus, in my study, I too have focused on a few everyday life aspects of music (and sex and religion).

First question:

> ❤ *Which of the following phrases best describes your view of music?*
> *A: I love it and can't live without it.*
> *B: I enjoy it.*
> *C: I could live without it.*
> *D: I am indifferent.*
> *E: I don't like it.*

There were 452 people who answered this question out of the 459. Ninety-one percent of people had a positive view of music with 41% choosing the option that reflects that they cannot live without music as shown in Figure 3.9. These results provide a basis for arguing that music is very important to many people.

Figure 3.9: The respondents' view of music according to the available categories.
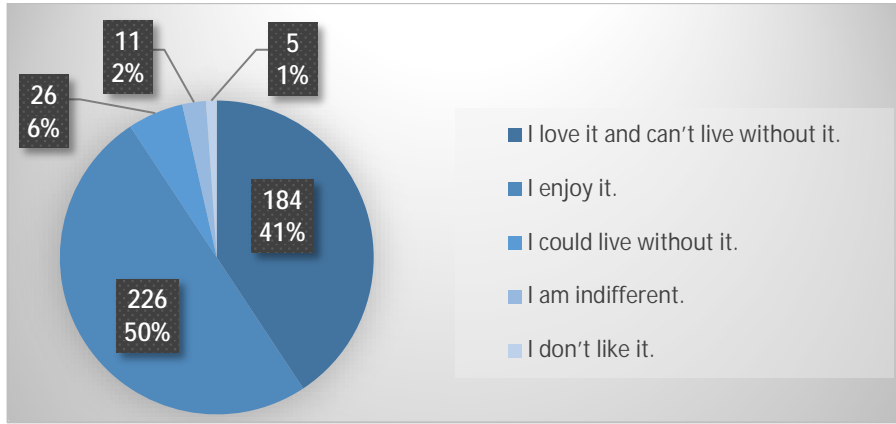
Second question (later in the questionnaire):

  ❤ *Which phrase best describes how you feel about music:*
    A: I could live without it.
    B: I don't think I could live without it.
    C: I don't think I could live without it and its one of the most important things in my life.

The pie chart in Figure 3.10 shows that even when the question regarding participants' feelings towards music is asked in a different manner, the results still show that most respondents need music as part of their life.

Figure 3.10: Pie chart showing the response to the second question asked about respondents' view of music.
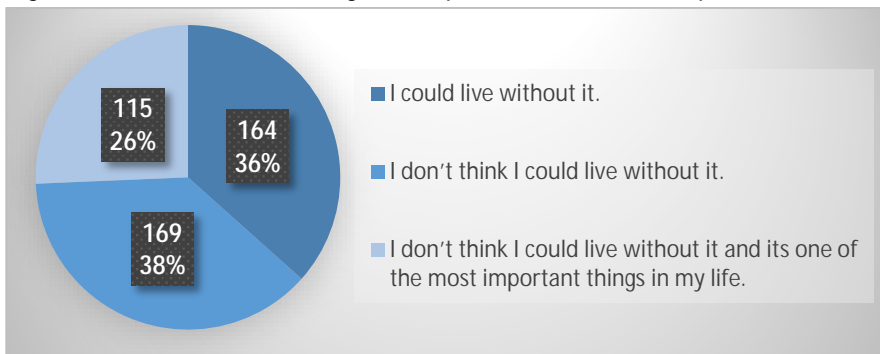
The result for these two questions were interesting but not surprising. The importance of music in the everyday life of individuals is real. Rentfrow and Gosling (2003) in their study of 74 students at the University of Texas found that music was more important than food preference, TV programs, books and magazines. Music was also found to be the most common activity that these students reported participating in. These researchers concluded that music is an important part of people's lives. This feature about music was mirrored in my study.

* *How much time on average do you spend listening to music per day?*
      * *A: less than 25 minutes.*
      * *B: More than 25 minutes but less than 1 hour.*
      * *C: More than 1 hour but less than 1,5 hours.*
      * *D: More than 1,5 hours but less than 3 hours.*
      * *E: More than 3 hours.*

The response to this question showed that for most people they spend at least 1 hour per day listening to music. Interestingly 38% of people selected the option of *More than 3 hours.*

Figure 3.11: Pie chart showing the time spent listening to music.
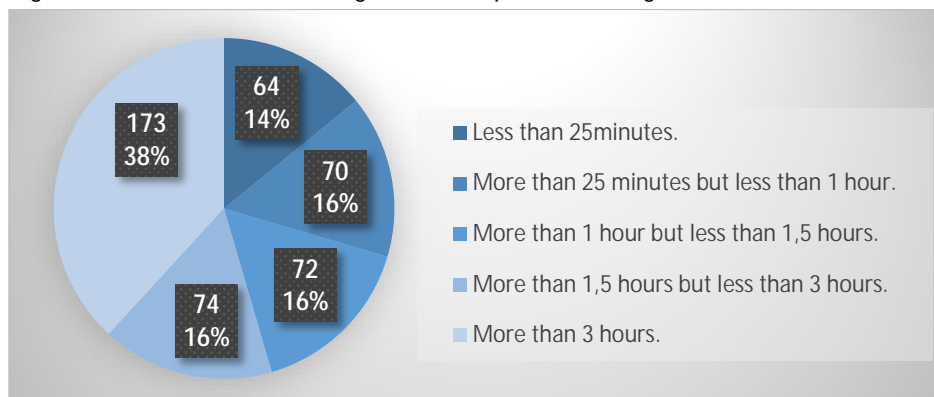
  * *How much time on average do you spend watching music videos per week?*
      * *A: less than 25 minutes.*
      * *B: More than 25 minutes but less than 1 hour.*
      * *C: More than 1 hour but less than 1,5 hours.*
      * *D: More than 1,5 hours but less than 3 hours.*
      * *E: More than 3 hours.*

Some people wrote a note on the questionnaire for this question. A common comment was that while residing at university residence, participants watch less TV but when at home they watch more. This question therefore should acknowledge that there are many students who stay on campus and may have different habits when at home, including changes in the availability of different media platforms. Nevertheless, many of the participants stated they watch at least 25 minutes of music videos per week (55% of the group). At least 40% of the total sample watch an hour or more of music videos per week. Figure 3.12 shows the proportions for this question.

Figure 3.12: Time spent watching music videos per week.
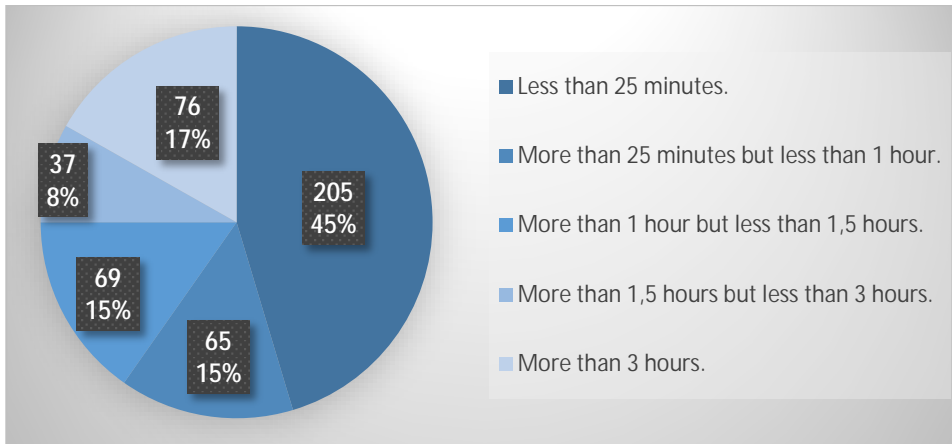
3.4.2.1 Music media demographics

- ❤ *What mediums do you mostly use to watch music videos? (TV, cellphone, computer, laptop, tablet, etc.)*
- ❤ *Where do you see music videos? (TV, internet, Channel O, MTV, YouTube, etc.)*

The respondents often chose more than one medium and thus the summed percentages exceed 100 as shown in Figure 3.13. It is common for people to use multiple devices and even use them concurrently (see Rideout, Foehr & Roberts, 2010).

The next question asked respondents where they view their music videos, either online (internet) or on TV. The response was coded into two categories: online versus TV. Thereafter a category for service providers was coded. The results are shown in Figure 3.14.

Figure 3.13: The mediums that respondents used for watching music videos.
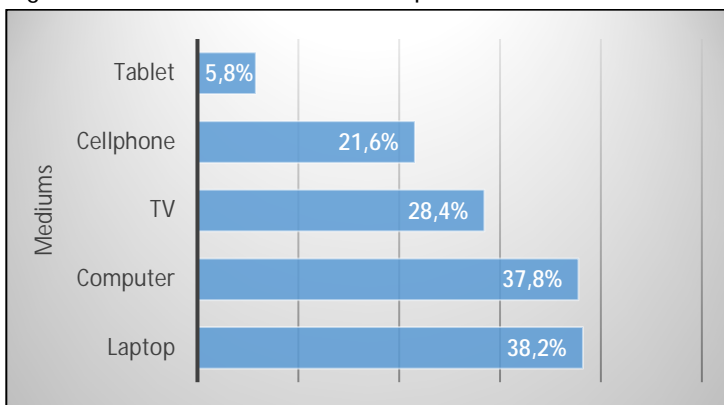
Figure 3.14: Pie charts showing the respondents' choice of platforms and service providers.
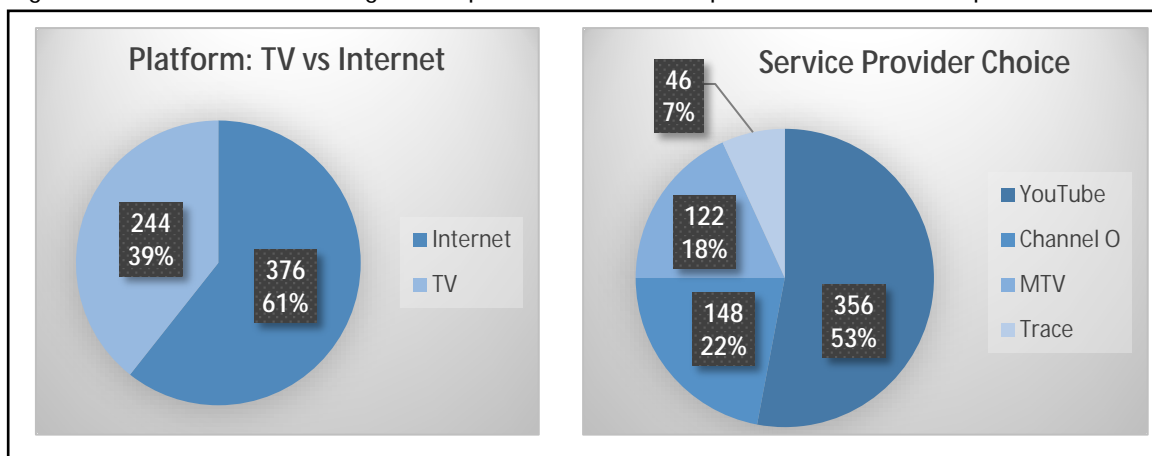
> ❧ *What is your favourite music genre or what genre do you mostly listen to (Rap, pop, RnB, rock, techno, house, jazz, gospel, kwaito, etc.)?*

Out of the 459 questionnaires, five were not answered for this question. There were 12 that had an answer of "all" for genre which were omitted from the analysis. Some assumptions were made while coding the genres, for example, some people wrote specific genres like hard house or deep house. To deal with these few cases, the more general descriptor was chosen—hard house was coded under house music. This only occurred for several cases. Similarly, hard rock was classified as rock after viewing the participant's choice of artists (one case only). A more problematic answer was the genre of Electronic Dance Music (EDM). This answer was provided on three occasions. As EDM could be used to classify all electronically derived music, including house, techno, acid jazz etc., these three cases were excluded. There were thus 439 useful samples.

Kwaito is a South African music genre that emerged in the 1990's. It has some similarity to house and hip hop music. It is usually comprised of African sound samples and lyrics that are rapped and/or shouted. It is noted that only two participants chose kwaito *and* house as their combined favourite music genres and thus while there is some similarity in these two genres, kwaito was not a popular genre in the study. Thus conflating kwaito with house would not be a fair representation of the sample's music preference, especially since only four people selected kwaito as their favourite genre.

The respondents' choice of genre was cross-referenced with their favourite artists that they provided on their questionnaire. There was congruence between the genre participants chose and their list of favourite artists as stated earlier. This showed that the participants understood these questions of the music section. This also allowed for a second check as to whether the categories of genre were coded correctly. For example, the earlier discussion of kwaito being a separate genre to house was also exemplified by the participants' examples of their favourite artists. If they selected house as their favourite genre but then gave local kwaito artists as examples, one may

argue that the participants were conflating house and kwaito, however this did not occur and thus these genres were kept separate.

The four most common results for favourite genre were house, gospel, rap, and RnB. The gospel genre was used by participants even for music which could also be classified as Christian rock. For example, participants stated their favourite genre to be gospel and their favourite band to be *Hillsong* band, or in other cases *Jesus Culture* band. Using the popular website Last.fm as a basis for artists and their associated genre, both these Christian bands could also be classified as Christian rock or worship genres. This website (Last.fm) was used as it is crowdsourced, meaning it is the public who tag and improve the accuracy of the website according to public opinion. What was interesting was that for the genre of house, respondents were more inclined to choose sub genres—deep house, hard house and trance house—showing that they were specific in their type of house music they liked. Within the domain of music relating to praise or worship, all the participants said their favourite genre was gospel without any sub-genre being written. Thus when interpreting the results, gospel also includes other Christian genres. The labelling of gospel genre has also been discussed as a further study aspect in Chapter 7 under the heading *Music genre definitions.*

The results from this study showed that participants differentiated between rap, hip hop, and RnB genres. The differences between these genres may not be clear cut which was one reason for exploring this avenue in the interviews of the qualitative study. Interestingly Wikipedia's hip hop page cites that rap is another name for hip hop. This was not found to be true for the participants in this study. The histogram of Figure 3.15 shows the frequency distribution of the different genres for this study.

Figure 3.15: Music genre frequency distribution showing number of participants who chose each genre[72].

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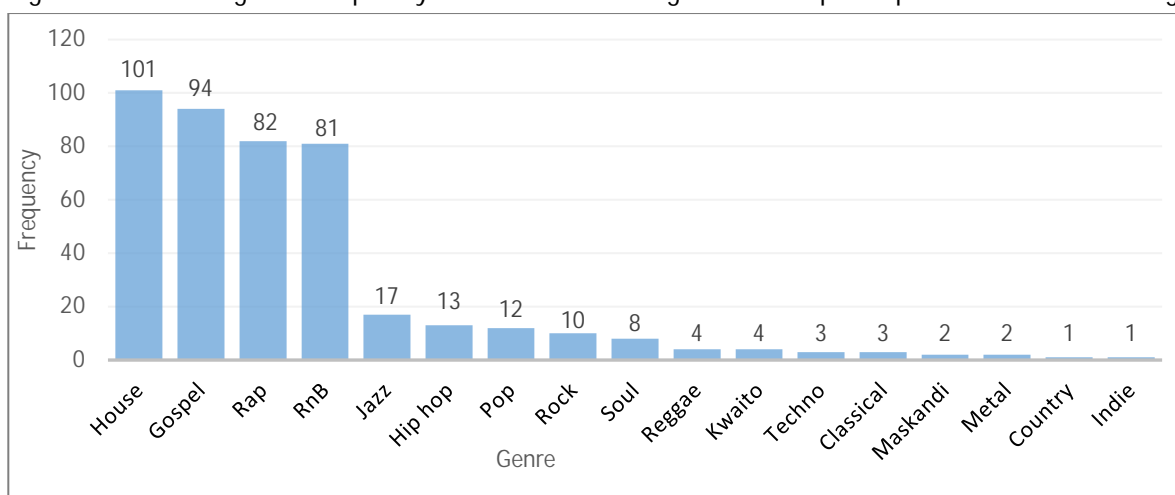
[72] The reader is reminded that the demographic for this study comprised of mostly Black South Africans. This is an important aspect in terms of the generalisability of these results which has been discussed in the *Challenges, Limitations, and Reflections* section of this chapter.

- *Do your parents like the same music as you do?* _____

    a. *Parents favourite music genre:* _____

The results for this question showed that gospel and jazz were the most popular music genres for the parents of the participants in the study, presented graphically in Figure 3.16. While house music was the most popular genre for the participants, it was one of the least popular for the parents. Only the gospel genre shows similarity between participants and their parents. When coding the questionnaires, it was found that (in almost every case) if the participant elected gospel as their favourite genre, this same participant also stated their parents too liked gospel.

In less than five instances the participants wrote the artist rather than the genre for their favourite genre. In such cases website Last.fm was used for matching their favourite artist to a genre.

Figure 3.16: Parent's favourite music genre frequency distribution.
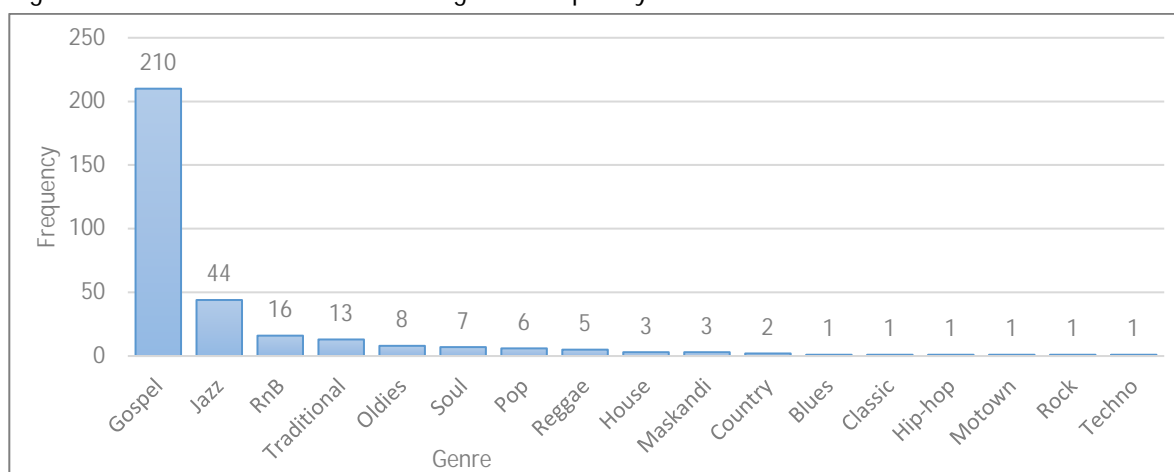
Comparing the proportion of participants whose parents liked the same music as their children (participants) with those whose parents did not, there was a 29% to 71% respective differential. For this calculation only the participants' binary options were considered, either a "yes" or a "no". Cases that had an answer of "some" were omitted, which amounted to eight omitted cases in total. Thus, for the most part parents and their children did not enjoy the same music genres.

- *Who is your favourite music artist at the moment?*

During the coding phase all the musicians that were named as favourite artists were counted for frequency. The most common choices given by the participants are presented in Table 3.7 which are ranked in order of frequency. The first 20 most popular musicians/bands are ranked.

Table 3.7: The top 20 choices for favourite artist/band across the sample of 459 participants.

ARTIST	FREQUENCY
Black Coffee	23
Eminem	15
Casper Nyovest	12
Chris Brown	12
Beyoncé	11
J.Cole	11
Drake	10
John Legend	10
Benjamin Dube	8
Kendrick Lamar	8
Trey Songz	7
Hillsong	6
Jesus Culture	6
Marvin Sapp	5
Sam Smith	5
The Soil	5
Winnie Mashaba	5
AKA	4
Michael W. Smith	4
The Script	3
Total	170

The last entry in Table 3.8 represents the total count of participants who showed similarity in favourite artists. This total was provided to highlight that there was a large variety in music artist choices. Out of a sample of more than 450 students, it was surprising to see that only 23 people had the same favourite musician (Black Coffee), thereafter it was *Eminem* with 15 people having him as their favourite artist.

Music preferences are affected by location and culture. In the South African context there is a mix of many different cultures, with 11 official languages also tying in certain traditional elements. In music preference studies, the location of the study is often listed as a limitation. For example, in Rentfrow and Gosling's (2003) music preference study, they note the location of the study as a limitation. Their study was conducted in Texas and according to the researchers, Texan's are known for their love of country music. The same can be said about South Africa's diverse cultures and demographics in terms of music preference variability. If the study was conducted in a predominantly Afrikaans speaking college, the music genre popularities would probably show considerable difference. Thus generalizability of music preference results should be handled with caution.

➤ *What does your favourite musician/band sing about?*

The most common answers were:

> Life, love, relationships, God, praise, Jesus, love, romance, sex, money, success, revolution, struggle, strength and weakness, life lessons, motivation, drugs, peace, parties, self-empowerment, tests of faith, girls, women, gangs, cars, heartbreaks, politics, life in the hood, truth, poverty, racism, Bible verses, and apartheid.

Some of these themes are universal, while some are not.

➤ *Can you name any music that you really dislike?*

To determine the least liked music genre for the sample, the totals were added and ordered according to frequency of least liked genre (Figure 3.17). There were 173 questionnaires that had this answer left blank, which translates to 286 people providing an answer. The most disliked music genre was hip hop, followed by rock. Interestingly the shape of the histogram from Figure 3.17 shows that there was more variability in disliked genres than for liked genres. Analysing the disliked music genres, kwaito now stands ahead of house music genre. The genres of traditional and maskandi[73] however may not be clearly differentiated as the term traditional may overarch maskandi. This means that if the genre of traditional includes maskandi then traditional would sit between RnB and gospel as most disliked genre.

Rock had 47 dislike votes and metal had 11 votes. One may wonder to what degree did the participants know the difference between metal and rock. Could there be participants who selected rock as their worst genre but were thinking it also covered metal music and vice versa. The basis for this argument is that the sample did not seem to like rock as only 10 selected rock a their favourite genre. This introduces the topic of music genre knowledge. This avenue was explored in the qualitative study—how do participants differentiate between music genres that overlap, for example, rap and hip hop, hard rock and metal, and so forth?

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[73] This is a South African Zulu folk music style.

Figure 3.17: Histogram of most disliked music genre for the sample group.

Figure 3.18: Participant choices for music genres considered evil or against God.
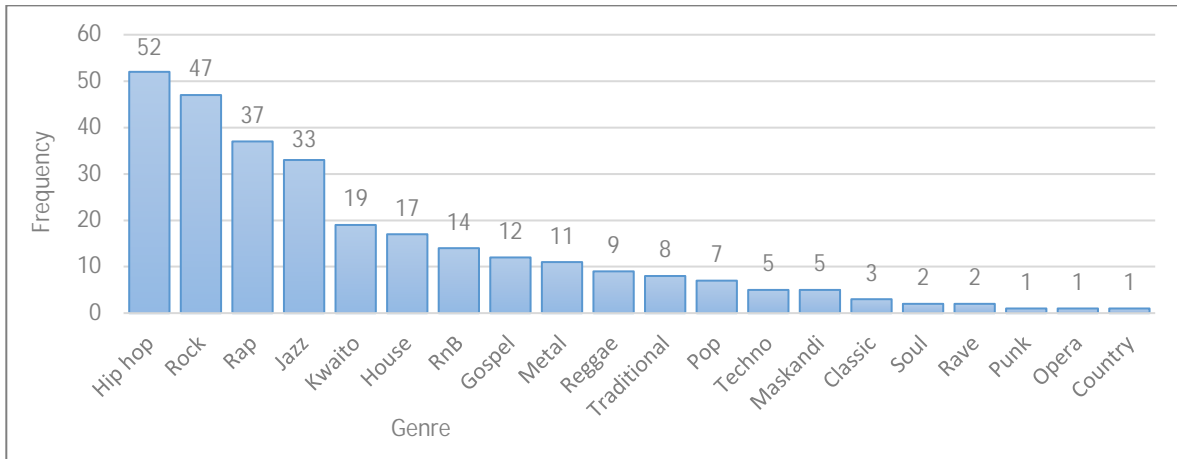
- ❧ *Do you know of music that is evil or against God? Can you name the music genre or music artists?*

Some people wrote just the artist/s, others chose a genre, while some chose both artist and genre. The results were then divided into genres and artists. Some people wrote more than one genre and/or artist. In such cases the first option was used as their selection for each category. There were 168 usable answers for this question in terms of the genre. The music genres that were chosen as evilest or against God are shown in Figure 3.18.

There were 105 answers coded for the genres considered evil or against God. There was an interesting pattern in the response for this question in that 26 people had written more than one artist for their answer while their second and third choices being the first or second choices of other participants. There was thus considerable duplication in the second and third choices of who the respondents chose as their evil musicians. For example, if they chose Jay Z, many times their second choice was Kanye West, who was the first choice for other participants. The reverse was also true. This happened for Lady Gaga, Rihanna, and Beyoncé in varying combinations. Only the

first choice was counted when compiling of the frequency data. Figure 3.19 shows the histogram for these results.

There were interesting comments made by some participants when answering this question. For example: "evil music is not released into the public domain", "it's the words not the genre", "anything that dishonours God", "the message is what counts not the music", "I don't know of any evil music".

Figure 3.19: Histogram of participants' choices of musicians they considered evil or against God.
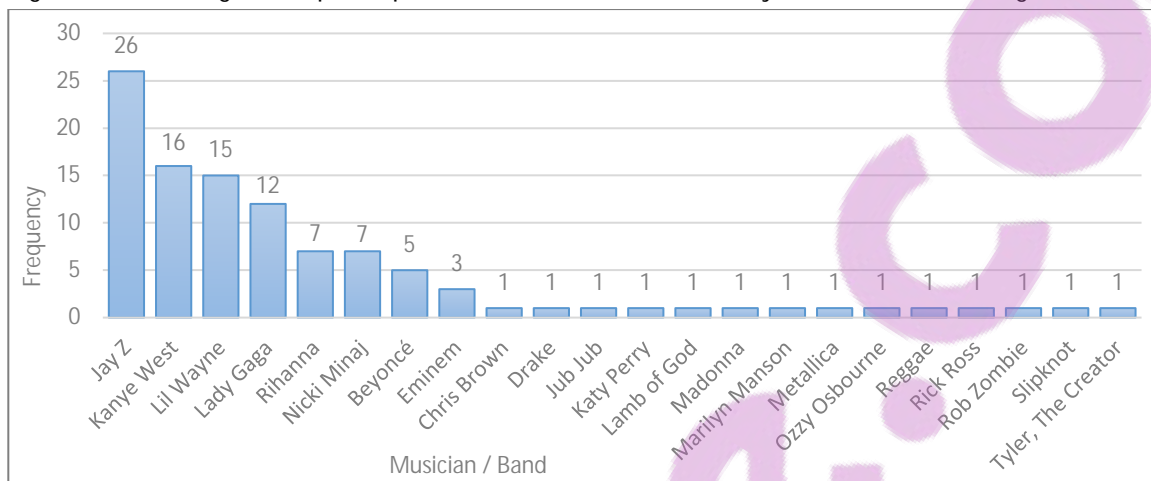
3.4.2.2 Favourite music genre and sexuality

In section *3.3.3.3 Challenges in creating a questionnaire on sex, music genre, and religiosity*, the issue of temporal shifts in variables was discussed. When associating favourite music genre and virginity status, or number of sexual partners, or the age of losing one's virginity, one needs to be aware that owing to the temporal changes that may have occurred in the participants' lives, the results are merely presented as a snapshot of the participant sample. For example, a person may have had 10 sexual partners while enjoying jazz music genre and another 5 sexual partners when their favourite music genre was kwaito. If this person completed the questionnaire and stated their favourite music genre is kwaito (their current favourite), one may assume that 15 sexual partners was related to kwaito. This means that these three statistical results comparing favourite music genre and virginity status, or number of sexual partners, or the age of losing one's virginity, all need to be viewed in light of this temporal limitation. One may ask why present these results at all? The reason for including them is that it is my hypothesis that favourite music genre is not a fickle attribute. Looking at the results for the group's mean age of losing their virginity (16,8 years) as well as the average age of the demographic (21,4 years), the time frame is not that large. If, however the questionnaire was given to older adults who have had their entire life to select different music genres, then the variability would probably be higher. In the qualitative interviews I have specifically investigated this theme of favourite music genre and temporal shifts. The findings reflect that for many people their favourite music genre is indeed static with many

participants noting how they have enjoyed a certain music genre since they were quite young. Shifts in music genre were noted for hip hop and RnB where during the interviews some of the participants noted that they previously liked hip hop and now like gospel, for example. What was noted in the interviews was that no person who liked gospel left this genre for another genre.

3.4.2.2.1 *Favourite music genre versus number of sexual partners*

Using the comparison of means of sexual partners shows the difference in the means for each music genre (shown in Table 3.8). The genres of house, gospel, rap, and RnB account for 85% of the participants who answered both questions of music genre and number of sexual partners. For completeness the genres with smaller sample sizes have also been included—kwaito, reggae, soul, and rock—but one should be aware that the sample size is smaller when viewing the results for these samples. Looking at the standard deviation for the different samples sheds light on the variability across the participants' number of sex partners within each genre category. The total number of available cases was 422 (N=422, 91.9%). The genres of techno, classical, maskandi, metal, country, and indie were omitted owing to there being less than four participants per genre.

Reviewing Table 3.8, gospel music genre stands out with the mean number of sexual partners of 3,08 which was the lowest for the four major genres of house, gospel, rap, and RnB. Comparing gospel and house music genres in terms of mean number of sexual partners, a t-test for independent samples was used. The results are shown in Table 3.9. If a hypothesis was set up that stated that the mean number of sex partners for gospel music would be less than that for the house music genre, the hypothesis would have been confirmed. The house music genre had a higher mean number of sex partners (*M*=6.64, *SD*=11.474) than the gospel music genre group (*M*=3.08, *SD*=5.756), $t(134)=2.657$, *p*=.009. Without performing this test for the other genres, critically viewing the data in the table shows that the gospel genre would also be statistically significantly lower than the rap genre as its mean value was even higher than the house music genre. Performing the effect size test using formula 3.2 for Cohens *d* test (Cohen, 2013:21) results in Cohen's *d*=0.392, which represents a small to medium affect. The high standard deviation for the house genre reduces the effect size. If the Cohen's *d* value is calculated for the rap and gospel genre, the value of *d*= 0.573 is obtained—medium effect, which illustrates that standard deviation is an important variable in this regard as it resulted in a considerable increase in the Cohen's *d* value. Graphically representing these effect sizes would show that the gospel versus rap genres would have less overlap of each of their curves, representing a stronger result.

If one wanted to determine the temporal impact of a person's favourite music genre and the relationship to number of sexual partners, one could add time specific questions in which the participants are asked how long they have enjoyed their favourite music genre. These results are then analysed together while adjusting for the participants age of losing virginity.

Table 3.8: Favourite music genre versus mean number of sexual partners.

Music Genre House	Mean	N	Std. Deviation
0 =the remaining	4.38	330	5.919
1 = House	6.64	92	11.474
Total	4.87	422	7.531
Gospel			
0 =the remaining	5.36	332	7.881
1 = Gospel	3.08	90	5.756
Total	4.87	422	7.531
Rap			
0	4.48	352	7.517
1	6.86	70	7.333
Total	4.87	422	7.531
RnB			
0	5.10	342	8.037
1	3.90	80	4.716
Total	4.87	422	7.531
Jazz			
0	4.87	406	7.501
1	5.00	16	8.509
Total	4.87	422	7.531
Hip Hop			
0	4.90	411	7.613
1	4.00	11	3.256
Total	4.87	422	7.531
Pop			
0	4.91	411	7.596
1	3.73	11	4.519
Total	4.87	422	7.531
Rock			
0	4.94	413	7.594
1	1.78	9	1.856
Total	4.87	422	7.531
Soul			
0	4.89	415	7.582
1	3.71	7	3.352
Total	4.87	422	7.531
Reggae			
0	4.86	418	7.544
1	6.25	4	6.752
Total	4.87	422	7.531
Kwaito			
0	4.85	419	7.522
1	7.67	3	10.017
Total	4.87	422	7.531

Table 3.9: Independent t-test for House and Gospel music genres and mean number of sexual partners.

Mean Number of Sex Partners	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	6.650	.011	-2.639	180	.009	-3.564	1.350	-6.228	-.899
Equal variances not assumed			-2.657	134.720	.009	-3.564	1.341	-6.216	-.911

$$Cohen's\ d = (\mu_{1-}\mu_2)/\sigma \qquad\qquad\qquad [3.2]$$

3.4.2.2.2 *Favourite music genre versus virginity status*

Table 3.10 shows the results for the different music genres versus virginity status for the whole sample. The gospel genre had the highest count of virgins with a value of 34 out of the 93 participants who were part of this genre group. This also meant that out of the total virgin group, participants who chose gospel music as their favourite genre also had a higher incidence of being a virgin, more so than for any other music genre. The house and rap genre had much lower virgin scores, followed by the RnB genre. It is highlighted that the genre counts are not the same, for example, the house genre had 99 participants while gospel had 93. One needs to keep this in mind when interpreting the percentage values as they are percentage proportions of the total sample while the genre counts differ. The expected counts shown in the table further illustrate how the gospel genre deviates from the other genres.

Table 3.10: Crosstabulation of virginity status versus favourite music genre.

Virginity Status		Music Genre												
		House	Gospel	Rap	RnB	Jazz	Hip hop	Pop	Rock	Soul	Reggae	Kwaito	Other	Total
Virgin	Count	13	**34**	10	14	3	1	4	2	1	1	1	4	88
	Expected Count	20.2	**18.9**	16.3	16.5	3.5	2.6	2.4	1.8	1.6	.8	.8	2.4	88
	% within Virginity Status	14.8%	38.6%	11.4%	15.9%	3.4%	1.1%	4.5%	2.3%	1.1%	1.1%	1.1%	4.5%	100.0%
Non Virgin	Count	86	**59**	70	67	14	12	8	7	7	3	3	8	344
	Expected Count	78.8	**74.1**	63.7	64.5	13.5	10.4	9.6	7.2	6.4	3.2	3.2	9.6	344
	% within Virginity Status	25.0%	17.2%	20.3%	19.5%	4.1%	3.5%	2.3%	2.0%	2.0%	0.9%	0.9%	2.4%	100.0%
Total	Count	99	93	80	81	17	13	12	9	8	4	4	12	432
	% within Virginity Status	22.9%	21.5%	18.5%	18.8%	3.9%	3.0%	2.8%	2.1%	1.9%	0.9%	0.9%	2.8%	100.0%

Determining if there is a statistically significant variation between the genres of gospel and house versus virginity status, a chi-square test of contingencies was used (α=.05). The chi-square test was statistically significant, X^2 (1, N=192) = 14.237, p < .001 with a medium effect size, j = .272. The genres of gospel and house are statistically different.

Performing the same test for gospel and rap genres versus virginity status, the chi-square test was statistically significant, X^2(1, N=173) = 13.126, p < .001 with a medium effect size, j = .275. The genres of gospel and rap are statistically different.

Comparing house and rap music genres versus virginity status, the chi-square test was insignificant as expected, X^2(1, N=179) = 0.016, p = .9. The genres of rap and house are not statistically different.

3.4.2.2.3 *Favourite music genre versus attitudes towards casual sex*

Analysing the attitudes towards casual sex in terms of music genres, gospel stood out from the rest. Table 3.11 shows the crosstabulation for this analysis. The gospel genre had the highest frequency of negative attitudes towards casual sex counting for 26,8% of the total with RnB next at 22,1%. The expected count shown in the table depicts how the gospel and RnB genres differed from the rap and house genres. The genre category of *Other* consisted of techno, classical, maskandi, metal, country, and indie.

Analysing the significance of the two most popular genres, a chi-square test was used (α=.05). The result indicated there is a statistically significant variation between the genres of gospel and house and attitude towards casual sex, X^2(1, N=188) = 18.113, p < .001 with a medium effect size, j = .31.

Table 3.11: Crosstabulation showing attitude towards casual sex versus favourite music genre.

Attitude towards casual sex		Music Genre												
		House	Gospel	Rap	RnB	Jazz	Hip hop	Pop	Rock	Soul	Reggae	Kwaito	Other	Total
Negative	Count	55	**75**	39	62	9	6	7	9	7	2	3	6	280
	Expected Count	65.5	**58.9**	51.0	53.0	10.6	8.6	7.9	6.0	5.3	2.6	2.6	8	280
	% within Attitude towards casual sex	19.6%	26.8%	13.9%	22.1%	3.2%	2.1%	2.5%	3.2%	2.5%	0.7%	1.1%	2.2%	100.0%
Positive	Count	44	**14**	38	18	7	7	5	0	1	2	1	6	143
	Expected Count	33.5	**30.1**	26.0	27.0	5.4	4.4	4.1	3.0	2.7	1.4	1.4	6	143
	% within Attitude towards casual sex	30.8%	9.8%	26.6%	12.6%	4.9%	4.9%	3.5%	0.0%	0.7%	1.4%	0.7%	4.2%	100.0%
Total	Count	99	89	77	80	16	13	12	9	8	4	4	13	423
	% within Attitude towards casual sex	23.4%	21.0%	18.2%	18.9%	3.8%	3.1%	2.8%	2.1%	1.9%	0.9%	0.9%	2.8%	100.0%

3.4.2.2.4 *Favourite music genre versus the mean age of losing virginity*

There were 354 samples for this category. Only the participants who were not virgins and who had also provided their age for losing their virginity were included in this analysis. A crosstabulation in Table 3.12 shows the relevant frequencies for the ages that participants lost their virginity and their associated favourite music genre. The house, gospel, rap, and RnB genres have the most

participants. The lesser popular genres have been clumped into the *other* category. The mean age for each music genre is presented in Table 3.13.

Table 3.12: Favourite music genre versus age of losing virginity crosstabulation.

Virginity age	Music Genre										
	House	Gospel	Rap	RnB	Jazz	Hip hop	Pop	Rock	Soul	Other	Total
6	0	0	1	0	0	0	0	0	0	0	1
8	0	1	0	0	0	0	0	0	0	0	1
9	0	0	2	0	0	0	0	0	0	1	3
10	0	0	1	0	0	0	0	0	0	0	1
11	0	0	0	1	1	0	0	0	0	0	2
12	4	2	2	2	0	1	0	0	0	0	11
13	6	2	2	3	0	1	0	0	0	2	16
14	11	1	8	4	1	1	0	0	0	1	27
15	9	3	10	4	1	1	0	0	1	3	32
16	17	7	8	6	4	2	2	1	0	4	51
17	12	5	11	15	1	1	0	0	1	1	47
18	14	11	9	13	1	2	5	4	1	2	62
19	7	6	7	8	2	3	1	1	3	0	38
20	2	9	2	8	2	0	0	1	0	0	24
21	2	5	2	1	1	0	0	0	1	0	12
22	0	3	1	2	0	0	0	0	0	0	6
25	0	0	1	0	0	0	0	0	0	0	1
26	1	0	0	0	0	0	0	0	0	0	1
30	0	1	0	0	0	0	0	0	0	0	1
Total	85	56	67	67	14	12	8	7	7	14	337

Table 3.13: Favourite music genre versus mean age for losing virginity.

Music genre House	Mean	N	Std. Deviation
0 (All, except house)	16.99	269	2.896
1 (House)	**16.28**	85	2.384
Total (all sample)	16.82	354	2.795
Gospel			
0	16.60	298	2.653
1	**17.98**	56	3.239
Total	16.82	354	2.795
Rap			
0	16.96	287	2.705
1	**16.19**	67	3.096
Total	16.82	354	2.795
RnB			
0	16.73	287	2.880
1	**17.19**	67	2.376
Total	16.82	354	2.795
Jazz			

0	16.81	340	2.801
1	**17.00**	14	2.717
Total	16.82	354	2.795
Hip Hop			
0	16.83	342	2.808
1	**16.33**	12	2.425
Total	16.82	354	2.795

The mean age for losing virginity for the whole non-virgin group was 16,82 years of age. The only notable result is that the gospel music genre had their mean age at 17,98 which was higher than the total group average. The lowest mean ages for losing virginity were the rap, house, and hip hop music genres, which were all lower than 16,5. It is important to note that these results only reflect the participants who have lost their virginity.

Testing the significance of the two most popular music genres of house and gospel, a t-test for independent groups was used. Table 3.14 shows the results of the test for gospel versus house. The house music genre had a lower mean age for losing virginity (*M*=16.28, *SD*=2.384) than the gospel music genre group (*M*=17.98, *SD*=3.239), *t*(93)=3.372, *p*=.001. The effect size using Cohen's *d*=0,598 represented a medium effect. The results for gospel versus rap were similar also providing a significant result and medium effect size (Cohen's *d*=0.565). These results indicate that the gospel music genre is significantly different to the house music genre (and rap) in terms of the mean age of losing virginity. However, one would now need to determine for how long each participant had liked gospel music genre and include this in the test for the results to incorporate temporal affects.

Table 3.14: Independent t-test for house and gospel music genres and virginity age.

Mean Number of Sex Partners	Levene's Test for Equality of Variances		t-test for Equality of Means							
									95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference		Lower	Upper
Equal variances assumed	1.825	.179	3.586	139	.000	1.700	.474		.763	2.637
Equal variances not assumed			3.372	93.458	.001	1.700	.504		.699	2.701

3.4.2.2.5 *Participant and parent liking same music genre*

The valid samples for this analysis amounted to 426 participants as not all respondents stated their parents' favourite music genre/s. The results are shown in Table 3.15. The complete genre list is shown for completeness. Analysing the genres with 10 or more sample results (house to rock) shows that hip hop music genre had no mutual liking between participants and their parents. Following this was house music genre with only 6% of participants' parents in this group liking house music. Rap was also low on mutual liking with a score of 12,5%. By far the highest coincidence for mutual genre liking was the gospel genre with 68,5% of parents and their offspring

liking the same music. Jazz and rock too had higher mutual liking occurrence than for the remaining popular music genres.

The findings regarding the differences in favourite music genres between parents and their children are interesting. It may be worth further study to determine what factors contribute to these differences.

Table 3.15: Participant and parents' mutual music genre liking.

Characteristic		Parents liking same genre		Total	Proportion of mutual music genre liking
		No	Yes		
Music Genre	House	94	6	100	6,0%
	Gospel	**28**	**61**	89	**68,5%**
	Rap	70	10	80	12,5%
	RnB	58	21	79	26,6%
	Jazz	7	9	16	56,3%
	Hip hop	13	0	13	0,0%
	Pop	10	1	11	9,1%
	Rock	6	4	10	40,0%
Genres Included for interest	Soul	5	3	8	37,5%
	Reggae	3	1	4	25,0%
	Kwaito	4	0	4	0,0%
	Techno	3	0	3	0,0%
	Classical	0	3	3	100,0%
	Maskandi	1	1	2	50,0%
	Metal	1	1	2	50,0%
	Country	0	1	1	100,0%
	Indie	0	1	1	100,0%
Total		303	123	426	28,9%

3.4.3 Statistical analyses: religiosity

The last section of the questionnaire asked the participants if they belonged to a religion. They were also asked to write the denomination of their religion. Following this, the Hoge's Religiosity Scale was to be completed. A final question asking respondents how much religion affects their choice of music was also added.

The Hoge scale was coded and summed with questions 8 to 10 reverse scored according the method of dealing with the scale (Hoge, 1972). Out of 459 questionnaires, 413 people stated their religion. Almost all were Christian (more than 99%). There was only one Muslim, one Hindu, and one Rastafarian.

3.4.3.1 Religious denominations

Out of the 413 participants who belonged to a religion (410 being Christians), only 277 participants wrote the denomination even though the question specifically asked for the denomination. For

example, many people just wrote Christian as their religion and left the denomination question blank. Analysing the 277 participant denominations, some assumptions were made:

- If the denomination was written as "charismatic" or "born again", the result was classified as Pentecostal. There was one charismatic and eight born again cases. The following denominations were also classified as Pentecostal: Church of God (2 participants), Assemblies of God of SA (1), and His People (1).
- There were three participants who classified themselves as Presbyterian, which were coded under Reformed.
- If respondents wrote "new Apostolic" it would be coded under Apostolic. Similarly, with specifiers of Reformed Churches such as Dutch Reformed and United Reformed, both would be categorised as Reformed. Roman Catholic was coded as Catholic as some participants wrote Catholic while others wrote Roman Catholic as denominations.
- There were a few respondents who stated they were not part of any religion and one who wrote "atheist". These cases were omitted. The reason for omitting these five cases was that there were too few to perform any analysis.

In determining the available categories for religious denomination, the Statistics SA 2001 Census questionnaire on religion codes were used with its 42 options. Interestingly the last two South African censuses (2011 and 2007) did not have a question on religious denomination and thus the last available count for South Africa was in the 2001 Census (Statistics SA, 2011)[74]. The frequency distribution of religious denominations for the sample is shown in Figure 3.20.

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[74] According to the official notes regarding the 2011 census, Stats SA (2011) pose the following question: Why is the question on religion no longer asked in the census? Their answer was: In 2008, Stats SA embarked on a series of user consultations to get advice as to what questions should be asked in the questionnaire. The question on religion was low on the list of priorities as informed by the users of census data and it therefore did not make it onto the final list of data items.

Figure 3.20: Distribution of the sample by religious denominations.
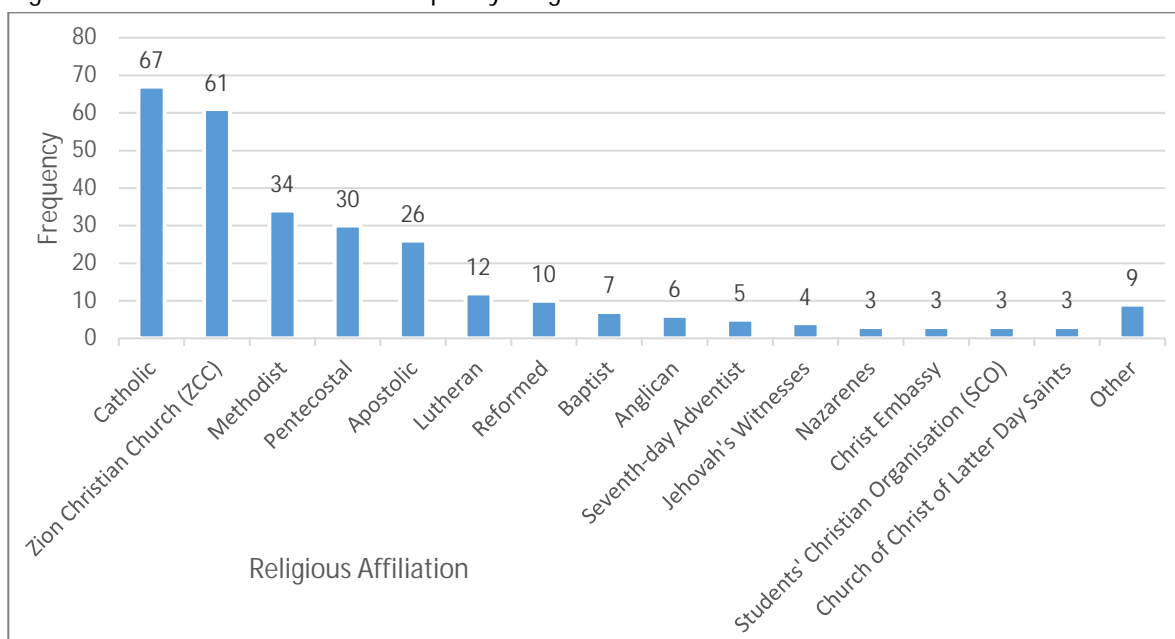
The two most common denominations of Christianity were Catholic and Zion Christian Church (ZCC). Methodist, Pentecostal, and Apostolic were also common denominations but not nearly as popular as Catholic and ZCC. The *other* category shown in Figure 3.20 consisted of religious affiliations that had less than three participants for each denomination as shown in Table 3.16.

Table 3.16: The religious affiliations/denominations that comprise the category of *other* (alphabetised).

NAME	PARTICIPANTS
Christ Worship House	1
Flames Fellowship	1
Forward in Faith Ministries	1
Holy Christian Church	1
Hope Restoration Ministries	1
Protestant (evangelical)	2
SCOAN (Synagogue Church Of All Nations)	1
Tamil (Hindu)	1

3.4.3.2 Hoge Religiosity Scale

The 10-question Hoge Religiosity Scale was on the last page of the questionnaire. There was a high response rate for the scale with 383 completed questionnaires out of the total sample of 459. The available Hoge score that a participant could achieve for a completed scale ranged from a minimum of 10 (lowest religiosity score) to a maximum of 40 (highest religiosity score). The maximum Hoge score recorded for this sample was 40, while the minimum was 12. The descriptive statistics for the Hoge Religiosity score are provided in Table 3.17. The mean score of 31,4 shows that the group as a whole scored on the high side of the religiosity scale, which according to Hoge would mean a high religiosity.

Table 3.17: Descriptive statistics for the Hoge Religiosity Scale scores.

Characteristic		Value
N	Valid	383
	Missing	76
Mean		31.38
Median		32.00
Std. Deviation		5.035
Range		28
Minimum		12
Maximum		40

The Hoge Religiosity Scale results were analysed in relation to the other measured categories which follows next.

3.4.3.2.1 *Hoge religiosity score versus number of sexual partners*

For this analysis a hypothesis was set up as follows:

The level of participants' religiosity scores would be negatively correlated with their number of sexual partners. The higher the Hoge religiosity score, the lower the number of sexual partners would be. Thus, a negative correlation should be found when undertaking the correlation test.

H_o: $r = 0$

H_1: $r < 0$

α=.05; df=354

Defining a probability value:

If $p \leq .05$, the test is significant (there is a significant relationship between level of religiosity and number of sexual partners).

If $p > .05$, the test is insignificant (there is no significant relationship between level of religiosity and number of sexual partners).

There were a few outlying values in terms of sexual partners—a few people had a much higher amount than the majority—but having inspected the graphical layout of the data in a scatter plot, a Pearson's r correlation was still used. While Spearman's Rho correlation coefficient is better suited for data that has outlying plots, the distribution of the number of sex partners was closer to a bell curve and thus normally distributed, except for three cases. The results for this analysis are presented in Table 3.18.

Table 3.18: Correlation between Hoge's Religiosity Scale scores and number of sex partners.

Characteristic		Number of Sex Partners	Hoge Score
Number of Sex Partners	Pearson Correlation	1	-.086
	Sig. (2-tailed)		.106
	N	422	356
Hoge Score	Pearson Correlation	-.086	1
	Sig. (2-tailed)	.106	
	N	356	383[75]

There was no significant relationship between level of religiosity and number of sexual partners, $r(354) = -.086$, $p = .106$. Thus, the hypothesis was unconfirmed and the sample's religiosity score is not significantly correlated to number of sex partners.

3.4.3.2.2 *Hoge religiosity score versus virginity age*

Correlating the Hoge religiosity score with the age of participants' loss of virginity for the non-virgin group was conducted. The hypothesis for this test is that higher religiosity scores would be correlated to higher age of losing virginity.

H_o: $r = 0$

H_1: $r > 0$

$\alpha = .05$; df=291

Defining a probability value:

If $p \leq .05$, the test is significant (there is a significant relationship between level of religiosity and virginity age).

If $p > .05$, the test is insignificant (there is not a significant relationship between level of religiosity and virginity age).

There were a few outlying values in terms of sexual partners as stated in the previous correlation test. Thus for the same reasons already stated, a Pearson's r correlation was still used. If there were many outlying sample results, it would warrant using the Spearman's Rho correlation coefficient test, but not for only three outliers out of 293 samples.

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[75] The SPSS software used for performing statistical calculations allows for a choice of two options for missing data: Omit listwise, or omit pairwise for deletion of cases. If a case is missing one or more of its variables, then it can be deleted in a listwise option, which means that only cases with all data are used in the statistical test. In pairwise, the data that is still present is used for the statistical test (IBM, 2014). In the correlation tests performed, whether one set pairwise or listwise, the results were the same as there were only two variables, so if either was missing, that whole case was omitted.

The result for this correlation test was that there was no significant relationship between Hoge religiosity core and the age at which people lost their virginity, $r(291) = -.032$, $p =.589$ as shown in Table 3.19.

Table 3.19: Correlation between Hoge's Religiosity score and age of losing virginity.

Characteristic		Hoge Score	Virginity age
Hoge Score	Pearson Correlation	1	-.032
	Sig. (2-tailed)		.589
	N	383	293
Virginity age	Pearson Correlation	-.032	1
	Sig. (2-tailed)	.589	
	N	293	354

3.4.3.2.3 *Hoge religiosity score versus virginity status*

To determine if Hoge scores were associated with virginity status, a t-test with independent samples was used. Thereafter a correlation analysis was also conducted. The research hypothesis would be that a higher mean Hoge score would occur with a higher chance of virginity. Setting up the null hypothesis would mean that religiosity has no influence on virginity status for the group. However, one may argue that religion does play a role on the sexuality choices a person makes and thus the null hypothesis should not be chosen as the "no effect" option. Nevertheless, whichever version of the null hypothesis the reader may prefer, it would not change the analysis in determining whether the Hoge score was related to virginity status.

H_0: $m_1 = m_2$

H_1: $m_1 > m_2$

$\alpha = .05$; $df = 291$

Where:

m_1 = the mean Hoge score for virgin group.

m_2 = the mean Hoge score for non-virgin group.

The results of the t-test are displayed in Table 3.20 and 3.21. The virgin group had a higher mean Hoge religiosity score ($M=33.69$, $SD=3.747$) than the non-virgin group ($M=30.77$, $SD=5.165$), $t(168)=5.672$, $p=.000$. The effect size using Cohen's $d=0,647$ represented a medium effect. This meant that higher religiosity score was associated with virginity status.

Table 3.20: Mean religiosity scores for virgin and non-virgin groups.

	Virginity Status	N	Mean	Std. Deviation	Std. Error Mean
Hoge Score	Virgin	80	33.69	3.747	.419
	Non Virgin	299	30.77	5.165	.299

Table 3.21: Independent t-test for virgin and non-virgin groups and their respective religiosity scores.

Mean Number of Sex Partners	Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference		Lower	Upper
Equal variances assumed	6.983	.009	4.729	377	.000	2.918	.617		1.705	4.132
Equal variances not assumed			5.672	168.229	.000	2.918	.515		1.903	3.934

A correlation analysis was also undertaken to determine the strength of the relationship between Hoge religiosity score and virginity status. To correlate a continuous variable (Hoge religiosity score) with a nominal variable (virginity status), a crosstabulation method was used. The crosstabulation allows the frequency of both virgin and non-virgin status for each Hoge score (Table 3.22). The frequencies of virgin and non-virgin choices were then manually entered into the SPSS software for each respective Hoge score. The correlation analysis was then performed for both virgin and non-virgin groups.

The correspondence table does show that there was a higher percentage of virgins for higher Hoge scores. Inspecting the different Hoge score ranges as shown in the first column of Table 3.22, it can be deduced that as the Hoge score increases, so too do the number of virgin *and* non-virgin participants; however, the non-virgin participants have a higher frequency of occurrence with a Hoge score that is lower than the virgin participants. To test the significance of the difference, a one-tailed Pearson's r correlation analysis was performed as the original hypotheses was directional and assumed a linear relationship. The result for the virgin group shows that there was a statistical correlation between higher Hoge scores and higher prevalence of virginity, $r(22) = -.675$, $p < .001$. However, there was also a statistically significant result for the higher Hoge score versus non-virgins, $r(22) = -.527$, $p < .004$. Tables 3.23 and 3.24 provide the results for the correlation tests. Both the non-virgin and virgin group had a statistically significant correlation for this test. The virgin group had a stronger correlation though, which was expected.

The positive results for both correlations actually challenges the earlier t-test (higher religiosity score was associated with virginity status) in that both the virgin and non-virgin groups are related to higher Hoge scores, but the virgin group does show a stronger relationship. This means that one cannot just assume higher religiosity equates to higher incidences of virginity as the same could be

said about the non-virgin group. The difference being that the virgin group has an even higher religiosity mean score. This additional test highlights the importance of multiple statistical tests before attempting inferences about populations. If on the other hand the non-virgin group showed a negative correlation to religiosity score, then in that case the result would have been worth noting.

These results highlight how important it is to perform additional tests on research data. One should not simply stop once a positive result is achieved. This is discussed further in section 3.6.1 under the heading *Internal validity.*

Table 3.22: Correspondence analysis of Hoge Religiosity score range and frequencies of virginity status[76].

Hoge Religiosity Score Range		Virginity Status	
		Virgin	Non Virgin
10-15	Count	0	7
	% within Virginity Status	0.00%	2.30%
16-20	Count	0	4
	% within Virginity Status	0.00%	1.40%
21-25	Count	3	25
	% within Virginity Status	3.80%	8.30%
26-30	Count	7	91
	% within Virginity Status	8.80%	30.50%
31-35	Count	44	125
	% within Virginity Status	55%	41.80%
35-40	Count	26	47
	% within Virginity Status	32.50%	15.70%
Total	Count	80	299
	% within Virginity Status	100%	100%

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[76] Table 3.22 is a summary relying on bins for reducing the length of the table. The number of samples (N=24) does not mean the number of participants as this is the number of Hoge scale score values used. The minimum Hoge score was 12 while the maximum score was 40 for this test which should give 29 score options (12 and 40 are also options, thus it is 40-12=28, but then add one for the score option of 12, which must also be included). The reason why N=24 is that not every Hoge score between 12 and 40 had an associated variable for virginity status. Only 24 Hoge scores had an associated virginity status. There were no participants who had Hoge scores of 13, 17, 18, 19, and 21.

Table 3.23: Correlation analysis for Hoge religiosity score and virgin sample.

Characteristic		Hoge Score	Virgins
Hoge Score	Pearson Correlation	1	.675**
	Sig. (2-tailed)		.000
	N	24	24
Virgins	Pearson Correlation	.675**	1
	Sig. (2-tailed)	.000	
	N	24	24

**. Correlation is significant at the 0.01 level (1-tailed).

Table 3.24: Correlation analysis for Hoge religiosity score and non-virgin sample.

