

**MARKETING IMPLICATIONS OF HIP-HOP CULTURE
IN THE GREATER DURBAN AREA**

By

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DECLARATION

This work has not been previously accepted in substance for any Master's Degree, and is not being concurrently submitted in candidature for any other and Masters Degree.

Signed-----

Date-----

This submission is the results of my own independent work/ investigation, except where otherwise stated. Other sources are acknowledged giving explicit references. A bibliography is appended.

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DEDICATIONS

Blessings are due to The Supreme Being “All Mighty” and Mother Nature, with that in mind, I would sincerely like to appreciate and thank the following people for help that they gave me during the two and half years it took to complete this study:

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ABSTRACT

Hip-Hop culture has created a lot of interest and controversy around the world. Most people have used and engaged in debates without having a clear understanding of it. Although there are numerous articles to be found on Hip-Hop culture, very little research has been done on this particular topic. The confusion that surrounds Hip-Hop culture highlights the need for marketers to conduct more research on this particular area.

This particular study was conducted within the South African marketplace, in four Durban areas using a quantitative research method. The sample for the study was supposed to consist of 400 hundred respondents, but only 350 respondents were selected using a convenience sampling. Respondents were required to complete a six paged questionnaire with the interviewer's assistance.

The main objective of the research was to identify and analyze the marketing implications of Hip-Hop culture in the greater Durban area. The results revealed that 60% of the respondents are strongly committed to Hip-Hop culture and they are brand fanatics. Therefore, this seeks to say, that marketers need concentrate on promoting Hip-Hop products and services. And is the high time to know the Hip-Hop culture's needs and wants.

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CHAPTER 1

INTRODUCTION

1.1 Introduction

The aim of this study is to identify and analyze the marketing implications of Hip-Hop culture in the greater Durban area. The motive is to clearly understand “Who are these people? and What are they all about?” from a marketing perspective. Therefore, this chapter will include the following sections: problem statement, research objectives, rationale for the study, and delimitations and limitations of the study.

1.2 Research problem

According to Martin and McCracken (2001: 427), governments and communities regarded Hip-Hop culture as rebellious and dangerous to society. This perception created some sort of rejection or oppression that made the youth to find means of self-expression; whether it would be through music, food (products), love, education, clothing, style, entrepreneurship and languages to release their frustrations. This youth mentality gave birth to Hip-Hop culture that evolved from generation to generation; influencing young people and adults alike, creating some of the finest leaders (political, business and religious role models) in the world (Edmondson, 2008: 637). This culture is often associated with violence, a misconception that motivates people to view it negatively as encouraging violence among young people, particularly male, potentially influencing their values, morals and behaviour (Gilliam, 2008: 6).

In the studies that have been reviewed, none has addressed this issue to an in-depth extent, whereby the abstract characteristics of Hip-Hop culture could be identified and analyzed. Therefore, this study intends to address this problem.

1.3 Research Objectives

- **Main objective:** To identify and analyze the marketing implications of Hip-Hop culture in the greater Durban area
- **Sub-objective 1:** To determine (buying and spending) behaviour of Hip-Hop culture;
- **Sub-objective 2:** To determine the demographics of Hip-Hop culture in Durban;
- **Sub-objective 3:** To determine some cultural and sub-cultural influences which Hip-Hop bears on brands; and
- **Sub-objective 4:** To analyze the psychological and psychographical influences that affect Hip-Hop culture in Durban.

1.4 Rationale for the Study

The importance of this study is to add to the body of the existing knowledge about Hip-Hop culture and marketing. In this study, the researcher would like to advise businesses to venture and explore new emerging markets for any opportunities and to impart knowledge. At the end of this study, the researcher would like to propose and appeal to other marketers, businesses and key industries to accommodate and invest in these new emerging markets.

1.5 Research Methodology

The following research methodology was used in order to obtain information about the above-mentioned objectives:

- Literature review conducted to examine the theoretical basis for the study.
- Questionnaires were designed in order to obtain descriptive data; and
- A single cross-sectional design was used.

- The sample chosen for this study was 400 Hip-Hoppers, of which 350 responded to the questionnaires.

1.6 Delimitations/ Limitations

1.6.1 Delimitation

The study was conducted in and limited to the greater Durban area.

1.6.2 Limitation

The results or findings of this study cannot be generalized to the whole country but strictly to the greater Durban area.

1.7 Outline of the Study

The report on this study is made up of six chapters. These chapters cover the following:

1.7.1 Chapter 1: Introduction

This chapter introduces the reader to the problem statement of the study. The reader is informed of the intentions of the study, the limitations of the study, and the aims and objectives of the study. This chapter guides the reader through the reasoning behind the problem and outlines the intention of the researcher to solve the problem.

1.7.2 Chapters 2 & 3: Literature review

The literature review provides an overview of the literature on Hip-Hop culture and consumer buying behaviour, young consumers, demographics and how these areas create a solid platform to ease the intensity of this study.

1.7.3 Chapter 4: Research Methodology

The research methodology chapter shows how the data was gathered. It also contains the critique of the research investigation, including an indication of areas where errors could have occurred. It provides insight into the sampling method, the questionnaire and techniques used to analyze the results of the study.

1.7.4 Chapter 5: Analysis and results

The purpose of this chapter is to present the statistical analysis of the data obtained through questionnaires. The data are then processed into meaningful results that the reader is able to interpret and understand. The analysis shows what the marketing implications of Hip-Hop could be in Durban.

1.7.5 Chapter 6: Conclusions and Recommendations

This final chapter of the dissertation contains the conclusions that are drawn from the findings in chapter four. It also contains various recommendations that should be undertaken for further research.

1.8 Conclusion

This chapter provided the background, rationale, objectives and outline of the study.

The next chapter focuses on the literature review pertaining to Hip-Hop culture.

CHAPTER 2

LITERATURE REVIEW: HIP-HOP CULTURE

2.1 Introduction

This chapter reviews the literature on Hip-Hop and youth culture. It is, therefore, been divided into two chapters: chapter 2 covers Hip-Hop culture and other cultural variables, while chapter 3 covers consumer behaviour and other relevant factors to this study. This literature review gives an insight into Hip-Hop culture from a marketing perspective, and what this culture implies to the marketing discipline and the market place.

2.2 Hip-Hop culture's background in Africa

According to Vence (2006: 10), Africa's population amounts to 877.5 million people, and incorporate thousands of cultures, youth cultures, indigenous cultures and foreign (western) cultures, of which Hip-Hop is an entity. Therefore, firms should understand the beliefs, attitudes and perceptions that characterize any culture of interest to succeed in an African market place (Darley and Blankson, 2008: 375). Africa has its own original, deep, orthodox and diverse cultures, which signify the continent as distinct and one of a kind market place.

Ironically, the challenge (this could be a threat or an opportunity) facing Africa is westernization, an infectious virus that is spread by youth. Young people are highly flexible characters who are always on a lookout for the latest trends in fashion, music and any other latest source of information that truly defines them in their quest for seeking ideal identities. Kunzler (2006: 7) states that Hip-Hop culture was brought to Africa mainly by young people living or studying abroad and sending its music and any related material to their friends and relatives in Africa. This was mostly in relatively well-off families that could afford to buy Rap

music, stereo systems, TVs, and flashy Hip-Hop gear. Having a voice is what makes Hip-Hop culture special in Africa, as young people normally are not supposed to express their opinion in public. Often, issues related to resources' exploitation, unemployment, economy and the transformation of a producer into a consumer are more explored interestingly in African Hip-Hop.

For that matter, media in all walks of life promotes and perpetuates this information in an attractive manner that really appeals to the youth. Most of this information originates from the western cultures. Hence, these young consumers adapt to and adopt these foreign ways of living on top of their original traditions (Riggien, 2000: 21). According to Balaji (2008: 23), In full (MTV) has been one of the primary forces in shaping global youth culture and cultivating youth identify. Its programmes are now a staple of youth consumption in every corner of the world.

Different countries adapted this global culture differently, depending on local conditions. According to Kjeldgaard and Askegaard (2006: 235), Hip-Hop, being foreign culture, can be assumed to be a product of modernization in Africa, which is still under intensive promotion. To support this view, Valdes (2005: 39) further states that original African cultures revolve around families, communities and individuals. When a young man or woman grows up, he or she is a product of the above factors. Therefore, those people play a major role in his or her own decisions and vice-versa. The study is nucleated in South Africa in Durban. Hip-Hop culture, through conspicuous consumption, allowed participants to become different characters, allowing them to even begin to rap or sing in their own style and languages just like in Durban. So far, the ideal argument about culture has been from slightly an African perspective, in western focal view.

2.2.1 Culture and Hip-Hop

Baines, Fill and Page (2008: 833) describe culture as values, beliefs, ideas, customs, actions and symbols that are learned and shared by the people within particular societies, while Visser (2008: 2), describes culture as refined understanding of the arts and other intellectual achievements, customs and civilization of a particular time or period improvement by care and training. To set the record straight and put both views on par, commonalities exist in African and western ways of defining culture. The only different and challenging factor is the environment, as a greater determinant of general life's perceptions.

According to Gilliam (2008: 6), Hip-Hop culture started in New York in the 1970's where black people from (inner) urban cities were oppressed, facing daily challenges, experiences and had to find ways of exercising freedom of speech (self-expression). Therefore, due to the intense life challenges, members expressed themselves through graffiti writing: painting/ spraying walls in an artistic, creative and innovative way to portray their messages and ideas; creating their own signature music/ sounds through DJing (disc-jockeying), scratching records and rapping where they fused rhythm and poetry to structure and create music that was adopted by other communities across the world until it reached South Africa through media.

Hip-Hop culture has its own ritual dances just like any other culture; members exercise Break dancing or krumping as a symbol of faith, expression and a substitute for real violence. Therefore, Graffiti, Disc Jockeying, Break Dancing and Rapping had to create jobs for survival. The taken-for-granted idea that Hip-Hop is rebellious resulted into entrepreneurs developing their own businesses with each other's support. Entrepreneurship is an element that popularized this culture through business, fashion, clothing, baggy pants, tattoos, big T-Shirts, sneakers, boots, luxurious/ flashy cars, cell phones, houses, women, fast foods, slang (language), loud rap music, style of walking and hairdos which are the

main symbols that Hip-Hop culture share around the globe (Newsome and Gallop-Goodman, 1999: 2). Although being Black originated, inspirations and media made it popular and easier to be adopted by all races that admired Hip-Hop. Hip-Hop culture is distinctive in form and opens doors for new changes, and its own main markets are youth as well as young adults (Martin and McCracken, 2001: 427).

2.2.2 Subculture

The art form elements of Hip-Hop culture (graffiti, DJing, breaking-dancing, rapping, entrepreneurship and fashion) represent the different but homogeneous groups of people who enjoy the shade or the nutrients of the Hip-Hop tree, “soldiers of the same struggle” (Goulding and Shankar, 2004: 643). While members of these groups have been mostly youth and young adults, Hip-Hop tends to manifest itself tangibly and intangibly (good and services wise) through these elements as they share a certain bond in their lifestyles, fashion, buying behaviours and knowledge (Kim, Rhee and Yee, 2008: 548). Young people get their ideas of what to wear, eat and buy from their friends or schoolmates seeking patterns of dressing as a result of peer-pressure to share similarities in appearance. Hip-Hop culture accommodates all nationalities, religions, racial groups and geographical regions which create massive platforms for businesses and researchers to determine what, how, when and where these groups of people buy goods and services (Hewer and Brownlie, 2007: 106).

2.2.3 Young consumers

Young consumers are young people who live their daily lives exercising or consuming Hip-Hop (Rowley, 2000:157). These people are aged 9-35. Some are end-users of this culture. Others are developing entrepreneurial skills to make business while others go to colleges, technikons and even universities to study anything related to this culture, dedicating their lives and embracing the

power of thought to Hip-Hop (Archer, 1998: 2). There are so many reasons individually and collectively that make this culture appeal to young people. One reason is the comfort zone that Hip-Hop serves to these consumers. Consumers have a high spending power on goods and luxurious products for status and attention seeking (Edmondson, 2008: 643). Hip-Hop has been a result in this case as it appealed and appeals enormously to young people who admire its values, ideas and messages (Martin and McCracken, 2001: 428). Young consumers' activities, interests and opinions, within the Hip-Hop circle in Durban, can easily determine their lifestyles and their way of living (Baines, Fill and Page, 2008: 844).

According to Riggien (2000: 21), the youth market can be identified as a complex, diverse and demanding market. It is a market that cannot be ignored, not only due to the large proportion of numbers, but this market is especially loud, active and evident in the market place. Capturing even a small percentage of this group's spending money can guarantee the success of a business. Understanding the culture of this generation is crucial in creating a successful marketing campaign or product for these consumers. Studies have indicated that young consumers are viewed as leisure and hedonic consumers. Their consumption habits are uniform all over the world and music is one of the best ways in which to reach them (Edmondson, 2008: 638).

2.2.4 Psychographics

Young consumers' activities, interests and opinions within the Hip-Hop circle form a base that can easily determine their characteristics. Their lifestyles and way of living manifests their undisputed dedication to this infinite Hip-Hop culture. Therefore, learning and understanding these dynamics could be of great advantage to any dedicated marketer or researcher (Baines, Fill and Page, 2008: 844).

2.2.5 Brand adoption and promotion in Hip-Hop culture

In most cases, marketing managers establish some specific relationships with certain cultural environments with the intention of adopting and promoting their offerings to the market socially (Baines, Fill and Page, 2008: 830). This trend has been a case with brands such as Tommy Hilfiger, Nike, Hennessey, Timberland, Fubu and Sean Jean, who were able to identify and understand the characteristics of the Hip-Hop culture clearly and thoroughly in such a way that they could penetrate, and adopt this culture. Even brands such as Redbull (in South Africa) incorporate Hip-Hop culture in their promotions, whereby they move around organizing and hosting Hip-Hop events nationwide with their own customized, musically equipped Land-Rover trucks to please people with entertainment, giving out products for free as their promotional strategy. It has been observed that urban youth shoppers put a high priority on brand loyalty, and brands achieving the greatest success have formed a connection as well as a relationship with Hip-Hop artists to promote their products e.g. brands such as Ama-Kip-Kip, Loxion Kulcia, Converse, FUBU and Hennessey.

Studies indicate that some consumer brands are not reliable. This is not a case with consumer brands such as Sprite and Nicknaks, which have been serving Hip-Hop, youth and street culture for years and are still as loyal as they were before (Walker, 2004: 1). Furthermore, even in a case when Sprite needed to develop one of its products, it had to venture into the Hip-Hop market by hiring its professionals for expertise on how to go about with this development as a way of appreciation and to avoid deceiving its long dedicated market.

Young consumers utilize such products while some rap stars even sing about them, promoting and popularizing them globally within a broader sphere of this culture (Maxwell, 2008: 5). It has been noted that young consumers have an urban mindset, regardless of whether they live in a city or a rural or remote area.

The influence they get from Hip-Hop culture determines their lifestyles and buying decisions. As hyper as they are, they enjoy shopping and spending money (Alire, 2007: 546). Internet and other communication technology have changed the relationship between a customer/buyer and a seller. The buying habits are more or less determined by the geography, income, ethnicity, gender and age (Wright, 2007: 491).

Previously, only a certain geography of people were purchasing Timberland hiking boots; only a certain economic class of people purchased diamond-encrusted watches; only a certain gender bought lingerie and only a certain age group cared about getting enough fibre in their diet (Hewer and Brownlie, 2007: 108). According to Radio-One (the urban radio specialist media), Black American teens are highly social and are brand driven fans of Hip-Hop music. These teenagers are said to be tech savvy, heavily social, music oriented, brand conscious, in their spending (and heavier spenders on clothing) and the majority have a positive outlook on life and the future. Furthermore, according to Lyne and Naidoo (2008: 1), South African teens believe in top brands to help them fit in within their social groups. They wear brands inspired by Hip-Hop culture and use products that are associated with their role models (Hip-Hop celebrities). These teens are said to be materialistic shopaholics who are finding comfort and acceptance in the latest brand names.

To emphasize this point, one study has shown that 15% of the 300 teenagers in South Africa canvassed throughout the country spent their savings on branded clothing, while 20% preferred spending on the latest cell-phones and airtime, followed by CDs (18%) and technological gadgets such as iPods (13%). According to Lyne and Naidoo (2008: 2), international brands like Billabong, Nike, Addidas and Puma top the list of the most popular clothing and shoe brands.

2.2.6 Demographics

Wright (2007: 490) describes demographics as any information that relates to the broad population statistics such as age, sex, income, occupation, education level or marital status as well as movement of people. Hip-Hop culture is comprised mostly of young consumers of all demographics. On the contrary, it has been noted that there is a lower number of women involved in this culture (Heaven and Tubridy, 2008:150). Mostly, these people are aged 10-35. Some depend on their parents for income, others are self-employed with an average income of R1000 – R2000 per month, while others are employed on a normal five days' schedule, 08h00 to 17h00 jobs where they earn an average income of R3000 – R6500 a month (Smith, 2005: 1). The majority of these people are single while others are married and manage their own families by doing some Hip-Hop businesses aside. Hip-Hop consumers are informative people by nature and can read and write. They are mostly moving people who are always on an urge to learn and find ways to survive, hence the expression “It ain’t where you’re from, is where you’re at” (KRS-ONE, 2003: track 10).

