

**Development and Validation of the Psychometric Properties underpinning the Kwaito
Music Attitude and Perception Scale (KMP)**

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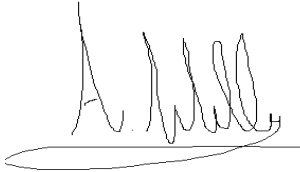
ABSTRACT

Music holds a privileged position in enhancing therapeutic well-being, supporting life skills development in youth and adolescents, and shaping cultural identities. As such, music has been closely related to youth culture, especially as it pertains to youth rehabilitation and identity formation. Studies (e.g., Duffy & Fuller, 2000; Miranda et al, 2013; Strayhorn, 2011; Tomasello, 2016) highlight the value of utilising music in youth rehabilitation, and acknowledge the intrinsic value of music to facilitate psychological and social change for individuals who would not otherwise benefit from psycho-education, or other didactic modes of youth rehabilitation. That said, Tyson (2005) developed the RAP music scale to psychometrically validate the underlying constructs of youth' attitudes and perception of rap music in the United States of America, in order to use the instrument for music-based youth rehabilitation programs. The development of the RAP music scale informed the creation and validation of the *Kwaito-music Attitude and Perception (KMP) Scale*, the subject of my Masters thesis. Following suggestions from Morrison (2014), my study sought to psychometrically validate the properties of the *Kwaito-music Attitude and Perception (KMP) Scale*. The *KMP* was found to be a reliable measure of kwaito music attitudes and perception amongst a sample of South African youth who listen to this genre of music. The internal consistency of the questionnaire revealed a Cronbach's α (Alpha) value of 0.820. Limitations of the project including reduced factor extraction and sample size constrains are discussed. It is envisioned that results from this study will find resonance with youth-community programs, and rehabilitation projects utilising music as a medium of healing amongst South African youth.

Keywords: Kwaito- music Attitude and Perception Scale, attitudes, psychometric properties, Cronbach's α (Alpha), youth-community and rehabilitation programs

DECLARATION OF ORIGINALITY

I, the undersigned, hereby declare that the work contained in this thesis is my own work, unless otherwise referenced. It has not been previously submitted at any other university for the purposes of fulfilment of a degree.

A handwritten signature in black ink, appearing to be 'A. W. S.', written over a horizontal line.

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LIST OF ACRONYMS & NOTES

KMP: Kwaito-music Attitude and Perception Scale

RAP: Rap-music Attitude and Perception Scale

KMO: Kaiser-Meyer-Olkin

RPERC: Research Projects and Ethics Review Committee

EFA: Exploratory Factor Analysis

MUSPI: Music Self-Perception Inventory

MuRQoL: Music-Related Quality of Life Questionnaire

HIV/AIDS: Human Immunodeficiency Virus/Acquired Immunodeficiency Syndrome

PCA: Principal Component Analysis

ID/FM: Identity/ Freedom construct

WE/AE: Women Empowerment/ Aesthetic Expression construct

SW/M: Sexual Objectification of women/Misogyny construct

Please note: the terms ‘African youth’ and ‘Black youth’ are used interchangeably in this research study. Secondly, the researcher uses a first-person and third person pronouns interchangeably.

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CHAPTER 1

1.1 Context and rationale of research

Like language, music has existed in all societies throughout human history (Levitin, 2006). Indeed, many artefacts from human and protohuman excavation sites have cited the importance of music to human civilization and human culture (Levitin, 2006). Besides being a widespread recreational activity, music is intricately linked to identity, culture and wellbeing. More aptly, within the field of consumer psychology, music is often seen as a ‘product of value’, signaling *actual congruence* (i.e., the congruence between a product brand and how individuals see themselves) and as such, specific music genres and musical preferences often communicate an *ideal congruence*. This is to say, the preference and affiliation to specific musical genres often communicates a “badge of identity”, as such, music has the appeal to signal aspects of an individual’s personality and identity (MacDonald, Kreutz, & Mitchell, 2012, p.6). Based on this understanding (music genre and identity), many researchers have investigated the application of specific musical genre and how this applies to youth rehabilitation projects that work with specific ‘at risk’ and ‘delinquent youth’ to enable mental wellbeing and behavioural intervention (e.g., Tomasello, 2016; Tyson, 2002; Uhlig, Jansen, & Scherder, 2017; Vaillancourt, 2012).

Based on the above, Morrison (2014) sought to create the Kwaito-music Attitude and Perception (KMP) Scale and to psychometrically validate the properties underpinning the music scale. It was Morrison’s intention that the scale would be used in youth rehabilitation settings. Morrison’s scale consisted of 23-items that were based on major themes emerging from an analysis of the literature on kwaito music, and these included: (a) Identity/Freedom (ID/FM), (b) Sexual Objectification of women/Misogyny (SW/M), (c) Women empowerment/Aesthetic expression (WE/AE). Morrison’s (2014) KMP drew from the work of Tyson (2005),

who created the Rap-music Attitude and Perception (RAP) Scale. The RAP was developed both as (a) a screening tool measuring the extent to which African American youth endorse or reject the items that informed the creation of the scale and (b) a tool that could be used in youth programs that work with ‘at risk’ African American youth who listen to this genre of music (Tyson, Brown, & Lovell, 2019). Morrison’s KMP was found to not be a highly reliable measure of kwaito music, with a Cronbach α (alpha) of 0.68. Suggestions from Morrison’s (2014) study included (1) the need for a larger sample size, (2) deleting and creating new items for the following items (questions) of the KMP: 1, 2, 6, 16 and 19, and (3) having an equal spread of male and female participants in order to validate the KMP. These aforementioned recommendations served as the template for my Honours research project (Williams, 2015) as well as my current Masters Research project.

Key findings from my Honours study (Williams, 2015) included the following:

(1) The assumptions to conduct a reliability scale analysis were upheld, Kaiser-Meyer-Olkin (KMO) $KMO = 0.72$ (Field, 2009). (2) The adapted KMP was found to be highly reliable with a Cronbach α (Alpha) of 0.865. Recommendations from my data analysis further included (3) deletions/modifications of items 3, 6, 7 of the revised KMP. Further suggestions from my discussion included (4) increasing the sample size in order to achieve greater statistical power; (5) positively phrasing items (questions) 8, 9, 10, 13, 17, 21, 23 of the KMP; (6) expanding the inclusion criterion of the study to include individuals who listen to kwaito music at least twice a week; and (7) administering the survey online in order to reach a larger purview of participants.

1.2 Statement of the Problem and Research Objectives

The development of KMP is a relatively novel project in the academic study of Kwaito music. As a measure of youth attitudes and perception towards kwaito music, it serves as an important medium to bridge the gap between existing kwaito literature and the kwaito music listenership. As research has indicated, kwaito music in its lyrics can be misogynistic and violent in nature (Allen, 2004; Blose, 2012; Gericke, 2009; Impey, 2001; Peterson, 2003). This according to most researchers, is concerning as young individuals can assimilate these behaviors into their daily lives (Mhlambi, 2004). While no kwaito-based youth rehabilitation programs have been documented, Morrison (2014) had envisioned that practitioners such as music therapists, psychologists in kwaito-based youth programs could be beneficiaries of the KMP as it could serve both as a screening tool and rehabilitative tool for youth ‘at risk’. As such, validating the KMP, can have the same benefits in South African youth, similar to the Rap-music Attitude and Perception (RAP) Scale developed for African American youth. As such the KMP, can be adapted as a tool for “screening youth who might need to examine and change their endorsement of negative aspects of [kwaito music] before becoming involved in interventions that have [kwaito music] as a core component” (Tyson, 2005, p.62).

Since the work of Morrison (2014) and Williams (2015), no known reliable musical questionnaires exists in the South African context that would be used in youth programs that seek to work with youth ‘at risk’. To mitigate this shortcoming, my study attempts to create a Kwaito music scale that could be used amongst South African youth undergoing a youth rehabilitation program, that utilises kwaito music as a medium of rehabilitation.