Characteristic		Hoge Score	Non-virgins
Hoge Score	Pearson Correlation	1	.527**
	Sig. (1-tailed)		.004
	N	24	24
Non-virgins	Pearson Correlation	.527**	1
	Sig. (1-tailed)	.004	
	N	24	24

**. Correlation is significant at the 0.01 level (1-tailed).

3.4.3.2.4 *Hoge religiosity score versus music genre*

The final test was the Hoge religiosity score versus music genre. The purpose of this test was to determine if music genres were related to religiosity scores. Table 3.25 shows the results for this test. Only music genres that had 10 or more participants within the group are listed in the table. The results showed that the gospel genre had the highest mean religiosity score of 33,51. The lowest mean religiosity score was 30,65 which was the mean score for the rap genre. This means that the gospel mean religiosity score was 9,3% higher than the rap mean religiosity score. Determining if this percentage relates to a statistically significant result, a t-test was used to compare both gospel and rap, as well as gospel and house. The results are presented in Table 3.26 and 3.27.

The Hoge mean score for the gospel group was higher (M=33.51, SD=4.583) than the Hoge mean score for the rap group (M=30.65, SD=3.911), $t(152)$=3.268, p=.001. The effect size using Cohen's d=0,6713 —medium effect. The gospel group's mean score was also statistically higher than the house music mean religiosity score (M=30.88, SD=5.24), $t(153)$=3.386, p=.001. The effect size was d=0,534 representing a medium effect for the gospel versus house genres. These results indicate that lower Hoge religiosity scores are associated with rap and house music genres.

Table 3.25: Mean Hoge religiosity scale versus music genre.

Music Genre House	Mean	N	Std. Deviation
0	31.51	305	4.982
1	**30.88**	78	5.240
Total	31.38	383	5.035
Gospel	Mean	N	Std. Deviation
0	30.78	299	5.001
1	**33.51**	84	4.583
Total	31.38	383	5.035
Rap	Mean	N	Std. Deviation
0	31.53	318	5.228
1	**30.65**	65	3.911
Total	31.38	383	5.035
RnB	Mean	N	Std. Deviation
0	31.31	313	5.091
1	**31.70**	70	4.798
Total	31.38	383	5.035
Jazz	Mean	N	Std. Deviation
0	31.35	368	5.085
1	**32.27**	15	3.615
Total	31.38	383	5.035

Table 3.26: Independent t-test for mean Hoge religiosity score for gospel and rap music genres

Mean Number of Sex Partners	Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	1.419	.235	-3.403	160	.001	-2.627	.772	-4.152	-1.103
Equal variances not assumed			-3.386	153.42	.001	-2.627	.776	-4.160	-1.095

Table 3.27: Independent t-test for mean Hoge religiosity scores for gospel and house music genres.

Mean Number of Sex Partners	Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	1.179	.279	-3.287	159	.001	-2.538	.772	-4.063	-1.013
Equal variances not assumed			-3.268	151.97	.001	-2.538	.777	-4.072	-1.004

3.5   Discussion of Results

Music was found to be an extremely important aspect of everyday life for the sample[77] of young adults (aged 18-30) with 41% of participants stating they could not live without it. Thirty-eight percent of respondents reported that they listen to music for more than three hours per day. A further 32% reported they listen to music for more than one hour per day, which means that 73% of participants are listening to music for more than one hour each day. These results agree with my earlier acoustics study of young adults' attitudes towards music, adding impetus to the view that music is a very important aspect of daily life for many people.

Music video viewing times were much lower than time spent listening to music with 45% of respondents noting they only watch about 25 minutes or less of music videos per week. This is an interesting finding as this is extensively less than the music listening time frames, which means that participants listen to their music mainly without the video component, as only 17% of respondents stated that they watch more than three hours of music videos per week. The most popular device used to access music videos was a laptop and a computer. Even with the trend of increased tablet use in many countries, surprisingly just less than 6% of respondents said they use a tablet for music video viewing. However, cell phones were used by 22% of the sample with the traditional platform of the TV being used by 28% of participants. The reader is reminded that people may have chosen more than one platform and thus the total sum exceeds 100%. The most popular service provider was YouTube which accounted for 53% of all music video viewing for the sample. Channel O accounted for less than half of YouTube's share with 22% of participants using it for viewing music videos. The internet as a platform accounted for 61% of viewer choice in terms of music videos, which was higher than that of traditional TV.

Probably the most interesting aspect of the statistical study was the music genre analysis. Some of the results were surprising. Firstly, the most popular music genre for the sample was house music, which was an unexpected result. The next most popular genres were gospel followed by rap and RnB. These four genres accounted for the bulk of the participants' favourite music genres with the next most popular genre of jazz, having a drop of more than 75% in popularity. Another surprising result was that hip hop had only 13 participants select it as their favourite music genre out of the 442 useful sample results. Thus, hip hop accounted for 3% of the favourite music genre category. Linked to this was the finding that the most disliked music genre was also hip hop as well as this genre scoring the highest for the *most evil or against God* music genre.

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[77]   The vast majority of the participants were Black South Africans. Judging by the results from the music genre and favourite artists part of this study, one may infer that had the study been conducted for a different racial group the results would have been different (as discussed earlier). South Africa is a diverse country comprising of several racial groups; however, the population of Black South Africans is just above 80%. This issue has been explored in the *Challenges, Limitations, and Reflections* section of this chapter as well as the Future Study section (Chapter 7) under the heading *Popular music genres, cultural, language, and stereotypes.*

Traditionally heavy metal is labelled as an "evil" genre, with rock music genre not far behind. In this study rock was found to be the third evilest or against God music genre, but this score was far less than for the hip hop genre, which was chosen 71 times over rock's 28 times. The rap genre was also a popular genre in the evil classification with 42 participants choosing this genre, which in turn put rap genre in the second place of most evil or against God music. Metal came in fourth with only 12 votes.

The disliked music genre displayed a wider variability of choices for the participants with jazz, kwaito, RnB, gospel, metal, reggae, and traditional music also featuring in this category. Rock scored higher than rap in the most disliked genre.

Another surprising result was how often participants selected gospel music as their parent's favourite genre. Gospel was hands down the most popular music genre for parents with jazz a very distant second place. The popularity of gospel music seems uncontested for the parent group of the sample. Gospel genre was also the genre that had parents and their children enjoying the same genre.

When analysing the favourite artists as chosen by the participants, there was a wide range in choices; for example, artists such as André Rieu, Kenny G, Tracy Chapman, Kenny Rogers, Mozart, Salif Keita, Lucky Dube, and Peter Gabriel, were also among the ones selected by the participants even though these artists would not typically be considered mainstream, especially in terms of young adults. The most popular artist chosen was Black Coffee who was selected by 23 participants. Eminem was next with 15 votes, followed by Casper Nyovest, Chris Brown, and Beyoncé. What was interesting was that out of the top five most popular artists, two were South African (Black Coffee and Casper Nyovest), which shows that South African artists are just as hotly rated as international ones for this group. Having coded the favourite artists for each participant, there were many South African artists scattered along the list. Rentfrow, Goldberg and Levitin (2011) state that there is little understanding about individual differences in music preference. From the results it can be seen that even with a sample of more than 450 people, there is no single artist who has captured a bulk of the participants' attention.

The sexuality aspects of the sample were investigated and used for various statistical tests. It is noted that the demographic was not equal in terms of men and women with there being almost two males for every female. This layout of more males than females was understandable as the sample consisted of engineering students whose qualifications traditionally have more males registered than females. It is pointed out that while gender is an important aspect of a study on sexuality, this was not the focal point of this study. The average age of the participants was just under 22 years old. Most participants stated they were non-virgins, which was higher for the males than the females. This feature of females maintaining virginity for longer than males was found in another study which took place in Ethiopia. Securing marriage for girls, particularly in rural areas, was found to be an important cultural aspect in the Ethiopian study (Molla, Berhane & Lindtjørn, 2008). These virginity norms were maintained with the intention of rural males wanting to marry

a virgin woman. The average age of first sexual episode for Ethiopians was 17 years old, which was similar to the findings in this study. The most common age to which a participant lost their virginity was within the age range of 16-18 years old.

In determining if there is value in studying whether music genre is associated with sexuality and religiosity, a few tests were conducted such as music genre versus number of sexual partners, virginity status, age of losing virginity, and Hoge religiosity score. It is important to note that the results of associating music genre with these other variables may conflate these different variables eluding to causality. One needs to be cognisant that these tests only reflect a static result that does not account for historical changes in music preference. For example, it is possible that people change their favourite music genres from time to time. One goal of these tests was to determine if there is value in performing studies on music genre and its associations with sexuality and religiosity. The findings were interesting highlighting that studies should indeed be conducted in this area, which is one of the reasons why this topic was also covered in the qualitative study where historical narratives of how people came to like their music, as well as their attitudes toward sexuality was undertaken. This historical contextualised approach followed in the interviews accounted for temporal changes in participants' attitudes towards certain music genres.

When looking at how music genre and age of losing virginity were related, it was found that the gospel music genre group had a higher mean age for losing virginity, which was just over one year later at 18 years of age above the sample mean age of 16,8. The statistical tests comparing gospel and house music showed that the mean number of sexual partners for gospel music was statistically lower than that for the house music genre.

There were a few participants who had lost their virginity at a very young age, including ages below 10 years old. These values are concerning. Comparing the total averages with the results found in Durex's (2005) worldwide online survey, the average they found for South Africa in their study was 17,5 years of age for first time having sex. In terms of world averages for the 41 countries tested, South Africa is positioned about midway. India was the most conservative with an average age of 19,8 years while Iceland had an average of 15,6. The Durex study also looked at average number of sexual partners. The result for South Africa was just over 12 partners which was on the higher side of the 41-country group. The highest belonged to Turkey with 14,5 while the lowest was India with three partners. The Durex study did not specify the age demographic of the participants who took part in the 317 000-participant online survey though, which reduces the transferability of their results. The results for this quantitative study, which are capped at age 30, showed that most people reported having between one and three sexual partners in their life to date. There were participants who reported much higher numbers; however, looking at the histogram showing the frequency versus number of sexual partners (Figure 3.6), more than 150 participants fell into this range of between one and three sexual partners, with the next bracket of 87 participants having between four and six sexual partners. The surprising result was that 91 participants reported that they were still virgins which amounted to 22% of the total sample. This is an important result which

builds on the motivation for adult studies on the topic of sexuality. It is understandable that the teenage demographic is of more interest to parents, schools, and policy makers in terms of sexuality. However, there is a group of young adults who have chosen to remain celibate and too are important in terms of sexuality studies. Further, many young adults become parents themselves. Their view on religion and sexuality is also important.

The questionnaire also asked the participants when was the last time they had engaged in sexual intercourse which was asked mainly to qualify the question of virginity status as discussed under the heading *3.3.3.3.2 Virginity status, sex, and sex partners.* The results showed that 84% of participants who were sexually active had engaged in sexual intercourse within the last six months. The question about the respondents' attitudes towards casual sex was answered well with participants providing comments that fell into three categories: positive, negative, or indifferent. Comparing the attitudes toward casual sex and gender of the participants allowed for a chi-square statistical test which provided a significant result for males more than females having positive attitudes towards casual sex. Looking at the attitudes towards casual sex and the participants' favourite music genre, it was found that gospel music genre stood out with the highest percentage of people having a negative attitude towards casual sex. Out of the 89 samples, 75 had a negative attitude towards casual sex translating to 84% of the participants who said gospel was their favourite genre who were also against casual sex. The music genre of RnB also had a higher proportion of participants having a negative attitude towards casual sex with 78% of the RnB group being against casual sex. The rap and house music genre were closely matched in their results with the rap music group having 49% (38 participants) being in favour of casual sex while house had 44% (44 participants) in favour. The statistical tests undertaken in this section showed that gospel was significantly different to the genres of house and rap.

The number of sexual partners versus the participants' favourite music genre showed that gospel stood out as the most conservative group with an average of three sexual partners as compared to the total sexually active sample average of 4,78. Analysing only the music genre groups with more than 10 sample results, rap and house music genres had the highest average number of sexual partners of between six and seven. This means that firstly gospel music genre had a much higher rate of virgins in the group; secondly, those within the gospel music genre and were sexually active had half the average number of sexual partners. The genre of RnB too had a much lower number of average sexual partners but not as low as the gospel group. The results that compared favourite music genre with behaviours or activities that have a historical accrual (number of sex partners, age of losing virginity, virginity status) need to be viewed tentatively as explained under these tests.

Moving to the religion and religiosity aspects of the sample, it was interesting to note that more than 99% of the sample stated that their religion is Christianity. The most popular denomination was Catholic and ZCC which were considerably higher than the next most popular denomination of Methodist. There was an array of different churches and/or organisations that were noted by

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the participants, some of which required researching to identify their correct names. For example, the acronyms of SCO and SCOAN were provided for some participant's religious denominations. After some researching these were coded as Students' Christian Organisation (SCO), which is an on-campus Christian group that many university students join when they are studying at university. Having contacted their head office to determine which denomination of Christianity they fall under, I was advised that they do not see themselves in that way; rather, the SCO aspire to certain Christian principles. The SCOAN or Synagogue Church Of All Nations, which is led by T.B. Joshua, also featured in the denomination list.

When comparing the sample's religious affiliations to that of the Gauteng province scores from the 2001 census, differences were noted. For example, according to the 2001 Statistics SA (2004:27) census data on religions by population and gender, the most popular denomination of Christianity was ZCC, which was at least 40% more popular than the next most popular denomination of Pentecostal. There were also variations between the gender and religious denominations as set out by the census but this variance was less than 10%. The results from this quantitative study found that Catholicism was the most common religious denomination, followed by ZCC. Thus these results did not agree with the census data. Catholicism according to the census data is the 3rd most popular denomination. This means that the sample denomination results did differ from the provincial average for this part of the study as well as the sample being almost entirely from a single religion, that of Christianity. It is noted that the census data is close to 15 years old though. The issue of a single religion accounting for the entire sample raises an important point: What impact would there be if the study was conducted in a different religious context? With many of the results linked to gospel music, it is envisaged that a different religious context may in turn provide different outcomes.

Comparing religious denomination and sexuality is an interesting topic. Freitas (2008) and her team studied American university students and their sexual habits within a RS backdrop. Her findings from her 111 participant interviews and 2500 participant online survey showed that there were differences in behaviours of people from different religious denominations. For example, she found that at the Catholic colleges of her study, students tended to behave in similar ways to the non-religious students who attended college at non-religious schools. She also found that the Evangelical students had a stronger desire to reconcile their sexuality and religious beliefs. Linking denominations to behaviours was not part of the scope for this study; however, an important finding in Freitas' study was that students who self-identified as spiritual or religious were better able to articulate their sexuality and spiritual aspects of their life.

The Hoge Religiosity Scale, which was completed by 383 participants, showed that the majority of participants consider themselves religious. The average score across the total sample was 31,4 out of a maximum rating of 40. Two of the hypotheses for this study were that people who scored higher on the religiosity score would have fewer sexual partners as well as a higher age of losing one's virginity. Both these hypotheses were unconfirmed in favour of the null hypothesis. The

virginity status versus religiosity score did however show a statistical correlation with higher religiosity scores linked to higher incidence of virginity; however, it should be noted that the non-virgin group also had a significant result, albeit not as strong, indicating that religiosity score is not clearly related to virginity status.

Looking at how music genre and religiosity were related, the mean religiosity score was determined for the five most popular music genres. The results showed some differences in mean religiosity scores for the different music genres. The mean religiosity scores for the top five music genres were within 10% of each other from lowest to highest spread across the five genres with rap being lowest and gospel being highest. The independent t-tests provided statistically significant results alluding to the gospel genre as being somewhat different to the house and rap genre in terms of mean religiosity score. This final point was explored in more detail in the qualitative study as it linked directly to the underlying motive of this thesis: the experience of music and how this is reconciled in terms of a person's view of their religion.

3.6   Challenges, Limitations, and Reflections

Although some challenges faced in this quantitative study have already been discussed earlier in this chapter, the following section details the validity issues which have not yet been discussed.

3.6.1   Internal validity

3.6.1.1 Construct validity

Fontaine (2005:803) defines construct validity as "important aspects of the domain that a theoretical variable is assumed to account for [which] are not represented in the measurement instrument". Research designs that are inherently Western by their origin may not be valid in societies that are non-Western. Models constructed in Western settings are often applied in non-Western settings yet it remains questionable whether the examined construct is exhaustively captured in non-Western settings (Berry, 1989; Segall, Lonner, & Berry, 1998). With South Africa being a culturally diverse society, the issue raised about Western research designs applied into multicultural domains is valid and should be critically reviewed.

The demographic from this study, being university students who are enrolled at a Westernised university, have already been exposed to Western methodologies in research. The sample of engineering students were all second year and higher and would have had exposure to a positivist research style. The results for the participants' favourite music genres had surprisingly few participants enjoying indigenous or traditional music genres. In terms of genres with local origin, there were only four participants who wrote kwaito and two participants who wrote maskandi as their favourite genres. This means that out of 439 participants, only six people selected genres that have local origin. The results from the music genre and favourite artists section of the study

indicate that the participants do enjoy international Western artists and are also followers of mainstream music styles.

In terms of the constructs measured, the variables that could be seen as possible trouble areas were religiosity and sexuality. After careful review of the Hoge Religiosity Scale, it was deemed that it does ask good questions relating to religiosity, which was discussed earlier in this chapter. I would however recommend a specific religiosity scale that reflects religiosity in terms of the topic of music and sexuality. There are many religiosity scales available (see Hill, 1999) but they do not address the topics of sex and music either. This would then mean that I would need to generate my own scale accordingly. Introducing a new scale in an already exploratory area of research would complicate the study. Thus, while in hindsight a more specific music and sexuality linked religiosity scale would be better, the Hoge scale is fit for purpose in that it is an accepted scale for measuring religiosity. A possible improvement would have been to use two scales, the Hoge Religiosity Scale as well as introducing a new scale. This would mean that the participants would need to complete two religiosity scales: The Hoge Religiosity Scale and a new religiosity scale that is specifically focused on music and sexuality. Another option would be to create and test a religiosity scale that could be used for future research on music, sexuality, and religiosity. This seems fitting as these aspects are important daily features for many people, which I believe are tied to a person's worldview. Thus, with religiosity also part of many people's worldviews (as discussed in Chapter 1), these aspects could be tied together in a single scale[78]. The author is reminded that while the issues raised about the measurement of religiosity may frame this religiosity test as a poor tool, the scale was not meant to measure religiosity in terms of sexuality and music, it was meant to measure religiosity in a general sense. However, having completed this quantitative study, in hindsight, if a religiosity scale had focussed on sexuality and music, it would have been better for this study. A method for improving the religiosity scale in terms of music and sexuality is presented in the next section.

The construct of sexuality needed careful consideration owing to the diverse interpretations of losing one's virginity as discussed earlier in the chapter.

3.6.1.2 Content validity

Continuing from the construct validity section, the Hoge Religiosity Scale should be considered valid in terms of measuring religiosity; however, the scale's questions could be changed to be more specific to the context of this study. For example, question six[79] states: "I try hard to carry my religion over into all my other dealings in life_____." This could be reworded to include music

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[78] One may argue that the research in its current form is sufficient as it uses two independent measures and looks for correlations. Perhaps mixing the religiosity scale with sexuality and music themed questions would have muddied the waters. Nevertheless, I do believe it is of value to combine these two topics into a single scale for further study.

[79] The Hoge Religiosity Scale is found in Appendix A as part of the questionnaire. See the last page of the questionnaire.

choices as part of this question. Question 3 states "In my life I experience the presence of the Divine_____." which could be extended to include music as well. For example, I propose, "In my life I experience the presence of the Divine even while performing my daily tasks, including my entertainment time (music and TV)_____." Question 4 could be changed from "My faith sometimes restricts my actions_____" to "My faith sometimes restricts my actions and choices with respect to my sexual behaviours_____." By making adjustments like the ones presented above, the religiosity scale would be more aligned to measuring religiosity in terms of music and sexuality.

The definition of losing one's virginity was expressed in this study as engaging in penetrative sex. There may have been participants who defined this term differently. Care was taken to explicitly state the word *penetrative* in the questionnaire as well as asking the participants if they were a virgin and when they last engaged in sexual intercourse. These questions form a cluster to qualify the participants' results as to whether their results are a reflection of the manner in which sex and virginity were defined in the study.

People's favourite music genre can span more than one choice. For the most part people chose a single favourite genre and provided examples of their best artists; however, for some participants they chose two or even three genres. Thus, it is possible that a person could like two genres such as rap and hip hop, or rap and pop, and so forth. This needs to be acknowledged when generalising research results about people and their favourite music genre, which was discussed in the section pertaining to music genre.

3.6.1.3 Criterion validity

The questionnaire asked the participants to state their favourite music genre. The favourite music genre choices made by the participants were verified by asking the participants to also provide their favourite artists. The reason for this was to improve the criterion validity as if the participants did not have adequate knowledge of their music genre choices and selected rap genre instead of hip hop, for example, the results for the study would be offset. The basis for this concern is there is overlap between some genres with some artists straddling more than one genre. By asking for an example of a musician from the participant's favourite genre allows for improved accuracy.

In terms of the question that asks participants' most disliked music genre, it is possible that errors may have occurred. For example, it is hypothesised that owing to the sample having only a few people who like rock music, the participants' overall knowledge of this genre may have been minimal. This raises the question of just how knowledgeable people are about both their favourite genres as well as their worst genres. It is unlikely that people have the same interest in things they like *and* dislike. Thus, it is reasonable to assume that people may not be accurate in categorising their disliked genre/s. For example, how accurate are the choices of rock versus metal for the sample's disliked genre? Is it possible that many people wrote rock as their worst genre but meant metal? In the favourite music genre category this challenge was resolved by asking the participants to provide artists depicting their favourite genre. The same could have been undertaken for the

worst genre allowing for the coding to be confirmed by checking the participants' worst artists to determine the accuracy of the participants' knowledge of disliked genre.

3.6.2 Bias

3.6.2.1 Selection bias

The definition of selection bias is that a researcher selects only certain people for a treatment group (Sackett, 1979). With a two-group design this is an important aspect that needs to be considered. While this study did not compare groups with each other, selection bias is still a factor. The students used in this quantitative study were purposively sampled as only engineering students were used owing to the availability of this entire group of students. When generalising the results of the study to the wider social domain, one would need to remain cognisant of the sample characteristic as well as demographic factors which do apply for this sample. For instance, the sample consisted of majority second language English speakers who were mostly Black South Africans. In the future study section in Chapter 7, I have recommended studies on racial and cultural differences in terms of the topics that were under investigation in this study. I would be hesitant to apply the findings of this study as a blanket view of young South Africans aged 18 to 30. Some qualification should be met when discussing the findings of this research. Gender is one aspect that also needs to be considered. This study had more males than females and while it is common in engineering faculties to have this gender disparity, this does not represent the wider gender layout for this entire demographic (analysed under the external validity section). Thus, this aspect form a limitation for these results. The title of the thesis does reflect the specificity of the target group—South African engineering students.

There is a possibility that students who had completed the questionnaire may have discussed the questionnaire with other students who had not yet participated but who were still scheduled to. This I do not believe would negatively impact the participants' ability to answer the questions as there are no right or wrong answers, and the questionnaire is anonymous. Priming was not considered to have a negative impact on the validity for this quantitative study.

3.6.2.2 Expectation, confirmation, and publication bias

The research questions were phrased in a manner that addressed an exploratory approach. The research was empirically based in that I had no knowledge of the group other than that they were students in the university registered in engineering courses. The purpose of the questionnaire was to get a snapshot of the target group.

There were some expectations going into the study. It was expected that participants who listened to gospel music would have a higher religiosity. It was also expected that this group would be more conservative in terms of their sexuality. These expectations could not have affected the results though. All the questionnaires that were completed were used in the analysis and thus no vetting

of completed results took place. The statistical analysis represents a view of the total group of 459 participants.

Linked to expectation bias is the problem of stopping the analysis once the expectations have been met. In terms of religiosity, I had anticipated that higher religiosity scores would have been linked to fewer number of sexual partners as well as higher age of losing virginity. Neither were confirmed but the results are still presented in the analysis. Presenting results that do not confirm one's hypothesis reduces the confirmation bias. For research to be rigorous it is important to present the antithesis to the findings, including challenges to the study. In Chapter 7, a section is dedicated to the antithesis of the study findings (see heading *7.2 Closing Discussions*).

In a study that has extensive categories for data analysis, publishing only the positive results could be problematic. In this study there were results published that did not confirm the hypotheses which are still important in a study. To reduce the publication bias, all results conducted should be presented, even if they are contradictory.

3.6.2.3 Data dredging bias

Data dredging has received a bad reputation in the literature (see Smith & Ebrahim, 2002; Ioannidis, 2005), especially if one is using the definition of "searching through the data looking for anything that might account for differences or that might correlate with something" (Hartman, Forsen, Wallace, & Neely, 2002).

Analysing the data while looking for variables that may correlate is not necessarily a negative attribute as if one finds additional tests which actually negate earlier tests, then this can actually be beneficial to the research by challenging its validly. The reason for why I term this as beneficial is that results that contradict earlier results show the weaknesses in one's research methodology and must be part of a study. It should never be the intention of researchers to publish results that show statistical significance and effect sizes simply because one never performed alternative tests that could negate these same results.

Two additional tests in this quantitative part could be classified under this heading of dredging. The presentation of these additional statistics is mainly for completeness but also to mitigate the publication bias (see Hoge religiosity score versus virginity age and Hoge religiosity score versus virginity status).

3.6.3 External validity

Almost all participants noted that they were Christian. This meant that there was no representative mix of other religions within the total sample. While Christianity is the most popular religion in South Africa, it does not reflect all people in South Africa for the age demographic of this study. The proportion of Christian people in South Africa for the 2001 census was 79,8% (Statistics SA, 2004:28). The Gauteng value was slightly lower at 76% (Statistics SA, 2004:28). Thus, this study had

a higher proportion of Christian people than the national average. The accuracy of the census data from 2001 was disputed. In the 2001 census, the religion question was open-ended which saw many spelling errors in the forms reducing the readability of the answers. Another problem was that the coders did not classify all the diverse response options into the available codes. It was also found that serious errors occurred in the coding of the Apostolic Faith Mission and the Uniting Reformed Church, which were both coded incorrectly and classified under "Other Apostolic Churches" (Swart, 2012:44).

Comparing the results from this study with the census data has a major shortcoming. Although the census data did show that South Africa has almost three-quarters of the population as Christian, the census data does not provide any indication of the strength of this affiliation. There are many people who consider themselves part of a religion but do not actively partake in the religion and rarely (if ever) attend any religious service. Thus affiliation alone is insufficient data to make any inferences about groups of people. This is one reason why the Hoge scale was used to introduce religiosity as part of the test. However, this religiosity test alone is still insufficient in terms of defining how important religion is in the daily lives of people in terms of their music media and sexuality aspects as discussed. Thus in the qualitative study, much time was spent hearing how religion impacted the choices of the participants in both their daily social life as well as their choices of music and how they understood the music. This highlights the importance of research methodologies that use more than one approach to investigate a topic.

Another threat to the external validity of this quantitative study is that the sample group consisted of mostly one racial group (Black South Africans) and thus does not represent a fair mix of racial groups. However, it is noted that Black South Africans do account for 77,4% of the people in Gauteng (Statistics SA, 2011:17). The other factor is the higher incidence of males in the group while the national average for gender distribution of female to male is 54,4% to 48,7% (Statistics SA, 2011:18). In this study there were more males at 69% of the participants, which also does not adequately reflect the larger societal context. However, in terms of tertiary registrations for people aged 20 years and above, the national average for males in the engineering education tracts represent 23,9% of the total group while females only represent 4,1% (Statistics SA, 2011:37). This means that this study had a much higher incidence of females as compared to the national average for females studying engineering. The reason why the ratio of males to females is important is that some results in the study showed gender differences. However, those results were not the main area of interest in terms of this chapter's research questions.

The study target group for this study represents mostly urban students who have access to internet and various ICT devices, whether in their own possession or supplied by the university for use at the university. South Africa, with its history of racial segregation, still has strong cultural differences that partition racial groups and/or linguistic domains. The 11 official languages further complicates this. This is an avenue for further research which has been discussed in Chapter 7. Matsumoto and Yoo (2006) highlight that cultural differences are really cross-national and thus one needs to

consider all relevant sources that could produce intra-country variations. This is particularly true in the South African context.

A last aspect is that internet connectivity has become increasingly found built into *smart* TVs, allowing for YouTube to be streamed and viewed on one's TV. In this case there could be ambiguity as one is effectively watching TV but using YouTube as a media source. The question on this topic in the questionnaire did differentiate between YouTube and TV as being separate but it is possible some participants did not differentiate these two platforms. Additionally, some people use YouTube to listen to music and do not actually pay much attention to the imagery, thus YouTube for them is a listening platform, which may also be a factor in reducing the validity. In dealing with this last aspect, the questionnaire was split between listening and viewing in the hope that the participants would have answered according to the correct mode of interaction.

3.6.4 Moving forward: reflecting on the study's fit for purpose and how to improve it

I was aware that I was attempting a broad study as the topics of music, sexuality, and religiosity are huge. The present study was necessary for many reasons, one of which was that it was extremely helpful to have insight into the demographic of young adults and how they were using music media prior to interviewing the participants (Part 2 of this thesis). The results from this quantitative study allowed me to rethink my knowledge on this topic and focus on the popular areas that emerged from the results. For example, finding out that house and gospel music was the most popular music genres was a very important aspect. Additionally, it was also important to find out that hip hop was the most disliked music genre and this genre was thought to be evil or against God. This allowed for me to refine my search of music for the interviews so that I could get a relevant group of artists for the same demographic who were to be interviewed. It was also important to see how people were rating themselves in terms of religiosity and to which religion they affiliated themselves with.

In hindsight there were a few avenues that could be improved to make the study better. When compiling the results, it dawned on me that the categories under study could be standalone research areas and performed individually. Improvements that I would undertake if I had to start over would include the items under the next content headings.

3.6.4.1 Demographic

Although the goal was to get 250 usable questionnaires, which was greatly exceeded, I am now of the opinion that the study should have been larger. At least 1000 samples could have been collected. I would also introduce two age groups, young adults aged 18-25, and then a group aged 26-33. The reason for this is that conducting the study in the university resulted in most participants being below 25 years of age. Thus, cutting the age range off at 25 seems more

appropriate considering that most participants were under 25. Although I did use post-graduate students in the sample who were older than 25 but less than 30, most participants fell into the 18-25 age range. Thus the results mostly reflect the *younger* young adult.

Although most participants were Black South Africans, which does represent the racial profile of the country, other racial groups were not well represented. It may have been interesting to compare at least one additional racial group. This would be especially interesting in terms of music preference. What did concern me was whether comparing rural and urban demographics would have resulted in different findings. The music preferences for this study showed that traditional music was not popular. Could this be equally true for young adults in rural areas? While this is falling out of the scope of the study, it would be interesting to compare these two cohorts, not only in terms of music preference but also in the media use aspects and religiosity.

3.6.4.2 Religiosity

The religiosity questions could have been written with closer links to sexuality and music. This would mean that two new religiosity scales would need to be created and tested. Investigating a personal level of adherence to one's religion would also have been helpful, although this was accounted for in the qualitative interviews.

3.6.4.3 Music genre

The introduction of temporal features into the questionnaire would have improved the strength of the music genre questions. Asking the participants time frames to which they have liked their music genres would have improved the value of the music genre findings.

3.6.5 Further statistical tests

Several statistical tests were available but were omitted. These omitted statistics which may be presented in a further study include the following topics:

1. Attitude towards casual sex versus time spent listening to various music genres.
2. Attitude towards casual sex versus participant and parents' favourite music.
3. Time spent listening to certain music genres versus number of sex partners.

Lastly there was a question in the religiosity questionnaire which asked participants if religion impacts the music they listen to. The answers to this question could be used to explore the relationship between this question and music choice, sexual partners and so forth. These additional analyses were excluded as the quantitative chapter became too cumbersome.

3.7   Conclusion

Music, sexuality, and religiosity as a research track does not exist. Owing to the lack of similar studies in the literature, this research forms a pilot study with several avenues incorporated to support future scholars who study music, sexuality, and religiosity together. The combined findings of both the quantitative and qualitative studies are meant to add an adult demographic study to the literature, which is currently predominately teenage focussed. The overall goal for this chapter was to get a view of the target demographic and their attitudes and behaviours in terms of music, sexuality, and religiosity through empirical analysis. No prior knowledge was available for this demographic other than the general statistical census data. Both descriptive and inferential statistics were utilised with many charts presented to represent the results to improve the balance between text and graphic for this statistics-based chapter. For each question of the questionnaire used in this study, the description and or discussion of the quantitative method was provided. In terms of the research questions posed for this quantitative analysis, the most popular music genre was determined, as well as the spread of the other popular genres. The media demographic study answered the question as to what are the most common platforms that the sample engaged with for music video viewing. The time spent listening to and watching music media were also determined. The most common devices used for viewing music videos were found to be PCs and laptops. The internet was more popular than regular TV as a platform, with YouTube being the most common service provider for music video viewing. The limitations to the research were presented, including Guion's (1980) holy trinity of validity categories, namely content, criterion, and construct.

During the coding phase, some patterns had already started to emerge, which were mostly linked to the gospel music genre. One feature was the higher incidence of virginity for the participants who had gospel music genre as their favourite. Reflecting on this study, it was surprising to see how popular house music was for the participants. The other surprise was the results for the Hoge Religiosity Scale with most people rating themselves high. The vast majority of participants considered themselves Christian. The two most popular Christian denominations were Catholic and ZCC.

The overall results suggest that most participants enjoy music media. Many participants consider music to be something they cannot live without, in turn spending considerable time committed to this activity of both listening and viewing music media. Many participants viewed hip hop music as evil or against God citing several popular hip hop artists as examples for this category of disliked genre. On the other hand, the most liked genres were house, gospel, rap, and RnB. Only the gospel genre had participants and their parents enjoying the same genre. Music genre preferences were associated with different behaviours in terms of sexuality; however, the results would need to be researched further in terms of temporal aspects in participant music genre preferences.

In terms of sexuality, the average number of sexual partners for the sample was between one and three, with many participants stating they are virgins. More people had a negative attitude towards casual sex, which was particularly true for females. Gospel music genre was also associated with a negative view of casual sex, more so than for the other popular genres. In terms of religiosity statistical analyses, neither virginity status, number of sexual partners, nor age of losing one's virginity had any clear associations to religiosity. However, gospel music genre was associated with higher religiosity scores.

The qualitative part of this thesis (starting with Chapter 4) further underlines some of the outcomes of the current chapter. Chapter 4 is the precursor to the qualitative study written in the form of an implied methodology. Moving from a quantitative approach to a qualitative one requires a paradigm shift. This is the basis for the next chapter, Chapter 4.

EXPERIMENTATION SECTION - PART 2

A QUALITATIVE APPROACH TO MUSIC, SEX, AND RELIGIOSITY

4. A SECOND-ORDER CYBERNETIC APPROACH TO QUALITATIVE RELIGIOUS STUDY

A description of a thing is not that thing – the description is not the thing described.

[de Saussure, 1963]

4.1 Introduction

The last chapter presented a quantitative analysis of the sample. The next leg of this thesis is an explorative qualitative study of a much smaller group of participants. This means that a completely different approach to the research was undertaken. The first part of this thesis followed a quantitative positivistic approach focussing on numbers and statistics with the view of determining how much of something. In this next section, the qualitative study, the focus is now based on each participant's experience of their music media and thus this upcoming explorative approach relies on an entirely different methodology. This in turn requires a paradigm shift in that the quantitative approach already presented had an almost objective stance, alluding to the idea of separation between the researcher, the study, the data, and the findings. In the upcoming qualitative approach, this separation is challenged. The goal for Part 2 of this thesis was to follow a second-order cybernetic approach. In attempting to reach this goal, it is important to describe the underpinnings of this approach. Thus, the purpose of this chapter is an implied methodology, which relies on cybernetics as an approach to qualitative RS.

Cybernetics, and more specifically second-order cybernetics, provides a vehicle to address interdisciplinary studies as cybernetics is not confined to a certain field of enquiry. Rather, cybernetics is closer to a toolset but this toolset is tied to one's epistemology. A cybernetic approach is one that I believe aligns to qualitative exploratory work with the goals of:

- Understanding that knowledge and knowing are different. The difference lies in that knowing requires a knower and is tied to context and observation.
- Taking people's experiences seriously (their ontology) while keeping these experiences contextually grounded.
- Making sense of these experiences by conversing with participants to explore how these participants arrived at these understandings (epistemology).
- Acknowledging that context and content are intertwined.

- Acknowledging that language is tied to individual understandings and thus focussing on the participant's expressions is more important than the researcher's in understanding the world of the other.
- Realising that linear causality is troubling for explaining social phenomena.
- Adopting the view that observers are included within their systems, which also means that the researcher too is recursively connected to their research

This chapter on cybernetics was included in this thesis for three reasons. First, throughout the thesis there are references to cybernetics. While cybernetics is not a new field, there is often a radical misconception about the nature of cybernetics. Many think of it as something to do with cyberspace (computing of some sort), others think it is to do with robotics and androids, or a form of mind control or teleportation. There are even books that have misleading titles such as *Psycho-Cybernetics, A new way to get more out of life* (Maltz, 1989) or *Hypno-cybernetics: Helping Yourself to a Rich, New Life* (Petrie & Stone, 1973). Whether it be titles of books or Japanese anime, there is, in my opinion, a major misconception about cybernetics. This problem is perpetuated by the lack of cybernetics in many university curriculums with most universities preferring a Western linear view (Baron, 2014; Scott 2010).

Second, for those readers who are versed in cybernetics, it is important that I the observer in my own study need to provide the reader with at least a glimpse into how I have interpreted and used second-order cybernetics. To address these first two aspects, this chapter will cover a few principles of cybernetics interwoven with how these ideas are important to my qualitative interviews. Having aspired to a cybernetic approach in my interviews, this chapter is framed against the backdrop of observation and conversation, which were the main behaviours that were part of the interview process. Second-order cybernetics is partially explained in principle, but as I discuss in this chapter, cybernetics is not just a theory, it is also in the doing. Just as Aristotle spoke of sophia arising from phronesis but also returning to phronesis. The theory of something (sophia) or the practical example (phronesis) should not be seen as superior to each other, rather sophia and phronesis being equals, with neither omitted. Aristotle's ideas about knowledge, merging the "knowing why"—theory/conceptual ideas—with the "knowing how"—practice or performance, are important. Thus, the manner in which I have conducted my qualitative study could also be evaluated as my understanding of second-order cybernetics.

Third, my interpretations and arguments of my findings from my study are framed against a cybernetic perspective and I have thus assumed the reader to have understood the principles presented in the remainder of this chapter.

4.2   Cybernetics

4.2.1 What is cybernetics?

A simple question? Not really. The American Society for Cybernetics (ASC) held their 50th annual conference in 2014. During this conference the past presidents of this society were seated on the stage and a question arose from the audience, "What is cybernetics?" There were giggles heard from this audience in the gallery of the lecture hall at the George Washington University, as those who are cyberneticians know what trouble this question is. Surely for a society that has been running for 50 years there would be agreement on the answer to this common question, but there is not! I believe there are two reasons for the difficulty in answering the title question. The first reason is that cybernetics does not have a home discipline. Pask (1961:11) stated:

> Cybernetics... like applied mathematics cuts across the entrenched departments of natural science; the sky, the earth, the animals and plants. Its interdisciplinary character emerges when it considers economy not as an economist, biology not as a biologist, engines not as an engineer. In each case its theme remains the same, namely, how systems regulate themselves, reproduce themselves, evolve and learn. Its high spot is the question of how they organize themselves.

With such a diverse spread of scholars and their subject areas, it is difficult to define the "what is..." to a simple question. The Greek word *Kybernetes* translated into English is *pilot* or *steersman*. The term cybernetics was coined by mathematician Norbert Wiener in 1948 and was described in his book *Communication and Control in the Animal and the Machine*. According to Weiner's model, cybernetics adheres to the laws of physics. His view of cybernetics had limitations but from his coinage the path had been laid for increased scope of cybernetic thinking. The Macy Conferences (1946 to 1953) are known for the emergence of new themes in cybernetics, including patterns, regularity, and feedback, which translated into circular causality (Glanville, 2002:178).

Circular causality is a troubling aspect for scientists who prefer to report in terms of a traditional linear causality model. Scientific tools frequently base their algorithms on the assumption of linear causality. Much of the confidence building statistics that social scientists use rely on a linear model yet social systems are not necessarily linear. Homeostasis, for example, represents a circular process of continuous feedback in its regulatory outcomes. The human body relies on homeostasis to achieve its survival through an ongoing process. If the body needs food, we become hungry, if it needs water, we become thirsty, and so forth. Whether it be a pilot flying a plane, a driver steering a vehicle, a manager managing a sales team, or a thermostat monitoring the temperature of a room, a circular process of activity is taking place in the regulation of activities that achieve certain goals. Circular causality is particularly relevant in social systems in which there are continuous influences on the actions of people within the system. For example, in a business there is an ongoing circular causal process (Beer, 1972). As the business grows or shrinks, changes in the workforce adjust the trajectory of the business as the individuals continually monitor and modify the internal processes of the company.

Governments require all sorts of feedback as they attempt to meet the needs of the citizens (ideally) acting upon the information at hand but also limited in terms of the characteristics of the structure of the system.

The structural characteristics that are inherent within systems are acknowledged within cybernetics. This structural limitation or determinism may be mechanical or biological. In the case of biology, the study of the human body allows for an understanding of how human structure affects the interaction of living systems. Maturana and Varela's (1987) ideas surrounding a self-contained nervous system challenged the idea of an outside world that can be known directly. For decades, scientists have attempted to report unbiased objective research, but cybernetics highlights that every statement is made by an observer to another observer. This interaction is entangled within a context, including the worldviews, the politics, and physical characteristics of the observers within the system. Cybernetics challenges the independence and objectivity of research tying the researcher to his/her research findings. This implies an ethical aspect which research should aspire to. The inability of the researcher to "know for sure" implies a humility in their work acknowledging their own limitations. These limitations include the inescapable epistemology that the researcher is tying into the research.

With the awareness of observers in systems, a new chapter of cybernetics arose—second-order cybernetics. This brought the observer into the system as part of its identity; the observer needs to be accounted for. For example, anthropologist, ethnographer, and cybernetician Margaret Mead[80] (1943) who studied people and their cultures realised that her mere presence in their company was impacting the behaviours she experienced. In Mead's case, whether it be that the cohort acted differently to impress her, please her, or even anger her, her presence altered what she observed—the observer effect.

The idea that observation is tied to the observer challenges the two thousand five hundred years of Western epistemology and its focus on a realist view (von Glasersfeld, 1990). The Western view of epistemology (as well as of cognitive psychology) depicts an experience of reality as more or less picture like (iconic) correspondence or as a matching function. However, in cybernetics, perception is an adaptation in the functional sense. Thus, observing and understanding becomes the study of *how* the mind operates (von Glasersfeld, 1984). This is an important aspect in Conversation Theory (Discussed later in this chapter) whereby conversation is also a means to understand the mechanism of understanding in the other person.

With the growth in constructivist narrations, observer-dependent realities and recursive relationships, so too did cybernetics evolve. Many cyberneticians are also constructivists and vice versa as there is some overlap, particularly in von Glasersfeld's (1984) radical constructivism and the theme of reflexivity; however, one should not conflate radical constructivism and second-order

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[80] Margaret Mead (1901-1978) was one of the forerunners to second-order cybernetics (Glanville, 2015).

cybernetics, as cybernetics is vested in principles that are used to formulate a cybernetic understanding of phenomena.

Defining cybernetics is still troubling, hence for this study the definitions used are those of the cyberneticians[81] who were the most influential in my own thinking. Table 4.1 lists the person and their best definition of cybernetics. Heinz von Foerster provides what I believe to be the second reason for why cybernetics does not have a universal definition (see Table 4.1 for his definition).

Table 4.1: Notable quotes on defining cybernetics (ASC, 2015)

PERSON	DEFINITION OF CYBERNETICS
Ranulph Glanville	Cybernetics is essentially about circularity.
Humberto Maturana	I proposed the phrase "The Art and Science of Human Understanding" for cybernetics. Why? The person that guides the ship, the skipper, acts both on practical know-how and intuition. Thus, the skipper acts both as a scientist and as an artist.
Francisco Varela	First order cybernetics: The cybernetics of observed systems. Second order cybernetics: The cybernetics of observing systems.
Heinz von Foerster	That is the fascinating thing about cybernetics. You ask a couple of people to give you a definition and although you don't get to know much about cybernetics from them, you find out a lot about the person supplying the definition, including their area of expertise, their relation to the world, their desire to play with metaphors, their enthusiasm for management, and their interest in communications or message theory.
Gregory Bateson	The study of form and pattern.

4.2.2 The evolution of cybernetics and second-order cybernetics

4.2.2.1 Cybernetics

In earlier times the things a person had to understand were relatively uncomplicated. The objects or systems were relatively simple. Tools, such as spears, a hand axe, awls, harpoons etc., were limited in their principle of operation. Until quite recently, it was possible for a person to study a significant portion of the knowledge that was available. More recently, in the last 70 years, there has been an almost exponential growth in complexity of systems that humans were concerned with. The outpacing ability for humans to control their systems is evident with the requirement for people to specialise in their field, with several specialists required for common everyday systems. Energy systems such as power plants, traffic control systems, even motor vehicle car workshops require people with several specialisations. In the 1940's the themes of regulation and control were becoming important with the development of more complex systems. With the increased variety of behaviours that these systems could perform, the more the people who were working on these systems needed to know. Ashby's (1956) Law of Requisite Variety states that only variety can match, absorb, or destroy variety. As systems become increasingly complex, so too must the controller achieve a deeper understanding of these complexities owing to the wider scope of

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[81] There is even debate as to the correct term for someone who is involved in cybernetics. A cyberneticist or cybernetician (Vinnakota et al., 2014).

functions the controller needs to recognise and regulate. This is one reason why many definitions of cybernetics relate to regulation of systems owing to the challenge we face in managing complex systems.

The human body is probably one of the most advanced regulators of behaviour with its ability for homeostasis. The human brain, which is physical in nature, provides us with the ability for abstract thinking. The union between the physical and the abstract—the mind—is like the meeting place between science and philosophy. Cybernetician Warren McCulloch (1965) found a new field called experimental epistemology, which is a physiological theory of knowledge—crossroads between mind and body. The mind is part of nature and should not be excluded just because of its complexity.

The early cyberneticians were aware of the increasing complexity in the world, for instance, complexity in neurophysiology, mathematics, and engineering. These early cyberneticians, while from different fields of specialisation had a few common understandings that linked them together. A new epistemology emerged that was applicable to biology, social systems, and computing which was in contrast to the view put forward by physics. Cybernetics became quite popular in various fields, including mathematics, science, engineering, biology, and psychology.

Although the term cybernetics was only coined in 1948, cybernetic thinking has been present for over a millennium; for example, ideas of circularity and connectedness have been exhibited in Hua-yen Buddhism (Cook, 1977).

4.2.2.2 Second-order cybernetics

The formal origin of second-order cybernetics occurred between 1968 and 1976 with the first symposium of the American Society for Cybernetics (ASC), which took place in 1968 where Margaret Mead presented her paper titled *The Cybernetics of Cybernetics*. A key point in her paper was that she challenged people to use cybernetics as a way of seeing and experiencing the world by adopting an ecological approach. Mead put forward that cybernetics is not something that can be excluded from the observer. This thinking was also present in the manner in which Gregory Bateson used language and his awareness of the unavoidability of the observer, as well as in the works of Stafford Beer. The development of second-order cybernetics into an approach is mainly attributed to Heinz von Foerster, Humberto Maturana, Francisco Varela, Gordon Pask, Ranulph Glanville, Bernard Scott and Dionysius Kallikourdis.

Second-order cybernetics arises when cybernetics is applied to the subject of cybernetics. Commonly found themes in cybernetics are: learning, purpose, conversation, observation, and objects. Cybernetics of cybernetics sees studies on learning about learning, the purpose of purpose, conversing about conversation, observing our own observing, and the object of objects. A recursive reflexive approach is thus needed. Second-order cybernetics provides a conceptual

framework with sufficient depth to analyse second-order processes such as dialogue, cognition, and socio-cultural interactions (Howe & Von Foerster, 1974).

Second-order cybernetics is not the same as post-modernism. Second-order cybernetics generates a structure to permit and support this epistemology. The presence of the observer is acknowledged and is part of the structure and its process. It is not a nihilistic approach, and while some harsh critics of post-modernism claim an "anything goes" stance, the same is not true for cybernetics. Second-order cybernetics and constructivism do still have strong ties though. Jean Piaget, who Ernst von Glasersfeld believed was the great pioneer of constructivist theory, has found common ground between these two approaches (see von Glasersfeld, 1990). Constructivism is concerned with how stable concepts may arise from the individual observings, while second-order cybernetics studies observing, as opposed to observed systems.

4.2.3 Rationale for using a cybernetic approach

The idea of researchers being separate from their research is a misnomer, for the researcher is the person who selects the topic, writes the research report, selects the methodology, and so forth[82]. The researcher is probably the single biggest influencer in their research findings acting as a cognitive filter throughout the research process. The independence and objectivity ideals of research are thus challenged. This is particularly relevant in qualitative research that ultimately relies on conversations between researchers and their participants. Second-order cybernetics addresses the observer within the system being part of the system, which brings forth themes of recursion, reflexivity, feedback, and ethics, allowing for researchers to use frameworks for managing these complexities. Therefore, embracing observer-dependence introduces a whole set of ethical challenges. Important questions arise in epistemologically sensitive research. For example:

- How can a researcher take responsibility for his/her observations?
- How can a researcher mitigate his impact on his research subjects?
- How does a researcher quantify his own observer effects?
- How do the participants in the conversation take responsibility for their own views?
- How can the researcher demonstrate he has addressed his own epistemology in his research?
- How can the researcher allow for an evaluation of his research by the research participants themselves, according to the participant's epistemology?
- Has the researcher addressed some antitheses to his thesis?

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[82] Some people think of research in terms of art owing to the variety of behaviours that the researcher may adopt throughout their research. Topics such as research by design, design is a conversation, anti-disciplinary research are commonplace in cybernetics.

In this study, the goal was to determine how people experience their music and how they integrate these experiences into their religious life. I would like to explore people's attitudes in terms of music, sex, and religiosity. Having been involved in cybernetics for 10 years, I have realised that cybernetics is a way of seeing and experiencing the world. Being aware that I the observer am included in the system to which I interact has improved my understanding of relationships—both living and non-living (man machine). I have found this to be an epistemology that addresses relational aspects of patterns, circularity, and recursion in an ethical manner.

In the qualitative study I needed to interview people. Interviews rest on the ability of the role-players to communicate and understand each other. Cybernetic psychology is helpful in uncovering the processes that are present within communication systems, with much work published on communication theory, including Pask's Conversation Theory (CT) (1975, 1976a, 1976b, 1976c, 1987). This theory addresses the circularity and processes that are at play in conversations. My approach to my interviews is vested in CT. Conversation Theory is discussed next including a few cybernetic principles that are related to my study.

4.2.4 Conversation theory

The conversation is the fundamental unit of enquiry for investigating human learning. Luria (1961) was concerned with the distinction and phases separating inner language within a person's consciousness and that of spoken language that is intended as a dialogue to others. Luria was a pioneer in the localisation of parts of the brain and how brain damage affected speech, writing, and language (Luria, 1970). Conversation theory has its roots in the works of Luria, but also in the works of Piaget (1959), Landa (1971), Kelly (1955), and Bateson (1972), as well as the information processing approaches of Broadbent (1972), amongst others. This theory focusses on the architecture of conversations, the structures of interactions, the creation of knowing, and the evolution of perspectives (Pangaro, 2001:802). Pask (1976c) who has made a major contribution to this theory had the aim of exteriorising the mental process of the parties to a conversation, which has specific benefits to the understanding of human learning. Pask (1976c:14) wanted to identify the thought process underlying understanding. Conversation Theory in brief sets up a system within which to view learning, focussing on the proof of understanding (Pask, 1976c:13).

Conversations provide a context for the human world which becomes the domain to which we inhabit, bringing forth our self-consciousness. Conversing or as Maturana has termed it "languaging[83]" is our manner of existence. Human linguistic communication has a purpose. Conversations are circular with participation a pre-requisite for conversing between parties. Meaning is not transmitted in the conversation; meaning is what the listener determines from what they heard. Information is transmitted but it is the receiver that determines what is heard.

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[83] The use of the present tense is important as we live in the present tense. Thus conversing using language becomes languaging.

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While conversations are circular, they also are detached. As each party dialogues, their interpretation at each moment is personal and can only be re-represented to the other through the available understandings of the other. Figure 4.1 shows a diagram of a theoretical view of observations from a cybernetic perspective.

The parties to a human conversation are not machines. They are psychological individuals that have emotions, beliefs, ideologies, and so forth. Pask refers to individuals as p-individuals (psychological). Presenting information is not teaching, and information is not knowledge: "We do not transmit knowledge, we transmit information and this information only becomes knowledge when there is real understanding and application, not mere rote regurgitation" (Du Plessis, 2015:4). This information transmitted model and its associated absolute judgments vested in Shannon Theory, are problematic in social sciences, with channel capacity being reliant on human memory capacity (Nizami, 2011), as well as cognitive processing factors. During the interviews, I am aware that just because I have stated a question, this does not mean the participant understands or even follows what I have said. The reverse is also true. The participant may speak quickly, providing many important comments in close succession but my cognition is limited (channel capacity) and I may only recall some of the statements. These remembered statements are not necessarily verbatim copies as cognition is also a process of filtering. Thus, even if the participant speaks clearly and eloquently, my understanding of their understanding is still a reflection of my ability to conceptualise the participant's world.

Cybernetics is concerned with error correction. Any area where errors may be introduced need to be critically addressed. The interviews in the qualitative study were thus voice recorded to mitigate errors. Recording the conversation addresses one aspect of limited channel capacity, as the researcher can re-listen to the interview. Perceptual differences also frequently occur in conversations, which include errors in listening and hearing that could be corrected upon listening to the interviews repeatedly. These two aspects are the status quo actions that researchers should address. However, addressing the observer in the system and the observer effect requires more than simply listening to the recorded conversation. A critical review of the interaction is needed. Reflecting on the conversations is one method. This entails a time lapse for new understandings to arise owing to the impact of a person's mood, their context, and new learning that take place after the fact[84]. Learning is biological adaptation, which happens incidentally in the context of the pursuit of current "need-satisfying" goals (Scott, 2001). This means that the learning that takes place from the interviews is also a reflection on the goals that the researcher has, again linking the researcher to their research findings. The researcher's goals tend to steer the research itself. Being cognisant

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[84] Reflecting on one's work has a time component. I have found that through the passage of time, new impressions of past events may take place. These impressions are useful in making informed decisions about future actions. Glanville (personal communication, 2014) recommended that equal time should be spent on planning for the future and reflecting on the past. This is contrary to how many people live – spending most of their time in a future orientated mind-set.

of this feature can allow the researcher to ask himself critical questions about the underlying motivations for his goals, possibly uncovering bias and beliefs that are unconsciously steering his view of what to include as his findings.

Another method of critical reflection incorporates additional people who also reflect on the interviews allowing for a broader view of these interviews, opening the research up to peer critique while still in a very early stage of the research (reflecting team).

In addressing these points, I needed to keep reminding myself what my goals for this study are and what is underlying these goals. It is easy to become narrow minded seeing only information that is linked to the hypotheses. This is one reason why my goal for this second part of the study was not to prove anything. I was not trying to address a hypothesis. Rather my goal was set as an enquiry. I am enquiring as to how a certain group (young adults) interpret and think about their music in terms of sexuality and religiosity. Being an exploratory study, I needed to be open to other avenues that may have little to do with my study, which may also be helpful to scholars. Having a reflecting team assisted in these points.

Figure 4.1: A contemporary cybernetics of cybernetics image of theorizing about others' cognitions. (Adapted from Thompson, 1995:125).

Me as observer of constructed reality in others.

Me as observer of constructed reality in others.
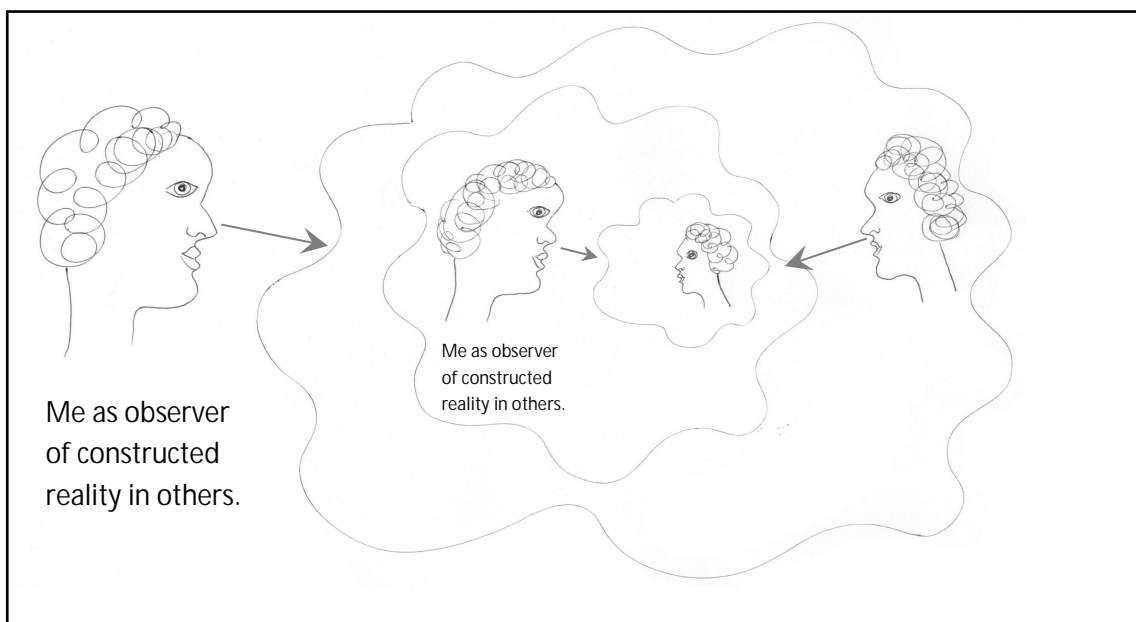
4.2.4.1 Conversation

When people converse, there is no direct connection between each's understandings. My understanding and the other person's understanding cannot be the same as we do not share the same biology, crudely depicted in Figure 4.1. There is scope for error correction in conversation, but this is a process of constant boundary jumping with each jump possibly increasing or decreasing errors. For example, two participants each communicate through their senses, which are modulated within the space between the participants, only to be re-sensed by each person again. Each boundary crossing is a source for errors. Information that is available to me that I perceive by

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my senses has a filtered response as my senses are tuned according to my system capabilities that are inherent and unique to me. If I am deaf, I will miss audible information, while someone who is not paying attention may also miss this information as though they too were deaf. Our cognitive capacities are a major factor in a conversation. For me to gain an understanding of the other, I will need to express my understanding of the other's understanding of my understanding. This is an error correction loop. For me to understand, I need to apply myself, give of myself, but also absorb that of the other. With conversation comes generosity. This is a necessity. Without it, I do not care enough to understand the other and thus am not in a mutual conversation anymore as there is no space for the other. Generosity thrives in a trusting environment, for without trust, it is difficult to be generous (Glanville, 2012).