2.2.7 Sociology

As sociology emphasizes an instinct of development in the classification of human societies, it is a vital aspect that can be used to determine the characteristics of Hip-Hop culture (Chattals and Harper, 2007: 351). Experts use this strategy traditionally to focus on youth differences to better understand their behaviour (Mathur and Moschis, 1999: 163). According to Baines, Fill and Page (2008: 126), companies are facing greater challenges of marketing goods and services to these globalized societies, as they possess unique and foreign customs which are not easy to predict socially. Therefore, it is obvious that social responsibility holds the crown here. Criticizing or ignoring new markets pays no price. Rather, marketers face a huge room to explore and the ball is in their court.

2.2.8 Psychology

Expression of any form literally manifests the way a consumer thinks and views the world around him or her that simultaneously influences and affects his/her own behaviour (Shukla, 2008: 25). This can be inspired by factors such as motivation, perception, learning, beliefs and attitudes which are useful for interpreting consumers' buying processes and directing marketing efforts. On this note, it is, therefore, important to study consumers' black boxes by interacting with them by any means or learning their behaviour to easily understand and predict their next steps by accommodating and satisfying their needs and wants to make business. Hip-Hop is a diverse culture, which has different forms of expressions; psychologically this makes this market as one of a kind, complex and exploratory in nature. It's not all about the container but the content in the package, which should open more research doors for businesses to learn because these people are part of everyone's life (Gronhoj, 2007: 243). Psychology motivates consumers' actions and behaviour.

2.3 Marketing

For a business to exist, grow and sustain its performance or life, it needs the environment. The environment could be comprised of the macro-environmental factors but, most importantly, it is comprised of consumers, whom without them, there can be no business (Armstrong and Kotler, 2006: 148). Many companies strive to increase their market shares in their distinctive industries but fail to sustain the existing markets by satisfying their needs fully. In most cases, companies fail to go to the core when analyzing what customers needs are because, with time, needs do change (Martin and McCracken, 2001: 428). This could be a case with companies that claim to be serving the Hip-Hop culture.

Even entrepreneurs from this culture still don't hit the nail on the head. Therefore, marketing could be an essential remedy or tool in this or such situations (Aiston,

2002: 22). According to Lindridge and Ekperi (2008: 1), Hip-Hop culture has been identified with uniting ethnic minorities that are economically and socially oppressed by the majority culture. Certain overseas industries have found it to be a great incentive to adopt Hip-Hop culture as a social movement to confront their current economic-social status. In marketing terms, time bears more meaning in any situation or occasion, and forecasting is also more important for defining the future. Therefore, change in time, technology, interactions and business transactions amount to a network that links or connects nations resulting in globalization, and speeding up promotional strategies to promote commonality in culture.

2.4 Conclusion

Chapter 2 focused on Hip-Hop culture which formed the part of the literature review and the following aspects were discussed; Hip-Hop, subculture, young-consumers, psychographics, brand adoption and promotion in Hip-Hop culture, demographics, sociology, psychology and marketing.

The next chapter addresses the literature review pertaining to consumer behaviour.

CHAPTER 3

LITERATURE REVIEW: BUYING BEHAVIOUR OF HIP-HOP CULTURE

3.1 Introduction

This chapter serves to address the first objective of this study, which is “determining the buying and spending behaviour of Hip-Hop culture”, i.e., consumer buying behaviour of Hip-Hop culture. This is addressed in different interesting factors, known to the researcher to be the best in this situation and addressing studies of this nature.

3.2 The Glamour Concept

According to Davis (2007: 14), the glamour concept, serves as a hierarchical-status symbol that manifests Hip-Hoppers’ earning, buying and spending power, not only through their peers but also across other social cultures and industries. This living-large, money-ain’t-a-thing attitude or mentality commercializes Hip-Hop culture to the utmost level; where every consumer strives to live such a life now or in the future (Purinton, 2009: 2). Although glamour commercialized this culture, some members have different views in this dilution. Some feel it as being unfortunate that the Hip-Hop industry is a culture that is supposed to be relevant to its followers’ actual lives, hence the suggestion “Hustle/r’s concept” (Lindridge and Ekperi, 2006: 3).

As far as market share is concerned, most Hip-Hop’s young consumers belong or come from the South Africa’s emerging black middle class as a market that has a potential or is poised for loyalty growth. The historically ignored black middle class can double its consumer spending power in short time and increase South Africa’s economic growth (Olivier, 2007: 180). Olivier reports that these consumers are known as “Black Diamonds”, to describe this under-served

market that prevails in S.A. This market has almost 2 million people, representing about US\$ 20-25 billion in spending power annually. Therefore, knowing this brief interesting statistical overview, the researcher can easily assume that most of the Hip-Hoppers belong to this class, and Olivier further suggests that they are found in two segments, namely, Start Me Ups (youngsters starting out and on the way up), and Mzansi Youth (young, single students).

With this above-mentioned background, it's easier to describe further the notion of the two concepts (Glamour and Hustle/r's), and consumer buying behavior.

The term "Glamour concept" sums up the following aspects (bling-bling, ballers, players, short-callers and the swagger attitude), which emphasize the luxurious styles that Hip-Hop consumers live or intend to live in the near future (Darley and Blankson, 2008: 374). The glamorous life calls for an amusing idea, on consumer spending power, purchasing patterns and the future business relations, as far as consumerism and consumer behaviour are concerned. Further, Purinton (2009: 4) elaborates on the spending and purchasing power of Hip-Hop culture's origin (history and background) and states that it's all about "wow we have finally made it or achieved it". On this note, the glamour concept emphasizes impulse behaviour when buying. The important factors to the glamour concept are the location and accessibility of the store or the dealer (Areni, 2003: 161). Basically, the glamour concept is all about the possession of expensive materials, emphasis of wealth and success.

Hypothetically speaking, Hip-Hop culture seems to be not catered for in terms of its needs in almost any field, including fields such as the motor industry (cars). How Hip-Hop likes it, has never been served fully except with companies like the Cadillac in US, where one sees the do-it-yourself-strategy or customization at their best. Hence, the practical innovative idea of pimping one's ride (car). A car could be changed from its standard body-shape, appearance, merging more cars into one. It could have a build-in TV screens, DVD players, sound systems and

modified engines (Hewer and Brownlie, 2007: 108). This is where by a car is customized to suit the customers' needs and wants, it could be dropped-down to be known as a low-rider, or lifted-up and recognized as a high-rider.

The best and top of them all should be cars customized with build-in hydraulics in their suspensions, in order to pump and jump, drive in an odd sequence of their wheels symbolizing dominance, pride and wealth in any neighborhoods. Lastly, there are fast-customized-cars that are faster than any standard, typical cars one can know. These cars are as fast as grand-prix racing cars, because they are packed with turbo and nitrogen-oxide (Nos) engine boosting systems. These cars are basically designed for the street racing (Hip-Hop style), which apparently is recognized as illegal all over the world. Therefore, these cars are kept "underground" on a down-low (Alire, 2007: 549).

In order for these individuals to customize their rides and keep Hip-Hop culture alive and elevating to the top, they need suppliers of all these products, availability of these products and professionals to perform all these services or duties. Therefore, there are TV programmes such as Mzansi rides, Pimp-my ride, Street customs, American Hot-Rod, Overhauling, Truck-stop and America-chopper whereby most of the information related to these cars are show-cased (Hewer and Brownlie, 2007: 113).

Young consumers are too trendy and are effectively willing to adopt into these changes. Customization of cars seems to be more viable to these markets, as some of the famous Hip-Hop figures promote these trends, like the rapper/MC Xzibit who hosts a popular MTV's car show mentioned above "Pimp my ride" and also the famous local Hip-Hop DJ, DJ Ready-D who hosts "Mzansi Rides" (Lindridge and Ekperi, 2008: 2). As inspiring as Hip-Hop culture is, how available, affordable and promoted are all these aspects in South Africa? And how exposed or aware is Durban's Hip-Hop culture in this note? South Africa's playground as it is, how pioneered is Durban in this picture?

3.3 Hustle/r's concept

Hustle/r's concept characterizes the following types of people :underground Hip-Hop heads, Hip-Hop heads in general and entrepreneurs, who's mentality is to "keep it real and to the core", as they were the ones first out there, setting the tone of the fashion and what was in the street (pioneers), because they are the streets (Fan and Pfitzenmaier, 2002: 111). Basically, these consumers are not with the masses (followers), on the commercializing and promoting fantasy phenomenon of Hip-Hop culture. They are all about real, being and staying true to their culture, as they view today's Hip-Hop being all about exploitation of its profound roots/culture (Crawford-Mathis, 2009: 3). Hustle/r's is a segment of real fans and veterans of Hip-Hop culture who have different long-term goals, views, behaviour, consumption and investments in this culture. Their consumption, when it comes to products, services and business relations, depends upon the relationship they have with their suppliers, manufacturers or retailers, basically how dedicated the three businesses are to Hip-Hop or they could be opportunists (fake), and they could be considered as sell-outs like the majority of the glamour segment, i.e. real recognizing real (Davis, 2008: 12).

If young consumers realize that a product has been bootlegged or toned down to make it a "cross over," they'll avoid it (Spiegler, 1996: 3). For them, it's all about the content and not the container. They are too sensitive and conscious to react when approaching any purchasing decision moments. To reach such a market requires intensive planning strategically and building a relationship with entrepreneurs from such markets, because they are the ones who are aware with most business activity involvements in these fields. According to Spiegler (1996: 2), the majority of true Hip-Hoppers live in inner cities.

Basically, consumers from these two concepts react differently when shopping, buying and spending their money. Glamour concept dwell too much on expenditure as the majority have a greater income background, while the

Hustle/r's concept dwells more on investments and income, and less on expenditure (Tasch, 2007: 2). The bottom-line is that Hip-Hop consumers are more into partying, hanging-out and too social. These aspects play major roles in their lives. These three aspects require money to materialize. Thus, young consumers require money to fulfill such needs. Basically, such aspects influence them in their daily lives particularly in their buying process (Goulding and Shankar, 2002: 646).

3.4 Consumer Buying Behaviour

Consumer Buying Behaviour refers to the philosophical and conscious study of consumers, societies, firms or the environment and the activities and processes they use to select, secure, use and dispose of products, services, experiences and ideas to satisfy their needs (Hawkins, Mothers-Baugh and Best, 2007: 6). The buying behaviour denotes how consumers make decisions to spend their available resources (money, time and effort) on consumption-related items. This includes the following factors:

- What they buy?
- Why they buy it?
- Where they buy it? (Availability)
- How often they buy it?
- How often they use it?
- How often they evaluate it after the purchase and the impact of such evaluations for future purchases, and how they dispose of it?

When considering buying and spending behaviour of Hip-Hoppers, marketers or businesses should be careful before engaging or developing their sound marketing plans, because they should understand Hip-Hoppers' (young consumers) buying behaviour and the above-mentioned aspects since all these factors are the most important determinants of any typical person's wants and behaviour, especially Hip-Hop consumers in making a purchase or spending

money on any product/service (Broder, 2006: 39). Most of the young consumers' buying behaviour is influenced by several factors, including:

- Cultural (culture, subculture, and communities);
- Social (family, clique/crew/friends, role models, and Hip-Hop celebrities);
- Personal (age, personality, lifestyle, occupational and economy); and
- Psychological (motivation, perception, learning, beliefs and attitudes).

All these factors provide a clear picture of how to reach and serve the Hip-Hop culture more effectively. According to Solomon's (2007: 125) perspective, some of these factors repeat themselves.

Based on the above criterion, this literature dwells on the glamour and hustler's concepts as two major groupings, which will seek to explore its consumers' behaviour, as far as buying process is concerned. Although Hip-Hop is a focal field of study, literature has indicated that a few of the so called Hip-Hop retailers, who carry typical Hip-Hop products in their shelves, don't truly represent the culture, and few of the local Hip-Hop retailers have lasted more than 10 years in the industry serving this culture fully in South Africa, except for few entrepreneurs (Burgh-Woodman and Brace-Govan, 2007: 198).

Most retailers serve or target different segments with different products on different respective shelves in one store. Unfortunately, Hip-Hop gets slight representations in such stores. Even availability of stores, products and services are a problem. Some local entrepreneurs still strive to serve the Hip-Hop communities in South Africa either with local or international products. Fortunately, there are many dedicated consumers who are willing to spend their money for their culture (Broder, 2006: 39).

Furthermore, Huff and Smith (2008: 179) indicate that the phenomenon of Hip-Hop culture is glocalized (global and local), addresses the uniformity, commonalities and shared behaviours all over the world, meaning what Jay-Z or

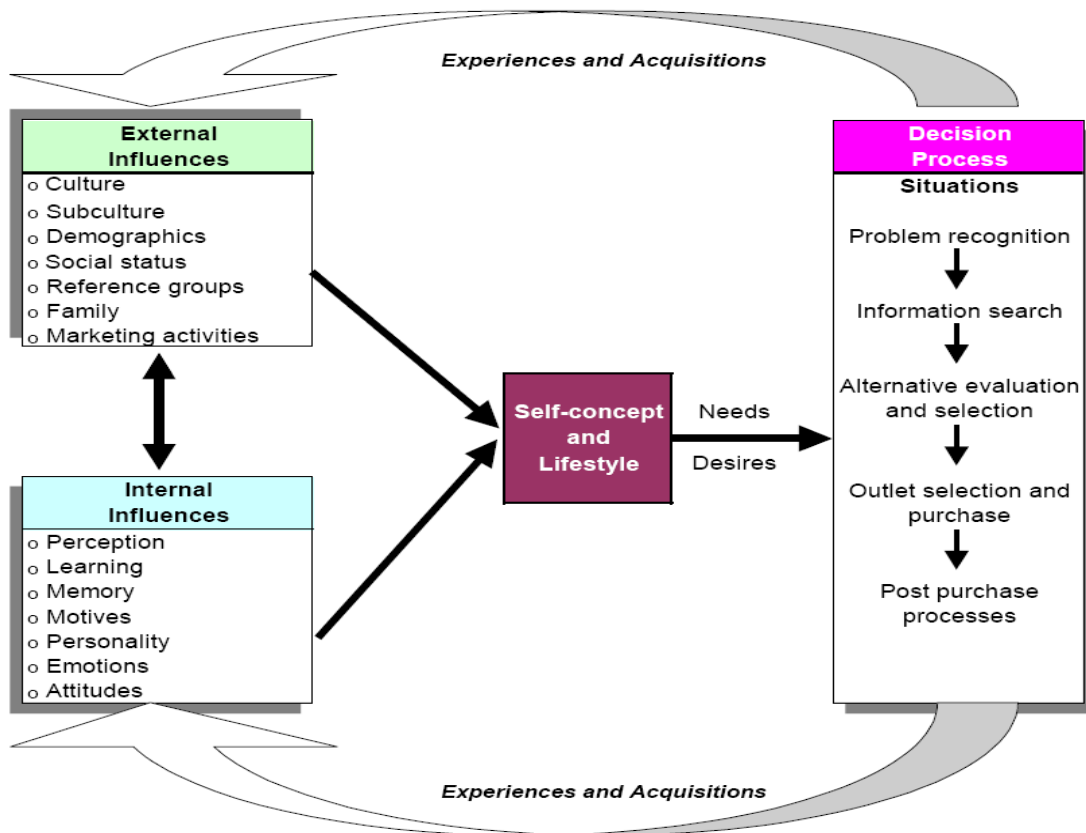
50 cents eats, feels, drinks, wears and drives It is hoped that someone feels or acts the same down here in Africa Marketers need to reach such people/consumers and be dedicated in identifying such emerging behaviours. The challenge would be identify where to get these products to satisfy the loaded typical Hip-Hop consumer's fantasy, e.g. Haalal and Kosher consumers know where to get their products (Blades, 2001: 72).

Seemingly, most consumers follow certain patterns when engaging themselves into any purchasing behaviour Therefore, those patterns are represented by variables of the following model of consumer behaviour .

3.5 A model of consumer behaviour

The researcher found the following model to be more appealing for this study because of its contents and subject matter. The model itself indicates different processes and factors that are involved in any consumers' buying behaviour, and how each factor intertwines with other factors as well as processes in influencing the behaviour of any typical Hip-Hop consumer.

Figure 3.1 A self-concept and lifestyle model of consumer behaviour



Source: (Stern, 2007: 26)

The elements in Figure 3.1 are the decision-buying process and how it takes place. The rest of the variables are there to inform one of certain factors surrounding any individual who is intending to make any decision of any kind.

As indicated in Figure 3.1, there are external factors that mainly influence the buyer's behaviour which are presented in the following sub-section.

3.5.1 Major external factors influencing buyer behaviour

3.5.1.1 Cultural factors

(I) Culture

Wright (2007: 351) describes culture as the particular ways that people in different countries and regions across the world in organized society behave and live their lives. Culture includes languages, values, morals, customs, myths and rituals, food and drinks, music and leisure activities which are the most fundamental determinants of a person's wants and behaviour. Culture can be learnt and then passed on from one generation to another by all social institutions and organizations that exist in a society.

Furthermore, a consumer or Hip-Hopper is a product of his/her own environment. This goes to say that the things that are done in his/her designated environment can extremely influence him/her as a consumer, in terms of customs, beliefs and how one was raised. As clear as it sounds, Hip-Hoppers possess two different cultures within them, as they have their own culture they were born with and the foreign ones they inherited over the years. This shows that Hip-Hoppers are hybrids and complex as far as culture is concerned and their views and approaches to life are different from a normal consumer in any environment. Basically, this means that Hip-Hoppers are influenced by culture as a fountain-head of their behaviour and decisions (Gilliam, 2008: 7). Hip-Hoppers refer to backgrounds before they can make most of their decisions, because in everything they do, they got to keep-it-real for life.