1.2.1 Response to the Statement of the Problem

As noted above, the intricacies of music are inexplicably diverse, and include amongst other benefits, the therapeutic health benefits as well as the cognitive wellbeing that music provides

(Duffy & Fuller, 2000; MacDonald et al., 2012). With regard to the therapeutic benefits that music enables, various youth intervention strategies have utilised various musical genres including *hip hop* (Levy, 2012; Tyson, 2002), *rock 'n roll* (Pach, 2004), and *dancehall* (Stanley-Niaah, 2009), to enable youth wellbeing and youth rehabilitation. Based on the above strides, although there is critical literature in the South African context, indicating the pervasive nature of kwaito music in South Africa (e.g., Blose, 2012; Coplan, 2005; Gericke, 2009; Impey, 2001; Mhlambi, 2004; Peterson, 2003; Stanley-Niaah, 2009; Steingo, 2008), there is a dearth of research indicating the role of kwaito music and its potential to be used in youth rehabilitation programs. To address this dearth, my Masters research sought to improve on key revisions and suggestions emerging from my Honours research project (as noted in Section 1.1); as well as to improve on suggestions from Morrison (2014) on how to psychometrically validate the KMP. It is important to state that the primary aim of my study, similar to that by Tyson, (2002), is to first psychometrically validate the KMP, with the secondary intention being that the scale can be utilised in youth rehabilitation programs.

1.3 Research Methods, Procedure and techniques

A quantitative survey research design was used to achieve the goals of the study. Quantitative research involves the gathering of “numerical data which is analysed through mathematically based methods” (Muijs, 2004. p. 1). More specifically, a survey research design was used as it is appropriate in providing numerical descriptions of attitudes or opinions of the population, by means of studying a sample of the representative population (Creswell, 2014; De Vaus, 2002; Scarpa, 2012). The KMP was created and used to collect data from Rhodes University students and non-Rhodes University students between the ages of 18-35 years. All participants were regular consumers of kwaito music, either as listeners or by familiarity with the musical genre. Snowball and convenience sampling techniques were used to recruit a total of 129

participants who completed the KMP through an online survey questionnaire. Jamovi computer software (Jamovi Project, 2020) was utilised to conduct the statistical analysis.

1.4 Thesis structure

In Chapter 1, I detail the context and rationale for my research project, as well as the objectives, methods, and summary of results. In Chapter 2, I review the literature on kwaito music that enabled me to capture key themes in the literature that relate to kwaito music. These themes informed the construction of the questions (items) that underpin the KMP. In Chapter 3, I detail the research design, methods, data collection techniques and ethical issues relevant to my study. Chapter 4 consists of the results of my analysis, followed by Chapter 5 that discusses the key findings relevant to my study. This chapter concludes by detailing recommendations for further research.

1.5 Summary and Findings

The key findings from my Masters research study revealed that the assumptions of conducting a reliability analysis were met, $KMO = 0,717$. This finding indicated that there was an adequate amount of common variance among the variables measuring attitudes towards kwaito music. Moreover, the Bartlett's test of sphericity was significant ($X^2(253) = 947, p < 0.001$) indicating that correlations between items were large enough for EFA to be conducted (Field, 2009). Overall, the KMP was found to be a reliable measure of attitudes towards kwaito music, with a Cronbach α value of 0.820. Items 3, 4 and 18 had values greater than the Cronbach α value of 0.820, which meant that their deletions in future research would improve the overall reliability of my scale. Considering the *Item-rest correlation* measure, items 1, 3, 4, 11, 13 and 18 had values less than the 0.3, meaning that these items did not correlate well with the overall scale. Further findings from the exploratory factor analysis (EFA) indicated that the KMP had

only two retainable factors, with eigenvalues greater than one. Initially, the researcher conceptualised three constructs (1) Identity/Freedom (ID/FM) (2) Sexual objectification of women/Misogyny (SW/M) and (3) Empowerment of women / Aesthetic Expression (WE/AE), that would underpin the scale. The implications of my findings are further discussed in the context of the literature on kwaito music as a musical genre.

CHAPTER 2

LITERATURE REVIEW

Musicology is defined as the “academic study and analysis of music, and its role in history, culture, sociology and other aspects of human life” (Ungvarsky, 2016, p.1). Amongst other aesthetic benefits, music holds a privileged position in (a) enhancing therapeutic wellbeing (Miranda, Blais-Rochette, Vaugon, Osman, & Arias-Valenzuela, 2013); (b) supporting life skills development in youth and adolescents (Tervo, 2005; Tyson, 2005) and (c) shaping cultural identities (Gericke, 2009; Mhlambi, 2004). Of particular interest to my research objectives, school and youth programs have particularly utilised music to address social justice issues in so doing, developing critical thinking skills (Scrine & McFerran, 2017; Vaillancourt, 2012). Music has also been utilised as a tool to help youth “channel their emotions through self-expression and self-exploration” (Tyson, 2005, p. 62). The above applications of music further enhance the facilitation of spaces for youth to engage with “real world issues” such as homophobia, sexism, patriarchy, racism and economic injustices that are pervasive in most societies (Scrine & McFerran, 2017).

2.1 Music and Youth rehabilitation programs

Music has been closely related to youth culture, especially as it relates to (a) youth rehabilitation, (b) identity formation (c) and life skills development (Miranda et al., 2013; Tervo, 2005). As a rehabilitation tool, music is said to serve as a stabilising medium in the sense that it can ameliorate difficulties experienced by individuals, and in so doing, promote better functioning of youth in their socio-cultural environments (Tomasello, 2016; Uhlig et al., 2017).

The interplay between music and youth rehabilitation can be noted as the use of, for example, (a) Hip/ Hop music (Levy, 2012; Tyson, 2005) amongst ‘at risk’ African American youth; (b) the use of musical forms of expression such as “singing, instrumental performance and [lyrical analysis]” to positively impact “social, emotional, physical and cognition” (Gardstrom, as cited in Tomasello, 2016, p11) and in so doing, offer restoration to youth in the criminal justice system (Tomasello, 2016).

In other applications, music has been used in youth culture to develop character and resistance (Strayhorn, 2011) and the development of life skills for sustainable human growth (Miranda et al., 2013). In his study, Strayhorn (2011) studied the role of gospel choir participation in facilitating academic success and social adjustment of African American students, in a predominantly white institution. Through semi-structured interviews, he found that African-American under-graduate students who participated as gospel choir members, had an established sense of belonging, developed ethnic identity and nurtured a sense of resilience (Miranda et al., 2013; Strayhorn, 2011). Another study illustrating the application of music and life skills development is a study by Duffy and Fuller (2000). In their study, Duffy and Fuller (2000) “investigated the effectiveness of a music therapy programme in the enhancement of the social skills of children with moderate intellectual disability” (p.77). The authors found that participants exposed to an intervention group that listened to classical music, performed better on social skills such as, turn-taking, imitation, and eye contact than the controls. Although the findings were not statistically significant, the authors highlight the gains of music in social skill development (Duffy & Fuller, 2000).

From the above, despite the success and short-comings of the cited studies, this section provided a brief appraisal of the value of utilising music in youth rehabilitation and

understanding the value of music as it facilitates avenues of psychological and social change for individuals who would not otherwise benefit from conventional methods of youth rehabilitation, such as psycho-education and other didactic models of learning (Tyson, 2005).

2.2 Psychometric Development of Music Scales and Youth Culture

A number of psychometric scales have since been developed to empirically capture underlying constructs of youth's perceptions and attitudes towards various musical genres. Music perception scales include attitudes and perceptions of *rap music* (Levy, 2012; Tyson, 2002, 2005), *dancehall* (Stanley-Niaah, 2009), and *rock'n roll* music (Pach, 2004; Pratt, 2010) to name a few. Even though the above musical genres originate from diverse social, political and economic contexts, the consumption of music by youth has been an area of research aiming to understand how this population engages with music as a musical art-form, spoken language of expression, and as a medium that demonstrates their sense of belonging (Yang, 2014). In this sense, youth culture implies drawing boundaries of identity that demarcate youth from the adult world, and at times, a culture at odds with socio- cultural norms (Stanley-Niaah, 2009). In others words, youth culture encompasses a social consciousness that leads to the promotion of a distinct identity with particular value systems (Yang, 2014). Based on this youth culture, musical scales that rely on particular musical genres (e.g., *hip hop*) have since been developed to aid in youth rehabilitation programs that employ music that speaks to youth culture.