4.2.4.1.1   *Teachback*

Pask and Scott's (Pask, 1976b; Scott 2000) teachback is a method in CT that allows the participants (usually teachers and students) to measure their understanding of the others' understanding. This method is often used in the classroom context whereby after the teacher has presented to the learners the topics of the learning outcomes, the learner is invited to teach back his/her understanding of this material to the teacher in front of his/her peers. When the learner teaches back his/her interpretation of the new concept/s, the learner is providing a glimpse into his/her world of understandings, but more importantly, how he/she arrived at these understandings, including his/her mental processes. Teachback allows the teacher to assume a neutral position by adopting the role of the student and asking the learner to provide an explanation of his/her own for the current topic. In terms of the interviews, teachback is a reciprocal process in which the interviewer is the student and the participant is the teacher. In this manner the interviewer is learning the participants' method of understanding. Teachback provides scope for the interviewer to check with the participant if his/her conception of participant's understanding is correct reciprocating the role. The participant then provides feedback as to how accurate the interviewer was in conceptualising his/her conversation.

4.2.4.2 Processes, processors, speech acts, and variety

In CT, Pask is concerned with process*es* rather than process*ors*. Processors could be seen as the fabric: the physiological or biological stuff we are constituted of. While the biology is important in knowing how cognition impacts communication, Bateson (1979:204) reminds us that "Thoughts can be about pigs or coconuts, but there are no pigs or coconuts in the brain." Kauffman states that when a distinction is drawn "a space is severed or taken apart. Form appears in the process, and the form appears to enter into or re-enter the very space that generated it" (1987:56). This highlights the importance of circularity in human communication. Cybernetics shows that all communication be it man to man, or man to machine, is always circular. Owing to the circularity in the relationship, the notion of unilateral control is rejected. Control is not located in any one entity but rather is *in the between* (Glanville, 2008). Observers or actors in a conversation are never

outside of this system but are part of it, including their own observations and their observations of the other's observations and so forth (Figure 4.1). Feedback becomes a feature in the conversation to which the interviewer and interviewee provide as a process—neither controlling the other. Barnes (2007) says: "I don't control you, though I may think I do or wish I did".

Interviewers should not see the interview as a linear process. With the cooperation of the interviewees in a given context, the system is a heterarchy. In the same way teachers are only teachers when their learners are learning, so too are interviewers only interviewers when their interviewees are taking part. According to Pask (1987:18): "The main point of conversation is the converse of control. It leads to deregulation". New questions arise from this way of thinking and acting such as:

- How do the participants in the conversation take responsibility for their own views?
- How does the interviewer show that he can take responsibility for his questions and comments?
- How does one act to embrace/generate an effective conversation?

What is interesting is that many people mistake a *what* for a *how*. To answer a *how* question, it is important to focus on process, such as who is doing what, and what steps were followed (Baron, 2015c). The cybernetics is in the doing or in the being rather than in the definitions of things. Acting as a behaviour becomes very important in conversations. Austin (1962:138) stated:

> Once we realize that what we have to study is not the sentence but the issuing of an utterance in a speech situation, there can hardly be any longer a possibility of not seeing that stating is performing an act.

These acts have been addressed by Searle (1975:5) whereby he provides five illocutionary points: assertive (these include explanations where the speaker commits to the truth of the information); directive (an attempt to obtain action from the listener by use of requests, orders or commands); commissive (a commitment made by the speaker to perform an action usually in the form of a promise); expressive (express an emotive response to the current context such as an apology or an acknowledgement); and declarative (bringing about a change in the world by declaring an activity—declaring war). For the linguistic communication between people to be effective for any of these five elocutionary points, several factors would need to be addressed: good communication skills such as attentive listening; listening with a clear mind; focussing on the current conversation at hand; and attempting to understand the other with the goal of sharing a mutually co-created world of meaning. An awareness of the other is paramount to achieving these goals. Thus, human communication goals include conveying a message to a designated audience; to have this message understood in the way that it was meant; to receive confirmation of this information and to share meaning.

The role of the interviewer could also be seen as a steersman or a variety regulator. Thus, interviewers need to acknowledge Ashby's Law of Requisite Variety, which is that only variety can match, absorb, or destroy variety (Ashby, 1956). As systems become more complex, so too do the people who make up these system, for complexity like beauty, is in the eye of the beholder. This

means that if the interviewer does not recognize themes that may be present in the conversation, then the variety for this to be explored will be missed. The interviewer needs to have sufficient skill to create a shared environment that allows a wide range of possible behaviours or acts during the conversation. This is a challenge and requires the interviewer to spend much time and practice in interviewing people. This is one benefit of having completed the earlier quantitative study in that it allowed for increased variety in the topics under study for the qualitative part.

4.2.4.2.1 *Reflection*

During the interviews, I needed to understand that each person has their own way of understanding their world. I need to acknowledge and even invite the participant to discuss their contextual information as part of their narrative. Their contexts assist in framing their content. It is important to keep the content and context together, as often interviewers report stories without enough contextual information. This means that the interviewer needs to create the space for the contextual information and even allow it to become the trajectory of the interview.

In terms of Searle's illocutionary acts, while I may think that I am being expressive, if the receiver of this utterance does not experience my speech act in the way I intended, then a perceptual difference has occurred. Relying on the tools learned in cybernetic psychology, there are ways of reducing communication errors which are explained in the remainder of this chapter, but first an analysis of errors that are related to seeing and hearing are presented.

4.2.4.3 Errors in human communication: hearing and seeing

It's not what you look at that matters, it's what you see.

[Henry David Thoreau, 2006:102]

In my review on the challenges of hearing and seeing (see Baron, 2015a), I found extensive cognitive issues that limit a person's ability to achieve *accurate*[85] sense perception. In terms of hearing, issues include a person's sensitivity to frequency response and perceived loudness differences (Brüel & Kjær, 1984; Robinson & Dadson, 1956; Suzuki & Takeshima, 2004), challenges to the perceived upper limit of sound perception at 20kHz (Tsutomu, Emi, Norie, Yoshitaka, & Hiroshi, 1991), auditory defensiveness (Goldsmith et al., 2006) and its associated effects on a person's mood, which are all aspects that could impact the ability to perceive auditory information. The tone of a person's voice for instance, may sound like noise to one person, while another enjoys it. Conducting an interview in a room with a person who has a tone of voice that is bothersome may trouble the other people in the conversation. A noisy air conditioner for example, may be

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[85] This word may be misleading. It is used here to denote accuracy as the best capability that one person may achieve within the constraints of their nervous system. It is not meant to connote that a person can objectively perceive.

unconsciously bothering those in the room. This auditory noise may aggravate and impact the participants who are engaging in conversation.

In the interviews I have asked the participants if they are comfortable. I am aware that sounds may be bothersome to people and thus need to check with the respondent about their comfort levels. The music videos contain both auditory and visual information. In terms of the acoustics, I have used a venue that has a predictable sound characteristic (see Chapter 5 heading *5.2.3.3 Testing equipment and the environment*). The volume level selected must be comfortable for the respondents. Background noise should be limited and acoustic reverberation of the room should be assessed.

Visual disturbances equally challenge human perception. The most common being myopias, hyperopia, and scotomas. The interesting fact about scotoma (blind spots) is that the brain fills in the gap in the visual field without the person knowing that there is a part missing—a good argument for constructivism. Colour perception problems, including genetic, accidental, environmental, or the not so understood side effects from certain medications, are also common. Medications such as erectile dysfunction agents, iron supplements, antibiotics, anti-tuberculosis drugs, high blood pressure and nervous disorder medications, have all been found to impact a person's visual acuity and colour perception (Fraunfelder, 2005; Hallberg & Ryttinger & Solvell, 1966; Yee et al., 2003; Jägle et al., 2004; Santaella & Fraunfelder, 2007).

The converse of this is even more interesting, which are the side effects from *not* having the medications. For example, while there is a placebo, there is also a nocebo whereby a person has negative effects from taking an inert substance yet this person exhibits real physiological disturbances. The nocebo is a problematic and costly issue in the medical profession but is poorly understood (Barsky et al., 2002).

Visual processing is divided into discrete segments in the brain. Damage to some parts of the brain may not stop people from perceiving all aspects of vison. A condition called Blindsight (Riddock Phenomenon) refers to an ability to detect shape, colour, or motion in the area of an otherwise complete hemianopsia (blindness). This has challenged the common belief that perceptions must enter consciousness to impact our behaviour (Carlson, 2013). People with Blindsight do not consciously see in their lost visual field in the manner normally-sited people experience vision. Upon forced-choice tests, these people demonstrate they can detect forms, colours, or motion. However, they do not report it as vision but as a non-visual sensation or "feeling" of a shape, colour, or motion. This has important implications for the philosophy of mind (Kentridge & Heywood, 1999).

The awareness of our world is constructed from parts to give us a picture, which we use for our decision making. We do not have the ability to observe our environment perfectly, as we are limited by our biological structures and functions. Maturana and Varela (1987) performed a radical experiment whereby they surgically rotated the eye of a newt (amphibian of the Salamandridae

family) by 180 degrees. The newt thus had one eye at its normal position while the other eye was 180 degrees out of phase. When covering the rotated eye, the newt was able to catch its prey by projecting its tongue correctly in the direction of the food (fly). When covering the normal eye and exposing the rotated eye, the newt was unable to obtain its food as it kept extending its tongue 180 degrees *away* from the direction of where the food was. The newt was never able to get its food. Maturana and Varela (1987:125-126) concluded with the following statement:

> This experiment reveals in a very dramatic way that, for the animal, there is no such thing as up and down, front and back, in reference to an outside world, as it appears to the observer doing the study. There is only internal correlation between the place where the retina receives a given perturbation and the muscular contractions that move the tongue, the mouth, the neck... The operation of the nervous system is an expression of its connectivity or structure of connections and that behaviour arises because of the nervous system's internal relations of activity.

In sum Maturana and Varela (1987:242) expressed it well: "We do not see what we do not see, and what we do not see does not exist."

Many people assume that because they have seen something, others can see it too. This is an error. Disregarding the psychological factors, even the physiological processors within each individual are unique. Asking a group of people to differentiate the colour green from shades of blue quickly demonstrates how colour interpretations are subjective. A recent study has found that seasons also affect how human eyes process colour (Welbourne, Morland, Wade, 2015). The researchers believe that as the environmental aspects change, so too does our visual system change. The eye averages out the colour balance thus compensating for colour differentials. The one million rod cells—activated during low Illumination —and seven million cone cells—activated during high Illumination—allow for extensive variation in colour perceptions (Neitz & Neitz, 2011). This has implications for the interviews. When the respondents view the music videos, colour perceptual differences are important. For example, there is a video by musician Nicki Minaj[86] titled *Only* (Maraj et al., 2014: track 6), which was one of the music videos used in the interview sessions. This music video has been criticised for depicting Nazi imagery which Minaj has apologised for (Markman, 2014). The animated video depicts a fascist-like figure flanked by black and red banners in the presence of hundreds of soldiers wearing red arm bands while in the context of other Nazi imagery (Caufield, 2014). Figure 4.2 shows an example of three screenshots of this video (the print needs to be in colour). I wondered if the red colour was contributing to the connection to Nazi symbolism. Converting the images to greyscale, as in Figure 4.3, I believe the impression is quite different. This video was also used in the pilot study. Interestingly, only one of the five respondents drew any connection to Nazism.

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[86] Minaj (Onika Tanya Maraj, 1982-) is a singer (rapper) and songwriter. Minaj is known for her "bubblegum" rap that consists of metaphors, punch lines, and word play. Minaj used alter egos as a means of escaping her childhood challenges of her parents' fighting. One of her alter egos is Harajuku Barbie which later became Nicki Minaj (Goodman, 2010)

Figure 4.2: YouTube colour screenshots from music video *Only* by Nicki Minaj (Maraj et al., 2014:track 6).

Figure 4.3: YouTube screenshots in monochrome of music video *Only* by Nicki Minaj.

After reviewing several studies, as well as my own research findings on acoustics (Baron, 2009), I concluded that the language for hearing and seeing should be adapted. The word *hear* should not evoke the idea of understanding or meaning. It should relate to a process. People often say, "I heard you" and mean they understand the utterances of the other without verifying this information. Similarly, for seeing. I challenged the position of:

1. I hear you with my ears.
2. I see you with my eyes.

I proposed the following[87]:

1. I hear *you* with my ears, to become: *My ears receive sound energy not meaning.*
2. I see *you* with my eyes, to become: *My eyes receive light energy not meaning.*

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[87] In the case with disabled people, either deaf or blind, this would only partially apply.

During the interviews I have asked the respondents if they could see the video monitors clearly. I asked if they could read the text and whether they had any colour blindness. There were two participants with colour blindness.

4.2.4.3.1 *Bodily states*

An awareness of the influence of bodily states that take place in conversation is important in cybernetic approaches. Bodily states that show care, trust, sharing, and active listening promote reflection as a process for meaning reconstruction (Griffith & Griffith, 1992). The interviewer should be aware of the bodily states of the respondents as well as his own posture having an influence on the dialogue. An awareness of facial expression, posture, breathing, tone of voice, eye-contact, and direction of gaze all help to improve one's understanding of what is manifesting in the conversation. An awareness of incongruent bodily states helps to underline the relationship between the verbal and analogue information. Dialogue must make way for alternative solutions, new meanings, reconstructions, and reinterpretations. Curiosity, openness, and respect, are all manifested in a joint manner by the people present, but it is the responsibility of the interviewer to enter the room with an emotional posture that invites these factors to evolve.

4.2.5 Owning one's own epistemology: lessons from therapy

The title of this paragraph was inspired from a paper that was written by Griffith and Griffith (1992) titled *Owning one's epistemological stance in therapy,* which addresses the need for therapists to take responsibility for their own behaviours in therapy sessions. Many people seek out psychotherapy from a health practitioner. The therapeutic relationship/conversation provides a good example of how epistemology influences the process. For example, the framing, definitions, and evaluation of outcomes of therapy relate to the paradigms in use within the therapy setting. Psychiatry, with its reliance on the medical model, tends to explain and address a patient's behavioural problems in terms of biology and medication. A patient is sick when their physiology deviates from the norm with medication seen as a treatment. In terms of behaviour, pathology is measured according to the Diagnostic and Statistical Manual of Mental Disorders, which specifies pathology from normalcy.

From a different perspective, namely the psychodynamic perspective, a Freudian or Jungian practitioner usually conceptualises psychological problems according to unconscious forces that are present within the psyche (see Jung, 1921; Freud, Freud, & Strachey, 2005). Through careful investigations of life experiences, the practitioner attempts to find deeper reasons for the resolution of conflicts that the patient is experiencing. Early childhood experiences are seen as very important in explaining resultant problematic behaviours that occur in adulthood. There is thus an acceptance of linear causality. When the patient has achieved considerable insight into his

problem, he may achieve improved functioning. The therapist is seen as an expert, which is the case with most therapists in mainstream psychology.

Moving to a family therapy approach, such as the structural approach, the identified patient is only a symptom of a broader problem that lives within a system (Minuchin, 1974). The labels of pathology are now shared and do not belong to a single individual. The family usually enters the therapy process as a response to the symptoms of one of the family members; however, the identified patient's symptoms can be assumed to be a systems-maintaining part of the family. The symptom manifested by the identified patient may be an expression of the family dysfunction, or as a result of the individual family member's life circumstances and has thus been maintained by the family as a whole (Minuchin, 1974). The therapist's position in the family is to modify and repair rather than that of an educator (Minuchin, 1974).

Moving to a second-order cybernetic approach, the person seeking out therapy is considered a client and not a patient; sick is defined according to a construct that is subject to a certain worldview and context. Pathology and normalcy are negotiated and are often dependent on the ability of the client to address the barriers that he is experiencing (Becvar & Becvar, 2006). A shift from the therapist as an expert to the client being the expert takes place (Anderson & Goolishian, 1992; Hoffman, 1992), with the therapist fulfilling a role of a conversational architect. Owing to the therapist now being included in the system, the labels used in the therapy session are shared and thus cannot be owned by the client alone, for the therapist is the one who identified these labels reflecting the co-created meaning that has manifested in this shared conversation. Method is replaced with stance.

By traversing across different paradigms in psychotherapy, one may view how the descriptions, labels, and even the behaviours within these paradigms are set out according to their respective frameworks, or ways of knowing. Popular psychologists, including Maslow (1943) and his ideas on self-actualisation, Frankl (1985) and his focus on meaning as a feature in therapy, Rogers (1995) and his humanistic approach, are further examples of how an approach impacts a person's epistemology. Epistemology is not something that scholars can just present as a snapshot. It is in the thinking and doing that have become stable characteristics for people from past-learning experiences. Epistemology reflects both the tacit and explicit knowledge that a person has collected and created over a lifespan. What is particularly important are the assumptions that are enacted without conscious awareness. The handshake greeting, eye contact in conversation, eating habits, even colonial assumptions, which are often culturally dependent, may be manifested by a person without their conscious knowledge.

4.2.5.1 A not-knowing stance: making the expert disappear

There is a responsibility resting on the interviewer for creating an atmosphere of curiosity, openness, and respect. Curiosity manifests itself in an environment of seeking an understanding. I realise that I do not have the answers to the questions that are asked in the interview. This is an

important point as many people ask a question while they envisage the answer they would like to hear. I need to keep asking myself: "Am I responding to what I have just heard, or to what I want to say next?" Socratic questions while investigative, do not have a place in my interviews. An awareness of one's own ego and arrogance is needed in that the interviewer cannot know the answers to the questions that he asks. Curiosity is lost by an interviewer who is a *know it all*. Learning from the lessons of cybernetic psychology, the therapist is seen as a conversational architect who has extensive experience in the art of creating a domain for facilitating a dialogical conversation (Anderson & Goolishian, 1992). The therapist's conversational framework is that of *not knowing*. He is not looking for specific answers as he has no preconceived ideas or diagnostic definitions that require a method for therapy. The skill of the therapist rests on his ability to participate in the re-creation of new meanings during the therapy process, while being aware that our *self* is always changing (Anderson & Goolishian, 1992). The dialogical process is a continuous process where meaning is continuously manifested. The therapist is not seen as the idea generator or meaning giver; rather, ideas and meanings emerge from the dialogue between the therapist and client in a co-owned, co-created partnership. The therapist is thus included in the meaning of the conversation.

During the interviews, I did not want to seem like an expert on the topic. I want the respondents to know that I am genuinely interested in their story. I believe that it is impossible for me to be an expert, as each respondent has his own way of making sense of what he experiences in the videos. Thus, I am not the expert, participants are, as it is their experience of their life. Asking questions in a manner such as: "Could it be that?" or "What if?" immolate or reduce the expert persona which enhances participation (Hoffman, 1992). I am interested in the meanings that each respondent has created. My job is to capture that meaning as accurately as possible[88].

4.2.5.2 Labelling of behaviours

The goal for the interviews was to capture the respondents' view of the music videos. Labels are an integral part of language for people seek labels in many situations. I am interested in the labelling that the respondents provide but more interested in how they came up with their labels. When a respondent said the video was blasphemous, I need to know how he arrived at this decision, rather than just knowing that he feels it is blasphemous. In hearing the description and process of his thinking, I am gaining insight into his background and realising what parts of the imagery or words are standing out to him (conversation theory). My idea of blasphemous and his are not the same thing. I need to capture his definition and its context to which his label of blasphemous emerged while watching the video—what cues or events led up to this label and

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[88] Accuracy is measured by how close my interpretation of the participant's viewpoint is achieved. This is moderated by the continuous need to negotiate meaning between myself and the participant with the participant being the teacher.

what past-experience influenced this thinking? Thus, in a cybernetic approach, there is interest in the processes: the *how* of things rather than the *why* of things.

Another problem with labelling is linked to the issues that have been found in therapy. Learning from the Milan Research Team of Boscolo and his colleagues (Boscolo, Cecchin, Hoffman, & Penn, 1987), they note that labels are troublesome, particularly when used to describe behaviours. For example, in terms of the counselling relationship, pathology is and consists of labels. People look for labels when they are confused, and thus it is very easy to fall into the trap of labelling behaviour. Boscolo et al. (1987:44) wrote:

> Once labelling has been accepted by the family, then all behaviours are related to the labelling …I am always impressed by the power of labelling: "You are cooperative"; "You are good"; "You are bad". It is like being cast in a role in a play and never being able to get out of it. If you say "I get along with my son, we have fun together," that's relational. But if you say "My daughter is intelligent," you use words to kill the relationship. To unstick that kind of system, you must bring in a process that helps people get away from labels – not only negative ones, but positive ones too.

Diagnosis and labelling should not find themselves in the second order domain. Second-order cybernetics would say that diagnosis exists only in the eye of the observer and is thus connected to the observer and linked to their worldview. Furthermore, diagnoses are seen as attributing causality and hence blame, which act to reinforce the problem they are meant to explain. The second order approach says that a problem is only valid if the client sees it as such. Thus, there is an emphasis on the way the client defines behaviours. How the client communicates about his problem is more important than the problem itself.

During the interviews, one should not label the interviewee at all. I need to be mindful of my own bias and labelling. Stereotyping by me has no place in my interviews, as any label that I attribute to the other person is owned by me and tells about my observation and societal influence and not the observation of the respondent. The study is not my experience of music videos, so I take heed and acknowledge that there is no purpose in my categorising any of the interviewees or musicians during the interview process. I may clarify or ask the participants to elaborate when they have provided a label to their own behaviours or the videos though. For example, if the participant says, "I am a Christian", I may then ask: "What does it mean to be a Christian, to you?"

4.2.5.3 The observer effect

A recent study by Fuwa et al. (2015:1) conducted an experiment to test Einstein's "Spooky action at a distance" in which "the instantaneous nonlocal collapse of the wave function to wherever the particle is detected", i.e. the particle takes the position of two places at once (Bacciagaluppi & Valentini, 2009). Einstein did not believe that this nonlocal collapse could be real (Fuwa et al., 2015). The result of this experiment performed by Fuwa et al. was that measuring a property of a quantum particle in one place will affect what one sees in another place. As science accepts that nothing can travel faster than the speed of light, the method of how the split particles

communicate with each other is unknown. This is an example of the observer effect in science. This is in alignment to observer-dependent realities put forward by constructivism and second-order cybernetics. From a cybernetic perspective, the observer cannot be excluded from the system to which they interact in.

Maturana believes that: "Everything said is said by an observer", which Von Foerster extended to: "What is said is said to an observer" (Glanville, 2002:188). The role of the observer is central to second-order cybernetics in that when it is missing, so too is the second order of cybernetics. With this comes a major responsibility. Knowledge that arises from an observer is based on the observer's own life history, including their beliefs and values, and are thus owned by that observer. The act of observing is also an act of attaching meaning to that which one observes, which in turn introduces ethical imperatives.

Ethics are not group characteristics; ethics are personal tangles between one's own beliefs and values. This is different from morals, which are applied by others to others (von Foerster, 1992). As observers we are constructing our own realities through how we interpret our world. The idea of there being an objective reality becomes meaningless. Whether or not there is a stable reality present outside of our awareness does not change the underlying human factor of how we process information, which relies on cognitive apparatus like our brain, our senses, and our mind. A mind-independent reality is not possible but Von Foerster says that some stability is available through recursive observations that reach self-perpetuating states (Glanville, 2002). This point is important in terms of one of the aims for the qualitative study—the aim of observing patterns.

Maturana and Varela proposed an idea of a self-enclosed nervous system that computes reality according to the nervous system's own structure and functioning. This autopoietic function means that we self-create our world through our own neurology according to the rules and boundaries that are present. This allows our survival or structural integrity as we move through life in a non-purposeful drift, coupling to items that seem to fit with our own unique network of relations that cooperated in providing us with purpose. Flemons (2002:6) states:

> To know something as an isolated thing, you have to draw a distinction, and the distinction creates a relationship.... Mind is fundamentally relational.

As the observer observes, the thing they observe changes. Observing is an action which has a process. As the observer observes, they are making interpretations of the observations based on their past-lived experiences, which in turn changes the observed as the observed is continuously re-framed according to the observer's frame of reference. A circularity is present and is both inescapable and necessary for observation to take place. Heisenberg's uncertainty principle fits well into a cybernetic approach, which states that the observer constantly alters what he observes by the obtrusive act of observation (Keeney, 1983:129).

I am an observer observing the other person in the conversation who too is an observer. My observation of the information moving to and fro within the system is a filtered observer's account

of my understanding of what I am part of. The other person too perturbs me with their interpretation of their observed/sensed understanding of what they observed in the conversation. My correctness is mirrored to me by the other through an observer's observation of an observation (Figure 4.1). As time elapses these self-observing and self-observed can be termed *objects* in terms of Glanville's thesis on *Objekte* (Glanville, 1988). Meaning is constantly negotiated in the interaction in a recursive manner.

4.2.5.3.1 *Reflection*

Each party in the interview is an observer. The interpretations made by each respondent reflect their way of knowing and experiencing the world. These interpretations tell of the respondent's beliefs, values, and worldview. During the interviews, I realised that any value judgments that I make are owned by me and reflect my worldview. This means that there is no need for me to make judgments about the videos as I am only interested in the views of the respondents. I also realise that while the respondents provide their interpretations to me, I am included in the system as an additional observer.

One way to improve the cybernetic standing of this study would be to incorporate what Tom Anderson (1987) used in his therapy sessions with families: a reflecting team. This is a group of people (other therapists) who observe the goings on during the therapy session and can then comment on the therapist's behaviours as well as the family's conversations that they observed. The family can comment on the reflections as well. This hopefully allows for multiple perspectives and pattern observation. The purpose of Anderson's reflecting team was to moderate his observations during therapy. In my study I asked a colleague and my wife to listen to some of the interviews. The purpose of this extra step was to add a moderator to my own observations. To improve the stability of the interpretations that I achieve in the interviews, I allowed for recursive reflections as recommended by Von Foerster (Glanville, 2002).

4.2.6 Cybernetic principles and how they relate to the interviews

4.2.6.1 Autonomy

A boundary is present between a person and their environment. This boundary forms part of the relay station for where information from outside a person's neurological system is sensed. The impact of the sensory information depends on a person's own interpretation of the information they received. This is an important point. The way I interpret behaviours that I have observed determines what I deem to be causal or not. If I observe a car travelling through a red traffic light and smashes into another car who happened to be turning at that time, I may deem the fault of this incident to the driver who skipped the red light. Another observer may not have seen the red traffic light and only saw the cars after the accident. From the manner in which the cars were positioned on the road after the accident, it would seem that the turning car turned into the oncoming car in turn causing the accident. Neither my view nor the other observer may be correct.

What if the traffic lights were faulty, or what if in all the commotion I thought I saw a red light but mistakenly was looking at the wrong set of traffic lights? Errors creep into observations, which is why there is cybernetics (Glanville, 2012).

My interpretation of observed behaviours is maintained by myself according to my own understanding of the world and the knowledge I have of it. A young child viewing this earlier car accident may not have any conceptualisation of how or why traffic lights are used. They create their own story about the incident according to their own framing. Individual interpretations are created and understood within each person's neurology. This in turn means that each person owns their interpretations, as our interpretations of the world are internally referenced, thus people are autonomous systems.

A conversation is a system, which Pask said is organisationally closed but informationally open. A conversation with two participants means two autonomous systems are engaging, who together also form an autonomous system. The behaviour of this system is not the same as the behaviour observed within the system by the participants. Each participant interprets their observation in different ways; thus, different descriptions can be found for the same system. One needs to qualify that the behaviour is not the behaviour of the system, but the behaviour *observed* to be of the system, and thus observer included.

Autonomous systems understand what they understand in their own ways. As I observe, I create, as George Kelly's Personal Construct theory advocates (Kelly, 1955). If I am creating and interpreting, I am also responsible for what it is that I create in my understanding. Thus, with autonomy comes responsibility, as explained earlier.

4.2.6.2 Distinction

The process of observation relies (in part) on drawing distinctions. Spencer Brown (1969) outlines a complete and consistent logic based on distinctions. Maturana and Varela (1987) identify this drawing of distinctions as *the* elementary cognitive act. As a distinction is made, we carve figure from background. A new space is created and the value of this carved space need not be equal between that which is carved and that which remains—according to Spencer-Brown's calculus. The act of distinguishing logically profiles at least a pair of items, as if only a unitary item is present, a distinction did not take place. My awareness of myself arises when there is another, for if there were only me, I would not know of there being a self as there would be no distinction between me and anyone else. Thus, distinguishing always involves a triad: the distinguishing, and both distinguished (Glanville, 2003). Similarly, drawing a distinction arises out of the same origin, for we all have cognitive apparatus which allows the distinction to be brought into our awareness. There is a potential for mutual attributes of the distinction that was drawn. For example, whatever I might attribute in the distinction, you might too. Also, whatever you might attribute to me, I may also attribute to me and vice versa. There is a potential reciprocity here. Glanville (2003) terms this the Principle of Mutual Reciprocity: That which is possible on one side of a distinction is possible, at

least in principle on the other side of the distinction. Thus, with distinction, we have mutuality. This however does not mean it always occurs, but it is possible.

4.2.6.2.1 *The Principle (Law) of Mutual Reciprocity:*

Glanville (2008:168-169) stated:

> If through drawing a distinction we are willing to give a certain quality to that we distinguish on one side of the distinction, we must also permit the possibility of the same quality being given to that which we distinguish on the other side of this distinction: If I distinguish myself from you and I consider I am intelligent, I must consider that you (which I distinguish from I) might also be intelligent...

This principle explains how qualities such as intelligence may be understood to belong to both participants in an interaction shared in the between. I can say that recognising intelligence in you I confirm it in me, and that you, acting in the intelligence I recognise in you, confirm my intelligence. This suggests that generosity of approach is important. We should look to find and affirm qualities both in another and in ourselves. We should seek to welcome these qualities rather than deny them (Glanville, 2004). We can develop a richer account of being human than the impoverishing approach so familiar in the materialist utilitarian interpretations, which assert our essential selfishness, suggesting a model for human behaviour that is mean and grabbing (Glanville, 2004).

In the interviews it is an oversight to assume that I the interviewer have intelligence yet these interviewees are merely stepping stones to my goal. For if I see the participants in this manner, they too may see me in this manner, which I do not want. I would like the participants to take part and enjoy the interviews. Thus, using Glanville's mutual reciprocity, if I wish to experience intelligent meaningful conversations, I need to acknowledge that the participants have something meaningful and intelligent on offer in their conversations.

4.2.6.2.2 *Reflection*

Considering Glanville's position, I realise that being in conversation is a process of sharing. Generosity is a requirement of sharing. If my approach is one of "let's get this over with", then I have missed an opportunity for a richer account of being human. Thinking about mutual reciprocity reduces the superiority that may creep into the conversation.

4.2.6.3 **Black box**

An observer observing an entity may think of this entity in terms of a black box. This is a phantasm that is made by an observer. The observer has no knowledge of why or what takes place in the black box; however, the observer has some knowledge of the inputted information and the output as a type of behaviour. By using a Black box approach, an observer may create an explanation of the observed behaviour and adjust the input and see the outcome of these adjustments. The observer never gets inside the box, as Glanville (2003) joked that it is a black box, hence there is nothing to see inside as it is pitch black! The purpose of the black box is to allow the observer to

infer some causal relationships but these are not mind-independent realities, as they are dependent on the mind that conceptualises these so called causal links. The explanation of the observed behaviour change is developed by the observer but is based on the interaction between the observer and his black box. Each acts on the other with the description made by the observer of the black box, which is not the description of the black box, but rather the description of the results of the interaction of the observer and the black box as a system. For a relationship to be created between observer and black box, there must be interaction. As the observer creates an explanation of the black box, they are in effect whitening it but not solving it, for the observer never truly knows the reality of the black box, which too sees the observer as a black box. This in turn shows that for descriptions of behaviour to arise, there needs to be some form of relationship between the observer and the entity which they are observing. Behavioural changes made by either person constitute a cooperation between the two. They both have descriptions of the other, but one needs to keep in mind that for there to be descriptions of the other, there needs to be an other. Glanville (2003:8) summarised this as follows:

> Thus, the explanation built of the descriptions of the apparent observations of the behaviour of the Black Box by the observer, is not the observer's alone. That is, the explanation may be the observer's, but the observed behaviour on which it is based is neither the observer's nor the Black Box's, but exists in the space that is shared between them (even though the Black Box is a phantasm). And the explanation is not of what is in the Black Box, of which the observer remains totally ignorant, but is of the observed behaviours which are shared and are not of the Black Box alone any more than they reveal what is "actually" in the Black Box, of which the observer remains entirely ignorant.

> The remarkable power of the Black Box, in this understanding, is that it allows us to create explanations and to behave accordingly when there is nothing but a phantasm, when we cannot know what (if anything) is there: we are always present. Thus, it is the prime depiction of how we can operate as it seems we believe we do, in a universe where we assume is no Mind Independent Reality. It asserts that we live in ignorance.

Our observing cannot be absolutist. Even sharing the space and cooperating still does not allow the observers to see the "truth". Truth is a personal truth that makes sense in the way we build our own universe in cooperation with others. Thus, observing is also sharing. Observing is awareness of one's own ignorance that we can never truly know what the other thinks and feels, or what their observations mean to them.

The interviewing process could be compared to two black boxes interfacing with one another, neither ever truly knowing what is inside (the thinking and knowing) of the other. Whitening the box, as Glanville terms it, is the goal whereby during the interview the participants can get to know more about the observations of each within this shared system. Even though my part in the interview is more listening intensive, I too will start to become familiar to the other in the way I ask questions, my body posture—analogue information and so forth—which is on display. Thus, the interviewer is not invisible; their presence has an impact on the system.

4.2.6.4 The Turing Test

Alan Turing (1950) in his paper *Computing Machinery and Intelligence* introduced a test based on his question of whether machines can think. The common description of this test is that it is set up to determine whether a human can judge whether they are interfacing with another human or a machine in a texted conversation. The person who makes this conclusion of intelligent interaction has no knowledge of whether they are interfacing with a human or machine. The beauty of this test is that it moves away from definitions of intelligent behaviour to a determination of whether the tester is engaging in an intelligent conversation based on their experience in the conversation. In this way the test allows for a black box approach to be utilised in an outwardly obvious manner. The tester has no knowledge of who or what they are interfacing with. The tester judges intelligence based on whether they experienced the interaction as intelligent.

Turing does not assume intelligence to be a property of the machine; rather, in the way the test is set up, intelligence is attributed to the machine/box/other by the tester. Thus, intelligence is a label provided by the observer in this system about their interaction or behaviours that they experienced during the test. The observer makes their decision based on their experience during the interaction—requiring the observer to trust their experience. This raises an important point on the topic of theory versus practice: which is correct? Theory is important, but our experience is what we know first-hand which is hard to argue with. The term intelligent is thus a gift given by an observer to another (Glanville, 2008). This in turn means that questions about whether the object can be intelligent or not become irrelevant; intelligence is not seen as being in the object, but something that is in behaviours within the interaction (Glanville, 2001b).

For Turing, intelligence was not a property but an attribute (Glanville, 2001b). There is an important distinction here. An attribute is a quality given to an object by an observer, while a property is a quality the observer claims to find in the object itself (Glanville, 2001a, 2001b). The interviews with the 20 participants is a process of determining the attributes each participant gave to the videos they watched. I the interviewer cannot assume the videos contain some universal meaning for each participant. As each participant watches each video they attribute interpretations to the video.

4.2.6.5 Listen and learn

To move beyond our own imagination, we need to understand other people's understandings. For conversations to be effective there needs to be a listener who wants to learn about the observations of another person. This means that during the interview, the interviewer needs to learn from the interviewee. Listening is an active and creative act where meanings emerge from the understandings of others. These understandings do not depend on what is transmitted, but rather on what happens to the person who receives it (Maturana & Varela, 1987). Glanville (2001c) believes that for listeners to be aptly named, there are some characteristics that they should have. His first item is that the listener needs to keep an open mind. How does one "keep an open mind"?

I have attempted to address Glanville's request by taking a position where I see the other person as the expert while I am trying to learn from their understandings. I do not have the answers and thus need to get answers from the other, as explained in the previous section discussing a not-knowing stance. Glanville's next items are willingness and tolerance, followed by enjoying difference, and supporting variety. Without a personal interest in the conversation and the views of the other, no new creative understandings can emerge. I the interviewer am genuinely interested in finding out about the views of the respondents in my study. I cannot give the interviewing job to a student assistant, as they may not have this same interest and willingness to learn.

Tolerance in conversations can be challenging. Through my years of working for the South African Police Services as a therapist, I have realised that every person has their own unique epistemology. Earlier the works of Griffith and Griffith (1992) were presented and how people need to own their own epistemology. Hearing the beliefs and values of other people may challenge one's own belief system. I have some of my own ideas about media, sexuality, and religion, but I am more interested in creating explanations of what my respondents say. I want to be challenged so that I have new understandings in this field of study. I do not just want my own ideas and meanings to be the ones on offer. Allowing conflicting points of view to manifest in a conversation with the openness to merging these divergent views into one's own epistemology rests on tolerance.

A great side-effect of listening is finding out new things as well as different ways of knowing these things. There are two items here, not just finding new information but also finding new thoughts in the lead up to these meanings—the lead up to how people make their understandings is equally important. When I was being trained for my firearm license, a question arose from one of the trainees as to what would happen if one were to offload one's weapon in self-defence and kill another person. My instructor said: "The outcome is only of secondary importance but what led up to the outcome is of more interest to the magistrate." What behaviours and understandings were present and how did this develop in the interaction is what the magistrate will act on in deciding on the ruling. This lesson has been valuable to me, especially having children (and co-owning a pre-school). Youngsters will quickly report the outcomes of a tiff but rarely tell the teacher what their part was in the interaction. Apparently variety is the spice of life. Whether it adds interesting information or not, it usually expands the topic and can be helpful in a pragmatic sense. For example, in the pre-school example, after the first child runs to tell the teacher of the terrible things another child did, it is interesting and often beneficial to hear the views of what other children saw. Stories change as new observations are presented by different children. This often results in the first child who reported the atrocity now adding some of that previously hidden contextual information *after* hearing his peers' observations.

Glanville's last items are generosity and trust. Counselling psychology, which was fathered by Carl Rogers, was set to become the most popular therapy approach. He posited that counsellors should step into their client's shoes attempting to see things from the perspective of the other (Rogers,

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1995). His teachings have been modelled and formulated into an almost *to-do* list for prospective counsellors. The problem is that in his most prolific writings, he speaks more about how he was present in the here and now rather than focussing on tricks on how to listen empathetically. It is the realness of the here and now and the *spontaneous* relational conversing, including personal meanings, that I believe he was referring to. His book was even titled *A Way of Being.* What is known of Rogers' cases is that his clients felt his genuine interest and they felt a sense of trust. These two recommendations for active listening—generosity and trust—are connected to each other. Trust allows for generosity, open-minded conversation, and allowance for variety. Speaking does not mean joining the conversation. Listening forms the link for joining, as a person can transmit information, but without a receiver, the transmitter is irrelevant. Listening is thus a choice.

4.2.6.6 The map is not the territory

When an observation is made, representations are formed based on a structure of two elements. The one is represented and the other is the representing. These two are not necessarily connected as there is no a priori, logical, or symbolic link between the two. This lack of connection between represented and representing is of interest in cybernetics for at least two reasons. First, this forms a juncture for the inclusion of perceptual differences. Albert Korzybski's (1933) statement, the map is not the territory fits perfectly in the case of observation and representation. I may observe a soccer game at a stadium, but how this game is being represented in my mind surely does not set out miniature men running around with the ball duplicating what I am observing *out there.* The neuro-surgeon does not perform a brain operation and say: "Oh I see this patient is dreaming of being a surfer as I am observing a tiny person on a tiny surfboard in the left hemisphere of his brain". The map is not the territory, or as Saussure's (1966) point delineates: The representing is not the represented, something found in the one may not be assumed to be in the other.

Second, in a conversation we build our own experiences. Language is not a code but only a medium for negotiation in a dialogical space. Language is a set of conventions that has its own rules that we learn as we join the club of those who use it (Glanville, 2001c), while also acknowledging that different clubs use the language in different ways. Cyberneticians note that a dualistic usage of language may lead to dismemberment of whole systems (Keeney & Sprenkle, 1992), thus the choice of words and mechanism of speaking too are important in the interview process[89]. The interviewer needs to include himself in the description of the client's system (Haley, 1973).

When interpreting visual imagery, Beloff (1997:361) recommends some points to consider. These include asking what the images' purpose is, and what the images achieve. Asking the interviewee to look for the antithesis of the images, asking them what metaphors the images may be

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[89] Language barriers as a challenge to the research have been discussed in Chapter 5.

attempting to generate allow a glimpse into the understanding that the participant has of the music video.

4.2.7 Problems with a model

Many people who want to learn cybernetics have difficulties when they think of cybernetics as a model (Baron, 2014). My findings with university students who are studying psychology is that students attempt to modularise their course work. This is not surprising as in most modules the work is presented in sectionalised units. For example, in psychology there is the psychodynamic model, the medical model, the person-centred model, the systems model, and so forth. Students learn the characteristics of the model and then *apply* the model to something. In terms of cybernetics, this does not necessarily work. Firstly, the idea of applying something to something else alludes to the notion of separation. While I may be physically separate from that which I observe, I am connected by my very act of observing, which is my interpretation of that to which I observe connecting me to the very thing I think is independent from me. In cybernetics, the observer is inside the system, therefore the idea of *application* is troublesome. The source of trouble here is in the language. The use of the term *application* denotes a linear approach evoking the illusion of disconnection and linear cause effect outcomes; I apply something to something else. This is one reason why university students battle with cybernetics, as they see their position as external to the model and then attempt to critically evaluate such model against psychology case studies. When cybernetics is viewed as a model, an obstacle is formed. Cybernetics ≠ model, and thus there is no formula sheet or Diagnostic Statistical Manual (DSM) that one can refer to in defining and interpreting cybernetics in therapy or conversation. There are however principles but these principles are meaningless when attempted in a *to-do* list fashion.

Gödel's (1931) incompleteness theorem, which can be crudely summarised as saying that no entity can construct within itself a complete and consistent representation of itself, aptly fits in this discussion. An entity cannot demonstrate its own consistency (Hazewinkel, 2001). The reason why this is pertinent to cybernetics is that the observer is included in the system and thus a model that excludes the observer misses the point of cybernetics. Cybernetics is closer to a way of knowing *and* being. One needs to step inside this paradigm and become part of this information process. While in this paradigm a change in mind-set from information processing to meaning generating is important.

Bateson hesitated against an application of his work in his book *Ecology of Mind* (1972). Mary Catherine Bateson (2005:20), a daughter of Gregory Bateson, shared that Gregory hesitated to act: "He hesitated to act for many levels of reasons—all these things have multiple layers of causation— but at least part of his hesitation, I think, was …the unwillingness to use insight as a tool for problem solving that might become destructive manipulation."

4.3   Conclusion

Presenting cybernetics is challenging owing to the inclusion of the observer in the system. From the topics presented in this chapter it is hoped that the reader is aware that anything said, is said by an observer. This means that knowledge is tied to observation and context.

Modelling cybernetics is also problematic, for modelling something objectifies it. To circumvent this challenge, it was easier to present some of the theory of cybernetics, including well known principles that are relevant to this study. Selecting a few principles was a difficult task as there are many interesting aspects of cybernetics that have emerged from various disciplines. Cybernetics does not belong to any specific domain and thus should not be thought of as discipline-specific. Cybernetics has been incorporated into military defence systems with the use of feedback systems, in psychology with the introduction of family therapy, biology and human cognition, organisations and business functions, and education in the form of teaching and learning practices.

Investigating patterns is important in cybernetic approaches. Patterns allow people to make sense of their world. For example, when young children are learning the number system, they start seeing the numbers in new places, suddenly they start seeing these number patterns and point them out to their parents when in shops, at home, and so forth. A young child may know that the number on their birthday cake is their age as they develop pattern recognition for the number system. They have found constancy through the repetition of these patterns which they have learnt to recognise. What is interesting is that these numbers have been present in their environment all the time, but only once they personally learnt the numbers do they see these patterns in their world—now pointing them out as though they are newly present. The number itself does not hold any knowledge, rather it is the attribute that the child attaches to the number symbol that allows for meaning to arise. A child who is born into a different linguistic domain, for example, ancient Egypt, and learnt Hebrew[90] letters as numerals too may attribute their age to the letter upon seeing it in their environment.

Second-order Cybernetics presents a paradigm acknowledging and embracing the observer presenting a circularity that is inescapable. The observer is intimately connected to that which is observed. This breaks away from the idea of objectivity and neutrality. Observations are reconsidered in an autobiographical personal account, which transforms observations into a first-person activity allowing for information about the one who observes or the observing system. The active presence of the observer is important and so too is the verb— as an ongoing process—such as observed moves to observing, life to living, language to languaging, and so forth. Bias, incompleteness, and human filters are inescapable and are not ignored but acknowledged.

The black box approach is an important tool in cybernetics which is a product of an observer's observations. It adheres to the possibilities of the observer's frame of reference. Without any

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[90] The language of ancient Egypt was Coptic.

observer, the presence—or purpose—of the black box is irrelevant. Once an observer is engaged with the black box, a circular system is formed. Status changes take place with the cooperation of the observer owing to the observer learning from the interaction with their black box. In first-order cybernetics, circular systems are presented to observers for judgment. In second-order cybernetics, how we describe the system becomes important in terms of how we understand our relationship with the system we are observing within the connected circularity of the whole. Glanville distinguishes two circularities, the circularity of the system, and the circularity of the act of observing, which itself is circular (2002:181).

Researchers attempting to perform qualitative studies need to account for their own observer effect. Cybernetics provides a framework which is fit for purpose in dealing with the challenging epistemological aspects that are present in any research. This chapter stands in as an implied methodology where the underpinnings of my research approach were presented.

It is hoped that the reader is provided with a picture of cybernetics that stresses the importance of recursive relationships. Throughout this chapter it was my intention to describe the phenomenon in a manner that shows connectedness between parts and their circularity. I thus did not specifically discuss two common cybernetic principles of circularity and reflexivity. If these two themes were not evident in the chapter, I take this final opportunity to state that cybernetics is chiefly concerned with responsibility and ethics, which arise out of circularity in recursive relationships.

The qualitative study is presented next.

5. QUALITATIVE STUDY: AN EXPLORATION IN MUSIC INTERPRETATION

Experience is the power-house where purposes and will, thought and ideals, are being generated. I am not of course denying that the main process of life is that of testing, verifying, comparing. To compare and to select is always the process of education... When you get to a situation it becomes what it was plus you; you are responding to the situation plus yourself, that is, to the relation between it and yourself... Life is not a movie for us; you can never watch life because you are always in life... [T]he 'progressive integrations,' the ceaseless interweavings of new specific respondings, is the whole forward moving of existence; there is no adventure for those who stand at the counters of life and match samples.

[Follett, 1924:133-134]

5.1 Introduction

This chapter is an interpretive study of young adults' interpretation of music. The research approach adopted for this chapter differs from the quantitative approach taken in the statistics-based chapter (Chapter 3). This approach has its starting point in the assumption that we cannot comprehend human experience without acknowledging the linguistic, historical, and social factors that give rise to these experiences (Kelly, 2006a). The purpose of adopting a qualitative approach for this section relates to the different research questions under investigation. For example, in the quantitative chapter I was interested in determining a generalized picture of the entire sample with a focus on *how much of something*—how many people like gospel music, how much time do people spend listening to music and so forth. In this qualitative chapter, I am now interested in a contextual enquiry about the personal stories and experiences of the participants, taking their subjective views seriously. The goals and purposes of the research for qualitative approaches require a different method in collecting, interpreting, and presenting data. One-to-one interviews were the main source of data collection, which is what this chapter is predominantly composed of.

Chapter 4 was included as a foundational reference for the discussion, language, and principles that were adopted in this interview-based section. A cybernetic approach was used for several reasons. Firstly, this study is exploratory in nature. Taking a not-knowing stance for the interviewer (explained in previous chapter) helps in allowing the participants tell of their experience without the interviewer's own framework being too obtrusive. For example, during the interviews I have focussed on open questions that do not have binary answers. Open questions allow the interviewees the freedom to comment in whichever way suits them best. Secondly, I have

attempted to achieve a contextual grounding of the information presented by the participants with the goal that they will be empowered to tell their story—providing both content and contextual information. It is too easy to assume a context when the participant tells of something that is familiar. Even in seemingly obvious instances, it is important to clarify the context by asking the participant further questions to reduce assumptions that may not be true (explained further in this chapter).

As most participants originate from a different language group to me, I have found the tools that conversation theorists (Chapter 4) posit as an effective approach when dealing with sensitive dialogues. As I the researcher am the research instrument taking the position of "the primary instrument for both collecting and analysing the data", I too need to "become an interpretive researcher", as Terre Blanche et al. (2006:276) discussed in their text book on research practice. Merely stating that one performed an interpretive contextual study misses the mark, as this may not convince the reader that the researcher has in fact become part of his/her research. This means being part of the data and not just a receiver of the data. This may seem like a deviation, as the goal of interpretive research is to extract the subjective experiences from the participants and not the researcher. However, in this cybernetic approach a systemic view was adopted along this whole journey, thus the researcher cannot be excluded in any way from the data—and should not. The researcher provided the framework for the study, conducted the interviews, extracted the data from the recorded audio interviews, and then presented the data in the form of this chapter. The prolific works of anthropologists Margaret Mead and Gregory Bateson have successfully demonstrated that one cannot study a culture (or cohort) from a distance, one must live with, become *part of*, to achieve a better subjective experience of the thing to which one wants to make defendable observations about. Obviously, this chapter is on a much smaller scale than the works of an ethnographic anthropologist, but the same thinking applies.

There is a limitation in this approach though; no matter how close one gets to a group, the observations one makes will still just be observations from one observer within the system. In my study, I have aspired to provide a close representation of what the participants provided in the interview; however, there is no escape from the biological filtering that takes place. I have attempted to reduce these errors in cognition and thinking by incorporating second-order cybernetics into my thinking and acting, constantly moderating my actions along this journey. These additional activities included:

- Making use of a reflecting team—additional people who also provided comments while listening to the interviews;
- Being aware of my own epistemology;
- Taking a not-knowing stance;
- Conducting a pilot study;
- Critically reviewing the processes followed; and
- Allowing for spontaneous discussions to take place during the interview.

Presenting the results of a qualitative study can be a bewildering aspect for this type of research owing to the type and volume of data collected (Burnard et al., 2008). Burnard et al. recommend two methods for managing this dilemma. The first is to report on the findings for each main category using verbatim quotes, which should then be followed by and linked to a discussion chapter. The other option is to present the findings and the discussion together with only a concluding chapter. Whichever of these methods one selects, there is an additional challenging aspect which is how to strike the balance between how much description, analysis, and interpretation one utilises (Lofland & Lofland, 1995). In discerning how much, as well as in what format the data should be presented, I have kept in mind Chenail's (1995:4-5) position of "Data is star", in which he stresses that the collected data should be the main focus, and one should present this "fruit of your labour". Chenail (1995) recommends creating a setting for where the data originated—contextualising the data—which entails discussing the data before or after it is presented, instead of juxtaposing the data in a continuous stream of discussed findings. Sandelowski (1998) acknowledges that researchers must select representational styles that are a most suitable fit for their research goals. With the ongoing critique of methodological weaknesses in RS, I opted for a thorough approach allowing for the stories to be contextualised aiding in epistemological sensitivity.

The purpose of this chapter was thus to present the raw responses in dialogue format for each of the topics discussed during the interviews, following which are the individual interpretations of the music videos. The discussion and thematic analysis are presented in Chapter 6. Thus, both Chapters 5 and 6 form the report back on this interpretive study.

5.2 Methodology: The Interpretive Study

5.2.1 Aims

The aims for this chapter were to answer the following questions:

- What are South African engineering students' (aged 18 to 30) experiences and interpretation of popular music?
    - How are these experiences of this music contextualised in their own lives? How do their individual interpretations arise, i.e. what contextual issues are at play?
    - How do religious influences impact music interpretations and possible resultant behaviours?
    - What are their attitudes towards religion and sexuality in music and music videos?

5.2.2 Pilot study

Owing to the exploratory nature of this research, a pilot study was undertaken. At the time of writing, there was no similar study in the literature that could provide a basis for conducting music interpretation interviews and discussions of sex and religion. A trial was undertaken to determine

what challenges might be faced, especially since the target themes are fairly personal. The pilot study was beneficial as it uncovered issues that allowed for an improved final study. The pilot study thus steered the main study allowing for correction of early unforeseen problems that were experienced. The results of the earlier quantitative study informed the pilot study in terms of what could be discussed. The summary of the pilot study findings is presented next.

5.2.2.1 Pilot study findings and problems encountered

The pilot study consisted of two parts; first, each participant was asked to complete a questionnaire about demographic information and music and music video preferences. Following this, the participants were then each interviewed. These interviews consisted of watching and discussing music videos.

The most surprising finding was that the students who took part in this pilot study had extensive knowledge about both music and their religion—more than I had anticipated. This showed that I had made an incorrect assumption about this first sample of participants, which is discussed under the reflection section following this summary. Some problems that were experienced in the pilot study are presented next:

- Allowing the students to choose their own music videos to watch took time for YouTube searches. What transpired was that there was such a diverse choice in music videos that out of five participants, there was no overlap of choices. This meant that each participant wanted different videos, and no comparison of interpretations were possible. However, in the main study, it was decided to at least have some repetition in videos to see how different people interpret the same videos.
- The questionnaire that the students were asked to complete prior to the interview was too long. Many of the questions asked in the questionnaire were then repeated in the interview. Thus, in the main qualitative study these questions were dropped and the questionnaire was streamlined.
- The interviews were recorded on a cell phone, which turned out to be troubling for many reasons.
  - The recordings were not of a usable format to transfer to PC, and using a cell phone to listen, rewind, pause, and forward for a long recording was frustrating.
  - The phone 'went to sleep' and some parts of the recordings were lost.
  - Emails and messages that were received on the cell phone disturbed the recording and blanked out the recorded voices owing to vibration noise when new messages were received.
    - § In the main study studio, recording software was used to mitigate these problems.
- Time scheduling was too optimistic. I had scheduled 20 minute interviews and still expected the participants to watch three music videos! In the final study, the interviews were

changed to half an hour with only two music videos as part of the interview. This allowed for more conversation time.

- The language of the questionnaire was improved for the final study.
- The five participants who took part in the pilot study were not part of the final study.

5.2.2.1 Reflection on pilot study

The individual responses provided were interesting and unexpected. I had underestimated the students' ability to interpret music and music videos, as the interviews were insightful and perception changing. Having been surprised, I was genuinely interested in the students' answers and believe the pilot study results were useful and could be incorporated into the final study findings. The students' comments from the final study had similar themes to the comments made in the pilot study.

The pilot study was conducted five months prior to the final study. During this time, I reflected on these interviews and had many conversations with people about the same topics that were discussed in the interviews. Allowing sufficient time to pass, I had new ideas that I wanted to test in the final interviews. Discussing these topics extensively, my conversation ability developed more depth as the range of my thinking improved. This is what cyberneticists Glanville (2003) and Ashby (1956) refer to in terms of their respective laws of Mutual Reciprocity and Requisite Variety. By expanding my range of understandings on the topic of my study, I have learned to make more distinctions about the content.

Interviewers should study the topics they wish to interview people on. The interviewers should also have sufficient life experience to engage the interviewees in a meaningful manner. Glanville's (2003) mutual reciprocity advocates that in conversation what one attributes to themselves they should at least allow the same to be possible in the other. Thus, if I am to think I am a good interviewer, I must allow the other in the interview to attribute this "good interviewer" label to me by way of their experience during the interview, for I alone cannot be a good interviewer without the person being interviewed attributing this to me from their experience during the interview. This is in line with the Turing Test, which was explained in Chapter 4. This also means that I cannot blame the other for a poor interview as I too am connected to this interviewing system.

Having spent much time thinking about the pilot study, conversation theory, and music media, I started the final 20 sample interviews. This is presented next.

5.2.3 Main interview study: methodology

5.2.3.1 The participants

A notice was published on the university's online student portal for the involvement in a music appreciation interview. The allocating of interview slots was undertaken on a first come first served basis. No vetting of the students took place and none of the participants were from my classes, as

the notice was placed by a colleague who taught different subjects (2nd and 3rd year), so that only the active students for those classes could see the notice on their announcement area in their online student portal. The participants were sampled from the University of Johannesburg's engineering technology department on the Doornfontein Campus. Sampling for this study was of the convenience (opportunistic) sampling type—taking cases based on their availability. Kelly (2006a) recommends six to eight data sources for a homogeneous sample. With music being such a personal trait, I chose 20 participants, excluding the five from the pilot study.