(II) Subculture

McDaniel, Lamb and Hair (2007: 167) describe subculture as a homogeneous group of people who share elements of the overall culture as well as cultural

elements unique to their own group. Subculture includes nationalities, religions, racial groups and geographical regions. These groups can determine what, how, when, and where people buy goods and services. There are different religions in our societies who behave and act differently to each other like the Christians, Muslims, Jews, Buddhists and Hindus. These people live and aspire to certain concepts when it comes to food e.g. Jews consume only Kosher food while Muslims strictly consume Haalal. Also, these people have different approaches and perceptions about life which determines their decisions and their behaviour.

As far as subculture is concerned, there are sub-groups of people within any culture who act and behave differently in almost everything. The likes are Hip-Hoppers and Rastafarians who perceive life differently religiously and household wise, and, therefore, their beliefs and customs affect how they utilize their financial resources (money). In Hip-Hop culture, the majority of consumers believe in more spending, as a symbol of self-liberation out and away from poverty, whereas the majority of Rastas believe that money is the main source of confusion and conflicts (Gilliam, 2008: 6). For such people, in making a decision, they refer back to their cultures and make an approach accordingly. Consequently, marketers have to be aware of such behavior.

(III) Social class

According to Schiffman and Kanuk (2005: 372), social class is the division of members of a society into a hierarchy of distinct status classes. Members of each class have relatively the same status and members of all other classes have either more or less status. Members share similar values, interests and behaviour. In most cases, within every subculture, people divide or group themselves into classes that socialize together, mostly for the sake of status or sharing common materialism or beliefs. These people behave and act similarly altogether. Therefore, the status-quo defines and determines their spending power (Chattals and Harper, 2007: 352).

(IV) Social factors

Social factors influence the products and services that Hip-Hoppers buy, the prices paid for products, the effectiveness of specific promotions, and how, where, and when people expect to purchase products (Lamb, Hair and McDaniel, 2005: 31). Therefore, members of a certain social-class could socialize together, though partying, shopping, and sporting or chilling together, which are some of the factors that determine their decisions as. In Hip-Hop culture, there is no overt attempt to endorse a given product or brand. Members pay very close attention to the styles and clothing worn in related music videos which are influential.

(V) Reference groups

Reference groups are groups in which every Hip-Hopper belongs. These groups could be family, friends, crews/cliques, social groups and work mates. Meetings are held and important decisions are taken. Reference groups have an influence in persons' attitudes or behaviour and to which a person belongs (Armstrong and Kotler, 2006: 147).

(VI) Family

Family is the source of everything to every Hip-Hoppers because it's where the heart is. It is where one was born, groomed and being prepared for some real life challenges, which, in retrospect, ought to be the best experience in the whole wide world and none to forgotten or faded. Therefore, being that particular somebody qualifies one to always look back to wherever one came from and the people who made him/her, meaning people who influence every decision one makes (Chattals and Harper, 2007: 353). Basically, members of the Hip-Hopper's family can exercise a strong influence on his/her behaviour as they are his/her primary reference group.

(VII) Roles and status

Being a Hip-Hopper requires a lot of responsibility, determination and persistence in order to live up to one's claims in Hip-Hop culture. Therefore, every action or decision one makes brands him/her and lives up to his/her name or reputation. Such actions are the activities a Hip-Hopper is expected to perform. (Blades, 2001: 72). In turn, these actions influence one's behaviour and his/her own way of living.

(VIII) Personal factors

As responsible as a Hip-Hopper could be, his/her own personality says a lot; meaning his/her own opinions, moods, anxiety and brilliance play a major role in determining his/her behaviour and decisions. According to Armstrong and Kotler (2006: 151), the following factors can also influence a Hip-Hopper's behaviour:

➤ Age and life cycle stage

In one's life-time, the decisions that one make vary according to one's age. When one was 10 years, one had certain desires for certain types of products, of which at the age of 19 or more could be totally different altogether. Therefore, a person's tastes change with time. Basically, people buy different goods over their life-time. Buying could also be shaped by the stage of the family life cycle; i.e., the stages through which families might pass through as they mature over time.

➤ Occupation and economic circumstances

A person's occupation affects the goods and services bought. Blue collar workers tend to buy more rugged work clothes, whereas executives buy more business suits. A Hip-Hopper who is really making it in his/her own hustle. The wealthy show off by being more with materialistic Possessions. A person's economic

situation will affect his/her product and service choice. If economic indicators point to a recession, marketers can take steps to redesign, reposition and re-price their product closely. Hence, the prices of Hip-Hop products have gone high recently (Blades, 2001: 73). Therefore, occupation affects how Hip-Hoppers buy their products and how they could approach any future purchase.

➤ **Lifestyle**

In Hip-Hop culture, it's all about living up to the culture's standards, taking part in its elements and keeping it real, and elevating the existence of the culture to the higher level. Such actions educate the masses about the lifestyle that Hip-Hoppers live, which, in turn, influences the Hip-Hopper himself/herself and others around him/her. Lifestyle simply refers to how people live, how they spend their time and money, what activities they pursue, and their attitudes and opinions about the communities in which they reside (Damen and Steenbekker, 2007: 511).

➤ **Personality and self-concept**

Every person has some distinguishing psychological characteristics that influence his/her buying behaviour and that lead to relatively consistent and lasting responses to one's own environment. Personality characteristics are often revealed in a person's self-concept, which is the way people see themselves and the way they believe others see them, more like portraying an image (positive or negative) that could be easily accommodated by others (Ackerman, 2005: 9).

As human beings, people are born with a great power of thinking, reasoning and of making choices, whether right or wrong, it's all in the mind and the environmental perceptions. To every consumer, there are internal factors that influence his/her own decisions or reactions in any purpose, and a logical explanation as to why it happened, what triggered the decision and how (Shukla,

2008: 25). So, there is a series of routine processes involved psychologically in a Hip-Hopper's mind whenever one seems to engage in any intention or execution of any planned dynamics.

Psychological factors

- According to Ackerman (2005: 9), the concepts such as motivation, perception, learning, beliefs and attitudes are useful for interpreting buying processes and directing marketing efforts. These concepts are detailed below. Such understanding is crucial to the explanation of consumer choices in some of its more extreme manifestations; addiction and compulsion in everyday consumption including routine buying, impulsiveness and innovativeness (Foxall, 2008: 369).

- **Motivation**

Spiritually speaking, though marketing related, mankind is surrounded by energy. This energy has a great source that can either pull or push and is known as the law of attraction (Shukla, 2008: 28). A consumer gets pulled and attracted to something which might be an action, a product or service by a certain motive (energy). This attraction inspires him/her to satisfy that already existing desire by channeling him/her into a right direction, to ascertain any reaction. According to Armstrong and Kotler (2006: 155), a person has many needs at any given time. Some are biological, arising from states of tension such as hunger, thirst, or discomfort. Others are psychological, arising from the need for recognition, esteem or belonging. A need becomes a motive when it is aroused to a sufficient level of intensity. A motive (or drive) is a need that is sufficiently pressing to direct the person to seek satisfaction. Psychologists (Freud, Maslow and Hertzberg) have developed theories of human motivation which explain life in a corporate or non-corporate environment. These psychologists realized that consumers are surrounded by an unlimited number of needs. For example, Abraham Maslow

emphasized the undisputed hierarchy of needs. Maslow's hierarchy of needs highlight why consumers or Hip-Hop consumers utilize products and services (Balaji, 2008: 23). Figure 3.2 illustrates Maslow's hierarchy of needs.

Figure 3.2 Maslow's Hierarchy of needs



Source: (Agarwal, 2007)

Before the models' variables could be thoroughly explained, the researcher found it wise to differentiate between needs and wants for clarity's sake. Needs are the things which one cannot survive without, while wants are only short-term desires (Dinan, 2001: 1)

The following needs relate to motivation:

✓ **Psychological needs**

These are the things that one needs in order to survive or rather basic needs for survival e.g. food, shelter, water, clothes, sex, oxygen, and sleep (Shukla, 2008: 28).

✓ **Safety needs**

These are the things that one needs to protect him/her and his/her basic essentials in a long-run in case something happens, e.g. stability, security, insurance, money (banking or investments), and a home in a safe neighborhood (Ackerman, 2005: 9)

✓ **Social needs**

This is whereby a Hip-Hopper feels the need for friends, a sweetheart, children; affectionate relationships in general, even a sense of community. Basically, the Hip-Hopper has a feeling for a need for belonging (Blades, 2001: 72).

✓ **Esteem needs**

Teses needs include the achievements, status, prestige, self-respect, confidence, freedom, respect for others and recognition (Shukla, 2008: 28)

✓ **Self-actualization needs**

A Hip-Hopper achieves these needs by experiencing complete or personal fulfillment (Shukla, 2008: 28).

3.5.2 Major internal influences

3.5.2.1 Perception

Perception is a process by which a Hip-Hopper uses information to create a meaningful picture of the world by selecting, organizing and interpreting (Kjeldal: 2002: 1). In simpler terms, it is how a Hip-Hopper sees or interprets things, the world to motivate him/her to react. People form different perceptions of the same stimulus because of three perceptual processes: selective attention, selective distortion, selective retention, as they are exposed to a great amount of them (stimuli) every day. In someone else's world, one's perceptions might be wrong or right. However, one has the right to agree or disagree.

3.5.2.2 Learning

According to Wright (2007: 156), learning can be defined as a relatively permanent change in behaviour (not through illness) and ways of thinking, brought about by perceptual and cognitive (thinking) experiences. Basically, learning enables people to increase or feed their brains with more knowledge through undisputed 5 senses, i.e., touch, smell, taste, hearing and sight.

3.5.2.3 Beliefs and attitudes

A belief is a descriptive thought a person holds about something, while an attitude is a person's enduring favourable or unfavourable evaluations, emotional feelings, and action tendencies towards some object or idea (Armstrong and Kotler, 2006: 155). Basically, beliefs and attitudes act as motivating factors to an action (Balaji, 2008: 25).

3.5.3 Experience and acquisitions

To some Hip-Hoppers, experience might be very limited in terms of products and services, or they might know what to buy without knowing where to buy from or vice-versa. Sometimes, Hip-Hoppers lack knowledge and skills of dealing with transactions, choices, decisions or any products and services. The acquisition of such knowledge and skills could be of immense advantage for their future purchases.(Source) Therefore, with this background, the researcher intends to explore how Hip-Hoppers behave when facing a decision-making process and how experienced and knowledgeable they are in the decision-making process.

3.5.4 The buying-decision process

The buying-decision process is the decision-making process undertaken by consumers with regards to the potential market transaction before, during and after the purchase of a product and service. Basically, decision making is the cognitive process of selecting a course of action from multiple alternatives, e.g., shopping or deciding what to eat. Literally speaking, decision making is psychological in nature, because whenever a decision is made one can never see it but can only notice or observe the behaviour or the outcomes. Therefore, a conclusion can be made that a psychological occurrence known as the decision making has occurred (Wikipedia, 2007).

The following are three ways that are normally used to analyze consumer buying decision;

- Economic models- these are largely quantitative, as they are based on assumptions of rationality and near perfect knowledge. The consumer is seen to maximize his/her utility.
- Psychological models- these models concentrate on psychological and cognitive processes such as motivation and need recognition. They are

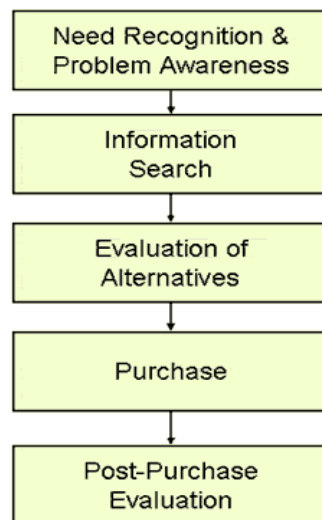
qualitative rather than quantitative and build on sociological factors like cultural influences and family influences.

- Consumer behaviour models- these are practical models used by marketers. They typically blend both economic and psychological models and, therefore, the researcher found this model more appropriate for this study.

According to Hawkins, Mothersbaugh and Best (2007: 115), the 5 stage model is a more appropriate and basic model for analyzing a consumer's purchase. On the other hand, Etzel *et al.* (2001: 115) argue that there are 4 stages involved in every consumer decision-making process and the process ends up right at the "purchase stage". The actual purchasing is only one stage of the process, and not all decision processes lead to a purchase. All consumer decisions do not always include all 6 stages, rather they are determined by the degree of complexity as well as the product or service involves

Figure 3.3 represents the consumer decision-buying process.

Figure 3.3: Consumer decision-making process



Source: (Anonymous, 2008)

As illustrated in Figure 3.3, the model has 5 appropriate stages for this study.

Therefore, one needs to be aware and understand the following aspects as they are important when approaching the buying-decision process;

(A) Buying roles

The initiator, influencer, decider, buyer and user play different roles in facilitating the decision process for any product, e.g., staple goods. Basically it has to be clear as to who is who in a decision process. Consequently, it will be easier to know the type of behaviour to engage in.

(B) Buying behaviour

There is a specific and suitable buying behaviour for any buying role, product and service. Therefore, understanding where each type of behaviour falls under might be vital. According to Lamb *et al.* (2001: 72), there are two types of consumer buying behaviour;

1. Complex buying behaviour

Complex buying behaviour is a type of buying behaviour where there's high involvement and significant difference among brands.

2. Dissonance-reducing buying behaviour

This is a type of buying behaviour where there is high involvement and little or no perceived difference among brands. Purchase is fairly quick and can happen in two days, namely;

- Habitual buying behaviour- this is whereby, there's low involvement and little or no brand difference; and
- Variety-seeking buying behaviour- this is also where, there's low involvement but perceived significant brand differences. Such behaviour may occur to relieve boredom.

The following stages comprise of the decision-buying process.

1. Problem recognition (awareness of need)

Most purchases are made to satisfy a need. Perceiving a difference between a person's desired state and the actual condition is big enough to trigger a decision. It can be as simple as when a Hip-Hopper notices a pair of Nike sneakers or it can be activated by marketing efforts (Dinan: 2001: 2). In this model, the consumer recognizes a need for a certain product or service. Then he/she will search for the necessary information about the product or services and the need will tend to grow.

2. Information search

This happens when a Hip-Hopper engages thoroughly in an information search for his/her pair of Nike sneakers. The Hip-Hopper will search for information that clarifies the options open to him/her and may involve;

- Internal search- this is whereby the Hip-Hopper scans his/her own memory to recall previous experiences with products or brands of such nature and this is often sufficient for frequently purchased products (McDaniel, Lamb and Hair, 2007: 154). The search is simply psychological and depends enormously on the Hip-Hopper's past experiences as far as purchases are concerned; and
- External search- this is whereby the Hip-Hopper searches for extra external valuable information from different sources. According to Hansen

and Svener (2003: 3), when past experience or knowledge is insufficient, the risk of making a wrong purchase decision is high and the cost of gathering information is low. The primary sources of external information are: personal sources, such as friends and family: probably a pair of Nike sneaker for a Hip-Hopper matters a lot for his friendship with his/her peers; public sources (might be local Hip-Hop magazines or catalogues), including various product-rating organizations such as consumer reports and marketer-dominated sources, such as advertising, company websites, and salespeople.

A successful information search leaves a buyer with possible alternatives and an ease into simplifying the buying process, which can result into alternative evaluation and selection.

3 Alternative evaluation and selection

This is whereby the Hip-Hopper evaluates stores, prices and then selects the most appropriate one that can fit his/her affordability. It is important to note that many purchases involve little or no evaluation of alternatives (Hawkins, Mothersbaugh and Best, 2007: 566). The need to establish a criterion for evaluation features what the Hip-Hopper wants or does not want, and then he/she weighs alternatives or resumes a search. The Hip-Hopper decides that he/she wants to eat seafood. Consequently, Ocean Basket comes into the picture. If the Hip-Hopper is not satisfied with his/her choice, he/she then returns to the search phase. Can there be another restaurant? The Hip-Hopper could probably look for information in the yellow pages. Marketers try to influence by “framing” alternatives (Anonymous, 2008). It is clear that for every product or service delivery, there are a number of alternative providers available. It’s a matter of selecting the most appropriate provider at the required time.

4. Outlet selection and purchase

It there are a number of alternatives, the right store has to be selected, in order to make the right purchases. Therefore, from whom to buy will depend on such considerations as: terms of sale, past experience, buying from the seller and return policy. When to buy can be influenced by store atmosphere, time pressure, a sale and pleasantness of the shopping experience (Armstrong and Kotler, 2006: 162). According to Doody and Davison (2003: 65), impulse buying could be another scenario whereby a Hip-Hopper just sees the Nike sneakers, handles them and takes them along with him/her without any reference about the product.

Apparently, Hip-Hop culture has developed its products or services’ availability in terms of (distribution) shops, more especially online. These shops vary according to the type of merchandise they carry, e.g., Hip-Hop shoe shop, Hip-Hop music

shop, and Hip-Hop jewelry shop on this note, one needs to make a choice before purchasing or shopping. Hip-Hop products and choice have to portray coolness and stylishness (Joey, 2009: 1). According to Alire (2007: 546), Hip-Hoppers base themselves on the following criteria when purchasing or shopping for Hip-Hop clothing:

➤ **Selecting colours**

An appropriate colour selection is an important factor in Hip-Hop culture, basically having a right approach towards colour combination or matching colours. It is believed that by combining the appropriate colours, one can produce a cool, good-looking stylish look and be hip to the fullest, e.g., one can combine a white T-shirt with a blue jean (Gibbons, 2007: 119).

