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THE USES AND GRATIFICATIONS OF MUSIC, BY PERSONALITY TYPE, OF A CENTRAL SOUTH AFRICAN RADIO STATION'S AUDIENCE

This dissertation is submitted in accordance with the requirements for the M.A. Communication Science degree in the faculty of Humanities in the Department of Communication Science at the University of the Free State

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November 2012

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DECLARATION BY STUDENT

I declare that this dissertation, hereby handed in for the qualification M.A. Communication Science at the University of the Free State, is my own independent work and that I have not previously submitted the same work for a qualification at / in another University / faculty.

I hereby concede copyright of this dissertation to the University of the Free State.

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Date: 22 November 2012

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CHAPTER 1

CONTEXTUALISATION OF THE STUDY

1.0 Introduction

This chapter will provide an overview of the research approach that is followed in this study. It focuses specifically on the following:

- background to the study
- identification of the research problem
- formulation of the research question
- purpose, goals and objectives of the study
- defining key terms
- research design
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- delimitation of the study
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1.1 Background

Since the beginning of time, communication has played a vital role in the everyday lives of human beings. Barker (1987:4) indicates that approximately 70% of a person's waking day is spent in one or more types of communication, including talking to others, reading, and listening. He further indicates that the importance of communication may seem obvious, but that communication experiences actually shape the quality of human life. Verderber and Verderber (2008:1) duly note that the effectiveness of one's communication with others is important as it may be regarded as the foundation of all personal relationships. In order to communicate effectively, the understanding of communication as a synergetic process central to every person is of great significance. It is important, firstly, to understand that the communication process consists of various

elements, each with a vital role in the goal of communication, which may, in short, be described as the "process of creating or sharing meaning" (Verderber and Verderber 2008:1). Various approaches to communication (Littlejohn and Foss 2008) exist and may aid the scholar in gaining insight into the communication process and the various elements involved therein. It is of great importance to recognize the various elements in the communication process, as well of the role that the said elements play in the process as a whole.

Secondly, recognizing various communicators as elements in the process, as well as the different functions and goals of their communication, may aid the understanding of the formulation of communication messages and possible intensions of communication. Furthermore, gaining insight into the receivers of communication, the messages and motivation of messages, as well as the contextual background of communication may be regarded as significant in the process of gaining insight into communication. The interpretation of messages by the communicators involved – both the source and receiver of the communication – may be important in the effectiveness of the intended communication.

Various methods of communication exist and the understanding of the subtle differences in each form of communication may aid the compassing of this complex process. An example of one of the methods of communication is music. Music is a powerful method of communication, as music can be found almost everywhere in our society, from Muzak played in a doctor's office, to music in local nightclubs (Barker 1987:358).

At this moment, all around the world, in restaurants, homes, offices, vehicles and night clubs, people are listening to music. Music surrounds us, whether we are listening to the radio, being put on-hold during a telephone call or going about day-to-day activities, like shopping. Music has become a significant part of our lives – a ubiquitous social phenomenon and is the centre of various social activities, like concerts, where people gather to listen to and talk about music. Even in social gatherings where music is not

the primary focus, for example weddings, it is an essential component – imagine a wedding without music (Rentfrow and Gosling 2003: 1236-1237).

One may need to answer the following question, "What is music?" A lay answer to this question might be that music is singers or musicians performing an arrangement of sounds in a structured manner. However, this is not a definitive answer, as some people may not classify some of these sounds as music, for example some artists screaming, as well as sounds that are used that might not be classified as formal music. The Oxford Advanced Learner's Dictionary (Wehmeier et al. 2005:966) defines music as "sounds that are arranged in a way that is pleasant or exciting to listen to. People sing music or play it on instruments."

Radio stations may be regarded as some of the largest users of music as a method of communication. Wimmer and Dominick (2006:361) indicate that music is the main product of many radio stations and is of utmost importance for their economic sustainability. South African radio broadcasting stretches back to 1923 when the South African Railways presented the first public broadcast in Johannesburg. During 1936 the country's public broadcaster, the South African Broadcasting Corporation (SABC) was established. Soon thereafter (1945), the SABC realised that, in order for radio to be viable, funds had to be generated in order to cover the high costs of equipment and salaries. Due to the strengths of radio, as well as its portability, it has since progressed to being one of the broadest mass media in the country (Mason n.d. Online).

Furthermore, the audiences of radio stations – thus the receivers of the communication – also play an important role in the communication process employing music specifically as a method of communication. Rayner et al. (2004:108) state that there are several reasons why radio audiences are so important. Firstly, without an audience, the broadcast would not be created for anybody. Furthermore, the audience size and reaction are often seen as a way of measuring the success of a media product. Audiences are also the receivers of the advertisements of products and this provides income for the media companies producing the advertisements, the broadcasters of the advertisements, as well as the advertisers themselves.

Radio is free, but is financed by advertising and the advertisers want to know that they are receiving value for their advertising money. In turn, this means that they want to know which people and how many people are exposed to their advertisements. Barker (1987:359) states that many small companies cannot afford to advertise on television, but can still get relatively inexpensive publicity through radio.

In addition to music being made up of certain facets, music can also be dividable into certain genres. Rayner et al. (2004:55-56) state that audiences are presumed to like the concept of a genre, because of its reassuring and familiar promise of patterns of repetition and variation. This concept is important in arousing the expectations of an audience and how they judge and select texts.

It may, therefore, be valuable to gain insight into the preferences of a radio station's audience. As music is mostly the main product of a radio station, it is of cardinal importance to be able to identify the music that might be preferred by the audience of that particular radio station. The audience is the main user of this product and the audience figures for commercial radio stations are directly related to the radio station's advertising income (Wimmer and Dominick 2006:361).

Despite the prevalence of music in our lives, the study into the personality psychology of music has remained mainly mute. Various questions remain regarding the individual differences and different uses of music, as well as individual differences and music preference choices. It is a given fact that people differ from one another. Precisely how and why they differ is less apparent and forms the focus of personality or individual differences research in the social science and, in particular, psychology (Rentfrow and Gosling 2003). It is a fact that there is diversity in different sounds of music, like there is also diversity in what certain people appreciate and like to listen to in music and personality characteristics are very often associated with the type of music that people prefer (Barker 1987:90).

Furthermore, the perception of communication by audiences may, to a large extent, be influenced by their personality. Perception is one of the tools that human beings use to make sense of the world. It gives meaning to the information that they receive through

their senses (Louw and Edwards 1997:82). The authors indicate that the study of personality is the study of individual differences between people. It may involve the ways in which people think, feel and act, but will also involve individual differences in motivation, emotion and coping with stress (1997:7).

Barker (1987:122) defines personality traits as qualities that distinguish one personality from another. Early studies in the structure of personality revolved around the identification and labeling of characteristics that might have describe an individual's behaviour. Louw et al. (1998:523) describe a personality trait as a relatively constant characteristic of a person that may be responsible for the consistency of his or her behaviour.

Selective perception is another important element and may be described as any characteristic that makes an object, event or message stand out and increase the probability that it will be perceived. Since humans cannot observe and assimilate everything that goes on around them, they engage in this process. Information and messages are selected according to interests, background, experience and attitudes and allows an individual to create a shortcut in evaluation information (Robbins 1993:141).

Studies by Davis and Woodall (as cited in Lichtenstein and Rosenfeld 1983:99) found that the perception of gratification obtained, rather than actual gratification obtained, seems to be the best predictor of media use. One can conclude that the interpretation and perception of messages that audience members receive from the media will have a large impact on the media they choose, as well as how often this media will be consumed.

This underlines the importance of audience analysis to formulate the most popular music mix the station can offer. Wimmer and Dominick emphasize the importance of music in the economic survival of a radio station as follows: "Music is the product of a music radio station and failing to analyze the product courts disaster" (2006:361).

Chamorro-Premuzic and Furnham (2007:175) state that there has been increasing research into the study of the psychological aspects of music. However, the authors

also indicate that the question of the relationship between individual differences and different uses of music in everyday life, still remains. The authors note that there has been a considerable lack of research into the relationship between individual differences of audiences and the uses of music (2007:182).

Rentfrow and Gosling (2003) also highlight the lack of knowledge and research into the individual preferences of music by stating that "although a growing body of research has identified links between music and social behaviour, the bulk of studies have been performed by a relatively small cadre of music educators and music psychologists." Despite the research that has been conducted in this area, a number of criticisms have been raised about the lack of attention to real-world behaviour in personality psychology and the collection of information regarding the relationship between personality and behaviour remains minimal. The authors believe that certain psychological processes, such as the preference of music based on personality, have remained in the shadow of other mainstream topics in social and personality psychology. The authors continue by indicating that they believe that an activity that consumes so much time and resources, and that may be regarded as a key component of various social situations, warrants more attention and that the historical neglect of music and music preference should be redressed. This lack of the existence of this knowledge exists universally, including the South African context.

1.2 Identification of the research problem

Babbie and Mouton (1998:73) indicate that all research commences with the identification of a research problem. This research problem should also be clearly formulated to ensure that the amplitude of the study is comprehended.

In accordance with this, as well as the background information provided, the following research problem has been identified:

- There is a lack of knowledge and research specifically related to the relationship between personality traits, the uses and gratifications of music and the music preferences of radio audiences.

1.3 Formulation of research question

Mouton (2001: 53) argues that the formulation of research questions is necessary "to direct one's thinking toward the solution of the research problem" or serves "as a way of focusing the research problem". Research questions may especially be utile in the study of areas that have been researched only marginally, or not at all. Such studies may be classified as exploratory research, since the researcher does not have an exact idea of what the possible findings may be and predictions cannot be made as to the results of the study. Exploratory research is intended to search for data indications, rather than finding causality. The primary focus may be to gather preliminary data in order to possibly refine the research question and to aid the development of hypotheses. Therefore, "research questions are appropriate when a researcher is unsure about the nature of the problem under investigation" (Wimmer and Dominick 2006:279).

The following explorative research question has been formulated for this study:

- What is the relationship between personality traits, the uses and gratifications of music and the music preferences of radio audiences?

1.4 Purpose, goal and objectives of the study

Babbie and Mouton (1998:79-81) identify three common and useful purposes of research, namely exploration (to explore a topic or to provide a basic familiarity with a topic), description (to describe an observation) and explanation (to indicate causality between variables or events). In this study, the research will be conducted at an exploratory level, although also containing certain descriptive and explanative elements.

A distinction is made between the following goal and objectives of the study in an attempt to address the research problem stated:

Goal

- to explore the relationship between personality traits, the uses and gratifications of music and the music preferences of radio audiences

Primary Objectives

- to examine the concept music preference and relate it to radio audiences as receivers of communication in the form of music
- to explore the concept personality traits and relate it to radio audiences
- to investigate the uses and gratifications of music and relate it to radio audiences
- to identify and examine existing measurement instruments that could be of use in this study

Secondary Objective

- to attempt to determine the reliability of the measurement instruments by comparing the music preference examined in this study with music preference of similar respondents.

The research based on the above goal and objectives will be done within the real life context of a commercial radio station in central South Africa.

1.5 Delimitation of the study

In order to meet the goal and objectives of the study, one needs to identify and use respondents that are receivers of music as a method of communication. For the purpose of this study, the audience members of a particular commercial radio station in central South Africa, were identified as potential respondents. The location of this radio station, as well as ease of access to its audience members, was the primary motivation in selecting this specific station and its audience as role players in the communication process. Furthermore the radio station that was identified for this study, is also one of the few radio stations in South Africa that has previously conducted music evaluation research amongst members of their audience, although not focusing on the personality traits of the audience, nor the uses and gratifications of music. The radio station was approached and the researcher was granted access to certain information about the music and audiences of this radio station, as well as information regarding previous music preference research conducted by an independent research company for this radio station.

However, due to this radio station being a commercial radio station in the public domain, certain privacy concerns were raised. Placing information about the audience and the radio station's use of music in the public domain, may have negative economic implications for the radio station, given the competitive nature of the radio industry. Wimmer and Dominick (2006:76) indicate that there are two ways to guarantee privacy, namely by assuring anonymity and by assuring confidentiality. The authors define anonymity as a guarantee that a given respondent and/or role player in the research cannot be linked to any particular response or research findings. Furthermore, confidentiality may be the assurance that the names of individuals and/or role players in the research will not be publicly associated with the information provided. The selected radio station, and identifying information about its audience, will, thus, not be identified or made public.

The aim of this study will be to investigate the possible development of a predictive measurement tool in order to predict the music and genre preference for different psychographic groups of respondents who represent the audience of a typical radio station, as well as their uses and gratifications of the music. It may enable a radio station to manage their database of music more cost effectively. As the research examines the patterns of music use and the relationship between music use and psychographic profiles, it may contribute to the development of a more efficient model in the construction of a radio station's program content and diversity. However, it should be noted that this will, by no means, be an exhaustive study into neither the exact influences on music preference nor the patterns of music use amongst the audience of this radio station.

As previously mentioned, the radio station had agreed, on certain terms, to allow access to data from previous studies testing the music preference of its audience. However, these studies only provide information regarding the demographic profiles of the audience and how the respondents evaluated certain songs.

As there is no way of determining the personality profile for the audience members that participated in the previous studies of music preference, nor their patterns of music use, the data collected from previous studies will only be employed as a possible validation

instrument. The possible reliability of the measurement instruments, by examining data from previous research conducted for the radio station, will be more elaborately examined under the heading "Validity."

1.6 Defining terms

Wimmer and Dominick (2006:48) indicate that operational definitions may specify the procedures to be followed in order to experience or measure a concept. "Research depends on observation, and observations cannot be made without a clear statement of what is to be observed. Operational definitions are indispensable in scientific research because they enable investigators to measure relevant variables."

The following are definitions of the key terms as contextualised in this study:

Uses and Gratifications: the goal-oriented communication behaviour of the radio station's audience members in terms of their direct experience with music, as well as the active utilisation of music as a form of communication

Music: a form of communication that may be regarded as the main product of commercial radio stations that may be categorised in various genres and music dimensions

Personality types: constructs that are employed in order to explain the modes of perception and behaviour within and across various individuals according to similarities and differences

Central South African radio station: a radio station broadcasting mainly in central South Africa

Previous study: a study conducted by an independent research company for the selected radio station. This study focused on the music preference of audience members and was conducted over a period of 23 months

Current study: the study conducted by the researcher in order to answer the research question and to meet the goals and primary objectives

1.7 Theoretical points of departure

Information regarding communication and music as a method of communication will be examined in order to investigate how music may be employed as a method of communication. Furthermore, the uses and gratification of communication, especially music, will be examined to gain insight into how and why audiences listen to music and how this may be influenced by individual differences. Personality traits in individuals will also be investigated in order to gain insight into how personality may influence the behaviour of individuals. This may provide valuable insight into the preferences of communication and music as communication method, and the reasoning behind the uses and gratifications of music as a method of communication.

Furthermore, studies related to influences of personality on music preference and the use of music by the audience members, such as those by Sigg (2009), Delsing et al. (2008), Zweigenhaft (2008), McCown et al. (1997) and Baker and Bor (2008), will be used as points of departure. Special emphasis will be placed on the research findings of especially Rentfrow and Gosling (2003) and Chamorro-Premuzic and Furnham (2007).

1.8 Value of the study

If music preference and use of music is even partially determined by the personality of an audience member, then determining the personality aspects of the radio station's audience may serve as a clue to the types of music preferred by the audience members in general. Determining the personality aspects of a radio station's audience may provide valuable information that may be used in determining which music would be more positively received by the audience members, which may in turn lead to greater revenue and market share. The research that will be conducted may provide certain suggestions regarding the music preferred by the audience of a central South African radio station.

1.9 Research design

According to Babbie and Mouton (1998:72 – 26) the research design addresses the

planning of the inquiry, which may be the designing of a strategy for finding out something.

1.9.1 A quantitative approach

For the purpose of this study, a quantitative approach to research will be followed. According to Wimmer and Dominick (2006:50) the questioning involved in this method is static or standardized, meaning that all respondents are asked the same questions. The authors continue by indicating that quantitative research requires that the variables under consideration be measured. "This form of research is concerned with how often a variable is present and generally uses numbers to communicate this amount."

1.9.2 Survey research

Both descriptive and analytical surveys will be combined in this study. Wimmer and Dominick (2006:179) indicate that, while descriptive surveys attempt to describe or document current conditions and attitudes, analytical surveys attempt to describe why situations exist. The results of analytical surveys may allow researchers to examine the interrelationships among variables and the development of explanatory inferences.

The advantages of survey research, according to Wimmer and Dominick (2006:179-180) include the use in realistic settings, reasonable cost, large amount of data that may be collected and helpful data that already exists. The disadvantages include the fact that independent variables may not be manipulated in the way that they are in laboratory experiments and that survey research may be difficult to conduct, especially in the case of telephone surveys.

1.9.3 Literature review

A review of literature may contribute to the clarification of the nature of the research problem. The literature review for this study will mainly focus on examining information regarding communication and music as a method of communication in order to investigate how music may be employed as a method of communication. Furthermore, the uses and gratification of communication, especially music, will be examined to gain insight into how and why audiences listen to music and how this may be influenced by individual differences. Personality traits in individuals will also be investigated in order

to gain insight into how personality may influence the behaviour of individuals. This may provide valuable insight into the preferences of communication and music as communication method, and the reasoning behind the uses and gratifications of music as a method of communication.

1.10 Research methodology
1.10.1 Research participants and sample selection

The proposed sample type for this research will be a purposive sample. The research participants that will be included in the study, will include audience members of the selected central South African radio station, that will be purposively selected to meet a predetermined quota of respondents in accordance with the listener profile of the radio station based on RAMS figures and include: male and female respondents belonging to three ethnic groups: White, Coloured and Black. Respondents will be segmented into four age groups, namely 25 – 30 years, 31 – 36 years, 37 – 42 years and 43 – 49 years

A sample of 151 respondents will be used to represent the radio station's listener profile. Such a sample of 151 respondents calculates at a standard error of ±8.02 and a confidence level of 95%. Wimmer and Dominick (2006:102) argue that standard error, or sampling error occurs when measurements taken from a sample do not correspond to what exists in the population. The authors also note that an error-free sample is highly unlikely and that computing standard error may determine, with a certain amount of confidence, the difference between a sample and the target population. This number of respondents (N = 151) was deemed to be representative for the purpose of this study.

1.10.2 Data and data collection:

A Ten Item Personality Inventory (TIPI) (cf. Appendix A) (Gosling et al. 2003) and a Uses of Music Inventory (UMI) (cf. Appendix B) (Chamorro-Premuzic and Furnham 2007) will be administered simultaneously by means of a telephonic interview to a sample of 151 respondents that were recruited from listeners who fit the profile based on the RAMS figures of the particular radio station and who served on a panel for the

collection of the original data provided by the radio station. Furthermore, a list of ten hooks will be played to the respondents in order to determine their music preference. These 10 hooks will be representative of the four music dimensions outlined by the Short Test of Music Preference (STOMP) (Rentfrow and Gosling 2003). A list of these songs, as well as the genres to which they belong, can be found in Appendix D.

Respondents will then be asked to rate the songs on a semantic differential scale with a range from 1 to 10, where 1 indicates that the song is disliked very much and 10 indicates that the respondent likes the song very much. The mean and standard deviation scores for each song will be calculated and summated to determine an average preference score for each of the four music dimensions.

The preferred music genres will be represented by different music dimensions, outlined by Rentfrow and Gosling. These authors found that very few respondents are familiar with specific subgenres of music, but a large number of respondents are familiar with broader music genres. These findings suggest that the genre level of measurement is appropriate to examine music preference (2003:1241). They categorized different genres of music into four different dimensions of music by means of component analysis. The four dimensions are: Reflective and Complex, Intense and Rebellious, Upbeat and Conventional, Energetic and Rhythmic (Rentfrow and Gosling 2003:1243).

For the purpose of this study, the categorization of songs into various genres, will be done by identifying the genre or sub-genre categorization of songs by making use of Wikipedia. Although Wikipedia may not offer an entirely reliable way of classification, using this method standardizes the categorization of the songs according to a popular medium. Because these songs are categorized into different genres, Wikipedia was also used in defining the genres and subgenres. A limit of this method of categorization is that songs do not mutually exclusively belong to a single genre or music dimension.

By using this method, various genres could be identified, consisting of several subgenres. The main genres that are identified, are Rock, Afro-fusion, Hip Hop, Pop, Anti-folk, Country, Jazz, Dance, Electronica, Folk, Funk, R&B, Soul, Punk and Post-punk revival, Reggae, South African Music, South African Music – Afrikaans, Blues and

World music. A full description of each genre, as well as its subgenres can be found in Appendix E.

Each music dimension was represented by four songs. However, it should be noted that, from the ten songs that were chosen to test music preference, only five songs could, exclusively, be categorized within single music dimensions. Four of the ten songs could be classified in two music dimensions, while one song was classified in three music dimensions. Therefore, due to some songs being representative of more than one music dimension, only ten songs were selected in order to test the evaluation of four songs per music dimension. The selecting of the songs for the particular evaluation, was done by examining the playlists and "hit parades" of the radio station and selecting songs that were played frequently by the station at that stage.

Wimmer and Dominick (2006:199) state that a disadvantage of telephone research, is that respondents may become suspicious about telephone calls. Another disadvantage of administering a measurement instrument telephonically, is that respondents may, at any time, simply hang up and not complete the interview. For this reason, ten songs, which were representative of the four music dimensions, were selected to be evaluated. Due to the fact that the TIPI and UMI were also administered during the interview, the aim was to keep the duration of the interview at a minimum. Furthermore, due to this research being of an exploratory nature, with the aim of gaining insight into the research problem, the need for extensive evaluation of the songs did not arise.

The results from the TIPI will then be used to examine the personality profile of each of the demographic groups that respondents belonged to. This will be done according to the guidelines provided by Gosling et al. (2003) and Rentfrow and Gosling (2003). The results from the personality profiling will be measured against the music dimension preference to examine the possible correlation between personality traits and music preference. Furthermore, the results from the TIPI will be measured against the results of the UMI to examine the possible correlation between personality traits and the uses of music amongst the respondents.

A secondary analysis of data that was previously collected over a period of 23 months for the central South African radio station will be performed in order to examine the reliability of the measurement instruments employed in this study. According to Wimmer and Dominick (2006:20) secondary analysis can be defined as "the reuse of social science data after they have been put aside by the researcher who gathered them."

Access to data that was collected for the radio station for music evaluation purposes was gained. During the period of 23 months, call-out research was conducted by a research company for the radio station in order to evaluate the popularity of certain songs that were tested (labelled as "*Previous Study*"). A total of 250 songs were evaluated by a panel of 314 respondents from which a revolving sample of respondents was selected. Hooks of these songs (determined by the music producer of the radio station) were tested on a two-weekly basis. Respondents evaluated the songs on a semantic differential scale with a range from 1 to 10, where 1 indicated that the song was disliked very much and 10 indicated that the respondent liked the song very much. The mean and standard deviation scores for each song will be calculated and summated to determine an average preference score for each of the songs.

The songs will then be categorized into different genres, again employing Wikipedia as a tool for the categorization of the songs. The songs will also be categorized into the four music dimensions determined by Rentfrow and Gosling (2003) by employing the STOMP. The music dimension preference of respondents in the current study will then be compared to the music dimension preference of respondents in the previous study done by the radio station. Two sample t-tests will be performed in order to determine whether any statistically significant differences between the preference of music dimensions exists between the two data sets.

1.10.3 Data analysis

Wimmer and Dominick (2005:26) state that the time and effort required for the data analysis and interpretation of the data depends on the purpose of the study and the methodology used. Baxter and Babbie (2004:9) indicate that the analysis brings logical and observational aspects together in the search for patterns in what is observed

The steps that will be followed in the process of data analysis, will be as follows:

- Collecting and recording of data
- Managing the data
- Classifying and interpreting data
- Representation of the data.

1.11 Validity

According to Wimmer and Dominick (2006:61 – 62), validity refers to a measuring device that measures what it is supposed to measure and the assessment of validity requires some judgment on the part of the researcher. In the case of this study, concurrent validity will play an important role. The authors indicate that concurrent validity involves checking the measuring instrument against some present criterion. In the case of this study, the measurement instrument in question consists mainly of a combination of the TIPI and UMI that were already constructed and tested.

Furthermore, construct validity, according to Wimmer and Dominick (2006:62), involves relating a measurement instrument to the overall theoretic framework to ensure that it is logically related to other concepts in the framework. Again, by following the guidelines provided by the developers of the TIPI and UMI, this may be ensured to some degree.

It should, however, be noted that there is an important difference in the measurement instrument employed in this study and the measurement instruments employed in previous studies by Rentfrow and Gosling. This difference is that the respondents will not be asked to provide an evaluation of music genres. Different songs will be tested and will be categorized into genres by the researcher. This might contribute positively to the validity of the study.

Furthermore, because there have been no similar research in the domain of the radio station and its audience that was selected for this study, a secondary analysis on the original data, collected for the radio station for music evaluation research, will be done. Although music evaluations have been done by the radio station, no investigation into the relationship between personality traits and music preference of the audience members of this radio station has been done. However, the secondary analysis of the

data that was collected for the radio station may provide certain indications of the reliability of the measurement methods of the current study. By examining the music dimension preference of the respondents conducted for the radio station, one might gain insight into the music preference of the panel.

The music dimension preference of respondents in the current study will then be compared to the music dimension preference of respondents in the previous study done by the radio station. Two sample t-tests will be performed in order to determine whether any statistically significant differences between the preference of music dimensions exists between the two data sets.

1.12 Structure of the dissertation

Chapter 2 will provide a literature background to the study, discussing communication, the communication process, the mass media as communicator, the functions and goals of communication and the media, the various approaches to communication, as well as music as a form of communication and the preference thereof. This chapter will provide insight into music as a method of communication, music preference and the importance of the radio station's audience as receivers of communication.

Chapter 3 will discuss the effects of communication and the mass media, the interpretation of messages by the audience, as well as audience perceptions will be examined. The uses and gratification of communication messages, with the emphasis on music, the attitudes of the receivers of communication, followed by the emotional psychology of such receivers will be examined to investigate the influences on uses and gratification of audiences and the choices audiences make, that relate to preference.

In **Chapter 4** the personality of the receivers of communication, personality traits and the Big Five personality model will be discussed. This chapter will investigate the influences of personality on audiences in order to examine how personality might influence the communication received by the communicator.

Chapter 5 will investigate previous research conducted in similar fields, as well as measurement instruments that were used in these studies. The aim of this chapter will

be the identification of possible measurement instruments that may be applicable to this study.

In **Chapter 6** the research design and methodology will be discussed, focusing on the research approach, the participants and sample selection, as well as the discussion measurement instruments and the analysis of the data to satisfy the research objectives.

Furthermore, **Chapter 7** will cover the primary analysis of the data, focusing on the personality profiling of the demographic groups. The replication and extension of the study by Rentfrow and Gosling (2003) on personality and music preference will be examined, while the replication and extension of the study by Chamorro-Premuzic and Furnham (2007) on the uses and gratification of music will also be examined in this chapter.

In **Chapter 8** the secondary analysis of the data previously collected for the radio station will be compared to the findings of the current study in order to examine the reliability of the measurement instruments. Music preference of STOMP dimensions, from the "*Previous Study*", will be examined. The music preference of STOMP dimensions, of the "*Current Study*" will also be investigated. Two sample t-tests will be performed in order to determine whether any statistically significant differences between the preference of music dimensions exists between the two data sets. Any statistically significant differences will then be discussed.

Furthermore, **Chapter 9** will provide an overall discussion of findings, focusing on the influences of personality types on music preference, as well as on the uses of music.

Chapter 10 provides concluding remarks on the study, as well as recommendations for further research. This chapter will revisit the research problem in order to examine the research process, including the answering of research questions, the obtaining of the research goal and objectives and evaluation of the research design.

CHAPTER 2
MUSIC AS A METHOD OF COMMUNICATION AND THE PREFERENCE THEREOF

Since the beginning of time, communication played a vital role in the everyday lives of human beings. Barker (1987:4) indicates that approximately 70% of a person's waking day is spent in one or more types of communication, including talking to others, reading, and listening. He further indicates that the importance of communication may seem obvious, but that communication experiences actually shape the quality of human life. This chapter will investigate communication and the process thereof, as well as examining the role of the mass media as communicators. Further, it will investigate the functions and goals of communication and the media, as well as the various approaches to communication. This information might provide the groundwork for the study into music as a method of communication and the preference thereof by the receivers of this communication.

2.0 Understanding communication

Various methods of communication exist and the understanding of the subtle differences in each form of communication may aid the compassing of this complex process. An example of one of the methods of communication is music. As already mentioned, music is a powerful method of communication, as music can be found almost everywhere in our society, from Muzak played in a doctor's office, to music in local nightclubs (Barker 1987:358).

In order to investigate music as a form of communication, the understanding of communication as a synergetic process central to every person is of great significance. It is important, firstly, to understand the that communication process consists of various elements, each with a vital role in the goal of communication, which may, in short, be described as the "process of creating or sharing meaning" (Verderber and Verderber 2008:1).

Various approaches to communication (Littlejohn and Foss 2008) exist and may aid the scholar in gaining insight into the communication process and the various elements involved therein. It is of great importance to recognize the various elements in the communication process, as well of the role that said elements plays in the process as a whole.

Firstly, recognizing various communicators as elements in the process, as well as the different functions and goals of their communication, may aid the understanding of the formulation of communication messages and possible intensions of communication. Furthermore, gaining insight into the receivers of communication, the messages and motivation of messages, as well as the contextual background of communication may be regarded as significant in the process of gaining insight into communication. The interpretation of messages by the communicators involved – both the source and receiver of the communication – may be important in the effectiveness of the intended communication.

2.1 Communication – A definition

Communication is a very important aspect that is intertwined with all of the activities of people's lives and that stands central to the existence of human life. Over the years, various scholars and theorists have attempted to define the concept of communication, but have found it difficult to describe this complex, abstract concept. Griffin (2003:21) indicates that scholars have widely divergent views as to exactly what communication is. Although the basic idea concerning communication primarily stayed the same, various authors added to this idea with the aim of providing more polished definitions of communication. It should be noted that the different functions of communication will influence the definition of communication that is applied by the theorist in question.

Littlejohn and Foss (2008:3) provide various definitions of this concept. Firstly, communication may be "the process that links discontinuous parts of the living world to one another." This definition provides a general, broad definition of the concept at the level of observation. A second definition of this concept, by these authors, may be that it includes situations where a source transfers a message to a receiver with the intent of

affecting the receiver's behaviour (2008:3).   This definition includes intention, being the aim to affect the receiver's behaviour. Barker (1987:5) also indicates that communication is a process that includes various elements that function together to achieve a desired outcome.

Littlejohn and Foss (2008:3) state that communication may also be defined as "the verbal interchange of a thought or idea" or "the transmission of information." This definition assumes that the message has been successfully transmitted, but does not necessarily mean that the message has been understood by the receiver.

Day (2006:5) describes the communication process as starting with a moral agent or communicator, with particular motives. This communicator then commits an act that is either verbal or nonverbal, within a specific context. This act of communication is directed towards a particular individual or audience and is normally followed by some consequence. Verderber and Verderber (2008:4) describe communication as the process of creating or sharing meaning in informal conversation, group interaction or public speaking. They also indicate that communication effectiveness is important and provides the foundation for personal relationships.

Louw et al. (1998:562) also refer to the relationship function of communication and indicate that good communication can be defined as the sharing of ideas, feelings and thoughts with each other. The authors regard communication as the corner stone of fully functioning relationships. Furthermore, Glenn and Marty (as cited in Griffin 2003:6) refer to communication as an encompassing term for systematic and self-conscious discussion.

Communication can also be understood as the production and use of symbols in social and cultural circumstances facilitating the dynamics of these systems, societies and cultures. Communication may provide valuable information into the understanding of other phenomena (Baxter and Babbie 2004:11). Because communication is such an integral part of our everyday lives, it may very well play an important role in a variety of other fields of interest. The understanding of communication may lead to the understanding of other processes.

Robbins (1993: 327) indicates that no group can exist without communication. He notes that communication is the transference of meaning and that it is only through the transmitting of meaning from one person to another that information or messages may be conveyed. He further indicates that communication must include the understanding of meaning and that perfect communication would exist when a message is transmitted so that the mental picture perceived by the receiver was exactly the same as the message or idea envisioned by the sender of this message.

2.2 The communication process

One of the best ways in which to explain communication, is by describing the communications process. Verderber and Verderber (2008:4) indicate that there are various essential elements of the communication process, including the participants, messages, context, channels, presence or absence of noise and feedback. In other words, a message is communicated from one or more participants in the process, through certain channels, in a certain context to the receiver of the message – who may be one or more individuals.

This message may be exposed to noise and the receiver of the message may or may not provide feedback regarding the message. Schultz et al. (2003:119) define the communication process as "the steps between a source and a receiver that results in the transference and understanding of meaning."

2.2.1 The source of communication or communicator

The first element of the communication process is the participants. The participants are the people who assume the roles of senders and receivers of message. The senders of the message may transmit the messages using verbal symbols or nonverbal behaviour, or both. The receivers of the message interpret the symbols and behaviours that have been transmitted to them (Verderber and Verderber 2008:4-5).

The source of the message or the sender of the message makes the active decision to communicate and also determines what the purpose of the message will be. This person will go about encoding or creating the message. Past experiences, perceptions

and thoughts will aid the creation of the message (Barker 1987:10). The person creating the message will do this according to his frame of reference and previous communication will guide the creation of messages.

Dominick further states that there are natural differences in the communication skills of the sources. The source may not have knowledge about the receiver of the message (1983:7). Not having knowledge about the receiver of the message may have a detrimental effect on the communication process, as well as the effects that are intended by the source of the message.

Schultz et al. (2003:120) indicate that the sender of the message, or the source, is where the communication originates or begins. The source of the communication encodes the message that he or she wishes to send. This encoding may be influenced by attitudes, knowledge and the social or cultural system that the sender belongs to. Severin and Tankard (2001:50) agree with this, by stating that the transmitter of the message, or the sender of the message, converts the message to a signal which will be suitable for the channel that is to be used. There are four conditions that may affect the encoding of the message, namely skill, attitude, knowledge and the socio-cultural system (Robbins 1993:329). The more information or references that a communicator has about these four conditions, the more versed he may be in the process of communication.

Communicators may also have different personalities. Some communicators are more authoritative, while others are humorous. The more favorably people evaluate the communicator, the more they modify their attitudes in the direction of the communication (Taylor et al. 2006:147). When people like a communicator of find him trustworthy, they are more inclined to change their attitudes to correspond with that of the communicator.

Furthermore, the agent who communicates the message, or the sender, may have certain motives for communicating to the specific audience and the relationship between the sender and receiver of the message may influence the message (Day 2006:6).

In order to be a successful communicator, people must know both the linguistic rules, as well as the social rules for appropriate communication. Communicators must also be aware of how to produce messages that will have the intended effect on the receiver or receivers of the message in order to achieve the planned goals (Whaley and Samter (2007:107).

Communicators that can interpret the situation, and that have the ability to produce message that may have the intended effect, will most probably be more successful than other communicators who do not possess these skills. It is a fact that some people are better encoders of messages than others (Dominick 1983:8).

2.2.2 The Message

The second element of the communication process is the message. Taylor et al. (2006:150) state that the content of the message is also very important and that this has an effect on the success of the communication. The message is the physical product from the source encoding. This message will be affected by the encoding that was used to transfer the intended meaning of the message (Robbins 1993:329). Messages may be cheap to produce, but may also be very expensive, as in the case of radio or television stations, and some messages are more under the control of the receiver than others (Dominick 1983: 9). It is, therefore, very important that the material that is communicated be produced to have the maximum effect. If the planning of this material is not done correctly, it could lead to the inefficient spending of money and time.

The source of the communication incorporates symbols in the transmission of encoded messages. To increase the likelihood that the communication will be successful, the source must aim to encode the message in such a way that it is easily interpreted and understood by the receiver (Barker 1987:10). The messages may be communicated by a variety of possible means. The message may consist of spoken or written words, music and pictures, amongst others (Severin and Tankard 2001:49). In the case of commercial radio stations, the message that is primarily communicated, is music.

Communicators should design messages that are in line with their intentions within the situations they face (Littlejohn and Foss 2008:126). When the messages are not in line

with the intentions of the communicator, it may be detrimental to the overall communications process. In the case of radio stations, where music is the main product, the music has to be carefully chosen in order to reach and satisfy the intended audience. Reaching the correct target audience may increase the revenue of the station. Advertisers provide the main income of a radio station. If the advertisers feel that the desired target audience is being reached, they may be more inclined to advertise with the radio station.

Verderber and Verderber (2008:5) explain that there are various aspects that are important to message creation. The messages include meanings, which are the interpretations that a person makes from another person's message. This is the way in which they make sense of messages. Another important aspect of the message is symbols, which may include words, sounds and actions that may represent the specific ideas and feelings. This will also enable the receiver of the message to attribute meaning to the message.

The best messages are those that evoke experiences from the receivers' past, creating resonance. When a message strikes a responsive chord and people recognize the content of the message that matches their thoughts and feelings, they are more likely to accept the message (Griffin 2003:8). This will, in turn, lead to more successful communication.

2.2.3 Communication channels

The third element in the communication process is the channels that are used to transmit the messages. The channel is the medium through which the message travels. The sender of the message will select the channel that will be used for transmitting and this channel may be formal or informal (Schultz et al. 2003:120). Verderber and Verderber (2008:7) state that messages are transmitted through sensory channels, which may include verbal symbols or non-verbal cues. The channels may also be physical channels that transmit the messages, such as radio signals transmitting the messages broadcasted by the radio station.

The channel may be considered to be the medium that transmits the signal from the transmitter of the message to the receiver of the message (Severin and Tankard 2001:50). Some messages may be transmitted by more than one channel. Radio signals travel by electromagnetic radiation until they are transformed by receiving sets into sound waves that travel through the air to the ears of the receiver (Dominick 1983:9).

Depending on the situation, the source would choose between verbal or nonverbal channels of communication. If the speaker were on radio, physical appearance would not matter, because the person is not being seen by the audience (Barker 1987:10). However, this person should be wary of the verbal communication, as this will be the main focus. McLuhan (as cited in Griffen 2003:348) differentiated between hot or cool media, with hot media being high-definition channels of communication usually aimed at a single sense receptor. Radio is, thus, classified as hot, because the broadcast waves carry detailed information over a single channel that is focused towards the auditory sense of the receiver of the message.

2.2.4 The communication context

The next element of the communication process is the context within which the communication takes place. According to Taylor et al. (2006:38) the context within which communication takes place may strongly influence the social judgments that are made. The context will influence both the encoding and the decoding of messages. The context includes references and background information that shape how meaning is derived from a message. The settings and identities of the participants of the communication participants are very important to the entire process of communication. However, if the participants in the communication process do not share different contexts, the intended meaning may be lost (Whaley and Samter 2007:22).

The context is also important in the ethical consideration of messages. This includes the political, social and cultural climate. Although the context does not necessarily determine the judgment of the message, it has a definite influence on the interpretation of the message (Day 2006:6). The context of the message provides the reference point that frames the meaning of the message, as well as how the receiver of the message

will act. There are various different contexts and these contexts may relate to one another in different ways (Littlejohn and Foss 2008:176).

Verderber and Verderber (2008:6) indicate that the context includes the physical context of the communication, which also includes environmental conditions, such as temperature and noise level. Furthermore, it includes the social context, which is the relationship that may exist between the participants. This will influence how messages are formed, shared and interpreted. It also includes the element of history, which is the background provided by previous communication between the participants. It will influence the understanding of the current communication encounter. The psychological context, that includes the moods and feelings of each person, is also influential. The cultural context, as well as values, attitudes and traits of the members of the communication process will influence the communication as well.

2.2.5 The audience or receivers of communication

The receivers of the communication message play an important role in the communication process. The receivers of the message may also be referred to as the audience. Griffin (2003:22) states that the characteristics and personality of the audience will influence the susceptibility of the audience towards the message. This author continues by indicating that identification, which is the common ground that exists between the communicator and the audience, is an important element of communication. The audience needs to be able to identify with the communicator, as well as with the message that is being communicated.

The receiver may be a single person, a group or an institution and, in the case of radio stations, is normally an anonymous collection of people. The receivers of the messages may be determined by the source, such as in a telephone call, or they can self-select themselves into the audience, such as a radio station's audience.   The source of the communication and the receiver of the communication can be in each other's immediate presence, while in other situations they may be separated by space and time (Dominick 1983:10).

Before a message can be received, the symbols in the message must be translated into a form that can be understood by the receiver. This process is referred to as the decoding of the message and the receiver's ability to decode the message will be influenced by his or her skills, attitudes, knowledge and background (Schultz et al. 2003:120). Just as the encoder of the message is limited by his or her skills and attitudes, the receiver is equally restricted by these aspects (Robbins 1993:329).

The uses and gratifications approach focuses on the purpose of the receiver and attempts to determine what functions the mass communication is serving for the audience members or receivers of the communication (Severin and Tankard 2001:293). These authors also indicate that the members of the audience are not simply passively accepting the messages that they receive, but play an active role in deciding which messages to accept or not (2001:302).

Barker indicates that the receivers of the messages normally physiologically receive the stimuli and pay attention to both the verbal and nonverbal stimuli. Next, they will try to understand the stimuli and interpret them into messages. Finally this information is stored for later use so that future exposure to the stimuli will be responded to more quickly (1987:11). When the receivers of the material already have already formed a preference to the material, this material will be categorized easier the next time that they are exposed to the material.

The relationship that the communicator has towards the audience, as well as the profile of the audience, is important aspects that need to be considered prior to the communication process (Day 2006:6). The audiences should be evaluated in order to determine whether the messages have reached the intended audience, to ensure maximum effect of the communication process.

2.2.6 Feedback

The next important element of the communication process is feedback. According to Robbins (1993:329), when the communication source decodes the message that is encoded and if the message is put back into the system, feedback has occurred. Feedback provides information on how successful the transfer of the message has been

and whether or not it has had the intended effect. Feedback may also refer to the responses of the receivers of the message that shape and alter the subsequent messages received from the source. It may allow the receiver to attempt to change some element in the communication process and this feedback may be positive or negative (Dominick 1983:10). As each party involved in the communication continuously send messages back to the other person, feedback occurs. This can provide valuable information regarding the interpretation of the messages. Positive feedback may indicate that the receiver has understood the message, while ambiguous feedback may be defined as feedback that is neither positive nor negative (Barker 1987:11).

Feedback, which is the reactions and responses to the messages, indicate whether and how the messages have been heard, seen or interpreted. Feedback can be expressed verbally or nonverbally. Human communicators continuously give feedback when listening to communication. The verbal feedback is normally in the form of spoken words, while nonverbal feedback includes body language and facial expressions (Verderber and Verderber 2008:8).

2.2.7 Noise or distortion of the intended message

The final aspect in the communication process is noise or distortion that may be present at any stage of this process. Verderber and Verderber (2008:8) clarify the meaning of this aspect by indicating that "noise is any stimulus that interferes with the process of sharing meaning." They also indicate that noise may be physical or psychological. Physical noise includes the stimuli in the environment that may draw the attention of the audience away from the intended message and meaning. Psychological noise includes distractions that occur internally, and may included thoughts, feelings or emotional reactions to symbols. All these sources of noise may lead to the message not having the intended effect or the message not reaching its optimal effect on the audience or receivers of the message.   When examining electronic transmission of messages, another form of physical noise may be encountered. The signal that is received may pick up static noise along the way and this altered signal is reconverted to a distorted

sound that is received by the audience (Griffin 2003:24). This distortion in sound may lead to an adverse reaction within the receiver of the material.