2.3 The Kwaito-music Attitude and Perception (KMP) Scale

With the above applications being noted, within the South African context, the study of kwaito music as a musical genre continues to experience a dearth of research, especially concerning its benefits and value, to the African youth, who are the greatest consumers of this musical genre (Mhlambi, 2004; Peterson, 2003; Vilakazi, 2012). For example, music perception scales

such as the RAP (Tyson, 2005) have been developed in the North American context in order to “understand attitudes towards the perceptions of rap music” (Tyson, 2005, p.59). Similarly, the *Music Self-Perception Inventory* (MUSPI) was created in Australia to measure students’ self-concept and how this relates to the music they listen to. In this sense, *self-concept* is defined as how individuals think of themselves in a conscious manner (Morin, Scalas & Vispoel, 2017). Lastly, the *Music-Related Quality of Life Questionnaire* (MuRQoL) was developed at the University of Southampton, United Kingdom, to evaluate the rehabilitative efficacy (aural rehabilitation) of music for cochlear implant patients (Dritsakis, van Besouw, Kitterick, & Verschuur, 2017).

Drawing on the work of Tyson’s (2005) rationale for the development of the Rap-music Attitudes and Perception (RAP) Scale, the construction of KMP would be relevant in understanding the social environment of black South African youth and how music can be helpful “to [health professionals] in their attempts to find ways to intervene with youth and young adults [rehabilitation]” (p.61). Similarly, the scale could be incorporated in rehabilitation programs that facilitate mood regulation, interpersonal skills and promote resilience in South African youth who may be consumers of this musical genre.

With the above noted, to the knowledge of the researcher, no such musical scales have been developed and validated in the South African fraternity to assess the role of music on attitudes or perception towards various entities as they relate to youth rehabilitation, health or self-concept to name a few applications (Morrison, 2014; Williams, 2015). The aim of my research study was thus to investigate the psychometric properties underpinning the KMP, which is an instrument designed to measure youth attitudes and perception towards kwaito music (Morrison, 2014; Williams, 2015). The achievement of my research objectives are thus similar

to that by Tyson (2005), who developed the Rap-music Attitude and Perception (RAP) Scale. In its application, findings from the KMP could be used as a screening tool for youth rehabilitation programs that may utilise kwaito music as part of life skills development. As such, similar to the RAP, the KMP can aid in “screening youth who might need to examine and change their endorsement of negative aspects of [kwaito music] before becoming involved in interventions that have [kwaito music] as core component” (Tyson, 2005, p.62). Secondly, the creation of the scale will likely bridge the gap between kwaito music literature and kwaito listeners¹ (Williams, 2015). Below, I provide a short review of kwaito music as a musical genre and provide some emerging themes from the academic literature that provided a rationale for the creation and validation the KMP.

2.4 Kwaito Music

Kwaito music is said to be a brand of music that “abandons the shackles of archaic rules imposed by some village schoolmaster or mister” (Satyo, as cited in Stanley-Niaah, 2009, p.762). Steingo (2016) further states that, “kwaito suspends normative perception and establishes a domain of sensory reality at odds with the accepted ordering of society” (p.130). Various views exist regarding the roots of this musical genre. According to Mhlambi, (2004) and Odine, (2013) *kwaito* is best located as arising from indigenous South African music, namely *mbaqanga* and *bubblegum*² music. From a political perspective, kwaito music is said

¹ In my previous Honours study (Williams, 2015) participants expressed concern regarding the manner in which kwaito music was portrayed in the academic literature (i.e. violent and sexist genre).

² *Mbaqanga* music developed in 1960s and is a type of music that became popular in the urban township scene as a form of entertainment that developed from “kwela and blended African melody, marabi and American jazz” (Ntaka, 1997, p.4; Viljoen, 2005; Mhlambi, 2004).

Bubblegum music is said to have developed in the 1980s and is a type of music that was birthed out of *mbaqanga* music, which incorporate the Euro-American *bubblegum* sound. According to Viljoen (2005) “South African bubblegum music was essentially a dance form whose lyrics and music were mostly repetitive and of secondary importance” (p.57).

to have come about as a type of resistance against the apartheid government, and as such, kwaito music represented black identity, black freedom, black youth culture and unity (Coplan, 2005; Salkind, 2009). Gericke (2009) further states that this type of music represented black empowerment and “freed one of the baggage of the [prevailing socio-political] discourse” (Viljoen, 2008, p.58). In other words, kwaito as a genre of music allowed for a detachment from “agony, struggle, conflict and exploitation” (Stanley-Niaah, 2009, p. 762) brought about by political oppression of the black body.

2.4.1 Emerging Constructs in the Literature on the nature of Kwaito Music

In order to aid the creation of my music scale (KMP), I sort to identify key emerging themes within the literature that define kwaito music. My search and analysis of the literature seem to suggest themes that I outline below. Due to the (a) historical foundations of kwaito music (e.g., indigenous mbaqanga music); its (b) foundations in the liberation (against apartheid), its (c) link to youth identity and the subsequent link of this identity to the (d) freedom of the black body, I have collectively summarised these themes as: (1) a sense of identity/freedom, (2) objectification of women body³, and (3) the empowerment of the women through aesthetic expression. I briefly expand on these themes below and locate their value in the creation of the Kwaito-music Attitudes and Perceptions (KMP) Scale.

2.4.1.1 Identity/Freedom (ID/FM)

A key theme emerging from the literature on kwaito music is ‘black identity’ and ‘freedom’. Identity refers to “individual personhood or self-image, as well as collective-image shared by members of social groups and communities” (Zegeye & Harris, as cited in Diergaardt, 2018, p.39). Intricately linked to the above definition, Adams and Van de Vivjer (2017) “attempted

³ A further sub-theme emerging from this theme, was ‘misogyny’.

to [integrate] different models of acculturation (unidimensional, bi-dimensional, multi-dimensional) with the tri-dimensional model of identity (personal, relational and social)” (p.115) which provides us with a lens of understanding black identity in kwaito music literature (Coplan, 2005; Gericke, 2009; Peterson, 2003; Pietilä, 2013; Salkind, 2009; Stanley-Niaah, 2009).

Limited by the scope of the research, emphasis will be placed on the multi-dimensionality model of acculturation which will be linked to the social aspect of the tri-dimensional model of identity (Adams & Van de Vijver, 2017). Acculturation is a process that produces a psychological and cultural metamorphosis in individual-self and collectives due to the continuous interpersonal interactions with individuals from other cultural backgrounds (Redifield, Linton, & Herskovits, as cited in Adams & Van de Vijver, 2017; Mana, Orr, & Mana, 2009; Rudmin, 2009). Therefore, multi-dimensional model of acculturation acknowledges that identification with multiple cultures is a re-occurring phenomena in the post-modern societies in which individuals are exposed to various cultural experiences allowing for an integrative experience that informs identity formation (Adams & Van de Vijver, 2017; Van de Vijver, 2015). With that said, social identity accounts for the collective experiences in which individuals navigate these plural cultural contexts while remaining loyal to their social groups through shared membership (Adams & Van de Vijver, 2017; Mana et al., 2009). As such, “social group membership promotes a sense of belonging and emotional attachment to something greater than the self” (Adams & Van de Vijver, 2017, p.116), through amalgamating values, beliefs, norms, languages, and cultural and religious practices that distinguish the group from other groups (Adams & Van de Vijver, 2017).

Kwaito music is quintessential in the processes aforementioned. Gericke (2006) highlights that kwaito music depicts the milieu of the black urban youth of South Africa, representing all facets of their lives, including fashion, the use of language⁴ and addressing collective social, environmental and political issues faced by African youth, such as unemployment, relationships and HIV/AIDS (Human Immunodeficiency virus/Acquired Immunodeficiency syndrome) (Rapoo, 2013).

From the above, it can be deduced that the birth of democracy created a cultural cooking pot facilitating a space in which black township cultures (informed by South African black ethnic groups practices) interacted with once racially segregated white urban environment in a globalised landscape resulting in a new identity illuminated through language, perceived apolitical positioning in society and fashion which is embodied in kwaito culture (Pietilä, 2013).