➤ **Choosing a brand**

Hip-Hoppers are more conscious when choosing a brand, because the nature of the brand is what counts the most. The brand has to truly represent Hip-Hop culture or possibly have a history with this culture to be adored by Hip-Hoppers. A Hip-Hopper still has a choice to purchase any brand that appears best for him/her; usually one could purchase different brands depending on their designs (Joey, 2009: 2). The availability of different brands means a careful selection process depending on one's taste

➤ **Good quality**

Studies have shown that, quality matters most in Hip-Hop culture, whether it would be food, clothing, jewelry, cars, alcohol, or houses as long as that product or service is of good quality, Hip-Hoppers can put their money on it (Naidoo and Lyne, 2008: 1). Good quality implies the longevity of a product or a strong long-term relationship with the service-provider. Therefore, one can easily make a

decision the next time he/she decides to shop, as he/she already has an option of where to buy (Gibbons, 2007: 119).

Fortunately, some Hip-Hoppers in various developed places can easily find access to Hip-Hop stores and wholesalers in their different areas (Armstrong and Kotler, 2006: 162). Apparently, Hip-Hop wholesale stores are the great way to go for most of the decision-makers due to the fact that Hip-Hoppers can find almost everything they need under one roof. Even if the Hip-Hopper was interested in making a purchase or to buy five different Hip-Hop items, that could be possible due to the availability of products under one spot. The Hip-Hopper will be able to choose from many Hip-Hop products resulting in less stress, saving time and money (Armstrong and Kotler, 2006: 162).

According to Walker (2008: 2), today's consumers are more clever and intelligent; they purchase things for purely rational, utilitarian reasons like price, quality and convenience. This has been a result of a marketing campaign and brand relationship transformation. Brands start initially with the intention to serve certain target groups, but sometimes certain subcultures or different markets get to adopt such brands till it becomes the part of it. This has been a case with Timberland (boots); the brand that was designed for construction workers, but gets adopted by the Hip-Hop culture, promoting it and increasing its sales massively (Walker, 2008: 3).

➤ **Post-purchase process**

After buying a product, the Hip-Hopper can compare it with expectations and he/she either is satisfied or dissatisfied. Satisfaction or dissatisfaction affects consumer value perceptions, consumer communications and repeat-purchase behaviour (Brennan, 2008: 306). Many firms work to produce positive post-purchase communications among consumers and contribute to relationship building between sellers and buyers. Cognitive dissonance results in feelings of

post-purchase psychological tension or anxiety a consumer often experiences. Firms often use ads, warranties or follow-up calls to try to convince buyers that they made the right decision (Hansen and Svener, 2003: 3).

➤ **Conclusion**

Chapter 3 presented the buying behaviour of Hip-Hop culture which formed the latter part of literature review. The following aspects were discussed in this chapter: Glamour concept, Hustler/r's concept, consumer buying behaviour, major external factors influencing buyer behaviour, major internal influences, experience and acquisitions and the buying-decision process together with its variables.

The next chapter focuses on the research methodology pertaining to the study.

CHAPTER 4

RESEARCH METHODOLOGY

4.1 Introduction

This chapter is aimed at addressing how the field survey was conducted, i.e., how the data was collected and analyzed. The emphasis is on the following variables: research design, data collection and gathering, planning and questionnaire design, data analysis as well as validity and reliability.

4.2 Research design

As indicated by Hair, Bush and Ortinau (2006: 221), a quantitative, descriptive and cross-sectional research approach was more appropriate for this study due to its nature. Hence, this approach was implemented when collecting the primary data.

4.2.1 Primary data

The researcher collected primary data by using a questionnaire that was derived from the literature (Heaven and Tubridy, 2008: 150). This questionnaire was distributed to Hip-Hoppers at their designated areas (Hip-Hop movements), where they were expected to respond to the questions provided at that time. Three field workers, who were members of the Hip-Hop culture, assisted in distributing the questionnaire because they knew each other well.

4.2.2 Study population

Hip-Hop consumers of all races residing within the greater Durban area, who were aged between 9-35 years, and who could speak English or IsiZulu, or both,

comprised the study population. Income was not a great determinant. Rather, consumers' expenditure was of interest, due to the fact that some of those people were dependent, while others were independent. The researcher had identified four places: Bat Center (Durban CBD), Blazing Friday (DUT's Basketball Playgrounds), Umlazi and Chatsworth which are the places that have more membership.

4.2.3 Sample size

As a general rule, the larger the sample, the smaller the sampling error (Parasuraman, Grewal and Krishnan, 2007:354). However, larger samples cost more money and resources available for a project was always limited (McDaniel and Gates, 2003: 430). According to AMPS (2000: 71) and Lamb *et al.* (2000: 40), a random sample of 400 consumers was large enough and relevant for this study. The researcher used these Hip-Hop movements as significant segments from which 100 respondents were drawn in each of the Hip-Hop movements (gathering). However, the total number of respondents who completed the questionnaire was 350.

4.2.4 Sampling technique

Sampling techniques provided a range of methods that enable the researcher to reduce the amount of data needed to collect by considering only data from a sub-group rather than all possible cases (Lekhanya, 2006: 64). For the purpose of this study, a convenience sampling method was used. This techniques relied on personal convenience and economy (in terms of time and financial expenses) for the researcher because the respondents were drawn according to their participation/specialties in the art-form elements of Hip-Hop culture. The reason for using this method was that there was no adequate sampling frame available for the population and, therefore, probability sampling could not be utilized.

4.2.5 Questionnaire design

There was one main aim for this study and four complementary objectives. Therefore, a questionnaire was designed along those lines. This questionnaire design was informed by the literature review. The questionnaire entailed 28 questions.

Groups addressing the objectives

Table 4.1: Questionnaire design

Group	Question	Addressing
A	1 to 7	Demographics
B	8 to 14	Cultural & Subcultural
C	15 to 22	Buying behaviour
D	23 to 27	Psychographical & psychological

1 question (number 28) addressed the aim of the study.

N.B- all questions have sub-optional answers which range from A,B,C,D,etc and other (specify), so care should be taken, that due to the statistical purposes, such answers will be coded as 1,2,3 etc “numerical numbers” (for excel and SPSS programs’ technicalities).

There was a brief introduction explaining the reason for the research (cover letter), and the approximate length of the interview. The questionnaire contained a screening question at the beginning with regard to determining the respondent’s age and previous participation in this study. This was done in order to ensure that the sample collected was correct.

4.2.6 Data collection method

This questionnaire was distributed at the four Hip-Hop movements (Bat Center, Blazing Fridays, Umlazi and Chatsworth) in the greater Durban area, accompanied by the covering letter that briefed the respondents about the study. The respondents had to answer the questions and return the questionnaires to the researcher. A pilot study was conducted to the small sample of 40 respondents to test or identify any problems that respondents might encounter within the questionnaire. Therefore, the research and the field workers were there to explain any question that the respondents did not understand.

4.2.7 Analysis of results

The data was captured using Microsoft-excel and then later analyzed using the SPSS package version 15.0 (SPSS Inc., Chicago, Illinois, USA), and the relevant statistical tests were conducted. The completed questionnaires were checked for consistency, completion and mistakes. The questionnaires were pre-coded to reduce the mistakes and to facilitate the ease of capturing the data. Lastly, analyzed results were considered to draw up conclusions for the study and to provide recommendations for further studies of a relevant nature. A p value ≤ 0.05 was considered statistically significant.

4.2.8 Reliability and Validity

Validity refers to the error (systematic and random error) free measuring processes, to test whether the data reflects what was supposed to be measured (Goddard and Melville, 2001: 41). Reliability, on the other hand, means the extent to which the measurement processes were free from random errors. Reliability decreases as error increases; basically could the researcher generalize to different measuring situations with the obtained data? In this study, the researcher did a pre-test with a pilot study using a questionnaire as a

measuring tool to test or identify any problems that respondents might have encountered when answering the questionnaire. Thereafter, the researcher used both measures (validity and reliability) to scrutinize the quality of the expected data. On the same note, reliability was attempted on the Likert-scale questions (Q9, Q10 and Q11). Cronbach's alpha of 0.510 indicated a moderate degree of internal consistency and showed that the three variables correlated moderately with each other.

4.3 Conclusion

The purpose of this chapter was to explain how the data were collected and analyzed. The research design was clearly defined, the target population was also defined, the sample size, which has been used for this study including the intercept Hip-Hop movements within Durban area, was explained, the sampling method to be used was explained and the reasons for choosing the particular method were provided. The manner in which the research tool (SPSS) was has been clearly explained. Frequencies were used to determine how often a respondent made a certain response to a particular question, and were also used to cross check the coding of data. The Chi-Square test was used to test the relationship between two variables (independent variable and dependent variable).

In conclusion, the research data collected was found to be reliable, and fairly valid. All attempts were made to ensure that errors were minimized and that the correct sample was collected by the field workers (interviewers). As a control in this regard, the researcher was also involved in conducting interviews, which helped to determine if there were any major problems. Once the data had been collected, analyses were conducted on the data. These analyses are presented in the next Chapter (5).

CHAPTER 5

ANALYSIS AND RESULTS

5.1 Introduction

This chapter aims to present the results of the study and the technicalities involved in analyzing and interpreting the data. As indicated in Chapter 1, the study reported herein examined, in detail, the marketing implications of Hip-Hop culture in the greater Durban area. As suggested by Roberts (2004: 168), this chapter has been based on specific research objectives derived from Chapter 1 and the relevant supporting information from the literature review. This method ensures a good way to clearly discuss the findings and to maintain consistency among chapters (Lekhanya, 2006: 86). The research objectives are used as headings to analyze the results. Under each heading, all the findings related to that question and the various statistical analyses were presented. A total of 350 (86% of the study population) questionnaires were captured and processed.

5.2 Presentation of results

Descriptive statistics, in the form of frequencies and percentages, were computed. Results were presented in the form of tables, pie charts and graphs. Pairs of variables were compared with each other using cross-tabulation frequency tables. The significance of the association between the pairs of variables was illustrated using Pearson chi-square (Significant associations occurred where p was less than or equal to 0.05). Pearson values could not be computed when there were many cells with values equal to 0. The nature of the data is categorical. Hence, only frequency distribution tables and chi-square tests could be calculated.

5.2.1 Demographics

The questionnaire has a demographic section for age, gender, occupation status, monthly income, level of education, race and residence of Hip-Hoppers. According to Wright (2007: 490), demographics describe precisely the characteristic information of any individual from any perspective. Therefore, the relationship of variables regarding those demographics of respondents will be demonstrated below.

Table 5.1: Frequency distribution of demographical variables

		n	%
Age group	0-16	2	0.6%
	17-35	344	98.3%
	36-40	4	1.1%
Gender	Male	200	57.1%
	Female	150	42.9%
Occupation Status	Employed	15	4.3%
	Unemployed	156	44.6%
	Working student	63	18.0%
	Other	116	33.1%
Monthly Income	R0- R1000	243	69.4%
	R1001- R5000	70	20.0%
	R5001-R10000	11	3.1%
	Other	26	7.4%
Level of Education	Below Matric	6	1.7%
	Matric	120	34.3%
	Diploma	211	60.3%
	Bachelors Degree	13	3.7%
	Post-Graduate (Honours, Masters, PHD)	0	.0%
	Other	0	.0%
Race	Black	308	88.0%
	White	2	0.6%
	Coloured	16	4.6%
	Indian	23	6.6%
	Other	1	0.3%
Residence	Town (CBD)	118	33.7%
	Umlazi	51	14.6%
	Kwa-Mashu	39	11.1%
	Chartsworth	36	10.3%
	Other	106	30.3%

Table 5.1 reflects the distribution of the sample according to the demographic characteristics as indicated above. Out of 350 respondents, a total of 98.3% of the sample are from the 17-35 age groups. Male respondents comprise 57.1% of the sample while the proportion of female respondents is 42.9%. This finding indicates that the majority of the respondents are male. The data is graphically presented in Figure 5.1. Among all these respondents, a total of 44.6% of respondents are unemployed and 18% are working students while 33.1% are just students. The data is graphically presented in Figure 5.2. 69.4% of the respondents earn R0-R1000 per month. 34.3% of respondents have matric while 60.3% have a Diploma and 1.7% has an education level which is Below Matric. A total of 88% of the sample are Black.

Over a third of the respondents reside in the CBD, 14.6% in Umlazi, 11.1% in Kwa-Mashu, 10.3% in Chatsworth and 30.3% reside in other areas. The data is graphically presented in Figure 5.3.