It is difficult to determine whether the sample was homogeneous. For example, they were all engineering university students but could this be described as a homogeneous sample? What about their language, their favourite music genre, their religious denomination and so forth? Thus, I do not think one could classify beforehand whether the sample was homogeneous without perturbing the possible participants. One may argue that they were homogenous as the participants were all registered in the same engineering course and of similar age. However, do people who study the same course have the same view on music and religion? Probably not[91]. What was most important though was to select participants of a young adult age group who were classified as students.

Having completed the study, the closest predictor of what could be a marker for homogeneity was found to be the *favourite music genre* category. However, this could only be known after completing the interviews [92].

5.2.3.2 Interviews

All the interviews were one-to-one and conducted by myself. The interviews were semi-structured as there were questions that were known beforehand; however, the interview was open to dynamically change depending on the trajectory of the conversation. The participants were interviewed in an office in a quiet area of the university. The interviews took on average 30-40 minutes to complete, including a two-minute briefing about the study. The participants were asked whether they consented to the interviews being audio recorded. All participants consented to the recording of the interviews.

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[91] One could further argue that participants who were studying theology with the goal of becoming a priest or a minister may be have a closer alignment in terms of their view on music and sexuality. This alludes to a new line of research asking the question of whether religious leaders have similar views on music media, sexuality, and religiosity.

[92] Although there was some similarity in the pilot study and final study participants in terms of the content, I did not want to rely on the patterns from this small sample of five participants as a selection criterion for what may be a homogenous sample in terms of the larger group.

5.2.3.2.1 *Ethics and informed consent*

Permission was granted from the head of the engineering department to perform the study. The notice that was used to advertise the interviews detailed the topic of enquiry. This notice informed participants that there is a study being conducted on music, sexuality, and religiosity. Each participant who took part in the study was informed about confidentiality and voluntary involvement. No personal identification was needed for the interviews. Participants were informed that at any point they could opt out. Every participant, including the pilot study participants, were aged 18 years or older.

5.2.3.2.2 *At the start*

An explanation of the purpose of the study was presented to each student. The participants were also briefed about the process of the interview. The introduction included:

- Greetings.
- What the study is about.
- Why I am completing this study (Ph.D. study).
- What I hope to achieve in the interview (The aims stated in section 6.2.1).
- What I would like the participant to do in the interview:
  - Complete a short anonymous questionnaire (Appendix B).
  - Answer questions about music, religion[93] (religiosity), and sex and their feelings/attitudes/stories regarding this in terms of music media.
  - Watch two music videos and tell me about the videos.
- Voluntary involvement and confidentiality explained to each participant.

5.2.3.2.3 *During*

a) *Notes*

During the interviews note taking was avoided. While notes are important, it can create an unintentional separation. My experience in counselling psychology[94] is that when writing notes after/during someone's speech, it creates a gap in the flow of the conversation, and people often lose their train of thought. Even advising the participant that the notes are just taken to help me, the interviewer interpret the data and that the participant may look at these notes, still does not stop the separation. I have advocated in my therapy training of new therapists that they should avoid anything that detracts from the *here and now* in a conversation. If notes must be taken, they can be undertaken communally on a white board that is viewable to all parties in the conversation,

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[93] At times I have interchanged the word religiosity for the word religion. During the interviews, examples were provided to represent the words more clearly. For example, I may have asked the participants about their view on a certain music video in terms of their belief system. I attempted to open the scope as much as possible.

[94] I worked for the South African Police Services as a counsellor for three years.

also allowing the interviewee (client) to comment, add, or edit the notes, for the notes reflect both in the conversation space (Baron, 2014).

I told the participants that from time to time I will turn my head to my laptop screen to look at the audio recording screen to make sure it is still active.

b) *Too many questions*

I have learned not to ask too many questions in succession which begins to seem like an interrogation. The goal is to converse, which relies on a discussion. It is also important to avoid closed questions. From a cybernetic perspective, asking people *why* something is the way it is, is a waste of time. Cybernetics is not concerned with linear causality, rather circular thinking. I have omitted questions that have a *why*. People cannot always account for why they feel a certain way and over time their reasons tend to change as people have new insights into past events.

c) *Comfort*

During the interviews, I asked every participant if they were comfortable, if they could clearly hear the sound system, if they could see the visuals, if the temperature was suitable for them, and if the volume of the music and my voice was suitable.

5.2.3.2.4 *Closing off the interview*

Towards the end of the interview I asked the participants if there was anything else they may have wanted to add or ask. This was interesting as most did ask more about the study. The participant feedback at this point was a good indicator of how the respondent felt about the interview itself— a type of meta-narrative of our interview. Most asked about the study, when it would be finished, and so forth.

5.2.3.3 Testing equipment and the environment

The interviews took place in an office that was equipped with music and video rendering equipment. Owing to the small venue size (3x2,5 meters), standard media equipment that is suitable for direct viewing and hearing was used. Each participant sat in a cushioned office chair that had a 22-inch high definition Dell Monitor (model P2214Hb) that was connected to a high-performance laptop (Dell model M6700). This monitor was used for the viewing of the music videos. The music was played on Logitech self-powered speakers (model Z320). Deliberate attention was paid to ensure that the participants would best be able to view and hear the music videos. For each interview, the comfortable visual and auditory details were attended to. This also assisted the participants to relax after a fuss was made of their comforts.

The office was illuminated with natural lighting from the windows. In the late afternoon, the fluorescent lights were turned on. The overhead lighting and desk combination were aligned to

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reduce glare by having the table, chair, and monitor slightly out of the direct plane from the downward light, with most light originating from a position slightly behind the participant.

Rooms that are close to square dimensions do suffer from awkward reverberation effects (Baron, 2009). The office chosen had carpeting and cushioned chairs, which did help to moderate the acoustic dampening of the room. This is an important feature, not only for the participant's acoustic comforts, but also for the recording, which too was taking place. The microphone was placed close to the participant. The microphone was the on-board mic that is part of a Logitech webcam[95] (model c270). The recording software used was Cool Edit Pro 2.1. The music videos were either streamed directly from YouTube or played from stored videos using Media Player Classic Home Cinema software. All the music videos were played in the highest resolution available, mostly 720p. Only the Bohemoth artist music video was at a lower resolution owing to non-availability of better resolutions. There was an additional person who sat in on one interview, with the agreement of the participant. This person was there to observe the interview style and provide me with feedback about the interview[96].

5.2.3.4 Transcribing the interviews

5.2.3.4.1 *Technology*

The interviews were transcribed by listening to the audio recordings on my computer. Using keyboard *hot keys*, I could set shortcuts for common commands that are needed for the recording software[97]. For example, the options of play, pause, replay, rewind 10 seconds, were mapped to keyboard keys on my external computer keyboard (Microsoft Natural Ergonomic Keyboard 4000). The software that is provided for this keyboard (Mouse and Keyboard Centre 2.3) allows for manual shortcuts to be configured. Thus, after loading the recorded interview in the recording software (Cool Edit Pro 2.1), I would listen and type concurrently. When I could not keep up, I would rewind the recoding. My typing speed is 54 words per minute with 98% accuracy. I used Typing Trainer software (Typing Trainer by TypingTest.com) to determine my typing statistics. My computer has

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[95] No video footage was recorded, only audio.

[96] As stated earlier, various reflecting processes were used for this study. Inviting a colleague to sit in the interview was one method, inviting a colleague to listen to the recorded interview was another. Early peer review was also undertaken for this study where advice (critique) was provided by two colleagues while the study was still being conducted.

[97] This is not mandatory as one can use the mouse to interface with the software, but my experience is that I am faster using a keyboard than a mouse. I often say the fastest way to slow down on a computer is to use a mouse.

six monitors and I could be considered an extreme computer enthusiast also having worked in the field of computing for six years[98].

5.2.3.4.2 *Fluff data*

It is true that some data is not important, especially in an interview spanning 30 minutes. There is a temptation to skip over filler or fluff data but this can be a misnomer. On several instances, interesting comments were made right at the end of the interview—during the small talk[99]. In terms of fluff data, my findings were that the filler data adds to the picture the person creates in the interview. It allows the interviewer to gain a closer approximation of the interviewee by getting to know this person by the way s/he uses language. For example, if a person frequently uses adjectives such as: very, massive, crazy, extreme, really, and so forth—even twice in immediate succession—during most of the interview, even for comments that were mundane, then the interviewer can better frame the interesting comments knowing that the interviewee frequently used words that almost exaggerate the description. I am not saying the interviewer must make changes to the interviewee's language, but when these comments are then taken out of context and seen on their own juxtaposed next to other people's comments, it may create a different picture to the one that the interviewer had—possibly unfairly accentuating the data. The reverse is also important. When a participant hardly emphasises their comments and then for another comment highly accentuates the statement, the interviewer may deduce that this comment was more emotive than the others. Some notes were made during the transcription while I was listening to the recorded interview such as gushing, emotive, laughing, sighs, and so forth. These notes were only used for my personal reflection on the interviews and were helpful when determining the importance of certain themes.

Extracting only what are seen as *important comments* robs the interviewee of their surrounding contextual data and manner of speaking. After listening to a person speak for 30 minutes or more, one can get a sense of this person which assists in interpreting their message. Knowing how a participant used words in earlier phrases assists the listener in framing what the interviewee may mean in later phrases, especially when English is not a first language for the participants.

5.2.3.4.3 *Specifications*

In total, there were 20 interviews each lasting at least 30 minutes. The total audio recording time was 741 minutes. Not all this time consisted of conversations as there were two music videos

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[98] My setup can be seen at https://youtu.be/WKC0zZLY730

[99] This is an interesting feature in conversations. When is a conversation over? In the case of the interviews, after the "official" interview was over, the "small talk" section was equally important. Participants often made good comments at the end. While it is important for researchers to have time to think about their findings, participants too could be given time to reflect. The small talk was like a mini reflection for some participants who then provided further insights at this point.

played during each interview. There was also the introduction time to discuss the study, which was ignored for the transcriptions. Actual conversation times were estimated to be ±420 minutes or 7 hours. This excludes the pilot study of five interviews spanning ±25 minutes each.

5.2.3.4.4 *Truncation*

After the interviews were transcribed, they were proof read for spelling, with only very minor grammatical edits conducted, as the transcription should be a mirror of the spoken words for each participant. On many occasions participants repeated themselves during the same interview—as people do during conversation. Repetitive statements were omitted in the transcribed text though. Furthermore, some truncations were applied during transcription; for example, when a participant said a statement such as: "You know, well, I can say, well let me see, umm, okay the reason I started liking rap music….", then I transcribed this to "Well, the reason I started liking rap music…"

5.2.3.5 Choice of music videos

During the pilot study the participants were asked to choose music videos they liked followed by ones that I selected. This method was ineffective as the participants chose such diverse music videos that there was no overlap in participant choices as discussed. In the final study, the videos were pre-selected although there was some room for the participant to select amongst the group of available songs. Had the participants chosen any videos they wanted, the video sample size would be 40 videos (20 participants multiplied by 2 videos per interview). By narrowing the video options available for selection by the participants, the available videos reduced to 18 of which six were repeated several times. With a reduced sample of videos, it was easier to observe patterns in the interpretations made by the participants about the same videos. Using the results of the quantitative study, some music videos were selected that would be controversial owing to the comments made by participants in the first study. Participants from the quantitative study had made specific comments about artists such as Nicki Minaj, Rihanna, Jay Z, and Lady Gaga, who were thus included for this later study. Having seen how important gospel music was in the quantitative study results, as well as the pilot study, I included both the somewhat contrasting genres of Christian metal and Black metal.

All music videos that were used in the final study are shown in Table 5.1 and 5.2 (references of the music videos are available in Appendix C). The most common artists were Lady Gaga, Beyoncé, Impending Doom, and Nicki Minaj.

5.2.4   Multicultural aspects

5.2.4.1 Language

The participants who responded to the interview notice were from diverse language groups. The summary of demographic data is presented in Table 5.1 and 5.2. There was only one person with

English as a first language while there were eight Zulu speaking people. The remaining participants were from other language groups.

5.2.4.1.1 *Dealing with language barriers*

At the start of the interview it was important to ask every participant what their first language was. After hearing their answers, I proceeded to tell each person that I have English as a home language. I then stated the obvious fact that we have different first languages and asked whether they were comfortable with having a conversation in English. This provided a surprising response, usually a smile followed by a head nod. I then told the participants that if I say something that is not understood, they must please tell me to repeat or explain the statement in a different way. Most of the participants said thanks in acknowledgment of this language issue[100]. I also noticed that there was a relaxation in the participants' posture after this point was addressed. The importance of acknowledging language was discussed in Chapter 4, including the linguistically dependent worldviews that MacIntyre (1987) talks about (see Chapter 1). A further challenge is the way of speaking, which may be different for Westerners than for collective society groups such as some Africans and some Asians. During the interviews, some participants spoke in the plural. This is discussed in more detail in the next section.

One notable language issue occurred with the word *sex*. In the interviews, I asked if the music video had sexual content. The first two participants thought I meant actual sexual intercourse. I had to change the way I asked the question by expanding the term of *sex* into a description of behaviours.

5.2.4.1.2 *Cultural and racial challenges*

Twenty-four out of the 25 respondents were black people (including the pilot study group). I am a white South African with a Western background. To frame the interview in a manner that reflects a culturally diverse approach, I needed to acknowledge possible cultural differences and address these. In Boer and Fischer's (2011:183) study, they addressed this by considering multiple cultural perspectives. Corey (2005) discusses how psychology therapists should strive to be more culturally diverse. Using the same framework for interviews, which is quite similar in terms of a conversational approach, I summarised Corey's (2005:25-28) multicultural recommendations as follows:

- Engage the client about racial issues to avoid racial stereotyping as each person is different and may not be like others of the same culture.

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[100] It would be unreasonable and unethical to have participants needing to ask the interviewer to constantly explain the language. If the interviewer sees a participant who does not have enough diction in the English language it would be best to re-think the interview. A participant may also be embarrassed to declare they do not understand. In the qualitative study all the participants were able to articulate their comments in English.

- Avoiding pre-conceptions about clients' race/ethnicity. Avoid making incorrect assumptions.
- Address how racial differences may impact the conversation.
- Recognise that the more comfortable the therapist is in discussing racial issues, the better they can respond in cases where the client is uneasy about some aspects.
- Be open to learning about cultural factors. Be willing to adjust your own worldview, assumptions, and beliefs.
- Learn how your own cultural background has influenced your thinking and behaviour.
- Examine where your knowledge about other people's cultures have originated from.
- Be flexible in your approach to conversation.

South Africa is a racially diverse country with a population who are aware of racial factors. Almost weekly there is a racially inspired newsworthy story, not to mention the flurry of public comments that are available on the many online news publications. These public comments provide a snapshot of how racially aware many South Africans are[101]. Owing to this context, I decided to address a few racial factors in the interviews. The awareness of language was the first step. The second was to tell participants that if they think I do not understand something, they must please clarify it. I said that I would not be offended by someone correcting my interpretation of their interpretation.

The most prominent issue in cross-cultural psychology research in the last 20 years is the individualism versus collectivism dimension (Brewer & Chen, 2007; Hofstede, 2001). Westerners, myself included, tend to be individualistic in their thinking, while collectivist societies value social embeddedness and collective identity. There has also been a call for measuring cultural values at the individual level to further broaden cross-cultural differences differentiating country-level and individual-level interpretations, creating further scope for cultural variability (Fischer, 2009; Matsumoto & Yoo, 2006). While an outsider may think of South Africa in terms of a certain culture, South Africa is a perfect example of cultural variability. Matsumoto and Yoo (2006) highlight that cultural differences are cross-national and thus one needs to consider all relevant sources that could produce intra-country variations. I am convinced that if my study was conducted in a different language domain—Afrikaans for example—I would see differences in the results as stated in Chapter 3. This factor has important implications on the generalisability of studies in diverse cultural settings.

In terms of collectivism versus individualism, during the interviews some participants spoke in terms of "we", and that did not mean "we" in terms of the participant and me. Other participants used "I" as a personal pronoun. Defining the boundary between Western and collective societies is not clear and is increasingly being challenged. For example, the students who were interviewed

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[101] I am aware that this reflects only online users who read online news, however in a country that has had apartheid, racial aspects are a big part of South African culture.

spoke of their *traditional* parents, while they refer to themselves as the new generation. Their music preference mirrors the trends of Western influence. This new generation with extensive media globalisation reduces the gaps between East versus West versus African. This has been discussed further in Chapter 6.

5.2.4.1.3 *Anxiety, the "Sir" factor, and a handshake*

A few participants were nervous when the interview started. I noticed this from the hand tremor when I passed the participant a pen to complete the questionnaire. People's posture while sitting in a chair can also show anxiety that they may be experiencing. To reduce this, I explained to the participant that there are no wrong answers. The interview has nothing to do with the university to which they are registered; I then explained the study (even though the notice did have a narrative of this study). I also told the participants that I was not interested in my own views, only those of the participants and thus would love it if they would just tell me *their* story.

Many participants called me 'sir'. My experience is that even after telling people they need not call me sir, they still do. Some people are comfortable with this form of addressing older adults. This could create an atmosphere of superiority, but may also be a comfortable option for those who opt for it.

Briefly asking the participant if they have ever been interviewed before was also beneficial. Some said they had been interviewed for job, bursary, and formal applications. By explaining that this interview was different and that the goal was just to get to know the participant and their view of music and music videos, allowed for some of the fears to be addressed. Changing the title from *interview* to *conversation* was also helpful.

After showing genuine interest in the participants' music choices and how they came to like these artists, I noticed the participants became more vocal and expressed their views freely, sometimes even in a jovial manner.

South Africans, like most Western societies, greet with a handshake. The variability of a handshake is an important cultural issue. I did not want to use an incorrect handshake. Awareness of the different handshakes in meeting people shows cultural sensitivity. In the greetings with the students I did not perform any handshakes though, as in almost all cases there was a table between us when they entered the venue. I opted for a smile and verbal welcome.

5.2.5   Respondent characteristics

The respondents were eager to interact and were open to conversing. In the first few minutes there were a few who were shy, but after the explanation of the study and the aims of the interview were discussed, these respondents were also eager to converse. All respondents showed openness and energy during the interviews. Participants demonstrated a deep interest in participating. Some

people heard about this "music study" from other students and hung around the foyer area enquiring and wanting to volunteer.

5.2.5.1 Visual and auditory issues

As discussed in the previous chapter, many people live with hearing and/or visual challenges. Having a child who has a hearing disability, I try to be aware that one should not assume that everyone has effective senses for both hearing and seeing. In this study, the participants were asked if they had any auditory or visual challenges. Out of the sample of 20 people, five participants stated they had a problem. Participant 3 stated that he had a light sensitivity issue and said he could not see well when there is too much light. Participant 10 also had a visual problem in that she could not read text easily, even with glasses on. I asked each participant to tell me what would work best for them to be able to view the monitor clearly. I checked in from time to time during the interview. The viewing options they chose seemed to have worked for them. Two participants stated that they had a form of colour blindness. There was one participant with an auditory problem. I transcribed a snippet from the interview highlighting how auditory problems can challenge observation and meanings:

PB: Philip Baron
P5: Participant 5

> PB: *"Can you hear well?"*
> P5: *"Not perfectly, I can't hear properly. From afar I can't hear some things."*
> PB: *"So will you tell me if you can't hear; my one son can't hear properly."*
> P5: *"Your side, your side can't hear?"*
> PB: *"My one son..."*
> P5: *"Right now I thought you said your side but you said your son."*

5.3 The Interview Data: Questions and Participant Answers

This section forms the main report back of the participants' comments during the interview. This section consists of the following:

- An explanation of how the results are presented.
- Tabulated quantifiable results such as demographic data, music listening preferences, religiosity and so forth.
- The transcribed participant comments from the interviews set out per the research questions.
- The transcribed participant comments based on the different music videos.

5.3.1 Discussion on how to present qualitative results

The method of reporting the results of the interviews posed a few challenges as discussed in the introduction of this chapter. Determining the best format required careful consideration for what would be the best method to present the interview results. The options considered were:

- Providing the original transcripts from the interviews one by one in complete interview sequences, i.e. one complete interview after the next complete interview.
- Providing summaries of statements that stood out from the interviews in separate sequences clumped together for each answer theme, i.e. a summary of all interesting comments inserted under each research question category.
- Stating each question asked by the interviewer one by one and providing the original answers provided by each participant for each of these questions, i.e. research question followed by each participant's answer sandwiched together.
- Stating each question one by one and providing a summary of the participant's answers for each question.

The problem with the original transcripts is that the conversation parts of the interviews amount to more than 400 minutes of transcripts which would be too much information, especially considering that there is some overlap in the answers. For example, when participants were asked about how they started to like their current favourite music genre, most stated peers, parents, or media as their answer. Simple answers such as these need not be presented separately and duplicated for each participant. The option of only providing summaries is also problematic in that it removes the "participant's own voice". It is important to not only allow the participant's interpretations to be presented, but also allow these interpretations to be in the same language that the participant used—in the same words. Providing quotes assists, but there is a challenge of taking things out of context. To reduce this gap, it is important to provide the contextual and even the emotional content of the participant's comment to set the scene, enabling the reader to have a better chance at understanding what the participant meant, including the associated contextual information. To allow for at least partial representation of the participant's own responses, direct quotes were used. However, to reduce repetition, similar responses were clumped together, summarised and presented in the discussions. Thus, in presenting the raw data, a compromise was undertaken whereby both summary as well as transcript information were presented (starting from heading *5.3.3 Music: general questions*).

To manage the sheer volume of data, I have decided to present the question asked, followed by the interesting responses heard in the interviews with direct quotes. During the interviews the ordering of the questions were related to the conversation flow and trajectory; thus, not every interview followed the order that is presented in this text. During the interview the questions were dynamically ordered dependent on the here and now of the interview itself and what the participant had already stated. For presentation and readability purposes, I have reorganised some of the participant responses to align to the respective interview topics/questions.

The questions asked were not necessarily the exact ones that are presented, as I asked these questions in conversations ad hoc. However, the theme of the question remained the same. I have provided not only the questions but some other versions of the questions to illustrate possible variations. For example, the opening question was: What is your favourite music? Following this first question I asked variations of how the participant came to like this music:

- What makes you like this music? or
- How did you come to like this music – peers, parents, media etc.? or
- What events led you to find this music?

Thus, there are variations to some questions.

This narrative may sound like it deviates from the goal of contextualising the participant's own voice, but once the reader reads the comments it should become clear that contextual information was also included. Furthermore, the participant responses made after the music videos are presented in their entirety for each interpretation without any adjustments made.

The first set of results were the demographic and quantifiable data extracted from the questionnaire which was coded into Table 5.1 and 5.2. This follows next.

5.3.2   Summary of quantifiable responses: the questionnaire

There were several questions that the participants completed prior to the verbal interview. These questions were similar to the ones asked in the quantitative study (excluding questions about sex). Tables 5.1 and 5.2 provide a summary of the participant group in terms of their demographic, music, and religiosity information. These tables also show which music videos were played to each participant. The tables were provided for reference purposes for the reader to get an idea of the participants' music media usage, including some demographic data. The participants' Hoge religiosity score was measured as part of the study, as well as my additional question of whether religion impacts their choice of music.

Table 5.1: Summary of quantifiable data for participants 1 through 10 for the qualitative study.

Participant	1	2	3	4	5	6	7	8	9	10
Age	18	20	20	20	20	23	29	28	21	20
Gender	M	M	M	F	M	F	M	M	F	F
Home language	Zulu	Northern Sotho	Zulu	Zulu	Northern Sotho	Ndebele	English	Zulu	Tswana	Xhosa
View of music	Can't live without it	Enjoy it	Enjoy it	Enjoy it	Can't live without it	Enjoy it	Can't live without it	Can't live without it	Enjoy it	Can't live without it
Time spent listening to music per day	More than 3 hours	1h to 1,5h	1,5h to 3h	25mins to 1h	More than 3 hours	1h to 1,5h	More than 3 hours	25mins to 1h	25mins to 1h	More than 3 hours
Time spent watching music videos per week	More than 3 hours	1h to 1,5h	25mins to 1h	Less than 25mins	25mins to 1h	1h to 1,5h	25mins to 1h	1h to 1,5h	Less than 25 mins	More than 3 hours
Favourite genre	House	House	Jazz	Gospel	Rap	Pop	Rock	Gospel	Gospel, house	Gospel, classical
Disliked genre	None	Rock	Rock	Heavy metal	Reggae	none	Opera & classical	Jazz	Rap	Rap, kwaito
Evil music[102]	None	Hip hop	Rock	Lady Gaga	None	Hip hop	none	Hip hop (Lady Gaga, Beyoncé, Jay Z)	Rock	Lil Wayne
Parent's favourite genre	Gospel	Gospel	Jazz & gospel	Jazz	Gospel	Gospel	Pop	Traditional	Gospel	Classical
Religion	Christian	Christian	Christian	Christian	Christian	Christian	Christian	Christian	Christian	Christian
Denomination	Uniting Reformed Church	Charismatic Church	Catholic	Presbyterian	Catholic	Catholic	Methodist	Universal Church	Born Again	Pentecostal
Hoge score	34	(incomplete)	34	37	23	31	27	36	35	33
Religion impacts your music choice:	Strongly agree	Moderately disagree	Moderately agree	Strongly agree	Strongly disagree	Moderately disagree	Strongly disagree	Moderately agree	Strongly agree	Moderately agree
Video 1	Lady Gaga-Judas	Lady Gaga-Judas	Lady Gaga-Judas	Beyoncé Ft. Nicki Minaj-Flawless	Lady Gaga-Judas	Nicki Minaj-Anaconda	Beyoncé Ft. Nicki Minaj-Flawless	Rihanna–Pour it up	Lady Gaga-Judas	Beyoncé Ft. Nicki Minaj-Flawless
Video 2	Impending Doom–Murderer	Rihanna–Pour it up	Impending Doom-Murderer	Impending Doom-Murderer	Eminem- The monster	Lady Gaga-Judas	Behemoth–Fire and the void	Lady Gaga–Born this way	Robin Thicke–Blurred lines	Lady Gaga–Bad romance

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[102] Some participants answered with an artist's name while some gave a genre.

Table 5.2: Summary of the quantifiable data for participants 11 to 20 for the qualitative study.

Participant	11	12	13	14	15	16	17	18	19	20
Age	19	26	24	24	22	20	20	20	20	21
Gender	M	M	M	F	M	M	M	M	M	M
Home language	Venda	Sotho	Zulu	Zulu	Tswana	Sotho	Swazi	Northern Sotho	Zulu	Zulu
View of music	Enjoy it	Enjoy it	Enjoy it	Can't live without it	Can't live without it	Can't live without it	Can't live without it	Enjoy it	Enjoy it	Can't live without it
Time spent listening to music per day	1h to 1,5h	25mins to 1h	1,5h to 3h	More than 3 hours	More than 3 hours	More than 3 hours	1,5h to 3h	More than 3 hours	More than 3 hours	More than 3 hours
Time spent watching music videos per week	25mins to 1h	25mins to 1h	Less than 25 mins	25mins to 1h	Less than 25 mins	1,5h to 3h	1h to 1,5h	1h to 1,5h	More than 3 hours	More than 3 hours
Favourite genre	Gospel	Rap	House	Rnb	House	Hip Hop	House	House	Gospel	Gospel
Disliked genre[103]	Jazz	Casper Nyovest	Tsonga music	Gospel, traditional	Reggae	Pop	Kwaito	Lady Gaga	Rock	Anything with vulgar language
Evil music[104]	Hip Hop	None	None (maybe rock)	None	Kanye West	Nicki Minaj, Lady Gaga	Hip Hop (Lil Wayne)	Rap, Jay Z	Hip Hop (Eminem)	Lil Wayne, Big Sean, and others
Parent's favourite genre	Gospel	Gospel	Gospel	Gospel	Gospel, RnB	Gospel	Gospel	Gospel	Gospel	Gospel
Religion	Christian	Christian	Christian	Christian	Christian	Christian	Christian	Christian	Christian	Christian
Denomination	Faith Mission	Methodist	Apostolic	Catholic	Catholic	--	Assemblies of God	--	Assemblies of God	Catholic
Hoge score	35	24	27	34	39	34	34	18	39	38
Religion impacts your music choice	Strongly agree	Strongly disagree	Strongly disagree	Strongly disagree	Moderately disagree	Strongly agree	Strongly agree	Moderately disagree	Strongly agree	Moderately disagree
Video 1	Lady Gaga-Judas	Kanye West-Stronger	Nicki Minaj-Only	Lady Gaga-Judas	Jay Z– 99 problems	Kanye West-Mercy	50 Cent Ft. Kendrick Lamar– We up	Lady Gaga-Judas	Impending doom-Murderer	Beyoncé Ft. Nicki Minaj-Flawless
Video 2	Nicki Minaj- Only	Rihanna– Pour It Up	Impending Doom-Deceiver	Nicki Minaj - Anaconda	Lady Gaga - Applause	Beyoncé Ft. Nicki Minaj-Flawless	Robin Thicke – Blurred lines	Jay Z – 99 Problems	Lady Gaga - Judas	Behemoth – Blow your trumpets Gabriel
Video 3	--	--	Dimmu Borgir – Sorgens kammer Del.II	Dimmu Borgir – Sorgens kammer Del.II	--	--	--	--	--	P.O.D-Alive

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[103] Some participants answered with an artist's name while some gave a genre.

[104] As above.

5.3.3 Music: general questions

a) *What is your favourite music? What makes you like this music? How did you come to like this music—peers, parents, media etc.? What events led you to find this music?*

Most participants stated that they came to like their music through friends or family. Some acknowledged the media as a source citing jingles of adverts they liked the sound of. They then looked at which artist was responsible for making the jingle and started listening to that artist. There was mention of the Illuminati[105], which happened to be a deciding factor for some participants in which music they do not listen to. Within these responses there are some dialogues between a participant and myself. I have provided my question in the dialogue to frame the participant's next comment. The actual responses are quoted next:

Participant 1 [P1]: "While growing up my parents used to take me to church so I was getting used to that type of music. After that it happened that on one day I was going through some difficulties like challenges at school, then I happened to find a CD of Joyous Celebration, I played one song and everything just seemed to be cooling off… My friends also listen to Gospel music. When I search YouTube and see many people also like Joyous Celebration by the views there and I feel good… I don't think the media influences my choice of music as the media often says negative things about some music."

P2:   "My older brothers influenced me to like house music. I was liking pop music but they introduced me to house… My parents have not influenced me as they like gospel music and they don't like house music."

P3:   "I love jazz. My dad used to play Jazz music, and there is less singing and I believe that instruments talk better to me… If I am at a party, I will listen to other music that is trending. I used to like hip hop, but nowadays I believe that hip hop music are manipulating us to believe in things that are against our roots, them dancing half naked. Being a religious person with culture and morals, I believe that for one to value someone and for one to respect someone, one must respect them self first. Nowadays you find that girls wearing crop tops and everything. It's not because it's something that they like, it's something that they saw an artist wear in a music video. Then they started wearing that thing. So now maybe that music video was saying how bitchy they are, so nowadays the term bitch is a term which is a trend, so girls don't mind calling each other like: hey yo bitch, because that is what music artists are calling themselves. So if immediately if ever you allow one to call you bitch, the sense of respect decreases, how I look at you, how I perceive you as a human being also decrease. If it's just the dancing hip hop its fine though… My mom loves gospel and my dad loves jazz. They love reflecting and reminiscing about music."

P4:   "When I got saved, cos I believe in Jesus so I used to listen to lyrics and I found they have meaning and I was curious to find out what makes people sing so passionately about God.

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105 The Illuminati were thought to be a group of powerful people who act in a manner that is against Christianity. Thus, for many participants, the Illuminati signified an evil or negative aspect of their interpretation of the music media.

When I got saved I listened mostly to the lyrics and I agree with them and then that's why I like gospel music."

P5:   *"I started liking rap music through a friend."*

P6:   *"I like pop. A friend of mine introduced me to Taylor Swift, then I started researching other artists as well."*
Philip Baron [PB]: "What is the difference between pop and hip hop?"
P6:   *"Pop is less vulgar and it's more soulful."*

P7:   *"The influence of my older sister."*

P8:   *"I became to like Gospel music through the church."*

P9:   *"I like house music mainly because I like dancing, the beats, they get me. I like local house music. My friends like different music to me. My parents are strictly gospel music nothing else. I have to play my music in my room, which is not fair. My mom thinks the music you listen to affects you as a person, so you know gospel music encourages you and tells you about God and that's what she wants me to listen to."*

P10: *"Gospel music, classical music and RnB music like John Legend. When I listen to gospel music I have a connection to God, get to know Him more… I like songs that have an impact in my life… My friends don't like classical music, they like these rap songs that don't have any meaning."*

P11: *"My friends used to listen to gospel and they took me to church and while I was in church I started to enjoy the music, and then I stopped listening to hip hop. I used to watch hip hop music videos but now I no longer watch them. My friends now also listen to gospel."*

P12: *"I like jazz, kwaito, rap and house. I like jazz as this music has no voices and this music reveals your inner dialogue as it clears your mind. It doesn't tell you anything but can stimulate you. Kwaito is locasie [location] music, which represents where we come from. In my location most people used to dance for competitions so as a young person you grow up in those areas and you see these dances and you want to be like them, so in me this music still stands. Rap is the thing of now, it's the new culture coming in South Africa and now it's dominating in South Africa. South African music is also dominated by house. When you go to parties, or to people's houses you hear house, local house… My parents don't like my music, they say it's making noise."*

P13: *"My favourite is house, but I also like hip hop. Hip hop music is rap, they really the same thing. In high school a friend of mine was a DJ and he introduced me to house. I can also listen to this music while I do my school work… My mom doesn't mind listening to my music, she actually dances to my music. The media from time to time, like adverts—you know the Cadbury commercial—well that commercial I started loving that song… When it comes to hip hop its more about the beat and the words depending on the artist, for Eminem it's more about the lyrics, for Young Money it's more about the beat. For RnB it's always about the beat*

and the words. There are times when you listen to the words and times when you just go with the rhythm."

P14:   "My favourite music is RnB because they always talk about love and sex and stuff. When I grew out of house music, I moved to RnB music. My friends mostly listen to house. I listen to only international RnB but house I can listen to both local and international house music… The media does affect my choice of music."

P15:   "In my area of Soweto, house music is very popular so it's what we listen to… The media does influence what I listen to. For instance, take advertisements on TV, some of the music that I listen to even on my phone, I heard the song in a 30 second advertisement and I decided I wanted to hear the whole song. I take a liking to the artist, like Goldfish and the MTN advert I heard the song in the advert and then I got into the group wanting to hear the full song."

P16:   "I like rap and house. We used to rap when we were growing up. Rap is about the lyrics, while hip hop is about the beat."

P17:   "Its ballad and RnB… I like it because it involves emotion."

P18:   "I was into hip hop in high school. Then I started knowing about the Illuminati and I stopped liking this music. The Illuminati is an ungodly thing and I don't like it."

P19:   "When growing up there are certain groups of people as you are automatically divided into certain groups, we are the ones who like gospel. I first started liking gospel music when I was young and I loved it. I heard this thing about Illuminati but I didn't think about it, then my friend introduced me to church and I started to go to church and the crowd was shifted and then I started going with people who like gospel, and then I started to play bass guitar, and then I listened to gospel music in trying to learn as I like playing music… Most of my friends listen to gospel and RnB, some listen to hip Hop. I have experienced hip hop so I know the message that guys are trying to portray to us, which is nothing but sex, drugs, money, and just living the good life. The big part about hip hop are the lyrics that these guys are telling to us and because there are nice beats in hip hop, and people are ignorant to even try and listen to what the artist is saying to us. These things we have to take note as a person to know where are they leading you and what's your goal, cos what you listen to sooner or later you will do it. So if I listen to sex, money, my main focus will change. If you are a worshipper in church how can you listen to hip hop, where do you get time to listen to this?"

P20:   "I enjoy everything—all genres as long as it's good. There is no music I don't like. At the moment I am enjoying hip hop."

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b) ***Do you listen to the melody, or the beat, or the words, or all? How do you interpret these words?***

There were two common responses, either the participant listened to the words, which was very important to them, or the words were secondary and they did not mind not knowing or not understanding the words. Some participants said that if the beat is good, the words do not matter.

P1: *"I mostly like the words and the fact that I can sing along... Most of the music I listen to is about Bible verses which I read a lot, therefore I understand the message."*

P2: *"I do listen to the words. When it comes to the words sometimes they are against God, but at most the words that I listen to speak about love, they speak about life."*

P3: *"I respect musicians who can play well. I like the instruments but I do listen to the words if there are words. In jazz mostly there is no words. If there is a song that may have a name called 'I miss my love from home' then from the way he plays the instruments you can tell about the story."*

P4: *"I like the tunes but mostly I listen to the words. If its Gospel music I do think about the words a lot, I try to understand what made the person write like that, but if its RnB I don't think about the words that much."*

P5: *"I like listening to the lyrics, the lyrics talk to me. I do like the beat as it dictates the type of mood."*

P6: *"Both the words and beat. I used to listen to music and not even know what the person is talking about, but the beat is good. This is one reason why people get into house music as the beat is good."*

P7: *"I listen to the lyrics and look out for current affairs. I am aware of feminist music as my misses is a feminist so I do support that type of music as everyone should be equal."*

P8: *"Both beats and lyrics. Gospel music may sound boring but the lyrics are strong. When the beats are strong like South African house, maybe the background is an African language but the beats, people can dance, like this song in Shangani. I don't even understand the language but I love the song because of the beats."*

P9: *"Gospel is one genre that I listen to the words, you end up crying."*

P11: *"Well I play Young Thug. You can't hear what he is saying but the music is so nice. Hip hop doesn't have a message, it's just all about money and nude girls."*

P14: *"I do listen to the words. If a song has a nice beat I'll listen to it."*
PB: *"What happens if a song has a nice beat but you don't know what the song is about?"*
P14: *"If it's got a good beat, I'll listen to it."*
PB: *"What if the song words are saying things like: I kill my father, I kill my mother, I slaughter children and stuff like that?"*

P14: *"If it says that but has a nice beat I'm still gonna listen to it!"*

P15: *"Even if I don't know what the words are about I'll listen to the music if it has a good beat, ignorance is bliss... I do want to hear what the person is saying; however, there are sometimes where I choose not to listen to the chorus and the beat and there are just days where I just want to find out exactly what the music is about. But times when I am studying for example, I listen to the music as background and don't want to pay attention to the music."*

P16: *"I can listen to music that's in another language."*
PB: *"What if the music has the words like: I kill your mother, I kill your father, I kill you?"*
P16: *"I can still listen to it if the beat is good, but those words I wouldn't take it to mind."*

P17: *"I can listen to music that's in another language if its house, I would give it a chance but it wouldn't be a song that I would listen to after a while cos I don't know what it's about."*

P18: *"When I listen to music I take the words. If I listen to house music it's about the beat. If I don't know the language, I will ask someone who knows that language to tell me about this music."*

P19: *"Yes I do listen to music that I don't know the meaning as some gospel is sung in a different language."*

P20: *"Mostly the words are important to me. I make sure I understand the music I listen to. If I don't understand it, I wouldn't listen to it."*

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c) ***What music do you dislike? Why does this music bother you? Tell me about how this music came to bother you.***

P1: *"There is no music that I have heard that bothers me."*

P2: *"Just rock, it's too noisy. I have watched YouTube videos and DSTV showing rock music and I just don't like it."*

P3: *"Its rock. It's against what I believe in. I have listened to a few songs to see if my perceptions are right. There was this one song about heaven and I didn't agree with the words. This is against what I believe when they say heaven doesn't exist. Then it's the dress code, people who dress like them, chains, black lipstick, its goth. That kind of music was designed for people who are goth. And goth people do not believe in God at all. That is why I say rock. There is this thing called the Illuminati group where they are having signs, and those signs most of the time I see them in rock videos."*

P4: *"Rock has a lot of categories so that's why I can't say I dislike all rock. There is soft rock as well. Hard metal is so noisy and I think there is a lot of anger in the lyrics and I find it difficult to listen to."*

P5: *"It's actually reggae music. It stresses me out. It's also boring. My aunt used to play it when I was young. She used to play it on Sundays and I knew I had to go to school the next morning...so the stress of tomorrow getting up at 4am."*

P6: *"I appreciate all types of music. But some lyrics in Hip Hop I don't like. For example, Kanye West has lyrics that say things about Jesus, you know those kind of things—It sort of bothers me. There are rumours that there are a lot of devil worshippers in hip hop. I don't normally believe these things but when you hear the actual artist say that they sold their soul to the devil and all that. Selling your soul, is not a good thing."*

P7: *"I don't like opera, nobody in my family or friends listen to it. Frankly I don't understand it and the beat and melody doesn't interest me. For me, in order to appreciate music I need to understand it."*

P8: *"I can say Jazz. Most people who like jazz are old people. There is something deep they understand in jazz. I didn't give myself a chance to listen to it. People who listen to jazz are mostly old people, sitting in jazz clubs, they like to relax, drink whisky, and talk about jazz."*

P9: *"Rap. The rap I am exposed to is full of swearing. I don't feel comfortable with all the swearing, fuck, fuck, full time. It's wrong to swear, that's how I have been taught. My parents will beat me if I swear like that."*

P10: *"I don't like songs with swearing that have a bad influence to the youth. The youth wants to be like these artists. The youth see things like an artist wearing a bra or a crop top. Then the youth wear these things. I don't think it's right."*

P11: *"I hate Casper Nyovest, as lately he is disrespecting women. His personality has started changing. He said on stage and on Metro FM, he said disrespectful things about people. Now as a young man we follow him and we end up doing the things that the music teaches you. You do it unconsciously so you not aware. I was brought up to respect people, especially women."*

P13: *"Tsonga music, it gets to me, traditional Tsonga music really gets to me, especially when you waiting for your taxi and studying your notes and they playing that music. The treble of this music is too high, it's irritating, maybe if they turned down the treble and turned up the bass. It bothers me in my ear."*

P14: *"I don't like gospel or cultural music. I find it boring. I go to church but the songs just bore me. The way they sing their song is just boring."*

P16: *"I don't like Lady Gaga, Rihanna. I never listen to it. The music videos bother me. These videos bother me because of Illuminati things."*

P17: *"I don't like jazz because it's like music for just relaxing and sleeping. I don't like kwaito because the words don't make sense, they just say things like it's raining, we outside..."*

P19: "I don't like rock; I never hear the lyrics. I do like guitar but rock, its busy and its loud for my ears, they are not in order. I like things that are in order and in sequence, and they are like clumsy, they act funny on stage, you don't get the lyrics, they are wearing funny things, and you don't get the lyrics so what can I say I am learning from them?"

PB: "If the rock artists were actually singing gospel lyrics, would you like that?"

P19: "Okay in rock there are things that they do on stage, like how do they sing things like 'God loves me', but then they wear a mocking shirt. Those things are opposites. I will check the lifestyle of the person then you see if the life they doing and singing about are in line."

P20: "I don't like music with swearing, it's against my beliefs. I mustn't listen to something that doesn't inspire me or anything that is against God."

_____

d) **What do you think of people who listen to this music which you dislike? Tell me about these people and what they are like? Does the music people listen to tell you what kind of person they are?**

P1: "I accommodate them because as much as I like Gospel, I believe that they also like their music and I respect people's views."

P2: "I think they do enjoy it in the same way I enjoy house music."

P4: "I think everybody likes their own music so I don't think anything is wrong with someone who likes reggae music."

P6: "Well people I know are into hip hop. I do try to tolerate it. I can't say that I won't hang out with this person because they drink alcohol, even though I don't drink alcohol. In the same way if they like a certain music then I won't say I cannot hang out with them just because of this."

PB: "What about someone who is a heroin addict?"

P6: "Well that I am not so sure."

P7: "Each man for himself, I don't mind if others listen to music I don't like. I don't think music tells about people, as I listen to hard rock and many people think that this music is for devil worshippers which I am not. This is just a stereotype. For instance, many think Marylyn Manson is a devil worshipper and he is a Satanist, but if you actually listen to his songs, for instance Rammstein—the heavy metal band from Germany—they have the big stereotype because they are German, yet they are everything but. There are one or two songs to stir up the public, but most are about current affairs."

P9: "I find them weird. I can identify those who like rap music. Yes, music identifies people. My music tells people that I am a socialite, having fun... Yes, I can see those people who like rock, the way they are dressed, and the smoking weed."

P10: "Before I used to think that I could judge people who listened to rap music. But now when I have grown in Christ, I realise that it's not good to judge people... Yes, music is a part of your identity."

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P13: *"I can't judge, everybody has something that they like that no one else likes so I'll just give them their space."*

P15: *"I cringe when they play reggae music."*

_____

e) **Does the music you listen to tell a story about you? Is this music part of who you are—your identity?**

P1: *"Yes if you know someone's music library it can tell a lot."*

P2: *"I think it does tell something about you as it is part of your personal life. The minute someone looks at you listening to house music, people will relate this to your life and your religion and how this music is composed and they will start to define you based on the music... I do believe that music has an impact on someone, people who like rock music, if you look at rock musicians, these people are not calm, they are people who like to express their emotion in a higher level. They are not calm."*

PB: *"What about people who go to a dance club, are there people who also go crazy listening to that music?"*

P2: *"They do go crazy, yes they do."*

P3: *"Ya, it is."*

P4: *"To a certain extent but someone might just be listening to music in a room with people and the music isn't their choice of music. So not always can you tell about someone from their music. If I see people listening to hard rock, it just tells me that they like hard rock... Yes, music is an expression of who you are."*

P5: *"Well those people who listen to pop, I think they're snobbish. People who listen to classical are like mature people."*

P6: *"Well it kind of does, cos usually you find most people who listen to hip hop think a certain way, dress a certain way. You know how they view certain things in life so it does tell a story, well sort of."*

P8: *"Ya, most of them. What you watch and what you hear inspires you. It changes you to become that thing. Like the way they wear, their walk—they imitate these people cos they celebrities."*

P10: *"Yes music tells about people, as I listen to gospel, you can come to the conclusion that this person is a humble person, a loving person. But some who listen to rock, you can come to the conclusion that this person may be rough and they might use vulgar language quite often."*

P12: *"Yes 100%... if someone listens to maskandi, it tells you where he comes from, what language he speaks, what lifestyle he lives, you'll never find someone from Sandton who listens to maskandi, unless it's at a taxi rank."*

P13: *"Well not really... Well before tests I do listen to certain music so I guess sometimes it could be linked to identity."*

P14: *"Yes music tells people about you."*

P16: *"No it doesn't tell you about me."*

P17: *"Yes it does, well if I am the type of person who listens to rap, then also you'll look at how I dress as most of the people in this industry wear bigger clothes and the way they talk, they use slang... If I see people listening to Kwaito, I think they from a township and maybe they thugs."*

P19: *"Yes, exactly. I did listen to this song by Eminem called 'No Love'. At that time that song I was feeling like no one was loving me and then I felt relieved that someone else was feeling the same thing I do. Actually music speaks more than someone can explain for you what is happening inside. You can even take a playlist of someone and can see what someone is experiencing in life, even for gospel... If they have a lot of songs about judgment—stop judging me and stuff—so you can see that someone is being judged a lot and they are getting comfort from listening to this music."*

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f) ***Could you still be friends with a person who listens to music you don't like?***

A unanimous result in that no one answered with a "no" to being friends with someone who likes a different music genre.

P1: *"I try to accommodate people."*

P3: *"No the music that someone likes doesn't change whether I can be friends with them."*

P4: *"Yes I can."*

P5: *"I could be friends with them but I can't live with them cos they will be playing reggae music all the time."*

P11: *"Yes I could be friends with these people. Each and every one doesn't like the same things, like my father likes jazz and we don't like the same things."*

P13: *"Yes definitely, we'll find a common ground. We will have to find a way to find parts of their music that is not as bad."*

P16: *"Yes I can."*

P20: *"Yes we can just sit and not listen to the music, we can do other things."*

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g) *Do you think there is such a thing as evil music? What do you think about Satanic music? How do you know if music is evil?*

P1: "You know there is this thing about Jay Z and Rihanna—I like their music—and I sometimes relate what they are singing about, like the latest music video talks about the American Dream - how dreams can be made and destroyed and about American history, so I actually like the motivation behind the song irrespective if its sung by Rihanna who is believed to be a Satanist."

PB: "You could still listen to Rihanna even if she is believed to be a Satanist? You don't think it can affect you unconsciously?"

P1: "No, no, I am a person who strongly stands by what he believes in, so I am not influenced easily. If you tell me something different to what I believe in, chances are of me listening to you are slim."

P3: "I have never heard personally that a band says they are Satanist... I believe the reason music was taken up, it was a way of expressing your emotions and also talking to society in a different manner. So the message they are sending across, why is it against God, so obviously shows this is a Satanic thing, therefore if they say it or not I can see if it is Satanic."

P4: "Yes I do because I have heard about it but I have not been exposed to it. The only thing that would make me think this music is evil or Satanic, is if it is very clearly against what I believe, very clearly explicitly against what I believe. It also comes down to what does evil mean, is it just immoral or is it against God. For example, some people think all music except gospel is evil and then don't have to go far to generalise, so for me if it's evil it must be blasphemous."

PB: "Could instrumental music be evil that has no words?"

P4: "Yes I believe it can. Instrumental music could also be evil as for every tune or melody had some thought going in to it as they are expressing themselves and something they are expressing through that music, so it depends what they are trying to convey in that music."

P5: "I don't think there is such a thing as evil music or music against Christianity. People think hip hop and rap is Satanic actually cos they think the Illuminati thing, but I don't actually think like that. The artists don't come across like that, in the lyrics they don't say they are Satanists and that stuff."

P7: "Absolutely! You have to accommodate everybody because everybody is different... There are stereotypes but everybody is an individual so you can't base them on a stereotype."

P9: "I said rap mainly because of the swearing part as I find swearing evil. You know growing up and knowing this Illuminati thing, those people are evil. I know this from the internet and friends. I believe this can be there but I don't entertain this. Illuminati and Satanism is the same thing. I feel like Satan is a god, so that music worships him."

P10: "Yes there is, but I don't like to judge. I don't know that person behind, we all do things— mistakes— and at the end of the day it's God who chooses. I do feel that there is evil music and they have an influence to the youth of today. There is another classmate of mine who says 'If you don't smoke and drink you don't qualify to be my friend'. It's all the videos that they see that creates these ideas in them."

P11: "Yes, when it's against God, and in the music there are more vulgar words and they don't even care what they sing, they just want money."

P13: "No not really. I heard these things about the Illuminati and all that, and I also feel that if I come up and say something about maybe our glasses for instance, then everyone just starts believing glasses are evil. So with music it's also the same thing and nothing has been said about worshipping the devil, then I don't think it's Satanic, and so far I haven't heard anything in music like this."

P14: "Not anything I have heard or seen. It's just those people who like those rock music people who wear eyeshadow and are just dark but you cannot tell if they are Satanic or not."

P15: "Well I have heard words in some songs that I could think is evil. Like Kanye West's songs. It does bother me as a Christian, now these artists believe they themselves are God with their following, they are being followed by millions and millions of people, they are now promoting this idea, which I believe they are polluting others. Yes, they are expressing their views but they want others to believe in what they believe or even believe in them. Hence a person can call themselves Hova, or Jesus—that's exactly what they are trying to do. They have record labels and think that there is no higher calling in the world than music. Then since he has Lady Gaga under his table etc. and people like this with such and such awards—Grammys—then he is the equivalent of what you think is God. He is saying he is God cos there is no higher power than the power of music, and there are no accolades higher than that, and then he is saying you should worship him."

P16: "Yes I do. In the music videos they show you things like Illuminati things like symbols and stuff. I saw videos on YouTube about how the Illuminati do things to people. Satanic music is same as Illuminati."

P18: "I don't have anything wrong to say about people who listen to this type of music, but it's what these people take from the music which is more important… The problem with this Illuminati music is they show naked people and it's not good for young people. If you are over 18 it's your problem. The problem is that when people see these things they try and act like this."

P19: "Rock music—all of them—and everything about them is dark. I sometimes think they are trying to go in the opposite direction of the Bible, which is the light of the world, and they are trying to be the darkness. Yes, as much as there is black there is white, as much as there is good there is evil."

P20: "There are artists that hide their evil message but if you look into it you can find the evil message… For example, Lady Gaga in her song Bad Romance, she says she doesn't need Jesus, she doesn't need God, based on what I have heard she has already sold her soul. Based on what I have found on the internet they have shown those signs, Illuminati signs and they are in her videos. I can say Illuminati is evil because they base their things on material only, it's about money… It's not easy to know if things are evil, as in our day it's fashionable to say these things—to swear."

5.3.4 Sex and religion

a) *Have you noticed that some music and/or music videos are about sex or sexuality?*

For the comments of the first few participants, I realised that the words sex and sexuality were not being understood in the way I intended. I meant anything sexual, including partial nudity, sexuality in the lyrics, including phrases like "hooking up", "tap that" etc. The first and second participant answered this question with a resounding "No!" I then realised that they thought of sex in terms of a pornographic expression. I clarified my question by asking the question in a different way. I had to provide an example for this question for most participants. Once my view of what I meant by sex and sexuality was clear, the resounding "no" changed to a resounding "yes". There was no shortage of examples that were cited by the participants.

P1:   *"Not really, I listen to live performance music videos which doesn't show sex."*

P2:   *"Yes there are a lot of music videos about sex. It's a bad thing as it does influence the viewers and it does have an impact as sometimes you want to try out what they doing in music videos because of the impact because maybe it interests you, so what I think, it's a bad way of shooting a music video."*

PB: *"How do they show sex in the music video? How do feel about it?"*

P2:   *"The sex they show is not the literal intercourse. Most of the time it's the bum shorts, they wearing panties, bras, touchy touchy. They don't do literally sex like porn. I don't think it's good as if I am having a younger person with me like my brother, then it sets an impression as what kind of person am I looking at these. It also has a message behind as if I am watching sex videos, sex videos, sex videos, music videos, it also contributes to my life—whenever I see girls I might just sexualise them mentally because of the music videos."*

PB: *"Does it bother you to watch videos that are about sex?"*

P2:   *"Yes it does bother me. I don't know what is the reason of shooting people who are half naked or naked."*

P3:   *"Yes some music is about sex and music videos are partly disguised in a different way."*

P4:   *"Yes."*

P5:   *"Yes a lot, both music and music videos."*

P6:   *"Music isn't about sex... There are music videos about sex, and I definitely wouldn't watch this with my parents."*

P7:   *"Yes there are some songs that I know about but generally music isn't about sex. Music videos, yes. Times are changing and now sex sells in videos. Nowadays things are more explicit. Generally, sex in music and video because the youth are like sponges and they think*

this is the norm. As an adult, sex isn't something to be ashamed of and can be put forth openly."

P8: *"Yes a lot. Rap, RnB and hip hop they talk about sex, money, drugs, all those things they mention. Sex is for marriage, and there they just go to a club and he takes a girl and then he takes another girl, which is wrong actually, cos that's the message they send to the youth that its fine to do this, but it's actually wrong, but the way they portray this it's like its right. Sex is for marriage people only, not for us young one unmarried. And the way they do it there it's like a casual thing, they just do it anyhow."*

P9: *"Not really. But feelings and romance yes. Hang on if you only mean nudity, dancing and being sexy then I change my answer. I thought you meant sex sex sex. So yes, most artists feel like exposing their body. Lyrics go hand in hand. Nicki Minaj's Anaconda video I don't like, I feel like she is overdoing it, that twerking and her ass, it's too revealing. I watched it once, it disgusts me, okay actually it bores me. Okay men maybe they like it, but I think most people actually don't like it."*

P10: *"Yes nowadays it's very much about sex."*

P11: *"Yes I think they do this for getting more viewers. They know if they put nudity they know kids like this stuff, which means they go there to view and they get more viewers."*

P12: *"Yes, nowadays."*

P13: *"Yes, Usher, R-Kelly those guys, and then some, most actually of the hip hop artist all talk about the same thing, disco, clubbing sex. Sometimes I can relate but other times I think is this all they can sing about."*

P16: *"Yes a lot... Most of the music videos, Chris Brown, Usher, but I don't think there is something wrong when there is nudity. I don't pay attention to which music video has more nudity."*

P17: *"Yes mostly in rap almost each and every video is about sex. I think they attract people for this. The ladies aren't naked but they are too much. It's a good thing but it does depend, as if I am with my parents, they will think I am being disrespectful, but with my friends they won't mind."*

P19: *"All I can say is sex sells."*

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b) ***Do you prefer videos that are sexy?***

P3: *"No don't like it."*

P4: *"Yes sometimes I do, sometimes it's also about being romantic."*

P5: *"Yes I prefer sexy videos."*

P7: *"Its fine, but it depends on the context."*

P18: *"No nudity, is better."*
_____

    c) ***How do you feel about sex [sexuality] and music? Does it bother you to watch or listen to music that is about sex?***

P1: *"I will make my comments on the comments box on YouTube."*

P4: *"It depends, as some artists are just way too obvious and some are not. Some rappers who just don't mind what they are saying and others who are romantic are fine. If it's too obvious then I have a problem with it. If I could watch with my parents, it's fine."*

P5: *"No it doesn't bother me as they selling the music, they selling the sex. People like to see it."*

P6: *"Sex sells. This I don't think is a good thing especially for young people. Kids like to imitate those music video girls. Adults definitely would find these videos offensive, like my parents."*

PB: *"Adults? How old are you?"*

P6: *"I am 23."* (I notice that the participants think of adults as their parents even though they too are of adult age).