Noise may also be defined as "anything added to the signal that is not intended by the information source. Noise can also take many forms" (Severin and Tankard (2001:53). These authors state that noise increases uncertainty regarding the message and may include stimuli from outside the communication channel. The mass communicator normally tries to reduce noise as much as possible, but expects noise to be present when the message reaches the recipient.

The information may often be insufficient or unclear, or the message may be ineffectively or inaccurately encoded. Furthermore, the use of the wrong channel may also be a barrier in the communication process. The background and knowledge barriers that the recipient may experience may also be considered as sources of noise (Barker 1987:12). According to Robbins (1993:330) almost any of the components in the process of communication has the potential to create distortion, lessening the effect of the communication message. This might be the reason by the message decoded by the receiver is rarely the exact message that the sender intended.

2.3 Mass media as communicators

One of important aspects when examining the communication process is mass media communication. Wimmer and Dominick (2006:2) describe this as "any form of communication that simultaneously reaches a large number of people, including but not limited to radio, TV, newspapers, magazines, the Internet, billboards, films, recordings and books." Everybody working within the mass media is constantly faced with communication and it becomes an even more important part of their lives.

The term "mass media" does not only refer to the mechanical devices that are employed to transmit and store messages, but also the institutions that use the machines to transmit the messages (Dominick 1983:29). Mass media communication is also the communication context in which the process control is the most and may be found to influence various aspects in the audience's daily lives (Barker 1987:15). Every day

individuals are bombarded by the mass media and it is almost impossible to avoid being influenced by the mass media.

Severin and Tankard (2001:4) state that mass communication has three defining characteristics. Firstly, this type of communication is directed towards large, relatively heterogeneous, anonymous audiences. Secondly, the messages that are transmitted are transmitted publically and are aimed at reaching the most audience members simultaneously. Lastly, the communicator is normally operating within a large, complex organization and this may involve great expenses.   This emphasizes the fact that these types of mass media organisations cannot afford any erroneous actions when communicating their intended messages.

Curran (2002:135-136) explains that media representations provide "a functional substitute for concrete group contact, for the now impossible meeting-of-the-whole of modern differentiated societies." This author continues by stating that broadcasting may promote a sense of collective identity and may foster the integration into society's normative order of moral values. Mass media information and preference may bind together people in a society and influence their social identities and social personalities.

Baxter and Babbie (2004:12) define mass communication as "the mediated communication process, including the electronic, cinematic, and print media." The process of mass communication by the mass media is not simply an unorganised process, but is a highly planned process with specific steps that are to be followed in order to succeed.   Day (2006:251) indicates that, when the marketing concept is applied to the mass media, all the departments must contribute towards the financial position of the company. The information must be packaged to attract the target audience and to tap into the economic potential of the market place. Because the mass media are aimed at making profits, the target audience is a very important element of their marketing procedures. They have to identify communication strategies that maximises the impact they have on their audience in order to increase their profits.

2.4 The functions and goals of communication and the media

Communication may have various functions and knowing these functions may enable one to understand the goals of the specific communicative action. The various functions and goals of communication at large, but also more specifically the media, will now be identified and discussed.

One of the functions of communication is the communication of social needs. Communication may play an important role in the social obligations that people experience (Verderber and Verderber 2008:10). Communication may also facilitate the co-ordination of societies, by facilitating communication between different social groups, ensuring a co-operative response (Curran 2002:135).

One of the social needs of communication is the need for interaction. This need for interaction, or interaction goals, forms part of the cognitive domain and individuals need to communicate with each other, as well as co-ordinate with each other in order to achieve these interaction goals (Whaley and Samter 2007:74-75). People have the need to interact with each other and communication facilitates this interaction as it is normally the main element of the interaction. Another social function of communication is providing a release for emotional expression of feelings (Robbins 1993:328). Frustrations, as well as feelings of satisfaction may be adequately expressed by employing communication, especially within a group. The sharing of emotions or feelings within a group is also facilitated by communication and shared feelings may lead to closer personal relationships.

Another important function of communication is communication used to develop and maintain the sense of oneself (Verderber and Verderber 2008:10). Communication and the media may also provide the audiences with information that may help them to develop social identities. Communication may assist this identity that individuals form about themselves by transmitting values from one generation to the next (Curran 2002:135). The various media environments shape human experiences. This often takes place in unconscious ways (Littlejohn and Foss 2008:287).

The media may play an important role in the transmission of the social heritage. The functions of the media may be to communicate information, values and norms to the audience. This may increase the social cohesion by broadening the base of common experience (Severin and Tankard 2001:322). The media may lead people to become more homogeneous, thinking, talking and acting in the same way. The audience of a specific medium may be standardized through the information that they receive from this source.

Closely related to the individual and social identification function of the media and communication, communication may also be used to develop relationships (Verderber and Verderber 2008:10). Relationships are a substantial part of structuring, evaluating and understanding messages and relationships are assumed to evolve as a result of effective communication. Furthermore, communication allows the clarification of details, and sharing of feelings. This enables problem and conflict solving, aiding the building of functional relationships (Schultz et al. 2003:118).

Furthermore, communication may be used to exchange information, as well as to influence others (Verderber and Verderber 2008:10-11). In 1948, a pioneer contribution to the study of the functionality of communication was made by Lasswell, who indicated that the media have three main functions, including surveillance, correlation and transmission (Curran 2002:135). The media provides the audiences with information that enables them to monitor situations and make informed decisions about how to act in certain circumstances.

Furthermore, Schultz et al. (2003:118) explain that information is a valuable commodity and systems that do not deliver adequate information, may result in information imbalances. Communication plays an important role in the delivery of information and those who possess accurate information have a great advantage over those who are not in possession of this information. This information that is received from the media may provide an indication of how to react to events or how to handle certain situations (Severin and Tankard 2001:322).

The information function of the media belongs primarily to the news media, both electronic and print media (Barker 1987:359). Barker also indicates that the media, through communication, is responsible for the diffusion of information, which refers to the way that the public learns about events, products, ideas, and so forth (1987:360). The media provides the public with various forms of information which they may choose to accept or refuse. Whaley and Samter indicate that skillful communicators may be more likely to achieve success. They also explain that skilled functional communicators are sensitive to the personal characteristics and goals of others and they adapt their communication to contribute to other people's achievement of goals (2007:107).

Another very important function of communication by the media is entertainment. Entertainment may provide abatement from the everyday problems that people experience and this may serve the purpose of filling leisure time. This entertainment function may also raise the taste or preference that audiences might experience (Severin and Tankard 2001:323). The entertainment function of the media may serve the function of escapism, allowing the audience to move away from their boring, problem-filled lives. Although radio functions primarily as information media, the entertainment provided by this medium indirectly serves as their primary source of revenue (Barker 1987:362). The entertainment provided by the media lures the audiences into using a specific medium. These media may then use the size of their audience to gain the support of advertisers, who may then choose to advertise on the station, providing the station with revenue.

2.5 Various approaches to communication

There have been various scholars that have developed different approaches to communication. Each of these approaches to communication focuses on different aspects of the communication process and have certain characteristics based on the area of focus. Some of these approaches focus more on interpersonal communication, while others focus more on mass communication, as can be found in the mass media. Littlejohn and Foss have divided the world of communication theory into seven traditions or approaches to communication, namely semiotics, phenomenology, cybernetics, the

sociopsychological approach, the sociocultural approach, critical approach and rhetorical approach (2008:34).

2.5.1 The semiotic approach

"The semiotic tradition includes a host of theories about how signs come to represent objects, ideas, states, situations, feelings and conditions outside of themselves" (Littlejohn and Foss 2008:35). Baxter and Babbie (2004:360) indicate that semiotics is "primarily a mode of analysis that seeks to understand how signs perform or convey meaning in context. The work of semiotics is to uncover the rules that govern the conventions of signification. Semiotics is the science of signs."

The meaning that an individual assigns to a sign or symbol will affect the influence that the sign or symbol has on the perception of the individual. "The symbols may have no natural connection with the things they describe" (Griffin 2003:27). Symbols may be used simply to refer to something. "Although semiotics is based on language, language is but one of the many sign systems of varying degrees of unity, applicability and complexity. Morse code, etiquette, mathematics and music are examples of semiotic systems" (Baxter and Babbie 2004:360).

Meanings are contextual and the arbitrariness, abstractness and ambiguity of symbols account for why people have different meanings for the same words (Wood 2004:79). Not every person will assign exactly the same meaning to a specific sign. The different contexts that surround the interpreter of the sign, as well as the sign itself, will influence the meaning that a sign might have for different people. No two persons have exactly the same reference points for assigning meaning to a symbol. Semiotic analysis is the search for the meanings that are intentionally or unintentionally attached to signs (Baxter and Babbie 2004:360).

Littlejohn indicates that semiotics is the study of signs (1992:63), while Littlejohn and Foss (2008:35) define a sign as a stimulus designating or indicating some condition, while a symbol designates a complex sign with many meanings, including highly personal ones. The meaning that an individual assigns to a sign or symbol will affect the influence that the sign or symbol has on the perception of the individual. Littlejohn

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and Foss propose three variations in the Semiotic tradition, namely semantics, syntactic and pragmatics (2008:36).

Louw and Edwards define semantics as the study of how various communication elements interact and combine with other cues to give meaning. Furthermore, pragmatics is defined as the study of the relationship between language and contexts (1997:407). The context in which a message is communicated will have an influence on the way that the message is interpreted. Littlejohn and Foss prefer to define 'semantics' as the process of sign relation to their referents, while pragmatics looks at how signs make a difference in people's life, effects of signs and impact on social life. Syntactics is defined as the study of relationships among signs (2008:36).

Whaley and Samter (2007:18) state that words in a language are comprised of different meanings and the communicators need to learn what the different units mean, as well as how to combine them in order to logically communicate. They also explain that syntactics provide rules about how to sequence the words into meaningful sentences, while pragmatics provide rules about how to use language in a specific communicative situation. Littlejohn and Foss explicate that semiotic thinking involves the idea of a triad of meaning, which maintains that meaning arises from a relationship among three things, namely the object, the person and the sign (2008:35). In order to understand this triad of meaning, one needs to understand what a 'sign' is.

According to Sproule, a sign is a perceivable, physical entity, such as an audible sound or observable act, to which meaning is assigned by individuals (1981:73). Littlejohn and Foss continue by indicating that a symbol usually designates a complex sign with many meanings including highly personal ones (2008:35). From these definitions, one can deduce that no communication is possible without the implementation of signs, symbols and sign systems. However, it should also be noted that a sign means virtually nothing if no meaning is assigned to it.

Denotation and connotation are important elements of the semiotic approach to communication. Denotation may refer to the objective reference of a word, or the

concrete meaning that a word has. Connotation refers to meanings beyond the objective words and is acquired through past social and personal experiences (Barker 1987:29). Connotation may also be defined as "the meaning of a sign that is arrived through the cultural experiences a reader brings to it" (Rayner et al. 2004:36). Identifying the meaning of a message may be easy when the receiver of the message has the correct semiotic background. Without a previous reference, the decoding of the message may be more difficult.

Another element that comes into play, is semantic noise. Verderber and Verderber (2008:8) identify semantic noise, which refers to "distractions aroused by certain symbols that take our attention away from the main message." They also indicate that whenever humans react emotionally to a message or behaviour, they are experiencing semantic noise. This semantic noise may influence a person's interpretation of a message, as well as the perception that is formed with regards to the message. Roelofse indicates that a dual process of naming and abstracting is of extreme importance in communication (1982:12). He further states that by naming that which you are conscious of, you anchor it or create a point of reference to which you can always come back.

2.5.2 The phenomenological approach

Littlejohn and Foss state that "theories in the phenomenological tradition assume that people actively interpret their experiences and understand the world by personal experience with it" (2008:37). Approaches that belong to this tradition focus on the direct, conscious experience of an individual. The authors also indicate that interpretation is central to most phenomenological thought and that interpretation is the active process of the mind, clarifying personal experiences (2008:38). This approach basically refers to the analysis of an individual's life from his own standpoint. It places emphasis on people's perceptions and interpretation of their experiences (Griffin 2003:32). A person's perception and interpretation of a source's communication will, thus, shape their future attempts at communication, as well as their reactions towards

the communication. Avis et al. state that phenomenology is the study of subjective experience as it occurs in the here and now (1999:251).

Phenomenological and interpretative studies share the common purpose of understanding what a phenomenon or experience means to the participants. All perceived phenomena, both objective and subjective should be considered. Central to phenomenology, is interpretivism, which aims at understanding how the participants understand their lives (Baxter and Babbie 2004:326).   Littlejohn and Foss state that phenomenology makes actual lived experience the basic data of reality (2008:37). From a phenomenological viewpoint, the only variable in examining a certain text is experience, whether it be the experience of the person being viewed, or the experience of the person interpreting the actions of another person.

Griffin (2003: 129) indicates that this approach is typified by the humanistic psychologist Rogers. "Rogers believed that people draw close to others when their outward behaviour is congruent with their inner feelings, they unconditionally accept others for who they are, not for what they do, and they listen to what others say with the aim of understanding what it is like to be them." This again emphasises that communicators have to examine the communicative process from the viewpoint of the person with whom they are communicating, or from whom they are receiving communication.

The phenomenological method may be used to understand the complexities of human experience. This will allow people to tell their personal experiences in their own words and may aid the study of what concerns people (Louw and Edwards 1997:584). According to Littlejohn and Foss, there are three basic principles of phenomenology. Firstly, knowledge is found directly in conscious experience and individuals come to know the world as they engage it (2008:38). The only way in which a person can perceive a phenomenon, is by the experience, whether direct or indirect, that that person has had with the phenomenon.

The second principle of phenomenology is that the meaning of something consists of the potential of that thing in one's life (Littlejohn & Foss 2008:38). This means that the relationship that a person has with an object will determine the meaning that object has to the person. The third principle is that language is the vehicle of meaning. One experiences the world through the language used to define and express that world (Littlejohn & Foss 2008:38). Language helps people make sense of their experiences and is assistive in shaping their realities. Language plays a vital role in the perception processes of an individual. Littlejohn and Foss state that language is packed with meaning and the discourse available in everyday life constantly affects the individual's experience of events and situations (2008:39)

Social phenomenology examines the experience of social relations of individuals, especially the use of language in ordinary life (Littlejohn 1992:218). Our experiences are closely related to our social positions and are expressed in language. Littlejohn notes that communication is the vehicle by which people assign meaning to experience and that human life is both affected by the world and in turn defines and assigns meaning to the world (1992:218). Louw and Edwards explain that one can understand human experience by studying things as they appear and as they are experienced, but this must be done in a way that is appropriate to what one is studying (1997:19). A method that changes the experience under study cannot be used. The human experience should be recognized as a phenomenon of interpretation and perception that directly influences the cognitive processes, behaviour and communication of the individual. The authors continue by stating that, in a phenomenological description, data can be presented as a case synopsis that is an organized summary of the material (1997:45)

Interpretation is another aspect that plays an important role in phenomenological approaches. Littlejohn and Foss explain that interpretation involves going back and forth between experiencing an event or situation and assigning meaning to it, moving from the specific to the general and back to the specific again, in what is called a hermeneutic circle (2008:38). A person will first examine the experience and, by

interpreting the event, derive a meaning from which reality is constructed. The person can, however, go back to the situation and assign different or extensive meanings. This process can take place several times in the interpreting of the situation. Trenholm provides four steps from which a perception model can be constructed. She states that the first step in model building involves observing a fact or series of related facts (1986:227). These facts can be referred to as phenomena. Dubin (as cited in Trenholm 1986:227) distinguished between facts that can be seen as historical events (which occur only once) and those that are likely to be repeated and related to other facts (phenomena).

Barker continues by stating that one's past shapes the way one feels about oneself and the way one reacts to others (1987:109). Historical events and phenomena will influence the perception of the reality that an individual possesses. Trenholm (1986:228) indicates that the second step in constructing a model is the development of a general explanation from which the observed facts may be logically deduced. After that, other cases should be found that fit the model and assists the making of prediction.

The final step is determining whether the predictions hold true in the world of observable events (Trenholm 1986:228). Again, one notices a process moving back and forth between the various steps in the process of constructing a model of perception. Littlejohn and Foss indicate that interpretation can be defined as a conscious and careful process of understanding (2008:132). The constant back and forth movement between experience and meaning provides a basis for the studying of messages in the phenomenological tradition.

Emotions are another aspect of phenomenology that is an integral part of a person's experience of situations. Louw and Edwards state that emotions have a distinct phenomenological quality in that people are able to distinguish emotions on the basis of what they feel like (1997:454). Emotions help the individual in constructing the reality of a situation and interpreting the experience gained from that situation.

Phenomenological psychologists argue that one cannot fully understand emotions unless one experiences it oneself and can imaginatively enter into the motional experiences of others (Louw and Edwards 1997:455). People often suppress their emotions, but more often emotions are clearly expressed and by analyzing the emotional state of a person, the perception of reality and interpretation of the experience can be derived. The reality of a person, as perceived by direct experience with situations, plays an important role in the behaviour, cognitive processes and communication of that person. Phenomenological approaches provide valuable information for analyzing and interpreting a person's actions in order to understand them.

2.5.3 The cybernetic approach

Cybernetics regards communication as the connection between the separate parts of any system, whether it be an organizational system or a media system (Griffin 2003: 23). Littlejohn and Foss indicate that cybernetics is the approach to communication that focuses of complex systems in which various interacting elements influence each other. They also state that, within cybernetics, communication can be understood as a system of variables that influence one another, shaping and controlling the character of the overall system and achieving both balance and change (2008:39). Communication bonds the system together as it enables interaction amongst the members of the system.

Littlejohn holds that cybernetics investigates the ways that systems gauge their effect and how necessary adjustments are made within the system. He also states that the fundamental process of output-feedback-adjustment is the basis of cybernetics (1992:45). One can see that cybernetics concerns itself particularly with the nature of feedback derived from the dissemination of information and information processing. It can be noted that the idea of a system forms the core of cybernetic thinking and that systems are sets of interacting components that, together, create something more than the sum of the individual parts (Littlejohn & Foss 2008:39). The general systems theory provides guidelines for the understanding of human behaviour.

Avis et al. provide several assumptions of the general systems theory. Firstly, the individual cannot be separated from, in order to be understood or explained, the members he interacts with. Secondly, each individual is part of a system of interacting and interconnecting parts or individuals. Thirdly, each individual is part of many and different interconnecting systems and, fourthly, an individual's behaviour can only be understood if the pattern of these interconnecting systems is understood. Lastly, the different parts of a system are meaningfully connected (Avis et al. 1999:115). One can see that every person has a place within one or more systems and that these systems provide valuable guidelines for analyzing and understanding not only the behaviour, but also the communication of a person. In order to understand the behaviour of a person, one must understand the systems from which he originates.

The dispersion of information within the different systems is also important. A communicator within a system can only receive feedback once a message has been communicated to human beings outside of the system. "The information theory deals with the quantitative study of information in messages and the flow of information between senders and receivers" (Littlejohn 1992:50). According to Louw and Edwards, information-processing is the mental activities which alter incoming information and associate it with other information that is already available in memory of the communication recipient, thereby creating new information (1997:328). For the messages to be conveyed, a process of information exchange must take place.

Barker indicates that the exchange of information is basic to public communication and that the communicator must present the information in a way that maintains the attention of the audience (1987:233). When the receiver becomes uninterested in the messages or material communicated to him, he will no longer pay attention to it and no feedback will be made possible. However, when the receiver engages attention to the message, a process of feedback will occur and the receiver will become involved in the message and the system.

Finally, Sproule underlines a general problem of information transmission that may occur, namely perceptual information distortion. This occurs when a message is altered

during the transmission process (181:349). It can be deduced that audiences will not only perceive the message as negative when they feel that they have been deceived, but also the system as a whole. It is, therefore, important that communicators always communicate the complete message without the aim of deceiving or gulling the audience.

2.5.4 The sociopsychological approach

People all over the world differ in the ways that they perceive the world around them, as well as in their personality traits. The study of individuals as social beings is the thrust of the sociopsychological approach to communication. These theories focus on individual social behaviour, psychological variables, individual effects and reaction and personalities and traits. (Littlejohn and Foss 2008:42). "Most sociopsychological theories of communication today are cognitive in orientation, providing insights into the ways human beings process information" (Littlejohn and Foss 2008:42). The cognitive processes involved in forming perceptions and influencing are very important aspects of the sociopsychological tradition.

Scholars in this tradition often look for cause-and-effect relationship that will predict the behaviour of a communicator. These scholars believe that there are certain truths about communication that may be discovered by carefully and systematical observing the communication process (Griffin 2003: 22). The previous communication experiences of an individual are highly likely to influence future communication with the same source, as the individual might have already established a method of behaving in the communication context. Sociopsychological theories may be regarded as a combination of psychological perspectives and sociological perspectives. According to Schultz et al., psychology is usually concerned with the study of human behaviour, concentrating on the traits of an individual, while sociology is concerned with the study of social behaviour, such as the relationships between social groups and societies (2003:5).

As already mentioned, perception forming is an important aspect of this approach to communication. "Perception is a cognitive process by which individuals organise, interpret and understand sensory impressions from their environment" (Schultz et al. 2003:37). Perception also has a biological side. Louw and Edwards state that the parietal lobes and the related association areas play a part in tactile perception, body perception, and the ability to perform sensory-motor tasks and in language (1997:82). Perception is one of the tools that human beings use to make sense of the world. It gives meaning to the information that they receive through their senses. Louw and Edwards also state that perception involves the selection, organisation and interpretation of stimuli. Bittner continues by stating that perception influences how one receives and react to communication (1985:13).

Moving to interpersonal perception, one can see that this is a learning process in which individuals attempt to interpret what kinds of people others really are (Sproule 1981:145). This author also expresses that perception also represents an effort to interpret new data by filtering them through an existing image system. The existing systems are learned from an early age by the process of socialization. According to Louw and Edwards, socialization refers to the process of learning habits, customs, manners, patterns of thought and beliefs, which govern social interactions (1997:720). Social institutions and practices also teach individuals the norms and values and this, in turn, influences their processes of perception. Wood states that if discursive structures influence human behaviour, it follows that, what humans notice and think at any time, as well as their social location, is shaped by the discursive structures that organise and direct the knowledge of these human beings (2004:301).

Humans are influenced by various variables, including individual influencing variables and environmental influencing variables. Individual influencing variables include needs, motives, personality, perception, learning and attitudes, while environmental influencing variables include cultural and social factors, such as reference groups, friends, colleagues and family members (Louw and Edwards 1997:833). Because no human being is influenced by exactly the same variables, differences in perception are likely to

occur. Furthermore, because cognitive processes are involved and individuals vary in their cognitive capabilities, message distortion may take place.

Schultz et al. state that a receiver's interpretation of a message often differs from the message intended by the sender and the receiver will react according to his or her own interpretation of the message (2003:120). A possible solution to the problem of misperception may be the development of a metaperspective which, according to Littlejohn, involves imagining or inferring what the other person is feeling, perceiving or thinking (192:263). This is opposed to a direct perspective, which Littlejohn explains as the experience of another person as you observe and interpret their behaviour.

Perception is not only a biological process; our perceptions can also depend on our perceptual set. According to Louw and Edwards, perceptual set refers to the fact that each person's perception is influenced by his specific frame of reference and is formed by factors such as experience and expectation (1997:160). When a person expects a certain type of behaviour, or has experienced a certain type of behaviour from an individual, the person is likely to be able to make assumptions about future behaviour or predict outcomes of encounters.

One can see that behaviour can be learned by a process of social learning. Littlejohn and Foss indicate that one can learn behaviour by associating stimuli and responses. When certain behaviours are rewarded, individuals tend to repeat those behaviours; when responses are punished, individuals tend to extinguish or 'unlearn' them (2008:43). By means of punishment and reward, individuals learn what behaviour and, ultimately, what communication is acceptable within certain settings and within life itself.

The process of influencing can play an important role in the perception of somebody. According to Littlejohn, Mead's concept of act consists of three stages, namely perception, manipulation and consummation. In perception, the person becomes aware of some impulse. This impulse can be referred to as the sign (1992:66).

The person may perceive the sign by means of his senses and perception is a cognitive process, thus differing form person to person. In the manipulation stage, the person interprets the sign and decides how to respond to it, followed by the act being consummated by actual behaviour (Littlejohn 1992:66). During the manipulation period, in which the person assigns meaning to the sign or situation, miscommunication, and as a result, misinterpretation may occur. Various influence tactics are used to influence the perception of the receiver of the message.

2.5.5 The sociocultural approach

Littlejohn and Foss hold that sociocultural approaches to communication theory address the ways that individuals' understandings, meanings, norms, roles and rules are worked out interactively in communication, positing that reality is not an objective set of arrangements outside us but constructed through a process of interaction in groups, communities and cultures (2008:43). Communication between people is often complicated by various factors, including differences in perception, noise and misinterpretation of nonverbal signs. This approach is based on assumption that, as people talk, they produce and reproduce culture and that reality may be produced, shaped, maintained, repaired and transformed by the language that is used by the communicators (Griffin 2003:28-30).

Firstly, one must understand what the terms 'culture' and 'community' imply. According to Wood, culture has two facets or meanings. "First, a culture consists of ideology, which includes ideas, values beliefs and understandings that are common to members of a society and that guide the activities and customs of that society. Second, culture refers to the actual, concrete practices characteristic of a society" (Wood 2004:275). The members of a cultural group are extremely influenced by the ideology of the culture to which they belong and this shapes their perceptions which, in turn, influences their communication with each other, as well as with persons from other cultural groups.

Littlejohn and Foss provide a definition for an interpretive community, according to Fish. This definition indicates that interpretive communities are groups that interact with one another and construct common realities and meanings (2008:135). Both definitions of

the terms 'culture' and 'community' indicate that members of these groups are influenced by the realities, meanings and ideologies that are formed within cultures and communities and that these are very important in the shaping of the individual members' perceptions, as well as their communication patterns.

Sproule also indicates that members of a cultural group share perspectives on what constitutes correct thinking, acting and communicating (1981:196). These shared perspectives are not only visible among cultural groups, but also among communities made up of various sub-cultural groups. Human beings are not born into this world with a complete knowledge of the ideologies, meanings and realities that can be found in various cultures and communities. Individuals become socialized throughout their lives as part of a community or culture. The community or culture carry forward the ideologies that are of importance to the specific cultural group or community. Through the use of communication, individuals are socialized to become part of a community or cultural group. Day notes that socialization is a lifelong activity and serves as an agent of social control by providing for a certain homogenization of moral values. The influences of the subgroups contribute to the moral development of the individual in a combination (2006:17).

Wood mentions that culture has two facets or meanings, namely that it consists of ideologies, which include ideas, values, beliefs and understandings that are common to members of a society and that guide the activities and customs of that society. Secondly, it refers to the actual, concrete practices characteristic of a society. A culture is made up of more than just a shared language; it is made up of shared perceptions and these perceptions play an important role in the communication practices of the members of a culture. Also, a culture is made up of the historical contexts in which it was formed. These historical contexts also influence the communication between members of different cultures (2004:275).

2.5.6 The critical approach

Littlejohn and Foss state that theories in the critical approach to communication are concerned with how power, oppression, and privilege are the products of certain forms of communication throughout society (2008:45). These theories examine how power and oppression are reinforced and examine the social conditions surrounding the power structures. The critical approach centers around three features. The first feature is the control of language to perpetuate power imbalances. The second feature is the role of mass media in dulling sensitivity to repression, while the third feature is blind reliance on the scientific method and uncritical acceptance of empirical findings (Griffin 2003:31).

When looking at a system of social relationships, it can be seen that power and status play important roles. According to Schultz et al., power can be defined as the ability to influence someone else and occurs in transactions between an agent and a target (2003:141). The person referred to as the agent, is the person using the power, while the target of the power is the individual or group receiving this attempt, whether successful or not, to use power. Power can be used effectively and in an upbuilding way, yet it can also be used to dominate or oppress another person or group. Steinberg identifies a sense of power as one of the hidden needs proposed by Packard. According to Steinberg, people normally relish power and status (2005:26). Furthermore, according to Maslow's hierarchy of needs, the human being has a need for esteem and is concerned with recognition and achievement (Louw and Edwards 1997:449). Although this need is quite high on Maslow's pyramid of needs, it is obviously important to a great array of people to be in power.

Schultz et al. identify certain bases of power, including reward power, coercive power, referent power and legitimate power. "Reward power" is exercised when a person controls the rewards that a target desires and is explicit about the behaviour being rewarded and about the connection between the behaviour and the reward (2003:142). It should be made clear that the reward will only be granted once a certain behaviour or action occurs. "Coercive power" can be identified as the ability of the agent to force the target to do something, using the threat of being punished, while legitimate power is based on position and mutual agreement. It has the connotation of authority and both

the agent and the target believe that the agent has a right to influence the target (Schultz et al. 2003:142).

Schultz et al. further state that "referent power" refers to power that is usually based on interpersonal attraction in which the use of this power source involves the desire of the target to be like the agent (2003:142). In the last base of power, there is a definite indication of which person or group is dominant and which is the oppressed, or target of the power use. Although the agent of the power use is not necessarily superior to the target, the target respects and admires the agent of the power use.

According to Kuypers, a person or group who possess power can make an explicit decision to exercise that power to bring about a particular result, yet many of the discursive expressions of power are far more subtle and commonplace (2005:310). More often than not, human beings do not consciously decide to exercise power. Yet, some human beings make conscious decisions to exert their power and oppress other individuals or group. However, the amount of power that is exerted is not always decided beforehand and the agent can often not be sure of the outcome of this power practice. Often individuals practice their power roles with more vigour than they intended to and they do not realize this. The use of power may influence more people than just the intended target group or individual.

According to Littlejohn, the structuration that saturates social life involves three modes that affect and are affected by action. "These are (1) interpreting or understanding, (2) a sense of morality or proper conduct, and (3) a sense of power in action" (1992:309). Interpreting or understanding plays a role in the structuring of our realities. According to Littlejohn and Foss, the process of having our realities reinforced from a large variety of sources is called articulation (2008:338). Articulation plays an important role in the perception of the world, and the perception of power positions.

The critical approach to communication plays a vital role in understanding the exercise of power by individuals. By understanding how and why individuals exercise the power that they do, one can come to understand the communication situation better.

2.5.7 The rhetorical approach

The rhetorical analysis of a speech act is an art. According to Littlejohn and Foss (2008:49), rhetoric was originally concerned with persuasion and it was considered to be the art of constructing arguments and making speeches. It evolved to include the process of adjusting ideas to people and people to ideas in messages of all kinds. Rhetorical communication features several characteristics and assumptions, including that speech distinguishes humans from other animals. Furthermore, there is an emphasis on the power and beauty of language to emotionally move people and move them to take certain actions (Griffin 2003:26). Rhetoric no longer only consists of oral speeches that are delivered purposefully, but includes all the different ways in which humans make use of symbols to construct reality and to influence those around them. Bittner states that rhetoric can be defined as an analysis of the appeals within messages and their effect on an audience (1985:273).   In a rhetorical speech act the speaker carries the most responsibility for the communication interaction (Barker 1987:228)

Steinberg continues by indicating that rhetoric usually addresses a large audience and that the speaker must anticipate his audience's reaction. Aristotle viewed rhetoric not as a science, but as an art that determines the rules for practical. "Art is a level of knowledge, which comes after sensory perception, memory and experience, but which precedes science or scientific knowledge". Steinberg continues by arguing that art depends, to a certain extent on knowledge of causes (2005:11 - 12). However, it does not deal with the absolute truth, as scientific methods does, but is concerned with possibility, probability and perception.

"Central to the rhetorical tradition are the five canons of rhetoric – invention, arrangement, style, delivery and memory" (Littlejohn & Foss 2008:49). The tradition relies on these concepts as units of analysis. The rhetorical canons can be described as follows:

- **Invention** or inventio refers to conceptualization or the process through which we assign meaning to symbols through interpretation (*Classical Rhetoric* n.a.).

Steinberg states that invention is the discovery and analysis of subject matter and proofs (2005:16). Sometimes a previous phase (intellectio) is mentioned, the division being between the choice of a subject and the invention of more specific subdivisions and development (*Classical Rhetoric* n.a.). Trenholm states that invention is the process by which a rhetor chooses the content of his message (1986:2).

- **Organisation** or arrangement (disposition or collocation) is the process of organizing raw materials of invention to give form or order to them (*Classical Rhetoric* n.a.). In other words, disposition is the structuring and arrangement of discourse (Steinberg 2005:16) According to Littlejohn and Foss (2008:49) organization includes the arranging of information in light of the relationships among the people, symbols and context involved.

- **Style** or elocution concerns all of the considerations involved in the presentation of the information, from choice of symbol system to the meanings we give those symbols, as well as all symbolic behaviour, from words and actions to clothing (Littlejohn & Foss 2008:49). It also includes an adequate vocabulary and ornament (ornatus) and a specific tone that guides the choice of words and figures, all the time with keeping in mind the aim of the most effective persuasion (*Classical Rhetoric* n.a.). Style is also the translation of content into appropriate words (Trenholm 1986:2)

- **Delivery**: Pronunciation and action are relative to the actual delivery of the discourse in its vocal and gestural aspects. The rhetor must be a good speaker and actor if he does not want to waste his previous efforts (*Classical Rhetoric* n.a.). Delivery, according to Littlejohn and Foss (2008:49) became the embodiment of symbols in some physical form, encompassing the range of options form nonverbal to talk to writing to mediated messages. Trenholm indicates that delivery is the production and dissemination of a message (1986:2).

- **Memory** (memoria) is described as the firm grasp of though on the things and the words to retain invention. The discourse must be learnt, since it is going to be delivered orally (*Classical Rhetoric* n.a.). However, this is not only the

memorization of speeches, but also includes the larger reservoirs of cultural memory as well as the processes of perception that affect how we retain and process information (Littlejohn & Foss 2008:49).

2.6 Music as a form of communication

At this moment, all around the world, in restaurants, homes, offices, vehicles and night clubs, people are listening to music. Music surrounds us, whether we are listening to the radio, being put on-hold during a telephone call or going about day-to-day activities, like shopping. Music has become a significant part of our lives. Music has become a ubiquitous social phenomenon and is the centre of various social activities, like concerts, where people gather to listen to and talk about music. Even in social gatherings where music is not the primary focus, for example weddings, it is an essential component – imagine a wedding without music. Music can satisfy a number of needs beyond the social context. Just as individual shape their social and physical environments to reinforce their dispositions and self-views, the music they select can serve a similar function (Rentfrow and Gosling 2003: 1237).

South African radio broadcasting stretches back to 1923 when the South African Railways first broadcasted in Johannesburg. During 1936 the country's public broadcaster, the South African Broadcasting Corporation (SABC) was established. Soon thereafter (1945), the SABC realised that, in order for radio to be viable, funds had to be generated in order to cover the high costs of equipment and salaries. Due to the strengths of radio, as well as its portability, it has since moved from the rough start to being one of the broadest media in the country (Mason n.d. Online).

Wimmer and Dominick (2006:361) indicate that music is the main product of a radio station and is of utmost importance for the economic survival of a radio station. It is important to gain insight into the preferences of the audience. As music is the main product of a radio station, it is of cardinal importance to be able to identify the music that might be preferred by the audience of the radio station. The audience is the main users of this product and the audience figures for commercial radio stations are directly

related to the station's advertising income. These figures, known as RAMS (Radio Audience Measurement Survey) are released by the South African Advertising Research Foundation (SAARF) every six months in the form of 12 month data which covers the two most recent fieldwork periods (SAARF Online).

Rayner et al. (2004:108) state that there are several reasons why radio audiences are so important. Firstly, without an audience, the broadcast would not be created for anybody. Furthermore, the audience size and reaction are often seen as a way of measuring the success of a media product. Audiences are also the receivers of the advertisements of products and this provides income for the media companies producing the advertisements, the broadcasters of the advertisements, as well as the advertisers. Radio is free, but is financed by advertising and the advertisers want to know that they are receiving value for their advertising money. In turn this means that they want to know which people and how many people are exposed to their advertisements. Barker (1987:359) states that many small companies cannot afford to advertise on television, but can still get relatively inexpensive publicity through radio.

After having established that music is the main product of a radio station, one needs to answer the following question, "What is music?" A lay answer to this question might be that music is singers or musicians performing an arrangement of sounds in a structured manner. However, this is not a definitive answer, as some people may not classify some of these sounds as music, for example some artists screaming, as well as sounds that are used that might not be classified as formal music. The Oxford Advanced Learner's Dictionary (Wehmeier et al. 2005:966) defines music as "sounds that are arranged in a way that is pleasant or exciting to listen to. People sing music or play it on instruments."

In addition to music being made up of certain facets, music can also be dividable into certain genres. The concept of genre is very useful when examining the organisation, categorization and consumption of media. The concept of genre suggests that there are certain types of material that can be recognised through common elements, such as style and structure, that are used to make up a particular type of genre (Rayner et al.

2004:55). Furthermore, these authors state that audiences are presumed to like the concept of a genre, because of its reassuring and familiar promise of patterns of repetition and variation and this concept is important in arousing the expectations of an audience and how they judge and select texts (2004:56). The existence of a music genre will allow the audiences to select which genres they like and allow them to develop a preference for certain music genres.

CHAPTER 3
THE USES AND GRATIFICATIONS OF COMMUNICATION MESSAGES

Messages are not simply communicated without them having an effect on the receivers of the communication. The communication process influences the receivers thereof and may have an effect on their perceptions of, not only the element of the message, but also other elements, including the context and the source of the message. This chapter will investigate the effects of communication, interpretation of messages and the perceptions of audiences. It will also examine the uses and gratification of communication messages and how attitudes and emotional psychology come into play when said messages are received. This will provide insight into how the receivers of communication interpret and perceive communication and how this influences the choices they make about the use of communication

3.0 The effects of communication and the mass media

Over the years there have been various studies concerning the effects that the mass media have. A sound starting point of various studies, is the cultivation analysis, "in which the dominant messages and themes in media content are documented by systematic procedures and a separate study of the audience is conducted to see whether these messages are fostering similar attitudes among heavy media users" (Wimmer and Dominick 2006:153). Another prominent study that has been conducted is Bandura's experiment describing the influence of television on the behaviour of children. Most of the early research into the effects of the mass media or mass communication focused on the negative or antisocial effects of the media (Dominick 1983:454 – 457).   However, the media do not only have negative or antisocial effects on the audiences they serve. The mass media may also encourage positive attitudes, such as courage and the defeat of various psychological phobias. Furthermore, the mass media may affect self-control within individual audience members, as well as encourage co-operation, sharing and helping (Dominick 1983:458 – 459).

The mass media may also have an effect on political behaviour, as various studies into propaganda have indicated (Dominick 1983:460). The perception of the voters, as well as voter choice may be influence by propaganda distributed by the media. Furthermore, the mass media may have an influence on socialization, which may be described as "the ways in which an individual comes to adopt the behaviour and values of a group" (Dominick 1983:471). The media may have a significant influence on the knowledge, attitudes and beliefs that the audience members hold. Socialization is a complex process involving various people, as well as various sources of information. Learning is an important part of the socialization process and the media may serve as the primary source of information that facilitates this learning (Dominick 1983:473). Human beings are socialized by their communication and interaction with parents, friends, social groups, teachers, cultural groups and significant others. "Social relations, like subjects and meaning, are constructed by social institutions and practices" (Wood 2004:301).

The mass media play an important role in the transmission of attitudes, beliefs and perceptions (Dominick 1983:474). An important element of attitudes, namely beliefs and perceptions, includes stereotypes that are formed by messages received from the mass media, more specifically messages regarding gender stereotypes. The mass media may have an effect on society's attitudes towards gender roles and little effort has been made to contradict these gender stereotypes. Women are normally portrayed as passive, while men are usually shown to be more aggressive (Barker 1987:370). The mass media may reinforce the economic and social status quo within a community and the general effect of mass communication is the reinforcement of attitudes (Severin and Tankard 2001:126).

The mass media do not only have an effect on audiences, but is also affected by various elements. These elements may include state censorship, which means that the media are influenced by regulatory powers of the government (Curran 2002:148). This means that the government of a country may have the power to instate bills or law that control the information that the mass media may deliver to audiences. Furthermore, the high entry cost that is needed to establish new media enterprises, as well as the corporate ownership structure of the media organizations will affect the media, as well

as the delivery of material. The ever increasing media concentration and competition will also influence the content of the material that is delivered to the audiences. This, together with mass market pressures regarding market share, may have a prominent influence on the management of the medium (Curran 2002:148-149).

The consumers of the medium will also influence the material communicated by the medium, as much media provides for niche markets and is skewed towards the interest and needs of the audience that they focus on. These consumer inequalities will also influence the distribution of media advertising expenditure. The media tend to be oriented towards audiences that may bring about higher advertising revenue and rewards. Advertisers may exert a direct influence on the media to offer material that will be coupled with the advertising goals in order to increase sales. The consumers of the media also have great power and may influence the media by the allocation of their time and money (Curran 2002:149 – 153).

Curran continues by expressing the fact that there is much concern for reaching the intended audience and market segmentation and specialization has played an important role in the choices of messages and material in order to accommodate the demands of the target audience. The mass media must aim at offering enjoyable experiences to a large audience. However, the different consumers of the media may dissent in responses and levels of satisfaction (2002:153).

In the case of music, as already mentioned, Wimmer and Dominick (2006:361) indicate that music is the main product of a radio station and is of utmost importance for the economic survival of a radio station. It is important to gain insight into the preferences of the audience. As music is the main product of a radio station, it is of cardinal importance to be able to identify the music that might be preferred by the audience of the radio station. The audience is the main users of this product and the audience figures for commercial radio stations are directly related to the station's advertising income. By offering an enjoyable experience to the audience, retention of the audience may be ensured to a certain degree. If a radio station plays the music that is preferred by their audience, it may be assumed that the audience will continue to express their loyalty to this particular station by continuing to tune in to this station.

Information on mass-communication effects, have undergone evolution during the past century. There are a wide range of theories and models explaining the effects that the media or mass communicators may have on the audiences to which they present information. As mass communication theory is changing, the needs of the audiences also change and the media is in a constant struggle to keep up with these needs (Severin and Tankard 2001:14). These authors indicate that there have been noticeable changes. These changes include the greater emphasis on uses of mass communication than in the past. The important role of audience activity has become clearer, together with the moves to newer forms of media. This is especially true when examining radio stations and the audiences of radio stations. The role of the audience of a commercial radio station is becoming increasingly important as the audiences determine, to a certain extent, the income of the radio station.

Another noticeable change has been the shift to cognitive science or information-processing approaches, which involves three aspects. Firstly, there has been a shift in the independent variables from the variables of persuasion to concepts such as discourse and framing. This discourse includes the nature of the language being used, while the framing explains how the material is packaged and presented in the media (Severin and Tankard 2001:14 - 15). Furthermore, there has been a change in the dependent variables from attitudes to cognitions. The attitudes include the positive and negative evaluations of an object, while the cognitions include the knowledge or beliefs about an object. Lastly, there has been a shift in emphasis from change as a result of communication to restructuring. Change as a result of communication includes changes in attitude or behaviour, while restructuring includes changes in the models of an event or social reconstruction of reality by the audience (Severin and Tankard 2001:15).

These changes suggest that researchers should try to formulate theories that focus on the need for companionship and degree of user control. Furthermore, communication scholars should aim at placing some of the emphasis on effects and the social impacts of communication (Severin and Tankard 2001:15).