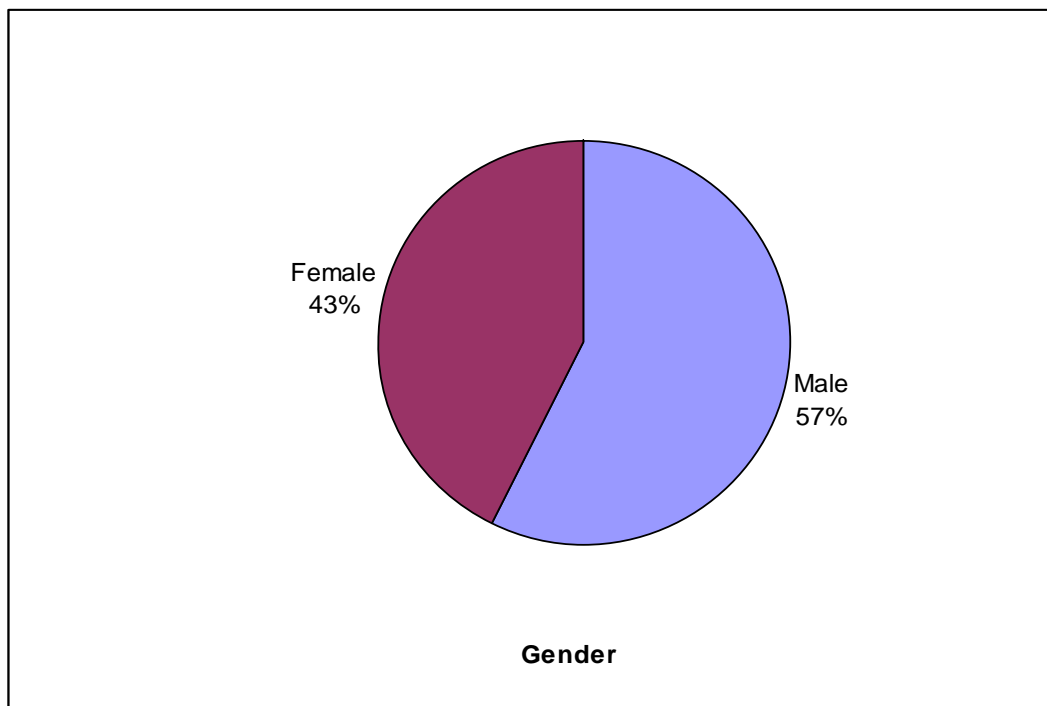


Figure 5.1: Gender

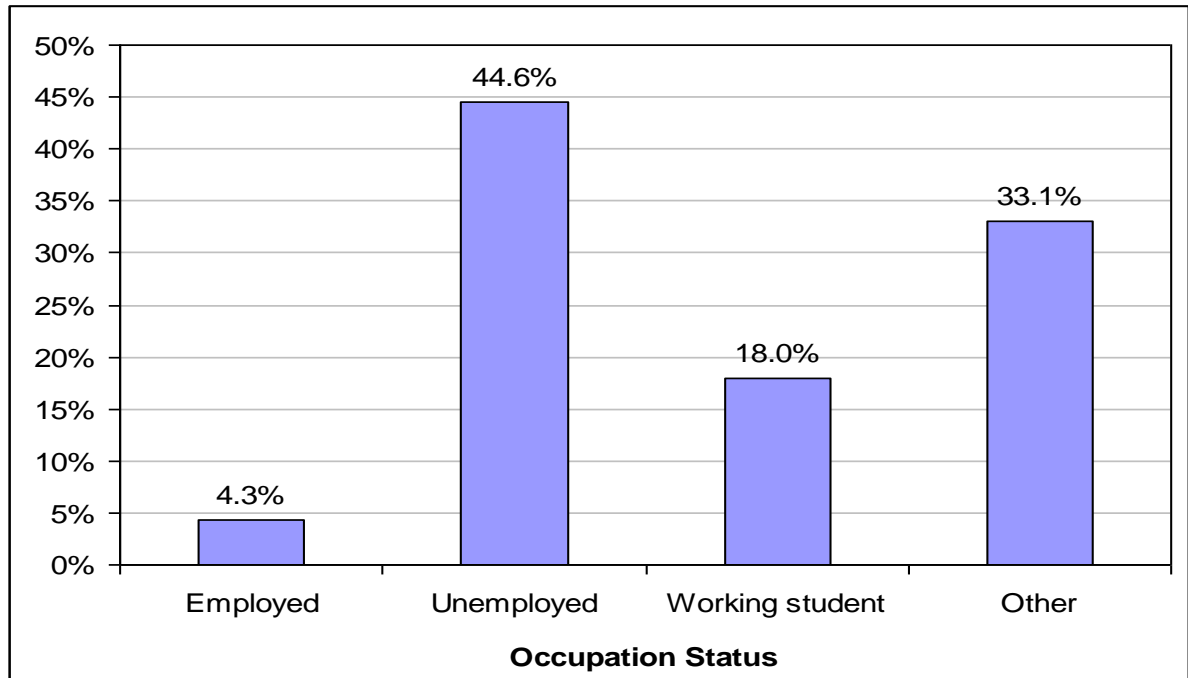


Figure 5.2: Occupation Status

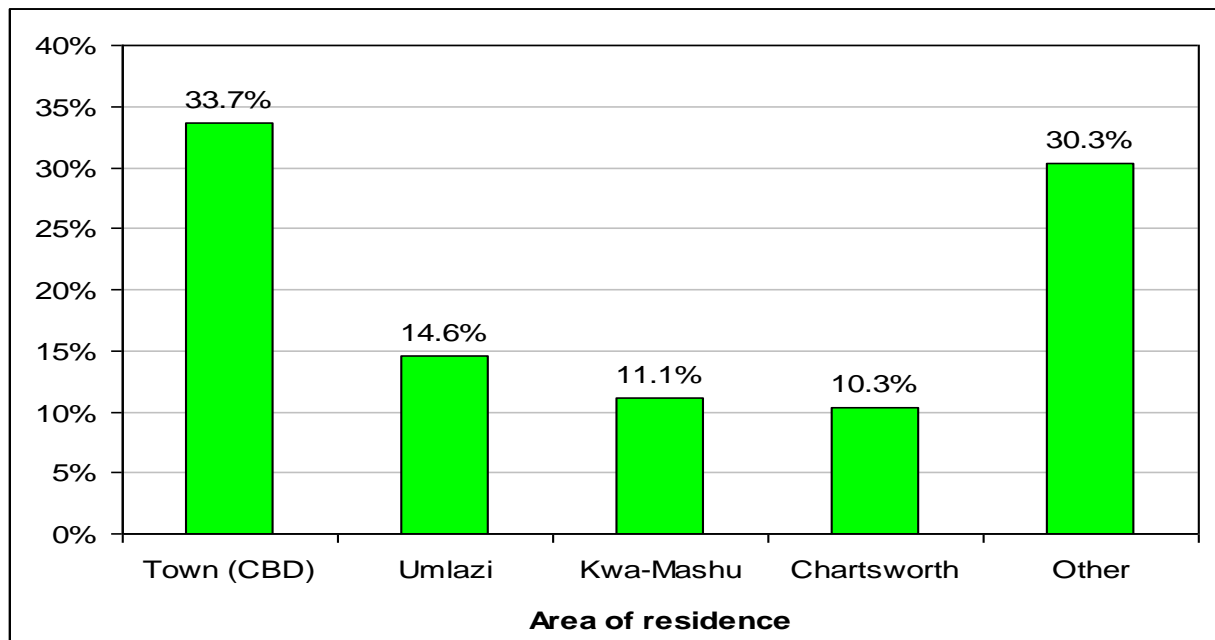


Figure 5.3: Area of residence

5.2.2 Cultural and subcultural factors

The questionnaire has a cultural and subcultural section which entails the length of membership, commitment in Hip-Hop culture and brands. According to Edmondson (2008: 643), the appeal that Hip-Hop culture bears on youth can influence them in several ways. Therefore, the relationship of variables relating to culture and subculture of respondents will be demonstrated below.

The data in Table 5.2 reflects that 48% of respondents have been members of Hip-Hop culture for 0-1 year while 39.4% have been members for 2-10 years. A total of 11.7% have a membership of 11-20 years and 0.9% has been members for at least 21 years. The results are graphically presented in Figure 5.4.

Table 5.2: Cultural and subcultural factors

		n	%
Length of membership	0 - 1 year	168	48.0%
	2 years- 10 years	138	39.4%
	11 years- 20 years	41	11.7%
	21 years+	3	.9%
I am strongly committed to Hip-Hop culture.	Strongly Agree	57	16.3%
	Agree	120	34.3%
	Neutral	156	44.6%
	Disagree	16	4.6%
	Strongly Disagree	1	.3%
Brands are the important aspects of Hip-Hop culture.	Strongly Agree	86	24.6%
	Agree	130	37.1%
	Neutral	103	29.4%
	Disagree	27	7.7%
	Strongly Disagree	4	1.1%
Brands are important to me.	Strongly Agree	65	18.6%
	Agree	106	30.4%
	Neutral	126	36.1%
	Disagree	41	11.7%
	Strongly Disagree	11	3.2%

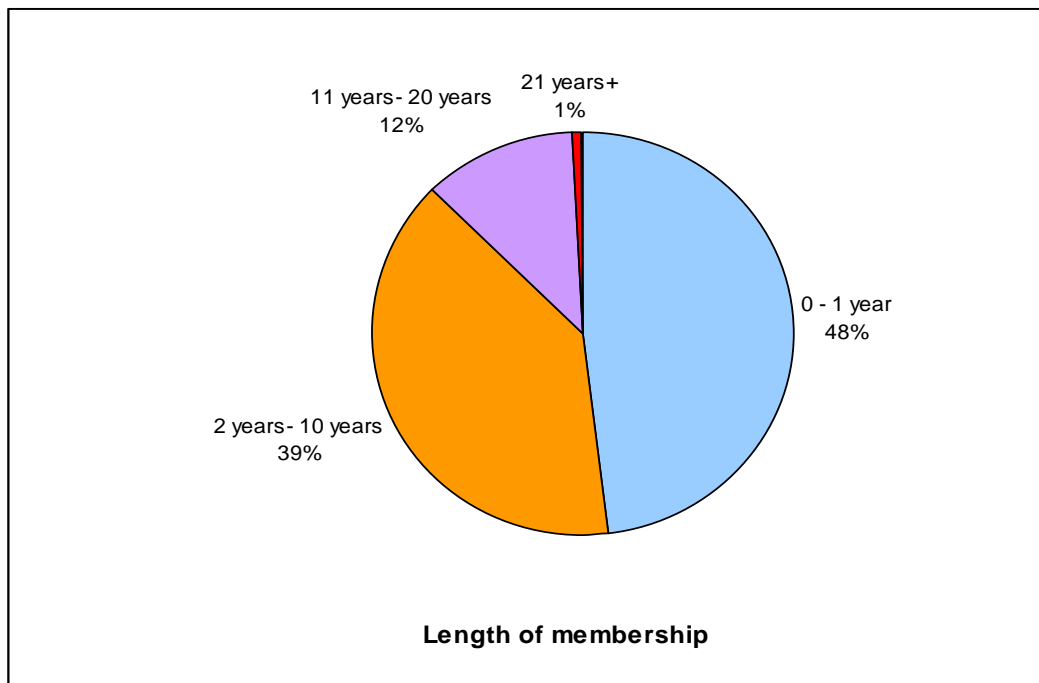


Figure 5.4: Length of membership

Figure 5.5 shows that over 50% of respondents Strongly Agree/Agree that they are committed to Hip-Hop culture while 44.6% are neutral.

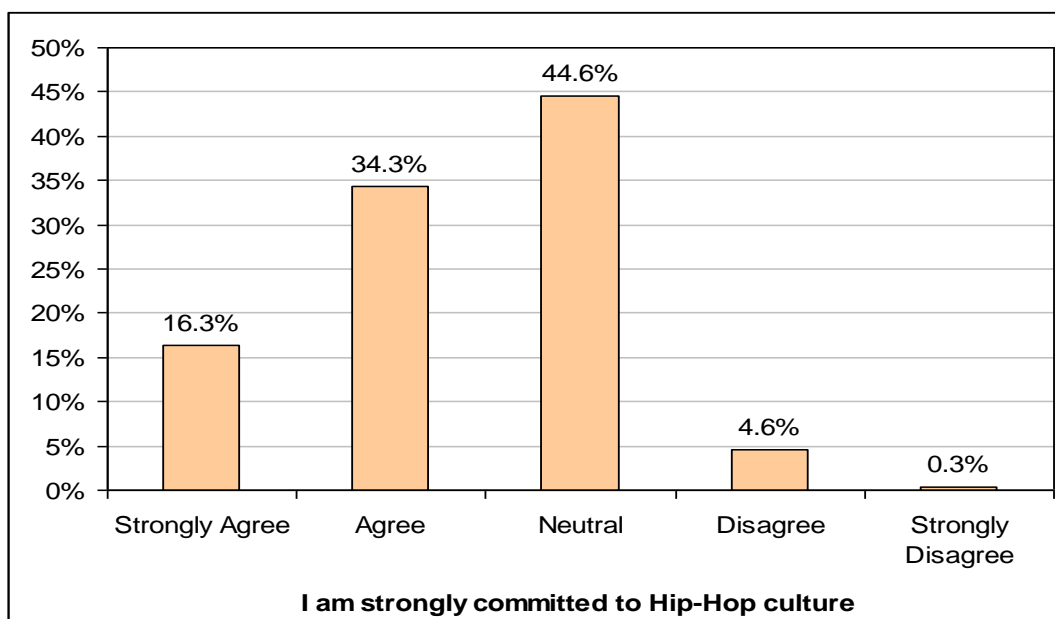


Figure 5.5: I am strongly committed to Hip-Hop culture

Figure 5.6 shows that over 60% of the respondents Strongly Agree/Agree that Brands are the important aspect of Hip-Hop culture.

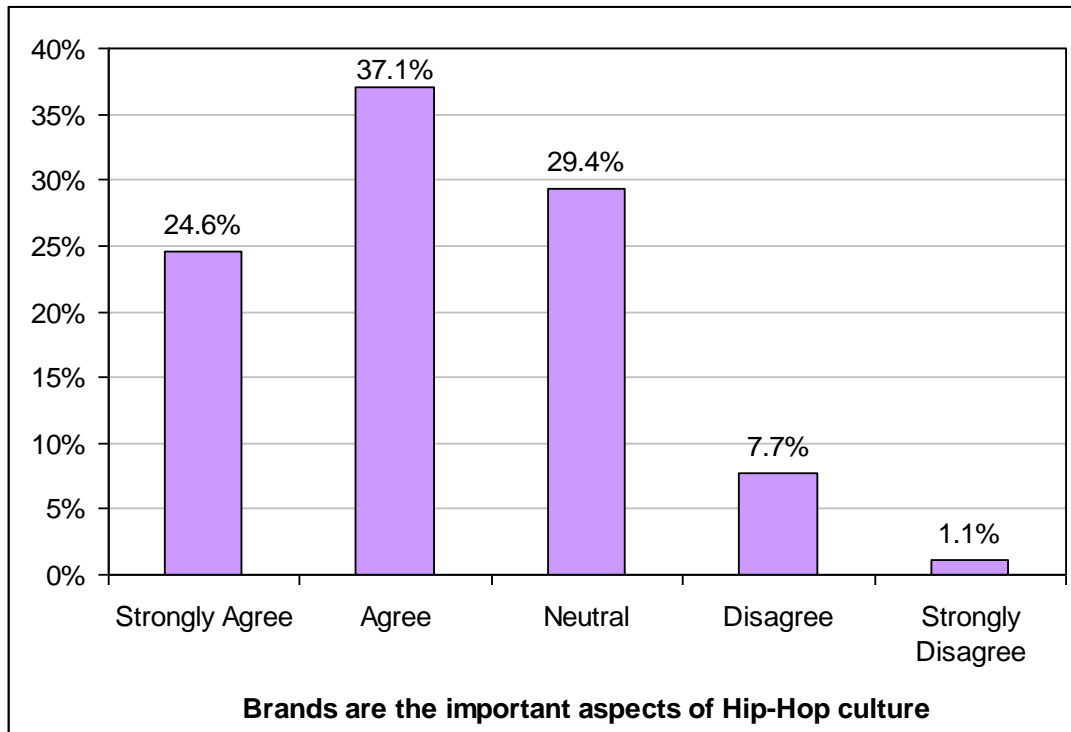


Figure 5.6: Brands are the important aspects of Hip-Hop culture

Figure 5.7 shows that a total of 49% of the respondents Strongly Agree/Agree, that brands are important to them while 36.1% are neutral.

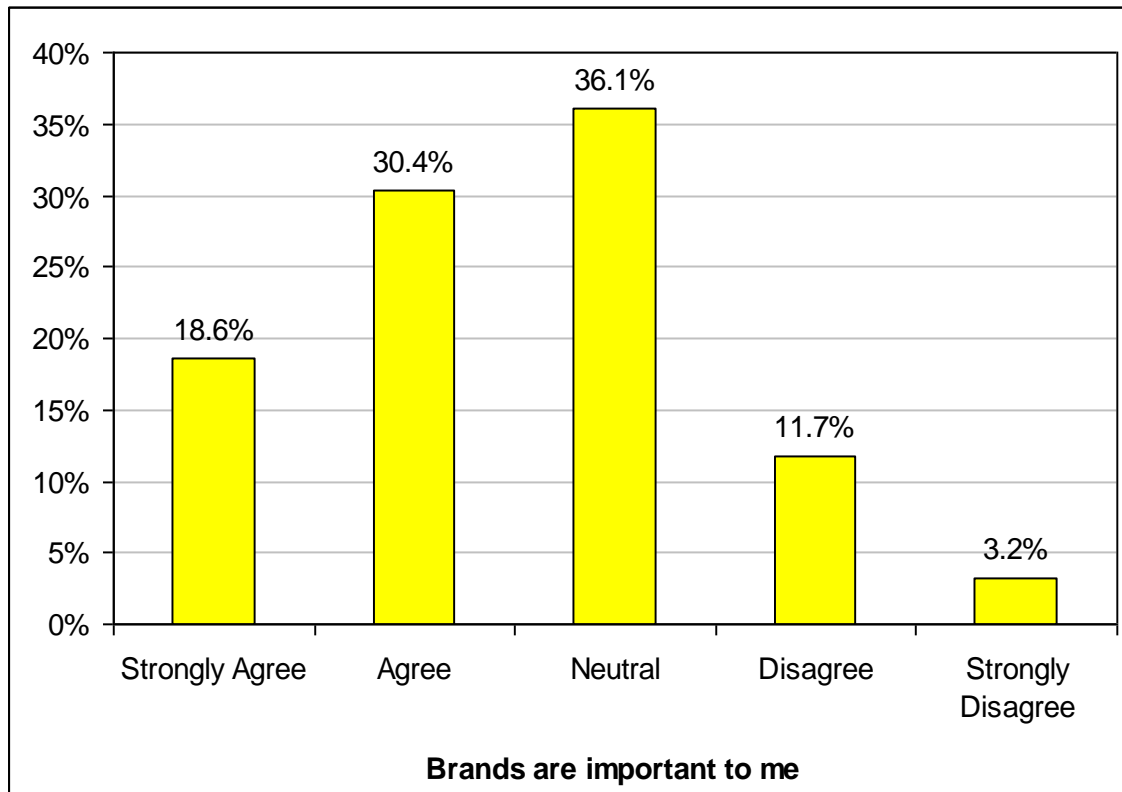


Figure 5.7: Brands are important to me

The data in Table 5.3 reflects that 44% of respondents were influenced by TV, followed by 26.9% by radio, 24% by friends and 21.4% by movies to follow Hip-Hop culture. The results are graphically presented in Figure 5.8.

Table 5.3: Factors that influences one to follow Hip-Hop culture

What influenced you to follow Hip-Hop culture?	Yes		No		Total	
	n	%	n	%	n	%
Q12A TV	154	44.0%	196	56.0%	350	100.0%
Q12B Radio	94	26.9%	256	73.1%	350	100.0%
Q12C Newspapers/ magazines	19	5.4%	331	94.6%	350	100.0%
Q12D Movies	75	21.4%	275	78.6%	350	100.0%
Q12E Friends	84	24.0%	266	76.0%	350	100.0%
Q12F Other	26	7.4%	324	92.6%	350	100.0%

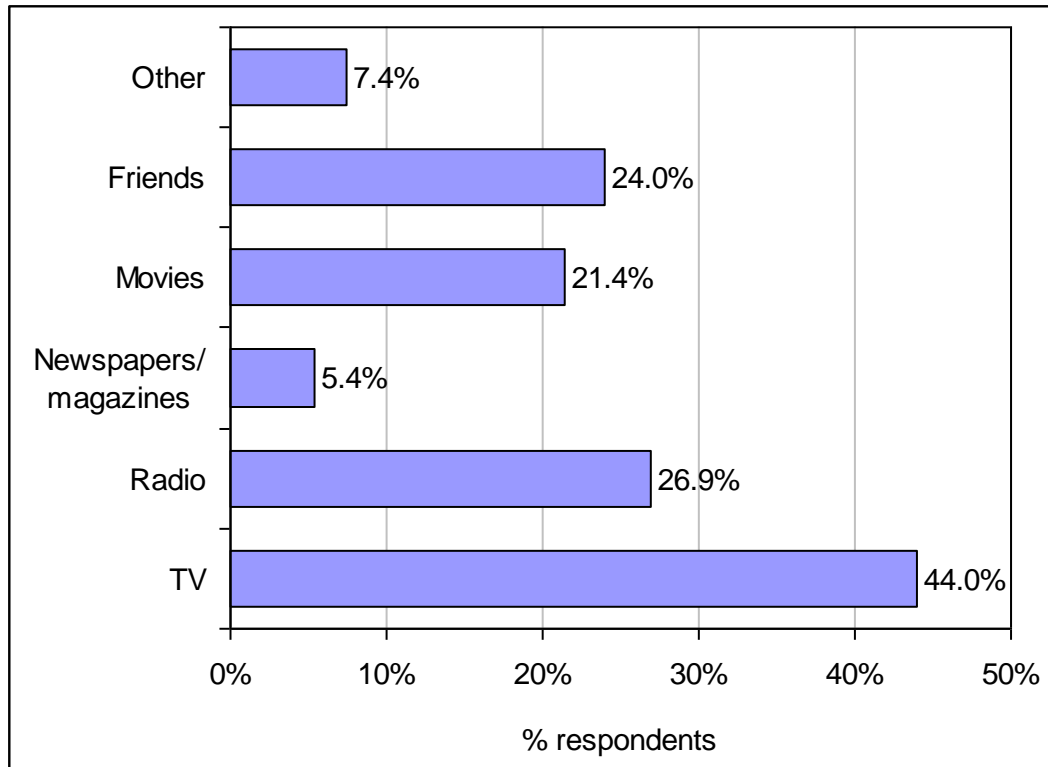


Figure 5.8: Factors that influence one to follow Hip-Hop culture

The data in Table 5.4 reflects that 41.1% of respondents take part in Fashion while 35.7% do Rap(ping) among the art-form elements of Hip-Hop culture. The results are graphically presented in Figure 5.9.