2.4.1.2 Sexual Objectification of women/Misogyny (SW/M) and Women

Empowerment/Aesthetic Expression (WE/AE)

Further analysis of the literature seems to suggest a key theme related to the sexual objectification of women and misogyny in kwaito music (Allen, 2004; Blose, 2012; Gericke, 2009; Impey, 2001; Mhlambi, 2004; Peterson, 2003; Pietilä, 2013; Stanley-Niaah, 2009; Swartz, 2008). More particularly, Blose (2012) states that the sexual objectification of women is most prevalent in the video content as well as the lyrical content of kwaito music. According to Blose, (2012.p. 51) the feminine body is portrayed as an arena for pleasure and consumption.

⁴ Kwaito artists usually use a language called 'Iscamtho'. It has strong Zulu and Sotho language mix. It also marks an urban identity which cuts across linguistic, political, and ethnic barriers created by apartheid. By Dumisane Ntshangase in *Indaba yami i-straight: language and language practices in Soweto*. In *Language and Social History: Studies in South African Sociolinguistics* (Ntshangase, 2002).

Blose (2012) further highlights the implicit nature of misogyny in kwaito music which at times seems to portray contempt for the female body.

Related to the nature of kwaito music and its lyrical content as it pertains to the objectification of women, authors such as Stephen (as cited in Pietilä, 2013) have suggested that kwaito music promotes hegemonic masculinity and patriarchal exertion through its content. On the contrary, the objectification of women through kwaito music videos is also analysed as empowerment of the female body. According to Impey, (2001, p.44) kwaito music has provided a platform for young black women to be empowered, and they “construct[ed] a commanding presence in the music industry” (Impey, 2001, p.44) through kwaito music. As such, women constructing a presence in the music industry takes place in context where values of gender equality co-exist in a patriarchal value system in which female artists understand “feminine sexuality as an entity that can be under their control, tailored to their interest and that their subjectivities are not necessarily totally determined by the dominant patriarchy” (Impey, 2001, p.47). Similarly, Blose (2012) states that “female artists have learned to effectively navigate within the repressive discourse [of kwaito] to create liberating musical images” (p. 55). In other words, through aesthetic expression, women in kwaito music have been able to gain agency, and in so doing, create new identities through lyrical content, stage performance, music videos and dress code (Impey, 2001; Motsemme, 2003).

Summary

The above section in its summarised form, has outlined some key constructs within the kwaito music literature, namely: (1) Identity and Freedom (ID/FM), (2) Sexual objectification/Misogyny (SW/M), and (3) Women Empowerment/Aesthetic expression (WE/AE) through kwaito music. It is worth acknowledging that these are complex concepts which cannot be fully

explored in the limited scope of my research study. Moreover, as a contrast to Tyson's (2005) work which utilised domain sampling model of measurement as a guiding theoretical framework; my study does not purport to have a unifying theoretical framework that led to the creation of my psychometric scale. As such, my scale is based on grounded approach that identified key theoretical themes common to kwaito music.

2.5 Previous findings and Rationale for Current Study

As previously noted, the current research study is an extension of findings from my Honours study. My previous analysis of the literature review pertaining to kwaito music, unearthed major themes, that directed the development of the KMP, namely (a) identity/freedom, (b) sexual objectification/misogyny, and (c) women empowerment. These themes were used to create items for validating the reliability of the KMP.

Findings from my previous study were as follows: (1) the KMP was found to be a reliable instrument (Cronbach Alpha of 0.865) in measuring attitudes and perceptions towards kwaito music amongst University students. (2) It was noted that certain items (3, 6, and 7) had values greater than 0.865, meaning that their deletion from the scale would improve the overall reliability of the scale (Field, 2009; Morrison, 2014). (3) It was further found that the Kaiser-Meyer-Olkin measure confirmed the sampling adequacy for the analysis, KMO = 0.72 (Field, 2009). The Bartlett's test of sphericity was significant, ($X^2 (253) = 674.325, p < 0.001$), indicating that correlations between the items (questions in the survey) were large enough for Principal Component Analysis (PCA) to be conducted (Field, 2009).

2.5.1 Purpose and Objective of the Study

The aim of my Masters study was to expand on my Honours⁵ study that sort to validate the KMP. For my MA research, I sought (1) to modify a number of items in the former scale (namely 3, 6, and 7) by changing the wording of the items in order to improve the reliability the scale. Moreover, (2) I sought to increase the validity of the scale by increasing the sample from 65 participants to 129 participants. The consideration of increasing my sample was based on previous analysis from my principal component analysis, that suggested an increase in sample size, to at least five to thirty respondents per question (which equates to 115 to 690 participants) would increase the validity and reliability of the KMP (Beavers et al., 2013; Osborne & Costello, 2004). Thirdly, I sought to modify my *Demographics* Questionnaire by adding variables such as ‘the frequency’ of listening to, and ‘ownership level’ of kwaito music to ascertain for population effects. Lastly, (4) I sought to modify items 8, 9, 10, 13, 17, 21, 23 of the scale as per suggestion of my previous PCA findings.

The implementation of the above modifications to my Masters study, was thought to strengthen the reliability and validity of the scale. Although benefits may include its application and use in community-based youth rehabilitation programs, it is important to note, that the primary goal of the research study was to validate and measure the reliability of the of KMP.

⁵ Williams, A. (2015). Further Development and Validation of Scale to Measure Attitudes and Perception Towards Kwaito Music: The Kwaito Music Perception (KMP) scale. Unpublished Honours, Rhodes University, Grahamstown, South Africa.

CHAPTER 3

METHODOLOGY

3.1 Research Design

A quantitative survey research design was used to achieve the goals of the study. Quantitative research is defined as “explaining [a] phenomenon by collecting numerical data that are analysed using mathematically based methods, in particular statistics” (Muijs, 2004. p. 1). Survey research designs are thus suitable in providing numerical descriptions of attitudes or opinions of the population, by studying a sample of the population (Creswell, 2014; De Vaus, 2002; Scarpa, 2012). Moreover, survey designs allow for the utilisation of various sampling techniques, data collection, and methods of survey administration such as numerically rated items questionnaires, and where possible, interview questions to supplement closed ended questions (Glasow, 2005; Ponto, 2015).

Specific to my study, my survey design took the form of an online survey questionnaire. The construction of my online survey, followed the guidelines suggested by Regmi and colleagues (2016) who suggested online survey be (a) user-friendly in design and layout, (b) aiming to select survey participants who meet the inclusion selection criteria, (c) avoiding multiple responses, (d) carrying our adequate data management, (e) compatibility of the survey with multiple browsers platforms and (f) conducting a pilot study (Andrew, Nonnecke, & Preece, 2003; Regmi, Waithaka, Paudyal, Simkhada, & Teijlingen, 2016). For the sake of brevity, I briefly comment on the piloting section of my research survey and how it aided my final research survey. The first phase of my pilot study was conducted during my Honours research (Williams, 2015). Five participants tested the functionality of the questionnaire. Findings from the pilot study indicated that (a) participants could complete the survey within 5-10 minutes; the survey was (b) compatible with various technological devices (e.g. mobile phones,

computers), social media platforms, (e.g. WhatsApp and Facebook Messenger), and various browser platforms. The above checkpoints were met and as such, the survey was deemed relevant as a data collection tool.

With regard to constructing the questionnaire, I followed the guidelines suggested by Furr (2010) on scale development namely that: (a) question items be clearly articulated with minimum ambiguity and that (b) items be based on identified themes within credible literature. Further guidelines included (c) choosing credible response formats for the items (e.g. Likert Scales) and (d) collecting and managing the data, and finally, (d) assessing the psychometric properties of the scale.

3.2 Participants

Snowball and convenience sampling methods were used to recruit participants for the research study. Since my current research study is an ongoing study from my 2015 Honours research project⁶, similar sampling techniques and research designs techniques were utilised. My Honours study consisted of 65 participants, and my current study consisted of 129 participants. The composition of participants in my Honours study included 62% males (n=40) and 38% females (n=25). In terms of racial distribution, 94% (n=61) indicated being Africans, and 6 % (n=4) indicated being 'Coloured'.