P8: *"I do watch it, cos I don't want to put myself in a box. Sometimes the pastor tells us that it's not right, we shouldn't be listening to this music because of this one two three. But sometimes we get tempted. Like maybe I can say if we not committed to God fully 100%, ya then sometimes you want to watch and you know it's wrong, temptations, I can say that."*

P10: *"It bothers me. Even my friends when they play these videos or music, they see my face, I am bored."*

P11: *"I think it's very wrong, cos now they destroying our youth. If I don't find it on MTV, I'll just go to YouTube and see the nudity there."*

P13: *"If I can relate to the sex they show then yes its fine. Like being sexy in the club that is fine."*

P14: *"I don't watch music videos at all... I don't mind it as sex sells music."*

P20: *"it's against my beliefs, I strongly disapprove of these things."*
_____

d) *Does music have religious elements in it? If so, which music?*

P1:   *"Gospel music."*
(After realising that Gospel was an obvious answer, I asked the participants to exclude Gospel and think of any other genres.)

P3:   *"Yes, for a person to stand in life, it's you and your religion. That's what completes a human being. So whatever I am singing, my religion complements this. So whatever a person is singing shows about their religion. So some videos are really disturbing showing the person's types of religion they believe in. When you see this sign is against God and your music video is full with these signs, you can't say you are a Christian."*

P5:   *"Besides Gospel other music still has religion in it as they mention God and Jah. I respect it when people do this… it is disrespectful when it's said over and over though."*

P6:   *"Yes I have. You find those artists who speak ill of Jesus and stuff like that. Then there are artists who speak good about Jesus and how good God is, while on the other hand you find the contrary. I definitely don't like it when artists say negative things about Jesus and God, my mood really changes."*

P7:   *"When I think of religion in music I think of gospel. I wouldn't say rock music has religion in it."*

P9:   *"Yes even house music. At church there was this track where they took house music and took Bible verses and put it to the mix."*

P10:   *"Yes all genres have religion in it."*

P11:   *"No I don't think so. Some other artists do try sing the message of the gospel in other music in the way of rapping or hip hop, this is oaky as they praising God… If someone is saying bad things about God, then I don't even want to see and don't even want to be near this, like Jay Z."*

P12:   *"No, no praising God in other music outside of gospel."*

P14:   *"In RnB sometimes they say God or Jesus but it's not about religion… Well revelations tells about these things and where the world is going, but I cannot do anything about this."*

P16:   *"Yes there is. There are songs where they talk about Jesus. But then there is a song by Kanye West where he talks about himself as Jesus and I didn't like the music. He is trying to say he is the king or something. It bothers me cos he makes people to worship him or something. It's wrong to worship him. In my case I am a Christian and it's wrong."*

P17:   *"Yes I have noticed in rap and hip hop artists' videos they put signs of Satan and there is this thing of Illuminati, which I heard about and then I see these things in the video. It bothers me cos the song might be nice, but then I see the things that I learned about and I now see it in*

the videos, and I am a Christian and I shouldn't be watching this. I can see this thing is wrong, but they keep on doing it."

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e) *How do you feel about religion in music?*

P1: *"I feel good, I feel motivated somehow, because most of the Gospel artists sing about their life experience and how God has helped them somehow. And I believe that listening to the music is some kind of confession that God is there and it can actually build your self-esteem. I can realise that I have been through this but she has been through worse."*

P2: *"I am a Christian so if music is about God, I feel good about it if it's about religion."*

P8: *"Music about religion is good. It sends a strong message. Most times I listen from Friday, Saturday, especially Sunday because I was in church and Monday cos I was in church Sunday. Actually I should listen every day, but sometimes I get hooked into house music. Gospel has a strong message, a good message."*

P10: *"If the message is nice, then I am cool with it."*

P13: *"Yes, these days there are many gospel cover songs—like even house music—so its gospel house music."*

P15: *"Sometimes they try to mock it, they try to act as if they know better, as if they are mocking the rest of us. I choose to ignore it. I don't like it therefore I choose to ignore it. Sometimes I think: Did you really have to do this, mock? It happens even in movies. Everyone has an opinion on religion, on Christianity. Actually they should have an opinion on Islam, those guys are terrorising the world... I am not surprised when they mock religion, it's the world that we live in."*

P18: *"There are symbols, most hip hop music has these symbols like the signs. Back in high school they showed us a video about these Illuminati things."*

P20: *"Yes Bob Marley, redemption. Religion in music outside of Gospel is good."*

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f) *Does it bother you when music has religion in it? When don't you like to see religion in music?*

P2: *"I am a Christian so if music is about God, I feel good about it if it's about religion. I am referring to church music that is about Christianity."*

P4: *"If the artist is doing it in a mockery, a mockery to God."*

P13: *"Not at all, religion should be part of your everyday life, you shouldn't use it to make the wrong decision. You should observe there are certain rights and wrongs, dos and do don'ts."*

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g) *Can you recall music that is about both sex [or sexuality] and religion? Tell me about this.*

Almost all participants said no to this question. Even after discussing this topic they still said they cannot recall music that had both sexuality and religion in the same song or video. The response from this question did not correlate to the participants' later interpretations of music videos. For example, if the participant watched Lady Gaga's Judas video, they noted sexuality and religion, yet earlier when asked if they can recall music that has both these elements in, they had said no. Priming may be at play here. This is discussed under the section dealing with limitations (heading *6.4 Challenges and Limitations*).

P1:   "There was a music video about rape. A girl was raped and had self-esteem issues. Then they show her going to church and through God's grace she had heeling."

P2:   "Ya, hip hop, what's this guy Rick Ross, the music is called the 'Devil is a lie'—it's about religion, it's about fame, it's about sex. There's this other one, Kanye West, I forgot the name of the music. I felt bad about it as most of the time they spoke about God in a bad way, do you understand, God doesn't exist, so I feel bad as the God that I believe in is alive and it doesn't sit well with me when these people speak about God like this."

P7:   "No, can't recall this."

P9:   "No."

P11: "No, I haven't seen this."

P12: "No."

P16: "No."

P17: "Yes, 50 Cent Ft. Kendrick Lamar."

P20: "Yes in hip hop, they will say thank you God for everything and then have nude girls next to them at the same time – it's wrong."
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This concludes the conversations that took place prior to the watching of the music videos for each participant. The video interpretation section follows next, whereby I have provided the individual interpretations and comments that the participants made after watching their respective music videos.

5.3.5 Music video interpretation

The following guide questions were prepared before the interviews. These questions shown below were not necessarily asked in the order presented. Depending on how the conversation progressed and the responses that each participant gave, the questions were adapted and re-ordered or even omitted. These questions therefore represent the main topics of discussion within the conversation and serve as a guide for the reader to contextualise the participants' comments.

1. *When you watch the video, if you had to explain what the video is about to a friend, what would you tell them?*

2. *Do you think the artist depicts an authentic image? Do you believe that the artist really is expressing them self? For example, is this artist the one who decided what the video must be about, or do you think a choreographer or record label or someone else has advised them? Does the artist behave in a similar manner when at home or in their private life?*

3. *How do you feel when you watch the video?*

4. *Have you noticed any sexual imagery or sexual symbols in this video? How do you feel about this theme depicted in the video?*

5. *Would you like to be like this artist/artists or any other artist, if so who? Any particular reasons for your choices?*

6. *Have you noticed any parts of the video that relate to religion? If so what do you think about it and how do you feel about this?*

7. *Would you feel comfortable going to Church/Mosque/Shul etc. with this artist? What factors were you considering when making this decision?*

The music videos are in the order of frequency used, thereafter alphabetical:

a) *Lady Gaga– Judas*

This was the most watched video, which was watched and interpreted by 10 participants.

P1:   *It's about Lady Gaga being in love with Judas. I don't even thick this is based on religion. This video sets me off a bit but I wouldn't mind watching it.*

PB: *What do you mean it sets you off?*

P1:   *Age wise it's a bad thing for someone younger than me to watch. Like I wouldn't advise my little sister or younger brother to watch.*

PB: *Is it available for her to watch? How do you feel about her watching it?*

P1:   *Kids know how to access YouTube so she'll see it. I feel like she will try to do those things there and it doesn't make me feel good. I feel like I am going to lose a way to direct her, she will go astray.*

PB: *Why shouldn't she watch it?*

P1:   *Cos it's got bad influences. Lady Gaga is almost naked, she acts like she is engaging in sex.*

PB: *How do you feel about the way they show sexuality in the video?*

P1:   *In our generation I would say it's good, but in the olden days people would say it's not something kids should watch, but nowadays we are exposed to many things and I believe that us being exposed to these things teaches us a lot.*

PB: *What does the video teach you?*

P1:   *Did I say teach me? (Laugh) well how not to behave if you are in love with someone, as that's totally not the way to behave if you love someone. Well it has taught me the extent to what someone would go to show their love for someone. Some people do crazy things to show love I wouldn't like to be like a pop star as I do respect my body, I wouldn't showcase it—okay once in a while like to feel sexy—I can show my abs but you find these artists have nude pics out there which is not a good thing and I like my privacy to be respected.*
I do think this video could be seen as real life.
Considering the Judas part, I do think that there is religion in the video. I think she is disrespectful in a way but also taking into consideration that each and every person has his and her own way of expression, which I respect a lot.
I would take Lady Gaga to church if she is comfortable to go. I will feel comfortable, but surely people will look at me and say "Is he mad, how can he do such?" Because I believe in the house of Jesus and the house of God, we are not supposed to judge. We don't know what this specific reason why I brought her there, so if you judge me it's your problem.

PB: *So you won't mind other people judging you?*

P1:   *They will judge me, not they might, they will judge me, but I don't mind cos it doesn't say the final thing about me.*

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The reader is requested to have the topic questions in mind as the responses are mostly aligned to the questions that were presented earlier.

P2:   *She is telling the viewers that she is in love with Judas, and then the attire is punk style. She is expressing herself, telling people she is still in love with Judas.*
No, this is just an act, she is not really like this.
This video has no impact on me, it's just a normal video, it's not against me or anything.
This video has dancing but it's not about sex.
There are some people who behave like this in real life.
I would not like to be like a pop star. I don't find anything interesting about them so I never watch them.
This video is not about religion.
I would take Lady Gaga to church if she is prepared to change, if she is wanting to believe in my religion.

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P3:   *This is totally against my religion, it's against Christianity. Here she says she is in love with Judas. Judas was one of the disciples who betrayed Judas. There was a guy having those claws that was around Jesus' head. There was a guy in the video wearing a jacket named Peter. Peter was one of the disciples that Jesus told him that you going to deny me three times, and he did so. According to the scripture there is a part where Jesus asks his disciples, "Who am I?" And only Peter was able to answer. Then after that Jesus said "I am going to die real soon". Peter said, "That's not going to happen". Jesus said, "Move away Devil" to Peter. So also seeing that Lady Gaga is standing where there is water all over her. There is a scripture in Mathew where he called peter—that you can come—but because Peter had doubts, Peter started to drown, and that part happened in the video when that guy with the Peter Jacket turned. There was a part where Lady Gaga was on the knees of the guy who was wearing the claws supposed to be Jesus, and there was a guy pouring him with wine on the ass. There is a part in the scriptures in the Bible about a lady Maria Magdalena. That lady she sinned and for her sins to be forgiven she went to Jesus with an expensive oil, washed it with her tears*

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and applied the oil on Jesus' feet and Jesus forgave her. So here now in the video, they shown it in a different way: Lady Gaga is busy on the guy's feet and the other guy is pouring wine on her ass. And another thing—the last part—they stoned Lady Gaga. According to the scripture when the community came with this lady and said to Jesus, "We found this lady committing adultery". Then Jesus said, "The one who has not sinned cast the first stone." Now here in the video Lady Gaga is being stoned. They are trying to change this story.

When I watch such things, I feel worried about other people who don't see what I see, people who don't understand how I understand things. Hence finding someone watching the videos not understanding, and singing along and even liking the music videos, but not having the mind of analysing anything. So to me it makes me worried knowing and asking myself how many people are going to hell for being ignorant of knowing, as the Bible says that my people perish for lack of wisdom.

Sex in the video is a marketing strategy, as it grabs most of guy's attention and then people talk about it. To them it's about marketing but to me it really manipulates us as guys, as you have that mind-set as we interpret from the media, and then I use this same interpretation when I see someone walking.

I would feel very comfortable to take Lady Gaga to church, yes people will judge us as human beings are designed to judge.

P5: I actually don't like it. I didn't get all the lyrics. The chorus was "I love Judas" but Judas betrayed Jesus so how can you love someone who betrayed people. I don't agree with it because I am a Christian, but also because Judas betrayed Jesus and I don't think I can listen to something that condones betrayal. The video was a nice video, I liked the dancing. The rest I didn't really like it that much.

Yes this video is sexy, a lot of nudity.

This video is about religion. I saw the one guy wearing the crown like Jesus.

This video is not good for kids.

I think she is just selling an image; I don't think she is really like this. I think that's her style shown in the video but someone is helping her.

I would not like to be a pop star or celebrity as I think every celebrity is living a fake life. Music is just another kind of business.

If she wants to go to church I would take her, but she would have to wear what I give her, something formal, nothing revealing. Yes, I would sit next to if she was willing to change her ways. Yes people would judge but I don't care about that.

P6: This video definitely has religion in it. She talks about how she loves Judas, who was the one who betrayed Jesus in the Bible. She is one of those artists, you know they are not afraid to admit they are in the Illuminati and devil worshippers. I actually do believe she could be in the Illuminati cos of the things she sings about. There is a part where she says, "Judas is the demon that I am in love with." This video makes me feel scared actually. Well if you are a devil worshipper then this is how you behave.

I don't think Lady gaga is really like how she shows in her videos. When they are in public they put on this exterior that they are being told to put up as they are basically puppets of those people who are controlling them. They are being told what to put into their music videos. They do this for fame and fortune.

I wouldn't like to be like Lady Gaga, but I would like to be a pop star who has a positive influence like Tori Kelly.

I wouldn't mind taking Lady Gaga to church, it would be a good thing for her. I would sit next to her.

P9:   *This video is confusing. Can't you ask me questions rather? I am not sure. Judas is this other guy and there is this guy with the crown of thorns. I think they are making Judas Jesus. It's just confusing.*

    Well, I think so cos they use the name Judas, they portray the thorn crown cos Jesus had that on. There is a point that Lady Gaga has a neck piece with a chain on. The way they dressed like back in the day when you look at when Jesus was crucified, Mary and all those people are wearing those old clothes. Then I saw a rope there and people cried for Jesus.

    I think she is like this being herself from the heart.

    I would not like to be like this. That thing about Jesus is something serious, I just don't like this video. This video can have something to do with Christianity but someone who understands this video could interpret this, but it's confusing to me.

    No not at all I can't take her to church. Okay she can come to church I won't stop her but I won't take her, she can just come. I don't think I can sit next to her, she is going to disturb me with her nails, her clothes, and I don't want to hear her comments.

    I wouldn't watch this video again.

P11: *It's about Judas, the guy who betrayed Jesus in the Bible. But I think this video is wrong, because the guy wearing that thing like Jesus, they don't show him doing anything good. But Jesus was a good man, so they were supposed to make Jesus do something good in the video, but it's like they trying to say Jesus is also bad like that guy is.*

    This is about religion but in a negative way. I feel bad cos they don't know what they are doing. People who watch this are like under a spell. They can't even notice what they watching as long as they like the video. They make this video so they can have many viewers. Lady Gaga only does this for the video, she is not like this in real life.

    Yes, this is full of sex.

    Yes, she can go to church with me, each and everyone deserves a second chance. At my church they won't judge me but if they do judge me, then I am at the wrong church, as we go to church as we are trying to change, so it's wrong if church members judge me.

P14: *Firstly she is weird, she is contradictory, she likes Jesus but she is in love with Judas, like she follows Jesus but she is in love with Judas—she is contradicting—everything about her is strange and I don't like watching this video. I would never download this or bother watching. She is probably like this in real life. She is strange and too unique, too different to me.*

    There are sexual things in the video. She has sex appeal, they touching all sexual and stuff.

    Yes, there is something religious in this, there are crosses, and the other guy is wearing that thing that Jesus was wearing.

    This is not right playing with the Bible is not right. The way they do it is not right. She shouldn't be sexual and all that stuff, she should be straight forward like the Bible says.

    I would ask her if she really wants to change, then I would bring her with to church, but only if she really really wants to change. God says we must accept everyone, so I'll bring her with.

P18: *This video is full of nudity and it's not good for young people to watch this video as they will want to be like them. After sometime people will be reporting rape cases from people acting like this. There was some baptising, there was signs and crosses. The crosses don't bother me.*

It depends what it means to you. Lady gaga is just wearing the cross, its fine, doesn't bother me. I didn't really get the message from this video. I think she is in love with Judas.

PB: *Is this video against Christianity or for Christianity or what do you think?*

P18:   *I heard something in the video that God is the devil so I guess it's against Christianity.*

       Yes, she can come to church with me, she can be delivered when she gets there.

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P19:   *Hmmm this video, I have never seen. Firstly, the lyrics, she is saying she loves Judas, and this Judas is wearing a crown like Jesus wore, and that crown what I interpret is that Lady Gaga is trying to send a message that she is substituting our Jesus with Judas. There is something about antichrist and triangles, the way they were structuring themselves while they were dancing, it was like a triangle. She was the one who was actually controlling the triangle. She used to go back and complete the triangle then go and dance, then go back and complete the triangle. I think like us Christians are told what to do by God, and like them they are told what to do by Satan. God knows what the world should hear from us and Satan also knows that. So he knows that people will be too ignorant to see all what is going on in the video and then they just dance to the music. Actually many artists have become like this. What I have seen about these American artists, firstly they will display a message that they are good guys, then everyone will like them, then after that they will change. I even think sometimes they will even go to jail purposively so that people can identify.*

       Yes, she can come to church with me.

       This video is worse than the other video (Impending Doom– Murderer). That other one was just shaking their head, and playing instruments. This video of Lady Gaga is much worse, they are putting it out there, and they are not scared.

       Another thing is that Lady Gaga is saying she loves Judas, Judas is only known for betraying Jesus. Now she is saying come, come all of you be with us. When I was in school we used to have students who are anti-Christ and many of them when we are singing they didn't even attend in the morning assembly where we sang songs. Some of these people—students— would scream during the songs, they were like acting. It's like you can think they are possessed and people cannot understand this, but if you know Christianity then you can understand this.

       What's amazing about this Christian thing, my pastor says that almost 78% of people in South Africa say they are Christians. Now why are there all these things like crime when we all say we are Christians? The Bible tells us we must not kill, no adultery, no steal and these things. There is a difference between being religious and a Christian. Being a Christian simply means being like Christ.

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    b) *Beyoncé Ft. Nicky Minaj– Flawless*

P4:   *She believes she is perfect the way she is. Girl power type of song.*

       She is really like this; she is really famous. At this stage of her career she calls the shots therefore it's her choices.

       This video doesn't make me feel bad, I do like the video.

       I don't think the video is about sex, but she is dressed in a sexy way.

       No I wouldn't like to be a pop star or be like Beyoncé, it's a lot of pressure.

       This video is not about religion.

Yes, I would feel comfortable going to church with Beyoncé. Even though she does not sing gospel, she is still just a person. I would sit next to her not because she is famous but because she is a person.

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P7: *It's about freedom to express who you are and who you want to be. People shouldn't judge who you are.*
I don't think Beyoncé and Nicki Minaj are really like this, this is an act for sales of music. I think they are prim and proper ladies when they are in their homes.
The dancing is a bit sexual also because of the lack of clothing.
I wouldn't like to be a pop star, there is too much fame and glory that goes behind, like if you sneeze someone will be taking a picture of you. There is too much judgment.
This video is not religious.
I would take her to church but not dressed like that. People would probably judge me but that's because of their ignorance.

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P10: *I didn't understand what this was about. I heard swearing now and then. I am bored to watch this video.*
What I know about music is that what I sing it's what I am. So they too what they sing must be what they are, but maybe they faking. Their facial expressions are too much.
Yes, Beyoncé can come to church with me. People like Beyoncé are catchy, so if she sang gospel music, a lot of people would be born again, a lot of people would go to Christ.

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P16: *The performance shows nudity and also the lyrics also talks about sex. But the background things on the screen they show the evil things, evil symbols, evil faces.*
I think Beyoncé is really like this in real life. I do think someone is telling her to act like this, maybe so more people buy her CDs.
No this video isn't about religion.

PB: *In the video she says "goddam", does that bother you?* [I play the beginning of the video where she says *goddam* repetitively in one verse three times followed by three more times in the next verse.]

P16: *I never paid attention to that but now since you say, it does bother me. Because it's like God and dam and its disrespectful. Okay this is insulting to God.*
Yes, I would take her to church and yes I would sit next to her.
Beyoncé wasn't like this before when she was in Destiny's child. After she went solo she started with the nudity and the dancers and then people started liking her.

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P20: *It's about women. They talk about how women should present themselves, they shouldn't have low self-esteem, no one should take them for granted. The nudity is disgraceful. Those people who are enjoying it in the crowd, they are lost.*
I don't really like the video.
I wouldn't like to be a pop star even the good ones, because I don't want fame—it's pointless. In this life, we can meet our personal goals which God has made you for, for the rest of life. Yes, she can come to church with me.

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c) *Impending Doom– Murderer*

P1:   The lyrics are not quite clear, but at the end I heard him say he is a murderer. This video is about someone who really killed something with confidence. He has confidence and courage that he really did this. It reminds me of when I messed up on a test and afterwards I had rage. This music makes sense to me then.
This artist is not really like the way he shows on the video.
This video is not about religion.

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P3:   The title and the words of "I am a murder" because I believe what you say it's what you are. So it means that if I say I am a murderer it means it's something I will go singing that song, it's something that I will grow with, then that day when I am confronted with this to murder someone, I won't hesitate that much to do so.
The video is kind of clean as they are just playing their instruments and using their heads. So their video is clean but their words are what now you need to pay attention on. The problem is we think the song is clean and think we can listen to it, but fail to realise what they are saying. So the words are their main source of how they manipulate someone.

PB: Would you like to read the words?

P3:   [– reads the lyrics] *I can accept this as Christian. I focussed on the sound and the title, which I think is easy to misunderstand. If the title was "The antichrist will fall" then it could be clearer.*

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P4:   It's new to me, never heard of this artist. The chorus says I am a murderer but I don't believe it means the person is killing people. Do you know when you write a test and you say it's a killer? Well it means that it was the most difficult test. So I am thinking he is saying he is really good at whatever he is singing about, he's the front runner, he's the man.
I don't think he is really like this in real life. If I met him, he would probably be a calm guy maybe you wouldn't even think this person plays music. I think he wants to make a statement; he is performing but I think he is actually a calm guy.
I feel intimidated by how loud this music is.
I don't think there is anything about sex in this music. I do think there is something religious about it but I don't know what it is. I didn't really hear anything as it was mostly shouting.

PB: Would you like to read the lyrics?

P4:   [– reads the lyrics] *Wow, now that I see the lyrics it seems that's it's about this person is realising that they are a sinner and that they need Christ, and everyone should realise that as they need to repent soon as the antichrist is going to rise... (cites words of the song).*
I think the song is pro-Christian. Initially when I heard the music I did not think this was pro-Christian. I have never heard of a Christian metal band.

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P19: Firstly I recognise that the guy on drums, actually almost all of them have tattoos. Then everything is dark, the pictures are moving fast, I can't understand what they say, and now I have a headache.
There is no sign they are evil. There is just a question mark for me as to what they are doing, they just moving their heads and stuff.

PB: Here are the words to the song, would you like to read it?

P19: [– reads the lyrics]. *Just as much as I thought. Why are they saying I am a murder, these lyrics are contradicting each other, first they saying the antichrist is going to rise. Then he's saying*

the antichrist will fall. Let's say I listen to this music and I didn't do the research about the lyrics of this song, then I am singing "I am a murderer". This is why I don't like things I don't understand.
I will go with him to church, even now.

It was interesting that three participants read the words. Two were impressed and decided the words were in line with Christianity, while the third thought they were not. Same words, different people, different meaning.

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d) *Nicki Minaj– Anaconda*

P6: *Well I remember the first time I saw it, I spoke about it with a friend of mine and said Nicki Minaj has really gone too far this time, like the thing she does, really, it's really disturbing and it sends across a wrong message to most young girls. You know sex is the in-thing and it's actually promoting sex and sexual activities and she is actually discriminating girls who don't have big butts.*
I have seen her interviews and she says things that are completely opposite to what she promotes in her music videos. I remember in this one interview she did, she spoke about how girls should never change themselves in order to impress other people, whereas she has done so much plastic surgery and all these things, which is opposite to what she tells other people. Maybe she feels guilty or bad about what she does or has done.
It could be that, well in most record labels there is a boss who basically tells you what you should do in order to sell more records, and you know the rumours of these Illuminati things, and you know these people control them and tell them what to do, so there is definitely an influence behind her actions.
PB: *if it's true about the Illuminati and that stuff, would you still listen to the music?*
P6: *Well actually, I no longer listen to this type of music but it does depend on the lyrics.*
This video, even for adults would find this offensive.
PB: *How come the YouTube views are so high, the likes are so high?*
P6: *Well there are people who like this and worship these artists and they do have a lot of fans. I don't wanna judge and people are allowed to like whatever they like. The one thing that made the views go up so high is because I saw the video then I told my friend to go see the video, and she told her friend and so on.*
Yes, I would take Nicki Minaj to church with me. Yes people would judge me but they would see it as a good thing as they would see that I am bringing her to the right side.

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P14: *This is sexual in every way; she is saying anaconda but I am thinking penis. When I look at this video it makes me want to be like her physically, have the ass, the abs, the swank. I like her and the way she dressed.*
She is like this in real life, I don't have a problem with her, I like her.
PB: *How is she different from Lady Gaga?*
P14: *Lady Gaga is strange, she has this darkness about her, which I don't like—she is just not right—but this one [Nicki Minaj] is sexual and doing these wrong things but I still like it. I want to be like her. She is just talking about sex and shagging and stuff.*
There is nothing religious about this video.

PB: What about the Bible saying sex after marriage?

P14: Yeah but it [the video] doesn't say anything about that, it doesn't say sex is good or bad before or after marriage, it doesn't say anything. It's just sexual, it's just the video.
Yes, I would go with her to church, I would sit next to her, and I would even introduce her to my priest. She dressed like that its fine. Jesus says we must not judge Jezebel and stuff, so you can come to church.

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e) *Rihanna– Pour it up*

P2: It's about fame, she is talking about pour it up—the money. I don't like this picture, she is twerking, she is doing all the strip club things.
I have seen some pictures of her in the media wearing a transparent dress, yes I think she acts like this in both the video and in her life.
This video is sexual. It's not good. She sets an impression about sexuality, sets the wrong impression of girls.
I would feel comfortable going to church with her. Rihanna wants to change if she's going to church. Going to church is seeking a change, seeking guidance.

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P8: I haven't seen this video before, but I have heard about it. This video is about a girl who doesn't care how she spends her money. She goes to the club till 4am. All she cares about is the money, this is her priority. The dance was nasty, she is half naked and those girls I can say is nasty dancing.
I think Rihanna is really like this, I read a story about a gig that she couldn't pitch up because she was drunk in the club the night before and missed her flight for the gig. I feel sorry for her and pity because this is not the right way to live in real life, live anyhow—you need to have rules. There are things you don't need to do with money, and at the end of the day we are spiritual beings, we have souls, so I can say you don't need to let things get between you and God and anything.
She is doing all those things cos she wants money. She is not like the actor, cos an actor some of them have families and are married, but it's just they are just acting. But I can say those Rihanna and other artists, it's what they are actually. They have a lot of money and they can do those things in real life—drugs, clubbing.
No, I wouldn't like to be a pop star. They are not a good example in the community cos those things she does in the video, it's not something you want your kids to see these things, cos next times they will want to wear like that, talk like them, just swear, and the thinking, they say they want to do whatever they want in their life and no one can tell them what to do. It's a bad influence to young ones.
Yes, I can take her to church, to convert her.

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P12: The video is about spending money—how we roll in the world. It's all about sex, money. You see how Rihanna wears these kind of things, jewellery, she is trying to show she's got money. Then the twerking, you see she is twerking, if you can go to YouTube and check how many people like it and how many people watch it, you gonna realise that there are more people who like this than that video of Kanye West. There is a reason why Rihanna is selling, she

portrays these kinda things, which they want to see. People even up to 45 [years old] still watching these things.

Rihanna is not like this in real life, you'll find she is a normal person, she does this to sell music like a business, her promoters, her bosses are telling her if you want to sell, you gotta go this route. People who try to come back like Jill Scott, you'll never find a nude pic of Jill Scott. Jill Scott tried doing those things talking about love and stuff but it doesn't work. If it's not about sex, coke, money, legs, you hardly going to sell these days. This video, wow, was entertaining. Full of sexual things twerking from start to end, it's fabulous.

I don't think about religion in this video.

I will take Rihanna to church.

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f) *Nicki Minaj– Only*

P11: *This video is more about the f-word. The viewers who like this don't care that there is a lot of swearing. This video has no good message, no message to improve your life. This video is about who gets to sleep with her. She is trying to be more sexy in this video. This video is about sex and its bad, as all three rappers rapping here are talking about sex.*

No I wouldn't like to be a pop star. This is not a good life; the media is always after you. You end up creating songs that destroy other people because they run away from their religion, and these songs keep people away from church and stuff.

This song has nothing to do with religion.

What they are doing here and what they are saying here is hypocritical.

Yes, Nicki Minaj can come to church with me.

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P13: *It's like they having a conversation about Nicki Minaj and it's all about what she's done with them. I think this a bit of an act, it's a publicity stunt, cos if people think this is how they are and this is what they all about, and if they support the lifestyle, so if I can relate to any of the guys in the video, I will go out and buy the record. This is a bit of a funny video, there's like war, there's love, it's like peace, love and war. The lady Nicki Minaj seems to be the general but when the guys rap they become the generals. The sexual parts are Nicki Minaj showing off her assets.*

I don't think I would mind being a pop star, but what happens on the screen and what happens off screen are different. I like the onscreen, but the off screen is too much. People are always wanting you, running to you for pictures, autograph—it's too much attention.

In terms of religion, I hear the term holy mecca, so I think that could also be offensive to people who do go to the meccas, meaning that the actual mecca is not holy as they in the video are referring to another mecca.

Yes I would go to church with Nicki Minaj.

I can't say if she is for Christ or against Christ, as the video doesn't show anything. I'll say she is an ordinary member of society but what she does on a Sunday will show if she is for Christ or against Christ.

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g) *Dimmu Borgir– Sorgens kammer Del. II*

P13: It reminds me of the Nicholas Cage movie: The Ghost Rider. It seems like a perfect fit for that movie. It's just too much fire, it's like he's trying to say he's in hell right now and he has his rock band in hell and it's too much fun.
I guess if Satan is really a religion—well I have been ignorant too—so if Satanism is really a religion then in a way they are practicing their religion. I didn't really see anything that is really against Christianity, except that part of the cross, but at the same time I don't see the relevance of the cross so I guess it's a bit of both against and for Christianity.
Yes, honestly I would just watch to see the look on people's faces going into church, cos the guy would enter with that mask and his clothes and people would think he must be demonic. The look on people's faces would be interesting. I think I would worry about what people would say. I am actually interested in hearing these people's story. Religion seems like something that was imposed on everybody. I wasn't just born and I knew about God and then knew about Satan. I had to grow up, go to school, go to church and then at church I learnt about God. Then in general public I heard about the devil and the other religion—Satanism. So they believe in what they believe in cos they know what it's all about, which I don't, so cannot really just judge them cos I was taught that the devil is bad and God is good, but I would sit and listen to what they say.
At the moment no they don't bother me but maybe after hearing about their beliefs and what they would do to keep their beliefs alive, maybe then they would start to bother me but I cannot really say until I know.
PB: Would you consider this band a Christian band?
P13: I would consider them a band, I don't think a Christian band.

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This next participant had already watched her first video and knew the questions, so immediately after watching this new video knew the probable questions I would ask, and responded before I had an opportunity to ask the questions. This is an example of priming.

P14: This one I think is Satanic, they have Jesus on a cross and they playing with that, and that guys got rings with horns, did you see that? And the skulls and that guy with fire, and that's what hell is supposed to look like. This is something I wouldn't listen to; they can't be Christians. They bother me because there are people living like this and they are not following the Bible and stuff, and they probably don't go to church even. I don't think they believe, well they probably believe in the dark world or whatever—Satan and stuff—but they can't believe in Jesus doing these kind of things.
I could let my partner pray for them, they need serious prayer. This one is too much, it's just scary. I would go to church with them.
People who follow Satan and the dark world, they would watch it. I wouldn't let my kids watch this.
YouTube can't control what children watch, its parents' responsibility.

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h) *Jay Z– 99 Problems*

P15: He has many other problems but money isn't one of them. I don't think Jay Z is like this anymore. Now he has millions of dollars; he has lunch with the president; his problems have

definitely changed. This video does not evoke strong emotions. The thing is with hip hop, we are used to seeing naked ladies, expensive alcohol, cars, drop tops, but this video doesn't have any of this.

I wouldn't like to be a pop star. I wouldn't be here doing engineering if I wanted to be a pop star. Maybe my kids can be a pop star, but I need to build a solid financial base.

Yes he can come with me to church, sure.

_____

P18:   *This is about him and his money and not giving a damm about what other people say, and money isn't one of his problems.*

This video has only things about sex in the words but not in the video.

Jay Z is not like this like they show in the video.

No I wouldn't like to be like him, I just wanna be myself. Yes, he can come to church with me and he can sit with me. In the Bible there is something about a guy who lost one sheep and he left 99 sheep to go and find that one sheep. Maybe Jay Z knew about this story and used this in his music. He, I think is against Christianity and I don't actually like his music.

_____

i)   *Robin Thicke– Blurred lines*

P9:   *Golden boy having fun. They want each other in a sexual way. It's about having sex and having fun, nothing wrong with this video.*

Yes, these artists are really like this, and this video could really happen.

No there is nothing about religion here.

Yes, I would be comfortable going to church with these guys cos its life, we all have this fun side.

I would watch this video again.

_____

P17:   *It's about a girl and a guy telling a girl how hot she is and how much he wants her. Firstly, I think the girls in the video make this video interesting. It's not offensive, they just ladies there. I like the video. I am not sure if I heard swearing so it doesn't bother me but if there was swearing then I would take it as just a song.*

I don't know this other artist so I don't know if they are just acting or if they are like this in real life.

Yes, this video has a lot of sexual things in. But I would accept this as it's just a song, listen to it, nothing else. Don't include this in your life. Well religion does play a part, but then there are some things you just have to accept, it's just a song. If I have to think like religion, then every video I won't watch cos nudity, then I won't have any entertainment and that won't be nice.

_____

j)   *50 Cent Ft. Kendrick Lamar– We up*

P17:   *I think this song is about the coming back of 50 Cent because it's been long since he was performing. I think he is really like this, as I have seen lots of videos about him on YouTube.*

No I wouldn't like to be like him. I am not a person who likes spotlight, I like my friendships and a low profile.

Yes, there are sexy images attracting us to see how hot the girls are.

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Yes, there is religion here. There is swearing and earlier they showed the Maria or this Mary picture from the Bible, then Kendrick rapped and they showed the Bible. They thanking God but after that they are swearing and he doesn't care about the religion part.
It makes me feel bad but still the music is good. I am honest I keep on listening to this even though its bad so inside I tell myself that I know my place and I know their place, this is just music. I know where I stand—I must pray—I will include this in my prayer. I am not like them, it's just a song.
Yes, music can be evil, mainly the rap genre. Most of them are involved in the Illuminati and you check on YouTube and the comments, you get the feedback.
Yes, I would go to church with them, but I would be surprised after the things they produced, maybe God spoke to him and it's now a calling.

_____

k) *Behemoth– Blow your trumpets Gabriel*

P20: *Okay that's enough. This is obviously Satanic—I can tell this. The creatures and the blood bother me. There is nothing to learn here, it's pointless for me. This is no worse than Lady Gaga, they do the same things.*
In real life they are really like this.
This video has religion and has nudity.
Yes, they can come to church. Church is for everyone. We are all sinners and I am not better than them.

_____

l) *Behemoth– Fire and the void*

P7: *That was interesting. I would say that it does have a religious aspect. There is like a god and he has slaves or minions and people are following him or worshiping him. I think this video is pretty dark—it's evil—which means it's against God. I say this because there is an angel being ripped apart, that to me is evil. There are also aspects that are good, like the birth of a child, but then they taking the child that looks like a sacrifice to a person who is like sitting on a thrown.*
No these people are not like this in real life, yes they are a bit twisted as they need to be to come up with a video like this. The music that they listen to is probably worse.
The music was disturbing. I would watch it again just to try and understand it, but once I understand it, I wouldn't watch it, only listen to it.
Well I do have cousins who listen to that and they are the best people on earth so I cannot judge them.
There was sex in this video but it was blurred out, which made no sense.
PB: *Should YouTube prohibit music videos with these themes?*
P7: *No, YouTube is family orientated and if someone is looking for something like this they will find it outside of YouTube anyway. I think the video is fine on YouTube. This video is not widely searched and you would need to be very specific to find this type of video.*
It would be amazing to go to church with these guys. I don't think they go to church by the way.

_____

m) *Eminem– The monster*

P5:   I love it! It speaks the truth. Life, the life he was living he didn't like, the fame. He just wishes he could just rap; wishes people could leave him alone and not be famous anymore; not trying to sell himself, just being him.
There is no nudity, it's just things that happened in the past and they show it in the video. I would definitely watch this video again.
This is really how Eminem is. Previously he was selling an image but now it's changed.
No, I wouldn't like to be like him because he is a recovering drug addict.
I would go to church with Eminem.

_____

n) *Impending Doom– Deceiver*

P13: This was freaky; I don't really know what this was about. I saw a pastor, the devil, but it doesn't seem like anyone does anything to the other. I guess this video does tell you about the artist. I think your personality does shine through your music even if it's not exactly who you are, it hints at you. This person seems like he does like freaky things. He acknowledges the presence of both sides: the good religious side, the bad religious side. He has a picture of something that looks like a devil, according to popular belief at least, and he also has a pastor but there is nothing happening between the pastor and the devil, but there is a part where the devil seems connected to the pastor, which I thought of the saying keep your friends close and your enemies closer. This video seems like a bit of a horror movie. Yes, there is sort of a religious theme, as I did see the pastor praying. I can't tell if this video is for Christianity or against it. It is almost mutual as it acknowledges God, but also acknowledges the devil.
Yes, I think I would go to church with him, I can't judge him. He doesn't seem like someone who would destroy the church, as if he wanted to go to church then he could go with me, but if he wanted to destroy the church he could do that without going to church.

_____

o) *Kanye West– Mercy*

P20: This song is just a black and white video actually. I don't think anything, it's just a video.
Yes, Kanye is like this in real life like he acts in the video.
I wouldn't like to be like him, because he has many people trying to be like him. He wants to lead or something.
The lyrics are about sex, but the video isn't.
There is no religion in this video.
Ya, I would take him to church.

_____

p) *Kanye West– Stronger*

P12: It's about someone who goes to hospital and what he is saying is that if it doesn't kill you it makes you stronger. This video was boring; I didn't believe that this video has as many likes as Nicki Minaj's Anaconda. More people like Anaconda or Young Thug—people like the stuff. Kanye's video is boring. There was a bit only at the end there was something about sex but not really.

I don't think Kanye is a motivating person. Not really I wouldn't like to be like Kanye and I am taking the route to be an engineer and I don't think being an engineer and leading thug life can work—your reputation at work is important.

Yes, Khanyi can come to church with me. Yes, people will judge me but when you look at South Africa, its pastors who are impregnating their congregation, so we all got sins.

_____

q) *Lady Gaga– Applause*

P15: *I think it has to do with exposure of some sort. They have used nudity to get people to catch their eyes.*

Nowadays everyone is naked in music videos; it looks like nudity is important, which I think is so unnecessary especially when the song has nothing to do with nudity. In some songs it can be permissible but in some cases the nudity is unnecessary and music videos should show vocals in pictures which should match.

No I wouldn't like to be like Lady Gaga.

_____

r) *Lady Gaga– Bad romance*

P10: *I was bored; I don't know what this video was about. I didn't see anything about religion.*

I would take her to church.

_____

s) *Lady Gaga– Born this way*

P8: *She is proud of herself, she doesn't have regrets and she is brave. She is determined and she won't change. The content of the music video is evil. She is talking about the ball of evil and all those things and if you look at that thing she did, these things* [participant gestures with hands signs 666 in fingers], *if I can say there is a reason behind that. I can say that she is making herself like maybe Satan. Satan has horns and all that stuff and she is making herself like evil and she is representing and then she says she is born this way and she doesn't regret this.*

Yes, real life she is like this but I don't know her, but the media does write about her like she is like this. I can say she is possessed. When I look at most of these artists before they came into fame, before they introduced into this thing of Freemasons, occults, they were good people. I can recall Beyoncé, her parents were good people—Jehovah Witness—and Rihanna and this girl Miley Cyrus her father is a pastor—something like that. You can see they were good girls but now they gone bad girls because they introduced to these things in music industry and this is how to make money, and they told this thing on how to make money— just don't speak about God. Maybe it's a threat I don't know but then now I can say they possessed because they live this life since they got lot of money, they can do anything.

Most of them what they write, they compose those songs. They can't have good fruits bearing bad fruits, it's a contradicting. What you think is what you write, it comes within in you. Actually I can say she is crazy.

Yes, there was religion in the video, this sign they do like Jay Z, there is a reason behind it. We people, we ignorant we don't see. Most of them you see them doing one thing like you see an artist making this sign and there are like 20 of them doing the same sign, triangle, and 666

and these things like demon and the people who are into this they know they can identify themselves, "Okay he is one of us". You can also be possessed by watching these things. There are things that happen spiritually and it's not easy for you to understand things that are evil and you don't believe in God. You will be affected by these things but you won't know what's the source or the cause. But if you know and you read the Bible and you can see that is wrong actually. You know you are not supposed to be entertaining yourself with these things, you just chuck it away, so to live a clean life. Cos the teachings don't go along with what you believe, so why would you watch it, why would you look at these things?
Yes, I would take Lady Gaga to church, everybody has a chance to change.

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t) **P.O.D– Alive**

This additional music video was played for a participant arising out of our conversation about Christian rock music.

PB: This is Christian rock.
P20: This still bothers me even though you told me this is Christian rock. You know the purpose of rock don't you? Rock dominates on the wrong side most of the time.

5.3.6 Unexpected occurrences

A few unexpected behaviours were observed during the interviews. The first was the personal expression of singing and/or movement during the music videos. For example, one participant actually asked: "Am I allowed to sing along if I know the song?" Several participants hummed, sang, or bopped their head to some of the songs.

Another unexpected occurrence was the extensive knowledge that some participants had of biblical texts—citing almost word for word verses from the Bible to explain or justify their responses during the interview.

There was a lot of interest in this study and the level of engagement was high. Students approached me at various times asking about this music study, having heard about it from their friends.

5.4   Conclusion

This chapter was the most difficult chapter to compile. Several attempts were made at presenting the participant responses in a clear contextual manner. The most important aspect was that the participants' voices are heard (or presented), which was achieved by providing the actual comments that were made by these participants. Reflecting on this journey of interviews and reporting on these interviews, the pilot study was found to be an indispensable requirement for this process. When performing explorative research, it is an important step to *test the water*, pause, think, plan, and improve. It is understandable that in some explorative studies there may only be one available attempt to getting one's data owing to challenges of gaining access to

sensitive cohorts, which was not the case in this study. In my study, it would have been an oversight to skip the pilot study, especially since there were available students who could be invited to take part. However, the pilot study did protract this qualitative study adding significant time for this study to conclude. This additional time did have a positive impact though. There is value in allowing for incubation time for reflection on one's work allowing for new interpretations to occur. These new interpretations can provide a better framework, not only for the analyses of common themes, but also in identifying themes that were not originally envisaged.

One of the features of qualitative research is that it helps bring to light important hidden variables, which would otherwise have gone unnoticed owing to difficulties in measuring these variables in quantitative approaches (Terre Blanche, Kelly & Durrheim, 2006). In this chapter, several new avenues of future research paths were identified. Without a contextual enquiry, they would have been missed. For example, during the interviews it was found that people had different ideas about the definitions of certain genres and how these genres should be defined. Another avenue that was not anticipated was the topic of the Illuminati, which participants commonly discussed.

A detailed analysis of raw interview data requires repetitive reading of the complete interviews, as well as listening to the recorded interviews until one could read almost any comment at any point in the chapter and know which participant said it, including how it fits in with their other comments. A rigorous and time consuming task!

This forms the end of the report back on the participant interviews. Discussions about these interviews takes place in the next chapter. Thus, the current chapter should be considered as 1 of 2, with the next chapter being 2 of 2. The discussion, thematic analysis, and limitations of this qualitative research are presented in Chapter 6.

6. DISCUSSION AND THEMATIC ANALYSIS

6.1 Introduction

This chapter forms the discussion (see Section 6.2) and thematic analysis (see Section 6.3) of the interview data that was presented in Chapter 5. The discussion of the results is presented next, which forms the first part of this chapter. The discussion is a summary of the interview data in terms of the categories set out in the interviews. This descriptive summary is provided as an overview of my observations of the early interesting commonalities that emerged from the participants when viewed as a group.

After the raw text had been read several times, an incubation time was implemented. This time gap allowed for a reflection on the data, time to discuss the data with peers and to look at any further research that was now applicable following new interpretations of the study. Consulting literature in a reflexive manner after completing one's work allows for a broader framing and contextualising of the patterns that have emerged. While it is less important in terms of the thematic analysis, it is relevant to the meta-analysis of the whole study including both quantitative and qualitative approaches. The thematic analysis follows the summary discussion.

6.2 Discussions of Target Topics

The interviews were semi-structured in that there were target topics covered. These topics form the order in which this discussion is presented. The first activity in the interview required the participant to complete the short questionnaire and Hoge Religiosity Scale. Those results were tabulated in Tables 5.1 and 5.2. This questionnaire data is the first set of results discussed. Following this is the discussion on the music category questions, thereafter the religion and sex in music categories. The interpretations of the music videos are presented as the last discussion category.

6.2.1 The demographic

Out of the 20 participants for the final study, there were five females; in the pilot study, all were male. The engineering courses offered at the University of Johannesburg have more males than females registered so the disparity between male to female also represents the larger male contingent of the engineering course. Analysing Table 5.1 and 5.2, one can see that most

participants were under the age of 25. The most common home language was Zulu, followed by Sotho. The census data for 2011 shows that Zulu is the most common home language in South Africa, with Xhosa followed by Afrikaans as second and third respectively. There are considerable regional language differences in South African provinces with Gauteng having English and Afrikaans as second and third most popular home languages (Statistics SA, 2012:23). This means that the sample differed from the provincial averages in terms of languages.

The sample group had gospel and house music genres as the most common choices for favourite genre, which was also in line with the findings from the quantitative study. The disliked genre had no clear winner with several genres named for this category including gospel as a disliked genre. The response as to whether religion impacts the respondent's choice of music ranged from strongly agree to strongly disagree. The participants who listened to gospel tended to agree that religion impacts their choice of music.

All the people who took part in the interviews stated their religion as Christianity. The religious denominations were mixed with Catholic being the most popular once again, which was also true in the quantitative study. Religiosity scores tended to be higher for the participants who had Gospel music as their favourite. The highest Hoge religiosity scores were associated with the gospel music genre.

All the participants rated themselves as people who enjoy music, with five participants of the group stating they cannot live without it. This again highlights the importance of music in people's lives, which is in keeping with similar findings from Rentfrow and Gosling (2003). Most people listen to music for more than 1,5 hours per day, which was also not surprising considering the results from my earlier acoustic study (Baron, 2009) and the results of the quantitative study from this thesis. Only four out of the 20 participants stated they watch less than 25 minutes of music videos per week. The remaining 16 participants selected higher viewing times, with some over three hours per week, with the most used medium again being YouTube (as found in the quantitative study). In terms of the participants' view of evil music, hip hop once again stood out for this sample, as it did in the quantitative sample.

6.2.2 Music

6.2.2.1 Participants' favourite music and their views on lyrics versus the beat

Hearing the stories of how people came to like their music provided an interesting angle to the study on music preferences. For example, some participants said they once loved a certain genre but now no longer do, and have moved over to a different genre/music. The lead up to how they arrived at their current favourite genre highlights the trends in music preferences and how social and community aspects impact these choices. For example, Participant 2 stated that he used to like pop music but then he was introduced to house music by his brothers. Participant 6 stated that she was introduced to the artist Taylor Swift from a friend and then started looking for similar

artists. Participant 11 became aware of gospel after he was taken to church by friends. He started to enjoy gospel music and no longer listens to his past favourite genre of hip hop, now basing his shift in genre on religious reasons. Participant 14 stated that the media affects her choice of music. Participant 3, was a hip hop music follower but now prefers gospel and jazz. He has heard the stories in the media about hip hop and the Illuminati. Participant 15 cited community aspects of the daily living in Soweto and how house music is popular amongst most of his neighbours where he states: "In my area of Soweto, house music is very popular so it's what we listen to".

The above snippets highlight the influence of religion, friends, family, community, and media, including the temporal changes of music appreciation. Music appreciation therefore does not seem like a static aspect of daily life for music lovers, as there are dynamic sociocultural influences that perturb a person. Participant 5 says he came to like rap music through a friend, which was also found to be the most common vehicle for being introduced to a new music genre. The social influences, including impressions people make of others based on their choice of music have been found by other researchers (See Lonsdale & North, 2011; Rentfrow, McDonald & Oldmeadow, 2009; Zillmann & Bhatia, 1989). The importance of one's friends and how these friends influence each other is an important variable in music appreciation studies. Coupled with this aspect, is the often communal facet of church attendance. Many participants cited that their friends are part of the same church and they in turn like similar gospel music. This shows how religious affiliation can also influence music appreciation. In the case of this study, only gospel music was cited owing to the entire sample being Christian.

Geographic influences such as Participant 15's comments about Soweto and the popular music genre being house, is an interesting scenario. Other participants also noted a geographic link to a music genre. For instance, Participant 12 mentioned kwaito genre as being "*locasie*" music. He also noted that maskandi music would not be heard in high income urban areas. Similarly, in other studies, certain music genres are more popular in known geographic hot spots. Rentfrow and Gosling (2003) went as far as cautioning the transferability of their music genre results of their Texas based study owing to the popularity of country music in Texas. Location-specific genres are quite common. For example, K-pop has become increasingly popular in Korea with the highest sales to date (Caulfield, 2014). This South Korean form of pop genre became world famous with the artist Psy and the single 'Gangnam Style' (Jae-Sang & Gun-hyung, 2012), which at the time of writing still held the most YouTube views and likes. This is a good example of how the media and friends can influence the popularity of music, particularly through online platforms. However, not all people are influenced by friends in terms of their music preferences. For example, Participant 14 tells of how her friends listen to house, while she solely listens to RnB. Participant 10—being the only one of the group who listens to classical music—says her friends do not listen to classical music.

Participants also spoke of how their parents listen to music that they would not listen to. Thus, while family members may influence other members in engaging in similar music genres, this is not a rule.

The reasons provided for what motivates participants to listen to their favourite music was equally variable. One person stated they like ballad music as it has emotion (P17), while another said gospel music is her connection to God (P10). Participant 3 expressed how jazz music talks to him through the instruments, which was quite close to Participant 12's view of jazz and an inner dialogue between himself and the music.

For many participants, the beat of the music is a motivating force which was enthusiastically expressed by many during the interviews. What was interesting was that there was a type of progression in the participants' thinking about the lyrics versus the beats. Some participants initially stated that the beat was important and the lyrics were not as important but in hearing themselves say that statement, they reneged their position by qualifying it with a statement of "the lyrics are actually important". However, there were those who did not care about the message in the lyrics at all. In these cases, house music was cited as not really having a message as there are no lyrics[106]. One participant even stated that "ignorance is bliss" (P15) and not knowing the lyrics does not bother him if there is a good beat. Referring to the song 'Gangnam style', the interesting feature of this track is that it is in Korean language yet there are more people who do not speak Korean who listened to this track.

The literature has many studies on the impact of the lyrics on peoples' (usually teens) resultant behaviours. Experiments testing the effect of a person after listening to different music types are common (see Stratton & Zalanowski, 1994; Thaut & Davis, 1993; van Goethem & Sloboda, 2011). However, what is not common is asking participants what they prefer in terms of music and lyrics and how they justify their choices. With house music being such a popular genre as found in the quantitative study, this question on beat versus lyrics was added to further explore this topic. Participant 18 summarised what many had alluded to during the interviews when he said: "When I listen to music I take the words. If I listen to house music, it's about the beat."

Interpreting the lyrics for some respondents was a very important aspect of the music, while others only cared about the beat. There were patterns in these answers. People who liked gospel were interested in the words of the songs and would not listen to songs that they did not understand or agree with in terms of the message. The message needed to coincide with their worldview. People who liked house music were more interested in the beat and stated that if the words were of something vulgar, they would still listen to the song. The participants who said they do not care about the words were asked an additional question. I asked them if they would still listen to the

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[106] In the interview I did challenge some participants about the lack of lyrics in house music. They acknowledged there are some lyrics but highlighted that people do not pay attention to understanding the lyrics in a meaningful manner for house music.

song if the words were about killing your mother, burning your house, and other heinous behaviours. Most said that if the beat was good, they would still listen to it, maybe just not as often! This position highlights how important a "good beat" is in music appreciation. During the interviews, I also pointed out that some South African house music has lyrics that are not in English. The participants acknowledged this and some stated that they do not speak the language of the song, but still listen to tracks that they think are good in terms of the beat. For example, Participant 8 said that he likes the house song sung in Shangani language. He says, "I don't even understand the language but I love the song because of the beats." This was a common response for house music. For some participants, the beat provides the mood for the music, while another said that when listening to gospel lyrics she ends up crying (P9)—alluding to the emotional aspects of the lyrics. These aspects could be seen as a theme in music appreciation.

6.2.2.2 Contextualising *worst* music genres

The conversations surrounding the worst music genre showed that all participants had a good basis for what led to their decision of not liking a certain genre, thus none of the participants took this aspect lightly. Some gave highly contextual stories providing an insight into the real essence of how this music came to bother them. For example, Participant 5 chose reggae as his least favourite owing to his auntie who apparently always played reggae on Sundays in their house. He associated Sunday with being the end of the weekend and having to go to school on Monday. Thus, for this participant, reggae signalled the end of the weekend and the beginning of the unwelcomed school week.

The Tsonga music that is played at taxi ranks bothers Participant 13, where he says the treble of the music is too irritating and bothers his ears. He explained that he waits for a taxi and sometimes it can be for more than one hour, so he studies in the waiting time but he notes that the Tsonga music makes it difficult for him. Participant 6, 11 and 16 all cited a particular artist for their worst music genre. The reasons varied ranging from Illuminati for artists such as Rihanna and Lady Gaga, devil worshipping for Kanye West, and for Casper Nyovest, it was his apparent disrespecting of women. This meant that for some participants, the behaviours of the musicians apart from those shown in the music videos was an important factor as to whether the artist was likable.

A common basis for disliked music was vulgarity—particularly swearing—in the lyrics. Comments included: "swearing is against my beliefs" (P20), "swearing has a bad influence on the youth" (P10), "it's wrong to swear, my parents will beat me" (P9). Swearing was found to be a common topic in the interviews.

Rock music was also a disliked genre. Participant 2 said rock was too noisy citing that he tried to watch rock music videos but could not enjoy them. Participant 4, who also said rock was at the bottom of her favourite list, could differentiate between soft rock and hard rock. Hard rock and metal were her worst as it is "too angry" for her. Other participants said they disliked rock music mostly as it sounds like noise to them.

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6.2.2.3 Attitude towards other people's music choices

There was almost unanimous expression of tolerance when it came to other people's favourite music. The views could be summed up with these two comments:

> "I accommodate them because as much as I like gospel, I believe that they also like their music and I respect people's views." (P1)

> "I can't judge, everybody has something that they like that no one else likes, so I'll just give them their space." (P13)

Some participants made humorous comments about how bad other people's music is but they also acknowledged that each person has their own unique likes and dislikes.

6.2.2.4 Music choice and a person's identity

The responses to this question could be categorised into two opposing sides: those who believed that music choice is a good descriptor of people's personality and those who did not. However, most participants agreed with the former. Two participants (P1 and P20) said that if you know a person's music library you in turn know a lot about this person. The one participant went further by saying that music choice not only tells about the listener but also has an influence over the listener. This influence of music on the listener (or the interaction between the listener and their music) was a main theme of this thesis and was noted several times during the interviews. Participant 4 warned that people need to realise that just because a person is listening to a certain music style does not mean they necessarily chose it. He cited being at a party as an example, alluding to a contextual view as part of answering this question.

Some participants even attributed behavioural tendencies to people who listen to certain music. For example, Participant 10 believes that listening to gospel music should tell people that she is a humble and loving person, while also stating that a person who listens to rock is probably rough and uses vulgar language. Participant 5 feels that pop music listeners are snobbish, while classical music lovers are mature people. What is interesting is that this same participant's favourite music genre was stated as rap and his worst was reggae, so he is commenting on genres outside of his best and worst. Participant 2 feels that people who like rock music are not calm as they like to express their emotions at a high level. Participant 12 also felt that music choice informs others about a person. He spoke of how there are no maskandi listeners in Sandton[107], unless it's a taxi rank[108]. He thus links music genre to people's location and socioeconomic status. The last participant spoke of how the lyrics of the music that a person is listening to informs others who are around this person about this listener. He talks about a song by Eminem which he personally

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[107] Affluent suburb situated under the metropolitan of Johannesburg.

[108] Many people in South Africa cannot afford a motor vehicle. Thus, generally speaking, taxi ranks are associated with passengers who use this daily form of transport and are usually of a lower income group.

identified with at a sensitive time of his life. He said that if someone examines another person's playlists, they could pick up themes about this person's current life. These results suggest motivation for Schäfer and Sedlmeier's (2009) study linked to their findings that a person's identity and values are linked to their choice of music.