Table 5.4: Art-form elements of Hip-Hop culture

In which of the following Art-form elements of Hip-Hop culture do you take part?	Yes		No		Total	
	n	%	n	%	n	%
Q13A Rapping	125	35.7%	225	64.3%	350	100.0%
Q13B DJing	24	6.9%	326	93.1%	350	100.0%
Q13C Graffiti	22	6.3%	328	93.7%	350	100.0%
Q13D Break dancing	42	12.0%	308	88.0%	350	100.0%
Q13E Entrepreneurship	22	6.3%	328	93.7%	350	100.0%
Q13F Fashion	144	41.1%	206	58.9%	350	100.0%
Q13G Other	34	9.7%	316	90.3%	350	100.0%

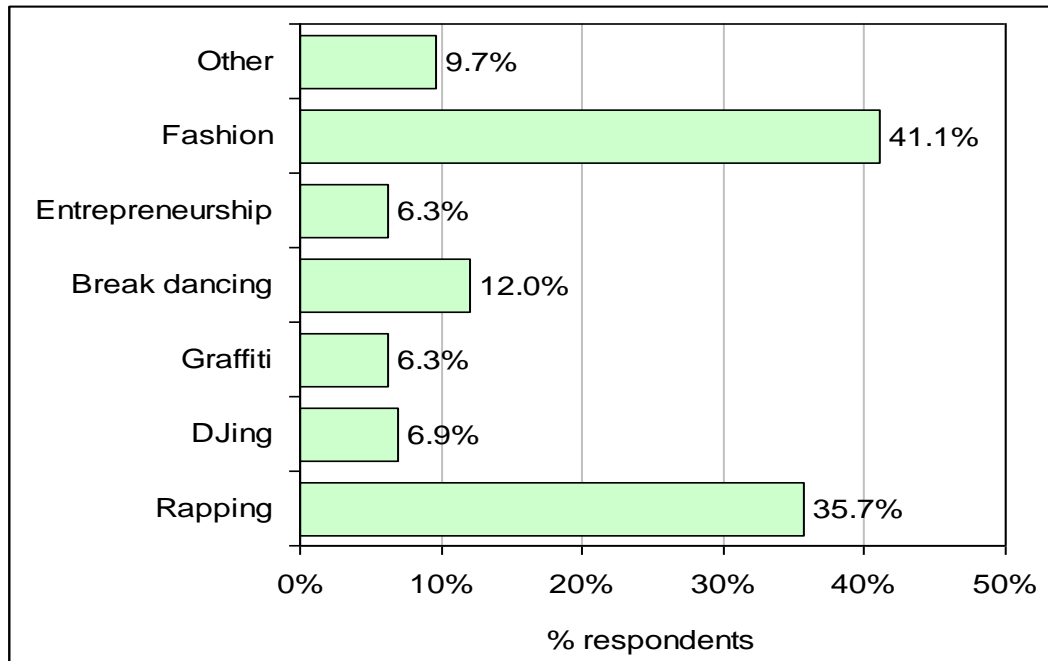


Figure 5.9: Art-form elements of Hip-Hop culture

Table 5.5 shows that 81.7% of the respondents spend R0-R1000 on Art-form elements of their choice as indicated in Table 5.5.

Table 5.5: Amount of money spent

Q14	Frequency	Percent
R0-R1000	286	81.7
R1001-R5000	56	16.0
R5001 +	8	2.3
Total	350	100.0

5.2.3 Buying behaviour

The questionnaire also has a section on buying behaviour which entails the decision-making processes, consumers, products and services. Hawkins, Mothers-Baugh and Best (2007: 6) stress that buying behaviour denotes how consumers make decisions to spend their available resources (money, time and effort) on consuming related items. Therefore, the relationship of variables regarding the buying behaviour of respondents will be demonstrated below.

The data in Table 5.6 shows that over a third of respondents feel good when choosing a brand/product while 26.9% think about price when choosing. A total of 20.6% think nothing of it and 20% consider Hip-Hop and fashion when choosing a brand/product.

Table 5.6: Factors determining the choice of a brand/product

What comes into your mind when you choose a brand/product?	Yes		No		Total	
	n	%	n	%	n	%
Q15A Price	94	26.9%	256	73.1%	350	100.0%
Q15B Nothing (as long as I need it, I got to have it)	72	20.6%	278	79.4%	350	100.0%
Q15C Feeling good.	118	33.7%	232	66.3%	350	100.0%
Q15D Hip-Hop & Fashion	70	20.0%	280	80.0%	350	100.0%
Q15E Other	13	3.7%	337	96.3%	350	100.0%

The results in Table 5.7 show that 40% of respondents are influenced by fashion, 26.9% are influenced by music and 25% are each influenced by media and friends.

Table 5.7: Influences determining the purchase of a brand/product

Which of the following influences you to buy a brand/product?	Yes		No		Total	
	n	%	n	%	n	%
Q16A Friends	86	24.6%	264	75.4%	350	100.0%
Q16B Family	23	6.6%	327	93.4%	350	100.0%
Q16C Media	89	25.4%	261	74.6%	350	100.0%
Q16D Music	94	26.9%	256	73.1%	350	100.0%
Q16E Fashion	140	40.0%	210	60.0%	350	100.0%

Table 5.8 reflects that 80.3% of respondents are influenced by their 'relationship' with a brand when choosing a product.

Table 5.8: Relationship of a product

Q17	Frequency	Percent
Yes	281	80.3
No	62	17.7
Other	7	2.0
Total	350	100.0

Table 5.9 shows that 56.6% of respondents indicated that the Nike brand is a brand that truly represents them as Hip-Hoppers.

Table 5.9: Brands representing Hip-Hoppers

	Yes		No		Total	
	n	%	n	%	n	%
Q18A Nike	198	56.6%	152	43.4%	350	100.0%
Q18B Timberland	58	16.6%	292	83.4%	350	100.0%
Q18C FUBU	51	14.6%	299	85.4%	350	100.0%
Q18D Other	73	20.9%	277	79.1%	350	100.0%

Table 5.10 shows that the majority of respondents spend up to R1000 on their Hip/Hop products.

Table 5.10: Amounts spent on Hip-Hop product/s in need

Q19	Frequency	Percent
R0-R500	173	49.4
R501-R1000	148	42.3
R1001-R10000	26	7.4
R10001-R100000	3	.9
Total	350	100.0

Table 5.11 shows that 52.9% of respondents feel good after purchasing their Hip-Hop products.

Table 5.11 Feelings after making a purchase of Hip-Hop products

Q20	Frequency	Percent
Good	185	52.9
Bad	5	1.4
Fair	60	17.1
Complete or fulfilled	90	25.7
Other	10	2.9
Total	350	100.0

Table 5.12 shows that 53.1% of respondents listen to music in their spare time while 26.3% watch TV/movies.

Table 5.12: Spare-Time activities

	Yes		No		Total	
	n	%	n	%	n	%
Q21A Partying	60	17.1%	290	82.9%	350	100.0%
Q21B Going-out	60	17.1%	290	82.9%	350	100.0%
Q21C Reading	42	12.0%	308	88.0%	350	100.0%
Q21D Listening to music	186	53.1%	164	46.9%	350	100.0%
Q21E Watching TV/ Movies	92	26.3%	258	73.7%	350	100.0%
Q21F Other	17	4.9%	333	95.1%	350	100.0%

Table 5.13 shows that 52% of respondents shop once a week.

Table 5.13: Number of shopping visits per week

Q22	Frequency	Percent
Once a week	182	52.0
Twice a week	42	12.0
Thrice a week	22	6.3
More	21	6.0
Other	83	23.7
Total	350	100.0

5.2.4 Psychographical and psychological factors

The questionnaire has a psychographical and psychological section which entails activities, interests, opinions, views and thoughts about Hip-Hop culture. The relationship of variables relating to psychographical and psychological factors among respondents is demonstrated below.

Table 5.14 shows that 88% of respondents shop or do their shopping at malls.

Table 5.14: Places where one does his/her shopping

	Yes		No		Total	
	n	%	n	%	n	%
Q23A Malls	308	88.0%	42	12.0%	350	100.0%
Q23B Supermarkets	30	8.6%	320	91.4%	350	100.0%
Q23C Marketplace	19	5.4%	331	94.6%	350	100.0%
Q23D Other	7	2.0%	343	98.0%	350	100.0%

Table 5.15 shows that the most common life interests are music (48.9% of respondents), followed by religion (30.3%), and beautiful women/ handsome men (22.6%).

Table 5.15: Life's interests

	Yes		L		Total	
	n	%	n	%	n	%
Q24A Religion	106	30.3%	244	69.7%	350	100.0%
Q24B Politics	38	10.9%	312	89.1%	350	100.0%
Q24C Music	171	48.9%	179	51.1%	350	100.0%
Q24D Beautiful cars	65	18.6%	285	81.4%	350	100.0%
Q24E Good food	52	14.9%	298	85.1%	350	100.0%
Q24F Nice expensive clothes	68	19.4%	282	80.6%	350	100.0%
Q24G Beautiful women (handsome men)	79	22.6%	271	77.4%	350	100.0%
Q24H Other	20	5.7%	330	94.3%	350	100.0%

Table 5.16 shows that 96.9% of respondents indicated that their favourite music is Hip-Hop.

Table 5.16: Your favourite music

	Yes		No		Total	
	n	%	n	%	n	%
Q25A Hip-Hop	339	96.9%	11	3.1%	350	100.0%
Q25B Reggae	31	8.9%	319	91.1%	350	100.0%
Q25C Housemusic	87	24.9%	263	75.1%	350	100.0%
Q25D Jazzmusic	35	10.0%	315	90.0%	350	100.0%
Q25E Other(specify)	82	23.4%	268	76.6%	350	100.0%

Table 5.17 shows that 60.9% of respondents see themselves as successful/rich in 10 years time while 40.6% see themselves owning a business/property/car.

Table 5.17: Your future in ten years time

	Yes		No		Total	
	n	%	n	%	n	%
Q26A Married	79	22.6%	271	77.4%	350	100.0%
Q26B Successful(rich)	213	60.9%	137	39.1%	350	100.0%
Q26C Owning a business/property/car	142	40.6%	208	59.4%	350	100.0%
Q26D Other	11	3.1%	339	96.9%	350	100.0%

The remaining tables are presented in annexure C.

Tables 5.18a-c compare demographic and other variables to attitude towards Hip-Hop culture. The significance of the comparisons was calculated using Pearson Chi-square. Significant associations are denoted with an asterisk.

Gender is significantly associated with Hip-Hop culture – a total of 12.6% of males strongly agree that they are strongly committed to Hip-Hop while 20% agree and 23.1% are neutral. Amongst the females, 3.7% strongly agree, 14.3% agree and 21.4% are neutral.

Table 5.18b reflects that Residence is significantly associated with Q9 ($p < 0.05$). Of the 33.7% from the CBD, 4.6% strongly agree, 10% agree and 16.6% are neutral in their attitude towards Q9. A total of 2.6% from Umlazi strongly agree, 5.4% agree and 6.6% are neutral.

Length of membership is significantly associated with Q9 ($p < 0.05$). Of those with a 0-1 year membership, 3.4% strongly agree, 16.3% agree and 24.9% are neutral.

Table 5.18c reflects that the amount of money spent, 'relationship' with brand and feelings after purchase are significantly associated with Q9 ($p < 0.05$).

Tables 5.19a-c compare demographic and other variables to attitude towards Brands & Hip-Hop culture. The significance of the comparisons were calculated using Pearson Chi-square. Significant associations are denoted with an asterisk. Age, Gender, Occupation and Income are not significantly associated with Q10 ($p > 0.05$)

There are no significant associations reflected in Table 5.19b.

Table 5.19c reflects that of those who feel good after making a purchase, 14.6% strongly agree that Brands are the important aspects of Hip-Hop culture while 19.7% agree and 14.6% were neutral.

Tables 5.20a-c compare demographic and other variables to attitude towards Brands. The significance of the comparisons was calculated using Pearson Chi-square. Significant associations are denoted with an asterisk.

Age, Gender and Monthly income are significantly associated with Q11 ($p < 0.05$). A total of 18.6% from the 17-35 year age group strongly agree with Q11 while 29.2% agree and 35.8% are neutral. Amongst the males, 10.3% strongly agree, while 20.6% agree and 18.9% are neutral. In comparison, 8.3% strongly agree, 9.7% agree and 17.2% are neutral.

Table 5.20b reflects that Race and Residence are significantly associated with Q11 ($p < 0.05$). Amongst the Black respondents, 16.6% strongly agree, 28.1% agree and 30.1% are neutral.

Amongst those who live in the CBD and Other areas, a larger proportion of respondents in these categories indicated Neutral.

Tables 5.18, 5.19 and 5.20 are included in annexure 3.

Question 27 was unique and different from other questions in the questionnaire. It was different in the sense that it required respondents to answer (explaining or describing) in a form of a paragraph, giving their views, opinions and knowledge about the subject matter (the main aim of the study). Therefore, due to the technicalities involved in processing the statistical programmes, such a question could not be captured technically. Therefore, this question (Q27) was analysed practically in all the 350 questionnaires. The results turned out to be interesting.

Below are the responses or results that were commonly found in all these questionnaires.

Question 27. In a short paragraph, please indicate what makes you guys (Hip-Hopper/ Hip-Hop culture) different from other youth cultures in Durban?

The following were some of the common responses;

- the atmosphere, being experimental, simple and hanging-out;
- good-looks, popularity, freedom of choice, self-expression;
- expensive brands, behaviour, attitude, swagger, slang, culture;
- unique, style, fashion, dress-coat and colourful clothes, talk and walk;
- attention-seeking, comfort, accommodative, lifestyles;
- music, vibe, classy, cool, love, approach to daily life's challenges;
- aggression, appreciation, respect, message, who we are, energy;
- feeling good, well-represented, appeal, dances, flossing, special;
- different views, trends, passion, diversity, diversity in religion;
- admiration, connection, creativity, independence, freedom of expression;
- mind elevation, mind-set, open-minded, knowledgeable, exploratory;
- platform for learning, being real, self-respect, discipline, confidence;
- entertainment, consciousness, original, inspirational, intelligence;
- acknowledgment among peers and support, perceptions, commitment;
- determination, how we act, effectiveness, true-to-oneself, mentality;
- gangsterism, strong listening skill, variety of forms of expression,
- always occupied, being active, alive and vibrant, battles and cyphers;
- always up to date, well informed, educational, believes, avoiding violence;
- big thing in the world right now, the environment, doing our own thing;
- keep it real, Hip-Hip lifestyle, multi-racial, the beat, characteristics;
- fighting for our rights, individuality, local blending of lingo, freedom;
- making money, not being scared of criticism and township life.

5.3 Conclusion

The results are presented in accordance with the research objectives. The analysis has been done on the first 26 questions of the questionnaire. The 27th question represented the views of Hip-Hoppers and they are presented in point form.

The next chapter presents the conclusions and recommendations of the study.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter presents the findings of the study, findings related to the literature, unanticipated outcomes, conclusions, recommendations, recommendations for further study, important conclusions drawn from the data presented in Chapter 5 and a brief conclusion of this chapter.

6.2 Findings of the study

The findings of this study are based on the findings in the two chapters of the literature:

6.2.1 Findings in the literature review

Literature indicates that Hip-Hop culture is growing significantly in Africa, especially South Africa, which is the most developing country in the continent. There are more Hip-Hoppers in South Africa, mostly in Gauteng and Western Cape than in KwaZulu-Natal (Durban). The implication could be the province's history as far as the struggle to freedom and South Africa's transformation is concerned. Interestingly, Durban is known to be South Africa's playground.

6.2.1.1 Findings in Chapter 2

Hip-Hop culture was created by youth and they are the masters of it. It provides a comfort-zone for them. According to Rowley (2000: 157), young consumers live their daily lives exercising or consuming Hip-Hop products and services which, in turn, make Hip-Hoppers. The majority of these young consumers come from the middle class and have a great potential for loyal growth. They are very informative by nature and can read and write. Young consumers are flexible

characters who are always on a look out for the latest trends in fashion, music and any other source of information that truly defines them. They have a high spending power on goods and luxurious products due to status and attention seeking (Edmondson, 2008: 643).

6.2.1.2 Findings in Chapter 3

Hip-Hoppers are brand loyal in nature. They are more conscious when choosing a brand and quality because the nature of the brand and its quality count most to them. They are highly social, like partying, reading, listening to music and like to go out. This is due to the fact that TV Channels such as MTV plays a major primary influence in shaping their characters and behaviour, and cultivating into certain youth identities (Riggien, 2000:21). Young consumers' consumption habits are uniform all over the world and music is one of the best ways to reach them. Having a voice is what makes Hip-Hop culture special in Africa, as young people normally are not supposed to express their opinion in public. African cultures revolve around families, communities and individuals. These factors play a major role in a young consumer's decisions. Furthermore, it has been noted that young consumers have an urban mindset, regardless of whether they live in a city or a rural or remote area. The influence they get from Hip-Hop culture determines their lifestyles and buying decisions. As fly and as hyper as they are, they enjoy shopping and spending money (Alire, 2007:546). This seeks to say that their behaviour or decisions vary mostly depending on their age, sex, income, occupation, education level or marital status.