⁶ Williams, A. (2015). Development and Validation of the Psychometric Properties Underpinning the Kwaito Music Attitudes and Perception Scale (KMP). Unpublished Honours, Rhodes University, Grahamstown, South Africa

For my Masters research study, data was collected from 129 individuals who were all newly recruited participants. Males⁷ (n= 71) constituted 55% of participants, whereas, females (n= 57) constituted 44.2% of participants and intersex individuals (n=1) constituted 0.8% of participants. In terms of racial composition, 87.6% (n=113) indicated being Africans, 7.8% (n=10) indicated being Coloured, 2.3% (n=3) indicated being White, 1.6% (n=2) indicated being Indian, while 0.8% (n=1) selected ‘Other’. Age distribution indicated that the majority of participants were between 18-25 years (50.4%) (n=65), followed by participants between 26-30 years (45%) (n=58) and lastly, participants aged 35 years and above (4.7%) (n=6). Table 3.1 provides a summary of participants’ demographics.

Table 3.1 Participant Demographics

| | | | |
|---------------|-----------------------|----|-------|
| Sex | Male | 71 | 55% |
| | Female | 57 | 44.2% |
| | Intersex/Other | 1 | 0.8% |
| | | | |
| Gender | Man | 71 | 55% |
| | Woman | 55 | 42.6% |
| | Gender non-conforming | 3 | 2.3% |

⁷ For my study, ‘Male’, ‘female’ and intersex / other are categories under the heading “Sex”. Sex “refers [mostly] to the biological distinctions between males and females, most often in connection with reproductive functions” (Short, Yang & Jenkins, 2013, p.93). “Gender is a non-biological term describing socially constructed roles, perception, and resources associated with being female and male in a given group or society” (Râsky et al, 2017, p.782). In my study, I sought to detail both classifications as depicted by participants.

| | | | |
|--|-----------|-----|-------|
| | | | |
| Race | African | 113 | 87.6% |
| | Indian | 2 | 1.6% |
| | White | 3 | 2.3% |
| | Coloured | 10 | 7.8% |
| | Other | 1 | 0.8% |
| | | | |
| Age | 18-25yrs | 65 | 50.4% |
| | 25-30yrs | 58 | 45% |
| | 35yrs | 6 | 4.7% |
| | | | |
| Do you listen to kwaito music? | Yes | 47 | 36.4% |
| | No | 27 | 20.9% |
| | Sometimes | 55 | 42.6% |
| | | | |
| Do you listen to kwaito music frequently (weekly) | Yes | 33 | 25.6% |
| | No | 96 | 74.4% |

| | | | |
|---------------------------------|-----|----|-------|
| | | | |
| Do you own kwaito Music? | Yes | 64 | 49.6% |
| | No | 65 | 50.4% |

Inclusion and Exclusion criteria

The inclusion criteria for selecting participants for the study was (1) being a kwaito music listener or being familiar with the music genre, (2) participants were between the ages of 18-35 years of age, and (c) participant should have been able to complete the survey online. Participants who did not meet the above inclusion criteria were excluded from the research study.

3.3 Instruments

The modified *Kwaito-music Attitude and Perception (KMP)*⁸ Scale (Appendix A) (Morrison, 2014; Williams, 2015) which consisted of 23 items was used to collect data. The modified KMP was initially developed during my Honours research study to psychometrically validate the KMP. All items were in the form of a 5-point Likert scale with ‘5’ representing *Strongly Agree*, and ‘1’ representing *Strongly Disagree*. Items of the KMP included questions covering major themes in the kwaito literature including (a) a sense of identity/freedom, (b) sexual objectification/misogyny, and (c) women empowerment through aesthetic expression.

⁸ Permission was sought from Morrison (2014) to modify items on the scale.

A number of items were modified to address criticism leveled against KMP. In my Honours research project, through informal interviews a number of participants expressed that the initial KMP presented kwaito music in a negative light, and purely as a misogynist and violent musical genre (Williams, 2015). As a result, modifications were done on items 8, 9, 10, 13, 17, 21 and 23. These modifications were drawn from the kwaito music literature and sought to present a balanced account of kwaito music. The final product of the modified KMP included questions on the construct or theme of sexual objectification of women/misogyny, and this included seven items (13, 4, 5, 11, 12, 14, 18). The construct/ theme of identity/freedom contained eight items (1, 2, 3, 9, 16, 17, 19, and 23). The construct / theme of women empowerment / aesthetic expression contained eight items (6, 7, 8, 10, 15, 20, 21, 22). Table 3.2 provides a detailed summary of the modified items. Table 3.2 outlines all the modifications made to the scale.

Table 3.2 Modified Items

| Honours research study items | Masters research study items |
|--|---|
| 8. Kwaito music represents sex as a violent act. | 8. Kwaito music addresses social issues such as HIV/AIDS. |
| 9. Males dominate the Kwaito music industry. | 9. Kwaito music created a new urban culture that black youth can be proud of. |
| 10. Some kwaito songs enhance gender inequality. | 10. Kwaito musicians serve as social activists. |
| 13. Current gender roles in society are portrayed accurately through kwaito music. | 13. Kwaito music talks about romantic love. |

| | |
|--|---|
| 17. Kwaito music glorifies violent behaviour. | 17. Kwaito music is about celebrating township life. |
| 21. Women purposefully dance seductively to symbolize their power and independence. | 21. The kwaito music industry gives a voice to young black women to empower themselves through artistic expression. |
| 23. Kwaito music portrays female in a common tendency to be willing to do sexual favors if they receive material gifts in return | 23. Kwaito music brings people from different races together. |

A *Demographic Questionnaire* (Appendix B) was administered to gather information related to participant's age, race, sex, gender and information related to how frequently they consume *kwaito* music⁹. Lastly, a *Consent Form* (Appendix D) was completed by participants to obtain their informed consent prior to partaking in the research. The consent form provided prospective participants with the background information of the study, explained the potential risks involved and informed participants of their rights, such as confidentiality and the voluntary nature of the study (e.g. right to withdraw from the study at any point).

3.4 Procedure

Participants were invited to participate in the study through various channels such as responding to posters located at various public spaces such as at the Rhodes University Library and Rhodes University Psychology Department noticeboards, as well as shopping centers in Grahamstown (Makhanda) (Appendix C). Further advertising included posting information

⁹ Do you listen to *Kwaito* music? Do you own *kwaito* music CDs and/or download of *kwaito* music? Do you listen *kwaito* music frequently (weekly)?

about the study on online platforms (e.g. Rhodes University SRC page, Facebook). Once participants responded to the study, and met the inclusion criteria, they were sent the Google Forms link to complete the necessary protocol related to the study.

Once participants opened the Google Forms link, the procedure for completing all protocol was as follows: participants first completed the *Consent Form* (Appendix D). Once complete, participants were then directed to complete the *Demographics Questionnaire* (Appendix B). This was followed by completing the KMP (Appendix A). Once complete, the above forms were automatically emailed to the researcher for data cleaning and data analysis.

3.5 Ethical considerations

Ethical approval to conduct my study was granted by the Rhodes University Psychology Department's Research Projects and Ethics Reviews Committee (RPERC) (Appendix E). Permission to advertise and recruit to the University student population regarding my research study was granted by the Rhodes University Registrar (Appendix F) and the Psychology Head of Department (Appendix G). Some key ethical considerations for my study included assuring participants' privacy and confidentiality with regard to email information and IP address. As such, participant's anonymity was ensured by using participant code addresses, and not using personal email addresses on the data collection spread sheet. All sensitive data such as email addresses were kept in a password protected computer file (Appendix H). Lastly, participants were given the option to withdraw from the study at any point without any consequences (Regmi et al, 2016).