3.0.1. The hypodermic needle effect

One of the theories of media effects explains the hypodermic needle effect. "Individuals were believed to be directly and heavily influenced by media messages, since media were considered to be extremely powerful in shaping public opinion." However, this hypodermic needle effect between the communicator and audience was denied by Bauer (Littlejohn and Foss 2008:298). The hypodermic needle suggests that the media 'inject' certain ideas into a passive audience, without the audience being able to differentiate between information that they wish to accept or not (Rayner et al. 2004:136). This theory may also be referred to as the bullet theory, suggesting that audiences are extremely vulnerable to mass communication messages. It also suggests that the messages will always have the desired effect. However, this theory may be regarded as oversimplified, as a mass communication message does not necessarily have the same effect on everyone. The effect may be dependent on a number of aspects, including personality characteristics of the person, as well as context and elements of the situation (Severin and Tankard 2001:125).

However, Severin and Tankard state that, according to the powerful effects model, the media may, under certain circumstances, have a significant effect on a large number of people. This may happen with the right combination of techniques and circumstances. It should be noted that the mass media may also only be a contributory factor, in contrast to being the sole factor, reinforcing existing conditions. There may be an effects gap within the audience, which indicates that there might be gaps that can occur in attitudes and behaviours, as well as information (2001:259 - 264). The music played by a radio station will not be equally preferred by every potential listener in the broadcasting footprint of the radio station. It is, therefore, important to continuously examine the effects of the communication messages on audiences. In the case of a radio station, it will be of utmost importance to investigate the effects of the music played, as a method of communication, on the audience members in order to ensure retention of the audience.

3.0.2 The theory of cognitive dissonance

Another important theory that provides some explanation into the behavioural and attitudinal aspects of the audience, is the cognitive dissonance theory. This theory holds that "dissonance, being psychologically uncomfortable, will motivate the person to try to reduce dissonance and achieve consonance. In addition to trying to reduce it, the person will actively avoid situations and information which would likely increase the dissonance" (Severin and Tankard 2001:142). Humans seem to have a drive for consistency. Cognitive dissonance may be defined as a "distressing mental state that people feel when they find themselves doing things that do not fit with what they know, or having opinions that do not fit with other opinions they hold" (Griffin 2003:209).

Barker (1987:277) defines cognitive dissonance as a form of imbalance between certain pieces of knowledge and / or feelings, where beliefs and feelings are not in harmony with each other. Cognitive dissonance may also refer to any incompatibility that an individual might perceive between two or more of his or her attitudes (Robbins 193:179). In the case of music as a form of communication by radio stations, cognitive dissonance may arise when audiences are exposed to music that they are not very fond of. The music may be perceived as not being preferential and cognitive dissonance may arise from the action of listening to this music.

One of the elements involved in the cognitive dimension, is cognitive styles, which are essentially one's preferred and typical modes of perceiving, remembering and thinking. These are regarded as stylistic behavioural characteristics that cut across certain abilities and personality and are manifested in many activities and media (Anastasi and Urbina 1997:444). These authors also note that there is evidence that cognitive style may exhibit considerable stability and is related to a number of personality variables.

Cognitive approaches emphasize the fact that a person's behaviour is dependent on the way that he or she perceives a situation and that behaviour may be affected by personality characteristics, as well as by the social environment as perceived by the individual (Taylor et al. 2006:8). Should a person perceive a radio station and the action of listening to this station as enjoyable, this person would most probably continue

to listen to this station. If the playing of enjoyable music by the radio station is perceived as a normal situation when listening to the radio, cognitive dissonance would be decreased and the audience members will be likely to seek out such a situation – that is listening to enjoyable music on a specific radio station.

The theory of cognitive dissonance sought to explain the linkage between attitudes and behaviour (Robbins 1993:179). Whaley and Samter state that cognitive dissonance, meaning the awareness of being inconsistent, may lead to attitude or behaviour change (2007:3). Cognitive consistency describes people as striving for coherence and meaning in their cognition and minimizing inconsistencies (Taylor et al. 2006:136). The behavioural change may, in the case of radio stations, simply refer to changing the station when cognitive dissonance, in the form of listening to less gratifying music, is experienced.

There are various processes in which cognitive dissonance come into play. One of these processes include decision making. Severin and Tankard state that, when an individual is faced with decision making, "dissonance is predicted to follow to the extent that the rejected alternative contains features that would have resulted in its acceptance and that the chosen alternative contains features that could have caused its rejection." This means that more difficult decisions will imply greater predicted dissonance after the decision. It also holds that this type of dissonance may be greater for more important decisions (2001:142).

Taylor et al. suggest that individuals evaluate the cost and benefits of various actions and may pick the best alternative in a logical, reasoned way. They choose alternatives with the greatest rewards (2006:8). In accordance with this, when examining music played by radio stations as a form of communication, one could reason that the audience members would pick the best alternative to suit their specific needs. They would, thus, select a radio station with content or music that they most prefer, again highlighting the importance of audience preference of music.

Cognitive dissonance theory is also of great importance in the areas of information seeking and information avoidance, which may be termed "selective exposure" and

"selective attention." The dissonance theory predicts that audiences will aim to avoid dissonance-producing information and that media personnel are acutely aware of this (Severin and Tankard 2001:143).   Again, in the case of radio stations, audiences would tend to avoid dissonance by simply avoiding a radio station that plays music that they are not partial to.

Griffin (2003:211) states that selective exposure may prevent dissonance, as people avoid material that is likely to increase dissonance.   By selectively exposing themselves to certain material, audiences may be lead to a state of comfort. Severin and Tankard further explain that selective retention is also affected by cognitive consonance by stating that "people tend to remember material that agrees with their prevailing frame of reference or attitudes, beliefs and behaviours and forget material that disagrees with them" (2001:146). This may be an important point to remember when examining the material that is communicated to a specific audience. Once it has been established which material provides the audience with cognitive consonance, there is much to gain by mainly providing the audience with communication material of this kind.

The audience members of commercial radio stations are, thus, more likely to avoid material (music) that create dissonance within them. By selectively exposing themselves to music that they are partial to, a state of comfort may be achieved. By being able to remember which music agrees with their attitudes and beliefs, audience members may become inclined to listen only to radio stations that play the music that agrees with these attitudes and beliefs.

There are several ways in which cognitive dissonance may be resolved. One of these ways may be to downplay the importance of the information or material that is received. Furthermore, the audience member may focus on the rewards in the situation (Schultz et al. 2004:46 – 47). Louw and Edwards suggest that dissonance is uncomfortable and people will seek ways to reduce it. The easiest solution would seem to be to change the attitude. However, the cognitive dissonance approach suggests that one should try to change behaviour, instead of trying to change beliefs (1997:755).

Cognitive dissonance creates psychological tension within the individual and may have a negative effect. Achieving consonance may be achieved by revoking or changing behaviour, although this may not always be feasible (Taylor et al. 2006:138). However, it seems that the most successful ways of resolving cognitive dissonance may be changing one's behaviour, seeking more consonant elements to outweigh the dissonant ones or avoiding the dissonant situation or messages (Schultz et al. 2003:46 – 47). This might mean that the audience members may choose to avoid messages that are not in line with their current beliefs or attitudes or that they may seek messages or material that is consonant to their current cognitive states.

3.0.3 The theory of selective exposure

The theory of cognitive dissonance is closely related to the theory of selective exposure, which explains the moderate influence of the media. This theory states that the effects that the media have on an audience are also mediated by selectivity, as well as group and interpersonal factors. This means that the audience may be regarded as being selective in their exposure to media messages (Littlejohn and Foss 2008:299). According to Griffin (2003:391) the prevailing hypothesis within the selective exposure theory claims that people will only attend to news and views that do not threaten their established beliefs. Furthermore, the audience members of radio stations are likely to selectively expose themselves to content or music that they are comfortable with.

Severin and Tankard describe three selective processes that come into play in mass communication, namely selective exposure, selective attention and selective retention. They describe selective exposure as the tendency for individuals to expose themselves to communication material that is in agreement with their existing attitudes and avoiding those that are not (2001:80).

However, the members of the audience cannot always know beforehand which messages or materials will be communicated to them. Thus, selective attention plays an important role. Selective attention may be described as the tendency for individual audience members to pay only attention to those parts of the message that are consistent with their attitudes, beliefs or behaviours. They may also choose to avoid

material that is not consistent with these attitudes, beliefs or behaviours (Severin and Tankard 2001:80). As previously mentioned, this material may, in the case of radio stations, refer to music that is not enjoyed by a specific audience member. Barker (1987:46) refers to this as selective perception, which is ultimately the screening of stimuli, permitting only certain elements to come into focus. He explains that this is an important requirement for effective listening.

Louw and Edwards (1997:89) explain that selective attention is also related to humans' biological systems. The reticular activating system (RAS) is a network of neurons that functions in the hindbrain, continues throughout the midbrain and also extends into the forebrain. It plays an important role in the regulation of selective attention and acts as a filter, allowing some sensory messages to pass through to the cerebral cortex. It also blocks out other messages, causing the human to be unaware of certain stimuli, such as sounds or messages, they may be experiencing. The authors state that selective attention focuses on aspects that have relevance or meaning to the individual and includes stimuli that may arouse emotions (1997:286).

Furthermore, selective retention may be defined as "the tendency for the recall of information to be influenced by wants, needs, attitudes and other psychological factors (Severin and Tankard 2001:80). It is now clear that audience members go through various processes of selection. Firstly, they may select to which media or messages they are exposed. However, if this choice is not granted, they may choose to which material they will pay attention. Lastly, they may choose which material will be retained by them, forming a frame of reference for the evaluation of future material they might receive.

Selective perception is an important element and may be described as any characteristic that makes an object, event or message stand out and increase the probability that it will be perceived. Since humans cannot observe and assimilate everything that goes on around them, they engage in this process. Information and messages are selected according to interests, background, experience and attitudes and allows an individual to create a shortcut in evaluation information (Robbins

1993:141). However, it should be noted that selective perception may lead to unwarranted opinions and inaccurate conclusions.

Schultz et al. (2003:129 – 130) indicate that value judgments, needs and expectations cause people to hear what they want to hear. When a message does not agree with what the receiver expects or believes, the receiver may choose to block this message. Selective exposure and attention is influenced by an important process, namely cognitive processing. Littlejohn and Foss (2008:69) explains that information processing theories explain how people think, how they organize and store information and how cognition helps to shape their behaviour.

3.0.4 Cognitive processing

According to Barker, cognitive processing includes the storage, retrieval, sorting and assimilation of information. He explains that storage entails the information that audience members wish to remember, while retrieval may be used to establish the meaning of stimuli that may be encountered in the future. The retrieval of information may be useless unless it takes the form of recognition or recall, which involves the awareness of familiar information and the reconstruction of such information in order to evaluate new information that is received. Furthermore, the individual sorts the information and, in so doing, decides which information is relevant. This relevant information is then assimilated, which is the process of incorporating the information into the mental functioning in order to make sense of it (1987:116 - 117).

Griffin (2003:112 – 114) also suggest certain stages of information processing or cognitive processing, including sensory input, central processing, information storage, information retrieval and utilization. He notes that these stages should not be accepted as a rigid sequence, but that there may be partial overall and duplication of function between the various stages.

The first stage that Griffin describes is sensory input. "The mind does not take in all raw information indiscriminately. Some is filtered out, some is swallowed whole and much is altered to fit preconceptions and prior expectations" (2003:112). The second stage described by Griffin, is the central processing stage, where meaning is attached to

information. This deals with the interpretation of information and focuses less on sensory stimuli (2003:112). Information storage is the third stage that Griffin describes. He indicates that individuals do not create separate mental files for every bit of information that is received, but that memory groups data in previously chosen categories. The same information might be remembered differently depending on the material with which it is associated (2003:114).

The fourth stage in information processing, is information retrieval. Griffin states that, "what comes out of long-term memory is not necessarily what went in. when we call up facts or images, we are quite capable of filling in the blanks or coloring in the pictures so that the material makes as much sense now as it did when we filed it away" (2003:14). Lastly, Griffin describes the stage focusing on utilization. This stage explains how the retrieved and transformed information affect behaviour. Each of these stages may be the focus for theorists with different approaches to the cognitive information processing system (2003:14). During the utilization stage, radio station audience members may retrieve information that they have come across previously. Should a listener, for instance, retrieve positive information regarding the music played by a specific radio station, this retrieval of information may affect the behaviour of the listener in such a way that the listener becomes inclined to tune in to the specific radio station in order to listen to music that he or she is familiar with.

McGuire (as cited in Severin and Tankard 2001:174) presents 12 steps required for information processing in his information-processing theory. Firstly, there should be exposure to communication, followed by attending behaviour by the audience or receiver of the message. In other words, a member of a radio station's audience should have, at some stage or another, been exposed to the music played by that station as a method of communication. The receiver of the message will them like the message or material or become interested in it. This would mean that the listener would listen more intently to the music. After this has taken place, the receiver of the message will comprehend the message, after which skill acquisition will take place. Then the receiver of the message will yield to the message, which may imply attitude change. The content of the message will then be stored in memory, as well as the evaluation or

level of agreement with the message. The listener might then remember the pleasurable experience of listening to the music and the radio station that broadcasted this.

The eighth step in this process will be the searching for information and retrieval of information, including previous message that may be consistent with the message received. On this basis of retrieval, the receiver of the message will make a decision and then behave in accordance with this decision. This is followed by reinforcement of the desired acts and postbehavioural consolidating (McGuire as cited in Severin and Tankard 2001:174). This would mean that the listener of the radio station would seek out the radio station in order to determine whether other music played by the radio station also provide pleasurable experiences. Should this music also be in accordance with a previous experience, a decision would be made and the listener might tune in to this radio station more frequently, or continue as a loyal listener of this station. Although these steps are mostly focused on persuasive communication, it provides a valuable viewpoint into the processing of information in general.

Whaley and Samter (2007:119) explain that there is a difference between standard, surface-level processing of messages and depth processing of messages. According to these authors, in surface-level processing, the receiver assumes that the message received from the source can be accepted at face value and that an understanding of this message does not require searching for other deeper, underlying meanings.

With surface-level processing, the receiver takes for granted certain characteristics of the source of the communication. Firstly, the receiver takes for granted that the source is straightforward and honest in his or her communication. Secondly, it is accepted that the source wants his meanings, intentions and motives to be transparent to the recipient. Lastly, it is accepted that the source will provide any clarifications or explications needed to ensure this transparency. Contrary to this, depth processing of message "involves a motivated, systematic and mindful scrutiny of the message, the source of the message, or the communicative situation, the aim of which is answering some concern" (Whaley and Samter 2007:119).

Louw and Edwards also mention certain elements of cognitive processing in psychology. This includes sensation, which is the study of how humans gain information about the world. Secondly, it includes perception, which is the study of how information that is received by the senses is organised to provide individuals with an experience of real things. Memory, which is the study into how information is stored for reuse, as well as learning, which is the study of how new behaviour is learned, also seems to be important elements of cognitive processing. Furthermore, thinking, which is the study of how concepts, words, reasoning and making plans and decisions affect relationships with the outside world is also an important element. The final element is intelligence, which is the study of individual differences in cognitive processing (Louw and Edwards 1997:6).

Louw et al. indicate that, during information processing, interaction takes place between various components which are organised and integrated. The cognitive component of human processing structures the interrelation between thought, perception and interaction (1998:435). Thus, perception plays an important role in cognitive processing. However, before perception is investigated, it is necessary for one to understand the process of interpretation, as interpretation is likely to influence the perceptions that individuals form.

3.0.5 Interpretation of the messages by the receivers of communication

 "As the brain selects and organises the information it receives from the senses, it also interprets the information by assigning meaning to it." The interpretation of other's behaviour and communication will influence the receiver's interaction with them (Verderber and Verderber 2008:32).   Osgood (as cited in Littlejohn and Foss 2008:130) developed a theory of meaning, which examines the associations and connotations that individuals attribute to a specific event or experience. This theory starts by describing how individuals learn, stating that they respond to stimuli in the environment, forming a stimulus-response relationship. Osgood states that this stimulus-response association is responsible for the establishment of meaning, which is a mental response to a stimulus that takes place internally. Meaning, thus, lies between the physical stimulus and the individual's behavioural response to that stimulus.

Blumer (as cited in Griffin 2003:56 - 57) states the premise that "humans act toward people or things on the basis of the meanings they assign to those people or things." He also states that meaning may arise from the social interaction between individuals, which means that meaning is not inherent in objects, but that it is negotiated through the use of language. This may be termed symbolic interactionism, which describes the way that people learn to interpret the world. One symbol, a stimulus, may have various, learned meaning and value for different people. Littlejohn and Foss continue by indicating that most meanings are not learned as a direct result of an experience with a stimulus, but are rather learned by associating one sign with another (2008:131).

Ricoeur (as cited in Littlejohn and Foss 2008:134) also developed a theory focusing on the hermeutic circle, previously discussed as an aspect of phenomenology. Riceour's version of this circle focuses on explanation and understanding. Explanation, according to him, is empirical and analytical and accounts for events in terms of the patterns that are observed among the various parts. Understanding, he explains, is synthetic and accounts for events in terms of the overall interpretation thereof. He states that individuals move from understanding to explanation and back again in a continuing circle.

Postmodernists believe that media images and messages take on a hyperreality, which means that they are "more real than real." These hyperrealities create expectations within the audience and the media may become mirrors of society, as perceived by the audience. Various postmodernists argue that, although the media may distort reality, in today's world, they have become the only reality that the audience has (Grififn 2003:339).

Fish (as cited in Littlejohn and Foss 2008:135) developed a theory focusing on interpretation, namely the reader-response theory. Fish indicates that assigning meaning may not be an individual matter, but that it takes place within interpretive communities, which are groups that interact with one another, constructing common realities and meanings. This might highlight the concept of listener communities, where certain music audience members listen to music as part of their interaction with one another and develop a shared preference for certain types of music.

Taylor et al. (2006:78) explain that schemas play an important role in the interpretation of experiences. They define a schema as "an organised, structured set of cognitions about some concept or stimulus. It includes knowledge about the concept or stimulus, relations among the various cognitions about it, and specific examples." These schemas may provide the audience members the reference frame that is needed to interpret an experience or message. Severin and Tankard defines a schema as "a cognitive structure consisting of organised knowledge about situations and individuals that has been abstracted from prior experiences." It may be used for processing new information and retrieving stored information (2001:82). The prior experiences that Severin and Tankard refer to, may be prior pleasurable experiences with the music that a specific radio station played. The audience member builds up knowledge about the situation – listening to the specific radios station.

Many schemas also contain exemplars, which are defined as "the most common or best examples of a schema." These exemplars do not need to correspond to all the typical features of the schema, but may also incorporate different features (Taylor et al. 2006:79). These schemas are deemed important for various reasons. Firstly, the schemas aid information processing, helping individuals to process enormous amounts of information swiftly and helping them to interpret new information and evaluating whether they agree with it or not. Furthermore, schemas may aid recall. "Memory often works best when we have a schematic representation of past events or people, because the schema will bring many details along with it" (Taylor et al. 2006:80). People who listen to music tend to develop a preference for certain types of music and are more inclined to listen to this type of music. Music preference may be regarded as a schema, as the previous knowledge about music that is preferred might assist an individual in determining whether or not a new song that he or she hears is enjoyable or not.

Schemas may also speed up processing, especially when dealing with information that is relevant to a specific schema. It aids the automatic inferences that are formed, without much conscious effort. Schemas may help individuals with filling in missing information when there are gaps in their knowledge. Missing information is filled in by

schema-consistent details, even if the individual does not have access to this specific information (Taylor et al. 2006:81). Graber (as cited in Severin and Tankard 2001:82) indicates that people tend to store the conclusions drawn from evidence, rather than the evidence self. This aids processing through inferences and the multiple integration of a story with several schemas or schema dimensions.

Most importantly, schemas aid interpretation by indicating how information in a particular domain may relate to other information relevant to that domain, helping individuals to interpret ambiguous situations. This also leads to schemas providing expectations by comparing a new experience to a previous experience within the relative schema. The schemas contain affect, which consists of the feelings that people may have about the content of a schema. Consequently, this may produce an emotional response within the individual, termed the schema-driven affect (Taylor et al. 2006: 81). "Since people have different experiences, their schemas will be somewhat different" (Littlejohn and Foss 2008:200). In order to categorize information into new schemas, as well as existing schemas, one needs to examine the process of perception and the influence that it has on information processing and use.

3.0.6 Perceptions of audiences

Perception may be defined as observing by sight, hearing, feeling, taste or smell. It may be described as the process through which an individual chooses, interprets and integrates stimuli from his environment. The person deals with the situation according to his perception of the stimuli and not according to objective reality. Subjective factors also play a role in perception. A person's experience, values and biases fills in observations in such a way that now two people will observe the same thing in exactly the same way (Marx and van der Walt 1989:91). In the case of receiving music as a communication message, the perceptions of the audience members may have regarding certain types of music as well as the radio stations that employ these types of music as a method of communication.

Robbins (1993:135) defines perception as "a process by which individuals organise and interpret their sensory impressions in order to give meaning to their environment."

However, what one person perceives may be substantially different from the objective reality that exists. Furthermore, Whaley and Samter define perception as the "ability to acquire, retain, manipulate and use information" (2007:108 – 109). Schultz et al. (2003:37) define perception as "a cognitive process by which individuals organise, interpret and understand sensory impressions from their environment." Perception may also be defined as "the process of selectively attending to information and assigning meaning to it." Sometimes a person's perception of the world and other people may agree with the perceptions of others. However, at other times, that person's perceptions may be significantly different from others' perceptions. For each individual, perception becomes reality (Verderber and Verderber 2008:30).

Social perception, which is the process through which people make sense of the human or social world, include, is particularly important for communication. People base their communicative behaviours on their perceptions of other people's conduct, qualities, roles, intentions and dispositions. There are various social perception processes, including impression formation and information integration, amongst others. Impression formation may be described as the organization of diverse information into an overall impression. Information integration, on the other hand, is the recognizing and reconciling of potential inconsistent information (Whaley and Samter 2007:109).

Social perception is more complex than object perception, because human qualities, such as intelligence, attitudes and feelings, are not directly observable. Furthermore, it is known that people act purposefully and one constantly tries to identify their intentions and motives. Lastly, people have the ability to give false impressions of themselves, which causes others to make incorrect observations about them (Schultz et al. 2003:38). In communication, one has to rely on an internal anchor or reference point, which is based on previous experiences. This internal anchor may be derived from social experiences that shaped the individual's social perception (Littlejohn and Foss 2008:72).

Louw and Edwards indicate that there are two phases in the perception process. The first phase involves sensation, which is the stimulation of senses and may be defined as the process by which human senses gather information from the environment. The

second part of the process is the actual perception, which is the process through which people assign meaning to the information their senses received from the environment. "Perception involves the selection, organisation and interpretation of stimuli" (1997:121).

Robbins identifies three elements involved in the perception process, namely the perceiver, the object being perceived and the context of the situation in which the perception is taking place. Firstly, when examining the perceiver, one finds that the interpretation of the perceiver is heavily influenced by personal characteristics embedded within the individual receiver. A major reason for this might be the divergent attitudes that individuals hold concerning classes. Furthermore, needs or motives stimulate individuals and may exert a strong influence on the perceptions that they form. The focus of one's attention, as well as the perception that is formed, is influenced by interests. Due to the fact that individual interests differ considerably, the way that one person perceives a situation may significantly differ from what others perceive (Robbins 1993:135 - 136).

"Your perception of the situation is mediated further by variables in your own psychological makeup. You always assign meaning to what you observe and this meaning is crucial to what you see. Meanings help you integrate your perceptions and organize your observations into patterns that help you make sense of the world" (Littlejohn and Foss 2008:70).

Another significant factor influencing the perceiver is past experiences. One tends to perceive the things to which one can relate and past experiences may act to nullify an object's interest. Objects events that have never been experienced before may become more noticeable than those that have been experienced in the past. Finally, expectations within the perceiver will also influence perceptions in that people will see what they expect to see, irrespective of actual circumstances (Robbins 1993:136). The interpretation of information will depend on how socialization and past experiences have shaped the assumptions, attitudes and expectations of individuals (Louw and Edwards 1997:724).

The mood of the perceiver may also influence not only the content of perceptions and impressions, but also the processes used in perception. Specifically, a negative mood may most likely lead to the usage of piecemeal processing rather than categorical processing (Taylor et al. 2006:45 – 46). Individual patterns of perception may be referred to as perceptual styles. Each encounter may give rise to a number of different interpretation, each of which seems to be true to the person involved, depending on that person's style of attribution and perception (Littlejohn and Foss 2008:70).

Robbins notes that the characteristics of the target that is being observed may affect the perception thereof. Because targets are not examined in isolation, the relationship of a target with its background may influence perception. The tendency to group things that are similar together will also have an influence on the way that a target is perceived. What people perceive is dependent on how a figure is separated from its general background. As a result of time proximity, as well as physical proximity, unrelated objects or events are frequently grouped together (1993:136 – 137). There are certain aspects of the target that are also important in the perception process. Ability, motivation and obligation seem to play an important role in how the target's behaviour is perceived (Littlejohn and Foss 2008:70).

Lastly, Robbins focuses on the situation or context within which the perception takes place. He states that various elements in the surrounding environment may influence individuals' perceptions. Even though neither the perceiver nor the target changes, the situation and elements involved in the context may alter a person's perception of exactly the same object or event (1993:138). Social context may be very informative with respect to perception forming. When people receive information, they tend to focus on the pragmatic implications of the information, which is the reason for the information being conveyed. Therefore, messages do not always have the same impact on every member of the audience. It will depend on the context in which it is delivered and the purpose that is discerned for the delivery of the message (Taylor et al. 2006:39). Verderber and Verderber (2008:46) state that the most important factor in determining how messages will be understood by the receiver is the context in which it is sent and

received. Contextual cues may be used to improve the understanding of the content and intent of the communicator.

One of the main sources of differentiation of cognitive styles can be found within the area of perception. Experimental literature has, in the past, demonstrated significant relationships between an individual's attitudinal, motivational or emotional characteristics and his or her performance on perceptual tasks (Anastasi and Urbina 1997:445). Robbins states that a person's perception of a situation will become the basis on which he or she behaves. Differences in behaviour may be attributed to differences in perceptions (1993:158). Furthermore, intentions may intervene between people's perceptions and emotions and their overt behaviour. These intentions are the decisions that individuals make to act in a given way (1993:451). It is important to understand how people's interpretations and perceptions of the social world influence their communicative behaviour (Whaley and Samter 2007:108).

Whaley and Samter further note that perception is a mental process through which individuals notice, indentify and interpret things in the world. It is an active process, through which individuals make sense of the world around them. Individuals selectively direct their attention to particular aspects of the world, classify the things they notice in terms of the mental categories they have acquired and retrieve information about similar experiences from their memory. This might aid the view of current experiences and making inferences about the nature of the experience, its causes and possible consequences of this experience (2007:109). When people perceive something, their perceptual systems actively process and organize the information that they are receiving to make sense of it. Two people may perceive the same thing in different ways because they have different experiences and expectations (Louw and Edwards 1997:724).

Barker (1987:46) states that hearing is the response caused by sound waves stimulating the sensory receptors within the ear. Hearing itself is purely a physical response. The reception of these sound waves does not mean that any conscious perception of what is being heard is taking place. Re-examining selective exposure and attention, Barker states that the perception necessary for listening depends on attention.

Therefore, a selective perception process, known as paying attention, is an important required for effective listening. Perceptual selection processes are likely to affect what people hear, how they hear it and whether they are willing to respond (Schultz et al. 2003:130).

An important aspect of the perception process is the organisation of stimuli. Even though attention and selection processes may limit the stimuli that are processed by the brain, the absolute number of stimuli that a person attends to is still substantial. There are two common principles that individuals may use, namely simplicity and pattern. When the stimuli attended to are very complex, the brain will simplify the stimuli into some commonly recognized form. This process is referred to as simplicity. The next principle that the brain incorporates when organizing information, is finding patterns. "A pattern is a set of characteristics used to differentiate some things from others. A pattern makes it easy to interpret stimuli" (Verderber and Verderber 2008:30 - 31).

Sherif posits that, when people hear a message, they immediately judge where it should be placed on the attitudinal scale in their minds. This subconscious sorting of ideas occurs at the instant of perception. New ideas are weighed by comparing it with present points of views. Sherif viewed attitude as an amalgam of three zones, namely the latitude of acceptance, the latitude of rejection and the latitude of noncommitment. The latitude of acceptance is made up of items that one perceives as acceptable, while the latitude of rejection consists of opinions that are perceived as being objectionable. The latitude of noncommitment includes items and statements that is neither found to be objectionable nor acceptable (as cited in Griffin 2003:187).

Verderber and Verderber state that the way that people choose which stimuli to pay attention to, perceive, and assimilate, will depend on their needs, interests and expectations. Humans are more likely to pay attention to information that meets their biological and psychological needs. Furthermore, people are likely to pay attention to information that are of interest to them and that meet their expectations. They are highly likely to overlook information that violates their expectations (2008:30).

One can conclude that the interpretation and perception of messages that audience members receive from the media will have a large impact on the media they choose, as well as how often this media will be comsumed.

3.0.7 Uses and gratification of communication messages

The uses and gratification theory is one of the most popular theories of mass communication.   The uses and gratifications theory concentrates on the idea that audiences make active use of what the media offers. Audiences have certain needs, which the media, in one form or another, can meet (Rayner et al. 2004:138). The audiences depend on previous experience in order to decide which material might satisfy the needs they have at a certain moment. Katz, in 1959, first described the uses and gratification approach in his reaction to a claim made by Berelson. Berelson claimed that the field of communication research appeared to be dead. Katz argued that the field that was dying, was the study of mass communication with a persuasive function. He suggested that the field of communication study should focus on answering the question of what people do with the media (Severin and Tankard 2001:293 – 294).

Griffin (2003:395) states that the uses and gratifications approach suggests that audience members are selective in the kinds of media they use. McCombs and Shaw (as cited in Griffin 2003:395) sought to discover what kind of person is most susceptible to the various media agendas. They discovered that people who have a willingness to allow the media to shape their thinking may have a high need for orientation or an index of curiosity. The uses and gratification theory focuses on the consumer or the audience member and imagines the audience member to be a discriminating user of the media (Littlejohn and Foss 2008:300- 301). This model of communication "views individuals as active agents in their choice and use of the media, assuming individuals have needs which they strive to satisfy through their attention to carefully selected media." The media may be differentiated in terms of their ability to satisfy some needs better than others (Lichtenstein and Rosenfeld 1983:97).

Dominick (1983:56) further indicates that the audience actively participates in their interaction and choice of media and messages and that people are aware of their needs

and how to gratify these needs. The uses and gratifications theory supposes an active audience member that possesses his or her own interpretation of the media material, creating a response to the material provided by the media (Rayner et al. 2004:138). Audience members are aware of the music choice that they prefer and will make an effort to actively seek out the preferential material. In the case of radio, it is not problematic to simply turn off the radio or switch to another station if the music that is broadcasted does not meet the needs of the audience member. "The uses and gratifications approach involves a shift of focus from the purposes of the communicator to the purposes of the receiver. It attempts to determine what functions mass communication is serving fro audience members." This approach stresses the potential of the individual for self-realization (Severin and Tankard 2001:293).

Lowery and DeFleur (1995:400) holds that this theory addresses the important theoretical question as to why audiences deliberately seek out different kinds of media content to satisfy their needs. This theory explains that audiences do not simply placidly accept whatever content comes their way, but actively seeks content from the media that will provide them with a certain experience. This theory focuses on the interests and needs of the audience, as well as their attitudes towards certain material, shaping their choices of media content. In the radio industry, with music as the main product of a commercial radio station, this will mean that a radio station will have to identify the needs of its audience in order to provide a product or music that will satisfy these needs.

Littlejohn and Foss (2008:301) state that the uses and gratification approach accepts the audience member as the starting point and examines his behaviour in terms of his experience with the specific medium. It examines the utilization of the medium by the audience and does not view the audience member as a passive actor in this relationship. This theory contends that the audience members are active and goal directed in their usage of a specific medium, which in this case is music. The audience members are assumed to know their needs, as well as being aware of how to gratify those needs.

One of the difficulties in this approach, is the identification and explanation of the various need states. It may be easy to understand the biological needs within a human, but the needs that the media may gratify are more difficult to determine, due to the fact that it only exists in the mind of the audience member. There is, for example, no direct evidence for entertainment needs. The recreational behaviour of a person is all that may be observed. "It does not automatically follow that because someone is entertained by a movie or a television program, there is an entertainment need. An unlimited number of needs can be posited if plausibility is the only criterion and all the evidence required is an implied association with observed media behaviour" (Lichtenstein and Rosenfeld 1983:100).

Katz et al. developed a uses and gratifications model that included three important elements. The first element was the audience, which is conceived of as active and an important part of mass media use is assumed to be goal directed (as cited in Severin and Tankard 2001:295). Audience members may be regarded as active media consumers, because their communication choices may be based on the gratifications they seek and the belief that their media choices will provide those gratifications. Active media participation may influence the gratifications obtained and the effects of media behaviour (Lin as cited in Rubin and Perse 1987:58 – 59). '

Secondly, in the mass communication process, a large amount of the initiative in linking gratification and media choice lies within the audience member (Severin and Tankard 2001:295). Blumler (as cited in Rubin and Perse 1987:59) acknowledges that audience members may not necessarily be uniformly active in their consumption of various media. He suggests that audiences are variable active along various dimensions and at different times in the media use process.

The last element included in the model of Katz et al. may be that the media may compete with other sources of need satisfaction (Severin and Tankard 2001:295). The need for entertainment, for example, may be gratified by print media, such as books or magazines. It may, however, also be gratified by watching television or listening to the radio. Newspapers, the internet, music companies and other entertainment artists all vie for the opportunity to gratify this one single need.

This approach reminds us that people use the media for various different purposes. To a large extent, the user of the mass communication is in control (Severin and Tankard 2001:302). Dominick (1983:50) indicates that the uses and gratification theory, in its simplest form, expresses that audience members have certain drives or needs that can be satisfied by media sources. The uses and gratification can be categorized within a fourfold category system, namely cognition, diversion, social utility and withdrawal.

According to Wimmer and Dominick (2006:371) the key dependent variables within the cognitive dimension are attention, awareness, exposure, recognition, comprehension and recall. In the case of this study, awareness, exposure, recognition and recall will be the most important variables that come into play, as the audience members are aware of the music that they prefer due to previous exposure to the specific genres. The audience members will also be able to recognize the music that they prefer, as well as recall specific music that they are preferential to.

Dominick (1983:50) describes cognition as the act of coming to know something. When a person uses the mass media to obtain information, he or she is using the medium in a cognitive manner. "The individual's cognitive use of a medium is directly parallel to the surveillance function at the macro analytical level." The media allows members of the audience to strengthen their knowledge and understanding of the world they live in and may be based on a desire to explore and master the surrounding environment. McQuail et al. (as cited in Severin and Tankard 2001:295) further explain the surveillance function by indicating that the media may provide information about things that might affect the audience members. This information may also assist them in accomplishing certain goals in life. The media, thus, serves a basic human need.

The second category that comes into play, is diversion. Dominick (1983:52) indicates that this is one of the basic needs of human beings and can take many forms, including stimulation or seeking relief from boredom or routine activities. Furthermore, relaxation or escape from the pressures and problems of the audience's day-to-day existence and emotional release of pent-up emotions and energy are also some forms of diversion. McQuail et al. (as cited in Severin and Tankard 2001:295) define diversion as the "escape from routine and problems" or an emotional release.

Payne et al. (as cited in Wimmer and Dominick 2006:326) confirm that one of the main classes of gratifications is diversion. Often music may provide the listener with a deflection from his or her current activity, breaking the repetitive cycle that some people experience and wish to escape from. Human beings often have trouble coping with boredom and seeking emotional or intellectual stimulation may be an inherent motivation within human beings. Several studies have indicated that many people make use of the media simply to pass the time and audience members often fill their idle time with mass media content. Music may be an aspect that increases the level of stimulation that is normally present within the audience member (Dominick 1983:52).

Wimmer and Dominick (2006:325) affirm this by indicating that one of the most common motivations for media usage is "the need to kill time." Listening may become an enjoyable activity followed to pass time. Dancing to music or singing along to music can be pleasurable experiences to audience members and may serve the purpose of eliminating boredom. However, it may seem that too much stimulation is also undesirable and, when faced with a sensory overload, humans tend to seek a relaxed environment. Radio or other media are often a source of relief from this sensory overload. Of all the media, radio seems to serve the relaxation function most frequently (Dominick 1983:52) The choices that people make in order to relax are not always logic and consistent. Some people might prefer classical music in order to gain relief, while other audience members might seek alternative, heavy metal or rock music to relax.

Dominick (1983:52) states that a final manifestation of the diversion function, namely emotional release, was likely one of the first functions attributed to certain media content. Lowery and DeFleur (1995:108) affirm the role that the media plays in emotional release, stating that emotional release and vicarious emotional experiences are important forms of gratification that is gained from the listening experience. It is often found that people listen to certain types of music in order to release pent-up emotions. Often people listen to upbeat music to lift their spirits, or listen to songs that trigger specific memories. The emotional release function of music plays an important role in the everyday functioning of the audiences.

Dominick (1983:53) further examines the social utility of media, which includes strengthening contact with family, friends and others within the society. He indicates that the social integrative need seems to spring from an individual's need to consort with others. The media may serve as a conversational currency, providing common ground for social conversations, but can also provide a means to overcome loneliness. Furthermore, Dominick states that radio often keeps people, who might otherwise be deprived of social relationship, company. This phenomenon is identified as parasocial relationships and there is evidence that this does indeed occur. Often people listen to music while driving or while spending an evening alone. Music may become a companion to people who spend a considerable time with only their inner voice to keep them company.

McQuail et al. (as cited in Severin and Tankard 2001:295) explain two more social utility categories that may emerge. The first category includes personal relationships. The media may serve the social utility of information in conversations, as well as providing companionship. The second category includes personal identity or individual psychology. The media serves the function of value reinforcement or reassurance, providing the audience members with a sense of self-understanding and allowing them to explore reality.

One possible use of the media may be to relieve loneliness. However, it has been found that the relationship between the audience member and the media, relative to this function of the media, may depend on the extent of loneliness. The heaviest use of the media in the relief of loneliness is found in the situationally lonely, which are people who are only temporarily lonely. There is less use of the media to relieve loneliness in people who are chronically lonely. These include people who have felt lonely for long periods of time. The explanation for this seems to be that chronically lonely people attribute their loneliness to internal factors and do not believe that communication in itself can provide relief from this loneliness (Canary and Spitzberg as cited in Severin and Tankard 2001:301).

Finally, withdrawal is also a category of the uses and gratification theory. Humans occasionally need to escape from certain day-to-day activities and the media may be

used for this withdrawal purpose. Some tasks may be avoided and people may withdraw themselves from other members of society by making use of the media (Dominick 1983:56). Often people would listen to music as an indication that they do not want to be disturbed. Teenagers often listen to music on MP3 devices with earphones plugged into their ears, seemingly cutting themselves off from the rest of the world and becoming stripped of their senses relating to the world around them.

Katz et al. (as cited in Severin and Tankard 2001:296) listed 35 needs taken from literature on social and psychological functions of the mass media and divided them into five categories. The first category they noted, includes cognitive needs. As already explained, cognitive needs entails the need for acquiring information, knowledge and understanding. Furthermore, affective needs were also deemed important. Affective needs are needs that relate to emotional, pleasurable or aesthetic experiences. Personal integrative needs are needs focusing on strengthening credibility, confidence, stability and status, while social integrative needs focus on strengthening contacts with family and friends. Lastly, tension release needs focus on escape and diversion (Severin and Tankard 2001:297).

Studies by Davis and Woodall (as cited in Lichtenstein and Rosenfeld 1983:99) found that the perception of gratification obtained, rather than actual gratification obtained, seems to be the best predictor of media use. Furthermore, media and media content are highly likely to be attended to if gratifications consequent upon interaction within the media are both highly expected and highly valued.

The relationship between medium and medium content also comes into play and seems to have an important effect on the gratifications experienced. Lichtenstein and Rosenfeld indicate that, even within a single genre, the audience for different media differed. They found that for a specific genre – science fiction – the audience for written media, e.g. books, differed from the audience for movies. The image audience members have of a particular medium play a significant role in media choice, independent of content. It appears that the simplistic perspective explaining that people have needs which they satisfy via selected media does not adequately explain the uses and gratifications theory (1983:99).

Therefore, an attempt was made to examine the extent to which an individual's views regarding the gratifications provided by a particular medium are influenced by his or her use of and affect for that specific medium. "Frequent users and fans of a particular medium perceive the gratifications provided by the particular medium differently than people who are infrequent users and who are not fans of that medium. A lack of association would strongly suggest that medium image exists independently of usage and fandom" (Lichtenstein and Rosenfeld 1983:101).

The functional approach to communication holds that something can be best understood by examining how it is used. This means examining how an audience makes use of their interaction with a certain medium (Dominick 1983:32). This author further states that entertainment is an important media function and that radio is devoted primarily to entertainment (1983:48). Wimmer and Dominick (2006:325) affirm this by stating that one of the most common uses of the media is to be entertained.

Within the functional paradigm, the normal state for people in which all of a person's needs are satisfied, is referred to as equilibrium. A person's equilibrium is disturbed when a need arises and this equilibrium is only restored once the needs are fulfilled. The uses and gratification approach assumes that media choices may be made because of their ability to gratify these needs, eventually restoring a person's equilibrium (Licthenstein and Rosenfeld 1983:100).

Furthermore, Littlejohn and Foss (2008:301) explain that the expectancy-value theory comes into play when examining uses and gratification. The gratifications that audience members seek from a specific medium is determined by their evaluation of the material and their entire cluster of beliefs and evaluations will determine their orientation to the material. The authors also state that as people gain experience with a genre, the gratifications they obtain will reinforce their pattern of use.

Some research has focused on better understanding the effects of mass communication. Kim and Rubin (as cited in Severin and Tankard 2001:301) have found that some types of audience activity, for example selectivity, attention and involvement,

may serve as catalysts for media effects. However, contrary types of audience activity, such as avoidance, skepticism and distraction, may serve as deterrents for the possible effects.

Rubin and Perse differentiate between two media-use orientations based on motives, attitudes and behaviours, namely ritualized and instrumental use. They note that these are two general orientations towards a medium and its content and should not be viewed as static or discrete characteristics of individual media users. Ritualized use focuses more on the medium, rather than on particular content communicated by the medium and is usually associated with diffuse motives. These motives include passing time, habitual use and relaxation. It is also associated with more exposure to and affinity with the medium. It is normally less intentional and may be regarded as a nonselective orientation. The members of the audience have a tendency to use a medium regardless of the content (1987:59).

Instrumental use, on the other hand, is normally more intentional and selective and reflects purposive exposure to content. Audience members normally specifically focus on the content communicated by a medium. This form of media use is marked by using the medium's content for information utility reasons, as well as by affinity with and perceived realism of the content communicated by the medium (Rubin and Perse 1987:59).

According to the dependency theory (Littlejohn and Foss 2008:302) the uses and gratification approach grants individuals control over how they use media in their lives. This theory also holds that audiences depend on media material to meet certain needs, as well as achieve certain goals and that individuals who become dependent on a particular segment of the media will be affected cognitively, affectively and behaviorally by that segment. However, how much the individuals are affected might differ in degree and is influenced by, but not limited to, psychological traits. According to Ball-Rokeach and DeFleur (as cited in Littlejohn and Foss 2008:302) there is an integral relationship among audiences, media and the larger society. Levy and Windahl explain that there may be three different types of audience activity, namely selectivity, involvement and

utility. There seems to be significant correlations among activity and media use motives (as cited in Rubin and Perse 1987:60 – 61).