6.2.2 Empirical findings

The research focused on marketing implications of Hip-Hop culture with a specific reference to the Durban area. The motive behind the study is to contribute to the body of the existing knowledge regarding Hip-Hop culture in South Africa and possibly to the continent. Hip-Hop culture is a very important arena for marketers and needs a lot more attention in the South African business

market. This study will be useful to people in the South African marketing and advertising industry. The major findings of the study are:

- Hip-Hop culture does exist in Durban;
- 88% of respondents were Black and 42.9% of them were female;
- Fewer respondents were White, Indian and Coloured;
- 60% of the respondents indicated that they strongly Agree/Agree to be committed to Hip-Hop culture and they are brand fanatics; and
- TV seemed to be a most predominant influential promotional tool for Hip-Hop culture.

Personally administered questionnaires were used in order to obtain descriptive data. A single cross-sectional design was used. The sample size consisted of 400 respondents, but only 350 respondents participated. The sample consisted of 100 respondents from each of the three Hip-Hop movements and 50 respondents for the fourth Hip-Hop movement in the Durban area. The study was based on categorical variables that were measured on nominal and ordinal scales. Non-probability sampling was used in order to obtain the desired sample. The data were analyzed through SPSS using cross-tabulations, frequencies, bi-variate correlations and Chi-square tests. The results were presented in tables, pie charts and two-dimensional graphs.

The results of this study show that respondents aged 17-35 do agree with the statements that young consumers are consumers of Hip-Hop products and are committed to this culture. With regards to their spending power, current results indicate that 69.4% of the respondents earn R0-R1000 per month and they do spend money on luxurious brands. In respect of what influences them to follow Hip-Hop culture, respondents are mostly influenced by Television (TV). The results show that 33.7% of Hip-Hopper residing in the CBD are positive about their attitude towards question 9 (Annexure 2 and Table 6.18b in annexure 3).

The results show that 49% of young consumers are brand loyal and brands are most important to them. The implication is that they are trendy and always adapt to the latest fashion and style. The results also indicate that 53% of young consumers listen to music and determine any transformation related to their culture, as they are its creators. 96.9% of these young consumers indicated that their favourite music is Hip-Hop and that music is an easier way to reach them. These young educated consumers have great potential for big things because the results show that 61% want to be successful and rich in the future. Consequently, there is greater potential for the advancement of businesses in South Africa. Hip-Hoppers aim to own their businesses and properties in the future as well. The results show that Hip-Hoppers are brand loyal and they know exactly what they need to buy. Therefore, their buying-patterns are easier and less time consuming.

The results stress the fact that Hip-Hop culture provides a comfort zone for youth to express themselves as it appeals heavily to them, as experimental as it is. The results indicate that family and friends influence the Hip-Hoppers' buying behaviour and their decisions. The results also show that Hip-Hoppers are conscious about price when choosing a brand. They relate price to the nature of a brand and its quality. Hip-Hoppers seem to be confident about their choices and never regret anything. As uniform as fashion is, in Hip-Hop culture, all over the world, the results show that fashion influences 41% of the youngsters. Therefore, fashion is the best way to also reach them and it has a potential to increase this emerging market, because as indicated, Hip-Hoppers are highly social, like partying and going-out.

6.3 Unanticipated outcomes

Contrary to the finding in the literature, the results of this study indicate that 42.9% of the respondents were female. This result was surprising and encouraging because Heaven and Tubridy (2008:150) indicate that there are a lower number of women involved in Hip-Hop Culture. The literature on Hip-Hop

Culture indicates that race is a determining and dominating factor. The study shows that 88% of respondents were Black, 0.6% White, 4.6% Coloured, 6.6% Indian and 0.3% other. This finding is ironic for a culture that accommodates everyone.

The majority of the respondents of Hip-Hoppers in the greater Durban area are not in entrepreneurship as compared to overseas where most of the influential Hip-Hoppers are successful entrepreneurs. Hip-Hoppers were expected to be more into bling-bling and glamorous; flashy cars, womanizing, loaded with more money and living large. Hip-Hoppers seemed to be consuming Hip-Hop products but not as heavily as expected compared to the US and Europe. Most of Hip-Hoppers in the Durban area do not seem to walk the talk and talk the walk. Some seemed to be followers but are clueless about certain major aspects of this culture. The researcher expected to find more working or employed and committed Hip-Hoppers. Moreover, Hip-Hoppers in this area seemed to be career oriented.

6.4 Conclusions

The interesting phenomenon about research is to verify facts and to distinguish between facts and fables. The motive is not to prove the right and wrong, but to learn and understand the nature of other disciplines as far as information, technology and other variables of the macro-environment are concerned. With time, things change, interests change, people behave differently and new markets emerge (Balaji, 2008: 23).

The survey has indicated that young consumers consider gender to associate them with Hip-Hop culture is their area of residence is the CBD in the greater Durban area. The results show that the majority of these consumers have been committed to Hip-Hop culture for almost a year. This study has indicated that Hip-Hoppers commitment to this culture plays a huge role on the amount of money they spend, the relationship they have with a brand and how they feel

after making a purchase. The results reveal that those who feel good after making a purchase consider brands to be important aspects of Hip-Hop culture. This survey indicated that 18.6% of respondents, who are age between 17-35 years, consider brands to be important to them. These individuals are Black (see annexure3). Moreover, Hip-Hoppers have different opinions on how they view themselves as compared to other youth cultures of different opinions. One interesting feature of Hip-Hop culture is non-violence (see question 27 under findings). The findings of question 27 indicate Hip-Hopper's characteristics, behaviour and their lifestyles.

Therefore, this study concludes that marketers need to take serious consideration of the issue of demographics, especially race groups, when segmenting the market for Hip-Hop culture specifically in Durban. Based on the results, marketers should concentrate on promoting Hip-Hop products and services to consumers of 17-35 years, particularly the Black), as they form the majority in comparison to other racial groups (see Table 6.1). This does not mean that marketers should ignore other young consumers. Instead, marketers must try to encourage youngsters of other racial groups to purchase and consume Hip-Hop products and services.

The study also concludes that Hip-Hoppers are not violent individuals although they may appear to be aggressive. They are just as normal and humble as everyone is, and need to be appreciated as human beings is the study also concludes that most of the typical consumers consume Hip-Hop products and services without realizing that they are supporting the culture. Therefore, it means there is an element of Hip-Hop culture in several non- Hip-Hoppers. The most important factor is that marketing is a very philosophical because everything depends on it. Basically, marketing relates to identifying, recognizing and satisfying a need. Marketers don't run or go away, they are like cats, as curious as they can always be to overcome a challenge. No one, business or community, can survive without a culture. Therefore, consumers need a understand each other and appreciate each other's tastes.

6.5 Recommendations

The results have shown that Durban has more and up-coming Hip-Hop consumers. Therefore, retailers and marketers should see this as a great opportunity to open-up new stores that can cater for this market and expand their businesses.

It has been noticed that Hip-Hop culture provides a comforting-zone for the youth. Therefore, this serves to open to other industries to utilize this trend for communication purposes. Furthermore, the findings have shown that it is quite easy to reach or appeal to the youth market via TV and music. Consequently, so marketers and other interested investors should view advertising as good a platform for communication.

As for brand loyalty, retailers should keep up with the latest fashion trends and brands to serve this segment.

With regards to the young consumers' spending power, retail stores should always have different and alternative means of payment facilities such as swiping machines to cater for this market as this could bring more business to their stores.

As for insurance companies, they should view the youth market as a viable and interesting market for investment because young consumers seem to be career, successful and future oriented as far as life goes.

It is recommended that investors should encourage more entrepreneurship in these markets to expand different industries.

The study also recommends that marketers and other investors should engage in thorough research when exploring and learning about different emerging markets. Such research can provide clear understanding of what these markets are all about.

Lastly, retailers should strive to promote Hip-Hop products and services intensively, and create more local Hip-Hop stores, wholesale stores, retail stores and distribution channels.

As far as marketing is concerned, the researcher recommends that marketers should be exploratory in nature and should recognize, understand and develop new markets.

6.6 Recommendations for further research

The following are a number of recommendations for future research on Hip-Hop culture and marketing in South Africa.

Future research should take the same study to the rest of the provinces to determine whether these findings are relevant across the provinces.

The researcher in the future needs to relate the study to specific products and industries to get a more accurate reflection of the influences of the values and attitudes that were uncovered in the research study.

More questions and more in-depth responses for a similar study might be a better method to gather the required information.

6.7 Conclusion

The main focus for this chapter was to provide a summary of the study, findings related to the literature, conclusions, recommendations and recommendations for future research.

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ANNEXURE 1

Letter of consent

459 Moore Road
Berea
Durban 4001

22-02-2010

Dear Respondent

My name is Raymond Hawkins, student number 20202651. I am a registered student at the Durban University and I am currently conducting a study on Hip-Hop Culture in Durban. I am in the process of collecting market information for a postgraduate degree in marketing: MTech Marketing. I will, therefore, be interviewing people living around this area.

This survey will only take a few minutes of your time. Are you willing to participate?

N.B

- Please feel free to ask if you don't understand.
- If you are uncomfortable with this study, please feel free to withdraw.
- Once the research has been completed, I will submit it to the institution for approval and I will make it available to all interested parties by submitting a copy at the DUT's ML Sultan Library.
- Your responses will be treated as highly confidential.

For more information, please contact me on +27823849582 or rayzah3@gmail.com.

Thank you

Yours Sincerely

.....

Researcher's signature

Annexure 2

QUESTIONNAIRE

HAVE YOU ANSWERED THIS QUESTIONNAIRE BEFORE?

A. Yes	
B. No	

ARE YOU A MEMBER OF THE HIP-HOP CULTURE?

A. Yes	
B. No	
C. Other (specify)	

DECLARATION BY RESPONDENT

I hereby agree to participate in the completion of this questionnaire.

.....
Respondent's signature

Instructions: please tick with an **X** one answer/s or write answers in the spaces provided.

1. Please indicate your age group.

A. 0-16	
B. 17-35	
C. 36-40	

2. Please indicate your gender.

A. Male	
B. Female	

3. Please indicate your occupation status.

A. Employed	
B. Unemployed	
C. Working student	
D. Other (specify)	

4. Which of the following categories best describes your monthly income?

A. R0- R1000	
B. R1001- R5000	
C. R5001-R10000	
D. Other (specify)	

5. Please indicate your level of education.

A. Below Matric	
B. Matric	
C. Diploma	
D. Bachelors' Degree	
E. Post-Graduate (Honours, Masters, PHD)	
F. Other (specify)	

6. Which of the following is your race group?

A. Black	
B. White	
C. Coloured	
D. Indian	
E. Other (specify)	

7. In which area do you reside in Durban?

A. Town (CBD)	
B. Umlazi	
C. Kwa-Mashu	
D. Chartsworth	
E. Other (specify)	

8. For how long have you been a member of the Hip-Hop culture?

A. 0 year- 1 year	
B. 2 years- 10 years	
C. 11 years- 20 years	
D. 21 years+	

To what extent do you agree or disagree with the following statements?

Questions	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
9. I am strongly committed to Hip-Hop culture.					
10. Brands are the important aspects of Hip-Hop culture.					
11. Brands are important to me.					

12. What influenced you to follow Hip-Hop culture?

A. TV	
B. Radio	
C. Newspapers/ magazines	
D. Movies	
E. Friends	
F. Other (specify)	

13. In which of the following Art-form elements of Hip-Hop culture do you take part?

A. Rapping	
B. DJing	
C. Graffiti	
D. Break dancing	
E. Entrepreneurship	
F. Fashion	
G. Other (specify)	

14. Indicate the amount of money spend on this/these element/s by using the following range of scale.

A. R0-R1000	
B. R1001-R5000	
C. R5001 +	

15. What comes into your mind when you choose a brand/product?

A. Price	
B. Nothing (<i>as long as I need it, I got to have it</i>)	
C. Feeling good.	
D. Hip-Hop & Fashion	
E. Other (specify)	

16. Which of the following influences you to buy a brand/product?

A. Friends	
B. Family	
C. Media	
D. Music	
E. Fashion	

17. Does the “**relationship**” you have with a brand help when choosing a product?

A. Yes	
B. No	
C. Other (specify)	

18. Please indicate the brands that truly represent you as a Hip-Hopper.

A. Nike	
B. Timberland	
C. FUBU	
D. Other (specify)	

19. How much do you spend on any of the Hip-Hop product/s in need?

A. R0-R500	
B. R501-R1000	
C. R1001-R10000	
D. R10001-R100000	

20. Which of the following ways do you normally feel after making a purchase of Hip-Hop products?

A. Good	
B. Bad	
C. Fair	
D. Complete/ fulfilled	
E. Other (specify)	

21. During your spare time, which of the following do you normally do?

A. Partying	
B. Going-out	
C. Reading	
D. Listening to music	
E. Watching TV/ Movies	
F. Other (specify)	

22. How often do you go for shopping in a week?

A. Once a week	
B. Twice a week	
C. Thrice a week	
D. More	
F. Other (specify)	

23. In which of the following places do you do your shopping at?

A. Malls	
B. Supermarkets	
C. Market place	
D. Other (specify)	

24. What interests you in life?

A. Religion	
B. Politics	
C. Music	
D. Beautiful cars	
E. Good food	
F. Nice expensive clothes	
G. Beautiful women (handsome men)	
H. Other (specify)	

25. What is your favourite music?

A. Hip-Hop music	
B. Reggae	
C. House music	
D. Jazz music	
E. Other (specify)	

26. Where do you see yourself in 10years?

A. Married	
B. Successful (rich)	
C. Owning a business/property/car	
D. Other (specify)	

27. In a short paragraph, please indicate what makes you guys (Hip-Hoppers/ Hip-Hop culture) different from other youth cultures in Durban.

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Thank you for taking part in this research project.....

ANNEXURE 3

Table 5.18a: I am strongly committed to Hip-Hop culture

		Q9 I am strongly committed to Hip-Hop culture.												Chi square	df	p
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Total				
		n	%	n	%	n	%	n	%	n	%	n	%			
Q1 Age group	0-16	0	0.0	1	0.3	1	0.3	0	0.0	0	0.0	2	0.6	3.761	8	0.878
	17-35	57	16.3	116	33.1	154	44.0	16	4.6	1	0.3	344	98.3			
	36-40	0	0.0	3	0.9	1	0.3	0	0.0	0	0.0	4	1.1			
Q2 Gender	Male	44	12.6	70	20.0	81	23.1	5	1.4	0	0.0	200	57.1	16.875	4	0.002*
	Female	13	3.7	50	14.3	75	21.4	11	3.1	1	0.3	150	42.9			
Q3 Occupation Status	Employed	1	0.3	6	1.7	8	2.3	0	0.0	0	0.0	15	4.3	10.494	12	0.573
	Unemployed	30	8.6	49	14.0	68	19.4	9	2.6	0	0.0	156	44.6			
	Working student	10	2.9	28	8.0	24	6.9	1	0.3	0	0.0	63	18.0			
	Other	16	4.6	37	10.6	56	16.0	6	1.7	1	0.3	116	33.1			
Q4 Monthly Income	R0- R1000	36	10.3	78	22.3	118	33.7	11	3.1	0	0.0	243	69.4	18.364	12	0.105
	R1001- R5000	14	4.0	27	7.7	25	7.1	4	1.1	0	0.0	70	20.0			
	R5001-R10000	2	0.6	5	1.4	4	1.1	0	0.0	0	0.0	11	3.1			
	Other	5	1.4	10	2.9	9	2.6	1	0.3	1	0.3	26	7.4			

*significant at 95% level

Table 5.18b: I am strongly committed to Hip-Hop culture

		Q9 I am strongly committed to Hip-Hop culture.												Chi square	df	p
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Total				
		n	%	n	%	n	%	n	%	n	%	n	%			
Q5 Level of Education	Below Matric	2	0.6	3	0.9	1	0.3	0	0.0	0	0.0	6	1.7	12.630	12	0.396
	Matric	26	7.4	45	12.9	44	12.6	5	1.4	0	0.0	120	34.3			
	Diploma	28	8.0	66	18.9	105	30.0	11	3.1	1	0.3	211	60.3			
	Bachelors Degree	1	0.3	6	1.7	6	1.7	0	0.0	0	0.0	13	3.7			
	Post-Graduate (Honours, Masters, PHD)	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0			
	Other	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0			
Q6 Race	Black	49	14.0	106	30.3	136	38.9	16	4.6	1	0.3	308	88.0	15.282	16	0.504
	White	0	0.0	2	0.6	0	0.0	0	0.0	0	0.0	2	0.6			
	Coloured	2	0.6	3	0.9	11	3.1	0	0.0	0	0.0	16	4.6			
	Indian	5	1.4	9	2.6	9	2.6	0	0.0	0	0.0	23	6.6			
	Other	1	0.3	0	0.0	0	0.0	0	0.0	0	0.0	1	0.3			
Q7 Residence	Town (CBD)	16	4.6	35	10.0	58	16.6	8	2.3	1	0.3	118	33.7	26.579	16	0.046*
	Umlazi	9	2.6	19	5.4	23	6.6	0	0.0	0	0.0	51	14.6			
	Kwa-Mashu	13	3.7	8	2.3	14	4.0	4	1.1	0	0.0	39	11.1			
	Chartsworth	2	0.6	14	4.0	19	5.4	1	0.3	0	0.0	36	10.3			
	Other	17	4.9	44	12.6	42	12.0	3	0.9	0	0.0	106	30.3			
Q8 Length of membership	0 - 1 year	12	3.4	57	16.3	87	24.9	12	3.4	0	0.0	168	48.0	37.147	12	0.000*
	2 years- 10 years	29	8.3	53	15.1	54	15.4	1	0.3	1	0.3	138	39.4			
	11 years- 20 years	15	4.3	9	2.6	14	4.0	3	0.9	0	0.0	41	11.7			
	21 years+	1	0.3	1	0.3	1	0.3	0	0.0	0	0.0	3	0.9			