3.6 Data analysis

Data was analysed using Cronbach's alpha to measure the reliability and validity of the KMP (Field, 2009). Descriptive statistics and exploratory factor analysis (EFA), using orthogonal

rotation¹⁰ were carried out to analyse the psychometric properties of the KMP (Furr & Bacharach, 2008). By definition, factor analysis assumes that multiple observed variables/questions have similar attributes, and thus measure a particular latent theme, called a factor (Field, 2009). As such, all questions on the created scale, will have total variance, with some questions having, common variance (common shared themes) and some having unique variance (Field, 2009). The proportion of common variance present on a theme is called ‘communality’ and variables with specific variance of shared themes, would have a communality of '1'. Question scales that share no variance/themes with any other variable would have communality of 0 (Bryant & Yarnold, 1995; Field, 2009). As stated by Field (2009), factors/themes were grouped on the premise of eigenvalues. In this sense, “eigenvalues represent the amount of variation explained by a factor and that an eigenvalue of 1 represents a substantial amount of variation” (Field, 2009, p.640). Overall, as opposed to principal component analysis (PCA) which is a procedure that correlates variables into a smaller number of uncorrelated variables called ‘principal components’ (Santos et al., 2019), my study utilized Exploratory Factor analysis (EFA) to identify any underlying factors that are responsible for the covariation among a group of independent variables (Field, 2009). Cronbach Alpha measured the overall reliability of the KMP (Bryant & Yarnold, 1995; Field, 2009).

3.6.1 Kaiser-Meyer-Olkin (KMO) and Bartlett’s Test

In order to obtain the extracted factors, a number of tests were conducted “to examine the adequacy of the sample and the suitability of data for [factor analysis]” (Burton & Mazerolle, as cited in Taherdoost, Sahibuddin, & Jalaliyoon, 2014, p.377). Sampling adequacy was determined by testing the Kaiser-Meyer-Olkin value (Kaiser, 1970, as cited in Taherdoost et

¹⁰ Orthogonal rotation allows the researcher to identify dimensions within the scale that are not associated with one another.

al., 2014). As such, the KMO value “represents the ration of the squared correlation between variables to the squared partial correlation between variables” (Field, 2009, p.647). In other words, it measures how strongly an item is correlated with other items in EFA correlation matrix (Burton & Mazerolle, as cited in Taherdoost et al., 2014). KMO values range between 0 and 1, of which only values greater than 0.5 are acceptable (Field, 2009).

The Bartlett’s test was also implemented to “examine whether the population correlation matrix resemblances an identity matrix” (Field, 2009, p.648). For the test to be significant (i.e. population correlation matrix not resembling an identity matrix) the Bartlett’s score has to be less than 0.05 (Field, 2009; Hadi, Abdullah, & Sentosa, 2016; Taherdoost et al., 2014). A Bartlett’s score that is less than 0.05 indicates that the data is suitable for a factor analysis to be conducted (Field, 2009). All analyses for the psychometric reliability of the KMP were conducted using Jamovi 1.0.1.0 (The jamovi project, 2019). The next chapter details the findings from my EFA.

CHAPTER 4

RESULTS

4.1. Kaiser-Meyer-Olkin (KMO) and Bartlett's Test

The Kaiser-Meyers-Olkin measure confirmed the sampling adequacy for the analysis, KMO = 0.717, which is above the commonly acceptable value of 0.5 (Field, 2009). Bartlett's test of sphericity was significant ($X^2(253) = 947, p < 0.001$) which indicated that correlations between items were large enough for an EFA to be conducted (Field, 2009). Table 4.1 presents the Bartlett's test and Table 4.2 details the Kaiser-Meyers-Olkin (KMO) results.

Table 4.1 Bartlett's Test of Sphericity

Bartlett's Test of Sphericity

| χ^2 | df | p |
|----------|-----|-------|
| 947 | 253 | <.001 |

Table 4.2 Kaiser-Meyer-Olkin (KMO)

KMO Measure of Sampling Adequacy

| | MSA |
|---------|-------|
| Overall | 0.717 |
| Q1 | 0.523 |
| Q2 | 0.834 |
| Q3 | 0.524 |
| Q4R | 0.676 |
| Q5R | 0.728 |

KMO Measure of Sampling Adequacy

| | MSA |
|------|-------|
| Q6R | 0.814 |
| Q7 | 0.799 |
| Q8 | 0.765 |
| Q9 | 0.812 |
| Q10 | 0.805 |
| Q11R | 0.652 |
| Q12R | 0.717 |
| Q13 | 0.508 |
| Q14R | 0.611 |
| Q15 | 0.750 |
| Q16 | 0.792 |
| Q17 | 0.639 |
| Q18R | 0.628 |
| Q19 | 0.836 |
| Q20 | 0.723 |
| Q21 | 0.764 |
| Q22 | 0.692 |
| Q23 | 0.756 |

4.2. Factor Analysis

Exploratory factor analysis (EFA) was applied to analyse the data for themes and constructs.

Factor analysis allows the researcher to determine the number of “latent variables underlying

a set of items” (DeVellis, 2012.p.116). That is to say, EFA aids the researcher in uncovering (a) the number of factors present in a questionnaire, as determined by the relevant eigenvalues of the scale (Eigenvalues of Correlation Matrix)¹¹. EFA further allows the researcher to investigate (b) the association between the dimensions (factors) of a questionnaire through factor rotation, particularly orthogonal rotation¹² (Furr & Bacharach, 2008). In other words, “[it] reduce[s] a data set to a more manageable size while maintaining as much of the original information as possible” (Field, 2009, p.9).

4.3 Factor Extraction

In conducting factor extraction, not all the factors were retained. Factors were retained either using the scree plot where factors are selected based on the point of inflexion of the curve. The point of inflexion is where the slope of the line changes dramatically, and factors to the left of the point of inflexion are considered (Field, 2009). The information is represented in the scree plot below, as seen in Table 4.3. The other criterion is to retain all factors with eigenvalues greater than 1 (Field, 2009). My results indicated that there were only two retainable factors with an eigenvalue greater than 1, which indicates a significant factor. The two factors generated accounted for 29.7 % of the variance in the analysis.

¹¹ Eigenvalues greater than one (>1) serves as a rule to evaluate the number of dimensions that the items reflect (Furr & Bacharach, 2008).

¹² See page 26 for the definition

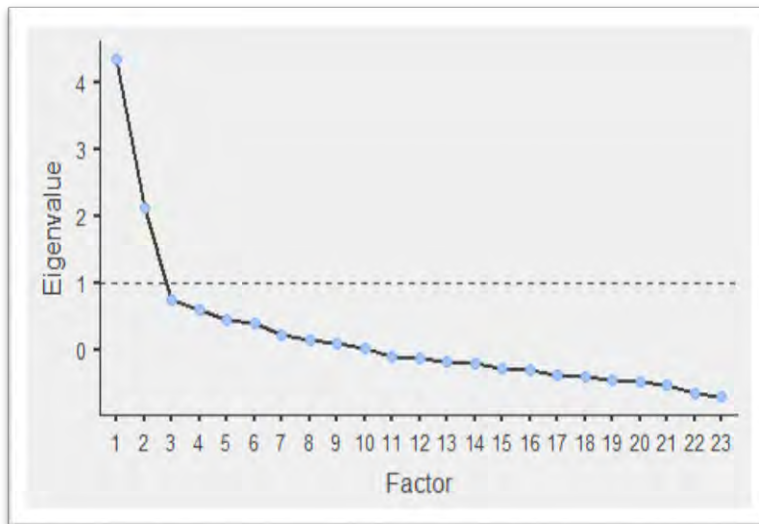


Table 4.3 Scree Plot

Moreover, to highlight the items represented on each factor, two methods were utilised namely cut-off points and orthogonal rotation procedure. For ease of analysis, I only briefly mention how cut-off points were implemented, as orthogonal rotation was previously discussed¹³. Regarding cut-off points, all the factor loadings less than 0.4¹⁴ were excluded in the interpretation of the factor (Field, 2009). Table 4.4 below shows the factor loadings of each factor and the items associated with each factor.