Selectivity may be defined as the degree to which audience members consciously expose themselves to the media. It may be described as the degree to which media content is selectively chosen. Exposure to a medium may be passive, nonselective and inadvertent behaviour, but it may also be highly selective behaviour, valuing the medium for its content and not merely using it as a time-filling activity. Selectivity has been manifested in the salience of certain viewing motives (Rubin and Perse 1986:60 – 62).

Secondly, involvement refers to the level of personal relevance of the media or messages to the audience members receiving these messages. Involvement may be referred to the sense that certain communication content has personal relevance. It has been conceptualized as an active psychological processing of content. It is reflected in cognitive activity and interpersonal discussions after media use and has been linked to media use motives that are grounded in beliefs about the importance of the content. It may also be characterized by a desire to acquire and share information (Rubin and Perse 1987:59 – 63).

Lastly, utility may be described as the perceived usefulness of media exposure. Normally, media use is purposive and planned. Although it has been suggested that audiences flow unintentionally from program to program, other studies have found that there might be more purposive behaviour, such as planned program viewing or listening, as well as evaluating programs before selection (Rubin and Perse 1987: 58 – 59).

The ways in which audience members use the media, and gain gratification from it, is influenced by a large variety of factors, aspects and elements, which will subsequently be discussed.

3.0.7.1 Attitudes of receivers of communication

Attitudes may have an influence on how the audience members use the media they are exposed to. It should be noted that attitudes may not be the all-deciding factor when examining media use. The changes in people's attitudes produced by the media are an

important area to study. However, attitude change does not always produce behavioural change. Sometimes cognitive changes – changes in what people think about – might also be of great interest (Sparks 2006:60).

Over the years, various authors have attempted to define the term, "attitude." One of these definitions is that "Attitude is primarily a way of being set toward or against certain things" (Murphy et al. 1937:889 – as cited in Severin and Tankard 2001:152). Schultz et al. (2003:45) define attitudes as "evaluations people make concerning objects, people or events. Our attitudes are influenced by our values. Values are principles or standards that we adopt as behavioural guidelines for all situations. Attitudes reflect our response to a specific situation, object or person."

Attitudes may also be defined as predispositions to act in a positive or negative way towards some object. One of the approaches that focus on the formation of attitudes and attitude change, is the information-integration theory. This model starts with the concept of cognition, which is a system of interacting forces. Information may be regarded as one of those forces and has the potential to affect an individual's belief system or attitudes. An attitude is considered to be the accumulation of information about an object, person, situation or experience (Littlejohn and Foss 2008:75 – 76).

Allport, in 1954 (as cited in Severin and Tankard 2001:152), defined an attitude as "a mental and neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related." English and English defined it as "an enduring, learned predisposition to behave in a consistent way toward a given class of object" (1958:50). Krech et al. (1962:177) described it as "an enduring system of positive or negative evaluations, emotional feelings and pro or con action tendencies with respect to a social object."

Anastasi and Urbina (1997:404 – 405) define attitude as "a tendency to react favourable or unfavourably toward a designated class of stimuli." Attitudes may not be directly observable, but may be inferred from overt behaviour. The concept of attitude may be said to connote response consistency regarding certain categories of stimuli. This term

has most often been associated with social stimuli and emotionally toned responses. It may also involve value judgments. These authors also not that the nature and strength of one's interests and attitudes represent an important aspect of personality and may affect various areas of one's life (1997:386). Barker (1987:121) defines an attitude as "a learned tendency to react positively or negatively to an object or situation. It implies a positive or negative evaluation of someone or something."

Attitudes are basically human predispositions towards things. It refers to whether individuals like something or not. It is closely related to beliefs, which are the statements that people assume to be true (Severin and Tankard 2001:151). Attitudes may also influence the preference. Attitudes are also evaluative statements, which are either favorable or unfavorable, and reflect how one feels about something (Robbins 2993:177). Griffin describes an attitude as the internal response made up of what people think, feel and intend to do (2003:184).

Louw and Edwards (1997:749) identify three characteristics of an attitude. Firstly, it is relatively stable, unlike a personality trait. Secondly, it will be evaluative and involve the regard of something as good or bad, positive or negative. Finally, it will guide human behaviour. Day explains that values are the building blocks of attitudes and that attitudes may be defined as "the learned emotional, intellectual and behavioural responses to persons, things and events." Furthermore, various writers describe three components of attitudes, namely affective, cognitive and behavioural (2006:13 – 14).

The affective component of an attitude may be the liking or feeling about an object that is embedded within an individual (Severin and Tankard 2001:151). Wimmer and Dominick (2006:371 – 376) explain that there are three important dependent variables of the affective dimension, including attitude change, liking and disliking and involvement. The affective component of an attitude is normally the emotional side of one's beliefs about a situation. It may consist of positive or negative feelings towards people, events or messages, as well as pleasure or displeasure or even uncertainty. It should be noted that the same individual, message or event may be able to produce a variety of responses within different members of an audience (Day 2006: 14). Robbins refers to the affective component as the emotional or feeling segment of an attitude and

indicates that it may be the more critical part of an attitude. Attitude essentially refers to the affective part of all the components (1993:177).

Taylor et al. affirm this by indicating that the affective component consists of a person's emotions and affect towards a stimulus, especially positive or negative evaluations thereof. The affective component consists mainly of the positive or negative feelings associated with the attitude object (2006:133). Griffin states that the question one should ask oneself when evaluating an attitude from an affective perspective, is "Is your heart really in it?" (2003:184).

Persuasion may have an influence on the affective dimension of attitudes. When persuasion takes place, there is a change in attitude and one may feel differently about something as a result of being exposed to a certain message. In addition to attitude change, significant persuasion may result in behavioural change, while truly significant persuasion results in behavioural change that persist over time (Sparks 2006:148). Day states that the affective component of attitudes provides an emotional dimension to decision making (2006:14).

Taylor et al. (2006:133) state that the cognitive component consists of the thoughts a person has about a particular attitude object, inducing facts, knowledge and beliefs about it. Various clusters of cognitions, as well as their links to the main attitude object constitute the cognitive component of an attitude. The cognitive component of attitudes focuses on the intellectual side of an attitude. It consists of what the audience member believes, knows or reasons about a person, thing, event or communication message (Day 2006: 14). Robbins refers to the cognitive component as the opinion or belief segment of an attitude which sets the stage for the affective component (1993:177).

The typical dependent variables in the cognitive dimension of attitude and persuasion include attention, exposure, awareness, recognition, comprehension and recall (Wimmer and Dominick 2006:371). Severin and Tankard (2001:151) describe the cognitive component of an attitude as certain beliefs about an object. The question one should ask oneself within this dimension, is "What do you honestly believe?" (Griffin 2003:184).

The behavioural component of an attitude refers to the individual's predisposition to respond. This action may reflect the affective and cognitive components of the actor's attitude about a given situation Day (2006:14). Robbins (1993:177) indicates that the behavioural component focuses on the intention to behave in a certain way towards something. According to Taylor et al., the behavioural component consist of how a person tends to act regarding a stimulus. An attitude contains some tendency to behave in connection with an attitude object (2006:133).

The conative dimension deals with the actual behaviour of the consumer and may, in some cases, be the most pertinent of all the categories. In the marketplace, the conative dimension, or behavioural dimension, may be categorized by a buying predisposition and actual purchasing behaviour (Wimmer and Dominick 2006:376). Griffin (2003:184) states that one could ask oneself the following question, "What do you plan to do?" when examining this dimension.

Severin and Tankard (2001:151) describe the behavioural component of attitudes as the actions towards an object. Furthermore, the theory of reasoned action explains that one's intention to behave in a certain way is influenced by one's attitude toward the behaviour and a set of beliefs about how other people's expectations of behaviour. However, intention to behave in a certain manner, as well as attitude may not sufficiently predict actual behaviour, although it may suggest certain expected outcomes. (Littlejohn and Foss 2008:77).

The reasoned action model attempts to specify the factors that determine attitude behaviour consistency. It starts with the assumption that people behave in accord with their conscious intentions, which are based on their rational calculations of the potential effects of their behaviour and how other people will feel about it. This model also explains that, when intentions are stable, they predict behaviour change. However, when intentions are weak or unstable, past behaviour may be the best predictor of current behaviour (Taylor et al. 2006:165 – 166).

Adding perceived control to the theory of reasoned action, improves its ability to predict intentions and behaviour, especially when the behaviours present potential problems

with respect to control. The revision of this model that includes perceived controls over the outcomes of actions may be referred to as the theory of planned behaviour (Taylor et al 2006:166).

Fishbein and Ajzen (as cited in Louw and Edwards (1997:750 – 751) explain this theory by referring to the affective, cognitive and conative components. "They point out that a belief (cognitive) or feeling (affective about something does not necessarily give rise to an intention (conative) to do something about it. Intentions determine how we will actually behave. Intentions are determined by two factors, attitudes and subjective norms. Attitudes are, in turn affected by beliefs. Subjective norms are affected by the normative beliefs of the groups people associate with." Various demographic factors may influence attitudes. The age differences in audience members have an influence on their attitudes. "People of different ages like different clothes, listen to different music and have many different attitudes and beliefs" (Barker 1987.236).

Furthermore, the education level and socioeconomic status of the audience may influence their attitudes. Estimating an audience's education level will help the communicator to adapt his or her message in order to ultimately penetrate the audience. Examining the socioeconomic status of audience members, as well as their social background and experiences, will provide valuable insight into their attitudes and values that may have been developed. "Social background, in fact, is often considered to have the strongest effect on listeners" (Barker 1987:236 – 237). Another factor that may influence the attitude of the audience, is their occupation, as different occupational groups may be concerned with different aspects of a topic. Group membership and association with the characteristics of a certain group might also influence the attitudes of audience members (Barker 1987:237 – 239).

It is also useful to examine the structure of attitudes, especially interattitudinal structures and intra-attitudinal structures. Interattitudinal structures refers to a clustering together of attitudes into various groups or sets, for example the clustering together to form an ideology. Intra-attitudinal structures, on the other hand, refer to the way that components of an attitude relate to one another. The three components of an attitude – affective, cognitive and behavioural, may not be consistent with one another and

pressure will be generated for one of them to change. Attitudes may be difficult to change and usually have value and utility for the person holding them. Often an attempt at attitude change may be met with severe resistance (Severin and Tankard 2001:151 – 152).

Hovland, an important researcher into attitude change, focused on a learning theory or reinforcement approach to attitude change. He believed that attitudes could be regarded as learned and that attitude change occurred through the same processes as learning (Severin and Tankard 2001:153). Taylor et al. elaborate on the learning theory by stating that the assumption behind this approach is that attitudes are acquired in much the same way as other habits. People learn information about various attitude objects and learn the feelings associated with those facts (2006:135).

Katz identified four major functions of attitudes in personality. The first function that attitude can serve for the personality, is the instrumental, adjustive or utilitarian function. Some attitudes are held simply because people are striving to maximize the rewards in their external environments. This may also be held to minimize the penalties involved (as cited in Severin and Tankard 2001:167 – 168). According to Severin and Tankard, the second function that attitude can serve for the personality, may be the ego defensive function. "Some attitudes are held because people are protecting their egos from their own unacceptable impulses or from knowledge of threatening forces without." Thirdly, the value-expressive function of attitudes explains that some attitudes are held because they may allow a person to give positive expression to their central values and to the kind of person that a person feels that he or she is (2001:168). Lastly, the knowledge function of attitudes explains that some attitudes may be held because they satisfy a person's desire for knowledge or because they provide structure and meaning in a chaotic world (Severin and Tankard 2001: 168).

Attitudes make it possible to access relevant information and related attitudes more quickly and easily, because they provide important links among pieces of information that are held in memory. They enable people to make decisions very quickly because they provide information for making choices. The links to behaviour, however, are more tenuous. Sometimes behaviour may be controlled by attitudes, but sometimes it may

only be influenced by attitudes. Attitudes may control behaviour, but behaviour may also control attitudes (Taylor et al. 2006:134).

There has been wide controversy regarding the attitude-behaviour relationships and whether the one influences or controls the other. Some studies have shown high degrees of consistency between attitudes and behaviour. However, there may be variation across situations in precisely how consistent the relation is. Much research has been undertaken to determine the conditions that yield greater or lesser degrees of consistency between attitudes and behaviour. "It appears that stable attitudes, important attitudes, easily accessed attitudes, attitudes formed through direct experience, attitudes about which people are certain and attitudes that show a high degree of consistency between cognition and affect are most likely to predict behaviour" (Taylor et al. 2006: 161).

The strength of an attitude is an important condition for attitude-behaviour consistency. Strong, stable attitudes often have personal implications and individuals usually feel extreme and certain about them. When there are inconsistencies between attitudes and behaviour, it is often because the attitudes are weak or are held ambivalently. Anything that contributes to a strong attitude also tends to increase attitude-behaviour consistency. Furthermore, attitude-behaviour consistency is greater when people express their attitudes, because this may help to strengthen the attitude. Stronger attitudes are often highly embedded attitudes and these embedded attitudes should predict behaviour well. Having direct personal experience with the object of the attitude also encourages individuals to think about the object, strengthening their attitudes towards it (Taylor et al. 2006:161).

Two variables seem to be very important when examining attitude change. The first is valence, or direction, which refers to whether the information supports your beliefs or refutes them. When information is in line with current beliefs, it has positive valence. However, when it does not, it is said to have negative valence. The second variable that affects the impact that a message may have, is the weight assigned to the information. Weight is a function of credibility and when the information or message is regarded as being true, a higher weight will be assigned to it. The more weight

assigned to a message, the greater the impact of that information or message on the system of beliefs – or attitude – of the receiver (Littlejohn and Foss 2008:76).

There are also certain psychological variables that influence audience attitudes. The first two variables are beliefs and values. Beliefs may be regarded as probability statements about the existence of things, or statements about the relationships between an object and another quality or things. Values are specific types of beliefs that are central to the lives of individuals and act as life guides (Barker 1987:239). According to Littlejohn and Foss, "attitudes differ from beliefs in that they are evaluative. Attitudes are correlated with beliefs and lead you to behave a certain way towards the attitude objects" (2008:76). Severin and Tankard (2001:151) define beliefs as "statements that people assume to be true."

Humans experience a need to make sense of the world and events that take place in it. One important way of doing this is through their consumption of media texts. It is often argued that media texts are in some way ideological. Ideology may be regarded as a system of beliefs that organises the way in which people view the worlds, as well as the events that take place in it. This system of beliefs and values may define people how they should live their lives and what constitutes appropriate behaviour (Rayner et al. 2004: 78 – 79).

In every society, ideologies are constituted by values that are shaped and distributed. Communication, especially mass communication, may be a means of preserving power and some of the most serious threats to efficient communication for the community as a whole relate to the values of power, wealth and respect. Power distortion may occur when the content of communication is deliberately adjusted to fit an ideology or counter ideology (Severin and Tankard 2001:323 – 324). Robbins (1993:171) defines values as "basic convictions that a specific mode of conduct or end state of existence is personally or socially preferable to an opposite or converse mode of conduct or end state of existence." He also states that values contain a judgmental element that may carry an individual's ideas as to what is right or good. The content element of a value indicates that a specific mode of conduct or end-state is important, while the intensity element indicates how important it is.

Values are clearly related to life choices and play an important role in evaluating interests, attitudes and preferences (Anastasi and Urbina 1997:386). Values may take on one of two forms, namely those that are guidelines for living and on which people base their daily behaviour. These may be referred to as instrumental values. The second form that values may take on, is the ultimate aim or aims towards which people work, which are referred to as terminal values (Barker 1987:239). Furthermore, the audience's attitude towards the communicator may also influence their attitudes towards the message. An audience's attitudes towards a communicator or medium may often determine the success or failure of the communication.

Day identifies four influential sources directly affecting the formation of values and attitudes, namely the family, peer groups, role models and societal institutions. Parents provide the first behavioural models for children and some values and attitudes are learned by a child through instruction and discipline, while others are acquired through imitating parental behaviour. Peer groups may also influence attitudes and values as these groups may exert enormous pressure to conform (2006:15). Furthermore, role models, who are individuals whom are admired and respected by individuals may have a profound impact on the attitudes and values of humans. People may become psychologically involved with their role models and assume their ideas, values, attitudes and conduct. Lastly, societal institutions also influence the values and attitudes of individuals by reflecting prevailing norms, as well as bringing about changes in attitudes concerning standards (Day 2006:15 – 16).

3.0.7.2 Emotional psychology

Barker (1987:105) defines emotions as "conscious feelings that are accompanied by physiological changes, such as rapid heartbeat, tensed muscles, or raised blood sugar level." People are normally very aware of the stimuli that prompt certain emotional responses. However, sometimes the emotional self takes over and emotions may take control of a person. This includes emotions such as crying for no reason, laughing out loud while others just smile or yelling at a close friend.

Littlejohn and Foss (2008:85) indicate that emotions are belief systems that guide one's definition of a situation. Emotions consist of social norms and rules governing feelings

that have become internalized. These norms and rules also indicate to individuals how to define and respond to emotions. Though emotions have a physiological component, the identifying and labeling of bodily feelings are learned socially within a culture. However, it should be noted that a majority of emotion messages are recognized cross-culturally. There seems to be an element of biological innateness in people's expression of emotions that accounts for the consistency across cultures in the recognition of emotion expressions (Whaley and Samter 2007:51).

Emotional states may be associated with intense physiological arousal, but this alone provides only a partial understanding of what emotions are. The physiological experience of emotions may be explained by the Cannon-Bard theory, which explains that an event activates an emotional centre in the lower part of the forebrain. After this part has been activated, this centre simultaneously activates the autonomic nervous system, as well as a part of the cerebral cortex, which gives rise to the experience of an emotion (Louw and Edwards 1997:450 – 451).

When a person is exposed to something in the environment, such stimuli are processed through the behavioral inhibition system (BIS) situated in the human brain. Negative stimuli cause an arousal of the BIS, which in turns activates the limbic system of the individual. When a person's BIS is stimulated, they tend to pay more attention. People who have an overactive BIS will be prone to anxiety and fear. Another important part of the brain, is the behavioural activation system (BAS). This part of the brain is associated with rewards and seems to stimulate motivation and bring about action (Littlejohn and Foss 2008:68).

Averill (as cited in Littlejohn and Foss 2008:85 – 86) refers to emotions as syndromes, which are clusters or sets of responses that go together. He indicates that no single response is sufficient to define an emotion and emotions should be viewed together. These syndromes are socially constructed and people learn, through interaction, what particular clusters of behaviour should be taken to mean and how to perform certain emotions.

People are more likely to listen to and think about information when they are involved in the topic. They are more likely to be involved in a topic when they have some form of emotional stake in it. When a communicator can increase the emotional stake that an audience has in the message that is being communicated, more people will become involved in the message and actively listen to the message (Verderber and Verderber 2008:455). This is likely to increase the market share of a mass communication or media enterprise.

Each emotion has an object to which the emotion is directed. Each emotion has only a limited range of possible objects. Far more emotional terms are evaluated as negative rather than positive. Furthermore, emotions are viewed in societies as beyond the control of the individual (Littlejohn and Foss 2008:86). Louw and Edwards state that there are six important aspects of emotional experience. Firstly, emotions are lived as a vital part of people's experience of their daily situations. They can permeate a person's physiological response and may be expressed in various subtle ways. Furthermore, emotions are situated within the specific situations of a person's life. Emotions also have a distinct phenomenological quality as people are able to distinguish emotions on the basis of what they feel like. Phenomenologists argue that one cannot fully understand emotions unless having experienced them and one can imaginatively enter into the emotional experiences of others (Louw and Edwards 1993:454 - 455).

The nature of emotions felt by humans may be determined by the personal meanings events have for humans. Emotions have a psychological structure which is related to the particular relationship that exists between a person and a situation. Finally, emotions involve a state of action readiness, which entails that humans can instantly react to emotions they are feeling (Louw and Edwards 1993:454).

Emotional processing, which is a type of interpersonal processing, may be defined as the nonlogical response of an organism to a stimulus. It is important to mention that variables ranging from attitudes, beliefs and opinions at the subconscious level to emotions at a conscious level all interact to determine a person's response to any particular communication (Barker 1987:117). Verderber and Verderber state that perceptions of others and events may be affected by the emotional state of the person

at the time of interaction. "There is a broad and pervasive tendency for people to perceive and interpret others in terms of their own feelings at the time (2008:45).

According to Littlejohn and Foss, there are four kinds of rules that govern emotions. Firstly, rules of appraisal that tell you what an emotion is, where it is directed and whether this emotion is positive or negative. Secondly, rules of behaviour indicate how people should respond to a feeling. Rules of prognosis define the progression and course of the specific emotion, while rules of attribution dictate how an emotion should be explained or justified (2008:86).

Emotions cause people to engage in selective perceptions, ignoring inconsistent information. A person's emotional state also affects his or her attributions, which are reasons a person gives for others' behaviour. When making judgment about people, humans attempt to construct reasons as to explain why people behave as they do (Verderber and Verderber 2008:45). Robbins affirms this by stating that how a receiver feels at the time of receipt of a communication message will influence how he or she interprets this message. The same message received when angry or distraught is likely to be interpreted differently when in a neutral disposition. Extreme emotions are most likely to hinder effective communication (1993:339).

A person's judgment and emotional reactions to certain situations will be determined by their emotional expectations. "According to the affective expectation model, people's beliefs about how they will feel are as important in determining their reactions as the experiences they actually have." People form affective expectations about how they might feel and refer to these expectations in various events to see whether the actual experience matches these expectations (Taylor et al. 2006:72).

A common biased phenomenon involved in emotional processing is affective forecasting. Affective forecasting refers to the ways in which individuals use their emotions to make decisions about the future. Generally speaking, most people believe that their emotional reactions to events will last longer than is actually the case. They fail to realize how much their future thoughts and feelings are influenced by other intervening events (Taylor et al 2006:76).

CHAPTER 4

THE ROLE OF PERSONALITY OF RECEIVERS OF COMMUNICATION

4.0 Personality of receivers of communication

4.0.1 A definition of personality

Robbins defines personality as "a dynamic concept describing the growth and development of a person's whole psychological system. Rather than looking at parts of the person, personality looks at some aggregate whole that is greater than the sum of the parts" (1993:10). He also indicates that the most frequently used definition of personality was produced by Allport, which stated that "personality is the dynamic organization within the individual of those psychophysical systems that determine his unique adjustment to his environment."

"Like cognitive styles, personality types also refer to constructs that have been used to explain similarities and differences in preferred modes of thinking, perceiving and behaving within and across individuals. Fundamentally, personality types are categories defined by certain configurations of two or more traits or attributes" (Anastasi and Urbina 1997:449). Costa and McCrae (as cited in Louw et al 1998:524) explain that "enduring dispositions provide one of the foundations for a sense of identity and a basis for conducting our lives." These authors continue by indicating that planning of one's future should be based on realistic projects of one's needs, abilities and styles and the continuity of one's personality allows one to employ one's current self as a reliable indicator of one's future self.

Personality may refer to the specific psychological characteristics that determine and reflect a person's reaction to environmental factors. Personality characteristics distinguish one individual from another, as well as one group of people with similar characteristics from another (Marx and Van der Walt 1989:93). According to Louw and Edwards, the study of personality is the study of individual differences between people.

It may involve the ways in which people think, feel and act, but will also involve individual differences in motivation, emotion and coping with stress (1997:7).

Horney (as cited in Marx and Van der Walt 1989:93) indicates that there are various different personality types. She identified the three different types. Firstly, the dependent type, which strive towards love and appreciation and likes to move closer to people. Secondly, the aggressive type, are individuals which are against other people, likes to excel and prefers rivalry. Lastly, the distant type includes individuals who move away from other people and avoid relationships with others.

People may respond to everyday situations in various different ways. Many of these differences are stable and enduring. People may think, feel and act in certain manners consistently. This pattern of lasting characteristics may be referred to as personality (Louw and Edwards 1997:544). Louw et al. (1998:12) describe personality as the totality of all characteristics, such as values, attitudes, emotions and biases, which determines an individual's behaviour in interaction with his or her environment.

4.0.2 Influences on personality – heredity, environment and situations

Schultz et al. explain that early research on personality studies focused on whether personality could be regarded as hereditary or as the result of the environment in which a person was raised. They further state that when considering all the evidence, one must conclude that personality is a product of both. While heredity sets the boundaries for development, the level to which a person develops depends on the challenges and constraints of the environment. Furthermore, a person's personality is partly contingent upon situational factors (2003:41).

"Heredity refers to those factors that were determined at conception. Physical stature, facial attractiveness, sex, temperament, muscle composition and reflexes, energy level, and biological rhythms are characteristics that are generally considered to be either completely or substantially influenced by who your parents were; that is, by their biological physiological, and inherent psychological make-up" (Robbins 1993:100). Robbins continues by stating that the heredity approach argues that the explanation of an individual's personality may be found in his or her genes. However, if all personality

characteristics were completely dictated by heredity, it would mean that it could never be changed. This means that heredity alone does not provide an adequate explanation of personality.

Louw et al. (1998:526) explain that certain personality traits and characteristics of temperament, such as extraversion and neuroticism, are strongly influenced by genetic and hereditary influences. "There seems to be evidence for a significant degree of genetic determination of the big five personality factors" (Costa and McCrae as cited in Louw and Edwards 1997:554). Another factor that may critically influence personality, is the environment that people are exposed to. Cultural ideologies, birth order and socialization factors may play an important role in the shaping of personalities. Careful consideration of arguments in favor of heredity or environment as the primary determinant of personality forces one to conclude that both are important. Heredity may set the parameters for personality, but an individual's potential personality is also determined by his or her adjustment to the environmental demands (Robbins 1993:100 – 101).

Furthermore, Louw et al. (1998:526) indicate that stable environments might highly influence stable personalities. This means that individuals choose experiences and situations that fit their personalities. By doing this an existing personality trait may be strengthened. A large portion of personality is the result of conditioning and learning, as well as individuals' responses to difficulties faced in their lives, even though there seems to be a basic core of temperament passed on genetically (Louw and Edwards 1997:556). A third factor that influences the effects of heredity and environmental demands on personality, is the situation. A person's personality does not change in different situations, but the different demands of different situations may call forth different aspects of one's personality. Personality patterns should not be examined in isolation (Robbins 1993:101).

4.0.3 Personality traits

Barker (1987:122) defines personality traits as qualities that distinguish one personality from another. Early studies in the structure of personality revolved around the identification and labeling of characteristics that might have describe an individual's

behaviour. These characteristics may be referred to as personality traits. The more consistent the characteristic and more frequently it occurs in diverse situations, the more important that trait may be in describing an individual (Robbins 1993:102).

Louw et al. (1998:523) describe a personality trait as a relatively constant characteristic of a person that may be responsible for the consistency of his or her behaviour. The best way to determine whether a person's personality is changing, is to determine whether his or her personality traits or characteristics are changing. Louw and Edwards indicate that there are five important features of the characteristics that make up a personality. Firstly, the characteristics form a complex pattern. Furthermore, they may affect every aspect of one's life and are largely unconscious. They are also largely automatic and cannot be changed easily (1997:545).

Classification helps to simplify problems. Instead of aiming at the identification of personality types, one should try to find qualities that people may have to a greater or lesser degree. These qualities may be referred to as traits. Trait dimensions provide a more flexible approach to the classification of personality (Louw and Edwards 1997:546 – 547). "A trait is a distinguishing quality or characteristic; it is an individual's relatively consistent way of thinking, feeling and behaving across situations. Traits are often used to predict behaviour." A commonly held belief among psychologists is that behaviour may be determined by a combination of traits and situational factors. One's communication at any given time depends on the traits exhibited as an individual, as well as the situations and environments in which one finds oneself (Littlejohn and Foss 2008:67).

Whaley and Samter describe a trait as a label that is given to designate what is believed to be a characteristic of a person's personality. It is expected to influence a person's behaviour in many circumstances. It is important to remember the distinction between traits and behaviours. Behaviours may be classified as things that can be seen, while traits cannot be seen (2007:64). Personality traits tend to be most valuable as predictors with individuals who hold a trait at its extreme. This is due to the fact that traits ignore situational contexts and are not contingency oriented. Traits also ignore

the dynamic interchange that occurs between an individual's personality and his or her environment (Robbins 1993:103 – 104).

It may be difficult to decide whether a behaviour is the result of e person's character rather than mere circumstance. Various attribution theories have attempted to provide answers to this question. A behaviour may be considered due to someone's personality when the behaviour is unusual and extreme (Whaley and Samter 2007:64). Robbins (1993:124) indicates that the essence of trait approaches may be that people possess stable personality characteristics that can significantly influence their attitudes towards and behavioral reactions to certain settings. People with particular traits tend to be relatively consistent in their attitudes and behaviour over time and across situations.

Robbins (1993:124) further notes that not all traits are equally powerful. Cardinal traits are very strong and so generalized that they influence every act a person performs. A more typical type of trait are primary traits, which are generally consistent influences on behaviour, although they are not present in all situations. Finally, secondary traits are attributes that may not form a vital part of the personality, but may come into play in particular situations.

Allport distinguished between idiographic and nomothetic trait approaches. He indicated that, when employing an idiographic approach, one aims at describing individuals accurately. In order to achieve this, one must aim at identifying personal dispositions, which are qualities which give an in-depth understanding of the distinctive personality features of each individual. However, the nomothetic approach aims at making accurate comparisons between people and then drawing up general principles about their personalities by examining common traits (Louw and Edwards 1997:548).

4.0.4 The Big Five personality model

Extensive and intensive research have been undertaken into condensing long and confusing lists of personality traits into five basic personality dimensions, namely the Big Five personality dimensions. These dimensions are characterised by certain human traits (Schultz et al. 2003:41).

There have been various efforts to isolate traits, but these efforts have been hindered because there are so many traits. "In one study, 17 953 individual traits were identified." It is almost impossible to predict behaviour when such a great number of traits are to be taken into account. As a result of this, much attention has been focused on reducing these thousands of traits to a more manageable number. Furthermore, these traits may be grouped together to form personality types. Instead of examining the characteristics, scholars may examine the personality type in order to gain an understanding of a person (Robbins 1993:102 – 103).

The 'big five' is a term that often evokes images of Africa's most famous animals, namely the lion, buffalo, elephant, rhino and leopard. However, this term may also be used to refer to a development in the trait approach to personality (Louw and Edwards 1997:550). Costa and McCrae were particularly interested in personality traits and the stability and change thereof. They concentrated on five personality dimensions, namely neuroticism, extraversion, openness to experience, agreeableness and conscientiousness. They attributed six characteristics to each of these dimensions (Louw et al. 1998:523).

According to Cherry many personality researchers believe that there are five basic dimensions of personality, most commonly referred to as the Big-Five personality dimensions. Previous theorists suggested a number of traits, including Allport's list of 4 000 personality traits and Cattell's 16 personality factors. However, many researchers felt that this was too complex (n.d. Online). Due to the time constraints that researchers often experience, various theorists aspired to developing measurement instruments that would obviate this problem. As a result, the Big-Five theory emerged to describe the basic traits of human personality.

4.0.4.1 The Extraversion personality trait

According to Schultz et al. (2003:42) extraversion refers to how comfortable a person feels in relationships. It is characterized by being outgoing, talkative, assertive and interactive. Louw and Edwards (1997:547) indicate that people high in extraversion are sociable and impulsive, rather than being quiet, less sociable and more studious. Louw and Edwards state that a person who scores high in extraversion is likely to be sociable,

active, talkative, optimistic and fun-loving. However, a person who scores low in extraversion is more likely to be reserved, quiet or retiring (1997:550).

According to John and Srivastava (1999:30) extraversion connotes an energetic approach to the social and material world and includes traits such as sociability, activity, assertiveness and positive emotionality. Zhang (2006:1179) indicates that people scoring high in on the extraversion scale tend to be sociable and assertive and they prefer to work with other people. Cherry (n.d. Online) describes extraversion as a trait that includes characteristics such as excitability and talkativeness. Cherry also mentions the sociability and assertiveness trains, and also indicates that this might include high amounts of emotional expressiveness.

Costa and McCrae, two of the pioneers of the Big-Five personality domains (as cited in Louw et al. 1998:524) indicate that the basic definition of extraversion is sociability in contrast with introversion. They further state that the basic characteristics of this dimension include warmth, sociability, self-assertion, activity, excitement-seeking behaviour and positive emotions. The biological basis of extraversion is related to activity in the behavioural inhibition system. This is a system of nerve pathways which is found in the septum and hippocampus, both being part of the lymbic system. This part of the brain is involved in stopping behaviour that causes frustration, pain or discomfort. People scoring high in extraversion do not have sensitive behavioural inhibition systems and their behaviour is not easily affected by unpleasant events. The behavioural inhibition system is less active in extraverts than in introverts (Louw and Edwards 1997:553 – 554).

4.0.4.2 The Agreeableness personality trait

Louw and Edwards (1997:550) indicate that a person that scores high on agreeableness is likely to be good-natured, trusting and straightforward, while a person scoring low on agreeableness will probably be rude, suspicious, irrative and unco-operative. Cherry (n.d. Online) states that this dimension includes traits such as trust, altruism, kindness, affection and prosocial behaviours. John and Srivastava further emphasize this by indicating that "agreeableness contrasts a prosocial and communal

orientation towards others with antagonism and includes traits such as altruism, tender-mindedness, trust and modesty (1990:30).

According to Zhang (2006:1179) people that score high on the agreeableness scale tend to be tolerant, trusting, accepting and they normally value and respect other people's beliefs and conventions. Littlejohn and Foss (2008:68) describe agreeableness as the tendency to like others and to be sympathetic towards them, as well as being eager to help other people and avoiding antagonism. Costa and McCrae (as cited in Louw et al. 1998:524) indicate that the basic definition of this dimension is complaisance and co-operation in contrast to suspicion. They also indicate that the basic characteristics of this dimension include trust, sincerity, altruism, complying behaviour, modesty and gentleness. Schultz et al. (2003:42) state that agreeableness refers to the extent that a person complies with others and may be characterized by being cooperative, good-natured, trusting and warm.

4.0.4.3 The Conscientiousness personality trait

Conscientiousness describes the impulse control that is socially prescribed and facilitates behaviours that is goal- or task-oriented. This type of behaviour includes thinking before acting, delaying gratification, following norms and rules, as well as planning, prioritizing and organizing tasks (John and Srivastava 1990:30). Littlejohn and Foss (2008:68) describe conscientiousness as the tendency to be self-disciplined and resisting impulses. Furthermore, it can be described as being well-organized and seeing tasks to completion.

Costa and McCrae (as cited in Louw et al. 1998:524) define conscientiousness as discipline and organisation in contrast to a lack of seriousness. The basic characteristics of this dimension include competence, order, a sense of duty, striving towards performance, self-discipline and deliberation. A person scoring high on conscientiousness will be organised, dependable and motivated in relation to goal-directed behaviour. However, a person scoring low in this dimension is likely to be aimless, unreliable, carless and negligent (Louw and Edwards 1997:550).

Cherry (n.d. Online) indicate that common traits of this dimension includes thoughtfulness and good impulse control. She continues by stating that people who score high in this trait tend to be organized and mindful of detail. Schultz et al. (2003:42) describes conscientiousness as how reliable and meticulous a person is. This dimension is normally characterized by being responsible, organised, persistent and achievement oriented. Zhang (2006:1179) indicates that some of the attributes associated with conscientiousness includes people who can distinguish for themselves their trustworthiness and their sense of purposefulness and of responsibility. These people tend to be strong-willed, task-focused and achievement-oriented.

4.0.4.4 The Emotional stability personality trait as opposed to neuroticism

Littlejohn and Foss (2008:68) describe neuroticism as the tendency to feel negative emotions and distress. This means that a person with emotional stability will be inversely proportionate to these traits. This person will not tend to feel negative emotions and distress. Taylor et al. (2006:456 – 457) indicate that neuroticism may lead to people appraising events as more stressful, to become more distressed by problems and to react more strongly to these problems. People high in neuroticism seem to experience more social conflict and react more strongly to it. This suggests that they create gaps in social support that might otherwise have been available to help them in combating the effects of stressful events.

Schultz et al. describe emotional stability as the level of resilience within a person under stressful situations, being characterized by being relaxed, secure, confident and controlled (2003:42). A person that scores high on neuroticism is likely to me emotional, worrying, insecure and nervous. However, a person that scores low on neuroticism, and is more emotionally stable, will wield traits such as being unemotional, calm, secure and relaxed (Louw and Edwards 1997:550).

Emotional stability is the contrast to neuroticism and includes even-temperedness and positive emotionality, such as not feeling anxious, nervous, sad and tense (John and Srivastava 1990:30). McCrae and Costa (as cited in Louw et al. 1998:524) indicate that the definition of neuroticism is emotional instability and that the basic characteristics

thereof include anxiousness, hostility, depression, self-consciousness and impulsivity. Because emotional stability contrasts this neuroticism, these characteristics will, therefore, be absent in a person that scores high on emotional stability. Cherry also indicates that this dimension includes persons who do not tend to be moody, irritable and anxious (n.d. Online). According to Zhang (2006:1179) people with emotional stability are not likely to experience negative feelings such as embarrassment, guilt, pessimism and low self-esteem.

The biological basis of neuroticism is explained as being related to the level of activity in the brain's limbic system, which regulates emotional responses. A person who is emotionally stable and does not score high n neuroticism, would have a less sensitive a lymbic system that is not easily activated. Such a person will not show rapid and intense emotional arousal (Louw and Edwards 1997:552 – 553).

4.0.4.5 The Openness to experience personality trait

Costa and McCrae (as cited in Louw et al. 1998:524) indicate that the basic definition of openness to experience is curiousness and interest in variety in contrast to preference for similarity. The basic characteristics of this dimension include openness to fantasy, esthetics, feelings, actions, ideas and values. Cherry (n.a. Online) indicates that this dimension includes traits such as imagination and insight, as well as having a broad range of interests.   Littlejohn and Foss (2008:68) describe openness as the tendency to be reflective and have imagination. Furthermore, it is the tendency to pay attention to inner feelings and to be an independent thinker. Schultz et al. (2003:42) describe this dimension as the extent to which a person seeks new experiences. They indicate that this dimension is characterized by a person being imaginative, inquisitive, broadminded and intellectual.

A person scoring high on openness is highly likely to be curious, seeking new and unfamiliar experiences, while a person that scores low in this dimension is likely to be conventional, narrow and unimaginative (Louw and Edwards 1997:550). According to John and Srivastava (1990:30) this describes breadth, depth, originality and complexity of an individual's mental and experiential life. Zhang (2006:1179) further indicates that

openness to experience is characterized by attributes such as open-mindedness, active imagination, preference for variety and independence of judgment. Openness may lead to satisfaction with one's life. This dimension strongly relates to joyousness of life, a characteristic that stays relatively consistent throughout an individual's life (Jaquish and Ripple as cited in Louw et al 1998:532).

It is important to note that each of the five personality factors represents a range between two extremes. For example, extraversion represents a continuum between extreme extraversion and extreme introversion. In the real world, most people lie somewhere in between the two polar ends of each dimension (Cherry n.d. Online).

CHAPTER 5

INVESTIGATING THE IDENTIFICATION OF POSSIBLE MEASUREMENT INSTRUMENTS

This chapter will investigate previous research conducted in the field of examining personality types the relationship between personality types and music preference, as well as in the field of examining personality types and the uses of music.

5.0 Investigation of personality type - The Big Five personality framework

Gosling et al. (2003) state that the Big-Five framework is a hierarchical model of personality traits, including five broad items which represent personality at a broad level of abstraction. Each of these bi-polar items summarizes specific facets, which colligates a large number of more specific traits. This framework suggests that the most individual differences of personality can be categorized into five broad dimensions. According to Gosling et al. (2003) the Big-Five the five broad dimensions of personality are extraversion, conscientiousness, openness, emotional stability and agreeableness.

The same authors aimed to develop a shorter measurement of the Big-Five personality dimensions. The Big-Five personality framework is widely supported and has become the most widely used measure of personality, although it has not yet been accepted universally. Gosling et al. aimed at developing a new 10-item questionnaire that strove to retain breadth of coverage, represent both poles of each of the personality dimensions and to avoid items that were evaluatively extreme, i.e. items that were simply negations and redundancy among items (2003:516). Their goal was to create a 10-item inventory with one item representing each of the poles of the Big-Five personality dimensions. The ultimate goal is to reduce the length and complexity of the items contained in the measurement instrument to make this easier to understand. What this resulted in, was the Ten-Item Personality Inventory (TIPI) which is reproduced in Appendix A.

5.1 The Ten-Item Personality Inventory (TIPI)

The TIPI was developed in order to measure a person's personality traits according to the Big-Five dimensions of personality (Gosling et al. 2003:525). Each of the 10 items in this inventory consists of two signifiers, separated by a comma. Each of these two signifiers is prefaced by the phrase, "I see myself as". Furthermore, each TIPI item is then rated on a seven point Likert-type scale ranging from 1 (Strongly disagree) to 7 (Strongly agree). An overall score for each dimension is then obtained by summating the two items representing each scale. The higher the score, the more prominent the personality trait is within the individual. The TIPI takes about a minute to complete (Gosling et al 2003:516). Rentfrow and Gosling, who also employed the TIPI, provide norms (mean scores) for each of the personality traits (2003:1250). Respondents could either score "Low," "Medium Low," "Medium High" or "High" on each of the personality traits.

Many scales are designed to have optimal internal consistency. The most widely accepted index of internal consistency is Cronbach's alpha, which uses the analysis of variance approach to measure the internal consistency of a measure (Wimmer and Dominick 2004:60). Due to the fact that the TIPI scales have only two items, this results in low internal consistency estimates. However, the TIPI has been found to have a high test-retest correlation ($r = .72$), which in turn indicates an acceptable reliability (Gosling et al. 2003: 521). It has been found to be an adequate representation of longer measures of the Big-Five dimensions of personality, reaching adequate levels in each of the criteria against which it was evaluated: convergent and discriminant validity, test-retest reliability and patterns of external correlates (Gosling et al. 2003:523). The overall findings by Gosling et al. suggest that the TIPI may be used as a reliable measure of the Big-Five personality dimensions and is highly recommended by the authors.

Gosling et al. (2003:524) indicate that there are several benefits of the TIPI. The first benefit that the authors mention, is that the TIPI extends the scope of studies in which the Big-Five personality Dimensions are featured. They indicated that personality research is free to shift focus on relations between the Big-Five dimensions and other

constructs or outcomes. Furthermore, the TIPI provides a standard instrument for use by the research community, as well as knowledge about its psychometric properties and external correlates. Thus, researchers need not create their own measures. Lastly, the TIPI eliminates item redundancy and, in turn, reduces participant boredom and frustration.

5.2 The Short Test of Music Preference (STOMP) and the structure and personality correlates of music preference

During 2003, Rentfrow and Gosling combined the TIPI and The Short Test of Music Preference (STOMP) in order to investigate the structure and personality correlates of music preference.   However, a Rosenberg self-esteem scale was also used in this study. Rentfrow and Gosling developed the Short Test of Music Preference (STOMP) to determine music preference. The STOMP consists of 14 music genres where preference for each genre was rated on a 7-point Likert-type scale, ranging from 1 (I do not like it at all) to 7 (I like it a great deal) (2003:1241).

These authors found that very few respondents are familiar with specific subgenres of music, but a large number of respondents are familiar with broader music genres. These findings suggest that the genre level of measurement is appropriate to examine music preference (2003:1241). They categorized different genres of music into four different dimensions of music by means of component analysis. The four dimensions are: Reflective and complex, Intense and rebellious, Upbeat and conventional, Energetic and rhythmic (cf. Rentfrow and Gosling 2003:1243).