*significant at 95% level

Table 5.18c: I am strongly committed to Hip-Hop culture

		Q9 I am strongly committed to Hip-Hop culture.												Chi square	df	p
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Total				
		n	%	n	%	n	%	n	%	n	%	n	%			
Q14 Amount of money spent	R0-R1000	37	10.6	98	28.0	136	38.9	15	4.3	0	0.0	286	81.7	58.772	8	0.000*
	R1001-R5000	18	5.1	20	5.7	17	4.9	1	0.3	0	0.0	56	16.0			
	R5001 +	2	0.6	2	0.6	3	0.9	0	0.0	1	0.3	8	2.3			
Q17 Does the “relationship” you have with a brand help when choosing a product?	Yes	50	14.3	104	29.7	117	33.4	9	2.6	1	0.3	281	80.3	19.830	8	0.011*
	No	5	1.4	13	3.7	38	10.9	6	1.7	0	0.0	62	17.7			
	Other	2	0.6	3	0.9	1	0.3	1	0.3	0	0.0	7	2.0			
Q19 How much do you spend on any of the Hip-Hop product/s in need?	R0-R500	24	6.9	57	16.3	80	22.9	12	3.4	0	0.0	173	49.4	10.556	12	0.567
	R501-R1000	29	8.3	54	15.4	61	17.4	3	0.9	1	0.3	148	42.3			
	R1001-R10000	4	1.1	7	2.0	14	4.0	1	0.3	0	0.0	26	7.4			
	R10001-R100000	0	0.0	2	0.6	1	0.3	0	0.0	0	0.0	3	0.9			
Q20 Which of the following ways do you normally feel after making a purchase of Hip-Hop products?	Good	30	8.6	59	16.9	87	24.9	9	2.6	0	0.0	185	52.9	30.606	16	0.015*
	Bad	0	0.0	3	0.9	1	0.3	1	0.3	0	0.0	5	1.4			
	Fair	8	2.3	12	3.4	36	10.3	4	1.1	0	0.0	60	17.1			
	Complete or fulfilled	19	5.4	42	12.0	27	7.7	1	0.3	1	0.3	90	25.7			
	Other	0	0.0	4	1.1	5	1.4	1	0.3	0	0.0	10	2.9			
Q22 How often do you go for shopping in a week?	Once a week	25	7.1	70	20.0	77	22.0	9	2.6	1	0.3	182	52.0	13.024	16	0.671
	Twice a week	9	2.6	11	3.1	18	5.1	4	1.1	0	0.0	42	12.0			
	Thrice a week	3	0.9	7	2.0	12	3.4	0	0.0	0	0.0	22	6.3			
	More	5	1.4	9	2.6	7	2.0	0	0.0	0	0.0	21	6.0			
	Other	15	4.3	23	6.6	42	12.0	3	0.9	0	0.0	83	23.7			

*significant at 95% level

Table 5.19a: Brands are the important aspects of Hip-Hop culture.

		Q10 Brands are the important aspects of Hip-Hop culture.												Chisquare	df	p
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Total				
		n	%	n	%	n	%	n	%	n	%	n	%			
Q1 Age group	0-16	0	0.0	1	0.3	0	0.0	1	0.3	0	0.0	2	0.6	7.961	8	0.437
	17-35	86	24.6	127	36.3	101	28.9	26	7.4	4	1.1	344	98.3			
	36-40	0	0.0	2	0.6	2	0.6	0	0.0	0	0.0	4	1.1			
Q2 Gender	Male	53	15.1	73	20.9	59	16.9	12	3.4	3	0.9	200	57.1	3.058	4	0.548
	Female	33	9.4	57	16.3	44	12.6	15	4.3	1	0.3	150	42.9			
Q3 Occupation Status	Employed	6	1.7	6	1.7	3	0.9	0	0.0	0	0.0	15	4.3	15.344	12	0.223
	Unemployed	45	12.9	57	16.3	44	12.6	10	2.9	0	0.0	156	44.6			
	Working student	8	2.3	25	7.1	20	5.7	8	2.3	2	0.6	63	18.0			
	Other	27	7.7	42	12.0	36	10.3	9	2.6	2	0.6	116	33.1			
Q4 Monthly Income	R0- R1000	65	18.6	89	25.4	71	20.3	18	5.1	0	0.0	243	69.4	19.220	12	0.083
	R1001- R5000	12	3.4	26	7.4	24	6.9	6	1.7	2	0.6	70	20.0			
	R5001- R10000	2	0.6	6	1.7	2	0.6	1	0.3	0	0.0	11	3.1			
	Other	7	2.0	9	2.6	6	1.7	2	0.6	2	0.6	26	7.4			

*significant at 95% level

Table 5.19b: Brands are the important aspects of Hip-Hop culture.

		Q10 Brands are the important aspects of Hip-Hop culture.												Chisquare	df	p
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Total				
		n	%	n	%	n	%	n	%	n	%	n	%			
Q5 Level of Education	Below Matric	0	0.0	4	1.1	1	0.3	1	0.3	0	0.0	6	1.7	10.771	12	0.549
	Matric	34	9.7	43	12.3	36	10.3	6	1.7	1	0.3	120	34.3			
	Diploma	47	13.4	77	22.0	64	18.3	20	5.7	3	0.9	211	60.3			
	Bachelors Degree	5	1.4	6	1.7	2	0.6	0	0.0	0	0.0	13	3.7			
	Post-Graduate (Honours, Masters, PHD)	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0			
	Other	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0			
Q6 Race	Black	77	22.0	117	33.4	88	25.1	22	6.3	4	1.1	308	88.0	11.558	16	0.774
	White	0	0.0	0	0.0	1	0.3	1	0.3	0	0.0	2	0.6			
	Coloured	5	1.4	4	1.1	5	1.4	2	0.6	0	0.0	16	4.6			
	Indian	4	1.1	9	2.6	8	2.3	2	0.6	0	0.0	23	6.6			
	Other	0	0.0	0	0.0	1	0.3	0	0.0	0	0.0	1	0.3			
Q7 Residence	Town (CBD)	25	7.1	44	12.6	43	12.3	5	1.4	1	0.3	118	33.7	25.016	16	0.070
	Umlazi	13	3.7	19	5.4	9	2.6	9	2.6	1	0.3	51	14.6			
	Kwa-Mashu	10	2.9	14	4.0	10	2.9	4	1.1	1	0.3	39	11.1			
	Chartsworth	13	3.7	13	3.7	5	1.4	5	1.4	0	0.0	36	10.3			
	Other	25	7.1	40	11.4	36	10.3	4	1.1	1	0.3	106	30.3			
Q8 Length of membership	0 - 1 year	37	10.6	57	16.3	59	16.9	14	4.0	1	0.3	168	48.0	9.779	12	0.635
	2 years- 10 years	40	11.4	52	14.9	34	9.7	10	2.9	2	0.6	138	39.4			
	11 years- 20 years	9	2.6	19	5.4	9	2.6	3	0.9	1	0.3	41	11.7			
	21 years+	0	0.0	2	0.6	1	0.3	0	0.0	0	0.0	3	0.9			

*significant at 95% level

Table 5.19c: Brands are the important aspects of Hip-Hop culture.

		Q10 Brands are the important aspects of Hip-Hop culture.												Chisquare	df	p
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Total				
		n	%	n	%	n	%	n	%	n	%	n	%			
Q14 Amount of money spent	R0-R1000	69	19.7	107	30.6	85	24.3	23	6.6	2	0.6	286	81.7	10.941	8	0.205
	R1001-R5000	15	4.3	21	6.0	16	4.6	3	0.9	1	0.3	56	16.0			
	R5001 +	2	0.6	2	0.6	2	0.6	1	0.3	1	0.3	8	2.3			
Q17 Does the “relationship” you have with a brand help when choosing a product?	Yes	78	22.3	105	30.0	74	21.1	21	6.0	3	0.9	281	80.3	14.160	8	0.078
	No	6	1.7	24	6.9	25	7.1	6	1.7	1	0.3	62	17.7			
	Other	2	0.6	1	0.3	4	1.1	0	0.0	0	0.0	7	2.0			
Q19 How much do you spend on any of the Hip-Hop product/s in need?	R0-R500	36	10.3	67	19.1	53	15.1	15	4.3	2	0.6	173	49.4	9.679	12	0.644
	R501-R1000	43	12.3	53	15.1	41	11.7	9	2.6	2	0.6	148	42.3			
	R1001-R10000	7	2.0	10	2.9	7	2.0	2	0.6	0	0.0	26	7.4			
	R10001-R100000	0	0.0	0	0.0	2	0.6	1	0.3	0	0.0	3	0.9			
Q20 Which of the following ways do you normally feel after making a purchase of Hip-Hop products?	Good	51	14.6	69	19.7	51	14.6	13	3.7	1	0.3	185	52.9	28.897	16	0.025*
	Bad	1	0.3	1	0.3	1	0.3	1	0.3	1	0.3	5	1.4			
	Fair	12	3.4	18	5.1	26	7.4	4	1.1	0	0.0	60	17.1			
	Complete or fulfilled	20	5.7	39	11.1	21	6.0	8	2.3	2	0.6	90	25.7			
	Other	2	0.6	3	0.9	4	1.1	1	0.3	0	0.0	10	2.9			
Q22 How often do you go for shopping in a week?	Once a week	40	11.4	70	20.0	58	16.6	12	3.4	2	0.6	182	52.0	15.209	16	0.509
	Twice a week	11	3.1	21	6.0	7	2.0	3	0.9	0	0.0	42	12.0			
	Thrice a week	4	1.1	6	1.7	8	2.3	4	1.1	0	0.0	22	6.3			
	More	5	1.4	8	2.3	7	2.0	1	0.3	0	0.0	21	6.0			
	Other	26	7.4	25	7.1	23	6.6	7	2.0	2	0.6	83	23.7			

*significant at 95% level

Table 5.20a: Brands are important to me

		Q11 Brands are important to me.												Chisquare	df	p
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Total				
		n	%	n	%	n	%	n	%	n	%	n	%			
Q1 Age group	0-16	0	0.0	1	0.3	0	0.0	0	0.0	1	0.3	2	0.6	19.760	8	0.011*
	17-35	65	18.6	102	29.2	125	35.8	41	11.7	10	2.9	343	98.3			
	36-40	0	0.0	3	0.9	1	0.3	0	0.0	0	0.0	4	1.1			
Q2 Gender	Male	36	10.3	72	20.6	66	18.9	18	5.2	8	2.3	200	57.3	10.312	4	0.035*
	Female	29	8.3	34	9.7	60	17.2	23	6.6	3	0.9	149	42.7			
Q3 Occupation Status	Employed	6	1.7	2	0.6	6	1.7	1	0.3	0	0.0	15	4.3	13.025	12	0.367
	Unemployed	29	8.3	54	15.5	55	15.8	14	4.0	4	1.1	156	44.7			
	Working student	13	3.7	18	5.2	19	5.4	11	3.2	2	0.6	63	18.1			
	Other	17	4.9	32	9.2	46	13.2	15	4.3	5	1.4	115	33.0			
Q4 Monthly Income	R0- R1000	44	12.6	77	22.1	87	24.9	28	8.0	6	1.7	242	69.3	22.210	12	0.035*
	R1001- R5000	10	2.9	24	6.9	25	7.2	10	2.9	1	0.3	70	20.1			
	R5001- R10000	4	1.1	2	0.6	4	1.1	1	0.3	0	0.0	11	3.2			
	Other	7	2.0	3	0.9	10	2.9	2	0.6	4	1.1	26	7.4			

*significant at 95% level

Table 5.20b: Brands are important to me

		Q11 Brands are important to me.												Chisquare	df	p
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Total				
		n	%	n	%	n	%	n	%	n	%	n	%			
Q5 Level of Education	Below Matric	2	0.6	0	0.0	2	0.6	1	0.3	1	0.3	6	1.7	12.708	12	0.391
	Matric	28	8.0	33	9.5	42	12.0	13	3.7	3	0.9	119	34.1			
	Diploma	34	9.7	67	19.2	79	22.6	25	7.2	6	1.7	211	60.5			
	Bachelors Degree	1	0.3	6	1.7	3	0.9	2	0.6	1	0.3	13	3.7			
	Post-Graduate (Honours, Masters, PHD)	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0			
	Other	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0			
Q6 Race	Black	58	16.6	98	28.1	105	30.1	37	10.6	9	2.6	307	88.0	26.574	16	0.046*
	White	0	0.0	0	0.0	0	0.0	1	0.3	1	0.3	2	0.6			
	Coloured	3	0.9	4	1.1	7	2.0	2	0.6	0	0.0	16	4.6			
	Indian	4	1.1	4	1.1	13	3.7	1	0.3	1	0.3	23	6.6			
	Other	0	0.0	0	0.0	1	0.3	0	0.0	0	0.0	1	0.3			
Q7 Residence	Town (CBD)	20	5.7	29	8.3	45	12.9	20	5.7	4	1.1	118	33.8	34.800	16	0.004*
	Umlazi	15	4.3	14	4.0	12	3.4	8	2.3	2	0.6	51	14.6			
	Kwa-Mashu	10	2.9	18	5.2	6	1.7	3	0.9	2	0.6	39	11.2			
	Chartsworth	10	2.9	9	2.6	13	3.7	3	0.9	1	0.3	36	10.3			
	Other	10	2.9	36	10.3	50	14.3	7	2.0	2	0.6	105	30.1			
Q8 Length of membership	0 - 1 year	30	8.6	52	14.9	58	16.6	24	6.9	4	1.1	168	48.1	7.939	12	0.790
	2 years- 10 years	29	8.3	42	12.0	51	14.6	11	3.2	5	1.4	138	39.5			
	11 years- 20 years	6	1.7	12	3.4	15	4.3	5	1.4	2	0.6	40	11.5			
	21 years+	0	0.0	0	0.0	2	0.6	1	0.3	0	0.0	3	0.9			

*significant at 95% level

Table 5.20c: Brands are important to me

		Q11 Brands are important to me.												Chisquare	df	p
		Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Total				
		n	%	n	%	n	%	n	%	n	%	n	%			
Q14 Amount of money spent	R0-R1000	47	13.5	90	25.8	107	30.7	33	9.5	9	2.6	286	81.9	9.459	8	0.305
	R1001-R5000	17	4.9	14	4.0	16	4.6	7	2.0	1	0.3	55	15.8			
	R5001 +	1	0.3	2	0.6	3	0.9	1	0.3	1	0.3	8	2.3			
Q17 Does the “relationship” you have with a brand help when choosing a product?	Yes	57	16.3	84	24.1	97	27.8	34	9.7	8	2.3	280	80.2	6.344	8	0.609
	No	6	1.7	21	6.0	26	7.4	6	1.7	3	0.9	62	17.8			
	Other	2	0.6	1	0.3	3	0.9	1	0.3	0	0.0	7	2.0			
Q19 How much do you spend on any of the Hip-Hop product/s in need?	R0-R500	24	6.9	56	16.0	63	18.1	21	6.0	9	2.6	173	49.6	20.240	12	0.063
	R501-R1000	34	9.7	41	11.7	55	15.8	15	4.3	2	0.6	147	42.1			
	R1001-R10000	7	2.0	9	2.6	7	2.0	3	0.9	0	0.0	26	7.4			
	R10001-R100000	0	0.0	0	0.0	1	0.3	2	0.6	0	0.0	3	0.9			
Q20 Which of the following ways do you normally feel after making a purchase of Hip-Hop products?	Good	39	11.2	55	15.8	62	17.8	23	6.6	6	1.7	185	53.0	7.290	16	0.967
	Bad	0	0.0	3	0.9	1	0.3	1	0.3	0	0.0	5	1.4			
	Fair	8	2.3	17	4.9	25	7.2	7	2.0	2	0.6	59	16.9			
	Complete or fulfilled	17	4.9	28	8.0	33	9.5	9	2.6	3	0.9	90	25.8			
	Other	1	0.3	3	0.9	5	1.4	1	0.3	0	0.0	10	2.9			
Q22 How often do you go for shopping in a week?	Once a week	32	9.2	52	14.9	69	19.8	26	7.4	3	0.9	182	52.1	16.360	16	0.428
	Twice a week	11	3.2	17	4.9	11	3.2	3	0.9	0	0.0	42	12.0			
	Thrice a week	4	1.1	6	1.7	7	2.0	4	1.1	1	0.3	22	6.3			
	More	4	1.1	7	2.0	8	2.3	1	0.3	1	0.3	21	6.0			
	Other	14	4.0	24	6.9	31	8.9	7	2.0	6	1.7	82	23.5			

*significant at 95% level