The labelling of behaviours and/or personality characteristics of people who listen to certain music genres is also found in other studies. For example, linking rock music to sensation seeking behaviour including aggression is commonly found in the literature (see Arnett, 1992, 1995; Hamen & Hansen, 1990; Litle & Zuckerman, 1986; Mast & McAndrew, 2011; Waite, Hillbrand & Foster, 1992; Zuckerman, 1994). The list of authors cited and the dates show how this genre has traditionally dominated research on this topic. Post millennium, rap music has also become a popular genre of study with researchers also attempting to link certain identity characteristics, such as sex and early sexual activity with this genre. Electronic music genres have been linked to drug use as well as enjoyment of raves (Chen et al., 2006; Smirnov et al., 2013). Researchers have used attendance at electronic/dance music events as a predictor for ecstasy use owing to the contextual influences at these events (Peters & Kok, 2009; Peters, Kok & Schaalma, 2008). Again, these studies focus on the younger generation.

A factor that needs to be considered is that people may find certain music suits their view on life and then embrace the music rather than the music *changing* the listener. This interaction is a complex one and is explored in more detail in the thematic analysis.

6.2.2.5 Evil music

There was a good response in the conversations on the topic of evil or Satanic music. Firstly, each participant was asked if they think there is such a thing as evil music. To this question the responses diverged into opposing camps regarding evil music: "yes there is", or "no there is not". Most of the participants did think there is such a thing as evil music with some similarity in these participants' reasons, mostly citing vulgarities, which in their eyes included swearing, and blasphemous behaviours, including idol worship. There was a common reference to Illuminati, to which I often responded by asking the participant to tell me what is the Illuminati[109]. This theme of Illuminati was common in the interpretations of certain music videos too. Some participants named actual artists they felt were evil. Participant 20 named Lady Gaga, for example, owing to her lyrics where she apparently says she does not need Jesus. This means that for this participant if one speaks in this fashion, they could be classified as evil. Participant 15 cited the lyrics of Kanye West's song that bothered him, but what stood out even more for this participant is the Idol worship that ensues for these artists by their fans. The aspiration of fans wanting to imitate their favourite music artists was mentioned a few times, especially in the music video interpretations.

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[109] The participants often referred to the Illuminati as a hidden group of people who seek to control the musicians to manipulate the public with the goal of turning people away from Christianity.

6.2.3   Religion and sex in music

6.2.3.1 Sex as a theme in music

There was not much commentary on the sexualisation of rock, house, and reggae music genres. Most participants felt that rap and hip hop were the sexualised genres with all participants acknowledging that sex is a part of these genres. However, not all participants like seeing sexualised music videos and/or hearing these lyrics. It was surprising to hear that even for the male participants there were some who said they prefer no nudity in music videos (P3, P2 & P18). Two themes arose from these conversations, the theme of the youth being exposed to sexualised music, as well as the contextual settings that would determine if the participant would be *for or against* sexualised music videos. The participants generally had a strong concern about how these videos impact young people, often citing their younger siblings who could be exposed to these videos. There were extensive comments that were made about the youth being exposed to sexualised items in music videos. Context was an important aspect of the sexuality analysis of the music. For example, if the context supported the sexuality as an example of the theme of the music, then it was more acceptable. For instance, Participant 4 noted that if the sexuality is related to the story in a romantic sense then it would be acceptable; however, when it is too obvious then it is not favourable.

To answer the question of whether the participants like music that is sexualised, it is evident that there were three positions. A few were totally against it with statements like "it's against my beliefs, I strongly disapprove of these things." (P20–male), and "It bothers me. Even my friends when they play these videos or music, they see my face, I am bored." (P10–female). Then there is the category who justified it by saying that sex sells (P5): "No it doesn't bother me as they selling the music, they selling the sex. People like to see it." The other response was in favour of the sex in that the participants like it (P5): "Yes I prefer sexy videos."

The participants' comments from this study agree with the findings from the literature that music and music media are sexualised. The sexualised behaviours portrayed in erotic movements and dancing, nudity, and language are some common examples.

6.2.3.2 Religion in music

There was a negative attitude towards any mockery of God or Jesus in music videos and/or lyrics. Examples of this included participants who stated things like "I definitely don't like it when artists say negative things about Jesus and God, my mood really changes." (P6), or "If someone is saying bad things about God, then I don't even want to see and don't even want to be near this, like Jay Z." (P11), and "Sometimes they try to mock it, they try to act as if they know better, as if they are mocking the rest of us. I choose to ignore it. I don't like it, therefore I choose to ignore it." (P15). These sentiments were mirrored amongst many participants especially during the music video

interpretations; however, there was a theme of tolerance which also ensued, which is discussed in the upcoming thematic analysis.

The theme of Illuminati was also evident in these conversations; for example, Participant 18 mentioned how symbols and signs have been put in music that are part of the Illuminati. What was also interesting was that the Illuminati references were cited several times and not by the same people. Even later in the interviews participants would start talking about it having not mentioned it during the first 25 minutes or so.

There seems to be a strong relationship between some participants' experience of Christianity and their choice of gospel music. These sentiments were also found in the conversations about participants' favourite music. This was found to be a major theme in the study: the combined experience of Christianity with gospel music.

6.2.3.3 Religion and sex both in music

Despite the findings by Pardun and McKee (1995, 1996, 2002) who found both sexual and religious imagery co-occurring in music videos, the participants did not readily acknowledge this in the early part of the interviews. In terms of sexuality and religion together as a category, most participants could not recall experiences of both these items being expressed in music at the same time. I was hoping for more comments and insightful conversations about this topic, which did take place but only *after* the participants watched the music videos. I attribute the influence of priming to this shift in participant attitude, as there was a sudden awareness of many of the joint sexual and religious themes in music after watching the music videos. I have explained this further in the limitations section towards the end of the chapter. This means that once the participants were made aware that they should look out for these aspects, they were far more adept at noticing it. This also raises a question regarding Pardun and Mckee's (2002) work: To what degree does priming impact these observations of participants noticing sexuality and religion in their music media? Two participants made insightful comments about this topic. One comment made by Participant 20 was, "Yes in hip hop, they will say thank you God for everything and then have nude girls next to them at the same time—it's wrong."

6.2.4 Music video interpretations

It was evident that the participants had a wide-ranging knowledge about popular mainstream music. The most well-known genres were rap, hip hop, and RnB. The participants could discuss topics about the artists that they must have known about prior to watching the music videos, as they spoke of stories that were not shown in the video. Information about some of the artists' personal lives, their celebrity status, and their fan base, for example. Some participants could provide a contextual account of the music video elaborating not only on the song but about the artist as well, integrating the video into the personal life of the musician by providing foundational information that gave the music video context. For example, one participant noted how Eminem

has changed his persona from being a drug addict and showman to one that is completely different. This meant that this participant had prior knowledge about Eminem. This was a common occurrence in the interviews.

While hip hop artists were well known, they were not necessarily well-liked. It seems that the artists in the hip hop genre provide a shock factor that people tell their friends about, who in turn tell their other friends about, and so forth. This also gives rise to the perceived popularity of the artist when counting YouTube views, for example. This aspect of popularity has been discussed in Chapter 7. The rock, hard rock, and metal genres were the least known in terms of the common genres. Only two participants had knowledge of rock and metal artists, with only one participant from the total sample being a rock and metal music listener.

The participants had no problems interpreting the music videos and provided comments quite quickly, thereafter elaborating on these comments about the music videos. Hearing the music video interpretations and the comments to the questions posed, I could draw commonalities between the participants' viewpoints. These commonalities are presented next in a thematic analysis.

6.3   Thematic Analysis

This thematic analysis is a critical review of the most common themes that arose from the conversations during the interviews. Owing to the nature of the research approach—interpretive and exploratory—extensive quoting was utilised to justify the analysis, allowing the participants' comments to be presented. This thematic analysis was compiled by finding patterns from examining the raw interview recordings as well as from the early impressions that I had from the interviews. These patterns signify repetition. Repeated regularities were noted and listed as themes. Thereafter, the text was read over again with these early themes in mind. Analysing the text with temporal linking allows for the observation of themes across the complete interviews. Having an awareness of the progression in the participant's own comments and the temporal linkage of these comments allows the researcher to add an additional layer to the analysis. It allows for a comparative analysis of not only the inter-participant differences (and similarities)— differences between each participant—but also intra-participant patterns—differences within the same participant's interview. People have the right to change their mind as they organise their thoughts. While this was not a common occurrence in the interviews, it did happen a few times where a participant changed his/her position; thus, reporting only the initial position is not an accurate representation. People may initially be indifferent about a topic but then later take a standpoint different from their initial one. While this should not offset the general impression from the group, it does improve the analysis in terms of knowing how the participants' thinking may have changed during the interviews. This was an important aspect in this study, particularly for the question of whether the participant can recall sexuality and religion co-occurring in music videos.

Most participants initially stated that they did not recall seeing the co-occurrence, yet after watching the music videos they then provided an *evolved* commentary.

One motivation for a thematic approach is that it implies analysis of story like verbal material, outputting comprehensive units of analysis and in some cases categories (Smith, 1992:4). The fit for purpose is justified based on the music videos, which are choreographed to depict a story. The participants then offer their interpretation, which is their story of their observation—a story of a story.

The researcher, having been immersed in the data, would have a thorough mental mind map of these themes; however, the reader may be overwhelmed with what may seem like a *wall of words*. To improve the readability of this section, a diagram representing the themes is shown in Figure 6.1. The diagram shows five theme clusters. The themes are numbered for presentation purposes and do not reflect any hierarchy. The arrows in the diagram are meant to show that the themes interrelate to each other in a circular manner.

Figure 6.1: Graphical representation of themes and their clusters that emerged in the qualitative study.
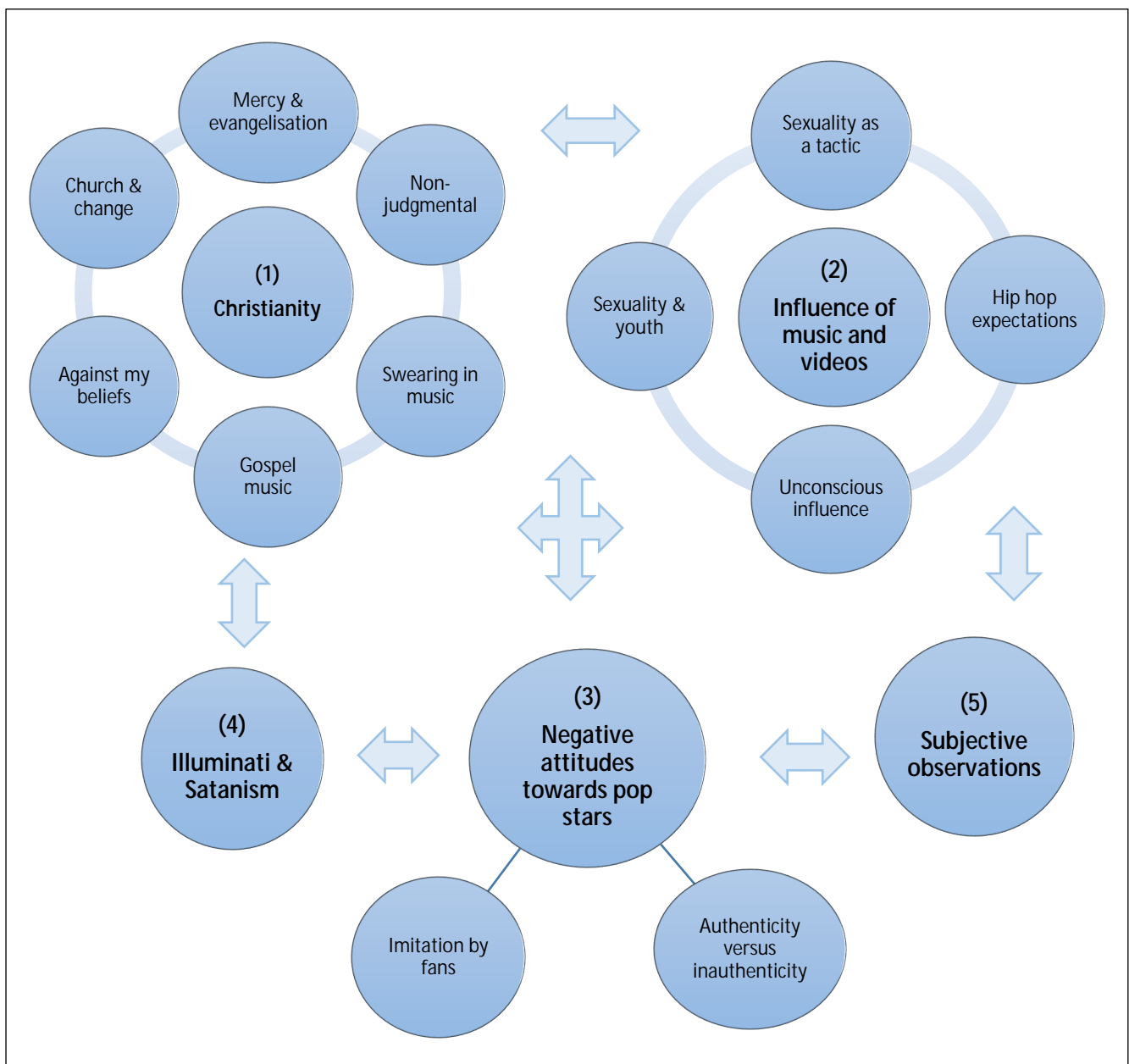
6.3.1 Christianity

6.3.1.1 Christian mercy and openness to evangelisation

One of the last questions asked to the participants in the interview was whether they would take the musician/s they watched in the music videos to church with them. The response to this question was a unanimous "yes". This was true for all participants. This was surprising as even after a participant spoke about how wrong they felt some of the musician's actions were as depicted in the music videos, they would still be comfortable going to church with the artist/s. Some participants openly stated that the video they watched was Satanic or that the artist is part of the Illuminati, which the participants did not like. Some participants even provided detail as to how blasphemous the actions were in some videos citing scripture and how offensive the behaviours were, yet still had no problem going to church with these same artists. The only stipulation for a few participants was that the artist may need to wear clothes that are more formal, which was stated for the artists Lady Gaga and Nicki Minaj. However, one participant did state that Nicki Minaj could come to church wearing the same revealing outfit shown in her music video and that this participant would be happy to introduce her to her priest, citing Jezebel from the Bible.

Most participants had a positive attitude about taking the musicians to church and the possibility of there being a change for these artists. The idea of church bringing about a change is discussed in a sub theme. Examples of the responses regarding going to church with the artist/s include:

P1: I would take Lady Gaga to church if she is comfortable to go. I will feel comfortable, but surely people will look at me and say, "Is he mad?"... Because I believe in the house of Jesus and the house of God, we are not supposed to judge. We don't know what this specific reason why I brought her there, so if you judge me, it's your problem.

P3: I would feel very comfortable to take Lady Gaga to church, yes people will judge us, as human beings are designed to judge.

P4: (After watching Nicki Minaj – Anaconda video): Yes, I would go with her to church, I would sit next to her, and I would even introduce her to my priest. She dressed like that its fine. Jesus says we must not judge Jezebel and stuff, so you can come to church.

There was only one participant who objected to taking an artist to church, but then rescinded her statement. There was no interjection by me. She literally heard herself say "no", then changed it with a qualification immediately after.

P9: No not at all, I can't take her to church. Okay she can come to church, I won't stop her but I won't take her, she can just come. I don't think I can sit next to her, she is going to disturb me with her nails, her clothes, and I don't want to hear her comments.

This means that 39 out of 40 times[110] when the participants were asked if they would allow the musician to attend church with them, the answer was an affirmative yes. The one person (P9 above) for one of her videos (Lady Gaga), said no, then changed it to a conditional yes.

The participants who watched the black metal bands of Dimmu Borgir and Behemoth, mostly interpreted the imagery and lyrics—where audible—as Satanic. These bands provide an image of a stereotypical Satanic band. Their lyrics are often about praising Satan and have strong anti-Christian statements and imagery. The participants who watched these bands did not object to being accompanied to church with these musicians. Extracts of these conversations are as follows:

> P7:   [Behomoth– Fire and the void]: The music was disturbing. I would watch it again just to try and understand it, but once I understand it I wouldn't watch it, only listen to it. It would be amazing to go to church with these guys. I don't think they go to church by the way.

> P14:   [Dimmu Borgir– Sorgens kammer Del. II]: This one I think is Satanic, they have Jesus on a cross... I could let my partner pray for them, they need serious prayer. This one is too much, it's just scary. I would go to church with them.

> P20:   [Behemoth– Blow your trumpets Gabriel]: Okay that's enough. This is obviously Satanic; I can tell this. The creatures and the blood bother me. There is nothing to learn here, it's pointless for me. This is no worse than Lady Gaga, they do the same things. Yes, they can come to church. Church is for everyone, we are all sinners and I am not better than them.

What was most interesting about the comments made after watching the seemingly obviously evil bands (against Christianity), the participants still did not object to going to church with these artists. Participant 7, as shown above, said it would be amazing! Participant 20 raised an interesting point where he said the imagery of the Behemoth video was no worse than Lady Gaga's Judas video. This point was refreshing as it is closer to my own views on this subject. Lady Gaga has a much larger viewership especially in the younger demographic who are more impressionable. As her music genre is socially acceptable, her music and music videos are not uncommon on the radio, in restaurants, and children's parties. The same is not true of the black metal band Behemoth. Thus, the reach of the pop music artist (Lady Gaga) surpasses that of the black metal band (Behemoth), yet they both depict so called evil imagery. Black metal artists often explicitly display Satanic imagery making no ambiguity in the content; their message is clear. The pop music may also have explicit imagery, but some artists opt for a choreography that is mixed, almost hiding Satanic or Illuminati symbolism. Therefore, it is my opinion that the pop music, which was found to be evil by the participants is worse than the more sinister black metal.

The theme of religious tolerance as well as an openness to evangelisation was common amongst almost all the participants. This meant that the participants had a strong belief in Christianity and the teachings of Christ, often citing Bible verses in justification of their position. The participants

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[110] There were 20 participants who each watched at least two videos and were all asked if they would allow the musician to go to church with them.

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could tolerate the offensive depictions (as interpreted by the participants) and still show mercy to these musicians. I can recall being surprised that participants were so merciful to the musicians even after they just described how offensive the video was. One Participant said:

> P13: I guess if Satan is really a religion—well I have been ignorant to this—so if Satanism is really a religion then in a way they are practicing their religion.

Having only 20 participants is too little to make sweeping generalisations about religious behaviours; however, on a personal note I was moved by how tolerant the participants were. I would not have been as tolerant if I watched anti-Semitic videos, and no I would not invite or sit next to any of these people in synagogue. In the future study section in chapter 7, I have discussed this area of research and possible comparative studies comprising different religious groups and their tolerance of controversial music.

It is highlighted that the Christian participants were merciful, but that does not mean they liked the imagery.

6.3.1.2 Non-judgmental attitudes

A connected theme in this section was the participants' desire for people to adopt a non-judgmental attitude to others. In the discourse between participants and myself about whether they would allow the musicians to go to church with them, there was a common response that one should not judge others. Added to this was the awareness that other people's judgements are irrelevant.

> P1: I would take Lady Gaga to church if she is comfortable to go… if you judge me it's your problem.
>
> PB: So you won't mind other people judging you?
>
> P1: They will judge me, not they might, they will judge me but I don't mind cos it doesn't say the final thing about me.

> P6: [Nicki Minaj– Anaconda]: Well there are people who like this and worship these artists and they do have a lot of fans. I don't wanna judge, and people are allowed to like whatever they like.

> P7: [Behemoth– Fire and the void]: Well I do have cousins who listen to that and they are the best people on earth so I cannot judge them.

> P11: At my church they won't judge me but if they do judge me, then I am at the wrong church, as we go to church as we are trying to change, so it's wrong if church members judge me.

> P13: [Impending Doom– Deceiver]: Yes, I think I would go to church with him, I can't judge him…

> P12: [Kanye West– Stronger]: Yes, Khanyi can come to church with me. Yes, people will judge me but when you look at South Africa, its pastors who are impregnating their congregation, so we all got sins.

> P20: [Behemoth– Blow your trumpets Gabriel]: Yes, they can come to church, church is for everyone, we are all sinners and I am not better than them.

6.3.1.3 Church as a place for change

The idea of the musician changing when attending church was evident. Hearing the words "saved", "delivered", "helped", "change her ways" and so forth, promote the thinking that church is a place for change, repentance, and prayer. An example of this language is Participant 18's comment about going to church with Lady Gaga where he said, "Yes she can come to church with me, she can be delivered when she gets there." Other examples include:

P5:   [Lady Gaga– Judas]: If she wants to go to church I would take her… Yes, I would sit next to her if she was willing to change her ways. Yes, people would judge but I don't care about that.

P8:   [Lady Gaga– Born this way]: Yes, I would take Lady Gaga to church, everybody has a chance to change.

Rihanna– Pour it up:

P2:   I would feel comfortable going to church with her. Rihanna wants to change if she is going to church. Going to church is seeking a change, seeking guidance.

P8:   Yes I can take her to church, to convert her.

6.3.1.4 If it's against my Christian beliefs, it's against me

Some participants had strong convictions about the religious elements they observed in the music videos. A common theme was that when the participant experienced the video as having a negative depiction of religious elements, they were uncomfortable with the music video. Some participants explained that the reason for their dislike of some music and/or artists was that it was against their beliefs.

P3:   This is totally against my religion, it's against Christianity.

P6:   I appreciate all types of music. But some lyrics in hip hop I don't like. For example, Kanye West has lyrics that say things about Jesus, you know those kind of things—it sort of bothers me. There are rumours that there are a lot of devil worshippers in hip hop. I don't normally believe these things but when you hear the actual artist say that they sold their soul to the devil and all that. Selling your soul, is not a good thing.

P16:   There are songs where they talk about Jesus. But then there is a song by Kanye West where he talks about himself as Jesus and I didn't like the music. He is trying to say he is the king or something. It bothers me cos he makes people to worship him or something. It's wrong to worship him. In my case I am a Christian and it's wrong.

P18:   He [Jay Z], I think is against Christianity and I don't actually like his music.

P20:   It's against my beliefs, I strongly disapprove of these things.

The most watched video was Lady Gaga's Judas video, which was also the most disliked in terms of this theme of being against Christianity. There was one participant who stated several times

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how they did not understand the video at all, but still noted that the depiction of Jesus was bothering her (P9).

> P9: That thing about Jesus is something serious, I just don't like this video... I wouldn't watch this video again.

> P14: This is not right, playing with the Bible is not right. The way they do it is not right. She shouldn't be sexual and all that stuff. She should be straight forward like the Bible says.

Interestingly, Participant 14 who is a female had a progressive attitude towards sex. She was in favour of the sexuality portrayed by Nicki Minaj and said she wanted to be like her. Thus, for this participant mixing sexuality and religion was the problem. She preferred an outwardly obvious sexuality separate from religion.

The lady Gaga videos were effective videos in terms of religion and sexuality. The participants had much to comment from these videos in terms of religion. Lady Gaga's *Born This Way* video was however only viewed by one participant (P8). He provided a detailed account of the video and how he felt about it. He provided an argument that there are unconscious processes that are at work when people watch the video and that the artist deliberately incorporates evil actions that are against the Bible. He was not in favour of the video or other similar videos that have evil agendas and felt that knowing the Bible is the best protection. This raises the topic of unconscious processes at play when one watches videos. More comments regarding this topic are presented under its own heading *6.3.2.4 Unconscious influence of music.*

One participant had noted that songs like Nicki Minaj's *Only* track keeps people away from church. Participant 11 said: "No I wouldn't like to be a pop star... you end up creating songs that destroy other people because they run away from their religion, and these songs keep people away from church and stuff." This same participant also said the song in question has nothing to do with religion; he did not believe it depicted religious imagery.

If the song itself did not depict a negative attitude towards Christianity but the participant felt the musicians were not for Christianity, that too was a turn-off for the participants. This was the case for musician Jay Z. I had played the track *99 Problems*, which does not show any derogative or blasphemous imagery, or rather, it is not a controversial video in terms of religion, and still there was a comment that the artist himself is the problem. For example, Participant 18 said: "He, I think is against Christianity and I don't actually like his music."

Another participant had a different attitude towards religion and sexuality in music. He said that people should just look at it as a song, nothing more. The song which gave rise to this discussion was Robin Thicke's *Blurred Lines* song. This song shows partial nudity for almost the whole song with ladies dancing in a sexual manner. Participant 17 said: "Yes, this video has a lot of sexual things in. But I would accept this as it's just a song; listen to it, nothing else. Don't include this in your life". However, when this same participant watched their next video by 50 Cent Ft. Kendrick Lamar (We up), he had a different story:

P17: Yes, there is religion here. There is swearing and earlier they showed the Maria or this Mary picture from the Bible, then Kendrick rapped and they showed the Bible. They thanking God but after that they are swearing and he doesn't care about the religion part. It makes me feel bad but still the music is good. I am honest, I keep on listening to this even though it's bad so inside I tell myself that I know my place and I know their place, this is just music. I know where I stand—I must pray. I will include this in my prayer. I am not like them, it's just a song.

Initially the participant said that one should not let the music affect one personally, then for the next video told of an almost personal struggle of how he integrates the music and his beliefs together when they are contrary to each other. My own interpretation is that the he did not actually know the first artist and it was the first time listening to the song, which had little meaning to him. He could act impartially and dismiss it by saying "it's just a song". However, the second artist was more meaningful to him as he liked the artist and was a fan. He told of how he does listen to this artist even though there are aspects that do not sit right with him. To counterbalance this cognitive dissonance, he mentally prepares himself by reminding himself to pray and include the aspects that are challenging to him in his prayer. This in turn means that it is not just a song if he personally likes the track. Thus, if there are anti-religious elements in the song, it still bothers this participant.

Another aspect that was evident was that the presence of religious elements, whether positive or negative, alone did not translate to the participant disliking the music or artist; for example, even when there were themes or images of the dark side, evil imagery, or the devil, this alone was not enough to discern if the video was good or bad. The music video *Deceiver* by Christian deathcore band Impending Doom, which has images of a priest and what is probably the devil confronting each other, were not written off as blasphemous. For example, Participant 13 stated:

P13: This was freaky … I saw a pastor, the devil, but it doesn't seem like anyone does anything to the other… He acknowledges the presence of both sides, the good religious side, the bad religious side. He has a picture of something that looks like a devil, according to popular belief at least, and he also has a pastor but there is nothing happening between the pastor and the devil, but there is a part where the devil seems connected to the pastor, which I thought of the saying keep your friends close and your enemies closer… there is sort of a religious theme, as I did see the pastor praying. I can't tell if this video is for Christianity or against it. It is almost mutual as it acknowledges God but also acknowledges the devil.

This participant was not offended by the video and neither were the other participants who watched the other Impending Doom videos in terms of the imagery. The words were not clear as there is a lot of shouting and growling. The participants did have an opportunity to read the lyrics though. The point is that just because there were depictions of the dark side, this alone did not warrant the participant to take offence. The behaviours and execution of the imagery was important in how the participant interpreted the religious elements of the music.

6.3.1.5 Gospel music genre and the importance of the lyrics

From Table 5.1 and 5.2 (Chapter 5), the most liked genres for the 20 participants were house and gospel with both being equal in popularity. This was also close to the results obtained from the quantitative study. Interpreting the lyrics for some respondents was a very important aspect of the music, while others only cared about the beat. There were patterns in these answers. People who liked gospel were interested in the words of the songs and would not listen to songs that they did not understand nor agree with in terms of the message. These participants were also more aware of the lyrics in other music genres. For these participants, the message needed to coincide with their worldview before they were inclined to like music that was not gospel based. This worldview was framed in terms of Christianity and praising God. This contrasted with the other participants who had selected house music as their favourite. People who liked house music were more interested in the beat and stated that if the words were vulgar, they would still listen to the song. The participants who said they do not care about the words were asked an additional question. I asked them if they would still listen to the song if the words were about killing your mother, burning your house and other heinous behaviours. Most said that if the beat was good they would still listen to it, maybe not as often. There is thus a difference in terms of the functions of music for the gospel and house genres.

The other aspect was that the gospel genre followers were also more vocal about their views on the lyrics and the links between their music and their worldview. Examples include:

P1:   I feel good, I feel motivated somehow, because most of the Gospel artists sing about their life experience and how God has helped them somehow. And I believe that listening to the music is some kind of confession that God is there and it can actually build your self-esteem. I can realise that I have been through this but she [musician] has been through worse.

P2:   I am a Christian so if music is about God, I feel good about it if it's about religion.

P7:   When I think of religion in music I think of gospel. I wouldn't say rock music has religion in it.

P8:   Music about religion is good. It sends a strong message. Most times I listen from Friday, Saturday, especially Sunday because I was in church and Monday cos I was in church Sunday. Actually I should listen every day, but sometimes I get hooked into house music. Gospel has a strong message, a good message.

P10:   Gospel music, classical music, and RnB music like John Legend. When I listen to gospel music I have a connection to God, get to know Him more... I like songs that have an impact in my life.

P11:   My friends used to listen to gospel and they took me to church and while I was in church I started to enjoy the music, and then I stopped listening to hip hop. I used to watch hip hop music videos but now I no longer watch them. My friends now also listen to gospel.

P20:   I don't like music with swearing, it's against my beliefs. I mustn't listen to something that doesn't inspire me, or anything that is against God.

As with the quantitative study, the most popular music genre for the participants' parents was once again gospel, with 16 out of the 20 participants stating their parents are gospel music

followers. Participant 9 provides a good example of the comments about parents and their favourite music genres:

> P9: My parents are strictly gospel music nothing else. My mom thinks the music you listen to affects you as a person, so you know gospel music encourages you and tells you about God and that's what she wants me to listen to.

6.3.1.6 Swearing in music

Swearing in music was problematic for many participants. The basis was mainly owing to it being against God.

> P9: The rap I am exposed to is full of swearing. I don't feel comfortable with all the swearing, fuck, fuck, full time. It's wrong to swear, that's how I have been taught. My parents will beat me if I swear like that.

> P10: I don't like songs with swearing that have a bad influence to the youth. The youth wants to be like these artists. The youth see things like an artist wearing a bra or a crop top. Then the youth wear these things. I don't think it's right... Yes, music tells about people, as I listen to gospel, you can come to the conclusion that this person is a humble person, a loving person. But some who listen to rock, you can come to the conclusion that this person may be rough and they might use vulgar language quite often.

> P11: Yes, when it's against God, and in the music there are more vulgar words and they don't even care what they sing, they just want money.

> P20: I don't like music with swearing, it's against my beliefs. I mustn't listen to something that doesn't inspire me or anything that is against God... There are artists that hide their evil message but if you look into it you can find the evil message... It's not easy to know if things are evil, as in our day it's fashionable to say these things—to swear.

6.3.2 The influence of the music and music videos

A major aspect of this theme was the participants' concern regarding the youth and how they are being influenced by music media.

6.3.2.1 Sexuality as a marketing strategy

The participants only noted sexuality being present in the hip hop and rap videos as opposed to the rock, Christian rock, and metal videos. The most common comment about the sexuality in music videos was that it serves a purpose for selling the music. The attitudes towards sex and sexuality could be categorised into three positions: those against it, those for it, and those who were indifferent. The first category was the most common with most participants being against overly sexualised music videos. Overly sexual lyrics too were included in this position, including lyrics and or behaviours depicting multiple sexual partners.

The idea of sexuality as a marketing strategy was a common theme regarding the sexuality in music which is being used as a marketing strategy for fame and fortune. This was the opinion for participants from all categories: those in favour of sexuality in music, those against it, and those who were indifferent. Selected examples (out of many) are presented next, which are responses to this question: Is music sexualised?

P6: Sex sells. This I don't think is a good thing especially for young people...

P7: Times are changing and now sex sells in videos. Nowadays things are more explicit.

P11: Yes, I think they do this for getting more viewers.

P12: [Rihanna– Pour it up] The video is about spending money, how we roll in the world, it's all about sex, money... Then the twerking, you see she is twerking... There is a reason why Rihanna is selling, she portrays these kinda things, which they want to see. People even up to 45 [years old] still watching these things... she does this to sell music like a business, her promoters, her bosses are telling her if you want to sell, you gotta go this route.

Lady Gaga– Judas:

P3: Sex in the video is a marketing strategy, as it grabs most of guy's attention and then people talk about it. To them it's about marketing but to me it really manipulates us as guys, as you have that mind-set as we interpret from the media and then I use this same interpretation when I see someone walking.

P5: I think she is just selling an image...

P6: They are being told what to put into their music videos. They do this for fame and fortune.

P11: They make this video so they can have many viewers.

Beyoncé Ft. Nicki Minaj– Flawless

P7: I don't think Beyoncé and Nicki Minaj are really like this, this is an act for sales of music.

P16: I think Beyoncé is really like this in real life... maybe so more people buy her CDs.

From the comments above, it is evident that many musicians are interpreted as business people selling an image to get what they want from the public. This image was also linked to two other themes, namely, the negative impact on the youth, and the lack of authenticity. These two themes are discussed under their own headings.

The music videos that were characterised as sexual by the participants are also the more popular artists in mainstream music. Does popularity equate to likability? It is easy to assume that just because certain musicians are very popular in turn means that most people like them. I realised that one cannot assume that popularity equates to likability. The quantitative study also showed that the most disliked musicians were also well-known in the mainstream media. The issue of

popularity of music artists is further discussed in Chapter 7 (*7.1.1.2 Music artists, genre, and popularity*).

Some participants had strong opinions about the sexualisation of the music videos. Many participants did not actually like sexualised music videos. For example, these four *male* participants stated:

P2:   [Rihanna– Pour it up] It's about fame, she is talking about pour it up—the money. I don't like this picture, she is twerking, she is doing all the strip club things.

P11: [Nicki Minaj– Only] This video is about who gets to sleep with her. She is trying to be more sexy in this video. This video is about sex and its bad, as all three rappers rapping here are talking about sex.

P15: [Lady Gaga– Applause] They have used nudity to get people to catch their eyes. Nowadays everyone is naked in music videos. It looks like nudity is important, which I think is so unnecessary especially when the song has nothing to do with nudity.

P20: [Beyoncé Ft. Nicki Minaj– Flawless] The nudity is disgraceful. Those people who are enjoying it in the crowd, they are lost.

Interestingly, the participants who liked the sexualisation were not all males. While this group who liked the sexuality had fewer members, the most outspoken was actually a female. She stated:

P14: [Nicki Minaj– Anaconda] This is sexual in every way; she is saying anaconda but I am thinking penis. When I look at this video it makes me want to be like her, physically, have the ass, the abs, the swank. I like her, and the way she dressed.

For Participant 14, she personally identified with Minaj and during the video bopped to the beat. She was enthusiastic about the artist and had no reservations about the sexuality. In keeping with the gender analysis, another female participant (P9) commented that Robin Thicke's video (Blurred Lines) was about people wanting each other in a sexual way and having fun with that. She said there is nothing wrong with the video or the sexuality.

The one and only male participant who liked the sexuality in music videos and partial nudity noted that he believes that nowadays musicians need to behave in a sexual manner or else they will not sell any of their music. However, this was not the only reason he thought there should be nudity, as he liked it as entertainment. After watching the second video in his interview, he explained how Kanye West's video was boring compared to other sexier videos. His comments include:

P12: [Rihanna– Pour it up] If it's not about sex, coke, money, legs, you hardly going to sell these days. This video, wow, was entertaining. Full of sexual things, twerking from start to end, it's fabulous.

P12: [Kanye West– Stronger] This video was boring; I didn't believe that this video has as many likes as Nicki Minaj's Anaconda. More people like Anaconda or Young Thug—people like the stuff. Kanye's video is boring. There was a bit only at the end there was something about sex, but not really.

The last position, that of indifference had only one participant in it.

> P17: [Robin Thicke– Blurred Lines] It's not offensive, they just ladies there. Yes, this video has a lot of sexual things in. But I would accept this as it's just a song, listen to it, nothing else. Don't include this in your life.

I had thought that more participants would have been in favour of the sexy music videos. The responses were unexpected, which were made from young men who were under the age of 25. This means that for this group of participants, sexualised music videos are not favourable. This is contrary to the findings in Carpentier's (2014) study. He found that males tended to view sexualised content more favourably than females. While this interview study did not have an equal balance of males and females, the mostly male participants were unimpressed about the sexuality. This brings to the fore that contextual factors about the participants should be presented in research studies. For example, in my study religion was a major influence on the participants' perspectives.

6.3.2.2 The listeners' expectations of sexuality in hip hop music

Hip hop is a cultural movement originally comprised of four elements: MCing (rapping), DJing, graffiti art, and breaking (break dancing) (Hunter, 2011). Hearing the comments from the participants, it seems that hip hop—and to a lesser degree rap—has achieved an additional stereotype of portraying sexualised imagery in the music videos. There is almost an expectation that the artists of hip hop and rap music must meet the criteria of sexy videos. Participant 15 was even disappointed after watching Jay Z's music video *99 Problems.* Participant 15 stated: "The thing is with hip hop, we are used to seeing naked ladies, expensive alcohol, cars, drop tops, but this video doesn't have any of this." His point was also expressed by other participants. Reviewing the evolution of the hip hop videos across the years, one could reach a conclusion that there are certain currently accepted practices for this genre. Alcohol, women, and expensive branded goods are prevalent in these videos and have been for some time. It is understandable that participants had these expectations. The expectations did not necessarily mean the participants were satisfied with the status quo of these themes in hip hop and rap music videos though, as discussed in the previous section.

In rap and hip hop music videos, there are extensive product placements, including name brand apparel, sports cars and technology items. The products are often branded owing to corporate deals entered into by the artists. Many rappers have signed with seemingly unrelated companies such as rapper 50 Cent (Curtis Jackson) earning over R1 billion for his stake in Vitamin Water (Hunter, 2011). Forbes Magazine published a list of hip hop's biggest earners titled *Hip Hop's Cash Kings,* which has been running for seven years tracking the wealth of the top earners who have not only generated income in terms of their album sales but their related entrepreneurship and investments. These other activities may also be at play in creating these listener expectations about hip hop artists' extravagant or self-indulgent lifestyles.

6.3.2.3 Sexuality and the youth

This theme had various parts to it. However, the sexuality depicted by the artists in the videos were the main concern that participants had with sexuality in music videos. They were concerned about how the musicians and actors in the music videos modelled their sexuality, which participants believed was problematic for young people. Participants considered the youth to be people under the age of 18 but were mostly expressed as children. Participants often cited how they would be worried if their younger siblings watched the videos, particularly the sexualised ones. The poor role modelling as a theme was interlinked with the theme of inauthenticity. There was a clear position taken by the participants that videos that depict a false sense of reality should not be shown to the youth. Initially I thought there would be variability in what is considered poor behaviour, but surprisingly the participants tended to have similar outlooks on what was acceptable and what was not. Even more interesting was that I did not prompt any participant about the youth or children watching the videos. Their comments about role modelling and the youth arose from the question of how they felt about the sexuality shown in the video, or the question about whether they would like to be a pop star.

The comments presented next show similarity with some participants being more specific than others. The initial comments made prior to watching the videos show the perceptions that some participants had, which means these participants did not need to be prompted with a video before reaching their perspectives about the youth. These initial comments are presented below, including the topic questions that were asked in the interviews:

Is there any music that bothers you? Do you think music is sexualised?

P2:   The sex they show is not the literal intercourse. Most of the time it's the bum shorts, they wearing panties, bras, touchy touchy... I don't think it's good as if I am having a younger person with me like my brother, then it sets an impression as what kind of person am I looking at these.

P6:   Sex sells. This I don't think is a good thing especially for young people. Kids like to imitate those music video girls...

P7:   Nowadays things are more explicit. Generally, sex in music and video because the youth are like sponges and they think this is the norm.

P8:   Yes a lot. Rap, RnB and hip hop, they talk about sex, money, drugs, all those things they mention. Sex is for marriage, and there they just go to a club and he takes a girl and then he takes another girl, which is wrong actually, cos that's the message they send to the youth that its fine to do this, but it's actually wrong, but the way they portray this it's like its right. Sex is for marriage people only, not for us young one unmarried. And the way they do it there, it's like a casual thing, they just do it anyhow.

P11:   Yes I think they do this for getting more viewers. They know if they put nudity they know kids like this stuff, which means they go there to view and they get more viewers. I think it's very wrong, cos now they destroying our youth. If I don't find it on MTV, I'll just go to YouTube and see the nudity there.

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P18: The problem with this Illuminati music is they show naked people and it's not good for young people. If you are over 18 it's your problem. The problem is that when people see these things they try and act like this.

These comments show that the participants had negative attitudes towards sexualised videos in particular. One participant noted that sexuality for adults is fine and people should not be ashamed of openly expressing this aspect, but this does not apply for the youth though.

The participants then watched the music videos and made further comments. Again, the reader is reminded that no questions or suggestions were made to any participant about the youth. The comments about the youth originated spontaneously from the participants.

Lady Gaga– Judas:

P1: Age wise it's a bad thing for someone younger than me to watch. Like I wouldn't advise my little sister or younger brother to watch… Kids know how to access YouTube so she'll see it. I feel like she will try to do those things there and it doesn't make me feel good. I feel like I am going to lose a way to direct her, she will go astray…

P5: This video is not good for kids.

P18: This video is full of nudity and it's not good for young people to watch this video as they will want to be like them. After some time, people will be reporting rape cases from people acting like this.

Rihanna– Pour it up:

P2: This video is sexual. It's not good. She sets an impression about sexuality—sets the wrong impression of girls.

P8: They are not good examples in the community cos those things she does in the video, it's not something you want your kids to see these things, cos next time they will want to wear like that, talk like them, just swear, and the thinking, they say they want to do whatever they want in their life and no one can tell them what to do. It's a bad influence to young ones.

Nicki Minaj– Anaconda:

P6: Well I remember the first time I saw it, I spoke about it with a friend of mine and said Nicki Minaj has really gone too far this time, like the thing she does really, it's really disturbing and it sends across a wrong message to most young girls. You know sex is the in-thing and it's actually promoting sex and sexual activities and she is actually discriminating girls who don't have big butts.

Most studies on sexuality and the media use young people as the participants. Studies linking changes in sexual attitudes and music are common (see Coyne & Padilla-Walker, 2015). In an American study of college age students, Calfin, Carroll and Shmidt (1993) attempted to determine if there were differences between three groups of people. Each group were asked to complete a questionnaire. Groups one and two answered their questionnaire after viewing a romantic non-erotic video (*Baby, Baby* by Amy Grant), while group two watched an erotic video showing scenes

of masturbation and group sex (*Justify My Love* by Madonna). The third group was used as a control group and had no video. The overall results showed that the viewers of the Madonna music video had the most liberal attitudes towards premarital sex than the other two groups.

Whether or not sexualised music videos influences young people, the participants were of the opinion that these videos do, which is what counts here.

6.3.2.4 Unconscious influence of music

Some participants believed that the videos and their messages affect people unconsciously. This was not a major theme but common enough to include in the thematic analysis. The expressions of what could be summarised as unconscious influences were described by the participants in different ways. For example, one cited spiritual aspects while another said people are under a spell. Some examples include:

P2: It also has a message behind as if I am watching sex videos, sex videos, sex videos, music videos, it also contributes to my life—whenever I see girls I might just sexualise them mentally because of the music videos.

P8: [Lady Gaga– Born this way] There are things that happen spiritually and it's not easy for you to understand things that are evil and you don't believe in God. You will be affected by these things but you won't know what's the source or the cause.

P11: This is about religion but in a negative way. I feel bad cos they don't know what they are doing. People who watch this are like under a spell, they can't even notice what they watching as long as they like the video.

P19: [Lady Gaga– Judas] God knows what the world should hear from us and Satan also knows that. So he [Satan] knows that people will be too ignorant to see all what is going on in the video and then they just dance to the music…

Testing the link between the pre-conscious and the conscious, I perturbed one participant who watched Beyoncé's Flawless video. This participant initially stated that the video had nothing to do with religion. I then asked him if he noticed Beyoncé say "goddam" and whether that would be a problem for him:

P16: No this video isn't about religion.

PB: In the video she says "goddam", does that bother you? [I play the beginning of the video where she says goddam repetitively in one verse three times followed by three more times]

P16: I never paid attention to that but now since you say, it does bother me. Because it's like God and dam and its disrespectful. Okay this is insulting to God.

What is interesting is that for this participant and probably many others, aspects of the song are not always consciously processed. The phrase goddam is offensive to some yet not for others. In this song, it is used consistently throughout the song. Some participants felt this was blasphemous while others did not comment. I was interested if this participant had noticed the *goddams*. This little test shows that there are many things in music that people do not consciously process. Does

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this mean that these unknown aspects have no bearing on the viewers? This is an interesting field of research but falls out of the scope of this thesis.

Several participants throughout the interviews noted that some things they just do not understand in the music videos. According to Eliade (1959b), people are not aware of the complete meaning of symbols, even for a group of people who are fully conscious of the symbolism. Eliade believes that even with rigorous investigation people may still not be able to consciously conceptualise the message the symbol delivers.

6.3.3   Negative attitudes towards pop stars

One of the questions asked was whether the participants would like to be a pop star, or said another way: Would you like to be like your favourite musician. The unanimous response was a negative one. There was only one person who identified with her favourite musician and said she would like to be like her owing to her positive influence (Tori Kelly). The rest (19 out of 20) cited specific reasons as to why they did not deem a famous musician was a good choice for them. This was surprising considering how fans behave at concerts, which easily leads onlookers to arrive at the assumption that most fans would like to be a famous pop star. In terms of the participants interviewed, the overall feedback was that being a pop star was unfavourable mostly because the media gets too close to one's personal life.

The comments are listed under their respective musicians to which the participants were referring to when making their statements:

Beyoncé (Ft. Nicki Minaj):

P4:   No I wouldn't like to be a pop star or be like Beyoncé, it's a lot of pressure.

P7:   I wouldn't like to be a pop star, there is too much fame and glory that goes behind, like if you sneeze someone will be taking a picture of you. There is too much judgment.

Eminem:

P5:   No I wouldn't like to be like him, because he is a recovering drug addict.

Jay Z:

P15:   I wouldn't like to be a pop star. I wouldn't be here doing engineering if I wanted to be a pop star. Maybe my kids can be a pop star, but I need to build a solid financial base.

P18:   No I wouldn't like to be like him, I just wanna be myself.

Kanye West:

P12: I don't think Kanye is a motivating person. Not really I wouldn't like to be like Kanye and I am taking the route to be an engineer and I don't think being an engineer and leading thug life can work, your reputation at work is important.

Lady Gaga:

P2: I would not like to be like a pop star. I don't find anything interesting about them so I never watch them.

P5: I would not like to be a pop star or celebrity as I think every celebrity is living a fake life. Music is just another kind of business.

P6: I wouldn't like to be like Lady Gaga, but I would like to be a pop star who has a positive influence like Tori Kelly.

Nicki Minaj:

P11: No I wouldn't like to be a pop star. This is not a good life; the media is always after you. You end up creating songs that destroy other people because they run away from their religion, and these songs keep people away from church and stuff.

P13: I don't think I would mind being a pop star, but what happens on the screen and what happens off screen are different. I like the onscreen, but the off screen is too much. People are always wanting you, running to you for pictures, autograph—it's too much attention.

6.3.3.1 Authenticity versus inauthenticity

This theme covered the aspects of the musician themselves, their music, lifestyles and their behaviours. When the participants were asked whether they thought the musician's behaviour in the music video reflects how they are in real life, the responses were split into two categories. One camp thinking it is an act (inauthentic), while the other thought the artists truly reflect themselves.

In the *inauthentic* camp the participants described situations where a musician's (or a person's) outward behaviours do not match their inward thinking. This was a problem for many participants citing incompatibility between the way the artists depict themselves and their true intentions. These feelings about authenticity were not limited to a certain genre or artist. It was evident as an outlook of the participants and thus could be applied to anything they observed. The *inauthentic* camp had more votes than the *authentic* camp. As with the previous section, the participants' comments are stated with respect to the artist they had just watched. Some examples include:

Behemoth:

P7: No these people are not like this in real life, yes they are a bit twisted as they need to be to come up with a video like this.

Beyoncé (Ft. Nicki Minaj):

P7:   I don't think Beyoncé and Nicki Minaj are really like this, this is an act for sales of music. I think they are prim and proper ladies when they are in their homes.

P10:   What I know about music is that what I sing is what I am. So they too what they sing must be what they are but maybe they faking. Their facial expressions are too much.

Impending doom:

P1:   This artist is not really like the way he shows on the video.

Jay Z:

P18:   Jay Z is not like this like they show in the video.

Lady Gaga:

P2:   No, this is just an act, she is not really like this.

P5:   I think she is just selling an image; I don't think she is really like this... I think every celebrity is living a fake life.

P6:   I don't think Lady Gaga is really like how she shows in her videos. When they are in public they put on this exterior that they are being told to put up as they are basically puppets of those people who are controlling them. They are being told what to put into their music videos. They do this for fame and fortune.

P11:   Lady Gaga only does this for the video, she is not like this in real life.

Nicki Minaj:

P6:   I have seen her interviews and she says things that are completely opposite to what she promotes in her music videos. I remember in this one interview she did, she spoke about how girls should never change themselves in order to impress other people, whereas she has done so much plastic surgery and all these things, which is opposite to what she tells other people.

P11:   What they are doing here and what they are saying here is hypocritical.

Rihanna:

P12:   Rihanna is not like this in real life, you'll find she is a normal person, she does this to sell music like a business, her promoters, her bosses are telling her, "If you want to sell you gotta go this route."

The participants who felt that the artists do depict an accurate image also noted that the image is a negative one. These participants did not accept that someone could be something different from who they truly are:

50 Cent (Ft. Kendrick Lamar):

P17: I think he is really like this, as I have seen lots of videos about him on YouTube.

Beyoncé (Ft. Nicki Minaj):

P4: She is really like this; she is really famous. At this stage of her career she calls the shots, therefore it's her choices.

Impending Doom:

P3: The title and the words of "I am a murder" because I believe what you say it's what you are. So it means that if I say I am a murderer it means it's something I will go singing that song, it's something that I will grow with, then that day when I am confronted with this to murder someone I won't hesitate that much to do so.

P13: I guess this video does tell you about the artist, I think your personality does shine through your music even if it's not exactly who you are, it hints at you.

Kanye West:

P20: Yes Kanye is like this in real life like he acts in the video.

Lady Gaga:

P9: I think she is like this being herself from the heart.

P8: Most of them what they write, they compose those songs. They can't have good fruits bearing bad fruits—it's contradicting—what you think is what you write, it comes within in you. Actually I can say she is crazy.

P14: She is probably like this in real life.

Rihanna:

P2: I have seen some pictures of her in the media wearing a transparent dress. Yes, I think she acts like this in both the video and in her life.

P8: I think Rihanna is really like this, I read a story about a gig that she couldn't pitch up because she was drunk in the club the night before and missed her flight for the gig. I feel sorry for her and pity because this is not the right way to live in real life, live anyhow... She is not like the actor [profession], cos an actor some of them have families and are married but it's just they are just

acting, but I can say those Rihanna and other artist, it's what they are actually. They have a lot of money and they can do those things in real life—drugs, clubbing.

The authentic image requirement advocated by the participants does not necessarily mean the artist needs to portray a good image; rather, the artist should display an accurate depiction of themselves on and off the screen. The consensus was that inauthenticity was disliked, especially if there are followers of these modelled behaviours, particularly the youth. The participants preferred an authentic image that was clear. This was true even for negative behaviours; however, the behaviours were still disliked if they were negative in terms of role modelling. One participant criticised Lady Gaga for being too complicated and not portraying her message clearly. She felt the message was cryptic and complicated. She simply said that she does not understand Lady Gaga.

The basis for some of the participants' reasoning about inauthenticity was often related to their religion. Participant 19 provided an example of this with how he came to feel that inauthenticity is wrong:

> P19: My pastor says that almost 78% of people in South Africa say they are Christians. Now why is there all these things like crime when we all say we are Christians? The Bible tells us we must not kill, no adultery, no steal and these things. Being a Christian simply means being like Christ.

This theme of inauthenticity was also interlinked to other themes, for example, the theme of role modelling and the youth, which had strong connections to this section.

6.3.3.1.1 *Reflection: role models and authentic images*

We see so many people portray fanatical behaviour infatuated by their favourite pop stars, yet out of 20 participants only one wanted to be like her favourite pop star. This one person had a disclaimer though. She wanted the fame but still wanted to have personal privacy and respect for her body. The fact that there are many nude pictures of pop stars in the public domain was a negative attribute that many participants would not want themselves. This raises an interesting argument against the people who leaked the nude or revealing media of popular personalities exposing them[111]. It would be interesting to find out the motives of these people who exposed the personal pictures of certain famous musicians and movie stars. If the intention was to act as a sort of moderator, it worked. Many of the participants cited the loss of personal privacy as a real issue in their not wanting to be a pop star.

6.3.3.2 Imitation by fans

Owing to the perceived poor role modelling by artists, the participants were critical of the apparent imitated behaviours by the fans of the artist, for example, changes in language and dress styles

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[111] In August 2014, a collection of close to 500 private pictures of celebrities (some nude) were publicly distributed under the name of "The Fappening". These images were thought to be leaked by hacking Apple iCloud accounts (Landi, 2014).

(see P3 and P10 below). The youth imitating their favourite artists were also a concern for the participants. Again, the basis for some of the participants' arguments were related to their religious beliefs. Overall the participants had a poor view of the behaviours of the musicians shown in the videos, particularly the hip hop artists:

P2:   Yes there are a lot of music videos about sex. It's a bad thing as it does influence the viewers and it does have an impact, as sometimes you want to try out what they doing in music videos because of the impact, because maybe it interests you, so what I think, it's a bad way of shooting a music video.

P3:   Nowadays you find that girls wearing crop tops and everything. It's not because it's something that they like, it's something that they saw an artist wear in a music video. Then they started wearing that thing. So now maybe that music video was saying how bitchy they are, so nowadays the term bitch is a term which is a trend, so girls don't mind calling each other like, "hey yo bitch", because that is what music artists are calling themselves.

P10:   I don't like songs with swearing that have a bad influence to the youth. The youth wants to be like these artists. The youth see things like an artist wearing a bra or a crop top. Then the youth wear these things. I don't think it's right.

P15:   Well I have heard words in some songs that I could think is evil. Like Kanye West's songs. It does bother me as a Christian. Now these artists believe they themselves are God with their following; they are being followed by millions and millions of people. They are now promoting this idea, which I believe they are polluting others. Yes, they are expressing their views but they want others to believe in what they believe or even believe in them. Hence a person can call themselves Hova, or Jesus—that's exactly what they are trying to do. They have record labels and think that there is no higher calling in the world than music. Then since he has Lady Gaga under his table etc. and people like this with such and such awards—Grammys— then he is the equivalent of what you think is God. He is saying he is God cos there is no higher power than the power of music, and there are no accolades higher than that, and then he is saying you should worship him.

P16:   There are songs where they talk about Jesus. But then there is a song by Kanye West where he talks about himself as Jesus, and I didn't like the music. He is trying to say he is the king or something. It bothers me cos he makes people to worship him or something. It's wrong to worship him. In my case I am a Christian and it's wrong.

6.3.4   Illuminati and Satanism

My intention was to determine what would each participant determine as evil music, or if there is even such a thing as evil music. During the interviews, I did not portray Satanism or the Illuminati as evil and did not even mention or allude to these words. The topic of the Illuminati was brought up by the participants themselves both prior to the watching of music videos, as well as after having watched them. Even after the participants spoke about the Illuminati, I adopted a not-knowing stance (as explained in Chapter 4).

For the participants who named the Illuminati as being an evil influence on music, I would ask them to tell me how this is so. I would ask the participants to tell me what the Illuminati is, without any

agreement or leading from me. I truly wanted to know each person's ideas about evil music. Some participants did not mention the Illuminati and spoke about swearing as being wrong, or spoke of blasphemy, which is what they considered as evil. They did not mention the Illuminati and neither did I. Then after the music videos many who did not mention the Illuminati in the earlier part of the interview, now made a comment about the Illuminati. Thus, this theme was prevalent for several participants in varying parts of the interviews. The participants did not like the Illuminati nor Satanic imagery and spoke of these in a negative light. Many participants conflated the Illuminati with Satanism. Examples of the comments about the Illuminati prior to any videos being shown include:

P3:   There is this thing called the Illuminati group where they are having signs, and those signs most of the time I see them in rock videos.

P16:   I don't like Lady Gaga, Rihanna. I never listen to it. The music videos bother me. These videos bother me because of Illuminati things.

P18:   I was into hip hop in high school. Then I started knowing about the Illuminati and I stopped liking this music. The Illuminati is an ungodly thing and I don't like it...The problem with this Illuminati music is they show naked people and it's not good for young people... There are symbols, most hip hop music has these symbols like the signs. Back in high school they showed us a video about these Illuminati things.

P20:   There are artists that hide their evil message but if you look into it you can find the evil message... For example, Lady Gaga in her song Bad Romance, she says she doesn't need Jesus, she doesn't need God. Based on what I have heard; she has already sold her soul. Based on what I have found on the internet they have shown those signs, Illuminati signs and they are in her videos. I can say Illuminati is evil because they base their things on material only, it's about money...

The participants had knowledge of the Illuminati mostly from the internet, friends, or school. The issue of the Illuminati was taken seriously by the participants with some choosing not to listen to music that was Illuminati linked. After the music videos were played, the participants made their interpretations. Some of the participants mentioned Illuminati and/or Satanism prior to my question of whether there is such a thing as evil music. The theme of Satanism was also present during the interpretations[112]. Some of the comments arising out of the music video interpretations were as follows:

P6:   [Lady Gaga– Judas] She is one of those artists you know they are not afraid to admit they are in the Illuminati and devil worshippers. I actually do believe she could be in the Illuminati cos of the things she sings about... Well if you are a devil worshipper then this is how you behave.

P6:   [Nicki Minaj– Anaconda] It could be that, well in most record labels there is a boss who basically tells you what you should do in order to sell more records, and you know the rumours of these Illuminati things and you know these people control them and tell them what to do, so there is

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[112] This sentence was added to highlight that I do not simply assume Satanism and Illuminati to be the same thing. This view however was often presented by the participants though.

definitely an influence behind her actions...I no longer listen to this type of music but it does depend on the lyrics.