The primary purpose of the research conducted by Rentfrow and Gosling, was to examine music preferences and laying the groundwork for a theory of music preferences. They particularly studied the structure underlying music preferences, as well as the links between music preferences and personality

5.3 The Uses of Music Inventory (UMI)
Chamorro-Premuzic and Furnham (2007:175) indicate that, although the past decade has seen an increase of research into the study of the psychological aspects of music, there are still questions regarding the relationship between individual differences and

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different uses of music in everyday life. These questions include whether different people listen to music in different or similar ways and why they may choose to do so.

The authors constructed a self-report questionnaire testing 15 items to determine the uses of music amongst respondents. Item selection was determined by the results of a preliminary qualitative pilot study and a review of the literature. Respondents took part in several focus groups and in-depth interview sessions, where they answered open-ended and non-directive questions designed to educe views regarding music and the reasons for listening to it. A thematic analysis was then conducted and categories were derived to systematize the content, reflecting certain themes emerging from the interviews and focus groups. Through this, three different dimensions of music use could be identified (Chamorro-Premuzic and Furnham 2007:178).

The Uses of Music Inventory (UMI) (Appendix B) is a measurement instrument that comprises of 15 items which are rated on a five point Likert-type scale, measuring views regarding music, when it is listened to and why they listen. This inventory has three subscales: Emotional use of music (M[Emot]), cognitive, intellectual or rational use of music (M[Cog]) and background or social uses of music (M[Back]) (Chamorro-Premuzic and Furnham 2007:178 – 179). Cronbach's Alpha for these subscales are as follows: M[Emot] α = .78, M[Cog] α = .85, M[Back] α = .76 (Chamorro-Premuzic and Furnham 2007:178 – 179). The Cronbach's Alpha's for each of these subscales indicate high reliability of the scale. The relationship between the three different uses of music and the personality dimensions was then established in order to determine the possible influence that the various personality dimensions may have on the uses of music.

5.4 Sigg (2009)

In 2009, Sigg investigated the relationship between music preference, personality and psychological wellbeing. The motivation for the research by Sigg, was the indication, by considerable research, that personality may affect music preference. However, Sigg indicated that this research was inconclusive, with some researchers determining correlations between certain genres and others finding contradicting relationships. Sigg tested three hypotheses namely that:

1. Music preference, as an aspect of social identity, will display a correlation with self-esteem scores.

2. A relationship between personality and music preference is present.

3. There will be an association between psychological wellbeing and music preference.

In her approach, Sigg employed a Rosenberg Self-Esteem Scale, the Depression, Anxiety, Stress Scale (DASS -21), a Self-Attributes Questionnaire, the Self-Liking / Self-Competence Scale – Revised (SLCS – R), the TIPI and the STOMP, not only focusing on the relationship between personality and music preference, but also examining other possible influences on music preference. Sigg found that certain personality traits may influence the music preference of individuals.

5.5 Delsing et al. (2008)

Delsing et al. examined the structure of the music preferences of Dutch adolescents, the stability of music preferences and the relations between the Big-Five personality characteristics and music preferences. They found that certain personality characteristics could possibly predict changes in music preferences over a 3-year interval. This study by Delsing et al. focused on the findings by Rentfrow and Gosling (2003) and provided a contextualized extension on the study by these authors. These authors also found that certain personality traits may influence music preference, although their study was only conducted amongst Dutch adolescents.

5.6 Zweigenhaft (2008)

Zweigenhaft also investigated personality correlates of music preference, extending on the study by Rentfrow and Gosling (2003). This author conducted a study of 83 undergraduate students at Guilford College in Greensboro, but employed the NEO-Personality Inventory (NEO-PI), rather than the Big Five Inventory, allowing him to examine the facets that make up each of the Big Five personality traits, as well as the traits themselves. He also examined the music genres that make up the four music dimensions identified by Rentfrow and Gosling. The study conducted by Zweigenhaft provided general support for the study by Rentfrow and Gosling, but also demonstrated that the personality patterns for the specific music genres differ considerably from one

another. However, certain predictions regarding music preference, based on personality traits, was also made by this author.

5.7 McCown et al. (1997)

McCown et al. conducted a study to determine whether preferences for enhanced and exaggerated bass in popular and more traditional forms of music are related to personality and gender differences. The authors measured personality with the Eyseneck Personality Questionnaire, Revised. This study was conducted amongst a large cohort of students as part of an ongoing study of impulsiveness and college student development. The design of the experiment was a two (gender) by two (psychoticism) by two (extraversion) by two (neuroticism) analysis of variance, with preference for exaggerated bass music as the independent measure. These authors found positive relations between certain personality traits and enhanced base music.

5.8 Baker and Bor (2008)

Baker and Bor investigated music preference and the adolescent music listening behaviours, as well as music preference, self-harm and suicide, as, in the aftermath of a double suicide of two teenage girls, the media linked the themes of emo music and the girls' mental state. However, these authors did not only focus on emo music, but also on various other genres. The authors indicated that it is irrefutable that popular music is integral to the world of adolescents. These authors alsonoticed certain relationships between personality traits and music preference.

The studies by Gosling et. al (2003), Rentfrow and Gosling (2003) and Chamorro-Premuzic and Furnham (2007) were selected as a basis for this study, with replicating and extension purposes. Although the studies will not be exacted in this study, certain elements may prove valuable in attaining the goal of answering the research question.

CHAPTER 6

RESEARCH DESIGN AND METHODOLOGY

6.0 The research approach

A quantitative methodological approach will be followed for this research. Wimmer and Dominick (2006:50) indicate that the quantitative approach has certain advantages, which includes quantification of results (the use of numbers), which allows greater precision in reporting results. A quantitative measuring device also makes it possible to report more exact figures. Call-out research, an important facet of this research, is one of a number of methods of data collection of quantitative research. Therefore, the quantitative approach, rather than a qualitative approach, is regarded as the best approach to serve the objectives of this study.

6.1 Research objectives

Four primary research objectives have been formulated in order to aid the research goal of answering the research question, namely "What relationships exist between the music preference of audiences and their personality types, and between the music preference and how audience members employ music?"

These research objectives are as follows:

- to examine the concept music preference and relate it to radio audiences as receivers of communication in the form of music
- to explore the concept personality traits and relate it to radio audiences
- to investigate the uses and gratification of music and relate it to radio audiences
- to identify and examine existing measurement instruments that could be of use in this study

6.2 Research participants and sample selection

The proposed sample type for this research will be a purposive sample. A purposive sample includes respondents that are selected for specific characteristics that eliminate

those who fail to meet the specific criteria. The sample is chosen with the knowledge that it is not representative of the general population (Wimmer and Dominick 2006:92). Stewart (2002:59-60) also indicates that purposive sampling "occurs when a researcher selects an element from a population or universe to be a part of the sample as a result of the element's specific characteristics of interest to the researcher." They further note that mathematical rules are absent and that the judgment for inclusion is subjectively made by the researcher. Baxter and Babbie (2004:135) indicate that it may be appropriate for a researcher to select the sample on the basis of his knowledge of the population, its elements and the nature of the research aims. This approach was followed as the sample structure represented the listener profile of the radio station

The research participants that will be included in the study, will include audience members of the selected central South African radio station, that will be purposively selected to meet a predetermined quota of respondents in accordance with the listener profile of the radio station based on RAMS figures and included: male and female respondents belonging to three ethnic groups: White, Coloured and Black. Respondents will be segmented into four age groups, namely 25 – 30 years, 31 – 36 years, 37 – 42 years and 43 – 49 years

A sample of 151 respondents will used to represent the radio station's listener profile. A sample of 151 respondents calculates at a standard error of ±8.02 and a confidence level of 95%. This number of respondents (N = 151) was deemed to be representative for the purpose of this study. Wimmer and Dominick (2006:102) indicate that standard error, or sampling error occurs when measurements taken from a sample do not correspond to what exists in the population. The authors also note that an error-free sample is highly unlikely and computing standard error may determine, with a certain amount of confidence, the difference between a sample and the target population. This number of respondents was deemed to be representative for the purpose of this study.

6.3 Measurement instruments

6.3.1 Measurement in communication science

Emmert and Barker (1989:7) note that all social scientific studies rely on one's ability to

measure certain communication concepts. According to these authors, measurement typically means the quantification, but any logical distinction or notation is really a form of measurement. Furthermore, the authors indicate that measurement may be regarded as a device for standardization by which equivalences among object of diverse origin may be assured. Measurement also makes more subtle discriminations and, correspondingly, more precise discrimination possible (1989:91).

Measurement may be regarded as careful, deliberate observations for the purpose of describing objects and events in terms of the attributes composing a variable (Baxter and Babbie 2004:107). Wimmer and Dominick (2006:50) indicate that the importance of mathematics to mass media research is difficult to overemphasize. The authors state that the idea behind measurement is the assigning of numerals to objects, events or properties according to certain rules. In mass media research, and in much of social science research, investigators normally measure indicators of the properties of individuals or objects, rather than the individuals or objects themselves.

6.3.2 Multi-item vs. single-item measures

Baxter and Babbie (2004:118) indicate that many variables have obvious, straightforward measures and single indicators. This may mean that one piece of information may provide the detail needed by the researcher. However, in some instances, there is no single indicator that will provide the measure of a variable as many concepts are subject to varying interpretations, each with several possible indicators. In such a case, several pieces of information collected may be combined to create a composite measurement of the variable in question. In an ideal world, each researcher examining personality traits would have enough time and resources to examine personalities with well-established multi-item instruments. Unfortunately, circumstances are most often not ideal and researchers are faced with the choice of using these instruments or incorporating single-item measurement instruments (Gosling et al. 2003:505).

Single-item measures have some advantages.   In developing a single-item measure, Robins et al. (2001:153) noted that these measures may "eliminate item redundancy

and therefore reduce the fatigue, frustration and boredom associated with answering highly similar questions repeatedly." This may reduce the occurrence of respondents simply leaving out a question or becoming irritated with answering a question because they feel that they have already answered that question or a very similar question. Burisch (1997:305) indicates that short and simple scales, testing fewer items, may be just as valid as long and sophisticated scales. Burisch's findings indicate that the presupposed superiority of longer scales does not always translate into practice.

6.3.3 The Ten-Item Personality Inventory (TIPI)

As already mentioned, Gosling et al. aimed at developing a new 10-item questionnaire that strove to retain breadth of coverage, represent both poles of each of the Big-Five personality dimensions and to avoid items that were evaluatively extreme, i.e. items that were simply negations and redundancy among items (2003:516). Their goal was to create a 10-item inventory in order to reduce the length complexity of the items contained in the measurement instrument to make this easier to understand.

The TIPI (cf. Appendix A) will be used in this study as a measurement instrument to investigate the personality traits of the respondents according to the Big-Five dimensions of personality (Gosling et al. 2003:525). Each of the 10 items in this inventory consists of two signifiers, separated by a comma. Each of these two signifiers is prefaced by the phrase, "I see myself as". Furthermore, each TIPI item is then rated on a seven point Likert-type scale ranging from 1 (Strongly disagree) to 7 (Strongly agree). An overall score for each dimension is then obtained by summating the two items representing each scale. The higher the score, the more prominent the personality trait is within the individual. The TIPI takes about a minute to complete (Gosling et al 2003:516).

Rentfrow and Gosling provide norms (mean scores) for each of the personality traits (2003:1250). Respondents could either score "Low," "Medium Low," "Medium High" or "High" on each of the personality traits. The norm for each score, together with the standard deviation established by Rentfrow and Gosling will used to determine the level to which the personality trait applied to individuals.

6.3.4 The Uses of Music Inventory (UMI)

One of the primary objectives of this research is to investigate the uses and gratification of music to determine possible relationships between personality profiles and reasons for listening to music. In order to determine (measure) the uses and gratification of music, the Uses of Music Inventory (UMI) will be incorporated.

The UMI (Appendix B) is a measurement instrument that comprises of 15 items which are rated on a five point Likert-type scale, measuring views regarding music, when it is listened to and why they listen. This inventory has three subscales: Emotional use of music (M[Emot]), cognitive, intellectual or rational use of music (M[Cog]) and background or social uses of music (M[Back]) (Chamorro-Premuzic and Furnham 2007:178 – 179). The relationship between the three different uses of music and the Big-Five dimensions of personality will be examined to determine the possible influence that the various personality dimensions may have on the uses of music.

6.3.5 The cateogrization of songs

One of the primary objectives of this study is e to examine the concept music preference and relate it to radio audiences as receivers of communication in the form of music. The personality dimensions, as outlined in the TIPI, will be used in order to examine the personality traits of the respondents. This will then be used to examine the possible relationship that exists between different personality profiles and music preference. For the songs to be tested against personality dimensions, in order to determine music preference for each dimension, these songs have to be categorized within different music sub-genres and, subsequently, into different genres. The preferred music genres will be represented by different music dimensions, outlined by Rentfrow and Gosling in the STOMP. These authors found that very few respondents are familiar with specific subgenres of music, but a large number of respondents are familiar with broader music genres. These findings suggest that the genre level of measurement is appropriate to examine music preference (2003:1241).

They categorized different genres of music into four different dimensions of music by means of component analysis. The four dimensions are: Reflective and complex,

Intense and rebellious, Upbeat and conventional, Energetic and rhythmic (cf. Rentfrow and Gosling 2003:1243).

6.3.5.1 The Short Test of Music Preference (STOMP)

Rentfrow and Gosling originally used the Short Test of Music Preference (STOMP) to determine music preference. The STOMP consisted of 14 music genres where preference for each genre was rated on a 7-point Likert-type scale, ranging from 1 (I do not like it at all) to 7 (I like it a great deal) (2003:1241). However, for the purpose of this study, the STOMP will only be used as a measure to categorize the different genres into the four representative groups. The reason for this is that music audiences do not always possess the knowledge to determine which songs belong to which genres. By providing them an audio hook, they are allowed to rate the song, irrespective of the genre. Only after the song has been rated, song will be categorized into a specific subgenre or genre.

For the purpose of this study, the categorization of songs into various genres, will be done by incorporating the genre or sub-genre categorization of songs by making use of Wikipedia. Although Wikipedia may not offer an entirely reliable way of classification, using this method standardizes the categorization of the songs according to a popular medium. Because these songs are categorized into different genres, Wikipedia was also used in defining the genres and subgenres.

By using this method, various genres may be identified, consisting of several subgenres. The main genres that are identified, are Rock, Afro-fusion, Hip Hop, Pop, Anti-folk, Country, Jazz, Dance, Electronica, Folk, Funk, R&B, Soul, Punk and Post-punk revival, Reggae, South African Music, South African Music – Afrikaans, Blues and World music. A full description of each genre, as well as its subgenres can be found in Appendix E.

According to guidelines provided by the STOMP (Rentfrow and Gosling 2003:1243), the following categorizations have been made: The main genres that will be included within the Reflective and Complex dimension will include Folk music and Jazz. For the purpose of this study, Afro-fusion, World music, South African Music and South African

Music – Afrikaans will also be included within this dimension. Rentfrow and Gosling indicate that International and foreign music should also be categorized within this representative group (2003: 1241).   Therefore, the above mentioned categories will also be included within this group, due to the international or foreign nature of these genres (cf. Table 1).

The main genres that will be included within the Intense and Rebellious dimension, will include Punk and Post-punk revival and Rock music. For the purpose of this study, Anti-folk music will also be included within this category, due to the rebellious nature of the songs within this genre. The main genres that will be included within the Upbeat and Conventional dimension, will include Country and Pop music. The main genres that will be included within the Energetic and Rhythmic dimension will include Dance, Electronica, Funk, Hip Hop, Reggae, Soul and R&B (cf. Table 1).

Table 1:

Genre classification according to STOMP dimensions

	Reflective and Complex dimension	Intense and Rebellious dimension	Upbeat and Conventional dimension	Energetic and Rhythmic dimension
Genres included:	Folk	Punk and Post-punk revival	Country	Dance
	Jazz	Rock	Pop	Electronica
	Afro-fusion	Anti-folk		Funk
	World music			Hip Hop
	South African Music			Reggae
	South African Music - Afrikaans			Soul
	Blues			R&B

6.4 Data collection method

6.4.1 Administration of the TIPI and UMI

A Ten Item Personality Inventory (TIPI) (Gosling et al. 2003) and a Uses of Music Inventory (UMI) (Chamorro-Premuzic and Furnham 2007) will be administered simultaneously by means of a telephonic interview to a sample of 151 respondents that were recruited from listeners who fit the profile based on the RAMS figures of the particular radio station and who served on a panel for the collection of the original data provided by the radio station. Furthermore, a list of ten hooks will be played to the respondents in order to determine their music preference. These ten hooks will be

representative of the four music dimensions outlined by the Short Test of Music Preference (Rentfrow and Gosling 2003) (a list of these songs, as well as the genres to which they belong can be found in Appendix D).

Respondents will then be asked to rate the songs on a semantic differential scale with a range from 1 to 10, where 1 indicates that the song is disliked very much and 10 indicates that the respondent likes the song very much. The mean and standard deviation scores for each song will be calculated and summated to determine an average preference score for each of the four music dimensions.

Each music dimension will be represented by four songs. However, it should be noted that, from the ten songs that were chosen to test music preference, only five songs could, exclusively, be categorized within single music dimensions. Four of the ten songs could be classified in two music dimensions, while one song was classified in three music dimensions. Therefore, due to some songs being representative of more than one music dimension, only ten songs were selected in order to test the evaluation of four songs per music dimension. The selecting of the songs for the particular evaluation, was done by examining the playlists and "hit parades" of the radio station and selecting songs that was played frequently by the station at that stage.

Wimmer and Dominick (2006:199) state that a disadvantage of telephone research, is that respondents may become suspicious about telephone calls. Another disadvantage of administering a measurement instrument telephonically, is that respondents may, at any time, simply hang up and not complete the interview. For this reason, ten songs, which were representative of the four music dimensions, were selected to be evaluated. Due to the fact that the TIPI and UMI were also administered during the interview, the aim was to keep the length of the interview at a minimum. Furthermore, due to this research being of an exploratory nature, with the aim of gaining insight into the research problem, the need for extensive evaluation of the songs did not arise.

The results from the TIPI will then be used to examine the personality profile of each of the demographic groups that respondents belonged to. The results from the personality profiling of the audience members will be measured against the music dimension

preference to examine the possible correlation between personality traits and music preference. Furthermore, the results from the TIPI will be measured against the results of the UMI to examine the possible correlation between personality traits and the uses of music amongst the respondents.

6.4.2 Call-out research for previous evaluation of music played by the radio station

The secondary data that is to be analysed, was collected by means of call-out research that was done amongst the panel members. Panel studies measure the same sample of respondents at different points in time (Wimmer and Dominick 2006:218). These studies allow the researcher to accumulate information about changes in audience preference. Previously, call-out research was used to test the current music on air. Call-out research consists of contacting the relevant respondents by telephone. It involves playing hooks (short segments) of several songs for a pre-selected sample of listeners and asking them to rate the specific song. For each evaluation a mean and standard deviation were calculated for each song.

A secondary analysis of data that was collected over a period of 23 months for a central South African radio station will be performed in order to possibly validate the results of the research study. According to Wimmer and Dominick (2006:20) secondary analysis can be defined as "the reuse of social science data after they have been put aside by the researcher who gathered them."

Over a period of 23 months, call-out research was conducted by a research company for a radio station in order to evaluate the popularity of certain songs that were tested (labelled as "*Previous Study*"). A total of 250 songs were evaluated by a panel of 314 respondents from which a revolving sample of respondents was selected. Hooks of these songs (determined by the music producer of the radio station) were tested on a two-weekly basis. Respondents evaluated the songs on a semantic differential scale with a range from 1 to 10, where 1 indicated that the song was disliked very much and 10 indicated that the respondent liked the song very much. The mean and standard

deviation scores for each song was calculated and summated to determine an average preference score for each of the songs.

In this study the songs will then be categorized into different genres, again employing Wikipedia as a tool for the categorization of the songs. The songs will also be categorized into the four music dimensions determined by Rentfrow and Gosling (2003) by employing the STOMP. The music dimension preference of respondents in the current study will then be compared to the music dimension preference of respondents in the previous study done by the radio station. Two sample t-tests will be performed in order to determine whether any statistically significant differences between the preference of music dimensions exists between the two data sets.

The data collected for this are labeled as the "*Current Study*". A genre analysis of the songs that were tested in the "*Previous Study*" is summarized in Appendix C, while a similar analysis of the songs tested in the "*Current Study*" is summarized in Appendix D. The genres included in each STOMP music dimension, are outlined in Table 1.

6.5 Analysis of data

Correlation coefficients will be calculated between the music dimensions as well as personality traits and between personality traits and uses of music. STATISTICA software, as well as MOONSTATS software, will be used to double check the results. Pearson product-moment correlation (r) will be computed, while a one-tailed and two-tailed probability (p) of the results will be used. Furthermore, Spearman's correlation (rho) will also performed on the data to determine possible correlations.

6.5.1 The Pearson product-moment correlation coefficient

According to Baxter and Babbie (2004:290), the Pearson product-moment correlation coefficient is one of the frequently used parametric statistics in communication science research. "The correlation coefficient is a value that captures the extent to which two variables, both measured at the interval or ratio level, are linearly related to each other." The authors explain that two variables are related to the extent to which they covary, or increase and decrease in value in a predictable way. The correlation coefficient may range from –1.00 to +1.00. A correlation coefficient of -1.00 would indicate that two

variables are perfectly, yet inversely, related to each other. A correlation coefficient of 0 would indicate that two variables are independent of each other, while +1.00 would indicate that two variables are perfectly, as well as positively, related to each other (2004:290).

6.5.2 The Spearman Rho correlation coefficient

Archambault (2000 Online) indicate that the Spearman Rho correlation indicates the magnitude and direction of the association between two variables that are on an interval or ration scale. This author further indicates that, as with Pearson product-moment correlation, the correlation coefficient is a number between +1.00 and -1.00. The magnitude of the correlation indicates the strength of the correlation. The closer the correlation is to either +1.00 or -1.00, the stronger the correlation. If the correlation is 0, there may be no association between the two variables. The direction of the correlation indicates how the variables are related. In the case of a positive correlation, the two variables have a positive relationship. This may mean that, as one increases, the other will also increase. If the correlation is negative, however, the relationship between the variables may also be negative. This means that, as one increases, the other will decrease.

6.5.3 The level of significance

According to Baxter and Babbie (2004:276), the statistical significance of a relationship is always expressed in terms of probabilities. Significance at the 0.05 level ($p \leq 0.05$) indicates that the probability of a relationship as strong as the one observed being attributable to sampling error alone is no more than 5 in 100. Significance at the 0.01 level ($p \leq 0.01$) would indicate that the chance of obtaining the measured association as a result of sampling error is 1 in 100.

Anastasi and Urbina (1997:90) state that the level of significance refers to the risk of error a researcher is willing to permit in drawing conclusions from the data. However, the authors also indicate that, for many years, levels of significance have been the traditional way of evaluating correlations. "Nevertheless, there is now a growing awareness of the inadequacy and defects of this procedure. To show that a reliability

coefficient (or any correlation) is significantly greater than zero, provides little knowledge for either theoretical or practical purposes." According to the authors, this might especially be the case when obtained on a small sample.

6.5.4 T-tests

A t-test will be performed on the data determine whether significant differences could be detected between the evaluation of music and the two gender groups. Furthermore, t-tests will be performed to determine whether any significant differences between music preference in the "*Previous Study*" and the "*Current Study*" exist. Wimmer and Dominick (2006:298 – 299) indicate that t-tests may be used to determine whether a statistically significant difference exists between two groups. The t-test may be seen as the most elementary method for comparing two groups' mean scores. The authors further indicate that one of the commonly used forms of the t-test is the test for independent groups. This is used to study two independent groups for differences. This procedure is used to study two independent groups for differences. Baxter and Babbie (2004:283) also indicate that the t-test is used when one wishes to determine whether two groups differ on some variable, measured at the interval or ratio level of the measurement.

6.5.5 Secondary analysis of data

According to Wimmer and Dominick (2006:20) secondary analysis can be defined as "the reuse of social science data after they have been put aside by the researcher who Furthermore, because there have been no similar research in the domain of the radio station and its audience that was selected for this study, a secondary analysis on the original data, collected by the radio station for music evaluation research, will be done.

The secondary analysis of the data that was collected by the radio station may provide certain indications of the reliability of the measurement methods of the current study. Although music evaluations have been done by the radio station, no investigation into the relationship between personality traits and music preference of the audience members of this radio station has been done. However, the secondary analysis of the data that was collected for the radio station may provide certain indications of the

reliability of the measurement methods of the current study. By examining the music dimension preference of the respondents conducted for the radio station, one might gain insight into the music preference of the panel.

The music dimension preference of respondents in the "*Current Study"* will then be compared to the music dimension preference of respondents in the "*Previous Study"* done by the radio station. Two sample t-tests will be performed in order to determine whether any statistically significant differences between the preference of music dimensions exists between the two data sets.

Baxter and Babbie (2004:199 – 200) indicate that, through secondary analysis, one can pursue a particular research interest by analyzing survey data, while avoiding the expenditure of time and money involved. However, the authors also note that the question of validity may be a disadvantage to using this method.

6.5.5.1 Mean and standard deviation

According to Wimmer and Dominick (2006:262) the mean represents the average of a set of scores and may be defined as the sum of all scores divided by the total number of scores. *Standard deviation* "is the most commonly used measure of dispersion" and "is simply the square root of the variance" (Stempel and Westley 1981:53).

For the purpose of this study, a total of 250 songs that were evaluated in the "*Previous Study,"* as well as the 10 songs that will be evaluated in the "*Current Study*" will be categorized into different genres according to Wikipedia. Although Wikipedia is not an entirely reliable source, using this method will standardize the categorization of the songs according to a popular medium. Afrikaans songs will be categorized under the genre, South African Music - Afrikaans. It is rarely found that songs by South African artists are featured on Wikipedia and, therefore, songs from South African artists which are not in Afrikaans will be categorized as South African music. A genre analysis of the songs that were tested in the "*Previous Study"* may be found in Appendix C, while the genre analysis of the songs that will be tested in the "*Current Study"* may be found in Appendix D.

Furthermore, the average mean and average standard deviation of each song will be taken into account to, cumulatively, determine the most popular genre in order to determine which STOMP dimension is most preferred by the respondents. The belief is that the information gained from this study will be beneficial in determining music preferences amongst listeners to the radio station, as well as the ways in which they use music they listen to.

CHAPTER 7

THE PRIMARY ANALYSIS

7.0 Personality profiling of demographic groups

7.0.1 Age categories

7.0.1.1 Age category: 25 – 30 years:

From Table 2 it is clear that 54% of respondents in scored high on extraversion, while 43% of these respondents scored high on agreeableness. 59% of these respondents scored high on conscientiousness, while only 38% scored high on emotional stability. 43% of these respondents scored high on openness to experience.

7.0.1.2 Age category: 31 – 36 years:

From Table 2 it is evident that 45% of respondents scored high on extraversion, while 53% of them scored high on agreeableness. 63% of these respondents scored high on conscientiousness, while only 30% scored high on emotional stability. It should be noted that 33% of these respondents scored "medium high" on emotional stability. 50% of these respondents scored high on openness to experience.

7.0.1.3 Age category: 37 – 42 years:

In Table 2 it is indicated that 40% of respondents scored high on extraversion, while 65% of these respondents scored high on openness to experience. Furthermore, 48% of these respondents scored high on agreeableness, while 57% scored high on conscientiousness. Only 25% of these respondents scored high on emotional stability. 40% of these respondents had a "medium low" score for emotional stability.

7.0.1.4 Age category: 43 – 49 years:

Only 26% of respondents scored high on extraversion, while 35% of these respondents had a medium low score for this personality trait. 56% of respondents in this age category scored high on agreeableness, 65% scored high on conscientiousness and

59% scored high on emotional stability. 50 % of these respondents scored high on openness to experience (cf. Table 2).

Table 2:

Personality profiling of age categories

VARIABLE	Extraversion	Agreeableness	Conscientiousness	Emotional stability	Openness to experience
AGE					
25 - 30 Years	54%	43%	59%	38%	43%
31 - 36 Years	45%	53%	63%	30%	50%
37 - 42 Years	40%	48%	57%	25%	65%
43 - 49 Years	26%	56%	65%	59%	50%

7.0.2 Ethnic groups

7.0.2.1 Ethnic group: White respondents

From Table 3 it is clear that 46% respondents scored high on extraversion, while 49% of them scored high on agreeableness. 60% of these respondents scored high on conscientiousness, while only 41% scored high on emotional stability. 53% of the respondents scored high on openness to experience.

7.0.2.2 Ethnic group: Black respondents

From Table 3 it is evident that 47% respondents scored high on extraversion, while only 28% of these respondents scored high on agreeableness. It should be noted that 34% of the respondents exhibited a "medium low" score on the agreeableness trait. 53% of respondents belonging to this ethnic group scored high on conscientiousness, while only 22% exhibited high emotional stability scores. 34% of these respondents had "medium high" emotional stability scores, while a further 34% had "medium low" emotional stability scores. 47% of these respondents scored high on openness to experience.

7.0.2.3 Ethnic group: Coloured respondents

Only 25% respondents scored high on extraversion. 38% of the respondents had medium high extraversion scores. A considerable number (72%) of respondents scored high on agreeableness, while a further 72% of the respondents also scored high on conscientiousness. Only 41% of respondents had high emotional stability scores, while 56% of the respondents scored high on openness to experience.

Table 3:

Personality profiling of ethnic groups

VARIABLE	Extraversion	Agreeableness	Conscientiousness	Emotional stability	Openness to experience
ETHNICITY					
White	46%	49%	60%	41%	53%
Black	47%	28%	53%	22%	47%
Coloured	25%	72%	72%	41%	53%

7.0.3 Gender groups

From Table 4 it is clear that 47% of female respondents scored high on extraversion, while only 36% of males scored high on this personality trait. 41% of male respondents exhibited a medium low extraversion score. 55% of females scored high on agreeableness, while 45% of male respondents scored high on this personality trait. 61% of both male and female respondents scored high on conscientiousness. 38% of female respondents scored high on emotional stability, while 36% of male respondents scored high on this personality trait. 55% of male respondents scored high on openness to experience, while 49% of female respondents scored high on this personality trait.

Table 4:

Personality profiling of gender groups

VARIABLE	Extraversion	Agreeableness	Conscientiousness	Emotional stability	Openness to experience
GENDER					
Male	36%	45%	61%	36%	55%
Female	47%	55%	61%	38%	49%

7.0.4 Demographic groups with the highest scores for each personality trait

All the Black females belonging to the 25 – 30 years age category scored high on extraversion, making them the demographic group that seems to be mostly extroverted. All the Coloured females in the 25 – 30 years and 43 – 49 years age categories, as well as all the Coloured males in the 37 – 42 years and 43 – 49 years age categories scored high on agreeableness, making these the demographic groups that seemed to be most agreeable (cf. Table 5).

All the Coloured females in the 25 – 30 years and 43 – 49 years age categories scored high on conscientiousness, making these the demographic groups that seemed to be most conscientious. 78% of White females belonging to the 43 – 49 age category, as well as 78% of white males belonging to the 25 – 30 years and 43 – 49 years age categories respectively scored high on emotional stability, making these the demographic groups that seemed to be most emotionally stable (cf. Table 5).

From Table 5 it is clear that 83% of White female respondents belonging to the 37 – 42 years age category scored high on openness to experience, making these respondents the individuals who seemed to be most open to new experiences.

Table 5:

Demographic groups with highest scores for each personality trait

VARIABLE	Highest scoring demographic group	Adj. Percentage scored on personality trait
Personality trait:		
Extraversion	Black, female, 25 - 30 years	100%
Agreeableness	Coloured, female, 25 - 30 years	100%
	Coloured, female, 43 - 49 years	100%
	Coloured, male, 37 - 42 years	100%
	Coloured, male, 43 - 49 years	100%
Conscientiousness	Coloured female, 25 - 30 years	100%
	Coloured, female, 43 - 49 years	100%
Emotional stability	White, female, 43 - 49 years	78%
	White, male, 25 - 30 years	78%
	White, male, 43 - 49 years	78%
Openness to experience	White, female, 37 - 42 years	83%

7.1 STOMP (Short Test Of Music Preference) dimension preference

In order to investigate the preference for music, the preference for the Short Test of Music Preference (STOMP dimensions) should first be examined to gain further insight into the overall preference of audience members of the central South African radio station. In this study, the STOMP dimension that was most preferred by the respondents is the Energetic and Rhythmic dimension, with a mean score of 68.6%. This is followed by the Upbeat and Conventional dimension, with a mean score of 63.8%. Following this is the Reflective and Complex dimension, with a mean score of 62.8%, and the Intense and Rebellious dimension, with a mean score of 62.5% (cf. Table 6).

7.1.1 Individual STOMP dimension preference

7.1.1.1 Reflective and Complex dimension

The first dimension that was examined, was the Reflective and Complex dimension. In this study, the overall mean score for this dimension is 62.8%. When examining the preference for this music dimensions amongst respondents in the four different age categories, it seems to be most preferred by respondents in the 43 – 49 years age category. When examining the preference for this music dimension amongst the gender and ethnic groups, it seems to be most preferred by female respondents, but indicates that it is most preferred by White respondents (cf. Table 6).

7.1.1.2 Intense and Rebellious dimension

The next dimension that was examined was the Intense and Rebellious dimension. The overall mean score for this dimension is 62.5%. When examining the preference for this music dimensions amongst respondents in the four different age categories, it seems to be most popular within the 43 – 49 years age category. Furthermore, when examining the preference for this music dimension amongst the gender and age groups, it seems to be most preferred by female respondents, as well as by White respondents (cf. Table 6).

7.1.1.3 Upbeat and Conventional dimension

The third music dimension that was examined, was the Upbeat and Conventional dimension. This dimension has an overall mean score of 63.8%. When examining the preference for this music dimensions amongst respondents in the four different age categories, it seems to be most preferred by respondents in the 25 – 30 years age category. Furthermore, this dimension is most preferred by Black respondents, as well as by female respondents (cf. Table 6)

7.1.1.4 Energetic and Rhythmic dimension

The last dimension that was examined, was the Energetic and Rhythmic dimension. The overall mean score for this dimension is 68.6%. When examining the preference for this music dimensions amongst the various demographic categories, it seems to be most preferred by respondents belonging to the 25 – 30 years age category, by Black respondents, as well as by female respondents (cf. Table 6).

Table 6: STOMP music preference amongst respondents

	Reflective and Complex	Intense and Rebellious	Upbeat and Conventional	Energetic and Rhythmic
OVERALL RATING:	**62.8%**	**62.5%**	**63.8%**	**68.6%**
AGE CATEGORY:				
25 - 30 years	63.4%	62.0%	68.5%	73.0%
31 - 35 years	61.4%	62.3%	62.8%	69.4%
36 - 42 years	61.8%	61.9%	62.6%	66.9%
43 - 49 years	65.0%	64.1%	61.4%	64.8%
ETHNIC GROUP:				
White	63.7%	63.3%	60.4%	64.0%
Black	61.1%	60.2%	69.1%	77.0%
Coloured	62.0%	62.7%	67.9%	72.5%
GENDER GROUP:				
Male	61.8%	61.0%	62.0%	66.6%
Female	63.7%	64.0%	65.6%	70.5%

7.2 Personality and music preference – a replication and extension of Rentfrow and Gosling

The study by Rentfrow and Gosling (2003), as pioneers in this field, was considered the guideline for this study. This present study builds on the pioneering work done by Rentfrow and Gosling, while extending it in certain ways. Further studies by Sigg (2009), Delsing et al. (2008), Zweigenhaft (2007), McCown et al. (1997) and Baker and Bor (2008) were also consulted to examine findings of similar research.

7.2.1 Demographic correlations

In the study done by Rentfrow and Gosling (2003:1248), the correlations between music preference and personality were computed separately for men and women. However, the pattern of the correlations was virtually identical for both gender groups. After performing a T-test on the results from male and female respondents, in order to

examine the difference between the mean of the two groups, it was found that the two gender groups are not statistically significantly different in terms of their mean scores of the evaluation of music (t = 0.82; p = 0.412).

7.2.2 Dimensions and personality traits

7.2.2.1 The Reflective and Complex dimension and personality traits

Rentfrow and Gosling found a positive relationship between this dimension (featuring artistic and intricate music) and the openness to experience trait (2003:1248 - 1251). This was confirmed by research done by Sigg (2009:52), Delsing et al. (2008:116) and Zweigenhaft (2008:29).

Furthermore, both Sigg (2009:52) and Delsing et al. (2008:118) found a positive relationship between this dimension and the conscientiousness personality trait. However, in this study, no statistical significant relationship could be found between this personality trait and this music dimension. Contrary to this, a negative association (r= -0.09), although not a statistically significant correlation (p = 0.28), between Openness and this music dimension was found (cf. Table 7).

Previous research done suggests a positive relationship between the Reflective and Complex dimension and agreeableness [Delsing et al. (2008:117) and Zweigenhaft (2008:49)]. However, neither Sigg (2009) nor Rentfrow and Gosling (2003) found any correlations between this dimension and this personality trait. Sigg (2009:61) indicates that cultural differences may be accountable for this. This relationship was not found in the results of this study. No relationship whatsoever was found (p = 0.00) between this dimension and personality trait. However, Spearman's correlations indicate a slightly negative association between this music dimension and the agreeableness trait (rho = -0.06). However, this was not statistically significant (p = 0.49) (cf. Table 7).

Delsing et al. (2008:118) found a positive relationship between the Reflective and Complex dimension and emotional stability, but this was not found in the studies by Sigg (2009) or Rentfrow and Gosling (2003). Sigg (2009:62) motivates this by stating that music is often implemented as a coping mechanism, but that "those who score high on emotional stability are believed to be even tempered and not the type to let things

get to them; therefore they may not need music to cope with emotions." In the present study, this relationship could also not be observed. The Pearson product moment correlation between this dimension and emotional stability indicated a very weak negative correlation ($r = -0.02$), which was not statistically significant ($p = 0.84$). The Spearman correlation indicated no relationship (rho = 0.00; $p = 0.968$) between this dimension and emotional stability (cf. Table 7).

Rentfrow and Gosling suggest that audience members who enjoy listening to this dimension of music "tend to be inventive, have active imaginations, value aesthetic experiences, consider themselves to be intelligent, tolerant of others, and reject conservative ideals (2003:1248).

7.2.2.2 The Intense and Rebellious dimension and personality traits

According to Rentfrow and Gosling, this dimension (featuring vigourous music) was positively related to the openness to experience trait (2003:1248 - 1251). This was confirmed by research done by Zweigenhaft (2008: 48) and Delsing et al. (2008:118). However, in the study by Sigg (2009), this could not be found. This author indicates that possible reasoning for this not being found, could be due to the difference in genres that were included under each factor, or as result of cultural differences. In the present study, this could also not be found. A negative association could be found, but this was not statistically significant. The Pearson correlation indicated a very weak, negative correlation ($r = -0.02$), which was not statistically significant ($p = 0.809$). The Spearman correlation indicated a slightly positive correlation, which was very weak (rho = 0.01), but this was, also, not statistically significant ($p = 0.885$) (cf. Table 7).

Furthermore, Rentfrow and Gosling indicate that previous findings indicate that this dimension includes music that may emphasize negative emotions and individuals who prefer this type of music may display signs of neuroticism (as opposed to being emotionally stable) and disagreeableness. However, they did not find signs of these two personality traits (2003:1249 - 1251). The associations that were found in the current study were also not indicative of respondents displaying high neuroticism or disagreeableness scores.

Previous studies [Sigg (2009:60) and Delsing et al. (2008:126)] have found a negative relationship between the Intense and Rebellious dimension and the conscientiousness personality trait. Suggestions have been made that this negative relationship may be due to an underlying aspect of this personality trait namely the "will to achieve." According to Sigg (2009:60) this aspect is common amongst individuals with high conscientiousness scores. She continues by indicating that this personality aspect may not always be present in the fans of Intense and Rebellious music.

In the present study, no statistically significant correlations were found between this dimension and conscientiousness. Pearson's correlation suggested a very weak, negative correlation ($r = -0.01$), but this was not statistically significant ($p = 0.92$). Spearman's correlation also indicated a very weak, negative correlation ($rho = -0.12$), but this was also found to not be statistically significant ($p = 0.13$) (cf. Table 7).

Sigg (2009:60) found a positive relationship between Intense and Rebellious music and the extraversion personality trait, which seemed to be consistent with some past research, e.g. that of McCown et al. (1997:544). However, this is in contrast with what was found by other authors, such as Baker and Bor (2007:285). This was also not observed in the current study. Pearson's correlation indicated a very weak, negative correlation ($r = -0.02$) which was not statistically significant ($p = 0.81$), while Spearman's correlation indicated a very weak, slightly positive correlation ($rho = 0.01$) which was also not statistically significant (0.89) (cf. Table 7).

Rentfrow and Gosling describe individuals who prefer intense and rebellious music as people who are "curious about different things, enjoy taking risks, are physically active and consider themselves intelligent." (2003:1249 - 151) Furthermore, these people seem to have an athletic self-view

7.2.2.3 The Upbeat and Conventional dimension and personality traits
According to Rentfrow and Gosling, this dimension (featuring cheerful music with vocals) reveals a positive relationship with extraversion (2003:1249 – 1251). This was also confirmed by research done by Delsing et al. (2008:118) and Zweigenhaft (2008:48), but could not be observed by Sigg (2009). This could also not be found in the

present study. Pearson's correlation indicated a slightly positive correlation (r = 0.04), but this was not statistically significant (p = 0.62). Spearman's correlation was similar, indicating a slightly positive correlation (rho = 0.04), which was also not statistically significant (r = 0.61) (cf. Table 7).

Rentfrow and Gosling also discovered a positive relationship between this dimension and agreeableness (2003:1249 – 1251), which was again confirmed by Delsing et al. (2008:118) and Zweigenhaft (2008:48). However, Sigg (2009:61) found no correlation in her study and motivated this by indicating that cultural differences may be accountable for this. This relationship was also not found in the current study. Pearson's correlation indicates a very weak, negative correlation (r = -0.12), which is not statistically significant (p = 0.152). Spearman's correlation also indicates a very weak, negative correlation (rho = -0.12), but this was also not statistically significant (p = 0.14) (cf. Table 7).

Furthermore, Rentfrow and Gosling also discovered a positive relationship between this dimension and conscientiousness, but a contrary relationship to the openness to experience trait (2003:1249 - 1251). Past research by Zweigenhaft (2008:50) also found a positive relationship between conscientiousness and this dimension. However, in a study by Sigg (2009), this could not be confirmed. A negative correlation between conscientiousness and music from the Upbeat and Conventional dimension was present in this study. Pearson's correlation indicated a negative correlation (r = -0.16), which is statistically significant at the 95% level (p = 0.05). Spearman's correlation confirmed this with a negative correlation (-0.24), which was significant at the 95% level (p = 0.003) (cf. Table 7).

However, in the present study, no statistically significant relationship could be found between this dimension and openness to experience. Pearson's correlation indicated a very weak, negative correlation (r = -0.02) which was not statistically significant (p = 0.77), while Spearman's correlation confirmed this with a very weak, negative correlation (rho = -0.05), which was also not statistically significant (p = 0.54) (cf. Table 7).

The analysis done by Rentfrow and Gosling suggests that individuals who prefer this music dimensions are normally "cheerful, socially outgoing, reliable, enjoy helping others, see themselves as physically attractive, and tend to be relatively conventional." They also seemed to have a conservative self-view (2003:1249 - 1251).