Table 4.4 Factor loadings

| Variable clustered by factor analysis on Jamovi | Factor loadings | Researcher’s Original Conception of clustering the variables |
|---|-----------------|--|
| Factor 1 | | |

¹³ See page 26

¹⁴ Items 1, 3 and 13 fell below the 0.4 cut-off point and were excluded from the factor-loadings.

| | | | |
|-----|---|-------|--|
| Q2 | Youth can relate to kwaito music because it talks about their reality. | 0.561 | Identity/Freedom |
| Q6 | Kwaito songs have no lyrical substances. | 0.434 | Women Empowerment/ Aesthetic Expression |
| Q7 | I feel a sense of empowerment while I listen to kwaito music. | 0.594 | Women Empowerment/ Aesthetic Expression |
| Q8 | Kwaito music addresses social issues such as HIV/AIDS. | 0.475 | Women Empowerment/ Aesthetic Expression |
| Q9 | Kwaito music created a new urban culture that black youths can proud of. | 0.560 | Identity/Freedom |
| Q10 | Kwaito musicians serve as social activists. | 0.455 | Women Empowerment/ Aesthetic Expression |
| Q15 | I feel a sense of liberation while I listen to kwaito music. | 0.535 | Women Empowerment/ Aesthetic Expression |
| Q16 | Kwaito music is part of South African history. | 0.582 | Identity/Freedom |
| Q17 | Kwaito music is about celebrating township life. | 0.486 | Identity/Freedom |
| Q19 | Kwaito music encourages black South African pride. | 0.592 | Identity/Freedom |
| Q20 | Within kwaito music, black female artists celebrate their sexuality and freedom. | 0.445 | Women Empowerment/ Aesthetic Expression |
| Q21 | The kwaito music industry gives a voice to young black women to empower themselves through artistic expression. | 0.435 | Women Empowerment/ Aesthetic Expression |

| | | | |
|-----|---|-------|--|
| Q22 | Through kwaito music, musicians rebel against an oppressive past. | 0.540 | Women Empowerment/ Aesthetic Expression |
| Q23 | Kwaito music brings people from different races together. | 0.415 | Identity/Freedom |

Factor 2

| | | | |
|-----|---|-------|------------------------------------|
| Q4 | In kwaito lyrics, males are portrayed as dominant figures. | 0.516 | Sexual objection of women/Misogyny |
| Q5 | In kwaito music, females are represented in a submissive manner to men. | 0.694 | Sexual objection of women/Misogyny |
| Q11 | Kwaito music enhances negative stereotypes concerning women. | 0.563 | Sexual objection of women/Misogyny |
| Q12 | Kwaito artists mostly sing about violent themes. | 0.494 | Sexual objection of women/Misogyny |
| Q14 | Women in the kwaito music industry, serve as tools to elicit erotic feelings in the crowd to sell kwaito music. | 0.774 | Sexual objection of women/Misogyny |
| Q18 | Women choose to exploit their bodies in order to attract crowds, in the kwaito music industry. | 0.549 | Sexual objection of women/Misogyny |

Factor 1 has the highest number of items reflected in the table above. In this factor, there was an overlap of two constructs, *Women Empowerment/Aesthetic Expression (WE/AE)* and *Identity /Freedom (ID/FM)*. These constructs were originally extracted from the literature regarding kwaito music (Morrison, 2014). While theoretically, there was an attempt to differentiate and separate the constructs, the literature supports the factor analysis results

(Blose, 2012; Gericke, 2006; Impey, 2001; Pietilä, 2013). These findings are perhaps captured in *Pornographic objectification of women through lyrics* where Blose (2012) states that kwaito music, is a body politic platform where there is an interplay of women's agency, black South African identity, power expressed through stage performance and sexuality. Furthermore, with the advent of democracy, synonymous with the attainment of freedom, this gave an opportunity to African youth spaces to create their own "narratives and meanings [through kwaito music] in response to harsh and hostile urban landscapes" (Peterson, 2003, p.197). Therefore, it can be drawn from the above that through music expression, freedom can serve as an extension of one's identity (Stanley-Niaah, 2009).

Factor 2 is based on the construct of *Sexual objectification of women/Misogyny (SW/M)*. The ideas of masculinity are prevalent in all sectors of society, especially noted through race, gender roles, sexuality and social class (Hobbs, 2013). As such, more often than not, individuals are usually viewed through binaries of black and white, man and woman, and heterosexual and homosexuality (Ratele, Shefer, Strebel, & Fouten, 2010). Kwaito music is embedded within societal norms and values that position certain bodies in the higher echelon of society, while subjugating others bodies through social exclusion, and acts of violence based on these binaries (Hobbs, 2013; Ratele et al., 2010). With reference to kwaito music, Steingo, (2016) and others (e.g., Blose, 2012; Swartz, 2008) highlight the misogynistic and sexual objectification of women through kwaito lyrical content. These sentiments are further echoed by Impey (2001) in his *Resurrecting the flesh? Reflections on women in kwaito* which captures the views of ethnomusicologists, who argue that kwaito music is considered hedonistic, misogynist, morally degenerate and degrading to women.

4.3.1 Labelling of Factors

Table 4.5, represents all items which belong to a specific factor. The appropriate titles have been used for the factors.

Table 4.5 Factor labels

| Variable clustered by factor analysis on Jamovi | | Factor labels |
|---|--|--|
| Factor 1 | | Identity/Freedom And Women Empowerment/Aesthetic Expression |
| Q2 | Youth can relate to kwaito music because it talks about their reality. | |
| Q6 | Kwaito songs have no lyrical substances. | |
| Q7 | I feel a sense of empowerment while I listen to kwaito music. | |
| Q8 | Kwaito music addresses social issues such as HIV/AIDS. | |
| Q9 | Kwaito music created a new urban culture that black youths can proud of. | |
| Q10 | Kwaito musicians serve as social activists. | |
| Q15 | I feel a sense of liberation while I listen to kwaito music. | |
| Q16 | Kwaito music is part of South African history. | |
| Q17 | Kwaito music is about celebrating township life. | |
| Q19 | Kwaito music encourages black South African pride. | |

| | | |
|-----|---|--|
| Q20 | Within kwaito music, black female artists celebrate their sexuality and freedom. | |
| Q21 | The kwaito music industry gives a voice to young black women to empower themselves through artistic expression. | |
| Q22 | Through kwaito music, musicians rebel against an oppressive past. | |
| Q23 | Kwaito music brings people from different races together. | |

Factor 2

| | | |
|-----|---|---|
| Q4 | In kwaito lyrics, males are portrayed as dominant figures. | Sexual Objectification of women/Misogyny |
| Q5 | In kwaito music, females are represented in a submissive manner to men. | |
| Q11 | Kwaito music enhances negative stereotypes concerning women. | |
| Q12 | Kwaito artists mostly sing about violent themes. | |
| Q14 | Women in the kwaito music industry, serve as tools to elicit erotic feelings in the crowd to sell kwaito music. | |
| Q18 | Women choose to exploit their bodies in order to attract crowds, in the kwaito music industry. | |

4.4 Internal consistency

Internal consistency of the modified KMP was measured as it relates to measuring scale reliability. Internal consistency indicates whether items on a test accurately measure the same construct (themes), and produce consistent scores (Tang, Cui, & Babenko, 2014). To measure internal consistency, Cronbach's Alpha¹⁵ (α) was utilised in my research study. Results indicated that my scale yielded a Cronbach α value, 0.820. Results from the internal consistency measure indicated that the KMP was a reliable scale, as values between α 0.7 to 0.8 are good indicators of internal consistency and scale reliability (Field, 2009; Santos, 1999). Table 4.6 represents the Cronbach α score.

Table 4.6 Cronbach α value

| Scale Reliability Statistics | |
|------------------------------|---------------------|
| | Cronbach's α |
| scale | 0.820 |

4.4.1 Item-rest correlation and Cronbach Alpha deletions

Next, I tested for item-rest correlation, (also called Corrected Item-Total Correlation) which reveals “the correlations between each item and the total score from the questionnaire” (Field, 2009, p. 678). Values that are less than 0.3 are dropped from the scale, because it means that the item does not correlate well with the scale overall (Field, 2009). With regard to the modified KMP, items 1, 3, 4, 11, 13 and 18 had values less than the acceptable value of 0.3, meaning

¹⁵ Cronbach's Alpha measures the internal consistency or average correlation of items in a survey instrument to gauge its reliability (Santos, 1999; Tavakol & Dennick, 2011).

these items did not correlate well with the overall scale, and thereby were dropped from the overall questionnaire survey.