P8: [Lady Gaga– Born this way] The content of the music video is evil. She is talking about the ball of evil and all those things and if you look at that thing she did, [participant gestures with hand signs 666 in fingers] these things if I can say there is a reason behind that. I can say that she is making herself like maybe Satan. Satan has horns and all that stuff, and she is making herself like evil, and she is representing and then she says she is born this way and she doesn't regret this.

P14: [Dimmu Borgir– Sorgens kammer Del. II] This one I think is Satanic. They have Jesus on a cross and they playing with that, and that guy's got rings with horns, did you see that? And the skulls and that guy with fire, and that's what hell is supposed to look like This is something I wouldn't listen to; they can't be Christians. They bother me because there are people living like this and they are not following the Bible and stuff, and they probably don't go to church even. I don't think they believe, well they probably believe in the dark world or whatever, Satan and stuff, but they can't believe in Jesus doing these kind of things.

P17: [50 Cent Ft. Kendrick Lamar– We up] Yes music can be evil, mainly the rap genre. Most of them are involved in the Illuminati and you check on YouTube and the comments, you get the feedback.

P20: [Behemoth– Blow your trumpets Gabriel] Okay that's enough. This is obviously Satanic; I can tell this. The creatures and the blood bother me. There is nothing to learn here, it's pointless for me.

A sub theme is the linking of Illuminati and Satanism as an opposition to Christianity. This was evident in the discussions. Two examples are as following:

P16: [Beyoncé Ft. Nicki Minaj– Flawless] ...the background things on the screen, they show the evil things, evil symbols, evil faces. No this video isn't about religion. Therefore, if it's not about Christianity, it's about Satanism.

P19: [Lady Gaga– Judas] I think like us Christians are told what to do by God, and like them they are told what to do by Satan. God knows what the world should hear from us and Satan also knows that... When I was in school we used to have students who are anti Christ and many of them when we are singing they didn't even attend in the morning assembly where we sang songs. Some of these people—students—would scream during the songs. They were like acting, it's like you can think they are possessed and people cannot understand this, but if you know Christianity then you can understand this.

These two examples exemplify the link between Christianity and how one may interpret Satanism. Being against Christianity is classified as Satanism for these two participants. This is not an uncommon position. During the interviews, I heard the comment: "If you not for Christ, you are against Him". This is a controversial position especially in terms of music. I have argued this point at the end of this section.

Participants who spoke of the Illuminati were asked if the Illuminati is different from Satanism. The response was the same for everyone, which was that they thought Illuminati and Satanism are one and the same. Two examples:

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P9: You know growing up and knowing this Illuminati thing, those people are evil. I know this from the internet and friends. I believe this can be there but I don't entertain this. Illuminati and Satanism is the same thing. I feel like Satan is a god so that music worships him.

P16: In the music videos they show you things like Illuminati things like symbols and stuff. I saw videos on YouTube about how the Illuminati do things to people. Satanic music is same as Illuminati.

Performing a simple image search using Google and Bing search engines, one may notice that the imagery is quite different between Illuminati and Satanism, with the former synonymous with a pyramid, an eye, and hand gestures of triangles. The common symbolism of Satanism is a pentagram, upside down cross, goat head, and snake. Using two computer screens each with the separate search query in the search engine set to image search of Satanic symbols for the one screen, and the other search query for Illuminati symbols, there was almost no similarity between these two image searches. Even when scrolling down the page, only occasionally was there a similar symbol depicted on both screens. This means that visually if one has no knowledge of either of these two topics—Illuminati and Satanism—a visual search would not provide the researcher with a conclusion that they are the same thing. This means that it is possibly the narrative about these two topics that bridges them together in people's minds.

There were two people who did not agree with the ideas about evil music and Illuminati. The two arguments which were put forward by Participant 5 and 13 were different though. The first argues that the reason he does not believe in evil music is that the artist do not explicitly demonstrate this by explicitly stating that they are Satanists. This same participant then watched Lady Gaga's Judas video later in the interview and then changed his position, now saying that the video was against his beliefs, as he is a Christian.

First comments:

P5: I don't think there is such a thing as evil music or music against Christianity. People think hip hop and rap is Satanic, actually cos they think the Illuminati thing, but I don't actually think like that. The artists don't come across like that, in the lyrics they don't say they are Satanists and that stuff.

After watching Lady Gaga's Judas video:

P5: I actually don't like it. I didn't get all the lyrics. The chorus was I love Judas but Judas betrayed Jesus so how can you love someone who betrayed people. I don't agree with it because I am a Christian, but also because Judas betrayed Jesus and I don't think I can listen to something that condones betrayal...

Thus, for participant 5, he initially said there is no music against his religion, thereafter he changed his position. This means he is not a true antithesis to this theme of the Illuminati and/or Satanism. The other participant however is the only one who dismissed the Illuminati topic. His first comment in response to whether there is such a thing as evil music included:

P13:   No not really. I heard these things about the Illuminati and all that, and I also feel that if I come up and say something about maybe our glasses for instance, then everyone just starts believing glasses are evil. So with music it's also the same thing and nothing has been said about worshipping the devil, then I don't think it's Satanic, and so far I haven't heard anything in music like this.

One participant held the uncommon position of being aware of the Satanic issues but felt unfazed by it. The conversation was as follows:

P1:   You know there is this thing about Jay Z and Rihanna—I like their music—and I sometimes relate what they are singing about, like the latest music video talks about the American Dream—how dreams can be made and destroyed and about American history—so I actually like the motivation behind the song irrespective if its sung by Rihanna who is believed to be a Satanist.

PB: You could still listen to Rihanna even if she is believed to be a Satanist? You don't think it can affect you unconsciously?

P1:   No, no, I am a person who strongly stands by what he believes in, so I am not influenced easily. If you tell me something different to what I believe in, chances are of me listening to you are slim.

There are many musicians who have an agenda to be against Christ and do depict a Satanic imagery. There are also many musicians who are against Christ but have no interest in Satanism. The twist is that the media may describe both these groups using a narrative that makes it easy for the public to attribute the musicians' behaviours as Satanic. This was the case for musician Varg Vikernes. Why his story is of interest is that he is openly against Christianity. In fact, he has scathing commentaries, not only on Christianity, but Judaism too. He was born in Norway and was a forerunner to the Norwegian black metal scene. He became infamous for two main events: stabbing to death another musician, and burning several churches down. On face value both these events may sound Satanic in terms of a mainstream definition of Satanism. Vikernes who pleaded guilty to murder and the burning of *two* churches maintains that the other churches were burned down by other people/imitators. In a documentary film he explains that the churches he burned were once Pagan landmarks, which were destroyed by Christians who built churches on top of the already sacred land. Vikernes being a Pagan himself, felt it a just cause to burn down the churches that colonised his heritage (Altes & Ewell, 2010; Vikernes, 2004). Vikernes described the scenario in which the police took him to the ruins of the other church burnings in Norway, he saw pentagrams and other Satanic symbolism spray-painted on the remaining walls. He explained that Satanism is a Judeo-Christian invention and has no basis in his worldview. His biography is convincing. What was also interesting is that after the churches were burned, new *Satanic* black metal bands suddenly arrived on the scene in Norway and according to Vikernes, "cashed in" on the media frenzy that ensued across Europe regarding the church burnings. Vikernes being in prison, continued to produce music—mostly Norwegian folk—still maintains that the Satanic labelling of the music genre (black metal) was provided by the media and perpetuated by opportunists who are meeting the expectations of listeners who want to see or experience this *evil* music (Altes & Ewell, 2010).

The issue of how the mainstream media portrays Satanism is an important aspect in a conversation on this topic. The participants often had the impression that Satanism related to the worship of the Devil, for example. Looking at the philosophy of Ayn Rand (1990) and her Objectivist epistemology, many people consider themselves a Satanist and have no spiritual beliefs at all[113]. Deepening the debate about Satanism and the Illuminati is out of the scope of this thesis. In this thesis, it was more important to determine what the participants deemed as evil and how they came to believe these perspectives. Thus, in terms of the participants, both the Illuminati and Satanism are against their Christian beliefs.

6.3.5   Subjective observations

One of the standpoints followed in this thesis is the personal nature of meaning construction. Referring to Von Foerster's statement that it is the listener not the speaker who determines the meaning of an utterance, this could be perfectly exemplified by the contrasting opinions that different participants had after viewing the same music video. Using the most watched video of Lady Gaga's Judas, the responses about religion and nudity show different interpretations of the same video:

P2:   This video is not about sex or religion. Yes, dancing but that is all.

P3:   This is totally against my religion, it's against Christianity. Here she says she is in love with Judas. Judas was the one of the disciples who betrayed Judas...

P5:   Yes this video is sexy, a lot of nudity.

P6:   This video definitely has religion in it. She talks about how she loves Judas, who was the one who betrayed Jesus in the Bible.

P18:   There was some baptising, there was signs and crosses. The crosses doesn't bother me, it depends what it means to you. Lady Gaga is just wearing the cross, its fine, doesn't bother me. I didn't really get the message from this video...

A group of people all watching the same video experiencing differences shows that not only do people have very personal ways of seeing and experiencing the world, but each person's past-lived experience is a major factor in contextualising information, as von Glasersfeld (1990) posited (see Chapter 1). The references to Christianity and the stories about Judas and the additional comments that participants provided for how they came to interpret these videos, shows their history and their worldview (please see full interviews for the richer interpretations).

The music video *Murderer* by band Impending Doom had a lot of shouting and growling and the lyrics were somewhat inaudible. Four participants watched this video (P1, P3, P4, and P19). I had copied the lyrics so that participants could read them *after* watching the video. There were changes

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[113] For example, the themes of objectivism and materialism are common in LaVeyan Satanism (LaVey, 1969). Ayn Rand's philosophy is often acknowledged as a source for Satanic philosophy.

in comments for two participants after having read the lyrics, which showed that these participants changed their mind when more information was provided. However, for this video, this was not surprising. It was indeed interesting to see the shift in perspectives, as the imagery of the music video was somewhat ambiguous—one needed the lyrics to qualify the imagery. Two of the participants (P3 & P4) had initially decided that the music video was against Christianity, then after reading the lyrics they thought the video was in favour of Christianity. However, for another participant (P19) reading of the lyrics just solidified his position of the song being against Christianity, which meant that more information did not change his perspective. And finally, another participant (P1) said the video had nothing to do with religion. An extract of the lyrics is presented to demonstrate the religious nature of the band's message.

Lyrics of Impending Doom's song titled Murderer (lyrics copied from Songlyrics.com)

A coming fight is on the horizon.
Violent love we can not hide from.
A broken man watches vainly
To a world that can never save us.
He prays for the first time
He cries out for a change and justice.
Soon a great light will see
The people of the darkness

We have to realize
A reality beyond our eyes
In an unseen world
The anti christ is gonna rise and we'll
Have to realize
A reality beyond our eyes
In an unseen world
The anti christ will fall

The future written in the past
A prophecy of everything ending

I Am a murderer
Wash me clean

We have to realize
A reality beyond our eyes
In an unseen world
The anti christ is gonna rise and we'll
Have to realize
A reality beyond our eyes
In an unseen world
The anti christ will fall

Evil cost the world
A murder paid it all

I am a murderer, wash me clean.

The lyrics were only given to the participants after they had provided their interpretations. Thereafter the participants read the lyrics and made additional comments. To follow are the *before* and *after* for the participants who watched this music video:

P3: [Before reading lyrics] The title and the words of "I am a murder" because I believe what you say, it's what you are. So it means that if I say I am a murderer, it means it's something I will go singing that song, it's something that I will grow with. Then that day when I am confronted with this to murder someone I won't hesitate that much to do so.

P3: [After reading lyrics] I can accept this as Christian. I focussed on this sound and the title, which I think is easy to misunderstand. If the title was "The antichrist will fall" then it could be clearer.

P4: [Before reading lyrics] The chorus says I am a murderer, but I don't believe it means the person is killing people. Do you know when you right a test and you say it's a killer? Well it means that it was the most difficult test. So I am thinking he is saying he is really good at whatever he is singing about, he's the front runner, he's the man.

P4: [After reading lyrics] Wow, now that I see the lyrics it seems that it's about this person is realising that they are a sinner and that they need Christ, and everyone should realise that, as they need to repent soon as the antichrist is going to rise... I think the song is pro Christian. Initially when I heard the music I did not think this was pro-Christian. I have never heard of a Christian metal band.

P19: [Before reading lyrics] Firstly I recognise that the guy on drums, actually almost all of them have tattoos. Then everything is dark, the pictures are moving fast. I can't understand what they say and now I have a headache.

P19: [After reading lyrics] Just as much as I thought. Why are they saying I am a murder? These lyrics are contradicting each other, first they saying the antichrist is going to rise. Then he saying the antichrist will fall. Let's say I listen to this music and I didn't do the research about the lyrics of this song, then I am singing "I am a murderer". This is why I don't like things I don't understand.

Participant 1, who did not read the lyrics, had a different take on the song. His point is added for completeness:

P1: The lyrics are not quite clear, but at the end I heard him say he is a murderer. This video is about someone who really killed something with confidence... It reminds me of when I messed up on a test and afterwards I had rage. This music makes sense to me then... This video is not about religion.

One interesting aspect was that Participant 3 and Participant 4 who initially did not like the song, shifted their view after reading the lyrics. They were physically pleased when they had read it— almost impressed. This meant that the imagery and possibly the manner of *singing* (growling and shouting) probably offset their view of the music.

For Participant 19, even after reading the lyrics, he still did not like the song and felt the music was not about religion. He was uneasy with this band's music. This meant that this participant had a completely different conception of the lyrics compared to the other two participants. Throughout the interviews it was evident that different people understand things in different ways, but the

more significant factor was the basis upon which the participants came to have their different views.

6.3.6   Thematic analysis: in closing

The most common patterns from the interviews were presented and discussed using extensive quotations to provide a contextual grounding for the themes. The commonalities in comments that allowed for this thematic analysis does not negate that meaning is a subjective function[114]. While for some aspects there may have been unanimous symmetry in participants' outlooks, such as the poor influence of hip hop music on the youth, what was not common was the reasons that each participant had in their lead up to their outlook.

Presenting the actual comments that the participants made during the interviews assists in providing the reader with a contextual view of the participants, but it does extend the chapter's length. It is not possible to present all the patterns that were identified in the raw text as the content would be too much in an already long thesis. The conscientious reader may have spotted participant comments from Chapter 5 that could/should have been included in some themes. One cannot report every interesting comment that is relevant to its respective theme. Furthermore, some comments straddle more than one theme, which is one major challenge in presenting work in this linear text-based format. A diagram was presented to show the intermingling of the themes to reduce double posting of data. While the text is presented linearly, a circular connected view of this thematic analysis would have been closer to a cybernetic approach. Thus, the order of the themes has no bearing on the importance, as if one imagines these items to be points on a circle, the order is irrelevant. Some comments were left out in favour of others allowing each participant, where available, the opportunity to be used in the analysis.

With qualitative research relying on interview data, the reader may have noticed other patterns that have not been presented here. This is the challenge of qualitative approaches, in that researchers cannot escape their own epistemology and their own way of punctuating the data. Care has been taken to reduce the errors in observation that creep in. The challenges and limitations section follows next that attempts to address this point.

6.4   Challenges and Limitations

This section details the challenges faced in this qualitative section. Owing to the critique of qualitative research methods not being scientific, including the scepticism that follows this critique, it is important to provide a systematic critical review of one's own work to counter this critique (Malterud, 2001). But more importantly, there is an ethical imperative that researchers need to

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[114] I am not trying to demonstrate aspects of communication, but rather I am trying to draw conclusions from the relationships between religion, music, and sexuality.

reflect on their research and state any challenges and limitations that they had in achieving their results. In order to improve the transferability of one's research, allowing others to use the findings to make comparisons to their own work, an explicit description of the research process needs to be presented. An explication of the arguments for the different decisions used in the methodology including Geertz's (1994) "thick" descriptions of the research context should be addressed (Smaling, 1992:318).

6.4.1 Priming

The biggest threat to the internal validity of this part of the study was the possible priming effect that was noticed for some participants. The participants were asked to watch two music videos, thereafter a discussion of their interpretation of the video ensued. In the conversation that took place after the first video, the participants did not know what I was going to ask them and there was a sense of spontaneity. However, some of the participants' responses for the discussion after the second video showed that they were influenced by the topics that were discussed after the first video. This issue of priming is relevant as it may have steered the second session of conversations with participants who were possibly looking out for certain themes whether consciously or unconsciously. For example, while participants interpreted the second video, they also added what they thought was sexual and what they thought was religious based on the discussions from the first video. They then told me how they felt about these aspects without actually being asked. To solve this issue of priming, one could use only one video. I suspect that if a study only seeks to identify the participant's virginal experiences of music videos then one should attend to the priming in a more rigorous manner.

The positive aspect of priming was that it did allow for deeper conversations. Owing to some participants providing comments at a faster rate after the second video, more time was available for discussing these comments. I used this opportunity to delve into a deeper contextualisation of the participants' answers.

6.4.2 Reflexivity

A cybernetic perspective does not stop the researcher's own background from entering the research design, the data collection process, or the interpretation of the results. To address the problems of what Malterud (2001:484) refers to as "the knower's mirror", one needs to critically judge the research design, the procedures followed, the method of execution, the fit for purpose of the content, as well as the style of presentation. Thinking about one's own thinking, and observing one's own observing is an integral step in second-order cybernetics. Glanville (1999, 2012) talks about time and space in terms of observation. He posits time for observation as part of observation. While this may be an obvious notion, it qualifies the usage of time in a manner that addresses both the researcher as well as the participants. Both the participants and the researcher need time to observe, as well as time to construct an explanation of their observations. Thinking

about one's thinking (reflecting back) denotes more time and space, thus expanding the context into a wider interpretational loop. The use of time and contextual space was a tool used throughout this research study. The pilot study is one example, including the five-month gap between the pilot and the final study, as discussed in an earlier section detailing the pilot study.

The ideal of objectivity is disputed in cybernetics. However, what is valuable is an account of why one's subjectivity is accurate enough to be used in the study. Terre Blanche, Durrheim & Kelly (2006), recommend that researchers provide an account of how their personal involvement in the study may have coloured the data, whether it be the observations, the data collection, or even the analysis. In an engineering sense, knowledge of a test instrument and its behaviour allows for a quantification of the measured data by aligning for the peculiarities introduced by the measuring instrument itself.

Using Bleicher's (1980) *verstehen*, the meanings of the transcribed interviews are derived from the piecing together of the context from where the text originated while still using the participants' own words. In order to do this, I not only needed to focus on the linguistic content of the answers, but I also needed to learn about the context. During the interviews, I was focused on how the participant arrived at their statements, what led up to these ideas and comments. To attempt a closer understanding of the participants' answers, a form of recontextualisation was attempted. This is the attempt to place the text back into its context so that the meaning derived is one that arises from knowing the surrounding thoughts that may have been experienced by the participant for certain answers during the interview. This was incorporated for the questions that were historically inclined; for example, anthropologist Clifford Geertz tells of how one needs to gain an understanding of the others' culture, their world view, allowing the persons to speak for themselves (Geertz, 1979).

In interpretive research, subjectivity is not the enemy of truth. Taking a cybernetic approach means subjectivity is the only option, as everything is experienced by an observer. Thus, knowing one's subjective capacities can allow for an account of how effective one is during the research, with self-reflection being an important skill (Terre Blanche, Kelly & Durrheim, 2006). By reducing the assumptions made during the research, one reduces the subjectivity that the researcher provides. This is one of the benefits of a contextual approach in that much of the supporting information is still in the words of the participant.

6.4.2.1 Research design

Critically evaluating the research design allows for alternative methods to be considered and weighed up against each other. A peer review exercise is a good technique to at least allow the mirror to reflect more than one person's ideas along the way (referring to Malterud's (2001) Mirror – as cited in section 6.4.2). Allowing for a colleague to monitor an interview, or allowing for additional observers to listen to the recorded interviews—as in Tom Anderson's (1987) Reflecting

Team—each open the space for interpretations of the raw data. These two reflective practices were undertaken in this part of the study.

In this qualitative study, interviews were chosen as the research vehicle, as the purpose of this study was to achieve a personal account of the music videos and how each participant experienced the videos. There are not many options available to obtain rich detail about observation without a conversational approach. The idea of a group interview was also considered, but owing to the probable sharing of information and abundant communal priming, this option was not followed. For example, when participants of a group point out aspects that others would not have noticed, cross-pollination may occur and participants may start influencing one other, thus one-to-one interviews were chosen.

It is possible that owing to the personal nature and possible sensitivity regarding the topic of sex, participants may have been embarrassed to disclose their inner thoughts and feelings. Anonymous interviews were also considered whereby the interviewee is not identified to the interviewer. After the pilot study, it became evident that the five participants did not show any problems with the topics covered in the interviews and were in fact quite open and candid about sexuality, nudity, and their views on religion. Considering the overwhelming engagement from the pilot study participants, the proposed anonymous interview design was scrapped. Reflecting back on this, I realised that the pilot study consisted of only males; however, me being a male interviewing females may have posed a challenge. To reduce any misunderstandings about the interviews, explicit notices stating the purpose and topics were published on the student portal. These notices stated that students were welcome to volunteer for this study on music appreciation and interpretation. The notice used was as follows:

> Dear Students, (From Mr. Baron)
> I am doing a study on university students and their appreciation and interpretation of music. If you would like to take part in a 30-35 minute interview, please let me know.
> I need a total of 20 students. The interviews are conducted one at a time.
> It means that you sit and watch a few music videos and then you tell me about the music videos. The topics covered are music, religion, and sex.
> You must also complete a short questionnaire. The music videos are mostly videos of current music.
> Venue: DFC John Orr Building 5128
> The time slots are available from this Wednesday, Thursday, and Friday.
> Please email me if you interested and I will book a slot for you.

The openness showed by the participants is an important factor in obtaining a true reflection of each person's subjective experience of the music videos. Methods of reducing barriers to openness are important. There is no point having a participant sit in the interview who is shy and closed to the topics being investigated. It is for this reason that if the researcher would like openness and candid responses, s/he also needs to behave in this manner in keeping with Glanville's (2003) Law of Mutual Reciprocity (Chapter 4). Providing the participants with a notice that already addresses

the topics of music, religion, and sex, allows the participants at least some knowledge about what to expect. At the start of the interview I also posed this question to the participants:

> I am going to ask you questions about sex during this interview. Not questions about your sex life, but questions about what you see in the music videos. Are you okay with talking about sex?

All the participants responded with a "no problem" or "yes its fine". The same approach was taken in terms of the topic of religion. I thus argue that participants had notice of the topics, a briefing session prior to the start of the interview, as well as a voluntary anonymised involvement layout; thus, the barrier of possible embarrassment of disclosing personal views about sexuality and religion during the interview was mitigated. Both male and female participants had much to say about sex and sexuality during the interviews.

Another issue is that a participant may attempt to answer in terms of what they expect the interviewer wants to hear. To reduce this problem, I explicitly told the students the following:

> I am not interested in my own opinion. The reason for the study is that I want to know your opinion. There are no wrong answers here, I am only interested in how you feel about the stuff you see in the music videos. Please don't worry about what I think, because I don't care what I think. The study is about what you think. The title of the study is not Baron's view of music. No, Its student's views of music! My job is to listen to your opinions. You will not offend me because I want to know. Thanks for taking part!

My approach was candid and honest. The responses shown by the participants were usually an acknowledgment with a smile. The motivation for taking this stance was that in the pilot study, participants often asked me if it is okay to answer, if it is okay to tell of a story that may be rude and so forth. They were asking my permission. For example, a participant was telling me that he heard swearing, which he did not like in rap music. He would then say, "am I allowed to say the words?" Instances such as these prompted me to specifically state to the participants that I want to hear their opinions, and that I will not be offended and that they can say whatever they want. This assists in reducing their pre-occupation with what is acceptable and what is not in terms of the conversation, giving them licence to just speak naturally without hesitation.

6.4.2.2 Data collection and presentation

6.4.2.2.1 *Social constructionist approaches*

While attention was paid to the participants' use of language, this interpretative research study was not an attempt at a critical hermeneutic. This interview study, while explorative and interpretive, having social constructionist thinking at hand, was not a direct attempt at a language study. I used the participants' own language in the discussions; however, their language is not the analysis. Having heard the different stories, I noted differences in language about music and the different meanings, knowing that language is not a collection of signs that each point to the same concept; rather, as Terre Blanche et al. (2006:280) stated, language is "a system of differences

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without any positive terms". Thus, while attention to language is always important, participants' language use was not the basis of the analysis.

6.4.2.2.2 *Punctuation*

The language used by the participants posed a few challenges. The first challenge was the use of colloquial words. It was decided to leave the participants' language untouched. Thus, in the presentation of the dialogues, there are some non-English words.

Another challenge was the method of punctuating the participants' dialogues. These may seem like minor challenges but the meaning of a sentence could be lost purely on how it is punctuated. For example, in the section dealing with participants' views of sexuality portrayed in music videos, Participant 18 had a comment of:

> *P18: "No nudity, is better."*

The reason for the comma in the first place is that the participant paused after saying the first half of the sentence. This participant did not like nudity in music videos. If the punctuation for this sentence is changed by slotting the comma in the position shown next, it now sounds like he prefers only nudity in music videos.

> *P18: "No, nudity is better."*

One could just omit the comma altogether as the sentence does not need the comma. The challenge in transcribing the participants' statements was that people do not always speak with perfect grammar, they pause at unusual times, they may cough, rethink and correct, then restart the sentence again and so forth. There are some long sentences only separated with commas that may be cumbersome for the reader to read. If one edits the work too much, while it may be easier to read, errors in the intended meaning may creep in. I have opted for punctuation that reflects the transcription as close as possible. The Reader is asked to accommodate the sometimes-incorrect punctuation usage for the transcriptions in the service of a more accurate depiction of what the participant said and how they executed these statements. If the statement was left as: "No nudity is better", a proof reader could easily insert a comma after the word *no* owing to the common use of a comma after words such as yes and no.

6.4.2.2.3 *Layout and decontextualisation*

The introduction to this chapter delineates the issues faced when presenting qualitative research data. In this qualitative part of the thesis (Chapter 4, 5 & 6), I opted to present the raw data (Chapter 5) with minimal commentaries following which was the thematic analysis (Chapter 6) where the discussion was then presented. This was one of the options that Burnard et al. (2008) recommended as opposed to providing discussions along the way. Originally the chapter was written adhering to the other option of discussion intermingled into the raw data but the chapter grew to more than 80 pages. Presenting of individual interviews in a complete batch may have a

stronger individualisation and contextualisation for the reader with each complete interview standing apart from the next. However, while following this type of approach would provide the strongest contextualisation, the readability would have deteriorated somewhat. The reader could get lost in the sheer volume of comments made by the participants with no sectionalisation of topics. A reader may simply critique such a layout by saying the presentation was incomplete, as the researcher should have separated the participants' comments into themes or into meaningful pieces, with the view of clustering the 'bits' into thematic sections (Terre Blanch et al., 2006:325-326). Thus, there are challenges in how to lay out raw data. There is also a challenge in taking out bits of "real life" in order to present them into a perspective without excessive decontextualisation.

Whichever method one follows there is some loss to the integrity of the data. For example, moving data across themes may result in the researcher forgetting the original context of this data as it is cut and pasted in different parts of the chapter. To counteract this, I had all the participant conversations in a single thread for each complete conversation (20 altogether), which were helpful for analysing a single participant response. In compiling the chapter into its respective sections I had used another document that contained all the full conversations, to check the origin of the cut and pasted parts and to keep reminding myself of its contextual origin and its fit for purpose in the pasted section. Success is measured by being able to read a statement and then recall the surrounding conversation about this statement and (even the actual participant who stated it). To aid this technique I studied the raw data several times.

6.4.3 Validity

6.4.3.1 Internal validity

6.4.3.1.1 *Selection bias*

Selection bias was not deemed a factor in reducing the validity as the participants were not purposively selected but were sampled on a first come first served basis. All the students from the target demographic had access to the online student portal where the notice of the study was advertised. Out of a pool of more than 80 students, the first 20 who emailed their interest were selected for the interviews. All the students have access to email so no preference was made by way of the medium of contact. The students were slotted into the appointment times. Students who could not commit to the given times were slotted into the next week's appointment times. No prior knowledge of the group was known to me other than that they were first and third year students from my colleague's classes in the engineering department of the University of Johannesburg.

The conversational interview style may be subject to experimenter bias as a factor that reduces the internal validity of the study. Extensive explanations as to how the interviews were conducted and the theoretical framework have thus been presented.

6.4.3.1.2 *Confounding*

The pilot study proved invaluable to this study, in reducing the confounding aspects of the study. The wonder that I experienced when I was sitting in the first pilot interviews may have interfered with the pilot study as I was genuinely surprised by how the students responded. Owing to the unknown aspects that arose during the interviews, I was unable to disentangle aspects of the conversations as the responses were unexpected. I needed time to digest the statements as I was not yet ready to enquire further. As the interviews progressed, I could improve my questions and observations, but only after the fourth participant. My range of thinking was too limited and in hindsight it was condescending to assume that the participants were *just students*. I term this a confounding issue as the comments made were interpreted by myself in a general sense without being able to properly differentiate between deeper aspects that allow for contextualisation. For example, if a participant said s/he did not like rap music because of swearing, I may have left it at that. While in the final study, I could contextualise this by asking the participant additional questions like: "How or when did it happen that the swearing bothered you?" or "How did you come to find swearing a problem?" and so forth. The answers to these additional questions relate to the person's worldview which is of interest in this study. Thus, in the pilot study the success of the interview was mainly based on candidates who luckily provided a grounded response to the questions. Allowing for five months of deep reflection, including extensive discussions about the topic in a conversational domain, I do believe my attitude changed and that confounding should not be a factor in the final study. The results of the pilot study act only as a basis or framework for the research design as no results from it were presented.

6.4.3.1.3 *Testing effect*

One could argue that participants may have discussed the interviews with other participants, which could be classified under the testing effect of internal validity. The interviews were conducted over a space of five days with a weekend in between. As the interviews relied on subjective experiences, I do not believe that if participants had discussed the interviews with each other, that there would have been a negative effect. It may have increased the priming though—which was already discussed. If they had prior discussions and they had time to reflect on these discussions, it may actually have been beneficial. Nevertheless, even if the participant knew more about the interviews—which was no secret—it is not a situation where they would now have the 'right' answers.

6.4.3.1.4 *Construct validity*

Construct validity is a challenging methodological issue, especially in studies that span across different cultures. Do the same constructs mean the same things to the different groups of people? I touched on this challenge in my discussion about linguistic domains and how cultures develop their body of knowledge (see Chapter 1). In terms of this interpretive study, construct validity

needed to be addressed, which was one of the reasons for undertaking a pilot study. During the pilot study, language proficiency was evaluated.

During the music video interpretations, there was some confusion over the word *sex*. I realised that the first two participants interpreted the word as actual penetrative sex. Having explained my wider interpretation of this word, which included nudity, partial nudity, sexualisation of actions like erotic dancing, the comments from these two respondents changed.

The other aspect of construct validity—which is often ignored—is that the researcher may also have understood each participant's constructs in a manner different from the way in which the participant intended. I perturbed the participants when they used words such as Illuminati, evil, role model, Satanism, and so forth. I asked the participants to tell me what they mean by these words. Thus, construct validity is not just about how the respondents conceptualise the constructs that the researcher is investigating, but also the ability that the researcher has in understanding the participants' constructs. Incorporating the tools from conversation theory assists in reducing the gap of understandings and allows for increased accuracy in interpretations.

6.4.3.1.5 *Expectation bias and confirmation bias*

There is a personal agenda in research. In Chapter 1, I expressed my own feelings about how heavy metal music is often given a bad name and categorised as evil or Satanic. I had to tread carefully in the interviews when participants also labelled metal or even rock music as bad. I wanted to explore these beliefs with the participants but had to be aware that it was not my job to try and alter their perceptions. I managed this by asking questions and expressing my interest in how they arrived at these perspectives but stopped short of challenging their perspectives. There is no value in trying to influence the participants to my way of thinking. Having completed the quantitative study and seen the results for what students considered evil music, my perceptions have already shifted in that for this group of participants, hip hop and rap music were found to be the 'most evil' genres. The other side of the coin is that if participants stated points that I did agree with, I had to acknowledge their position without showing them that I also agreed through reaffirming or attempting to strengthen their position.

This category of bias warns researchers that they should not stop researching simply because they find favourable results; they also need to discern for disconfirming cases and report these cases too.

6.4.3.2 External validity

There are findings in this chapter that were in keeping with some of the findings from the quantitative chapter. This improves the validity and transferability of the results in the study. In general, small sample studies should not be used to make generalisations about a population. With South Africa being a culturally and linguistically diverse nation, the generalisability of a study is further challenged. However, the thematic analysis did show strong commonalities across the 20

participants, which was also present in the pilot study. The external validity of this study is thus improved as there was duplication in the findings of the quantitative study.

6.5   Conclusion

Qualitative data represents extensive content which needs to be analysed, categorised, and presented without merely declaring that a qualitative analysis was undertaken (Malterud, 2001). This chapter consisted of a discussion and a thematic analysis. Researchers need to find the balance between summarising the participants' responses into succinct paragraphs versus presenting the actual raw data in the form of a dialogue. Following Noam Chomsky's view that the medium of thought is natural language, in which he further argued that the structure of sentences is overwhelmingly similar to the structure of thought, and that language is the mirror of the mind (Chomsky, 2012), I opted for as much direct quoting as possible.

A thematic analysis may be viewed as the output of a study, but what is also of interest is the underlying method that was followed. This aligns with what Miller, Crabtree, and Benjamin (1992) refer to as an immersion and crystallisation approach. After extensive reading and reflecting on the interviews, a thematic analysis was compiled, drawing on the patterns that kept emerging. Presenting the themes in a text-based linear manner poses challenges owing to the interlinked aspects of the themes which are difficult to present textually. The reader is reminded that the themes did not occur in isolation but rather in a flowing dynamic conversation.

In this qualitative study, I was interested in how believable the music media that the participants observed was in convincing the viewers of the events portrayed in these videos. There is an image presented in the media and for many artists this image is completely different from their day-to-day life. South African comedian Barry Hilton[115] made a joke about this where he said that when people meet him they are expecting him to be funny—which he claims he is not. His response was: "Well I am not at work now am I?" Thus, did the participants think Lady Gaga walks around her house in an outfit that she changes every few hours, or that Rihanna works in a strip club and dances for money. What I am getting at here is that when we watch a Batman movie, it falls into a science fiction category as most people accept that the content is fictional[116]. I was interested in determining the believability of the music artists and the impressionability of the audience. It was interesting to see that most participants did not believe the image presented by the pop stars and thus were not just blindly believing everything they saw on TV or the internet. Many participants had a critical view of the imagery in the music videos. They did not just accept the music videos as something impartial. These participants were analytical and could justify their choices in terms of a broader societal system.

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[115] This was part of one of his shows I attended in 2002 at the Wanderers Sports Club in Johannesburg.

[116] Interestingly young children still need to be reminded that superheroes are make-believe.

The role of music media and by extension the mainstream media in influencing people's beliefs and values is a complex one. The outcomes from this qualitative study show that not everyone just believes what they see and hear on TV or on the internet. These participants could differentiate between imaginary or falseness in music media, which was exemplified in the discussions regarding this in terms of the media in general. This is an interesting basis for possibly why the media is believed to be worse for young people who are more impressionable about the society and its status quos, and their tendency to learn societal norms through the media. This topic is discussed in more detail in the final chapter.

7.   DISCUSSION AND FUTURE STUDY

7.1   Tying the Quantitative and Qualitative Studies Together

The media tends to paint a negative picture running with negative news (Berkowitz, 1991; Lichter & Noyes, 1996). The tone of writing for many in this profession of news reporting tends to be sensational or alarmist. There is use of catchy headlines which are often worded in such a way that it is easy for readers to assume negative outcomes. Possibly it is the evolution of the early journalists, who in much earlier times were called watchmen. These watchmen sat in treetops or on hills surveying the environment for looming survival threats for their communities (Shoemaker, 1996). However, it is also the cooperation of the public that use the reported information and jump onto this bandwagon of doom and gloom perpetuating this status quo. Whether it is reported in the news or informally amongst friends and family, negative stories tend to travel faster than positive ones. This is supported by research on human cognition and information processing (Blake, Varnhagen & Parent, 2001; Grabe, Lang & Zhao, 2003). Scholarly research also tends to focus on the problem areas in society.

In the opening chapter I cited Paul Watzlawick (Watzlawick et al., 1974) and his observation that in every generation there is a feeling that things are at their worst possible levels. I wanted to explore this premise in terms of the topics of music, sex, and religiosity. For example, are people having sex at a much earlier age, with many more partners, devoid of religious values and controlled by their favourite musicians? Is popular music simply a reflection of the society we live in, or is it something radical that the audience are having to constantly adapt to? How are people interpreting their music and reconciling music media content with their religious values?

Having completed both the quantitative and qualitative studies and presented the results independently for each part of the study, this chapter serves to provide the reader with a unified discussion linking both parts of this thesis together while contextualising these findings into a larger societal setting. In this chapter, a synopsis of the findings is presented, relying on a triangulation approach, interlinking the commonalities that were noted for these two parts. However, this convergence is possible for only certain aspects of the study where there was overlap between the quantitative and qualitative sections. The purpose of triangulation is that by using two different methodologies, a better picture of the research area can be uncovered by investigating the research topic under different social settings (Denzin, 1970). It is also important to note that the different approaches do not necessarily explore the same aspects of the research. The quantitative

approach was used to determine the following: the status quo of music media usage, sexuality, and religiosity aspects of the sample. The qualitative section explored the contextual and narrative aspects that could only be ascertained through interviews, which also provided a recursive review of the quantitative data. Together, upon reflection on the findings of both of the different research approaches, this allowed for a broader discussion and transferability of the findings (Malterus, 2001). This is presented next with the Future Study section also included in this chapter.

7.1.1   Methodological triangulation within a broader context

There are different types of triangulation. The two used in this section were methodological and data triangulation. Methodological triangulation relies on the intertwining of different methods for studying a given research area with the goal of convergence (Kelly, 2006b). The following discussion arises out of the results that had the same or closely related questions in both the qualitative and quantitative studies.

7.1.1.1 Music, sexuality, and religiosity

Both the quantitative and qualitative studies showed that music is a very important aspect of people's lives. The response rate in completing the questionnaires as well as the expression of interest in the interviews were exceptional. Respondents in both parts of the study were eager to get involved exhibiting high motivation in answering questions and having their say. Many respondents in the questionnaire study answered the music and music genre questions with enthusiasm using the complete line space for their answers. Some participants even gave opinions where the answer was to be a binary one, which was also true for the interviews. In conclusion, music is close to the hearts of many people and these people (students at the university) are keen to share their perspectives with others.

Both the quantitative and qualitative studies had house and gospel as favourite music genres. The quantitative study asked participants whether their parents liked the same music they do. The gospel category scored highest with parents liking the same music as their children. The result of the qualitative study found the same pattern. The interviewees who liked gospel often cited their parents as also liking gospel. This was not true for the other genres. Thus, gospel music genre for both studies had the strongest link for both generations sharing in the same favourite music genre within a family context.

The disliked genre also had congruence between the two studies. There was overlap between the disliked genre and the *evil or against God* category. Participants explained how they came to think of certain music as evil, citing not only genres but also specific artists. These artists, who were cited in the interviews, were similar to the artists cited in the questionnaires and were mostly from the hip hop and rap music genres.

The media tends to report heavy metal music as having a bad influence on the youth. Rap too is a controversial genre; however, hip hop has not had the same attention. In this study hip hop was rated as the worst genre as well as the evillest or against God. The reasons for the participants' choices were explored in the interviews. The main complaints were that hip hop shows a form of sexuality that is morally wrong, not fit for young people, blasphemous, as well as being inauthentic. The participants in the interviews expressed a conservative view of the music videos they watched with most participants not enjoying the sexualised videos. This was a surprising result, as other research studies show that music videos are increasingly sexualised (see Chapter 2) alluding to the assumption that this is a preferred aspect of music videos, yet this seemed contrary to what the majority of interview participants in this study enjoyed.

The topic of the sanctity of marriage was also addressed by some participants. Cutrara (2015) believes there is a culture war of differing perspectives in terms of sexuality and religion. There are two sides to this war. The one side seeks the traditional heterosexual approach to sexuality, imposing limits and defining normalcy according to heterosexual marriage in a patriarchal institutional context moderated by traditional religious values. The other side consists of the "progressives" who seek spiritual freedom and sexual freedoms and are sensitive to the normalisation of homosexuality and non-marital sexuality. This debate may be prevalent in the literature; however, in this study the participants opted for the one side—the patriarchal. Most participants aligned themselves to the morality as set out by their Christian faith with sexuality, too, viewed in this light.

Looking at the results from the quantitative study, the spread of favourite artists chosen by the participants as being their favourite artists, were not at all dominated by the sexualised performers. These favourite artists included several gospel musicians, such as Marvin Sapp, Benjamin Dube, Hillsong, Jesus Culture, and so forth. The most popular artist was Black Coffee, whose music videos would be considered tame when compared to Beyoncé who was half as popular as Black Coffee in this study. Thus, judging from the music choices from both the quantitative and qualitative studies, the overall impression is that the highly sexualised videos are not that popular.

Looking at the sexuality results from the first study, which had more people against casual sex than for it, taking into account the fact that 22% of these young adults were virgins, coupled with the negative attitude towards overly sexualised music videos from the interviews of the second study, it seems that the presentation of sexuality in music media is not simply accepted by these young adults. What is of interest are the patterns that have emerged from both these studies. For instance, fewer sexual partners were associated with gospel music, a higher chance of virginity status was associated with gospel music, a higher age of losing virginity was associated with gospel music, and a higher religiosity score was also associated with gospel music. From the interviews, the conservative attitudes towards the music videos had a contextual justification which was often linked to the participant's religious beliefs. Thus, there is support for an argument that people who

consider themselves religious and listen to gospel music tend to portray a conservative approach to sexuality[117].

Most participants rated themselves as being religious in accordance with the Hoge Religiosity Scale. Almost all the participants were Christian. The religiosity scores were also similar for both studies when looking at the mean religiosity score for the sample groups. The results from both the quantitative and qualitative studies in terms of the overlapped questions correlated well with each other, even though the participants for each study were different. The interviews provided a glimpse into just how much religion impacts people's lives. From the results, it seems that these students interpret their music and music media in terms of their worldview. This point may seem obvious; however, their worldview is deeply enmeshed in their interpretation and experience of Christianity. In both studies, there were good examples of just how focused people were in terms of their faith. In the quantitative study, some participants actually made *corrections* to the words used in the questionnaire. Statements included: "It's not a religion, it's a relationship", "If you love God you will always respect Him despite the music". There were several comments made during the interviews that showed how committed people were to their religion. One comment that stood out for me was:

> P3: Yes, for a person to stand in life, It's you and your religion. That's what completes a human being. So whatever I am singing, my religion complements this. So whatever a person is singing shows about their religion. So some videos are really disturbing showing the person's types of religion they believe in. When you see this sign is against God and your music video is full with these signs, you can't say you are a Christian.

To answer the thesis question, which I hope has already been exhaustively answered through the findings of both the studies conducted, if Nietzsche[118] was still alive, one could put his mind at ease, as there are many people who are definitely not living as though God is dead.

7.1.1.2 Music artists, genre, and popularity

A major criticism of hip hop music that was evident from comments made in the interviews was that hip hop depicted a *wrong* form of sexuality: a form of sexuality that is unrealistic and immoral. The imagery and lyrics in hip hop commonly relate to sex, drugs, and materialism. In terms of the sexuality aspects, the songs and music videos used in the interview study had extensive partial nudity, erotic dancing, and explicit references to multiple sexual partners. This casual approach to sexuality is often depicted as the norm for hip hop artists, which participants noted. Looking at the attitudes about casual sex from the quantitative study, 56% of the participants were not in favour of casual sex. Thus, if identity is a factor in people's music choice, as found in Schäfer and

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[117] These findings are not meant to depict causality. Rather, there is a recursive relationship between participants and their favourite music.

[118] This links up with Chapter 1 (Heading 1.2) where Nietzsche's 'Death of God' was discussed.

Sedlmeier's (2009) study, as well as in this study, then the negative attitude towards casual sex would probably also relate to the negative attitude towards hip hop music. Looking at the YouTube view counts of the artists used in this study, as well as other trending hip hop artists, one can see they are highly popular. This portrays an image that these popular artists are likable as popularity is related to likability. In terms of this study, the hip hop artists were widely known and spoken of in the interviews, including extensive descriptions of the artists' behaviours both on and off screen. One could mistakenly assume these artists were popular owing to the amount of knowledge the participants had about these artists, but this was not the case. This was my mistake in assuming that knowledge of, equated to being in favour of. Thus, the hip hop artists should be classified as *infamous* in terms of the views of the participants in this study.

7.1.1.2.1 *Music popularity analysis*

In the quantitative study, YouTube accounted for 53% of the music service providers that participants used. This was also true for the second study where the interviewees stated that they use YouTube not just for viewing music videos but also for listening to music. In terms of the larger societal context, YouTube is the largest and most used music service in the world (IFPI, 2014:20). Digital music streaming platforms, while increasingly popular, are not quite at the level that YouTube is operating at. Subscriber based music streaming platforms currently have 28 million worldwide paid subscribers (IFPI, 2014:18), which is still a small number, even with its high growth rate in recent years. Thus, it is easy to assume that young adults like the trending artists that have the highest YouTube views, as YouTube is positioned as the most popular platform. However, should popularity be measured by YouTube views alone? Analysing the most popular musicians is a challenging task. Using only YouTube as a basis may not be the best vehicle for determining the status of the most popular musicians and their genres. The International Federation of the Phonographic Industry (IFPI) categorise popularity in terms of album and singles sales. Table 7.1 shows the top 10 album sales for the year 2013[119]. The band *One Direction* is tops with Eminem taking second place. However, using album sales as a method of defining popularity may also be incorrect, as it only reflects one aspect of the music industry. Another major aspect that needs to be accounted for is live performances. The most successful touring artists of 2013 in terms of their live show revenue are presented in Table 7.2. Inspecting this table shows that Bon Jovi was the biggest earner. Artists *P!nk* and Bruce Springsteen were also in the top five earners on this list, yet were missing from the top 10 album sales list (Table 7.1). Analysing the top live performing artists that are listed in Table 7.2 according to YouTube views, it is Rihanna who is more popular than the

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[119] In Chapter 2, Table 2.1 is presented with the top *singles* for 2013. The reader may have got confused as the top albums—Table 7.1— did differ from the top single sales for the same year.

top five artists combined. She also has the highest YouTube subscriber base. One could argue that the age demographic affects YouTube views. The age demographic would be an interesting aspect to quantify the analysis, however that information is not readily available to the public[120]. Beyoncé was another hip hop artist who also has a very high YouTube view count in comparison to the group listed in Table 7.2.

Table 7.1: Top 10 worldwide best-selling music albums of 2013 (IFPI, 2014).

	Artist	Album	Album sales (million)
1	One Direction	Midnight Memories	4
2	Eminem	The Marshall Mathers Lp2	3,8
3	Justin Timberlake	The 20/20 Experience	3,6
4	Bruno Mars	Unorthodox Jukebox	3,2
5	Daft Punk	Random Access Memories	3,2
6	Katy Perry	Prism	2,8
7	Michael Bublé	To Be Loved	2,4
8	Imagine Dragons	Night Visions	2,4
9	Lady Gaga	Artpop	2,3
10	Beyoncé	Beyoncé	2,3

Table 7.2: Top 10 touring artists of 2013 ordered according to highest yearly revenue (Billboard, 2013a).

	Artist	Gross Income 2013 ($)	YouTube views (July 2015)	YouTube subscribers (July 2015)	Date joined YouTube	Last.fm listeners
1	Bon Jovi	205,158,370	1,135,367,018	1,317,150	May 11, 2009	**2,152,874**
2	P!nk	147,947,543	1,859,838,246	4,974,279	May 11, 2009	**1,694,738**
3	Bruce Springsteen	147,608,938	188,373,521	184,543	Sep 2, 2009	**1,962,815**
4	Rihanna	137,982,530	6,894,913,096	17,032,427	May 11, 2009	4,202,904
5	The Rolling Stones	126,182,391	16,072,447	40,479	Sep 25, 2009	3,539,133
6	Taylor Swift	115,379,331	5,701,172,181	15,057,050	May 11, 2009	1,885,554
7	Beyoncé	104,358,899	4,198,171,408	7,906,246	Sep 2, 2009	**3,270,575**
8	Depeche Mode	99,972,733	44,532,249	150,800	Jan 3, 2010	2,494,116
9	Kenny Chesney	90,932,957	232,996,143	373,200	May 11, 2009	795,119
10	Roger Waters	81,305,650	874,113	2,756	Sep 2, 2009	409,559

One reason for presenting the highest paid touring artists (Table 7.2) was to show that popularity of artists does not necessarily correlate to YouTube views or YouTube subscriber numbers. Roger Waters, who was at number 10 for 2013 as the highest earner for performing artists, was at number three for the previous year. However, Waters has the least YouTube subscribers and views. There are very popular artists who are capturing a large audience, yet are not necessarily popular on YouTube. Thus, if YouTube alone is used as a basis for determining the popularity of artists, the results would be misleading. One could argue that the age group attending Roger Waters or

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[120] YouTube does provide an age and gender demographic report to account holders for their videos. The age demographic ranges are as follows: 13-17, 18-24, 25-34, 35-44, 45-54,55-64, and 65 +. Unless the YouTube account holder publishes this data, it is not shown to the public.

Depeche Mode concerts are older, and they may be less inclined to use YouTube over traditional mediums. However, Depeche Mode, for example, has a high Last.fm music streaming number, but still a surprisingly low YouTube view count. What complicates this further is that older artists who only entered YouTube after 2009, still have a presence on the platform by the uploading that took place by third parties. These third-party view counts range from thousands to millions, but are still far lower than the views of the more recent hip hop artists that are featured in this study.

Table 7.3 ranks the total earnings for artists in terms of total worldwide revenue accumulated. This list shows a different set of artists with only a few that were on the other rankings just discussed. Concert performance revenue does make up a large portion of a musician's earnings with some exceeding 85% of the artist's total revenue (Billboard, 2013b). With all these aspects considered, one still cannot confidently answer the question of popularity, as there is also the pirated music that is not accounted for. The pirated music domain is unregulated and is thus not readily quantifiable. Looking at the user base of the infamous Pirate Bay website, there was an average of 21 million downloading users and over two million torrents connected to the site at any one time in 2010 (Meulpolder et al. 2010). With many more active torrent sites in use since 2010, the user base could be estimated to be well over 100 million active users, many of whom download music media. The pirated music may mirror the purchased music in the list of popular artists, but this information cannot be verified and thus remains an unknown variable. Further, different countries have different approaches to copyrights and licensing of music. In Russia, for example, their most popular social media site *vKontatke* allows for the uploading, storing, and sharing of music. This site has even been blamed for the reduced international investment in Russia's music sector (IFPI, 2014:41).

Table 7.3: Top music artist money makers of 2013 (Billboard, 2013b).

	Artist	Revenue ($)
1	Madonna	34,577,308.62
2	Bruce Springsteen	33,443,606.64
3	Roger Waters	21,160,131.06
4	Van Halen	20,184,709.91
5	Kenny Chesney	19,148,525.24
6	Dave Matthews Band	18,903,334.14
7	Tim McGraw	18,329,167.89
8	Jason Aldean	17,578,651.96
9	Coldplay	17,300,144.34
10	Justin Bieber	15,944,293.10

On the South African front, the most popular YouTube music videos for 2013 are shown in Table 7.4. There are some similarities between the worldwide top choices and the South African's most viewed. There is only one South African artist in the South African list though—DJ Ganyani. The most watched videos by South Africans in 2013 as shown in Table 7.4 also contains the popular artists that were trending worldwide for the year 2013, and thus one could assume that South African online music video preference, for the most part, follows worldwide trends. My current

music study took place in 2014 and thus reflects the participants' views for 2014; however, one could still compare the genre and the local versus international preferences. Table 3.8 from the quantitative study shows that the top 20 artists chosen by the sample had several South Africans populating the list, as well as the most popular artists holding the number one position also being a South African. There were only a few pop and hip hop artists on this list, which differed considerably from the layout of the Table of artists shown in 7.4. The popular YouTube views, including music genre, did not correlate to the findings in the current study, whether one qualified the results in accordance with the worldwide or the South African specific viewing options in terms of genre. With the music genres of gospel and house being the most popular in this study, these genres were not represented as YouTube favourites in terms of the top South African genres as presented by YouTube popularity that are shown in Table 7.4.

The top earning global artists were also different from the favourite artists for this study even when compared to the 2013, 2014, and 2015 top artists. This highlights the cultural, geographical, and age demographics that all influence the popularity of music.

Table 7.4: Top 10 music video choices for both South African and worldwide viewing preferences for 2013[121]

	South Africa		Worldwide	
	Artist	Song	Artist	Song
1	Miley Cyrus	Wrecking Ball	Miley Cyrus	We Can't Stop
2	Miley Cyrus	We Can't Stop	Bruno Mars	Treasure
3	Katy Perry	Roar	Justin Timberlake	Mirrors
4	PSY	Gentlemen	Robin Thicke Ft. T.I. Pharrell	Blurred Lines
5	Robin Thicke Ft. T.I. Pharrell	Blurred Lines	Taylor Swift Ft. Ed Sheeran	Everything Has Changed
6	Rihanna. Ft. Mikky Ekko	Stay	Katy Perry	Roar
7	Ylvis	The Fox	One Direction	Best Song Ever
8	Rihanna	Pour It Up	Lady Gaga	Applause
9	DJ Ganyani	Xigubu	Selena Gomez	Come and Get It
10	P!nk	Just Give Me A Reason Ft. Nate Ruess	Britney Spears	Work Bitch

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[121] Lists copied from http://popcrush.com/top-music-videos-2013/   and

http://mybroadband.co.za/news/internet/98934-most-popular-south-african-youtube-videos-of-2013.html

7.2 A Black Box Approach to Music Media

It is impossible to encircle the hips of a girl with my right arm and hold her smile in my left hand, then proceed to study the two items separately. Similarly, we can not separate life from living matter, in order to study only living matter and its reactions. Inevitably, studying living matter and its reactions, we study life itself.

[Szent-Gyorgyi, 1948]

Music is a symbolic reflection and representation of cultural and societal influences and identities (Merriam, 1964). If one thinks of music and music media in terms of a Black Box (as explained in Chapter 4), the interaction between the black box and the person is what matters; the *in between* as Glanville (2012) stated. This means that both the person and the black box should be part of the enquiry, for each is the context for the other, which is what Merriam alluded to. Defining the black box is a personal venture, for the labels that one provides are merely attributes and not characteristics, as explained by Turing (1950) in his Turing Test (Chapter 4), as an attribute is something that someone attaches to someone/something else. The attribute is not owned by the object, rather it arises in the consciousness of the observer in the interaction between the observer and the object (music media) while in the interaction. Performing research in music results in an analysis of parts though, which is inevitable. Using a contextual approach assists in connecting the parts; however, as Haraway (1988) notes, the observations made by the researcher are always limited and determines what can be seen. There is no escaping these limits. Being aware that the interaction is the most important aspect assists in following a framework whereby observers are connected to their observations. This is true for not only the researcher but also for the participants who take part in the study. Thus, the observers' observations and how they use these observations that arise in their daily life forms the bottom line.

7.2.1 Zombies or thinking beings?

Do people just adsorb the imagery from their music media without considering its value? Are we in a society of dumbed down people who are controlled by the agendas of those who advertise their worldviews on the platforms that are available for us to consume? The results of this study answer these questions with a resounding No! There are people who do not just accept and cooperate with an apparent mainstream ideology as put forward by the depictions of behaviours in popular music media. The results from the interviews showed that the participants are thinking people. Thinking about their music, thinking about their religion, and thinking about their sexuality. The participants even though youthful, had already solidified their views in terms of their attitudes to topics that were important to them. This did not mean that all the participants were against casual sex, or against sexuality in the music. Rather, for those who were in favour of sexualised music media, they were even critics when they did not see it. For example, when it was missing from their favourite artists' imagery, they expressed dismay at these musicians who normally live

up to their standard of highly sexualised and materialised videos. While these people were in the minority, they could offer fair criticism, still acknowledging the poor role modelling their favourite artists may have on the youth. The participants who had consciously decided to move away from certain music media owing to their uneasiness with the content, also provided a sound basis for their changed behaviours, including their disdain for inauthenticity, poor role modelling for the youth, and for blasphemy. Most participants had thought about the message that they heard in their music and consciously decided how they felt about this message—framing it in terms of their worldview. Behaviours that were contrary to their beliefs allowed for a cognitive dissonance to which a reaction was acted upon. These participant reactions were mostly based on their religion— in particular, Christianity.

Many participants expressed a deep connection to their religion, and stated that they were trying to live by example. This was also evident in the pilot study where it became apparent that these young adults had an exemplary knowledge of their music and how they interpreted it in terms of their lives. The participant interpretations were not ad hoc nor silly; they had depth. The average age of the interview group was 21,7 years old, which is a young age in terms of adulthood. A mistake I had made was to assume that this young age and the student status would be associated with superficial comments and perceptions. My original view was that people are being manipulated by the media and that they are overly brainwashed to even notice this fact. In completing this study, however, I realised that this was definitely not the case. While some people may be experiencing their lives by following the examples set by the *popular* mainstream musicians, most people in this study understood that the behaviours are inauthentic, based on marketing, and often blasphemous. Hearing their interpretations of the music and music videos, it was evident that several of these participants could provide an explanation of the music and the associated videos to such a degree that they could have written the descriptions on Wikipedia. The most convincing part was that these detailed descriptions were made by participants who stated that they had not seen the videos before.