7.2.2.4 The Energetic and Rhythmic dimension and personality traits

Rentfrow and Gosling (2003:1249) found a positive relationship between this dimension and the extraversion and agreeableness traits.   In the present study, no correlation could be found between the Extraversion trait and this dimension. Pearson's correlation indicated a very weak correlation (r = 0.02), but this was not statistically significant (p = 0.77). Spearman's correlation also indicated a very weak correlation (rho = 0.04), which was also not statistically significant (p = 0.65) (cf. Table 7).

Baker and Bor (2008:285) also found a positive relationship between extraversion and music in the Energetic and Rhythmic dimension. This was supported by research done by Sigg. According to Sigg (2009:60), this finding seems to be logical, as genres within this STOMP category corresponds well with the desire of extraverts to enjoy themselves and socialise. Furthermore, Energetic and Rhythmic music is often played at parties, social gatherings or night clubs, which seems to be locations frequently visited by extraverts.

Previous research done suggests a positive relationship between the Energetic and Rhythmic dimension and agreeableness [Delsing et al. (2008), Zweigenhaft (2008), Rentfrow and Gosling (2003). However, Sigg (2009:60) found no correlation in her study. She, again, indicates that cultural differences may be accountable for this.

The present study, however, confirmed a positive correlation between the agreeableness trait and music the Energetic and Rhythmic dimension. Pearson's correlation indicated a negative correlation (r = -0.16), which was significant at the 95% level (p = 0.05). Spearman's correlation confirmed this with a negative correlation (rho = -0.18), being significant at the 95% level (0.028) (cf. Table 7).

Past research by Rentfrow and Gosling (2003:1248 – 1250), as well as by Zweigenhaft (2008:50) also found a positive between conscientiousness and the Rhythmic and

Energetic dimensions. However, in the study by Sigg (2009:60), this could not be confirmed. In the present study, there was a difference between the Pearson calculation of correlation between this dimension and conscientiousness and the Spearman calculation of correlation for this.

According to the Pearson correlation, no statistically significant correlation between this dimension and conscientiousness is present (r = -0.09; p = 0.278). However, when computing the Spearman correlation between this dimension and the conscientiousness trait, a negative correlation (rho = -0.17), which is statistically significant at the 95% level (p = 0.04) can be found (cf. Table 7).

Furthermore, Sigg (2009), Delsing et al. (2008) and Zweigenhaft (2008) all identified a positive relationship between a preference for Energetic and Rhythmic music and openness to experience. However, in this study, no statistically significant correlation could be found. The Pearson correlation indicated a very weak correlation (r = 0.01), which cannot be regarded as statistically significant (p = 0.92). The Spearman correlation also indicated a very weak correlation (rho = 0.01), which was also not statistically significant (p = 0.93) (cf. Table 7).

Rentfrow and Gosling (2003:1249) suggests that listeners who prefer music from this dimension tend to be "talkative, full of energy, are forgiving, see themselves as physically attractive and tend to eschew conservative ideals."

One noteworthy finding in the study done by Rentfrow and Gosling (2003:1249 - 1250) is the absence of any substantial correlations between the various music dimensions and the emotional stability trait. This does not necessarily indicate that emotions are not related to music preference. It may be possible that the personality dimensions influence the music preference dimensions preferred by individuals and that these individual's emotional states influence the so-called "mood' of the music that individuals choose to listen to.

However, the current study found a negative correlation between the Energetic and Rhythmic music dimension and the emotional Stability personality trait. According to the Pearson correlation, there is a negative correlation (r = -0.18), which is statistically

significant at the 95% level (p = 0.03). The Spearman correlation (rho = -0.16; p = 0.05) confirms this. This would indicate that respondents who have high Neuroticism scores would be more likely to prefer music in this dimension, while respondents exhibiting more emotional stability would be less likely to prefer music in this dimension (cf. Table 7).

Incongruence in the study between music preference and personality traits may suggest that it could be the sub-culture that surrounds a genre that influences which personality traits are exhibited (Sigg 2009:62).

Table 7:

Personality Correlates of the Music Preference Dimensions

		REFLECTIVE AND COMPLEX	INTENSE AND REBELLIOUS	UPBEAT AND CONVENTIONAL	ENERGETIC AND RHYTHMIC
CRITERION MEASURE					
EXTRAVERSION	**Pearson:**				
	r	-0.04	-0.02	0.04	0.02
	Two-tailed probability: p	0.59	0.81	0.62	0.77
	One-tailed probability: p	0.29	0.41	0.31	0.38
	Spearman:				
	rho	-0.06	0.01	0.041	0.04
	p	0.47	0.89	0.61	0.65
AGREEABLENESS	**Pearson:**				
	r	0	0	-0.12	-0.16
	Two-tailed probability: p	0.99	0.97	0.15	0.05*
	One-tailed probability: p	0.49	0.49	0.08	0.03*
	Spearman:				
	rho	-0.06	-0.03	-0.12	-0.18
	p	0.49	0.75	0.14	0.03*
CONSCIENTIOUSNESS	**Pearson:**				
	r	-0.07	-0.01	-0.16	-0.09
	Two-tailed probability: p	0.42	0.92	0.05*	0.28
	One-tailed probability: p	0.21	0.46	0.03*	0.15
	Spearman:				
	rho	-0.12	-0.12	-0.24	-0.17
	p	0.14	0.13	0.003**	0.04*

EMOTIONAL STABILITY	**Pearson:**				
	r	-0.02	-0.01	-0.08	-0.18
	Two-tailed probability: p	0.84	0.86	0.3	0.03*
	One-tailed probability: p	0.42	0.43	0.15	0.01**
	Spearman:				
	rho	0	0.03	-0.07	-0.16
	p	0.97	0.76	0.43	0.05*
OPENNESS	**Pearson:**				
	r	-0.09	-0.13	-0.02	0.01
	Two-tailed probability: p	0.28	0.11	0.78	0.92
	One-tailed probability: p	0.14	0.06	0.39	0.46
	Spearman:				
	rho	-0.09	-0.15	-0.05	0.01
	p	0.28	0.075	0.54	0.93

Note: $p \leq 0.05$*

$p \leq 0.01$**

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7.3 The uses and gratifications of music – a replication and extension of Chamorro-Premuzic and Furnham

The study by Chamorro-Premuzic and Furnham (2007) was considered the baseline for this part of the study, as they have been pioneers in the study of uses and gratification in music. The present study aims to build on certain aspects tested by the authors.

7.3.1 The use of music and personality traits

7.3.1.1 The emotional use of music M(emot) and personality traits

Results from the study by Chamorro-Premuzic and Furnham (2007:181 – 182) suggest that neuroticism "was positively and significantly correlated with M(emot) ($r = .30$; $p < 0.01$). These authors also indicate that neuroticism refers to low emotional stability. This would mean that, in practice, the contrary would also prove to be true, meaning that high emotional stability scores would negatively correlate with M(emot). Results from the current study support this notion. Emotional stability was, indeed, negatively correlated with M(emot) ($r = -0.18$; $p < 0.05$) when determining probability by means of Pearson's correlation coefficient. Using Spearman's correlation, there is also a statistically significant, negative correlation between these two factors ($rho = -0.17$; $p = 0.04$) (cf. Table 8).

Furthermore, Chamorro-Premuzic and Furnham (2007:181 – 182) suggest that conscientiousness and extraversion were significantly and negatively correlated with M(emot). In the current study, however, there was no significant correlation between conscientiousness and M(emot). There was a very weak negative relationship between the two aspects, but this was, however, not statistically significant. Furthermore, the current study also found a weak negative relationship between extraversion and M(emot), but this was also not statistically significant (cf. Table 8).

Chamorro-Premuzic and Furnham (2007:182) suggest that individuals low in emotional stability are more likely to use music in emotional ways, focusing rather on the content of the music than on the structure. The authors state that "emotional uses of music seem characterized by intentional mood regulation, e.g. choosing sad music when one is sad, happy music when one is happy or spontaneous alteration of affect by music.

Chamorro-Premuzic and Furnham (2007:182) also note that the fact that higher neuroticism, or low emotional stability, is associated with the emotional use of music, fits the nature of individuals who are of a neurotic nature, being emotionally unstable and experiencing higher intensity of emotional affectivity.

Furthermore, results from the study by Chamorro-Premuzic and Furnham (2007:181) suggests a negative, yet statistically insignificant, relationship between M(emot) and the openness to experience trait. In the current study, a weak negative relationship, also not being statistically significant, was found between openness and M(emot).

Chamorro-Premuzic and Furnham (2007:181) further found a negative, yet statistically insignificant relationship between M(emot) and agreeableness. In the current study, a positive, yet statistically insignificant association between M(emot) and agreeableness could be noticed (cf. Table 8).

7.3.1.2 The cognitive use of music M(cog) and personality traits

Results from the study by Chamorro-Premuzic and Furnham (2007:181 – 182) suggest that a statistically significant, positive correlation exists between the openness to experience trait and the cognitive use of music (M(cog). However, no evidence of this could be found in the current study. A very weak positive relationship between these traits was evident in the current study. However, the results were of no statistical significance (cf. Table 8).

Furthermore, Chamorro-Premuzic and Furnham (2007:181) found no correlation between M(cog) and neuroticism (or emotional instability). In the current study, a very weak negative relationship between M(cog) and emotional stability could be observed. However, this was of no statistical significance. The authors also found a negative correlation between M(cog) and extraversion. However, again, this was of no statistical significance. Results from the current study suggests a weak positive correlation, of no statistical significance between M(cog) and extraversion) (cf. Table 8).

Chamorro-Premuzic and Furnham (2007:181) also observed a weak, statistically insignificant, negative correlation between M(cog) and the agreeableness trait. This was also observable in the current study, although not statistically significant.

Furthermore, the authors observed a weak, statistically insignificant correlation between M(cog) and conscientiousness. However, in the current study, a negative correlation between these two variables was noticed, though, again, not being statistically significant (cf. Table 8).

7.3.1.3 The background use of music M(back) and personality traits

Chamorro-Premuzic and Furnham (2007:181) found no statistically significant correlations between the background use of music and any of the personality traits. This was also evident in the current study, where no statistically significant correlations could be observed (cf. Table 8).

Chamorro-Premuzic and Furnham (2007:181) observed a negative relationship between M(back) and emotional stability, however of no statistical significance. Results from the current study also suggests a negative relationship between these two variables, but, again, of no statistical significance (cf. Table 8).

Furthermore, Chamorro-Premuzic and Furnham (2007:181) observed statistically insignificant correlations between M(back) and extraversion and openness. This was also observable in the current study, although not being statistically significant. The authors observed no relationship between M(back) and agreeableness. However, results from the current study suggest a negative correlation between these variables, although not statistically significant (cf. Table 8).

Lastly, Chamorro-Premuzic and Furnham (2007:181) observed a negative correlation between M(back) and conscientiousness, which was, however, not statistically significant. In the current study, a negative correlation between these variables could also be observed, yet it was not statistically significant (cf. Table 8).

Table 8:

Individual Difference Correlates of the Uses of Music Inventory

Variable		M(Emot)	M(Cog)	M(Back)
Extraversion	**Pearson:**			
	r	-0.03	0.03	0.08
	Two-tailed probability: p	0.7	0.78	0.32
	One-tailed probability: p	0.35	0.38	0.16
	Spearman:			
	rho	0.02	-0.02	0.08
	p	0.81	0.78	0.3
Agreeableness	**Pearson:**			
	r	0.01	-0.06	-0.11
	Two-tailed probability: p	0.89	0.48	0.18
	One-tailed probability: p	0.44	0.24	0.09
	Spearman:			
	rho	0.01	0.01	-0.15
	p	0.91	0.92	0.06
Conscientiousness	**Pearson:**			
	r	-0.02	-0.02	-0.06
	Two-tailed probability: p	0.84	0.84	0.45
	One-tailed probability: p	0.42	0.42	0.23
	Spearman:			
	rho	-0.04	-0.07	-0.03
	p	0.66	0.43	0.75
Emotional Stability	**Pearson:**			
	r	-0.18	-0.8	-0.13
	Two-tailed probability: p	0.03*	0.34	0.11
	One-tailed probability: p	0.01**	0.17	0.08
	Spearman:			
	rho	-0.17	-0.09	-0.13
	p =	0.04*	0.27	0.1
Openness to experience	**Pearson:**			
	r	-0.1	0.02	0.04
	Two-tailed probability: p	0.23	0.82	0.63
	One-tailed probability: p	0.12	0.41	0.32
	Spearman:			
	rho	-0.06	0.06	0.04
	p	0.48	0.5	0.66

Note: $p \leq 0.05$*

$p \leq 0.01$**

CHAPTER 8

PREVIOUS DATA AND CURRENT DATA: A COMPARISON

A secondary objective of this study is to attempt to determine the reliability of the measurement instruments by comparing the music preference examined in this study with music preference of similar respondents. After investigating the music preference of a radio sation's audience, as in previous chapters, the need might arise to examine the reliability of the measurement instruments employed. A comparison between data collected for this study, and data collected for the music evaluation purposes of the radio station would be the best option to gain an indication of the reliability of the measurement instrument used in the current study.

Over a period of 23 months, call-out research was conducted by a research company for a radio station in order to evaluate the popularity of certain songs that were tested (labelled as "*Previous Study*"). A total of 250 songs were evaluated by a panel of 314 respondents from which a revolving sample of respondents was selected. Hooks of these songs (determined by the music producer of the radio station) were tested on a two-weekly basis. Respondents evaluated the songs on a semantic differential scale with a range from 1 to 10, where 1 indicated that the song was disliked very much and 10 indicated that the respondent liked the song very much. The mean and standard deviation scores for each song was calculated and summated to determine an average preference score for each of the songs.

The songs were categorized into different genres, again employing Wikipedia as a tool for the categorization of the songs. The songs were also categorized into the four music dimensions determined by Rentfrow and Gosling (2003) by employing the STOMP. The music dimension preference of respondents in the current study was then compared to the music dimension preference of respondents in the previous study done by the radio station. Two sample t-tests were performed in order to determine whether any statistically significant differences between the preference of music dimensions exists between the two data sets.

The data collected for this are labelled as the "*Current Study*". A genre analysis of the songs that were tested in the "*Previous Study*" is summarized in Appendix C, while a similar analysis of the songs tested in the "*Current Study*" is summarized in Appendix D. The genres included in each STOMP music dimension, are outlined in Table 1, Chapter 6.

8.0 Comparison of data sets by dimensions

8.0.1. Reflective and Complex dimension

The overall mean score for this dimension, in the "*Previous Study*", was 65.5%, compared to 62.8% in the "*Current Study*". The t-statistic was not significant at the 05. critical alpha level, t(463)=0.570, p=0.5688. Therefore, one may conclude that there was no statistically significant difference between the evaluation of this music dimension in the two studies (cf. Table 8).

8.0.2 Intense and Rebellious dimension

The overall mean score for this dimension, in the "*Previous Study*", was 64.8%, compared to the 62.5% in the "*Current Study*". The t-statistic was not significant at the 05. critical alpha level, t(463)=0.484, p=0.6286. Therefore, one may conclude that there was no statistically significant difference between the evaluation of this music dimension in the two studies (cf. Table 8).

8.0.3 Upbeat and Conventional dimension

In the "*Previous Study*", the overall mean score for this dimension was 65.6%, compared to 63.8% in the "*Current Study*". The t-statistic was not significant at the 05. critical alpha level, t(463)=0.360, p=0.7192. Therefore, one may conclude that there was no statistically significant difference between the evaluation of this music dimension between respondents participating in the two studies (cf. Table 8).

8.0.4 Energetic and Rhythmic dimension

In the "*Previous Study*", the overall mean score for this dimension was 64.8%, compared to the 68.6% in the "*Current Study*". The t-statistic was not significant at the 05. critical alpha level, t(463)=0.810, p=0.4182. Therefore, one may conclude that there

was no statistically significant difference between the evaluation of this music dimension between respondents participating in the two studies (cf. Table 8).

Table 8: Comparison of music dimension preference between two data sets ("*Previous Study*" and "*Current Study*")

MUSIC DIMENSION	MEAN SCORE IN PREVIOUS STUDY	N (PREVIOUS STUDY)	MEAN SCORE IN CURRENT STUDY	N (CURRENT STUDY)	t-statistic	Degrees of freedom	Two-tailed probability	Statistically significant difference
Reflective and Complex	65.5%	314	62.8%	151	0.570	463	0.5688	p > 0.05
Intense and Rebellious	64.8%	314	62.5%	151	0.484	463	0.6286	p > 0.05
Upbeat and Conventional	65.5%	314	63.8%	151	0.360	463	0.7192	p > 0.05
Energetic and Rhythmic	64.8%	314	68.6%	151	0.810	463	0.4182	p > 0.05

8.1 Conclusion

From the t-statistics and probability levels (cf Table 8), it may be deduced that there are no statistically significant differences in music dimension preference between respondents participating in the music evaluation research conducted for the radio station and the respondents participating in the current study. This lack of statistically significant differences in music dimension preference may indicate the reliability of the measurement instrument used in the "*Current Study*". This might also indicate the reliability of employing 10 songs as representative of the four STOMP music dimensions. Because there are no statistically significant differences in the music dimension preference amongst the respondents, one might infer that the personality profiling of the respondents, as well as the uses and gratifications of music by the respondents, may be accurate to a certain extent and that the sample of respondents selected to participate in the "*Current Study*" may be representative of the panel members participating in the "*Previous Study*".

CHAPTER 9

DISCUSSION OF FINDINGS

9.0 Music preference based on personality aspects and music dimensions

When examining the correlations between personality aspects and the music dimensions, certain predictions regarding music preference may also be made. It may be predicted that listeners with high levels of agreeableness may not prefer music in the Energetic and Rhythmic dimension, while listeners with high levels of conscientiousness may not prefer music in the Upbeat and Conventional dimension. Furthermore, it may be assumed that listeners scoring high in emotional stability, but low in neuroticism, will not prefer music in the Energetic and Rhythmic dimension.

When measuring scores of personality traits of respondents interviewed in the current study with the norms set out by Rentfrow and Gosling (2003), certain recommendations may be made to the radio station, should the respondents be regarded as representative of the overall audience of this particular station. Even though many respondents indicated a preference for music from the Energetic and Rhythmic dimension, the statistically significant correlation between music from this dimension and the agreeableness trait suggest the contrary. 49.67% of the respondents interviewed had high scores on agreeableness. Statistically, when examining the respondents in totality, it may be assumed that the listeners of this radio station may not be inclined towards music from this dimension.

Furthermore, 60.93% of the respondents interviewed had high conscientiousness scores. This may, when considering the statistical significance, lead to the assumption that the audience of the radio station may not prefer music from the Upbeat and Conventional dimension. 37.09% of the respondents scored high on emotional stability. Again, when considering the statistical significance of the correlations found, this may lead to the assumption that the audience of the radio station may not prefer music from the Energetic and Rhythmic dimension.

9.1 Uses of music based on personality aspects

When examining the correlations between personality aspects and uses of music, it may be assumed that listeners who score high neuroticism, but low on emotional stability may use music for emotional purposes, such as emotional regulation. As previously mentioned, 37.09% of the respondents interviewed in the current study had high Emotional Stability scores, which would suggest that the audience of this radio station does not use the music played on this station in an emotional manner.

9.2 Reliability of the measurement instruments

From the t-statistics and probability levels (cf. Table 8, Chapter 8), it may be deduced that there are no statistically significant differences in music dimension preference between respondents participating in the music evaluation research conducted for the radio station and the respondents participating in the current study. This lack of statistically significant differences in music dimension preference may indicate the reliability of the measurement instrument used in the "*Current Study*". This might also indicate the reliability of employing 10 songs as representative of the four STOMP music dimensions. Because there are no statistically significant differences in the music dimension preference amongst the respondents, one might infer that the personality profiling of the respondents, as well as the uses and gratifications of music by the respondents, may be accurate to a certain extent and that the sample of respondents selected to participate in the "*Current Study*" may be representative of the panel members participating in the "*Previous Study*".

CHAPTER 10

CONCLUDING REMARKS ON THE STUDY AND RECOMMENDATIONS

10.0 Introduction

In concurrence with previous research in this area, the results of this study indicate that personality aspects may have a definite influence on music preference, as well as on the uses of music in the everyday lives of the radio station's audience.

10.1 Revisiting the research problem

The research problem in the case of this study, was the lack of knowledge and research specifically related to the relationship between personality traits, the uses and gratifications of music and the music preferences of radio audiences. This research focused on establishing a personality profile for each of the demographic groups of a central South African radio station's audience in order to examine the relationship that exist between different personality profiles and music preference in order to examine the possibility of predictions regarding music dimensions preferred by audience members, with different personality traits. Furthermore, this study aimed at examining the uses and gratifications of music to determine possible relationships between personality profiles and reasons for listening to music.

Although certain relationships between personality aspects and music preference, as well as the uses of music were found, it is probable that the various reasons that exist for individuals' music preference are comprised of various facets, including, but not limited to, media influences, repetition of certain songs, influences from peer and social groups, the existence of sub-cultures and environmental impacts at the moment of testing. The current research has indicated that, even with a sample of respondents that are fairly homogeneous, the music preference and reasons for listening to music is multifarious and may be difficult to concretely define.

10.2 Revisiting the goal, research question and objectives of this study

The research question pertaining to this study, was "What is the relationship between personality traits, the uses and gratifications of music and the music preferences of radio audiences?" The goal of this research was to explore the relationship between personality traits, the uses and gratifications of music and the music preference of radio audiences.

The first primary objective that was addressed in this study, was the examination of the concept of music preference and relating it to radio audiences as the receivers of communication in the form of music. The importance of radio audiences as the receivers of communication was highlighted in the literature review. For the purpose of this study, the audience members of a particular commercial radio station in central South Africa, were identified as potential respondents. The location of this radio station, as well as ease of access to its audience members, was the primary motivation in selecting this specific station and its audience as role players in the communication process. Furthermore the radio station that was identified for this study, is also one of the few radio stations in South Africa that has previously conducted music evaluation research amongst members of their audience, although not focusing on the personality traits of the audience, nor the uses and gratifications of music. The radio station was approached and the researcher was granted access to certain information about the music and audiences of this radio station, as well as information regarding previous music preference research conducted by this radio station.

However, due to this radio station being a commercial radio station in the public domain, certain privacy concerns were raised. Placing information about the audience and the radio station's use of music in the public domain, may have negative economic implications for the radio station, given the competitive nature of the radio industry. The selected radio station, and identifying information about its audience, were not identified or made public in order to ensure confidentiality and anonymity.

Music was found to be an important form of communication employed by commercial radio stations and the importance of consistently providing audiences with music that they are partial to, was played up. The music preference, according to the Short Test of

Music Preference dimensions, as outlined by Gosling et al. (2003), amongst a sample of this radio station's audience, was determined.

The second primary objective was to explore the concept of personality traits and relating this to the radio station's audiences. The TIPI was used to test the personality traits of respondents according to the Big-Five model of personality. Personality traits for various demographic were explored in order to gain understanding into the personality of this radio station's audience.

A third primary objective of this study was the investigation of the uses and gratifications of music and the relation thereof to radio audiences. The uses and gratifications of music were examined by employing the UMI to explore the emotional, background and cognitive uses of music by the radio audience. This was also related to the personality traits of the radio audiences to investigate the influence of personality traits on the uses and gratifications of music.

As a fourth primary objective, the possible identification and examination of existing measurements that might have been of use in this study, was set. The TIPI and UMI measurement instruments were identified to be employed in this study in order to examine the relationship between personality traits, the uses and gratifications of music and the music preferences of radio audiences. The STOMP was identified as a guideline for the classification of the music genres.

Lastly, as a secondary objective, possible validation of the results by comparing music preference of respondents in the current with music preference of asimilar group of respondents was attempted. No statistically significant differences in the evaluation of STOMP music dimensions between respondents participating in the current study and respondents participating in the previous research conducted for the radio station were found. This might lead to the assumption that the evaluation of the music dimensions in the current study may be regarded as valid.

It may be argued that this dissertation was relatively successful in addressing the expressed research problems and research questions. However, it is suggested that a full theory of music preference be examined in order to determine other influences on

both music preference, as well as use of music by the audience. Sigg (2009:65) duly notes that there have been several studies that posit that it may not be the music itself that affects individuals, but rather the sub-culture that music genres create. Therefore, more extensive research focusing, for example, on the different sub-cultures of music may be beneficial and provide valuable insight into how the sub-cultures influence music preference amongst individuals.

10.3 Evaluating the research design
10.3.1 The quantitative approach of the study
It may be argued that the quantitative approach of the study may be the most adequate approach in order to evaluate the variables in question.

10.3.2 A survey as a means of data collection
Again, it may be argued that a telephonic survey as a means of data collection may be the most adequate method of data collection. However, the researcher acknowledges certain shortcomings and limitations in this study.

10.3.2.1 The extension of the study by Rentfrow and Gosling

Firstly, Rentfrow and Gosling (2003) utilized a sample of undergraduate college students and it may be unclear how these results can be generalized to the sample in the present study. For the present study, a wider sample of listeners of a radio station was used. The age categories in this sample varied from 25 years to 49 years.

Furthermore, Rentfrow and Gosling (2003) made use of an American sample. It is currently unclear to what extent the findings and patterns of association between personality and music preferences may be generalized to other countries and cultural groups. For the present study, the sample of respondents was, firstly, South African. Secondly, the ethnicity of the respondents varied between being White, Coloured or Black. However, the various cultural associations within each group were not taken into consideration in the analysis of the data.

Thirdly, Rentfow and Gosling (2003) used the STOMP to categorize music from different genres into each of the four music dimensions. However, by utilizing the

STOMP, respondents were asked to simply rate, on a scale of 1 – 7, their preference for a specific genre. For the current study, the STOMP was used as a measure for categorizing the various songs into the four music dimensions. However, instead of asking respondents to rate their preference for a genre, songs from genres were pre-selected and hooks of these songs were played to the respondents to rate on a scale of 1 to 10. Respondents were not aware of which songs were categorized into which genres. This may have influenced the results exponentially as respondents were not responsible for categorizing songs into genres, but simply for indicating their preference for a song, rather than the whole genre.

As already mentioned, Wikipedia was used as the tool to categorise the various songs into the different genres. However, Wikipedia is open to public editing, and any member of the public may change the genre categorization of a song without prior permission. To counter this problem, the genre categorization for the songs was done on the exact day and counterchecked a week later to examine the changes in genres that were noted. However, no changes in genre were observed.

However, using Wikipedia as a tool to categorise the music into genres presented the limitation of not being able to group the music into discrete, uni-dimensional genres. However, Sigg (2009:64) previously begged the question of whether music genres are existing as independent categories, or if concrete genres no longer exist. She also stated that, as some music may fit into several genres, the inclusion and placing of the music within more than one genre may affect the results. This study may test the generalisability of Rentfrow and Gosling's findings to a sample of listeners of a Central South African radio station, who differ in age and ethnicity.

Rentfrow and Gosling (2003:1251) also state that, "in addition to the influences of personality, self-views and cognitive abilities, a full theory of music preferences will need to examine many other possible determinants. It seems likely that cultural and environmental influences will influence the music an individual likes." The authors also note that a complete theory of music preferences ought to be applicable across various groups and contexts and that an important goal in future research should be to

determine the extent to which the specific structure identified in the research may be generalized to other groups.

10.3.2.2 The extension of the study by Chamorro-Premuzic and Furnham

Firstly, Chamorro-Premuzic and Furnham (2007) utilised a sample of students from American and British universities, from various nationalities, and it may be unclear how these results can be generalized to the sample in the present study. For the present study, a wider sample of listeners of a radio station was used. The age categories in this sample varied from 25 years to 49 years. Furthermore, it is currently unclear to what extent the findings of the authors' study may be generalized to the South African context and cultural differences.   Secondly, in the study by Chamorro-Premuzic and Furnham (2007), respondents were asked to rate whether they liked or disliked several musical artists, genres or composers. Although the selection of the genres was based on the findings of Rentfrow and Gosling (2003), the preference for music was only rated along a two-point scale.

As previously mentioned, the current study used the STOMP as a guideline for categorizing the various songs into the four music dimensions. Instead of simply asking respondents whether they liked or disliked a particular song or genre, songs from genres were pre-selected and hooks of these songs were played to the respondents to rate on a scale of 1 to 10, without them being informed of which genre a song belonged to. Rather than simply indicating whether a song was liked or disliked, the degree to which the song appealed to the respondents was tested. This may influence the results majorly as there is quite a difference between the ordinal and nominal evaluation of songs. This study may also test the generalisability of Chamorro-Premuzic and Furnham's findings to a sample of listeners of a Central South African radio station, who differ in age and ethnicity.

Furthermore, Chamorro-Premuzic and Furnham (2007:182-183) states that the uses of music inventory they developed only assesses individual differences in three different uses of music. However, there may arguably be other possible ways in which

individuals use music. Individuals may, furthermore, differ in the extent to which music is used to communicate certain attitudes or aspects of their personality, as well as using music for physical and artistic activities. The authors further indicated that music may also be used to express emotion through its connection with things outside itself. It may also contain an intrinsic emotional valence within itself. These are aspects that my benefit from further investigation and should be considered in future research.

10.4 Recommendations

In concluding this study, the following recommendations are made:

- That a more generalisable tool for categorizing music into genres be developed
- That a more comprehensive study into the full theory of music preferences, focusing on the influences of personality, cognition, self-views and other possible determinants should be executed
- That a more comprehensive measurement instrument measuring of uses and gratification of music in a South African context be developed

10.5 A final word on the potential value of this study

There still seems to be a long way ahead in the complete juncture of theories regarding music preference and music use. Despite the methodological limitations of this study, it is believed that the results presented may have set a foundation on which to build future research. This research may be regarded as groundwork in the process of understanding the music preference of audiences, as well as the uses of music, an important form of communication that is, and in future will still be, present in most individuals' everyday lives.

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APPENDIX A

TEN-ITEM PERSONALITY INVENTORY (TIPI)

1 Please indicate how much you agree or disagree with the following statements. You should rate the extent to which a PAIR of traits applies to you, even if one characteristic applies more strongly than the other.

I see myself as:

	1 *Strongly disagree*	2 *Disagree moderately*	3 *Disagree a little*	4 *Neither agree nor disagree*	5 *Agree a little*	6 *Agree moderately*	7 *Agree strongly*
1 Extraverted, enthusiastic	❏	❏	❏	❏	❏	❏	❏
2 Critical, quarrelsome	❏	❏	❏	❏	❏	❏	❏
3 Dependable, self-disciplined	❏	❏	❏	❏	❏	❏	❏
4 Anxious, easily upset	❏	❏	❏	❏	❏	❏	❏
5 Open to new experiences, complex	❏	❏	❏	❏	❏	❏	❏
6 Reserved, quiet	❏	❏	❏	❏	❏	❏	❏
7 Sympathetic, warm	❏	❏	❏	❏	❏	❏	❏
8 Disorganized, careless	❏	❏	❏	❏	❏	❏	❏
9 Calm, emotionally stable	❏	❏	❏	❏	❏	❏	❏
10 Conventional, uncreative	❏	❏	❏	❏	❏	❏	❏

TIPI scale scoring ("R" denotes reverse-scored items):

Extraversion: 1, 6R

Agreeableness: 2R, 7

Conscientiousness: 3, 8R

Emotional stability: 4R, 9

Openness to experiences: 5, 10R

APPENDIX B

USES OF MUSIC INVENTORY (UMI)

1 Please indicate how much you agree or disagree with the following statements regarding your music listening habits:

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
1 Listening to music really affects my mood	❑	❑	❑	❑	❑
2 I am NOT very nostalgic when I listen to old songs I used to listen to (R)	❑	❑	❑	❑	❑
3 Whenever I want to feel happy, I listen to a happy song	❑	❑	❑	❑	❑
4 When I listen to sad songs, I feel very emotional	❑	❑	❑	❑	❑
5 Almost every memory I have is associated with a particular song	❑	❑	❑	❑	❑
6 I often enjoy analysing complex music compositions	❑	❑	❑	❑	❑
7 I seldom like a song unless I admire the technique of the musicians	❑	❑	❑	❑	❑
8 I don't enjoy listening to pop music, because it is very primitive	❑	❑	❑	❑	❑
9 Rather than relaxing, when I listen to music, I like to concentrate on it	❑	❑	❑	❑	❑
10 Listening to music is an intellectual experience for me	❑	❑	❑	❑	❑
11 I enjoy listening to music while I work	❑	❑	❑	❑	❑
12 Music is very distracting, so whenever I study (work), I need to have silence (R)	❑	❑	❑	❑	❑
13 If I don't listen to music while I am doing something, I often get bored	❑	❑	❑	❑	❑
14 I enjoy listening to music in social events	❑	❑	❑	❑	❑
15 I often feel very lonely if I don't listen to music	❑	❑	❑	❑	❑

NOTE:
(R) = Reversed item
Items 1 - 5 = M(emot)
Items 6 - 10 = M(cog)
Items 11 - 15 = M(back)

APPENDIX C

THE SONGS THAT WERE TESTED IN THE "*PREVIOUS STUDY*": GENRE CLASSIFICATION

22 by Lily Allen: According to Wikipedia (*22 (song)* Online) this is a Pop song that was recorded by British artist, Lily Allen from her second studio album, It's not me, It's you. This song was released during August 2009.

3 by Britney Spears: According to Wikipedia (*3 (song)* Online), this song is performed by the American artist, Britney Spears, and is featured on her second greatest hits compilation, The Singles Collection. This song was released during September 2009 and is categorised in the Electropop and Dance-pop subgenres. For the purpose of this study, this song is categorised in the main Pop genre.

3 Words by Cheryl Cole: According to Wikipedia (*3 Words (song)* Online), this is a song by the British artist, Cheryl Cole. The song is featured on her debut studio album of the same name. This song was released during December 2009 and is categorised in the Synthpop and Dance-pop subgenres. For the purpose of this study, this song is included in the main Pop genre.

7 Mei by NX: For the purpose of this study, this song is categorised in the South African Music - Afrikaans genre.

7 Things by Miley Cyrus: According to Wikipedia (*7 Things* Online), this is a Pop rock song by the American artist, Miley Cyrus. It is featured on Cyrus' album, Breakout, and was released during June 2008. For the purpose of this study, this song is categorised in the main Rock genre.

Acapella by Kelis: According to Wikipedia (*Acapella (song)* Online), Acapella is a song that is performed by the alternative artist, Kelis, and was recorded on her fifth studio album, Flesh Tone, and was released during February 2010. This song is categorised in the Electro house, Tribal house and Electropop subgenres. This song is classified in the main Dance and Pop genres.

According to You by Orianthi: According to Wikipedia (*According to you* Online), According to you is a song that is performed by the Australian artist, Orianthi, and was recorded on her second studio album, Believe, and was released in late October 2009. This song is categorised in the Pop rock subgenre. For the purpose of this study, this song is classified in the main Rock genre.

Af en Af by Kurt Darren: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Alejandro by Lady Gaga: According to Wikipedia (*Alejandro (song)* Online), Alejandro is a song that is performed by the American artist, Lady Gaga, and was recorded on her second major release album, The Fame Monster, and was released during May 2010. This song is categorised in the Europop and Synthpop subgenres. For the purpose of this study, this song is classified in the main Pop genre.

All night long by Alexandra Burke featuring Pitbull: According to Wikipedia (*All night long (Alexandra Burke Song)* Online), All night long is an up-tempo song performed by the British singer, Alexandra Burke, taken from her debut studio album, Overcome, and was released during May 2010. This song is categorised in the R&B, Dance-pop and Electro genres. For the purpose of this study, this song is categorised in the main R&B, Pop and Electronica genres.

All the lovers by Kylie Minogue: According to Wikipedia (*All the lovers* Online), this midtempo song is performed by the Australian recording artist, Kylie Minogue, was the first single from her eleventh studio album, Aphrodite, and was released during June 2010. This song is categorised in the Electropop and Synthpop subgenres. For the purpose of this study, this song is classified in the main Pop genre.

All the right moves by One Republic: According to Wikipedia (*All the right moves (song)* Online), this song is the lead single by One Republic, from their second album, Waking up, and was released during September 2009. This song is categorised in the Pop rock, Alternative rock and Cello rock subgenres. For the purpose of this study, this song is classified in the main Rock genre.

Already gone by Kelly Clarkson: According to Wikipedia (*Already gone (Kelly Clarkson Song)* Online), this Pop song is performed by the American singer-songwriter, Kelly Clarkson and is from her Album, All I ever wanted. This song was released during August 2009.

Already taken by Trey Songz: According to Wikipedia (*Already taken* Online), this song is by the American singer, Trey Songz. It was released during June 2010 and it is categorised in the main Dance and Hip Hop genres.

Armada Latina by Cypress Hill: According to Wikipedia (*Armada Latina* Online), Armada Latina, which literally translates to the term, Latino Army, is the fourth single from Cypress Hill's studio album, Rise Up, and was released during March 2010. This song is categorised in the Latin pop and Alternative hip hop subgenres.   For the purpose of this study, this song is categorised in the main Pop and Hip Hop genres.

Beauty in the world by Macy Gray: According to Wikipedia (*Beauty in the World* Online), Beauty in the world is a song by the American Soul singer, Macy Gray. It is the first single from her fifth album, The Sellout, and was released during March 2010. This song is catgorised in the main R&B and Soul genres.

Belle of the Boulevard by Dashboard confessional: According to Wikipedia (*Belle of the Boulevard (song)* Online), Belle of the Boulevard is a song by the American band, Dashboard Confessional, from their sixth studio album, Alter the Ending, and was released during October 2009. This song is categorised in the Alternative subgenre. For the purpose of this study, this song is classified in the main Rock genre.

Blame it on the girls by Mika: According to Wikipedia (*Blame it on the girls* Online), Blame it on the girls is the second single from Mika's second studio album, The boy who knew too much, that was released during October 2009.   This song is categorised in the Pop and Pop rock genres. For the purpose of this study, this song is categorised in the main Pop and Rock genres.

Blind by Kesha: According to Wikipedia (*Animal (Kesha album)* Online), this song is from Kesha's debut studio album, Animal, which was released during January 2010. All

the songs from this album are categorised in the Dance-pop and Electropop subgenres. This song will also be categorised in these subgenres. For the purpose of this study, this song is categorised in the main Pop genre.

Bottle it up by Sara Barreiles: According to Wikipedia (*Bottle it up* Online), Bottle it up is a song written and recorded by Sara Barielles, and is the second single from her album, Little Voice. This song was released during April 2008 and is categorised in the Pop rock subgenre. For the purpose of this study, this song is categorised in the main Rock genre.

Break the silence by Jason Hartman: For the purpose of this study, this song is categorised in the South African Music genre.

Breathing by Watershed: For the purpose of this study, this song is categorised in the South African Music genre.

Bring jou hart by Juanita du Plessis and Theuns Jordaan: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Broken strings by James Morrison and Nelly Furtado: According to Wikipedia (*Broken Strings* Online), Broken Strings is the third single by James Morrison from his second studio album, Songs for you, Truths for me. It was released during December 2008. This song is a duet with Canadian singer-songwriter, Nelly Furtado. It is categorised in the Pop rock subgenre. For the purpose of this study, this song is categorised in the main Rock genre.

Bulletproof by La Roux: According to Wikipedia (*Bulletproof (La Roux song)* Online), this is a song by English duo La Roux, from their eponymous debut album. This song was released during June 2009 and is categorised in the Electropop, Synthpop and Bitpop subgenres. For the purpose of this study, this song is categorised in the main Pop genre.

Butterflies by Tone Damli: According to Wikipedia (*I know (Tone Damli album)* Online), this song is by Norwegian singer, Tone Damli's third studio album, I know, which was released during March 2009. All the songs on this album are categorised as

Pop and Rock songs. For the purpose of this study, this song is also categorised in the main Pop and Rock genres.

Buttons by Sia: According to Wikipedia (*Some people have real problems* Online), this is a song from the third studio album by the Australian singer, Sia. The album, Some people have real problems, was released during January 2008 and all the songs from the album are categorised in the Pop genre. For the purpose of this study, this song is also categorised in the main Pop genre.

California Gurls by Katy Perry: According to Wikipedia (*California Gurls* Online), this is an Electropop song by American singer-songwriter, Katy Perry, and is the lead single of her third studio album, Teenage Dream, and was released during May 2010. For the purpose of this study, this song is categorised in the main Pop genre.

Can you hear me by Enrique Iglesias: According to Wikipedia (*Can you hear me (Enrique Iglesias song)* Online), this was the official song of UEFA Euro 2009. This song is the third UK single from Enrique Iglesias' Greatest Hits album and was released during June 2009. This song is categorised in the Europop subgenre. For the purpose of this study, this song is categorised in the main Pop genre.

Can't be tamed by Miley Cyrus: According to Wikipedia (*Can't be tamed (song)* Online), this song is performed by American singer-songwriter, Miley Cyrus. It was released during May 2010 as the lead single of Cyrus' third studio album of the same name.   This song is categorised in the of Dance-pop and Electropop subgenres. For the purpose of this study, this song is categorised in the main Pop genre.

Can't fight this feeling by Junior Caldera featuring Sophie Ellis-Bextor: According to Wikipedia (*Can't fight this feeling (Junior Caldera song)* Online), this is a Disco house song written by Junior Caldera and Sophie Ellis-Bextor for Caldera's first album, Dèbut, and was released during February 2010. This single is also used in Ellis-Bextor's fourth studio album, Make a scene. This song is categorised in Disco house and Electronica subgenres. For the purpose of this study, this song is categorised in the main Dance and Electronica genres.

Can't get over by September: According to Wikipedia (*Can't get over* Online), this is a song performed by Swedish singer, September for her third album, Dancing shoes. It was released during June 2007 and is categorised in the Nu-disco, Europop, Eurodance and House subgenres. For the purpose of this study, this song is categorised in the main Dance and Pop genres.

Carry you home by James Blunt: According to Wikipedia (*Carry you home* Online), this is the third single from James Blunt's second studio album, All the lost souls, and was released during March 2008. This song is categorised in the folk rock subgenre. For the purpose of this study, this song is categorised in the main Rock genre.

Celebration by Madonna: According to Wikipedia (*Celebration Madonna song* Online), this is a song by the singer-songwriter Madonna, from her third compilation album, Celebration. This song was released on 31 July 2009 and is categorised in the Dance-pop, house and Electropop subgenres. For the purpose of this study, this song is categorised in the main Dance and Pop genres.

Chances by Five for fighting: According to Wikipedia (*Chances – Five for fighting song* Online), this is a song that is recorded by John Ondrasik, under his stage name, Five for Fighting. This song was released on 21 July 2009 as the first single from the album, Slice. This song is categorised in the main Pop and Rock genres.

Changes by Will Young: According to Wikipedia (*Changes – Will Young Song* Online), this is a song recorded by the British artist, Will Young, and formed part of his fourth studio album, Let It Go. This song was released on 15 September 2008. This song is categorised in the main Pop genre.

Clap your hands by Sia: According to Wikipedia (*Clap Your Hands – Sia song* Online), this song is featured on Sia Furler's fifth studio album, We are Born. This Pop song was released during September 2010.

Closer by Ne-Yo: According to Wikipedia (*Closer – Ne-Yo Song* Online), this song is the first single that was released from American pop / R&B singer Ne-Yo's third album, Year of the Gentleman, which was released during March 2008. This song is

categorised in the Dance-pop, R&B and House genres. For the purpose of this study, this song is categorised in the main Dance, Pop and R&B genres.

Closer to love by Mat Kearney: According to Wikipedia (*Closer to love* Online), this is the first single from Kearney's third album, City of Black & White, which was released on 10 March 2009. This song is categorised in the Pop genre.

Club can't handle me by Flo Rida featuring David Guetta: According to Wikipedia (*Club can't handle me* Online), this is a song by the American Rapper Flo Rida, featuring the French disc jockey, David Guetta and was released during June 2010. It was the lead single of the Step Up 3D soundtrack album, but is also featured on Flo Rida's third album, Only One Flo (Part 1). This song is categorised in the Hip house subgenre, but, for the purpose of this study, this song is categorised in the main Dance genre.

Come Alive by Fever Tree: For the purpose of this study, this song is categorised in the South African Music genre.

Coming to terms by Carolina Liar: According to Wikipedia (*Carolina Liar* Online), this is a song by the Swedish alternative rock band, Carolina Liar, from their eponymous major label debut album, which was released during 2008. All the songs on this album is categorised in the Alternative rock or Indie rock subgenres and Carolina Liar can be described as an Alternative rock or Indie rock band. This song is also categorised in these subgenres, but is included in the main Rock genre.

Commander by Kelly Rowland featuring David Guetta: According to Wikipedia (*Commander (song)* Online), this song is performed by the American recording artist, Kelly Rowland, featuring French disc Jockey, David Guetta, and is from her third studio album, Here I am, which was released during May 2010. This song is categorised in the R&B, Dance and Electro house genres. For the purpose of this study, this song is categorised in the main R&B and Dance genres.

Cooler than me by Mike Posner: According to Wikipedia (*Cooler than me* Online), this song by the American recording artist, Mike Posner, was released during April 2010

and is featured on his album, 31 Minutes to Takeoff. This song is categorised in the Synthpop and Dance-pop subgenres. For the purpose of this study, this song is categorised in the main Pop genre.

Could've been by David Aldo: For the purpose of this study, this song is categorised in the South African Music genre.

Cowboy Casanova by Carrie Underwood: According to Wikipedia (*Cowboy Casanova* Online), this song by the American recording artist, Carrie Underwood, was released on 14 September 2009 as the lead single from her third studio album, Play on. This song is categorised in the Country and Country rock genres. For the purpose of this study, this song is categorised in the main Country and Rock genres.

Crack the shutters by Snow Patrol: According to Wikipedia (*Crack the shutters* Online), this is a song from the Alternative rock band, Snow Patrol's fifth album, A hundred Million Suns, which was released during December 2008. This song can be categorised in the Alternative rock and Power pop subgenres. For the purpose of this study, this song is categorised in the main Pop and Rock genres.

Crush by David Archuleta: According to Wikipedia (*Crush (David Archuleta song)* Online) this was the first single by the American Idol (season 7) runner-up, David Archuleta. It was released during August 2008 and can be categorised in the Pop genre.

Cry for you by September: According to Wikipedia (*Cry for you (September song)* Online), this song is featured both on the Swedish singer September's albums, In Orbit and September. This song was released during 2006 and is categorised in the House and Europop genres. For the purpose of this study, this song is categorised in the main Dance and Pop genres.

Damaged by Shayne Ward: According to Wikipedia (*Breathless (Shayne Ward album)* Online), this song is featured on the British pop singer's second solo studio album, Breathless, which was released during 2007. All the songs on this album are

categorised in the Pop and R&B genres. For the purpose of this study, this song will also be categorised in these genres.

Dance in the Dark by Lady Gaga: According to Wikipedia (*Dance in the dark* Online), this song this song by the American recording artist is from her second major release album, The Fame Monster. This song was released during July 2010 and is categorized in the Synthpop, New Wave and Dance-pop subgenres. For the purpose of this study, this song is categorised in the main Rock and Pop genres.

December boys by Peter Cincotti: According to Wikipedia (*Peter Cincotti* Online), this song is a single, released during 2008, by this American singer, songwriter and pianist. The songs by this artist are categorised in the Jazz and Pop genres and, for the purpose of this study, this song will also be categorised in these genres.

Defeated by Anastacia: According to Wikipedia (*Defeated (Song)* Online), this song is featured on the American recording artist's studio album, Heavy Rotation. This song, which was released during May 2009, is categorised in the Pop, R&B and Soul genres.

Did you see me coming? by Pet Shop Boys: According to Wikipedia (*Did you see me coming?* Online), this song is written and recorded by Pet Shop Boys and was released during June 2009 as the second single from their tenth studio album, Yes. This song is categorised in the Pop and Synthpop genres, but for the purpose of this study, it is categorised in the main Pop genre.

Do it like this by Banky W: According to Wikipedia (*Banky W* Online), Banky W is an American Nigerian R&B artist. For the purpose of this study, this song is categorised in the R&B genre.

Do you want the truth or something beautiful? by Paloma Faith: According to Wikipedia (*Do you want the truth or something beautiful? (Song)* Online) this song is a single performed by Paloma Faith from her eponymous debut album, which was released during December 2009. This song is categorised in the Rock, Pop and Soul genres.

Donker en reën by Beeskraal and Theuns Jordaan: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Don't miss you at all by NKD: For the purpose of this study, this song is categorised in the South African Music genre.

Don't waste the pretty by Allison Iraheta: According to Wikipedia (*Don't waste the Pretty* Online), this song was released during June 2008 and is featured on Allison Iraheta's debut album, Just Like You. It is categorised in the Pop rock subgenre, but is included in the main Rock genre for the purpose of this study.

Eenie Meenie by Sean Kingston featuring Justin Bieber: According to Wikipedia (*Eenie Meenie* Online), this is a song by the Jamaican-American recording artist, Sean Kingston, and Canadian recording artist, Justin Bieber. It was released as the first single from Kingston's third studio album, Back 2 Life, during March 2010, but was also included on Bieber's album, My World 2.0. This song is categorised in the R&B, Dance-pop and Reggae fusion genres. For the purpose of this study, this song is categorised in the main R&B, Pop and Reggae genres.

Ek kan nie wag nie by Chris Chameleon: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Engel by my by Nicholis Louw: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Everybody knows by John Legend: According to Wikipedia (*Everbody knows (John Legend song)* Online) this song, which is categorised in the Soul, R&B and Pop genres, is the third single from John Legend's third studio album, Evolver, and was released during March 2009.

Eyes on me by Celine Dion: According to Wikipedia (*Eyes on me (Celine Dion Song)* Online), this is the second single from Celine Dion's album, Taking Chances, which was released during January 2008. This song is categorised in the Pop and Worldbeat

genres, but for the purpose of this study is included in the main Pop and World music genres.

Fall for you by Secondhand Serenade: According to Wikipedia (*Fall for You* Online), this song is categorised in the Emo and Acoustic rock subgenres.   This song was the first single released from Secondhand Serenade's second studio album, A twist in my Story, and was released during January 2008. For the purpose of this study, this song is categorised in the main Rock genre.

Falling in love at a coffee shop by Landon Pigg: According to Wikipedia (*Landon Pigg* Online) Landon Pigg's songs are categorised in the Indie Pop genre, and, for the purpose of this study, this song will also be categorised in this genre. For categorization purposes, this song is categorised in the main Pop genre.

Fantasy by Danny Fernandes: According to Wikipedia (*Fantasy (Danny Fernandes song)* Online), this song, which is categorised in the Pop and R&B genres, is the third single by singer Danny Fernandes and is featured on his album, Intro. This song was released during November 2008.

Fight for this love by Cheryl Cole: According to Wikipedia (*Fight for this love* Online), this song by the British recording artist, Cheryl Cole, is featured on her debut studio album, 3 Words. This song was released during October 2009 and is categorised in the R&B, Dance and Pop genres.

Fireflies by Owl City: According to Wikipedia (*Fireflies (song)* Online), this song was the debut single from artists Owl City's album, Ocean Eyes. This song was released during July 2009 and is categorised in the Pop and Synthpop genres. For the purpose of this study, this song is categorised in the main Pop genre.

First dance by Justin Bieber: According to Wikipedia (*First dance (song)* Online), this R&B and Teen pop song is by Canadian recording artist, Justin Bieber, and is included on his debut release, My World, which was released during November 2009. For the purpose of this study, this song is categorised in the main R&B and Pop genres.

For your entertainment by Adam Lambert: According to Wikipedia (*For your entertainment (song)* Online), this was the title track to Lambert's debut studio album of the same name. The song was released during November 2009 and is categorised in the Synthpop and Dance-pop subgenres. For the purpose of this study, this song is categorised in the main Pop genre.

Forever by Chris Brown: According to Wikipedia (*Forever (Chris Brown song)* Online), this song by American singer Crhis brown is the first single from his album, Exclusive: Forever Edition, and was released during April 2008. This song is categorised in the House and Electro pop genres. For the purpose of this study, this song is categorised in the main Dance and Pop genres.

Forgive me by Leona Lewis: According to Wikipedia (*Forgive me (Leona Lewis song)* Online) this song by British Singer Leona Lewis, featured on the North American version of her album, Spirit, which was released during 2008. This song was released during November 2008 and is categorised in the R&B, Dance-pop and Soul genres. For the purpose of this study, this song is categorised in the main R&B, Pop and Soul genres.

Fugitive by David Gray: According to Wikipedia (*Fugitive (Song)* Online) this Folk Rock song is the first single from Gray's eighth studio album, Draw the line, and was released during September 2009. This song is categorised in the Rock genre.

Full steam by David Gray: According to Wikipedia (*Full steam* Online), this song was the second single from Gray's studio album, Draw the line. The song is a duet between Gray and Annie Lennox and was released as a single during November 2009. This song is categorised in the Folk rock and Pop rock subgenres and, for the purpose of this study, is included in the main Rock genre.

Funhouse by Pink: According to Wikipedia (*Funhouse (song)* Online), this song is the fifth single from American singer-songwriter pink's fifth studio album of the same name. This song was released during August 2009 and is categorised in the Pop rock, Electrorock and Pop genres. For the purpose of this study, this song is categorised in the main Rock and Pop genres.

Game on by Pitbull: According to Wikipedia (*Pitbull (rapper)* Online), Amando Christian Perez, better known as Pitbull, is an American rapper, singer-songwriter and record producer. Music by this artist is categorised in the Dance-pop and Electro hop subgenres. For the purpose of this study, this song will also be categorised in these genres, but is included in the main Pop and Hip Hop genres.

Gettin' over you by David Guetta, featuring Fergie and LMFAO: According to Wikipedia (*Gettin' over you* Online), this Electro house song is a song by French disc Jockey, David Guetta, with additional vocals by Fergie and LMFAO and was released as the fifth single from the album, One Love, which was released during April 2010. For the purpose of this study, this song is categorised in the main Dance genre.

Greatest day by Take That: According to Wikipedia (*Greatest day (Take That song)* Online), this is a Pop song from the lead single of British pop group Take That's fifth studio album, The Circus.

Guns and Horses by Ellie Goulding: According to Wikipedia (*Guns and Horses* Online), this is a song by English recording artist, Ellie Goudling, from her debut album, Lights. This song was released during May 2010 and is categorised in the Folktronica and Electro pop subgenres. For the purpose of this study, this song is categorised in the main Electronica and Pop genres.

Gypsy by Shakira: According to Wikipedia (*Gypsy (Shakira song)* Online), this song was released by Colombian singer, Shakira, as a single from her album, She Wolf. This song was released during February 2010 and is categorised in the Pop, Folk and World music genres.

Half of my heart by John Mayer: According to Wikipedia (*Half of my Heart* Online), this is a song by American singer, John Mayer, featuring the American singer, Taylor Swift. It is the third single for Mayer's album, Battle Studies, which was released during 2009. This song is categorised in the Pop and Country Pop genres. For the purpose of this study, this song is included in the main Pop and Country genres.

Halo by Beyoncè: According to Wikipedia (*Halo (Beyoncè song)* Online) this song was recorded by American R&B singer, Beynoce Knowles. It is featured on her third studio album, I am...Sasha Fierce, which was released during 2008. This song is categorised in the R&B and Pop genres.

Hand Grenade by The Almost: According to Wikipedia (*Monster Monster* Online), this song is featured on the second album of American Rock band, The Almost. This album was released during November 2009 and the songs on this album are categorised in the Alternative rock and Emo subgenres. For the purpose of this study, this song will also be categorised in this genre, but is included in the main Rock genre.

Hands tied by Toni Braxton: According to Wikipedia (*Hands tied* Online), this is a song by American singer, Toni Braxton, and is featured on her sixth studio album, Pulse, which was released during 2010. This song is categorised in the R&B and Pop genres.

Happiness by Alexis Jordan: According to Wikipedia (*Happiness (Alexis Jordan song)* Online), this is the debut single by Alexis Jordan from her self-titled debut studio album, which was released during September 2010. This song is categorised in the Dance-pop and House subgenres. For the purpose of this study, this song is included in the main Pop and Dance genres.

Happy by Leona Lewis: According to Wikipedia (*Happy (Leona Lewis song)* Online), this song, performed by British singer, Leona Lewis, is featured on her second studio album, Echo. This song was released during September 2009 and is categorised in the Pop and R&B genres.

Heartbreak Street by Jesse Clegg: For the purpose of this study, this song is categorised in the South African Music genre.

Heartbreak Warfare by John Mayer: According to Wikipedia (*Heartbreak Warfare* Online), this song by American musician, John Mayer, features on his fourth studio album, Battle Studies, which was released during 2009. This song is categorised in the

Blues-rock and Pop rock subgenres. For the purpose of this study, this song is included in the main Rock genre.

Heartbreaker by will.i.am: According to Wikipedia (*Heartbreaker (will.i.am song)* Online) this R&B song is the second single from will.i.am's third album, Songs about Girls, and was released during May 2008. This song also features guest vocals from Cheryl Cole and was featured in her debut solo album, 3 Words.

Helele by Velile and Safri Duo: For the purpose of this study, this song is categorised in the South African Music genre.

Hey, Soul Sister by Train: According to Wikipedia (*Hey, Soul Sister* Online), this is a song by the American Band, Train. It was released as the lead single from the band's fifth studio album, Save Me, San Francisco, and was released during August 2009. This song is categorised in the Folk rock, Roots rock and Pop rock subgenres.   For the purpose of this study, this song is categorised in the main Rock genre

Hold me by Liesl Graham: For the purpose of this study, this song is categorised in the South African Music genre.

Hold on by Michael Bublè: According to Wikipedia (*Hold On (Michael Bublè song)* Online) this song by Canadian jazz singer, Michael Bublè, was released as the second single from his album, Crazy Love. This song was released during January 2010 and is categorised in the Jazz and Pop genres.

Hometown Glory by Adele: According to Wikipedia (*Hometown Glory* Online), this song is the first single from Adele's debut album, 19, which was released during October 2007. This song is categorised in the Pop and Soul genres.

Hot 'n Cold by Katy Perry: According to Wikipedia (*Hot n Cold* Online), this song by American singer, Katy Perry, was written for her major mainstream debut album, One of the Boys. This song was released during September 2008 and is categorised in the Electropop, Dance-pop and Pop rock subgenres. For the purpose of this study, this song is included in the main Pop and Rock genres.

Human by The Killers: According to Wikipedia (*Human (The Killers song)* Online), this song was released as the first single from the third studio album of American rock band, The Killers. The song was released during September 2008 and is categorised in the New Wave and Synthpop subgenres. For the purpose of this study, this song is included in the main Rock and Pop song.

Hush, hush, hush, hush by The Pussycat Dolls: According to Wikipedia (*Hush, hush* Online), this song, by American female pop group Pussycat Dolls, features on their second studio album, Doll Domination, which was released during 2008. This song is categorised in the Dance-pop, R&B and Disco genres.   For the purpose of this study, this song is categorised in the main Pop, R&B and Dance genres.

I am your man by Seal: According to Wikipedia (*Hits (Seal album)* Online), this song is featured on a compilation album by Seal, released during 2009. All the songs on this album are categorised in the R&B and Rock genres. For the purpose of this study, this song will also be categorised in these two genres.

I can feel you by Anastacia: According to Wikipedia (*I can feel you* Online), this song by American pop singer-songwriter Anastacia, features on her fourth studio album, Heavy Rotation, which was released during 2008. This song is categorised in the Dance-pop and R&B genres, but, for the purpose of this study, is included in main the Pop and R&B genres.

I hate this part by The Pussycat Dolls: According to Wikipedia (*I Hate This Part* Online), this is a song by the American girl group, The Pussycat Dolls, and is featured on their second album, Doll Domination. This song was released during October 2008 and is categorised in the R&B and Pop genres.

I kissed a girl by Katy Perry: According to Wikipedia (*I kissed a Girl* Online), this song is performed by pop singer, Katy Perry, and was produced for her 2008 album, One of the Boys. The song was released during June 2008 and is categorised in the Pop rock, Electropop and Electro rock subgenres. For the purpose of this study, this song is categorised in the main Rock and Pop genres.

I like by Keri Hilson: According to Wikipedia (*I like (Keri Hilson song)* Online) this song by American R&B singer, Keri Hilson, was recorded for the soundtrack of the German film, Zweiohkruken, during 2009. The track was also featured on re-released edition of Hilson's 2009 studio album, In a Perfect World. The song is categorised in the Europop and R&B genres. It is included in the main Pop and R&B genres for the purpose of this study.

I like it by Enrique Iglesias featuring Pitbull: According to Wikipedia (*I like it (Enrique Iglesias song)* Online), this song is performed by Spanish singer, Enrique Iglesias and is taken from his first bilingual studio album, Euphoria. This song that also features Pitbull was released during May 2010 and is categorised in the Electropop, Dance-pop and Electro hop genres.   For the purpose of this study, this song is categorised in the main Pop and Hip Hop genres.

I need you now by Agnes: According to Wikipedia (*I need you now (Agnes song)* Online), this Dance-pop song was recorded by Swedish singer, Agnes, and features on her third album, Dance Love Pop. This song was released during October 2009. For the purpose of this study, this song is categorised in the main Pop genre.

If I had you by Adam Lambert: According to Wikipedia (*If I had you (Adam Lambert song)* Online), this song was written for Lambert's debut album, For your Entertainment, and was released during May 2010. This song is categorised in the Electro rock and Dance-pop subgenres. For the purpose of this study, it is included in the main Rock and Pop genres.

If I never see your face again by Maroon 5: According to Wikipedia (*If I never see your face again* Online), this song was written and performed by Maroon 5 for their second studio album, It won't be soon before long, which was released during 2007. This song was also recorded with pop singer, Rihanna. This song is categorised in the Pop rock and Funk rock subgenres, but is categorised as a Rock song for the purpose of this study.

If I were a boy by Beyoncè: According to Wikipedia (*If I were a boy* Online), this is a Pop song recorded by the American singer, Beyoncè Knowles. It is featured on her third studio album, I am...Sasha Fierce, which was released during 2008.

If this is it by Newton Faulkner: According to Wikipedia (*Rebuilt by Humans* Online), this song is featured on the second album by British singer-songwriter, Newton Faulkner. The album, Rebuilt by Humans, was released during September 2009. All the songs on this album are categorised in the Folk rock and Pop rock subgenres and this song will also be categorised in these subgenres. However, the song is categorised in the main Rock genre for the purpose of this study.

I'll go crazy if I don't go crazy tonight by U2: According to Wikipedia (*I'll Go Crazy if I don't go Crazy Tonight* Online), this is a Pop rock song from U2's 2009 album, No Line on the Horizon. This song was released during August 2009. This song is included in the Rock genre for the purpose of this study.

I'm all over it by Jamie Cullum: According to Wikipedia (*I'm All Over It* Online), this song is the first single from Jamie Cullum's fifth studio album, The Pursuit. This song was released during November 2009 and is categorised in the Crossover jazz genre, which forms part of the main Jazz genre.

I'm only Human by The Parlotones: For the purpose of this study, this song is categorised in the South African Music genre.

In da name of love by Ray & Anita: According to Wikipedia (*In da name of love* Online), this is a Dance song that was released by Ray Slijngaard and Anita Doth and was the first song released under the name, Ray & Anita. It was released during January 2010.

In my head by Jason Derülo: According to Wikipedia (*In my head (Jason Derülo song)* Online), this song is performed by the American singer, Jason Derülo, as the second single released from his eponymous album. This song was released during December 2009 and is categorised in the Pop rock, Synthpop and R&B genres.   For the purpose of this study, it is categorised in the main Rock, Pop and R&B genres.

Jai Ho by The Pussycat Dolls: According to Wikipedia (*Jai Ho* Online), this is a song by the American girl group, The Pussycat dolls, and features on their second album, Doll Domination 2.0. It was released as the third single from the album and was released during February 2009. This song is categorised in the World music and R&B genres.

Jakaranda Jaar by NX: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Juliet by Steve Hofmeyr: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Jungle Drum by Emiliana Torrini: According to Wikipedia (*Jungle Drum* Online), this song is featured on the Emiliana Torrini's third album, Me and Armini, and was release during March 2009. This song is categorised as an Indie Pop song, but is included in the main Pop genre for the purpose of this study.

Jy sê by MD Greyling: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Kaptein by Kurt Darren: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Kick Ass by Mika: According to Wikipedia (*Kick Ass (song)* Online) this Electropop song was released by British singer-songwriter, Mika, as a single from the soundtrack to the film, Kick-Ass. It was released during May 2010. This song is included in the Pop genre.

Klein Tambotieboom by Die Heuwels Fantasties: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Kom terug na my by Desmond Wells: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Leavin' by Jesse McCartney: According to Wikipedia (*Leavin'* Online), this is a song that was recorded by American singer, Jesse McCartney, and was the lead single from

his third studio album, Departure. This album was released during May 2008. This song is categorised in the Pop and R&B genres.

Left my heart in Tokyo by Mini Viva: According to Wikipedia (*Left my heart in Tokyo* Online), this song was released during September 2009 by British girl group, Mini Viva. This song is featured on Mini Viva's debut single album. This song is categorised in the Funky house genre.   For the purpose of this study, this song is included in the main Dance genre.

Lekker kry by Dewald Louw: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Life in technicolour by Coldplay: According to Wikipedia (*Life in technicolour II* Online), this Alternative rock by the English band, Coldplay, was the first single from the band's 2008 Extended Play album, Propekt's March.   For the purpose of this study, this song is included in the Rock genre.

Like I never left by Whitney Houston: According to Wikipedia (*I look to you* Online), this song is featured on Houston's seventh studio album, Look to You, which was released during August 2009. All the songs on this album are categorised in the R&B, Dance-pop and Soul genres and this song will also be categorised in these genres. For the purpose of this study, this song is included in the main R&B, Pop and Soul genres.

Lost! by Coldplay: According to Wikipedia (*Lost!* Online), this is an Alternative song by the English band, Coldplay. The song is featured on their fourth album, Viva la Vida or Death and All His Friends. The song was released during November 2008. It is included in the main Rock genre for the purpose of this study.

Love, etc. by The Pet Shop Boys: According to Wikipedia (*Love etc.* Online), this Synthpop song was released by the English duo, Pet Shop Boys, during March 2009 and is featured on their tenth studio album, Yes.   This song is categorised in the main Pop genre.

Love Lost by The Temper Trap: According to Wikipedia (*Love Lost (song)* Online) this song was the fourth single from the debut album, Conditions, of Australian Indie rock band, The Temper Trap. The song was released during June 2010 and is categorised in the Indie pop and Post-punk revival genres. It is included in the main Pop and Punk and Post-punk revival genres.

Love remains the same by Gavin Rossdale: According to Wikipedia (*Love remains the same (song)* Online) this song was the first single from Rossdale's 2008 album, WANDERlust. It was released during May 2008 and is categorised in the Alternative rock and Pop rock genres.   For the purpose of this study, this song is categorised in the main Rock genre.

Love Sick by The Arrows: For the purpose of this study, this song is categorised in the South African Music genre.

Love Story by Taylor Swift: According to Wikipedia (*Love Story (Taylor Swift song)* Online) this County pop song is performed by American singer-songwriter, Taylor Swift. The song was released during September 2008 and is featured on Swift's second studio album, Fearless. For the purpose of this study, it is included in the main Country genre.

Love you anyway by Boyzone: According to Wikipedia (*Love You Anyway* Online), this is a Pop song by the Irish boyband, Boyzone. This song was their first single release and is featured on their 2008 greatest hits album, Back Again...No Matter What.

Lovers in Japan by Coldplay: According to Wikipedia (*Lovers in Japan* Online), this is an Alternative rock song by the English band, Coldplay. It was released during November 2008 and is featured on their fourth album, Viva la Vida or Death and All His Friends.   It is included in the Rock genre for the purpose of this study.

Lucky by Jason Mraz: According to Wikipedia (*Lucky (Jason Mraz song)* Online), this song by Jason Mraz was the third single from Mraz's third studio album, We sing, We Dance, We Steal Things. This song was release during January 2009 and is categorised in the Pop rock and Acoustic rock genres. It is included in the main Rock genre for the purpose of this study.

Made up my Mind by Nadine: For the purpose of this study, this song is categorised in the South African Music genre

Magalenha by Sergio Mendez: According to Wikipedia (*Dance Bailalo* Online), this song is a translation of the Spanish song, Dance Bailalo, by Kat DeLuna. This song is categorised in the Dance-pop and Latin Pop genres. It is included in the main Pop genre for the purpose of this study.

Magnificent by U2: According to Wikipedia (*Magnificent (U2 song)* Online) this is a Rock song by U2. This is the second track on the band's 2009 album, No Line on the Horizon and was released as the album's second single during May 2009.

Make you go crazy by Brett Dennen: According to Wikipedia (*Hope for the Hopeless* Online), this song is featured on the third studio album by American singer-songwriter, Brett Dennen, Hope for the Hopeless, which was released during October 2008. All the songs on this album are categorised in the Folk and Pop genres and this song will also be categorised in these genres.

Million dollar bill by Whitney Houston: According to Wikipedia (*Million Dollar Bill* Online), this song is performed by the American R&B recording artist, Whitney Houston, and is featured on her seventh studio album, I look to you. This song was released during August 2009 and is categorised in the Funk, Soul and R&B genres.

Misery by Maroon 5: According to Wikipedia (*Misery (Maroon 5 Song)* Online), this song by the American band, Maroon 5, is featured on their third studio album, Hands All Over. It was released during June 2010 and is categorised in the Pop rock and Funk rock genres, but for the purpose of this study is included in the main Rock genre.

Mixed up by Miley Cyrus: According to Wikipedia (*Hannah Montana 3* Online), this song is featured on the soundtrack album for the Disney Channel series, Hannah Montana. It was released during July 2009 and all the songs on this soundtrack are categorised in the Teen pop, Dance-pop and Pop rock genres.   For the purpose of this study, this song is included in the main Pop and Rock genres.

Monday Morning by Melanie Fiona: According to Wikipedia (*Monday Morning (Melanie Fiona Song)* Online) this song is by Canadian singer, Melanie Fiona, and is featured on her debut album, The Bridge, which was released during 2009. This song is categorised in the Soul, R&B and Neo Soul genres. For the purpose of this study, it is included in the main Soul and R&B genres.

My life would suck without you by Kelly Clarkson: According to Wikipedia (*My Life Would Suck Without You* Online), this is a Pop rock song performed by the American Pop rock singer-songwriter, Kelly Clarkson. It was the first single from her fourth studio album, All I Ever Wanted and was release during January 2009. It is categorised in the Rock genre for the purpose of this study.

'n Groot idee vir 'n klein dorpie by Klopjag: For the purpose of this study, this song is categorised in the South African Music – Afrikaans genre.

Need you now by Lady Antebellum: According to Wikipedia (*Need you now* Online), this song is featured on the second studio album by the American Country music group, Lady Antebellum. This album, Need you Now, was released during January 2010. This song is categorised in the Country and Country pop genres. For the purpose of this study, it is included in the main Country genre.

Never gonna be alone by Nickelback: According to Wikipedia (*Never Gonna Be Alone* Online), this song is featured on Nickelback's sixth studio album, Dark Horse. This song was released during September 2009 and is categorised in the Alternative rock and Country rock genres.   For the purpose of this study, it is included in the main Rock genre.

Never knew love like this before by Jody: For the purpose of this study, this song is categorised in the South African Music genre.

Next plane home by Daniel Powter: According to Wikipedia (*Next Plane Home* Online), this is an Indie Pop by the Canadian recording artist, singer-songwriter and pianist, Daniel Powter. It was the first single from his third studio album, Under the

Radar, and was first released during August 2008 in Japan. It is categorised in the main Pop genre.

Not Fair by Lily Allen: According to Wikipedia (*Not Fair* Online), this is a song by the British artist, Lily Allen, and is featured on her second studio album, It's not Me, It's You. This song was released during March 2009 and is categorised in the Alternative rock and Anti-folk genres.   For the purpose of this study, it is categorised as a Rock or Anti-folk song.

Oh Africa by Akon: According to Wikipedia (*Oh Africa* Online), this is a song performed by the artist, Akon, but also features Keri Hilson. This song was released during January 2010 and as part of a compilation album, Listen up! The official 2010 FIFA World Cup Album. This song is categorised in the R&B and Worldbeat genres. It is included in the main R&B and World music genres.

OMG by Usher featuring will.i.am: According to Wikipedia (*OMG (Song)* Online), this song is performed by the American recording artist, Usher, but also features will.i.am. This song was released during March 2010 and is featured on Usher's sixth studio album, Raymond v. Raymond. This song is categorised in the Dance-pop, Synthpop and R&B genres. For the purpose of this study, this song is included in the main R&B and Pop genres.

On a mission by Gabriella Cilmi: According to Wikipedia (*On a mission (song)* Online), this is a song by the Australian singer-songwriter, Gabriella Cilmi, and is featured on her second studio album, Ten, which was released during 2010. This song is categorised in the Electropop, Pop rock and New Wave genres. For the purpose of this study, this song is included in the main Pop and Rock genres.

On and On by Agnes: According to Wikipedia (*On and On (Agnes song)* Online), this song by the Swedish singer, Agnes, is featured on her album, Dance Love Pop. This song was released during August 2008 and is categorised in the Dance-pop, Europop and Synthpop subgenres.   It is included in the main Pop genre for the purpose of this study.

One step at a time by Jordan Sparks: According to Wikipedia (*One Step at a Time (song)* Online), this song was the third single from American singer, Jordin Sparks, from her eponymous debut album. This song was released during June 2008 and is categorised in the Pop and R&B genres.

Outta my head by Leona Lewis: According to Wikipedia (*Echo (Leona Lewis album)* Online), this song is featured on Lewis's second studio album, Echo, which was released during November 2009. All the songs on this album are categorised in the Pop and R&B genres. For the purpose of this study, this song will also be categorised in these two genres.

Over now by Ian Henderson: For the purpose of this study, this song is categorised in the South African Music genre.

Parachute by Cheryl Cole: According to Wikipedia (*Parachute (song)* Online), this song is performed by the British artist, Cheryl Cole, and is featured on her debut studio album, 3 Words, which was released during 2009. This song is categorised in the Pop and R&B genres.

Paranoid by Jonas Brothers: According to Wikipedia (*Paranoid J(onas Brothers song)* Online) this was the first single by the American band, Jonas Brothers, from their fourth studio album, Lines, Vines and Trying Times. This song was released during April 2009 and is categorised in the Pop rock, Power pop and Teen pop genres. For the purpose of this study, this song is included in the main Rock and Pop genres.

Perfect place by The Parlotones: For the purpose of this study, this song is categorised in the South African Music genre.

Permanent Monday by Jordin Sparks: According to Wikipedia (*Jordin Sparks (album)* Online), this song is featured on the debut studio album by American singer, Jordan Sparks. This album was released during November 2007 and all the songs on this album are categorised in the Pop and R&B genres. For the purpose of this study, this song will also be categorised in these two genres.

Please don't leave me by Pink: According to Wikipedia (*Please don't leave me* Online), this song by the American singer, Pink, was the third single from her fifth studio album, Funhouse. This song was released during January 2009 and is categorised in the Pop rock and Dance-rock genres and is included in the main Rock genre.

Please don't stop the rain by James Morrison: According to Wikipedia (*Please Don't Stop the Rain* Online), this is a Pop rock song and is the third single from the second album of James Morrison, Songs for You, Truths for Me. This song was released during March 2009. For the purpose of this study, it is included in the main Rock genre.

Poker Face by Lady Gaga: According to Wikipedia (*Poker Face (Lady Gaga song)* Online), this is a song by the American artist, Lady Gaga, from her debut album, The Fame Monster. This song was released during September 2008 and is categorised in the Electropop and Dance-pop genres, but is included in the main Pop genre.

Put it in a love song by Alicia Keys: According to Wikipedia (*Put it in a Love Song* Online), this is a song by the American artist, Alicia Keys, but also features guest vocals by American singer, Beyoncè. This song is featured on Key's fourth studio album, The element of Freedom, and was released during January 2010. This song is categorised in the R&B and Soul genres.

Pyramid by Charice featuring Iyaz: According to Wikipedia (*Pyramid (song)* Online), this is the second single of the Filipina Pop and R&B singer, Charice, and is the lead single from her debut album, Charice. This song features Iyaz and was released during February 2010. It is categorised in the Pop and R&B genres.

Rain by Mika: According to Wikipedia (*Rain (Mika song)* Online), this song, by Mika, appears on his second studio album, The Boy Who Knew Too Much. This song was released during November 2009 and is categorised in the Electropop and Pop rock genres. For the purpose of this study, this song is included in the main Pop and Rock genres.

Ready for the weekend by Calvin Harris: According to Wikipedia (*Ready for the Weekend (song)* Online), this song was released during August 2009 by the Scottish

artist, Calvin Harris, as the second single from his second studio album, Ready for the Weekend. This song is categorised in the Synthpop and Nu-disco genres.   For the purpose of this study, this song is included in the main Pop and Dance genres.

Ready, Set, Don't go By Billy Rae and Miley Cyrus: According to Wikipedia (*Ready, Set, Don't Go* Online), this is a song performed by the American artists, Billy Ray Cyrus and Miley Cyrus. It was released as the lead single on the album, Home at Last. This song was released during July 2007 and is categorised in the Country pop and Contemporary subgenres. For the purpose of this study, this song is included in the main Country and Rock genres.

Reconcile our love by Journey South: According to Wikipedia (*Journey South* Online), Journey South are an English duo and their songs are categorised in the Pop, Rock and Pop rock genres. For the purpose of this study, this song will also be categorised in these genres.   The songs is included in the main Pop and Rock genres.

Red by Daniel Merriweather: According to Wikipedia (*Red (Daniel Merriweather song)* Online), this was the second single by Daniel Merriweather from his second album, Love & War, which was released during June 2009. This song is categorised in the R&B and Pop genres.

Release me by Agnes: According to Wikipedia (*Release Me (Agnes song)* Online), this song, by Swedish singer, Agnes, features on her third album, Dance Love Pop. This song was released during November 2008 and is categorised in the Dance-pop and Disco genres.   For the purpose of this study, this song is included in the main Dance and Pop genres.

Ride by Ciara: According to Wikipedia (*Ride (Ciara song)* Online), this is a song by the American artist, Ciara, but also features the American rapper, Ludacris. It was released during April 2010 and is featured on Ciara's album, Basic Instinct. This song is categorised in the R&B, Synthpop and Electro hop genres, but is included in the main R&B, Hip Hop and Pop genres.

Rude Boy by Rihanna: According to Wikipedia (*Rude Boy (song)* Online), this song is performed by the Barbadian artist, Rihanna, and is featured on her fourth studio album, Rated R. This Dancehall song was released during February 2010. This song is included in the Reggae genre.

SOS by Jonas Brothers: According to Wikipedia (*SOS (Jonas Brothers song)* Online), this is a song that is featured on the second studio album of the Jonas Brothers, Jonas Brothers, which was released during 2007. This song is categorised in the Pop rock and Teen pop genres. For the purpose of this study, it is included in the main Rock and Pop genres.

Sanctuary by Gabriella Cilmi: According to Wikipedia (*Sanctuary (Gabriella Cilmi song)* Online), this is a song by the Australian recording artist, Gabriella Cilmi, and is featured on her debut album, Lessons to be Learned. It was released during December 2007 and is categorised in the Soul and Ska genres. For the purpose of this study, this song is categorised in the main Soul and Reggae genres.

Say by John Mayer: According to Wikipedia (*Say (song)* Online), this is a Pop rock song performed by John Mayer. It was released during November 2007 and is featured on Mayer's album, Continuum. This song is included in the main Rock genre.

She always gets what she wants by Prime Circle: For the purpose of this study, this song is categorised in the South African Music genre.

Shine by Laura Izibor: According to Wikipedia (*Let the Truth Be Told (Laura Izibor album)* Online), this song is featured on the debut album of Irish recording artist, Laura Izibor, which was released during May 2009. All the songs on this album are categorised in the R&B and Soul genres. For the purpose of this study, this song will also be categorised in these two genres.

Sign of a Victory by R. Kelly and the Soweto Spiritual singers: According to Wikipedia (*Sign of a Victory* Online), this is a song by the American artist, R. Kelly, but also features the South African gospel choir, the Soweto Spiritual singers. It was written for the 2010 FIFA World Cup and is featured on the album, Listen Up! The official 2010

FIFA World Cup album. This song was released during June 2010 and is categorised in the R&B and Pop genres.

Silverbird by Karen Zoid: For the purpose of this study, this song is categorised in the South African Music genre.

Sing like me by Chris Brown: According to Wikipedia (*Sing Like Me* Online), this song, by the American artist, Chris Brown, features on his third studio album, Graffiti, and was released during November 2009. This song is categorised in the R&B and Pop genres.

So Big by Iyaz: According to Wikipedia (*So Big (song)* Online), this song is performed by the artist, Iyaz, who originates from the British Virgin Islands. It is featured on his album, Replay, and was released during June 2010. It is categorised in the Reggae fusion and R&B genres. It is included in the main Reggae and R&B genres.

So What by Pink: According to Wikipedia (*So What (Pink song)*Online), this is a song by the American singer, Pink, which was released as the first single from her studio album, Funhouse. This song was released during August 2008 and is categorised in the Pop rock and Electronic rock genres. For the purpose of this study, this song is categorised in the main Rock genre.

Solo by Iyaz: According to Wikipedia (*Solo (Iyaz song)* Online), this is another song by the British Virgin Island artist, Iyaz, and was the second single released from his album, Replay. This song was released during February 2010 and is categorised in the Reggae fusion and R&B genres. For the purpose of this study, it is included in the main Reggae and R&B genres.

Spark by Amy Macdonald: According to Wikipedia (*Spark (Amy Macdonald song)* Online), this is a Rock song by the Scottish singer, Amy Macdonald. The song is featured on her album, A Curious Thing, and was released during May 2010.

Spotlight by Jennifer Hudson: According to Wikipedia (*Spotlight (Jennifer Hudson song)* Online), this is a song by Jennifer Hudson and is featured on her self-titled debut

album. This song was released during June 2008 and is categorised in the R&B and Soul genres.

Staring Down by Collective Soul: According to Wikipedia (*Collective Soul (2009 Album)* Online), this song is featured on Collective Soul's eponymous studio album, which was released during August 2009. The songs on this album are categorised in the Alternative rock, Hard rock and Post-grunge subgenres. For the purpose of this study, this song will also be categorised in these subgenres, but is included in the main Rock genre.

Stop for a minute by Keane: According to Wikipedia (*Stop for a Minute (Keane song)* Online), this is a Synthpop song by the artist Keane, which is featured on his album, Night Train. This song was released during April 2010 and also features the Somali-Canadian rapper, K'naan. It is included in the main Pop genre.

Straight through my heart by Backstreet Boys: According to Wikipedia (*Straight Through My Heart* Online), this is a song by the American group, Backstreet Boys. It is featured on the group's seventh studio album, This Is Us. This song was released during August 2009 and is categorised in the Dance-pop and Electropop subgenres. It is included in the main Pop genre.

Stuttering (Kiss me again) by Ben's Brother: According to Wikipedia (*Ben's Brother* Online) this is a song by the British band, Ben's Brother. Songs by this band are categorised as Post-Britpop and Indie pop songs. For the purpose of this study, this song will also be categorised in these subgenres, but is included in the main Pop genre.

Sunday by Kurt Darren: For the purpose of this study, this song is categorised in the South African Music genre.

Superfast Jellyfish by Gorillaz: According to Wikipedia (*Superfast Jellyfish* Online), this is an Alternative Hip Hop song is featured on the third album of Gorillaz, "Plastic Beach," which was released during March 2010. It is included in the main Hip Hop genre.

Superwoman by Alicia Keys: According to Wikipedia (*Superwoman (Alicia Keys song)* Online), this is a song by the American singer, Alicia Keys, and is featured on her third studio album, As I am. This song was released during July 2008 and is categorised in the Soul and R&B genres.

Sweetest of rhymes by Melanie Lowe: For the purpose of this study, this song is categorised in the South African Music genre.

Take a bow by Rihanna: According to Wikipedia (*Take a Bow (Rihanna song)* Online), this is an R&B song by the Barbadian artist, Rihanna, which is featured on her album, Good Girl Gone Bad: Reloaded. This song was released during May 2008.

Takin' back my love by Enrique Iglesias: According to Wikipedia (*Takin' Back My Love* Online), this song, by Enrique Iglesias, also features Ciara. It was the second single from his greatest hits album, Greatest Hits. This song was released during January 2009 and is categorised in the Dance-pop, Europop and R&B genres. For the purpose of this study, it is included in the main Pop and R&B genres.

Telephone by Lady Gaga, Featuring Beyoncè: According to Wikipedia (*Telephone (song)* Online), this is a song by Lady Gaga, but also features the American singer, Beyoncè Knowles. This song is featured on Lady Gaga's second major release, The Fame Monster, and was released during February 2010. This song is categorised in the Electropop and Dance-pop subgenres, but is included in the main Pop genre.

The boy does nothing by Alesha Dixon: According to Wikipedia (*The Boy Does Nothing* Online), this song is performed by the English singer, Alesha Dixon, and was the lead single from her second studio album, The Alesha Show. This song was released during November 2008 and is categorised in the Mambo, Swing, R&B and Jazz genres. For the purpose of this study, this song is included in the Dance, Jazz and R&B genres.

The Difference by Westlife: According to Wikipedia (*Where We Are* Online), this song is featured on the ninth studio album by the Irish band, Westlife, Where We Are. This album was released during November 2009 and all the songs on this album are

categorised in the Pop rock and Pop genres. For the purpose of this study, this song will also be categorised in these main Rock and Pop genres.

The Garden by Take That: According to Wikipedia (*The Garden (Take That song)* Online), this is a Pop song that was the third single from the fifth studio album of the British group, Take That. The album, The Circus, was released during March 2009.

The man who can't be moved by The Script: According to Wikipedia (*The Man Who Can't Be Moved* Online), this is a song from the Irish band, The Script and is featured on their eponymous album. This song was released during July 2008 and is categorised in the Pop rock and Worldbeat genres. For the purpose of this study, this song is included in the main World music and Rock genres.

The one by Kylie Minogue: According to Wikipedia (*The One (Kylie Minogue song)* Online), this is a song by the Australian artist, Kylie Minogue and is featured on her tenth studio album, X. This song was released during July 2008 and is categorised in the Electropop and Synthpop subgenres. For the purpose of this study, it is included in the main Pop genre.

The only exception by Paramore: According to Wikipedia (*The Only Exception* Online), this song is performed by the American band, Paramore. It was released during February 2010 and is featured on the band's studio album, Brand New Eyes. This song is categorised in the Alternative rock and Pop rock genres.   For the purpose of the study, this song is included in the main Rock genre.