On the other hand, not every participant understood every video. These participants acknowledged this and described parts of the video. However, when asked further questions, the participants answered by saying they would need to see more, they would "need to see what the musician does on a Sunday", for example. Another statement was: "Is this person attending church?". This showed that the participants did not always just take the imagery on face value. They had realised that there are more sides to the musician, also taking the religious (and economic) aspects of life into account before providing their final views. This is in direct opposition to the controversial view that people believe everything they see on TV. In terms of this study, most participants in the interviews provided a different depiction of the musician's life, which was not always the way in which the musician had portrayed it in their music videos.

7.2.2   Music media *brainwashing*

If music media is thought of as a mechanism that can influence those who are on the receiving end of it, the ideas of power and control should be discussed. From a linear view, the media could be described as controlling people to behave or think in accordance with the agenda of those who are programming this media. In this study, cybernetics was presented as an approach to study RS. From a cybernetic perspective, the idea of power and control are merely seen as roles that are interchangeable. Glanville uses an example with a thermostat to explain the circularity of control (2012:119):

> But consider, for a moment, the thermostat. Much quoted as an archetypal simple control system; much misunderstood because the thermostat is NOT the temperature sensing switch but the whole system. It is true that the switch turns the heating on. But it is equally true that the temperature produced by the heating system turns the switch—on, when the temperature falls, and off when it rises (thus exploiting negative feedback). We talk, conventionally, of the switch controlling the heating, but, reciprocally, the heating controls the switch. And for any controller to be able to control a system, in any practical (that is, not perfectly determined) world, the system must control the "controller". Control is within the system and is circular. Reflection will show that this is so in all but the most crudely directional of systems (the dictator controlling the crowd, for instance). As Juvenal has it, who guards the guards? Yet whoever is in front of a crowd knows how that crowd controls them, too. So, just as it was absurd to consider control without considering the controller, it was difficult to determine where control was located—it is everywhere, and what is called the controller is a convention concerning role.

From Glanville's thermostat argument shown above, I conclude that linear causality is disputed from a cybernetic standpoint. This was one reason for adopting this approach in this study as from the outset there was no attempt to derive causality; patterns were of more interest.

Every person has unique likes and dislikes. They may base these preferences and associated behaviours on the media they consume, justifying their behaviours based on the portrayal of similar behaviours depicted in this media. However, there is no unified voice of the media. As easily as one can justify a certain position, someone else could find an equally popular media personality taking a completely different stance. There are extensive music bands expressing their love for God. There are many musicians expressing their disdain for this same God. There are many artists who write about pain and heartache in their love relationships expressing a sincere meaningful experience with another individual, while others may rap/sing about casual sex and how they "hit that". Thus, the receivers of this information would have to act on the information and interpret it depending on their own worldview, either agreeing, disagreeing, or disregarding it. It is true that a person's worldview may also be a product of the past media they have been exposed to; however, the media alone is only part of a sociological system in which a person inhabits.

It is the law in many countries including South Africa that cigarette boxes need to state the dangers of smoking (as shown in Figure 7.1). It is also the law that drivers of motor vehicles must obey the speed limit. For example, in South Africa the speed limit for a freeway is 120km/h (National Road Traffic Act, Act 93 of 1996); however, many people exceed this speed limit. Campaigns to influence

drivers to follow the road rules are commonplace. Figure 7.2 shows one such sign that is commonly found alongside South African roads. Even with blatant *in your face* statements/advertisements, people still do what they want to, or what serves their purpose. For example, people still have unprotected casual sex, even though there has been a major change in the way casual sex has been shown in TV programming, with condom use and safe sex now commonly presented. Interestingly, in pornography the opposite is true with condom use being rarely shown (Strauss, 2008). The porn producers argue that the viewers do not want to see condoms as it distracts from their fantasies (Dobuzinskis, 2015). The porn producers are thus attempting to provide the public with what they think the public wants as reflected by their market sales, which to them is a confirmation that condom use in porn videos is not as marketable. In the quantitative study, some participants answered that they know casual sex is wrong but they do it anyway.

The demographic for this study was young adults all of whom are of legal age to drive a car, purchase alcohol, smoke cigarettes, and engage in sexual relations. Nobody is forcing[122] others to smoke cigarettes, yet people smoke anyway, with most knowing the risks. It is easy to blame the media when the apparent resultant behaviours of people are contrary to what others would like to see.

Figure 7.1: Warning on a cigarette box in South Africa.

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[122] There are people who smoke in the presence of their children. The argument is aimed at adults and does not include the resultant effects on children, the disabled, or the elderly who may not have the means to remove themselves from a smoke rich environment.

Figure 7.2: Arrive Alive campaign advertisement on the side of a main road in South Africa.

The media and society are changing constantly. In turn, music media is not a stable phenomenon. One should not talk of music media as something stable unless stable means it is constantly changing, which then becomes its steady state—a steady state of change. The changes in sexuality presented in music media and the changes in music styles do not occur in isolation; music media has a context. The consumers of music media act on the outputs of the artists by way of cooperation through buying the music, viewing the videos, or attending the concerts. If nobody liked a certain musician, the musician would have no followers and would make no money. Thus, while certain controversial artists are popular, this cannot only be justified by describing how the media is influencing people to like these artists. No amount of advertising and media priming can convince me to like Celine Dion or Maroon 5. On the same token, no amount of convincing some of the participants in the study to like Norwegian black metal will work in changing their musical choice. Something in the music must be resonating with the fans who listen to the music and experience the imagery. This is an ongoing process that is dynamic and circular, yet from the findings of this study, a fair amount of stability for genre likes and dislikes was noted. People's tastes can change though, as shown in the interviews with a few participants saying they once liked hip hop, for example, but now no longer listen to those artists. Thus, a present tense approach is also important when discussing music media aspects. This is based on the premise by Varela, Maturana and Uribe (1974) who believed that biologists examined living systems in a manner that destroyed their essence, their essential property: that they were living. The result of this method of enquiry was that biologists had limited information about the living as a *process* and as an experience, especially for larger organisms. Thus, the position of Varela et al. (1974) was that life should be included in biological research but in the present tense of living or the continuity of living. With this move from life to living, a similar move from a chain of dependency to autonomy took place in their thinking. They termed living organisms autopoietic, which by definition is as follows:

> An autopoietic machine is a machine organised (defined as a unity) as a network of processes of production (transformation and destruction) of components that produce the components that: (1)

through their interactions and transformations continuously regenerate and realise the network of processes (relations) that produced them: and (2) constitute it (the machine) as a concrete unity in the space in which they exist by specifying the topological domain of its realisation as such a network. (Maturana & Varela, 1980:135).

Glanville summarises autopoiesis as follows (2002:190):

An autopoietic system "grows" and maintains itself by reference to itself. In this way it reflects von Foerster's eigen function, with which it is contemporaneous. It uses a self-referential circular process, in a system of continuous self-making... An autopoietic system is stable through its (dynamic) ability to keep on making itself anew. And while it is open to information, its organization remains closed.

The human nervous system is a closed system (Maturana & Varela, 1992). Our perceptions and cognitions arise out of our nervous system's ability to absorb and filter the external stimulus that perturbs us, as we experience our environment in a non-purposeful drift[123] recursively interacting with one another and items within our context. People perturb each other within a context; however, these perturbations should not be thought of as control. Control denotes predictability, reliability, and repeatability yet people do not behave in this manner. People have the capacity to think about their thinking, and observe their observing. In this sense, through reflection, people may initiate shifts in their life. These shifts should not be seen as a linear process. The recursive interactions between the person and their environment with continuous feedback allows for the person to continue to decide moment by moment on their trajectory. This trajectory is limited by the available structure that the person has. For example, in Chapter 4 it was presented that our hearing and seeing apparatus are not uniform and that there are individual differences. Our unique neuronal patterns and thought processes are dynamic features that allow for re-computation of our knowledge. Pask (1976a) disagreed with the idea that humans store knowledge. Pask believed that knowledge is a dynamic attribute as opposed to a static aspect. Knowing requires a knower, which invokes a process to this knowing as the observer acts on the knowledg*ing* in turn making it a knowing. A way of knowing is the individual's manner of conceptualising and understanding their world. In this sense, knowledge is presented as a dynamic process which requires computation as the person thinks about or discusses their knowledge, which then transforms into a knowing. This knowing is contextualised within a person's linguistic domain (discussed in Chapter 1), where our differing linguistic systems and unique past-lived experiences together contribute to each person's epistemology. Keeping these points in mind, the idea that the media has power over people negates the point that people are also autonomous and have free will. The media is not a single entity that can be objectified. As we all experience the media and interpret the messages

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[123] Systems structurally couple together within a context. As these systems interact and continue on their path, they are considered drifting. Maturana and Varela believed that life is a process of non-purposeful drift within a medium. One may argue that there is purpose to the actions within life; however, viewing systems from an interactive perspective where systems (organisms/people) perturb each other—in the context of an environment—neither are seen controlling the other. In this light the progression is non-deterministic, hence non-purposeful. For further explanations, see Maturana (1978) p45.

differently, how can one buy into the thinking that music media is controlling young adults? How can a single genre of hip hop music make young adults act a certain way? Similarly, in this study, those who did not agree with hip hop stopped listening to it and had concerns about the younger generation. What allowed these young adults to break away from listening to this genre? I would argue that it was simply because these people decided through a reflective recursive view of their life that they no longer liked the genre of hip hop, as it was not in alignment with their worldview.

There may be more value in looking at the title of this section in a different light. Instead of focussing on the *power* and *control* of the media, one could focus on what led people to like the media portrayal of these favourite artists and their behaviours in the first place? This question revokes the intent to blame. Instead of blaming the media for *brainwashing* people into liking these artists, an enquiry into how these patterns emerged would be more fruitful[124].

The reader may now be wondering why then link gospel music to the statistically significant behaviours that were presented in Chapter 3. The reader is reminded that just because a pattern emerges, this does not mean that either part is the cause for the other. From the findings of this study, people make choices that are in alignment with their worldview. If their worldview is to follow God, praise Him and listen to gospel music, then so be it. This still does not mean that the music made these people behave in this manner. People are responsible for their beliefs, and blaming the media for their choices is just a game of chasing this blame. Blame denotes a cause effect relationship muting the capability that all individuals can think about and change their behaviours, if they so wish.

In Chapter 1, a research question was posed as:

> How does someone have a fervent belief in Christianity, enjoy sexualised pop music and reconcile or at least interpret this possible incompatibility between their religious beliefs and their music choice? Is there a rupture or discontinuity experienced by the consumer of such music in terms of their religious beliefs?

There is a straight forward answer to this question, that is, they usually do not select music that depicts this incompatibility. Participants were aware of the incompatibility and acted on it by removing or limiting this aspect from their daily lives. This means that while there are certainly people who are enjoying sexualised pop music, the sample of young adults from this study generally did not fall into this category and were in turn not the consumers of this content.

In terms of Castell's network society (as discussed in chapter 1), it is true that the network achieves the goal of complete connectedness bringing the media to the people in several formats. However, people engage with the network according to their personal choices which are aligned to their worldview. The availability of choices has increased and should someone want to listen to hip hop music, for example, the option is there, but the availability does not necessarily translate to

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[124] In any event, how do you wash your brain?

usability for the group of young adults who took part in this study. The same outcome is noted; people will seek out the music they prefer in accordance with their preferences ignoring the other content which is incompatible with their worldview.

7.2.3   Rigour and the observer

Is there value in attempting to achieve rigour? Did the research approach that was followed work? Did cybernetics add any value to this study?

Yes, cybernetics informed my practice as a researcher and interviewer. It also provided a basis for how I analysed and reported my results. However, constantly reflecting and thinking about my own impact in this study throughout the research was not easy. I have realised that research is strongly tied to ethics. Ethics for me rests on honesty. Adopting cybernetics as an approach provided a platform for both of these behaviours to be addressed, albeit in an observer-dependent sense, so I would argue that cybernetics was fit for purpose in my study.

7.3   Main Contributions of this Study

7.3.1   New research area

In this thesis, I have introduced the topics of sex and religion to the study of music. This thesis is thus a pilot study into the three-way intersection of music, sex, and religiosity as a new research area. The results from this study provide a baseline to which future research may build on both locally and internationally. This thesis provides a rigorous study of this intersection and could be used as an entry point for future researchers foregrounding the research design and the manner I have tried to overcome epistemological obstacles. Having completed an earlier study on acoustics and music appreciation in South Africa (Baron, 2009), the results align to my earlier findings highlighting the importance of music research pertaining to young adults.

7.3.2   Addressing weaknesses in religious studies methodology

The lack of epistemological considerations in RS methodologies have resulted in an ongoing critique of this field of research (Chapter 1). In addressing this critique, I have presented a cybernetic approach to RS which I have called *A Reflexive Recursive Learning Approach to Religious Studies.* I have argued for a researcher included methodology whereby the researcher (and what he/she brings with) be acknowledged in the study as he/she acts as the primary observer colouring his/her approach, method, and findings. The variety of effects that are introduced by the researcher and the bias that is linked to these effects needs to be accounted for (Bateson, 2014). This premise is not new to cybernetics though; however, clear methodologies have not been forthcoming from well-known cybernetics thinkers either. More recently there has been several publications that are geared towards methodology that relies on cybernetics as an approach. These

have been aptly termed Second-order science[125] (see Müller 2008, 2011; Riegler & Müller 2014, 2016). The premise is that cybernetics can provide a vehicle for practice and methodology by providing tools that enable second-order studies across multiple disciplines (Riegler & Müller, 2014). Religious studies is one discipline that can benefit from second-order cybernetics as argued in this thesis. Thus by accounting for the observer effect in research—embracing it rather than denying it—a form of ethical research is presented based on the tools provided by second-order cybernetics.

Including the observer in the research is only one of the steps towards ethical research. Once the researcher's own presence and bias are acknowledged within the research (and all the stages of research), adjusting for this observer effect is the main challenge for the aim of achieving trust and responsibility in research. A reflexive approach to RS is presented next as a contribution made in terms of this thesis.

7.3.2.1 A Reflexive Recursive Learning Approach to Religious Studies[126]

In Chapter 1 a commentary on some ongoing critiques in RS was presented. The underlying issues in this critique relate to methodological weaknesses in religious studies, including a lack of epistemological acknowledgment. In this thesis, extensive explications of the different methodologies adopted in the relevant sections were presented. What has not been shown is an overarching layout depicting the summation of the methodology *process*. I have termed my process view as a reflexive recursive learning approach. With the introduction of cybernetics and second-order cybernetics to RS methodology, themes of circularity, feedback, and observer dependence have been incorporated into this process. Figure 7.3 shows the sequential flow of the approach that was followed in this study. To follow, is an explanation of the interleaved stages of this approach.

Assumptions:

1. Each stage should not be seen to have a finite start and end. Interleaving is shown by the arrows that overlay the stages.
2. The observer is included in the research depicted by a curly bracket B_1.

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[125] This has also been termed Science 2.0, or Science II. The differentiation between first and second order is as follows. *First-order science:* The science of exploring the world. *Second-order science*: The science of reflecting on these explorations (Riegler & Müller, 2016).

[126] My approach is not meant to be a model that hides the descriptions and decisions that researchers have followed. It is meant to be a process view of what took place in this study. There are dangers of modelling activities in research. Research is a personal endeavour in the field of enquiry. Researchers who adopt my process may follow a similar sequence of events but the research trajectory and reasons for his/her decisions would differ. The unpredictable aspects that occur in research when researchers are immersed in their work is of interest. Heidegger's (1962) *Dasien* or human immersion in daily practice is part of this. The unexpected or problematic obstacles that surprise or challenge the researcher are important. How the researcher adapts to these unforeseen aspects is what counts.

3. The system is open to changing its trajectory which is neither positive nor negative. This is depicted in the diagram as the researcher steering the research shown as B_2 and the steering icon.

4. The framework that the researcher acts within is constantly assessed and measured against each phase of the research as depicted in the comparator function C_1. This takes place continuously throughout the research.

5. Every stage should be seen to be informationally open. This is specifically stated in the open pilot study stage but is true of all phases of the research.

6. The entire research project is contextually grounded and should be viewed in accordance with this context.

7. One cannot model or teach reflexivity as Rancière (1991) indicated. One cannot say where it is, where it can be found, or what it looks like. The idea is that the researcher is open to change (or learning) but not simply from his/her own reflections of his/her own actions, but those of others too and the intermingling of these actions in a contextual grounding along the research journey.

(Figure 7.3 on next page)

Figure 7.3: A reflexive recursive learning approach to religious study.

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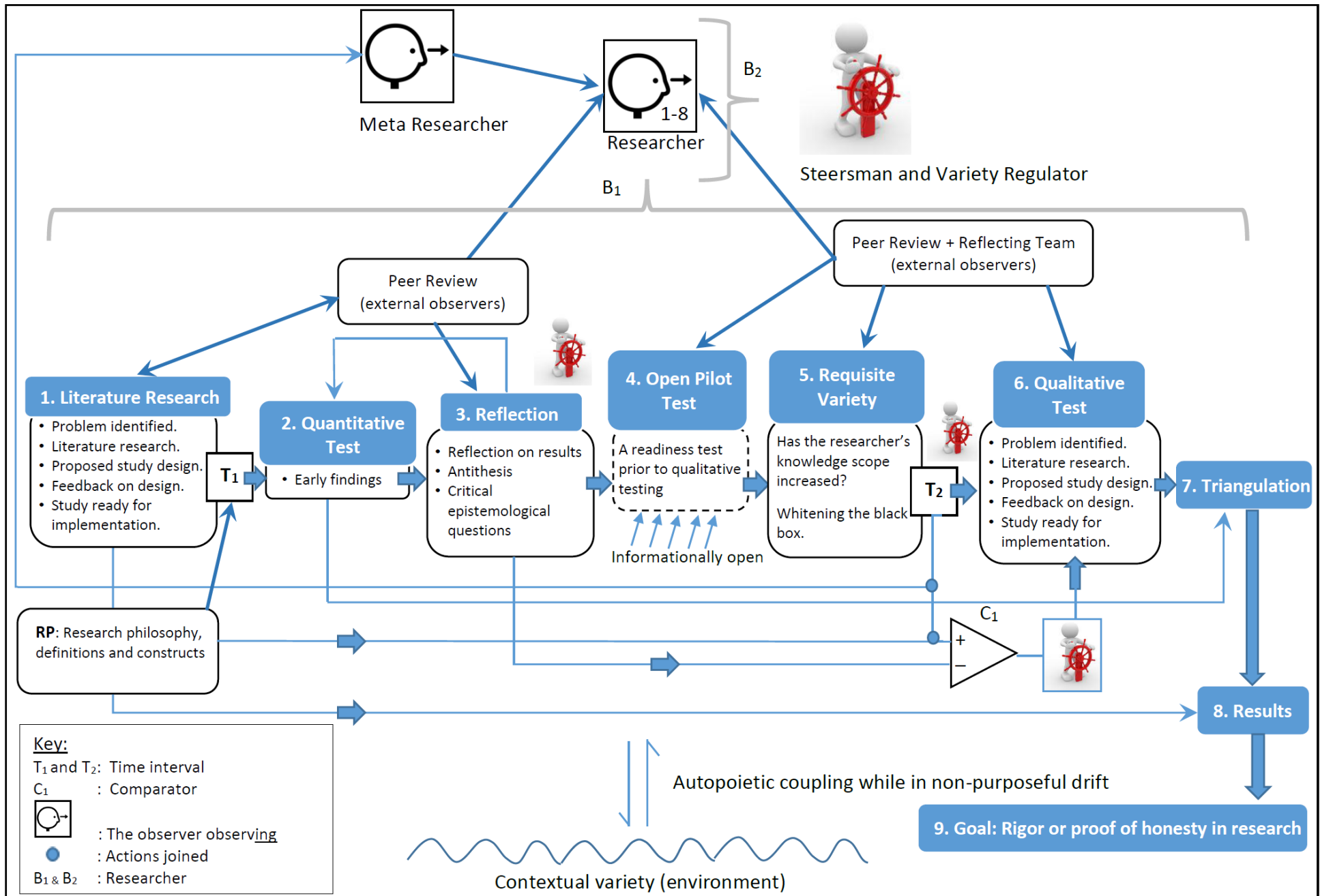
1. Literature Review

The study field is defined. The researcher is assumed to have a deep interest in this field and has a vast knowledge of the topics of the research.

The study is designed in accordance with the early ideas which the researcher has provided as the proposal for solving the problem/gap, or as improvements to the body of knowledge. The researcher identifies the research philosophy (RP) that will be followed.

The research design must be scrutinised by external observers.

While peer review is important, it is also noted that for new or radical works, the peer review may disagree with the researcher. This is an important aspect whereby the researcher can use the disagreements from the peer review to improve the research. Thus, peer review is not only to assist in reducing researcher perceptual errors, but also to improve the researcher's arguments or basis for following a different approach.

T_1: This time interval acts as an incubation and error reduction period. After finding a topic and completing the literature review, researchers often want to get started with their study. The problem is that any error at this early stage may become amplified throughout the study thus requiring error-correction. A time interval is used to gap the go-ahead (usually from a supervisor or faculty board) simply by adding a time period prior to starting the research tests. This could be as little as two weeks. What this means is that once the next leg of the study is ready to be started, the researcher literally pauses and completes other tasks. In my study, I had used a questionnaire for the quantitative part. I waited until I no longer could predict the next word in each sentence of the questionnaire when I was reviewing the print. I have found that only when one *forgets* the content can a better job of editing/correcting the work be afforded, having mitigated the need to read over errors which were being compensated for unconsciously. After the time interval elapses, the researcher should then review the initial design, research philosophy, and definitions, and the tools (questionnaire) again. There is a high probability that the researcher will find previously unseen errors.

2. Quantitative Test

The researcher starts the first leg of the tests. The quantitative test should not be seen to be an end in and of itself. It should be viewed as a single method out of many to obtain useful trends that are occurring in the chosen demographic. After completing the quantitative test, the data needs to be coded and analysed. These early findings should not be considered to be *results*. They should be taken as preliminary findings subject to revision and used as informers to the next leg of the research. Another way of looking at this is like a surveyor surveying the land prior to excavation.

3. Reflection

An entire stage of the research project is now devoted to reflection. This form of reflection is closer to personal reflection whereby the researcher reflects on their actions, their research design, and their choices up to date. Thereafter the researcher may open their personal reflections to others

in a more active manner. As discussed in chapter 4, incorporating external observers can assist in reducing a polarised view of the data. Too often researchers find what they are looking for and run with that alone.

The reflection phase is also the antithesis phase. The researcher should challenge his/her own work. Researchers should ask themselves the following questions:

- How can researchers take responsibility for their observations?
- How do researchers quantify their own observer effects?
- How can researchers demonstrate they have addressed their own epistemology in their research?
- Have the researchers addressed some antitheses to their theses?
- Have the researchers addressed contextual issues which may be at play during the research?

The researcher reflects on the data accrued from the earlier stage to determine if it is still worth moving to the next stage. At this stage, researchers should have found ways of improving or fine tuning their topics under investigation, having been informed from the outcomes of the previous stages.

The icon of the steering person is positioned on top of the reflection stage to depict that the entire research project is subject to the steering of the researcher. This implies strong ethical ties (responsibilities) in that the researcher would need to provide a basis for any decisions that are made. This ties into the final step where the goal of the research is to report a truthful rigorous study.

4. Open pilot study

The pilot study could be viewed as a measurement instrument. It can assist in answering the question of whether the researcher is ready to start his/her qualitative test. Has the researcher gained enough knowledge in the topic to engage participants in useful wide-scoped conversations? The word *open* is used to denote the stance the researcher should adopt—a learning stance. The researcher should also use the pilot study to review some findings that were noted from the quantitative test. Thus, the researcher should aim for a recursive approach hoping to find revisions. This introduces a *not-knowing* approach (Chapter 4).

The pilot study needs to be exploratory exhibiting an openness to all sorts of information that may be impinged on this stage. Information sources may be the pilot study participants, colleagues, friends, further literature studies, and so forth.

5. Requisite Variety

Although Ashby's (1956) Law of Requisite Variety is not traditionally used in the way I have presented it, the underlying idea is still relevant. Thinking in terms of a Black Box approach, both the quantitative test and the pilot study are black boxes to the observer in that the observer cannot know for sure what the participants know and how they would respond to the questions (input). The idea of whitening the box (Glanville, 2012) is a metaphor for the process of the research. The

outcomes from any study need to be conceptualised by the researcher. This means that the researcher needs to have the ability to make distinctions and account for the outcomes (output). The idea behind Ashby's law is that the larger the variety available in a system (the more distinctions the observer can differentiate), the larger the variety of perturbations the system can compensate for. If the researcher does not have sufficient knowledge, he/she will simply miss parts of the outcomes, which will remain hidden owing to a lack of knowledge or his/her worldview not having enough variety to adapt to unforeseen perturbations (outputs).

It is recommended that the pilot study be recorded. A reflecting team is also used to improve the diversity of the knowledge gathering process.

T_2: A second time interval is used to adjust for the open pilot study findings. The diagram shows an arrow from the time interval T_2 to the meta researcher. The researcher should think about the results as well as his/her own impact on these results. The pilot study outcomes rest heavily on the researcher's own epistemology. It is at this point where researchers ask themselves the following questions:

- How can researchers mitigate their impact on the research subjects?
- Have the researchers quantified their own observer effects and have these been moderated by external observers?
- How do the participants in the conversation take responsibility for their own views?
- How can researchers allow for an evaluation of their research by the research participants themselves, in accordance with their own epistemology?
- Have the researchers been learning about their own learning?

Observing one's own observing should not stop. It is a necessary process that should be present in the researcher's approach throughout the study. The reason why it is highlighted specifically in this step is the forced time allowance. An actual time gap should be scheduled. In the current study five months elapsed between the pilot study and the next research test. In explorative studies, researchers should be open to changing their worldview. Thinking about phenomena in a different manner takes time as new learning and acting emerge as part of a new way of seeing these topics. The research should change the researcher. Glanville (personal communication, 2014) recommended that equal amounts of time should be allocated for the forward thinking (actions) and the reflections on these actions.

The icon of the steering person is positioned at T_2 highlighting that the researcher is very much the driver of the research. Having performed a pilot study still does not mean that the researcher has now obtained a more objective approach. While the results may depict strong patterns, the route that the researcher follows having observed these patterns is still strongly tied to the researcher's own epistemology.

C_1: Comparator function. Reflecting on past reflections now compared to the new information that has been found allows for comparisons to be made. The comparator is used symbolically to denote

that new understanding should have emerged as the researcher's worldview is being changed in the intermingling of the researcher and the research (participants, context, etc). The comparator highlights the need to acknowledge information that was derived from external sources to which the researcher reflects on. I term this reflexivity.

6. Qualitative study

Using the findings which have been recursively updated, the qualitative study starts. Chapter 4-6 details the process.

7. Triangulation of approaches

Having followed different research designs, an opportunity exists to view constancies and patterns while acknowledging the contextual basis for any inferences. Stronger research designs should not result in researchers being more confident in their outcomes. Rather, these outcomes should be seen arising in the intermingling of content which may or may not have a shared baseline (no objectivity outside). The contextual comparison allows for an evaluation of the strength of the findings.

8. Results (The observer/researcher—1 to 8)

The observer is present in his/her research right from the beginning. Thus, each stage of the research is also a reflection of the researcher. There is no outside or boundary between researchers and their work. The option presented in this thesis is to account for the observer and reduce as much error as possible. The results are thus linked to the researcher and should be presented as such, allowing for an ethical enquiry: an enquiry that is epistemologically sensitive[127] and moderated by the participants themselves. The researchers' identity is defined in how they relate to the researched and to their audience.

9. Rigour and honesty

The goal of research should not be to test something. The goal should be the process of learning that the researcher undergoes and how accurate[128] the researcher can portray this process. Method is presented but as stated in Chapter 1, method does not mean one achieves rigour. By providing a transparent view of the process, method is replaced by an explication of how the researcher undertook the work.

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[127] An enquiry that acknowledges that different worldviews exist and that one cannot claim superiority over another person's worldview.

[128] Accurate refers to the skill that the researcher achieves in reducing the gap between what the researcher observed and what took place. This may seem confusing, but from a radical constructivist perspective, there is no way of knowing the 'truth'. The observer has their personal truth but this is not necessarily the truth of the participant who too has their own personal truth. Bridging this gap requires careful conversational negotiation as the two 'truths' become similar.

7.3.3 A summary of key findings for the study of music, sex, and religiosity

The following is a summary of some of the highlights emanating from the quantitative and qualitative parts of this thesis with respect to the research groups:

- Music is an extremely important aspect of everyday life for young adults.
    a. YouTube is the most popular music video platform.

- House and gospel music are the most popular genres.
    a. The beat of house music is its main appeal.
    b. The lyrics of gospel music are its main appeal.

- The most popular musicians are not only the mainstream international pop stars. The popular musicians reflect a mix of local (South African) and international artists.

- Several artists from the Christian praise/worship (gospel) genres are also amongst the favourites.

- Swearing in music is generally disliked.

- The presentation of overly sexualised behaviours in music media is generally disliked.

- Music that depicted overly sexualised imagery is thought to provide a marketing function for the selling of the music and is mostly seen in a negative light.

- Participants are not in favour of the lifestyles that are depicted by mainstream controversial musicians, particularly hip hop and rap artists.

- Participants feel that trending popular artists from the hip hop, rap, and pop genres are poor role models. Participants are concerned about the youth in how they would interpret these artists whom participants feel are inauthentic and overly sexualised in their performances.

- Inauthentic public behaviours presented by hip hop and rap artists are a 'deal breaker' for many participants who are not in favour of following inauthentic artists. Participants were concerned about an incompatibility between the way the artists depict themselves and their true intentions.

- Participants do not always take the imagery depicted in music media on face value. They have realised that there are more sides to the musician, also taking the religious (and economic) aspects of the artists' life into account before providing their opinions.

- Popularity of hip hop artists should be critically analysed as popularity is related to likability. However, knowledge of, does not necessarily equate to liking of. Thus, in terms of this study, hip hop artists should be classified as *infamous* rather than famous.

- When looking at how gospel music genre and sexuality were related:
  a. Gospel music genre was linked to a higher incidence of being a virgin, higher mean age for losing virginity, fewer sexual partners, and negative attitudes towards casual sex.
  b. There is support for an argument that people who listen to gospel music tend to portray a conservative approach to sexuality.
- The Hoge Religiosity Scale showed that most participants consider themselves religious.
- Religiosity is not clearly related to virginity status or number of sexual partners.
- Most participants aligned themselves to the morality as set out by their Christian faith with sexuality also viewed in this light.
- Religion impacts people's lives with participants acting in accordance with their worldview, which for many is deeply enmeshed in their interpretation and experience of Christianity.
- Participants demonstrated that they are actively thinking people who do not accept or cooperate with an apparent mainstream ideology as put forward by the behaviours in popular music media. Rather, these participants demonstrated that they are thinking about their music, thinking about their religion, and thinking about their sexuality.
- An incompatibility between the participants' worldview and ones they experienced in the mainstream media resulted in the participants making conscious changes to move away from media that they felt was incompatible with their worldview.
- Participants presented a reflexive approach to their experience of music, sex, and religiosity.

7.4   Future Study

7.4.1   Music media

7.4.1.1 Popular music genres, culture, language, and stereotypes

The 459 people who took part in the quantitative study consisted of mainly Black South Africans with English as their second language. It was hypothesised that if the study took place within the context of a different racial group, the results of favourite music genres would differ. For example, rock music was not a popular music genre in the study. Judging from the turnout at rock concerts held in South Africa, there is surely a fan base for these artists. Another aspect which may affect music choice is language, for example, Afrikaans music is one of South Africa's leading music genres in terms of music sales. Matsumoto and Yoo (2006) have advocated that researchers should not assume that studies conducted in one country account for that country's culture. With South Africa being a good example of cultural and racial diversity, further studies on the topics presented in the quantitative and qualitative studies should be performed for different racial and/or cultural groups

within South Africa. It is hypothesised that the results would be completely different, especially in terms of music genre. The interpretive sample of participants had only one white person and that particular person happened to choose rock as his favourite music genre. This meant that out of 20 participants only one chose rock music and happened to be white. One of the black participants actually stated that rock is for white people where he said: "Most of the time rock is for white people... it's in their culture". This also relates to stereotyping. Investigating these stereotypes has been proposed by Rentfrow and Gosling (2007), who have found that people tend to agree about the content of certain music stereotypes and music genres. For example, people who listen to classical music are believed to be friendly, hard-working, introverted and artistic, while the stereotypes for people listening to rap music include athletic, extraverted, beer drinkers and marijuana smokers (Rentfrow & Gosling, 2007).

During the interviews participants made statements that show that music genre stereotypes are real for many people. For example, in terms of rock music genre the stereotypes included the following:

P2 (male, age 20): "If you look at rock musicians, these people are not calm, they are people who like to express their emotion in a higher level. They are not calm."

P9 (female, age 21): "Yes I can see those people who like rock, the way they are dressed, and smoking weed."

P14 (female, age 24): "Those people who like those rock music people who wear eyeshadow and are just dark, but you cannot tell if they are Satanic or not."

P19 (male, age 20): "Rock music—all of them—and everything about them is dark. I sometimes think they are trying to go in the opposite direction of the Bible, which is the light of the world and they are trying to be the darkness."

P10 (female, age 20): "Some who listen to rock, you can come to the conclusion that this person may be rough and they might use vulgar language quite often."

Stereotyping was also evident for other music genres; for example, pop music was called snobbish, while classical and jazz were associated with mature people. Hip hop listeners were characterised with a certain clothing style. Gospel was thought to be liked by humble loving people, while the South African genre of maskandi and kwaito depicts a geographical fan base for *location*[129] inhabitants.

Exploring these stereotypes could answer the question of whether music-genre stereotypes contribute to identity development, as well as determining the impact that music-genre stereotypes have on peer relations and intergroup processes.

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[129] Location in a South African sense refers to the former apartheid-style residential developments that were for non-whites. Also called a township, or in everyday language a *locasie*.

7.4.1.2 A new music genre for study: *gospel-house*

The literature has shown most studies on music have been conducted on rap, rock, and country music. Recently, studies on EDM genres have been conducted mainly with the goal of exploring drug use in dance clubs (Chen et al., 2006; Peters & Kok, 2009; Peters, Kok, & Schaalma 2008; Smirnov et al., 2013). There is thus an underrepresentation of certain genres in the studies on music.

The results from my study show that gospel music is an equally important music genre for study. Merging gospel and house was an interesting topic that one participant talked about. This participant from the qualitative study stated that in their church they tried to take a house song and put gospel lyrics to the music, which he said was effective. In an American study, Barnes (1998) reported how merging rap and gospel was successfully used to increase church attendance in African American churches (Barnes, 1998). Wuthnow (2003) argues that there is a growing vitality in church attendance where music and art are part of the church programming in the American context. He argues that it is music and art that are saving religion and sustaining religious life in these activities through stimulating religious imagination contributing to faith, hope, and community. Wuthnow's (2003) research provides a serious motivation for church leaders to re-evaluate the church programme and their approach to the arts. Wuthnow suggested that churches would benefit from the incorporation of music and visual art as mediums to enhance spirituality based on his four-year research of more than 400 interviews. Thus, the proposal of mixing gospel and house genres is not farfetched. Both house and gospel accounted for 44% of the chosen favourite genres for this study. This is a duopoly with two genres taking almost half of the sample choices from the pool of 17 genres identified in the study. Putting a religious spin onto house music is not necessarily new, but it definitely is not common or mainstream as yet. Merging gospel music into house or house into gospel could be a worthwhile arena for aspiring artists. The qualitative study showed that most of the participants were strongly drawn to music that has a good house beat.

7.4.1.3 Physiological responses

Different sounds mean different things to different people. Often it's one's attitude to sound that determines if one labels it as noise. The sound of a loud engine exhaust may be music to the ears of a drag racer but noise to his neighbours. Unwanted sounds do not have to be loud before they annoy us. The loud crash of thunder can be as annoying as a creaking floor that is only a fraction of the sound level. Psychoacoustics forms a critical part of sound perception. Auditory responses are not uniform across groups of people with some people exhibiting defensive behaviours to auditory stimulation. These symptoms occur in the apparent absence of accompanying disorders. There is relatively little research exploring the correlates and antecedents of sensory defensiveness (Goldsmith et al., 2006). During the interviews, a few participants commented on how rock music was noise like, with one actually saying he has gotten a headache from the one song he had just

heard. Other genres too were implicated in this physiological reaction, for example, one participant stated, "I cringe when they play reggae" (P15, male, age 22). Another participant stated: "Tsonga music, it gets to me, ... the treble of this music is too high, it's irritating, ... it bothers me in my ear." (P13, male, age 24). Nater et al. (2006) performed a study on the physiological reactions to music (classical and hard rock) in which heart rate, electrodermal activity, skin temperature, salivary cortisol, and salivary alpha-amylase were all measured. Their findings were mixed but promising, including gender differences for men and women and their physiological responses to different genres. A further study on the physiological responses to different music genres would be interesting and useful in investigating defensive listening patterns and associated music genres.

7.4.1.4 Evolution of music genre preferences

From the interviews it became evident that some people had a previous favourite music genre. This meant that there was a temporal change in music preference for some participants. Rentfrow, Goldberg and Levitin (2011) believe that there is little understanding about individual differences in music preference. Further studies still need to be undertaken to understand, not just what motivates people in their music preference, but also the underlying factors that promote changes across a person's life. In my study, some findings included peers, family, and religion as influential factors. However, these results arose from a group who were almost all Christians as well as many being actively involved in their faith. With religion and church attendance playing an integral part for many people in this study, further study needs to be conducted on groups that are from other religious denominations, as well as for groups who have no religious motivations.

7.4.1.5 Music genre and protective factors for the youth

The results showed that participants who listened to gospel music had fewer sexual partners, had negative attitudes towards casual sex, as well as many participants being a virgin (or losing virginity later). The genre of RnB also had a similar result, although not as significant. While the study focussed on young adults, it would be interesting to determine if the same would be true for teenagers who also listen to gospel music. From a parents' point of view, the associated behaviours in terms of the gospel genre that were reported in this study would be a favourable option. With the challenges of sexually transmitted diseases and unplanned pregnancy prevalent in all cultures, additional protective factors would be beneficial.

7.4.1.6 Music genre definitions

During the interviews it became evident that there was little knowledge of the music genres of rock, hard rock, and metal. This is mainly attributed to the demographic who mostly listened to house and gospel. One participant actually noted that she could not say all rock was bad as there is also soft rock, which she did not mind. This raised an interesting point, how well do the participants know their music genres? To test this, I posed a few questions during the interviews

where I deliberately asked the participants what they meant when they referred to *hip hop* or *pop*. In one conversation a participant was expressing how she liked pop music and I asked her to tell me what the difference between pop and hip hop is. Her response was: "Pop is less vulgar and it's more soulful" (P6, age 26). During the coding of the questionnaires, some respondents were specific about their music genre, particularly those who liked house music, as they specified the type of house music: hard house, deep house, and so forth. When it came to gospel, almost all the participants stated only *gospel* with no specifier, such as Christian rock, praise, or worship, yet the artists they wrote down as gospel examples were diverse. This is further challenged by the typical occurrence of musicians being classified under more than one music genre. This does raise a question of which type of gospel music may be associated with certain behaviours or possibly what content of the gospel music.

In Chapter 5, there was a topic of stereotypes and music where it was alluded to that certain racial groups may be more inclined to listen to certain genres. Early observations from the sample of students in this study showed that generally the black participants knew little about rock, while the one white participant knew more. The reverse was true for the genre of rap. This informal observation shows that it may be of value to include ethnic and language aspects into the study of music genre definitions.

7.4.1.7 Music listening patterns

It was found that 41% of participants in the quantitative study felt they could not live without music. There were 173 out of the 459 participants who listen to music for more than three hours per day. With these high listening times and reliance on music as a daily activity, it would be interesting to study the music listening patterns to determine which devices are used, how these devices are used, and where each device has its best fit. Cell phones have become a major device in music listening activities. Smartphones and the array of apps including music streaming apps could also be investigated. Changing trends have emerged in how people listen to music; how these trends have influenced South Africans would be of interest, including people with (and without) internet connectivity. There has been a recent increase in digital music growth in South Africa amounting to 107% in the last 4 years (IFPI, 2014:39). Exploring this growth may shed light on how people spread their listening behaviour across their devices.

Another aspect of interest is the use of portable speakers which people use to amplify their music from their cell phones. The improvements in Bluetooth technology, including Bluetooth Low Energy (BLE) protocol and its reduced power usage (Gomez, Oller, & Paradells, 2012), allows for longer usage times empowering people to engage in Bluetooth products for several hours. The changing trends in how people use their music playing devices, including car audio, and household audio systems may be of interest in a further study. The personal music playback devices such as ear phones may also be of interest, including the motivations for using them in public spaces.

7.4.1.8 Music media viewing patterns, mediums, and service providers

In this study, media usage patterns were investigated in a general sense. Refining the research questions in a manner that asks participants which platforms are used for different viewing and/or listening habits is of interest. For example, would a person use YouTube as a platform to stream music while at a party, or would they use a dedicated media streaming application? The patterns of usage would answer questions such as: which platforms are used for longer viewing times as opposed to shorter viewing times, and for what reasons people choose the platforms they do. Does the cost of internet or data impact these decisions, or are these decisions also motivated by the different features that some platforms have?

In the quantitative analysis, there was a wide variation in the category of time spent watching music videos. Just over 15% of participants stated they watched more than three hours of music videos per week but most reported watching much less. Determining the factors that are related to these differing viewing times is of interest. Are economic factors still influencing people in terms of their range of choices in music media, even in a networked society? Looking at the census data, one could justify the above position as 64,8% of South African households in 2011 were without internet connectivity (Statistics SA, 2012). Furthermore, only 25,8% of households have access to satellite TV. This means that YouTube and MTV would not be a common option for the vast majority of South Africans in their homes.

It was found that just over 21% of participants in the quantitative study used cell phones as a medium to watch music videos. It is assumed that these are smartphones, which raises the question as to what happened to the other 79% of people. The 2011 census results showed that 88,9% of households have a cell phone (Statistics SA, 2012:65). This raises questions about the participants who took part in the study yet did not use their cell phones as a music video viewing source. Possible questions are as follows:

1. Did the participants from my study not have smartphones that could enable them to watch music videos? If this was the case, what were the reasons for not having such a device?
    a. Was lack of internet connectivity or cost an issue for participants?
2. Was viewing preference linked to the reasons for not using cell phones, i.e. screen size, audio limitations, and so forth?

In terms of the service providers, YouTube had the overwhelming lead on the music video viewing platform; however, Channel O and MTV did feature with a 40% combined total. What deciding factors did the participants entertain when choosing their music video source platforms/providers? It is true that some participants listed multiple platforms, but most selected YouTube or Channel O as their choice. Having reviewed music video platforms, I have noticed that many South African artists still do not have their own YouTube channels. The absence of many South African artists on YouTube, including traditional artists, is of interest.

7.4.1.9 Music as an impetus for social change

Many respondents reported how they enjoyed gospel music both as a means for family time and as a vehicle for group worship at church. Without the music, the said activities would be considerably different. The role of music as a vehicle for social change is an interesting topic. For example, in a recent Finnish study, Punk music was used as a mechanism to reduce boundaries between religious and irreligious groups (youth) in order to build relationships across religious boundaries (Abraham, 2014). On a larger scale, the work of Jackson (2004) points to music as a catalyst in identity formation. She studied African Americans and their worship forms, including gospel music. Jackson (2004:3-4) wrote:

> As a black religious music that enjoyed great commercial acclaim, gospel came to inhabit multiple worlds, serving as a meeting point for sacred and secular concerns and for local black communities and mainstream popular culture. As a result, gospel became a critical arena in which African Americans contended with questions about the nature of faith, as well as the shape and meaning of racial identity.

Unfortunately, in both Jackson's (2004) book *Singing in My Soul*, and another noted book by author Teresa Reed (2003), *The Holy Profane: Religion in Black Popular Music*, neither discuss any detailed aspects relating to the South African struggle against apartheid. This point raises an important topic about the role of music in the apartheid times for black South Africans.

7.4.2 Religion

7.4.2.1 Hoge religiosity scale accuracy

In this study the Hoge Religiosity Scale was used. The questions that the scale covers are effective, but my criticism is that they are too general. I was disappointed that the results of my study only showed a narrow range of religiosity variability across the sample, unless this simply meant that most people were religious. I would have preferred a scale that was more specific in its religiosity topics in terms of music and sexuality. In hindsight I could have adapted the Hoge scale and made it more media and sexuality focussed (as discussed in Chapter 3). A pilot study would need to be undertaken to ascertain if the new scale is in fact a reflection of what it seeks to test though. Thus, I recommend a religiosity scale that takes into account the changing trends and new aspects of modern life, such as the internet and availability of electronic media, including music videos, pornography, dating websites, and so forth. Adding specific questions that reflect the daily behaviours of people, including swearing and blaspheming into the questionnaire is also recommended.

7.4.2.2 Dominance of Christianity

Almost all participants stated their religion as Christianity in this study. This means that the results of the study only reflect a single religion. Repeating parts of the study to determine if there are differences in music interpretation across different religions would be an interesting study.

Another spinoff study would be to determine variability within one religion but across a group of denominations within that religion.

One of the themes discussed in the thematic analysis was the theme of religious tolerance and mercy. The participants interviewed were good examples of this theme. I wandered if this would be true for other religions. Would other religions tolerate watching music videos that are possibly offensive to their respective religions? With the increased status of Islamophobia in Western societies, this topic of tolerance is an important aspect worthy of future study.

7.4.2.3 Religious teachings about music and sexuality

One aspect of the study that was interesting was how the participants responded in terms of what they had been taught from their religious leaders in their churches. For example, many references to a pastor, minister, or priest were made during the interviews. Are some churches more aligned to the changes in media and music trends offering their members education and guidance about these topics? An example of this is as follows:

> P8 (male, age 28): Sometimes the pastor tells us that it's not right, we shouldn't be listening to this music because of this one two three. But sometimes we get tempted. Like maybe I can say if we not committed to God fully 100%, ya then sometimes you want to watch and you know it's wrong, temptations, I can say that.

7.4.2.4 Music and Implicit Religion

Bailey (2012:202) considered commitment as part of his view of what implicit religion might be. Just as people say they read the newspaper religiously, so too do people listen to music religiously. The act of committing to this activity, not as a side effect of life, but as something that makes up their life could be thought of in terms of implicit religion. There is a habitual action or regularity that is present in people who show a love for their music. The degree that a certain group stand out from others in their activity for a festival or action that they partake in with holistic foci is a factor in determining the importance of this activity.

There is variability between people and their methods of using and enjoying music; however, when looking for patterns, one can see that whether the person's leisure activity is gym, running, reading, and so forth, it may still be paired with music. In terms of this study, there were groups of participants that stated they used music in a manner that shows similarity in foci. One could argue that music listening should be examined as an implicit religious activity. Scholars have successfully used Bailey's (1997) three pillars to address music as a form of implicit religion, especially in secular spaces (See Gauthier, 2005; St John 2006; Till, 2010b). However, there is still limited research addressing people who are part of organised traditional religions and how they feel about music being a form of religion. The results from this study showed that both gospel and house had a *cult* like following—using Rupert Till's (2010b) conception of the word cult.

Many participants stated how they listen to Gospel music as part of church attendance and as an expression of family life. This commitment and motivation reflects themes that are also used to classify EDM genre and rave attendance as implicit religion. Would the church parishioners agree to this view of music/gospel music as a form of religion? Further dissecting the gospel music and evaluating the behaviours of the musicians may provide more details as to what features of this genre could be linked to implicit religion.

7.4.2.5 The narrative on Illuminati and Satanism.

Both Illuminati and Satanism were commonly discussed in the interviews. Although the participants were well versed in their own religion, their knowledge of both Satanism and Illuminati tended to be narrow. I would have preferred engaging in a wider debate about either of these two topics, including the philosophies of Satanism. Most participants stated they heard of the Illuminati from friends, church, and/or the internet. I would like to explore this narrative on these two topics in a further study.

Appendix A: Sample Questionnaire: Part 1

Page intentionally left blank.
(this page was the additional page that the participants could use to cover their work should they require the additional privacy.)

Involvement is voluntary.
No personal identification required.
Please fold your questionnaire in half and put it into the ballot box.

General Information:

1. Please write your age here: _____ years
2. Are you male or female? _____

Sex and Sexuality:

1. Have you engaged in penetrative sexual intercourse? (yes/no) _____

   If you answered yes to the last question, please answer the next questions:
2. At what age did you lose your virginity? _____

3. Are you married? (yes/no) _____

4. How many sexual partners have you had? _____

5. When was the last time you engaged in sexual intercourse? _____

6. Do you engage in casual sex? (do you engage in sex outside of a romantic relationship or sex on a 1-time encounter) (yes/no) _____

7. What is your feelings about casual sex? _____
   _____

Music:

Please circle the phrase that you agree with.

1. Which of the following phrases best describes your view of music?
   A: I love it and can't live without it.
   B: I enjoy it.
   C: I could live without it.
   D: I am indifferent.
   E: I don't like it.

2. How much time on average do you spend listening to music per day?
   A: less than 25minutes.
   B: More than 25 minutes but less than 1 hour.
   C: More than 1 hour but less than 1,5 hours.
   D: More than 1,5 hours but less than 3 hours.
   E: More than 3 hours.

3. How much time on average do you spend watching music videos per <u>week</u>?
   A: less than 25 minutes.
   B: More than 25 minutes but less than 1 hour.
   C: More than 1 hour but less than 1,5 hours.
   D: More than 1,5 hours but less than 3 hours.
   E: More than 3 hours.

4. Which phrase best describes how you feel about music:
  A: I could live without it.
  B: I don't think I could live without it.
  C: I don't think I could live without it and its one of the most important things in my life.

5. What mediums do you mostly use to watch music videos? (TV, Cellphone, Computer, laptop, tablet, etc.) _____

6. Where do you see music videos? (TV, channel O, MTV, YouTube etc)

_____

7. What is your favourite music genre or what genre do you mostly listen to (Rap, pop, RnB, Rock, techno, house, jazz, gospel, kwaito, etc.)? _____

8. Do your parents like the same music as you do?_____

  a. Parents favourite music genre:_____

  8. Who is your favourite music artist at the moment?_____

10. What does your favourite musician/band sing about?_____
_____

11. What are some of your favourite songs? (Write your answer in the table below)

Name of song	Artist

12. Can you name any music that you really dislike?_____
_____

13. Do you know of music that is evil or against God? Can you name the music genre or music artists?

_____
_____

Involvement is voluntary.

No personal identification required.   Participant number:_____

General Information:

1. Please write your age here: _____ years
2. Are you male or female?   _____
3. Do you have any hearing or visual problems?

    _____

_____

_

Music:

Please circle the phrase that you agree with.

1. Which of the following phrases best describes your view of music?
    A: I love it and can't live without it.
    B: I enjoy it.
    C: I could live without it.
    D: I am indifferent.
    E: I don't like it.

2. How much time on average do you spend listening to music per day?
    A: less than 25minutes.
    B: More than 25 minutes but less than 1 hour.
    C: More than 1 hour but less than 1,5 hours.
    D: More than 1,5 hours but less than 3 hours.
    E: More than 3 hours.

3. How much time on average do you spend watching music videos per week?
    A: less than 25 minutes.
    B: More than 25 minutes but less than 1 hour.
    C: More than 1 hour but less than 1,5 hours.
    D: More than 1,5 hours but less than 3 hours.
    E: More than 3 hours.

4. What is your favourite music genre or what genre do you mostly listen to (Rap, pop, RnB, Rock, techno, house, jazz, gospel, kwaito, etc.)? _____

5. Do your parents like the same music as you do?_____
    a. Parents favourite music
        genre:_____

6. Who is your favourite music artist at the moment?_____

7. What does your favourite musician/band sing about?_____

8. Can you name any music that you really dislike? _____
_____

9. Do you know of music that is evil or against God? Can you name the music genre or music artists?
_____
_____

Religiosity Scale:

What religious faith do you belong to? _____

  a. What denomination are you part of? (For example, if you answered Christian, then denomination could be Catholic, Methodist, ZCC, etc.) _____

(if you do not follow any religion or believe in God, please skip this section.)

Please use the following scale to indicate your response to each statement listed below:

> **1= strongly disagree   3= moderately agree**
> **2= moderately disagree   4= strongly agree**

1. My faith involves all my life. _____

2. One should seek God's guidance when making every important decision._____

3. In my life I experience the presence of the Divine._____

4. My faith sometimes restricts my actions._____

5. Nothing is as important to me as serving God as best I know how._____

6. I try hard to carry my religion over into all my other dealings in life._____

7. My religious beliefs are what really lie behind my whole approach to life._____

8. It doesn't matter so much what I believe as long as I lead a moral life._____

9. Although I am a religious person, I refuse to let religious considerations influence my everyday affairs._____

10. Although I believe in my religion, I feel there are many more important things in life._____

11. Religion impacts the music I listen to._____

    Thank you for participating!

Appendix C: Music Videos used in Interviews

Performer/Artist	Song Title	Year	Writer/s	Producers	Location (Studio)	Label
50 Cent Ft. Kendrick Lamar	We Up	2013	Curtis Jackson, Davaughn, Lennard Kendrick, Duckworth Guy-Manuel de, Homem-Christo, Thomas, Bangalter	Davaughn	USA	Shady, Aftermath, Interscope
Behemoth	Ov Fire and the Void	2009	Nergal	Daniel Bergstrand, Wojciech, Wiesławski, Sławomir, Wiesławski	Hertz Studio Poland	Metal Blade, Nuclear Blast
Behemoth	Blow your Trumpets Gabriel	2013	---	Behemoth, Wojciech & Sławomir Wiesławscy, Daniel Bergstrand	Hertz Studio Poland	New Aeon Musick
Beyoncé Ft. Lady Gaga-	Flawless	2014	Beyoncé Knowles, Terius "The-Dream" Nash, Chauncey Hollis, Raymond DeAndre, Martin, Chimamanda Ngozi Adichie	Hit-Boy, Knowles, Rey Reel, Boots	Jungle City Studios New York City	Parkwood, Columbia
Dimmu Borgir	Sorgens Kammer Del.II	2008	Dimmu Borgir	Dimmu Borgir	Oslo, Norway	Nuclear Blast
Eminem	The Monster	2013	Marshall Mathers, Bryan Fryzel, Bebe Rexha, Aaron Kleinstub, M. Athanasiou, Robyn Fenty, Jon Bellion	Frequency Aalias (co-prod.)	USA	Aftermath, Interscope, Shady
Impending Doom	Deceiver	2012	Brook Reeves	Andreas Magnusson	USA	E1 Music
Impending doom	Murderer	2012	Brook Reeves	Andreas Magnusson	USA	E1 Music
Jay Z	99 problems	2004	Jay-Z, Norman Landsberg, Felix Pappalardi, Billy Squier, John Ventura, Leslie Weinstein	Rick Rubin	The Mansion, LA	Roc-A-Fella, Def Jam
Kanye West	Stronger	2007	Kanye West, Thomas Bangalter, Guy-Manuel de Homem-Christo, Edwin Birdsong	Kanye West	Ape Sounds. Japan	Roc-A-Fella, Def Jam
Kanye West	Mercy	2012	Kanye West, Sean Anderson, Terrence Thornton, Tauheed Epps, Stephan Taft, Anthony "The Twilite Tone" Khan, James Thomas, Denzie Beagle, Winston	Lifted, Mike Dean (add.), Mike WiLL Made It (add.), Kanye West (add.), Hudson Mohawke (add.) ▯ Anthony "The Twilite Tone" Khan	USA	GOOD Music, Def Jam

			Riley, Reggie Williams		
Lady Gaga	**Judas**	2011	Stefani Germanotta, Nadir Khayat	Lady Gaga, RedOne	Gang Studios, Paris, France	Streamline, Kon Live, Interscope
Lady Gaga	**Applause**	2013	Stefani Germanotta, Paul "DJ White Shadow" Blair, Dino Zisis, Nick Monson, Martin Bresso, Nicolas Mercier, Julien Arias, William Grigahcine	Paul "DJ White, Shadow" Blair, Lady Gaga, Dino Zisis, Nick Monson	Platinum Sound Recording Studio (New York City)	Streamline, Interscope
Lady Gaga	**Born this Way**	2011	Stefani Germanotta, Jeppe Laursen	Lady Gaga, Fernando Garibay, Jeppe Laursen, DJ White Shadow	Abbey Road Studios (London)	Streamline, Kon Live, Interscope
Lady Gaga	**Bad Romance**	2009	Stefani Germanotta, Nadir Khayat	RedOne, Lady Gaga	Record Plant Studios (Los Angeles, California)	Streamline, KonLive, Cherrytree, Interscope
Nicki Minaj	**Only**	2014	Onika Maraj, Aubrey Graham, Dwayne Carter, Chris Brown, Lukasz Gottwald, Jeremy Coleman, Henry Walter	Dr. Luke, Cirkut, HBM JMIKE, Planet VI	USA	Young Money, Cash Money, Republic
Nicki Minaj	**Anaconda**	2014	Onika Maraj, Jamal Jones, Jonathan Solone-Myvett, Ernest Clark, Marcos Palacios, Sir Mix-a-Lot	Polow da Don, Anonymous, Da Internz	Glenwood Recording Studios, Burbank, California	Young Money, Cash Money, Republic
P.O.D	**Alive**	2001	P.O.D.	Howard Benson, P.O.D.	Bay 7 in Valley Village, California	Atlantic
Rihanna	**Pour It Up**	2013	Robyn Fenty, Michael "Mike Will Made It", Williams Theron, Thomas Timothy, Thomas Justin Garner	Mike Will Made It J-Bo	USA	Def Jam, Roc Nation, SRP
Robin Thicke	**Blurred Lines**	2012	Robin Thicke, Pharrell Williams, Clifford Harris, Jr. Marvin Gaye	Pharrell Williams	USA	Star Trak, Interscope

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