The Promise by Girls Aloud: According to Wikipedia (*The Promise (Girls Aloud song)* Online), this song is performed by the British female group, Girls Aloud, and is featured on their fifth studio album, Out of Control. This Pop song was released during October 2008.

The time of my life by David Cook: According to Wikipedia (*The Time of My Life (David Cook song)* Online), this is a Pop rock song by the winner of the seventh season of American Idol, David Cook. This was Cook's coronation song and was released during May 2008. This song is included in the main Rock genre.

This is the life by Amy Macdonald: According to Wikipedia (*This Is the Life (Amy Macdonald song)* Online) this is a song by the Scottish singer, Amy Macdonald, and is featured on her album of the same title. This song was released during December 2007 and is categorised in the Indie pop and Folk genres.   For the purpose of this study, it is categorised in the main Folk and Pop genres.

This is who I am by Vanessa Amorosi: According to Wikipedia (*This Is Who I Am (song)* Online), this song was the first single from Amorosi's album, Hazardous. This song was released during October 2009 and is categorised in the Pop rock, Electropop and Dance-pop genres. For the purpose of this study, this song is categorised in the main Rock and Pop genres.

This time I know by Nadine: For the purpose of this study, this song is categorised in the South African Music genre.

Time after time by Ronan Keating: According to Wikipedia (*Time After Time – Cyndi Lauper Song* Online), this song, by Ronan Keating, was originally performed by the American singer, Cyndi Lauper. This song is categorised as a Pop song and is featured on Keating's album, Songs for my Mother.

Timebomb by Superneon: For the purpose of this study, this song is categorised in the South African Music genre.

Today by Jesse Clegg: For the purpose of this study, this song is categorised in the South African Music genre.

Tonight we have the stars by Bryan Adams: According to Wikipedia (*Tonight We Have the Stars* Online), this is a Rock song by the artist, Bryan Adams, from his tenth studio album, 11. This song was released during May 2008.

Touch my hand by David Archuleta: According to Wikipedia (*David Archuleta (album)* Online), this song is featured on the self-titled album of the American Idol Season 7 runner-up, David Archuleta. This album was released during November 2008 and all the songs on the album are categorised in the Teen pop, R&B, Pop and Adult

contemporary genres. For the purpose of this study, this song will also be categorised in these genres, but is included in the main Pop, R&B and Rock genres.

Train ride by Watershed: For the purpose of this study, this song is categorised in the South African Music genre.

True Believer by Sasha Lee: For the purpose of this study, this song is categorised in the South African Music genre.

Two is better than one by Boys like Girls: According to Wikipedia (*Two is Better Than One* Online), this is a song that was recorded by the Alternative rock group, Boys like Girls. This Alternative rock song is featured on their second studio album, Love Drunk, and was released during October 2009. This song also features the Country pop artist, Taylor Swift.   For the purpose of this study, this song is included in the main Rock genre.

Underestimated by Jennifer Paige: According to Wikipedia (*Best Kept Secret (Jennifer Paige album)* Online), this song is featured on Jennifer Paige's third studio album, Best Kept Secret. All the songs on this album are categorised in the Pop rock and Pop genres. For the purpose of this study, this song is categorised in the main Rock and Pop genres.

Underneath by Alanis Morissette: According to Wikipedia (*Underneath (Alanis Morissette song)* Online), this is a Pop rock song that was recorded by Alanis Morisette for her seventh studio album, Flavors of Entanglement. This song was released during April 2008. This song is included in the main Rock genre.

Undo it by Carrie Underwood: According to Wikipedia (*Undo It* Online), this is a song by the American artist, Carrie Underwood. It was released during October 2009 and is featured on her third studio album, Play On. This song is categorised in the Country rock and Country pop genres.   For the purpose of this study, this song is included in the main Rock and Country genres.

Un-thinkable by Alicia Keys: According to Wikipedia (*Un-Thinkable (I'm Ready)* Online), this is a R&B song performed by the American recording artist, Alicia Keys.

This song also features the Canadian singer, Drake. This song is featured on Keys' album, The Element of Freedom, and was released during May 2010.

Up to the Mountain by Crystal Bowersox: According to Wikipedia (*Up to the Mountain (MLK song)* Online,) this song is performed by Crystal Bowersox. This is an Alternative rock song that was released during May 2010. Bowersox first performed it as her potential coronation song in the final round of American Idol Season 9.   This song is categorised in the main Rock genre.

Us against the world by Westlife: According to Wikipedia (*Us Against the World (Westlife song)* Online) this is a Pop song from Westlife's ninth studio album, Back Home. This song was released during March 2008.

Vergeet en Vergewe by Nicholis Louw: For the purpose of this study, this song is categorised in the South African Music - Afrikaans genre.

Viva la Vida by Coldplay: According to Wikipedia (*Viva la Vida* Online), this is an Alternative rock song by the band, Coldplay. It is featured on their fourth album, Viva la Vida or Death and All His Friends, and was released during May 2008. This song is categorised in the main Rock genre.

Vra my by Eden: For the purpose of this study, this song is categorised in the South African Music - Afrikaans genre.

Waka waka by Shakira featuring Freshlyground: According to Wikipedia (*Waka Waka (This Time for Africa)* Online), this is a song by the singer, Shakira, but also features the South African band, Freshlyground. This was the official song for the 2010 FIFA World Cup. This song was released during May 2010 and is featured on the official 2010 FIFA World Cup album, Listen Up! The Official 2010 FIFA World Cup Album. This song is categorised in the Tribal house, World music and Afro-fusion genres. For the purpose of this study, this song is categorised in the main Afro-fusion, World music and Dance genres.

We are Golden by Mika: According to Wikipedia (*We Are Golden* Online), this song is performed by the English singer, Mika, but also features the Andrae Crouch Gospel

Choir. It is featured on Mika's second studio album, The Boy Who Knew Too Much. This song was released during September 2009 and is categorised in the Glam rock and Power pop subgenres, but is included in the main Rock and Pop genres.

What about now by Daughtry: According to Wikipedia (*What About Now (Daughtry song)* Online), this is a song by the American band Daughtry's eponymous debut album. This song was released during July 2008 and is categorised in the Alternative rock and Pop rock subgenres.   This song is included in the main Rock genre.

What I love about home by Journey South: According to Wikipedia (*Home (Journey South album)* Online), this song is featured on Journey South's second album, "Home," which was released during October 2007. All the songs on this album are categorised in the Pop rock genre. For the purpose of this study, this song will also be categorised in this genre, but is included in the main Rock genre.

When love takes over by David Guetta and Kelly Rowland: According to Wikipedia (*When Love Takes Over* Online), this is a song by the French DJ, David Guetta featuring Kelly Rowland, from Guetta's fourth studio album, One Love. This song was released during April 2009 and is categorised in the Dance, Disco, Trance and Synthpop genres. For the purpose of this study, this song is included in the main Dance and Pop genres.

When the Sun goes down by Denim: For the purpose of this study, this song is categorised in the South African Music genre.

When you look me in the eyes by Jonas Brothers: According to Wikipedia (*When You Look Me in the Eyes* Online), this song is performed by the American band, Jonas Brothers. The song is featured on the band's self-titled second album. This song was released during January 2008 and is categorised in the Pop and Soft rock genres.   This song is included in the main Pop and Rock genres.

Who I am by Nick Jonas and the Administration: According to Wikipedia (*Who I Am (Nick Jonas & The Administration song)* Online), this song was the debut single to the debut album of Nick Jonas and the Aministration, Who I Am. This song was released

during December 2009 and is categorised in the Pop rock and R&B genres.   For the purpose of this study, this song is included in the main Rock and R&B genres.

Who'd have known by Lily Allen: According to Wikipedia (*Who'd Have Known* Online), this is a Pop song by the British recording artist, Lily Allen. This song is featured on her second studio album, It's not Me, It's you, and was released during November 2009.

Why don't you by Gramophonedzie: According to Wikipedia (*Why Don't You (song)* Online), this song, released during February 2010, is a song from the Serbian DJ, Gramophonedzie. It is categorised in the Dance, Funky house and Swing house genres. For the purpose of this study, this song is categorised in the main Dance genre.

Why don't you love me by Beyoncè: According to Wikipedia (*Why Don't You Love Me (Beyoncè Knowles song)* Online), this is a song by the American singer, Beyoncè Knowles, and is featured on her third studio album, I Am...Sasha Fierce. This song was released during July 2010 and is categorised in the R&B and Dance-pop genres.   For the purpose of this study, this song is included in the main R&B and Pop genres.

Winner by Jamie Foxx featuring Justin Timberlake: According to Wikipedia (*Winner (Jamie Foxx song)* Online), this song was the first single from American singer Jamier Foxx's fourth studio album, Best Night of My Life. This song was released during April 2010 and features the American singer, Justin Timberlake. This song is categorised in the R&B and Hip Hop genres.

Without you by Denim: For the purpose of this study, this song is categorised in the South African Music genre.

Wonderland by Andre G. Nel: For the purpose of this study, this song is categorised in the South African Music Afrikaans genre.

Won't be leaving you behind by Luna Paige: For the purpose of this study, this song is categorised in the South African Music genre.

Woohoo by Christina Aguilera: According to Wikipedia (*Woohoo* Online), this song is performed by the American recording artist, Christina Aguilera, but also features Nicki Minaj. This song is featured on Aguilera's sixth studio album, Bionic, and was released during May 2010. It is categorised in the Electro hop, R&B and Dancehall genres. For the purpose of this study, this song is included in the main Reggae, Hip Hop and R&B genres.

You are the One by Elliott Yamin: According to Wikipedia (*Elliott Yamin (album)* Online), this song is featured on Elliott Yamin's self-titled debut album, which was released during March 2007. The songs on this album are categorised in the Pop and R&B genres. For the purpose of this study, this song will also be categorised in these genres.

You belong with me by Taylor Swift: According to Wikipedia (*You Belong with Me* Online), this is a Country pop song by the American artist, Taylor Swift. This song was released during April 2009 and is featured on Swift second studio album, Fearless. For the purpose of this study, this song is included in the main Country genre.

You know me by Robbie Williams: According to Wikipedia (*You Know Me (Robbie Williams song)* Online) this song was the second single from Robbie Williams' eight studio album, Reality Killed the Video Star. This song was released during December 2009 and is categorised in the Pop and Swing revival genres. For the purpose of this study, this song is included in the main Pop and Jazz genres.

You make it Real by James Morrison: According to Wikipedia (*You Make It Real* Online), this is a Pop rock song by the artist, James Morrison, from his second album, Songs for You, Truths for Me. This song was released during September 2008. This song is included in the main Rock genre.

Your love is my drug by Kesha: According to Wikipedia (*Your Love Is My Drug* Online), this song is performed by the American recording artist, Kesha, and is featured on her debut album, Animal. This song was released during May 2010 and is

categorised in the Dancepop and Electropop subgenres, but is included in the main Pop genre.

You got the love by Florence and the Machine: According to Wikipedia (*You Got the Love* Online), this song is the fifth single released by the band, Florence and the Machine. This song is featured on their debut album, Lungs, and was first released on December 2008. This song is categorised in the Indie pop and Soul genres. For the purpose of this study, this song is categorised in the main Pop and Soul genres.

APPENDIX D

THE SONGS THAT ARE TESTED IN THE "*CURRENT STUDY*": GENRE CLASSIFICATION

Fired up by Freshlyground: For the purpose of this study, this song will be categorized within the South African Music genre. However, this song will also be categorized within the Afro-fusion genre. According to Wikipedia (*Freshlyground* Online), Freshlyground may be categorized as an Afro-fusion band. This band's musical style blends various elements of traditional South African music, but also includes some features of Blues, Jazz and Indie rock.

Good girl by Carrie Underwood: According to Wikipedia (*Good Girl (Carrie Underwood song)* Online), this song is performed by the American recording artist, Carrie Underwood. This song is featured on her album, Blown Away, and was released during February 2012. This song is categorized within the Country rock and Country pop subgenres. For the purpose of this study, it will be categorized in the main Country and Rock genres.

Grenade by Bruno Mars: According to Wikipedia (*Grenade (song)* Online), this song is performed by the American singer, Bruno Mars, and is featured on his debut studio album, Doo-Wops & Hooligans. This song was initially released as a promotional single during September 2010, but was later released as the second single from the album. This song is categorized in the main R&B and Soul genres.

Jakkals trou met Wolf se vrou by Karlien van Jaarsveld: For the purpose of this study, this song will be categorized in the South African Music – Afrikaans genre.

Not Fair by Lily Allen: According to Wikipedia (*Not Fair* Online), this is a song by the British artist, Lily Allen, and is featured on her second studio album, It's not Me, It's you. This song was released during March 2009 and is categorized within the Alternative Rock and Anti-folk genres. For the purpose of this study, it will be categorized in the main Rock and Anti-folk genres.

Rumour has it by Adele: According to Wikipedia (*Rumour has it (Adele song)* Online), this song is performed by the English artist, Adele, and is featured on her second studio

album, 21. It was released during November 2011. This song is categorized in the Jazz, Blues and Soul genres.

She doesn't mind by Sean Kingston: According to Wikipedia (*She Doesn't Mind* Online), this is a song by the Jamaican recording artist Sean Paul and is featured on his fifth studio album, Tomahawk Technique. This song was released during September 2011. This song is categorized within the Electropop and Reggae fusion subgenres. For the purpose of this study, this song will be categorized in the main Pop and Reggae genres.

Somebody that I used to know by Gotye: According to Wikipedia (*Somebody that I used to know* Online), this is a song written and recorded by the Australian-Beligian singer Gotye, but also features the New Zealand singer, Kimbra. This song was released during July 2011 as the second single from this artist's third studio album, Making Mirrors. This song is categorized within the Indie Pop, Alternative rock and Worldbeat subgenres. For the purpose of this study, it will be categorized in the main Rock, Pop and World music genres.

Super bass by Nicki Minaj: According to Wikipedia (*Super Bass* Online), this is a song by Nicki Minaj, a Trinidadian-American recording artist. It is featured on her debut studio album, Pink Friday, and was released as a single during April 2011. This song is categorized in the Electronica, Hip Hop and Pop genres.

The story by Brandi Carlile: According to Wikipedia (*The Story (song)* Online), this song was released by the American singer, Brandi Carlile. This song was originally released during 2007 and was featured on the singer's album by the same name. This song is categorized within the Alternative rock subgenre and, for the purpose of this study, will be categorized in the main Rock genre.

APPENDIX E

MUSIC GENRES

These music genres may be identified as follows:

DANCE

According to Wikipedia (*Dance music* Online), music in this genre is specifically composed to accompany dancing. This might be a whole musical piece or may form part of a larger musical arrangement. There are two major categories, namely live dance music and recorded dance music. The dance genre also includes the Eurodance subgenre.

Eurodance

Eurodance is a subgenre of electronic dance music that originated during the 1980's, primarily in Europe. This type of music is greatly influenced by the usage of rich, melodic vocals, but may also include verses that are rapped. The Wikipedia website further indicates that this is also combined with strong bass rhythm and melodic hooks (*Eurodance* Online).

There are various subgenres within the Dance genre, including the House subgenre. The House subgenre can, in turn, be divided into the Electro house, Disco house, Funky house, Hip house, Swing house and Tribal House subgenres.

House

Wikipedia (*House music* Online) indicates that House music is a style of dance music that originated in the United States during the 1980's. House music is centered around a 'four on the floor' rhythmic structure and may include prominent percussion, electronic effects and vocal collaborations.

Electro house

According to Wikipedia, Electro house is one of the House subgenres, but is also included in the main Dance genre. This is a fusion of House music with several other electronic dance music subgenres and became more prominent in the 2000's. The tempo is predominant of House music (*Electro house* Online).

Disco house

The Wikipedia website indicates that Disco house is also a subgenre of House music, but belongs to the main Dance genre. This subgenre became settled during the mid 1980's (*Styles of House music* Online).

Funky House

Wikipedia indicates that Funky house is a subgenre of House music and subsequently also belongs to the main Dance genre.   Funky house is a loose definition of music influenced by House music. Like most variants of House, this subgenre also makes use of synthesizers and vocals, but the presence of acoustic instrumentation is more common. Record labels, such as "Ministry of Sound," is dedicated to this subgenre (*Funky house* Online).

Hip house

The Wikipedia website indicates that this subgenre of House music is a musical genre that is compiled of house music, but includes elements of Hip Hop. This style became prominent during the 1980's, with the first officially credited Hip House track released during 1987 (*Hip house* Online). This song is also categorized within the main Dance genre.

Swing House

According to Wikipedia, Swing House, which is a subgenre of House music, also features elements of jazz, swing and ragtime. Swing House originated in the 1990's and by 2011, this subgenre became mainstream (*Swing house* Online).

Tribal House

Tribal House, according to Wikipedia, is a subgenre of House music, similar in structure to Deep House, but providing elements of ethnic or indigenous percussion. Many of the tracks in this subgenre rely on sophisticated drum patterns to provide rhythm and various different drum sounds may be included in such a song (*Tribal House* Online)

Another subgenre within the Dance genre is the Disco subgenre. The Disco subgenre also includes the Nu disco subgenre.

Disco and Nu-disco

According to Wikipedia, both the Disco and Nu-disco subgenres are included within the main Dance genre. Both these genres are 21st century dance music genres. Nu-disco is used to dissociate this subgenre from the more original ideas about the Disco genre. Nu-disco is the result of applying modern technology and sharper production to the traditional 70's disco music (*Nu-disco* Online).

The next subgenre in the main Dance genre, is Mambo.

Mambo

Wikipedia indicates that Mambo is a subgenre of Dance music and originated in Cuba. This is also a Dance from that was originally developed in Havana and Mexico City. Modern Mambo originated in 1938 and incorporates rhythms from African Folk music (*Mambo music* Online).

The last subgenre of Dance music that will be included in this study, is Trance.

Trance

According to Wikipedia, Trance is a subgenre of dance music that developed during the 1990s. This is generally characterized by a tempo of between 125 and 150 beats per minute, repeating melodic phrases and includes a musical from that builds up and breaks down throughout the song. It is usually more melodic than Techno music and has harder beats than House music (*Trance music* Online).

ROCK

The second main genre that is included in this study, is Rock music. According to Wikipedia (*Rock Music* Online), this genre of music was developed during and after the 1960s, particularly in the United Kingdom and the United States. It is rooted in the 1940's and 1950's Rock and Roll, and is centered around the electric guitar, bass guitar and drums. Rock songs are typically song-based music with a 4/4 beat and a verse-chorus form, but the genre has recently become very diverse and common musical characteristics are often difficult to define. The lyrics often stress romantic love, but also address a wide variety of other themes, often social or political.   This genre includes various subgenres, including Acoustic Rock, Alternative Rock, Blues Rock, Indie Rock,

Cello Rock, Country Rock, Dance-rock, Electro Rock, Folk Rock, Funk Rock, Glam Rock, Hard Rock, Pop Rock, Roots Rock and Soft Rock.

Acoustic rock

According to Wikipedia, Acoustic rock comprises mostly music that primarily uses instruments, which produce sound through acoustic means, as opposed to electronic means. Performers of this type of music often increase the volume of the music by making use of electronic amplifiers, although these devices remain separate from the instruments. This allows the instruments to produce its natural sound accurately (*Acoustic music* Online).

Alternative rock

According to Wikipedia, this is a subgenre of Rock music that emerged in the 1980's and became very popular during the 1990's. This subgenre mainly consists of other subgenres which are unified by their collective ethos of punk rock. This subgenre is described as cutting-edge, fresh music with a tendency to recontextualize sounds of the past. Alternative music may also be included in this subgenre (*Alternative rock* Online).

Indie rock

Wikipedia indicates that this is a subgenre of Rock music that originated in the United Kingdom during the 1980's. This subgenre is extremely diverse and was originally used to describe record labels and may be used interchangeably with Alternative rock (*Indie Rock* Online).

Blues rock

Blues rock, according to Wikipedia, is subgenre of Rock music and contains certain Blues improvisations. The core of the Blues rock sound is created by electric guitars, bass guitars and drum kits, with the electric guitar sound normally amplified by a tube guitar amplifier (*Blues rock* Online).

Cello rock

According to Wikipedia, Cello rock is a subgenre of Rock music, characterized by the use of cellos. Other string instruments, such as the violin, may also be included in this

music. This music is normally accompanied by electric guitars, electric bass guitars and drum sets. The use of cellos allows the creation of unique timbres and the sound is usually amplified. The cellos are often played in such a manner as to imitate the sound of the electric guitars (*Cello rock* Online).

Country rock

Wikipedia indicates that this subgenre of Rock music is fused with elements of Country music. This genre often describes the wave of rock musicians who recorded country-flavoured record in the late 1960's and early 1970's. As an additional instrument, the pedal steel guitar is often used in Country rock songs (*Country rock* Online).

Dance-rock

According to Wikipedia, Dance-rock is a subgenre of Rock music that describes dance-oriented Rock music. This is an umbrella term that was originally used by various Disc Jockeys in the 1980's. This type of music is practiced by rock musicians, but is influenced by Soul, Disco and Funk music (*Dance-rock* Online).

Electro rock

Wikipedia indicates that Electro rock or Electronic rock is a subgenre of rock music, generated with electronic instruments. It is very dependent on technological development and focuses on the refinement of synthesizers and the development of digital formats and computer technology (*Electronic rock* Online)

Folk rock

According to Wikipedia, this subgenre of Rock music includes elements of Folk music. This genre originated in the United States and the United Kingdom during the 1960's. As with any other genre, the borders of Folk rock is difficult to define and it the instrumentation, vocal style and choice of material should be included when categorizing Folk rock music (*Folk rock* Online).

Funk rock

Funk Rock, according to Wikipedia, is a subgenre of Rock music that is fused with Funk music. It was developed during the late 1960's, but the popularity of the genre decreased. During 2006, the genre was revived by the band, Audioslave, with the

release of their album, Revelations. Many instruments may be used, but the overall sound is defined by a definitive bass or drum beat, as well as electric guitars (*Funk rock* Online).

Glam rock

According to Wikipedia, this subgenre of Rock music may also be known as Glitter rock and was developed in the United Kingdom during the early 1970s. This type of music was originally performed by singers and musicians who wore outrageous clothes and had outrageous makeup and hairstyles, coupled with platform-soled boots and glitter. Glam rock is most noted for its sexual and gender ambiguity and representations of androgyny and extensive use of theatrics (*Glam rock* Online).

Pop rock

Wikipedia indicates that this music genre can be described as an upbeat variety of Rock music, influenced by catchy Pop music lyrics. However, it is still considered guitar-based Rock songs (*Pop rock* Online).

Hard rock

According to Wikipedia, this is a loosely defined subgenre of Rock music and typically includes heavy use of distorted electric guitars, bass guitars and drums, but may be accompanied by pianos and keyboards. Hard rock is a form of loud, aggressive Rock music, where the electric guitar is often emphasized and may also be the solo lead instrument. Drumming normally focuses driving rhythms and cymbals may be used for emphasis. Hard rock also emphasises masculinity and sexuality and is predominately performed by men (*Hard rock* Online).

Roots rock

Wikipedia indicates that Roots rock is used to describe Rock music that tends to focus on Rock's origins in Folk, Blues and Country music. In is associated with Country rock and is often used as a broad term to describe Rock music containing elements of the original Rock and Roll music (*Roots rock* Online).

Soft rock

According to Wikipedia, this subgenre of Rock music incorporates a softer, more toned-

down sound. It tends to focus on themes like love and relationships and makes use of acoustic guitars, pianos and synthesizers, but may also include saxophones. Electric guitars in Soft rock are normally very faint and high-pitched (*Soft rock* Online).

Another subgenre within the Rock genre is the Contemporary subgenre. The Contemporary subgenre also includes the Adult contemporary subgenre.

Contemporary and Adult contemporary
According to Wikipedia, Contemporary or Adult contemporary music is a broad style of music that ranges from 1960's vocal music to ballad-heavy music with varying degrees of Rock music influence. Radio stations playing this format of music, normally target people between the ages of 18 and 54 years, who are considered the group most valued by advertisers (*Adult contemporary music* Online).

Emo music is also considered a subgenre of Rock music.

Emo
Wikipedia indicates that Emo is a style of Rock music and is characterised by expressive lyrics, which may often be considered to be confessional. This subgenre originated during the 1980's and was originally known as Emotional hardcore music (*Emo* Online).

Another subgenre of Rock music, is New Wave.

New Wave
According to Wikipedia, this subgenre of Rock music emerged during the 1980's and incorporates aspects of electronic music and rock music. Both the lyrics and music is considered to be complex and this subgenre has gained popularity since its origin (*New Wave music* Online).

Finally, the last subgenre of Rock music that will be examined during this study, is Post-grunge.

Post-grunge
Wikipedia indicates that this is a subgenre of Rock music that emerged during the mid

1990's, incorporating the sounds and aesthetics of grunge, but that has a more commercially accepted tone (*Post-grunge* Online).

AFRO-FUSION

The third main genre that is included in this study is Afro-fusion. According to Wikipedia (*Afro-fusion* Online) this genre blends contemporary music with more traditional African rhythms. It may also include traditional African music that is blended with Celtic music and Dance music.

HIP HOP

The fourth main genre that is included in this study is Hip Hop. According to Wikipedia (*Hip hop music* Online), this genre consists of rhythmic music that is often accompanied by rapping, which is rhythmic speech (often rhyming) that is chanted, although rapping is not a required component. This genre may also include beatboxing and scratching, terms often used in the hip hop culture. Subgenres include Alternative Hip Hop and Electro hop.

Alternative Hip Hop

According to Wikipedia, this subgenre originated in the 1980's and is often incorporated by groups that refuse to conform to traditional stereotypes of Hip Hop and Rap, but prefer to blend these genres (*Alternative hip hop* Online).

Electro hop

Electro hop, which is sometimes, according to Wikipedia, referred to as Electronic Hip Hop, is a fusion of Hip Hop with electronic music. This type of music normally contains harsher synthesizer sounds, as well as abrasive digital bass effects. The use of drums is more minimal than other genres and may sometimes not be included in Electro hop songs (*Electro hop* Online).

POP

The fifth main genre that is included in this study is the Pop genre. According to Wikipedia (*Pop music* Online) the term, "Pop music," is derived from the term, "Popular music." This is music that is normally commercially recorded and aimed at a younger market, and may be characterized as a softer alternative to Rock and Roll. Pop music

aims to appeal to a general market, rather than to a sub-culture and emphasizes recording and production, rather than live performances. Pop music is also considered to encourage dancing and makes use of dance-oriented beats and rhythms. There are various subgenres included in Pop music, including Bitpop, Dance-pop, Electropop, Europop, Indie pop, Latin pop, Post-Britpop, Power Ppop, Synthpop and Teen pop.

Bitpop

According to Wikipedia, Bitpop is a subgenre of Pop music and includes elements of electronic music. At least part of the music is created by using 8-bit computers and video game consoles. The sounds that are produced can be combined with traditional instruments, including drums and guitars, as well as with vocal and sound effects (*Bitpop* Online).

Dance-pop

Wikipedia indicates that Dance-pop is a subgenre of Pop music that is dance-oriented and evolved from the Post-disco genre during the 1980's. This type of music is characterized by pounding beats and catchy melodies and is influenced more by the Pop song structure than pure Dance music. These types of songs are often created by record producers who then choose an artist to perform the song (*Dance-pop* Online).

Electropop and Synthpop

According to Wikipedia, Electropop may also be known as Synthpop and it is a subgenre of Pop music, in which the synthesizer is the most dominant musical instrument. Early Synthpop songs were described as being "eerie, sterile, and vaguely menacing." Originally this style of music made use of droning electronics, but the later introduction of dance beats made these songs catchier (*Synthpop* Online).

Europop

Wikipedia indicates that Europop is a style of Pop music that was first developed in Europe during the 1970's. These songs topped the charts during the 1980's and 1990's. The main difference between American Pop and European Pop is that European Pop focuses more on dance and trance (*Europop* Online).

Indie pop

Wikipedia indicates that Indie pop is also known as Twee pop and is a subgenre of Alternative pop music that originated in the United Kingdom during the 1980's. In contrast to Indie rock music, Indie pop is more melodic and less noisy and is not as inspired by angst. Its key characteristics include jangling guitars and a love of sixties pop. It also often includes innocent lyrics. It is increasingly becoming more popular around the world (*Indie pop* Online).

Latin pop

According to Wikipedia, this subgenre of Pop music refers to Pop music that has a Latin American influence. It may also refer to Pop music from Latin America, or Pop music that is performed by Latin American artists. Latin pop songs are normally sung in Spanish, but English and other languages may also be used (*Latin pop* Online).

Post-Britpop

According to Wikipedia, this is a subgenre of British Alternative pop and features bands that emerged during the 1990's and 2000's. This music has been said to have revived British Pop music and also features American Pop influences (*Post-Britpop* Online).

Power pop

Wikipedia indicates that this is a popular music genre that is inspired by 1960's British and American Pop music. It combines strong melodies, vocal harmonies and prominent guitar riffs, as well as forceful drum beats (*Power pop* Online).

Teen pop

According to Wikipedia, Teen pop is a subgenre of Pop music that is oriented towards teenagers. This subgenre is created specifically for, and marketed towards teenagers and preadolescents (*Teen pop* Online).

ANTI-FOLK

The sixth main genre that is included in this study is Anti-folk. According to Wikipedia (*Anti-folk* Online) this is a music genre that subverts the politically charged 1960's Folk music. The characteristics of Anti-folk are difficult to identify, as it may differ from one

artist to the next. However, this music normally sounds raw or experimental and mocks the seriousness and pretension of mainstream music that has been established.

COUNTRY

The seventh main genre that is included in this study is Country music. According to Wikipedia (*Country music* Online) this genre is a blend of traditional and more popular American music that is normally found in the South of the United States of America. This type of music, originally referred to as Country and Western, gained popularity during the 1940's and was regarded as belittling. However, it gained popularity during the 1970's and experienced one of its best years in 2006. This genre also includes the Country pop subgenre.

Country pop

According to Wikipedia, Country pop is a subgenre of country music and features some Pop music elements, but is greatly categorized within the Country genre. This subgenre has gained popularity since 2010, with artists such as Taylor Swift and Lady Antebellum achieving great success within this genre (*Country pop* Online).

JAZZ

The eight main genre that is included in this study is Jazz music. According to Wikipedia (*Jazz* Online) this is a style of music that originated during the beginning of the 20th century in African American communities living in the southern United States. It was influenced by African and European music. The term, Jazz, was first used as a slang term referring to music that was produced in Chicago during 1915. This genre may be defined as "a form of art music which originated in the United States during the confrontation of blacks with European music." This genre also includes the Crossover jazz, Swing and Swing revival subgenres.

Crossover Jazz

According to Wikipedia, this subgenre of Jazz music incorporates a variety of popular sounds into the music. This includes elements of Funk, R&B, Pop and Soul. There is emphasis on improvisation and casting the music into a marketable format (*Crossover jazz* Online).

Swing

Wikipedia indicates that Swing music is a form of Jazz music that developed in the early 1930's and that uses a strong rhythm section of double bass and drums that anchor the lead section of brass instruments. These brass instruments include trumpets and trombones. Other instruments such as clarinets, violins and guitars may also be used (*Swing music* Online).

Swing revival

According to Wikipedia, this subgenre of Jazz music developed during the 1990's and features original Swing music mixed with more contemporary Rock or Ska music. It may also be known as Neo-Swing or Retro swing (*Swing revival* Online).

ELECTRONICA

The ninth main genre that is included in this study is Electronica. According to Wikipedia (*Electronica* Online) this genre includes a wide range of electronic music that may be used for some forms of dancing, as well as background music for some activities. During the 1990's and 2000's, this genre of music has been increasingly used as background music for television advertisements, as well as video games. This music genre is often also referred to simply as Electro music. This genre also includes the Folktronica subgenre.

Folktronica

According to Wikipedia, this subgenre of Electronica also includes elements of folk music and features samplings of acoustic instruments, especially stringed instruments. It also incorporates Hip Hop rhythms and computers are normally used during the recording process (*Folktronica* Online).

FOLK

The tenth main genre that is included in this study is Folk music. According to Wikipedia (*Folk Music* Online), this refers to music which covers both traditional folk music and contemporary folk music. This music is also referred to as traditional music and the composers are normally unknown. This type of music increasingly includes elements of other genres, including, but not limited to, Rock, Pop and Electronica.

FUNK

The eleventh main genre that is included in this study is Funk. According to Wikipedia (*Funk* Online), Funk is a music genre that originated in the 1960's and is a combination of soul music, Jazz and R&B that was blended into more rhythmic, danceable forms of music. This genre emphasizes melody and harmony and incorporates a strong rhythmic groove of electric bass and drums. This is an African-inspired music genre and makes use of electric guitars, electric bass, the Hammond organ and drums. Often it also includes horns, including saxophones, trumpets and trombones.

R&B

The twelfth main genre that is included in this study is R&B. According to Wikipedia, Contemporary R&B, or simply R&B, is a genre that combines elements from various genres, including Hip Hop, Soul, and Funk. This abbreviation originates from the traditional Rhythm and Blues music, but is today used to describe African American music that originated during the 1980's. This music genre has a polished production style and is backed by drum machine rhythms and occasionally incorporates saxophones. Increasingly electronic influences and Hip Hop inspired beats are included in R&B songs, although R&B music is smoother than most Hip Hop and Electronica songs (*Contemporary R&B* Online).

SOUL

The thirteenth main genre that is included in this study is Soul. According to Wikipedia (*Soul music* Online) this is a genre originating in the United States of America and may include elements of Gospel music, as well as R&B music. Soul music may be defined as "music that arose out of the black experience in America trough transmutation of gospel and rhythm & blues into a form of funky, secular testifying." This music often includes the clapping of hands and auxiliary sounds. This genre also includes the Neo soul subgenre.

Neo soul

According to Wikipedia, this subgenre of Soul music incorporates elements of Soul and Contemporary R&B music, however it is more heavily based in Soul music. It has a less conventional sound than R&B and may also contain elements from Jazz, Funk and

Hip Hop. It was developed in the United States and the United Kingdom during the 1980's and 1990's and was marketed as the alternative to the digitally approached R&B music of the time (*Neo soul* Online).

PUNK AND POST-PUNK REVIVAL

The fourteenth main genre that is included in this study is Punk music. According to Wikipedia (*Punk music* Online) this genre was developed during the 1970's and is rooted in Rock music. This type of music is normally fast and hard-edged, with short songs and stripped-down instrumentation. The lyrics often testify of political and anti-establishment ideologies. A subgenre of Punk music is Post-punk revival music and, according to Wikipedia (*Post-punk revival* Online) which combines Punk music with the sounds and aesthetics of Garage rock, which was produced during the 1960's.

REGGAE

The fifteenth main genre that is included in this study is Reggae. According to Wikipedia (*Reggae* Online) this is a music genre that was first developed in Jamaica during the late 1960's. This genre is based on a rhythmic style that is characterized by accents on the off-beat. It normally accents the second and fourth beat in each bar and also includes a rhythm guitar that accents the third beat. This genre also includes the Reggae fusion, Dancehall and Ska subgenres.

Reggae fusion

According to Wikipedia, this subgenre is a fusion of Reggae music or Dancehall music with other genres, such as Rock, Hip Hop, R&B or House music. This term might also be used to identify artists or singers who incorporate Reggae with other genres (*Reggae fusion* Online).

Dancehall

Wikipedia indicates that Dancehall is a subgenre of the Jamaica originating genre, Reggae, in which instrumentation is prevalent and the rhythm is faster than Reggae. A strong connection is made between Dancehall and Rastafari. The lyrics of these songs have been under criticism for being violent and sometimes homophobic, although the lyrics are not limited to this (*Dancehall* Online).

Ska

According to Wikipedia, this subgenre of Reggae originated in Jamaica during the late 1950's and combines elements of Caribbean Mento and Calypso with American Jazz and R&B. One of the characteristics of this subgenre is a walking bass line (*Ska* Online).

WORLD MUSIC

The sixteenth main genre that is included in this study is World music. According to Wikipedia (*World music* Online) this is a term with varying definitions, often including music which is primarily identified as another genre. It is normally used to refer to music that is traditional or culture-bound and may include elements of pop music. This genre also includes the Worldbeat subgenre.

Worldbeat

According to Wikipedia, this branch of World music refers to a blending of Western, popular music with traditional or World music. This type of music is categorized by a rhythmic, harmonic or textural contrast between modern and ethnic elements (*Worldbeat* Online).

SOUTH AFRICAN MUSIC

The seventeenth main genre that is included in this study is South African Music. This genre will include all the songs or music from South African artists that are performed in English or another South African language, excluding Afrikaans.

SOUTH AFRICAN MUSIC – AFRIKAANS

The seventeenth main genre that is included in this study is South African Music - Afrikaans. This genre will include all the songs or music from South African artists that are performed Afrikaans.

SUMMARY OF DISSERTATION

SUMMARY

ENGLISH:

Various methods of communication exist and the understanding of the subtle differences in each form of communication may aid the compassing of this complex process. An example of one such method is music. At any given moment, worldwide, in restaurants, homes, offices, vehicles, night clubs, etc. people are listening to music. Music surrounds us, whether our listening to the radio, being put on-hold during a telephone call or going about day-to-day activities. Music has become a significant part of our lives – a ubiquitous social phenomenon and is the centre of various social activities, like concerts, where people gather to listen to and talk about music. Even in social gatherings where music is not the primary focus, for example weddings, it is an essential component – imagine a wedding without music (Rentfrow and Gosling 2003: 1236-1237).

Radio stations may be regarded as some of the largest users of music as a method of communication. Wimmer and Dominick (2006:361) indicate that music is the main product of many radio stations and is of utmost importance for their economic sustainability. Furthermore, the audiences of radio stations – thus the receivers of the communication – also play an important role in the communication process employing music specifically as a method of communication. It may, therefore, be valuable to gain insight into the music preferences of a radio station's audience. As music is mostly the main product of a radio station, it is of cardinal importance to be able to identify the music preferred by the audience of that particular radio station. The audience figures for commercial radio stations are directly related to the radio station's advertising income (Wimmer and Dominick 2006:361).

Despite the prevalence of music in our lives, the study into the personality psychology of music has remained mainly mute. Various questions remain regarding the individual differences and different uses of music, as well as individual differences and music preference choices. It is a given fact that people differ from one another. Precisely how

and why they differ is less apparent and forms the focus of personality or individual differences research in the social science and, in particular, psychology (Rentfrow and Gosling 2003).

It has been identified that there is currently a lack of knowledge and research specifically related to the relationship between personality traits, the uses and gratifications of music and the music preferences of radio audiences. The aim of this study will be to investigate the possible development of a predictive measurement tool in order to predict the music and genre preference for different psychographic groups of respondents who represent the audience of a central South African radio station, as well as their uses and gratifications of the music. Examining the patterns of music use and the relationship between music use and psychographic profiles, by employing the *Ten-Item Personality Inventory (TIPI)* and the *Uses of Music Inventory (UMI)*, may contribute to the development of a more efficient model in the construction of a radio station's music content and diversity. However, it should be noted that this will, by no means, be an exhaustive study into neither the exact influences on music preference nor the patterns of music use amongst the audience of this radio station.

AFRIKAANS:

Verskeie metodes van kommunikasie bestaan en die begrip van die subtiele verskille in elke vorm van kommunikasie mag bydra tot die begrip van hierdie komplekse proses. 'n Voorbeeld van so 'n metode van kommunikasie is musiek. Op enige gegewe oomblik, wêreldwyd, in restaurante, tuistes, kantore, voertuie, nagklubs, ens. luister mense na musiek. Musiek omring ons, of ons na die radio luister, wag gedurende 'n telefoonoproep of voortgaan met ons dag-tot-dag aktiwiteite. Musiek het 'n beduidende deel van ons lewens geword – 'n alomteenwoordige sosiale fenomeen en is die middelpunt van verskeie sosiale aktiwiteite, soos konserte, waar mense byeenkom om na musiek te luister en daaroor te praat. Selfs by sosiale byeenkomste waar musiek nie die primêre fokus is nie, bv. troues, is dit 'n noodsaaklike komponent – stel jouself 'n troue voor sonder musiek (Rentfrow en Gosling 2003: 1236-1237).

Radiostasies kan beskou word as van die grootste gebruikers van musiek as 'n metode van kommunikasie. Wimmer en Dominick (2006:361) dui aan dat musiek die hoofproduk is van verskeie radiostasies en dat dit van uiterste belang is vir hul ekonomiese voortbestaan. Verder speel die gehore van radiostasies – dus die ontvangers van die kommunikasie – ook 'n belangrike rol in die kommunikasieproses deur die gebruik van musiek, spesifiek as 'n metode van kommunikasie. Dit mag dus waardevol wees om insig te verkry omtrent die musiekvoorkeure van radiostasies se gehore. Deurdat musiek hoofsaaklik die primêre produk van 'n radiostasie is, is dit van kardinale belang om in staat daartoe te wees om die musiek wat verkies word deur die gehoor van die spesifieke radio stasie te identifiseer. Die gehoorgetalle van kommersiële radiostasies is direk verwant tot die radiostasie se advertensie inkomste (Wimmer en Dominick 2006:361).

Ten spyte van die voorkoms van musiek in ons lewens, het die studie van die persoonlike sielkunde van musiek stom gebly. Verskeie vrae bestaan steeds omtrent individuele verskille en die verskillende gebruike van musiek, sowel as individuele verskille en musiekvoorkeure. Dit is 'n gegewe feit dat persone van mekaar verskil. Presies hoe en waarom hulle verskil is minder duidelik en vorm die fokus van persoonlikheid of individuele verskille in die sosiale wetenskap, meer spesifiek sielkunde (Rentfrow en Gosling 2003).

Dit is bevind dat daar tans 'n tekort aan kennis en navorsings is wat verwant is tot die verhouding tussen persoonlikheidseienskappe, die gebruike en bevrediging van musiek en die musiekvoorkeure van radiogehore. Die doel van hierdie studie sal wees om die moontlike ontwikkeling van 'n voorspellende meetinstrument te ondersoek, om sodoende die musiek- en genre voorkeur van verskillende psigografiese groepe respondente, wat die gehoor van 'n sentraal Suid-Afrikaanse radiostasie verteenwoordig, te voorspel, sowel as hul gebruike en bevrediging van die musiek. Die ondersoek na patrone van musiekgebruik en die verhouding tuseen musiekgebruik en die psigografiese profiele, deur gebruik te maak van die *Ten-Item Personality Inventory (TIPI)* en die *Uses of Music Inventory (UMI)*, may bydra tot die ontwikkeling van 'n meer doeltreffende model in die konstruksie van 'n radiostasie se musiekinhoud en diversiteit.

Tog moet daarop gelet word dat hierdie geensins 'n uitputtende studie sal wees na die presiese invloede op musiekvoorkeur, nog die patrone van musiekgebruik onder die gehoor van die radio stasie nie.

KEY TERMS DESCRIBING THE SUBJECT OF THE DISSERTATION:

Uses and Gratifications: the goal-oriented communication behaviour of the radio station's audience members in terms of their direct experience with music, as well as the active utilisation of music as a form of communication

Music: a form of communication that may be regarded as the main product of commercial radio stations that may be categorised in various genres and music dimensions

Personality types: constructs that are employed in order to explain the modes of perception and behaviour within and across various individuals according to similarities and differences

Central South African radio station: a radio station broadcasting mainly in central South Africa

Ten-Item Personality Inventory (TIPI): a measurement tool developed by Gosling et al. (2003) in order to measure a person's personality traits according to the Big-Five dimensions of personality

Uses of Music Inventory (UMI): a self-report questionnaire, developed by Chamorro-Premuzic and Furnham (2007), testing 15 items to determine the uses of music amongst respondents