The second value of interest was the *Cronbach's Alpha if Items are Deleted*. This value represents the values of the overall α (alpha) if particular items are excluded from the overall reliability analysis. Once Cronbach alpha deletions were completed, my analysis returned a score of 0.820 indicating that all values in this column should be around the same value. Values that are greater than overall Cronbach α were excluded since the deletion of an item increases Cronbach's α which further improves the reliability of the scale (Field, 2009). The results indicated that items 3, 4 and 18¹⁶ had values greater than the Cronbach α value which means their deletion would improve the overall reliability of my scale. Findings from this deletion indicate that future modification of the scale could benefit from replacing these items in order to increase reliability of the scale. Table 4.7 provides a summary of the findings of tests, item-rest correlation and Cronbach alpha deletions.

Table 4.7 Item-rest correlation and Cronbach Alpha deletions

Item Reliability Statistics

| | | if item dropped |
|-----|-----------------------|---------------------|
| | item-rest correlation | Cronbach's α |
| Q1 | 0.293* | 0.816 |
| Q2 | 0.432 | 0.811 |
| Q3 | 0.170* | 0.822* |
| Q4R | 0.168* | 0.822* |

¹⁶ Item3- α - 0.822
 Item4- α - 0.822
 Item18- α -0.823

| | | |
|------|--------|--------|
| Q5R | 0.345 | 0.814 |
| Q6R | 0.503 | 0.806 |
| Q7 | 0.566 | 0.803 |
| Q8 | 0.408 | 0.812 |
| Q9 | 0.484 | 0.808 |
| Q10 | 0.496 | 0.807 |
| Q11R | 0.280* | 0.817 |
| Q12R | 0.385 | 0.812 |
| Q13 | 0.244* | 0.818 |
| Q14R | 0.322 | 0.816 |
| Q15 | 0.499 | 0.807 |
| Q16 | 0.429 | 0.811 |
| Q17 | 0.387 | 0.813 |
| Q18R | 0.187* | 0.823* |
| Q19 | 0.559 | 0.806 |
| Q20 | 0.318 | 0.815 |
| Q21 | 0.339 | 0.814 |
| Q22 | 0.377 | 0.813 |
| Q23 | 0.336 | 0.815 |

4.5 Overall Opinion of the participants

As part of the KMP, participants were asked three questions to get their overall opinion of kwaito music. The participants could respond through selecting “YES” or “NO” to the questions. The questions were as follows: (1) In summary, do you think kwaito music portrays violence? (2) In summary, do you think kwaito music empowers women? (3) In summary, do you think kwaito music is symbolic of African liberation, pride and identity? In response to the first question, the majority of participants responded ‘No’ (87.6%) (n=113) whereas the other 12.4% (n=16) indicated ‘Yes’. In response to the second question, the majority of participants responded ‘No’, 58.9% (n=76) compared to Yes (41.1%) (n=53). These descriptive data indicated that, according to participants, kwaito music does not empower women. In response to the third question, the majority of participants (85.3%) (n=110) indicated that kwaito music is symbolic of African liberation, pride and identity.

The above findings provide a view of participants’ views of kwaito music. The researcher believes the three questions set the platform to facilitate discussions to ascertain the factors influencing participants’ responses. In summary, participants’ responses serve as an introductory platform for further qualitative analysis that could accompany the scale. With that being noted, while the KMP may be an invaluable instrument, the information it currently provides is limited as the KMP does not capture the emotional processes of participants’ attitudes towards kwaito music (Furr, 2010; Queirós, Almeida, & Faria, 2017).

Summary of the Results

In summary, an Exploratory Factor Analysis (EFA) was conducted on the items using orthogonal rotation (varimax). The Kaiser-Meyer-Olkin measure confirmed the sampling adequacy for the analysis, KMO = 0.717. This finding was deemed appropriate considering the value to be greater than the acceptable value of 0.5 (Field, 2009). Bartlett’s test of sphericity

$\chi^2 (253) = 947.325, p < 0.001$, further indicated that the correlations items were large enough large to carry out an EFA. Lastly, the KMP was found to be a highly reliable measure with a Cronbach Alpha of 0.820.

CHAPTER 5

DISCUSSION

5.1 Introduction

The current study is a continuation of my Honours study to validate the psychometric properties underpinning the *Kwaito Music and Perception* (KMP) Scale (Morrison, 2014). Research on music perception on youth (e.g. KMP and RAP) seems to suggest that the development of the music scales has the potential to allow marginalised voices such as those of youth to meaningfully participate in dialogue that aids in their development (Tyson, 2005). As such, music scales can serve as screening tools that can reliably measure youth's various interpretations (e.g. attitudes) of the music genres. Similar to Morrison (2014) and Williams (2015) the primary purpose of my research study was to investigate the psychometric properties underpinning the KMP.

In the subsequent sections, I (a) summarize the results of my findings, (b) discuss ways in which these findings fit and extend the literature in this field; (c) consider some methodological limitations that could have affected my findings, (d) note the general limitations of my study, and (e) highlight the significance of my study in light of the discipline of musicology and kwaito music.

5.2 Main Findings of Study

The KMP was found to have good internal consistency (0.820) as a global measure of attitudes and perception towards kwaito music. That said, the scale positions the KMP as a reliable instrument which has the potential to be a medium that enables youth, particularly the African demographic consumers of the music genre, to engage with the literature that informs the

constructs of the KMP (Williams, 2015). This assertion resonates with the appeal that kwaito music captures the imagination of township African youth, and as such, this music genre resonates with most township African youth (Steingo, 2005).

In terms of practical implication, the KMP can be utilised in diverse forums such as youth culture and rehabilitation of youth in different community-based projects who may use kwaito music as a mode of reintegration and learning about the effect of music on youth culture. A similar scale has been developed in the music genre of Hip/Hop for the same purposes (Tyson, 2002, 2005). The KMP might serve as a space to challenge the understandings of kwaito music which portray the musical genre in a negative light. In a previous research study (Williams, 2015) participants expressed concern in the manner kwaito music was presented, as a violent and sexist genre. However, these views could be harnessed for rehabilitative purposes if channeled positively.

Results from the Exploratory Factor Analysis (EFA) revealed that there were only two retainable factors extracted from the analysis, instead of the three factors which were thought to account for the literature, namely (a) Identity/Freedom (ID/FM) (b) Sexual objectification of women/Misogyny (SW/M) and (c) Women empowerment/Aesthetic Expression (WE/AE). The factor analysis reflected that items conceptually clustered under the constructs of (ID/FM) and (WE/AE) were interpreted as a single factor by the Jamovi (2019) statistical program. That said, the attempt by the researcher to differentiate the concepts was unsuccessful due to the interrelated nature of the concepts. As reflected in the literature review, discussions about women empowerment are not a phenomenon restricted to kwaito music, but rather is a national discourse with other mitigating factors such as democracy, and the existence of political institutions facilitating women empowerment (Sevefjord & Olsson, 2001). Furthermore, the

end of apartheid facilitated the empowerment of women as agents of change and role players in many aspects of civil life (Stanley-Niaah, 2009; Steingo, 2016). In essence, the post-apartheid era of freedom, individualism, and autonomy, provided a defining moment for the expression of identity through song creation, dress-code and stage performance (Blose, 2012; Impey, 2001; Peterson, 2003; Pietilä, 2013).

5.3 Methodological Considerations affecting Data and Interpretations

5.3.1 Kwaito music literature and Scale Development

There is a limited body of literature with regards to the development of music perception scales, with a few scales reported in the musicology literature (e.g., *rock'n roll* (Pach, 2014; Pratt, 2010); *hip/hop* music (Levy, 2012; Tyson, 2005). My research sought to address this dearth of research in the development of music scales for application in youth culture. In addressing the dearth of research, my study took a quantitative approach. A quantitative approach offered the advantage of achieving the objective of the research through (1) generating numerical data that can be subjected to rigorous quantitative analysis (e.g., EFA) (2) that can be generalised to the wider kwaito listeners population (Kothari, 2004). The quantitative approach does however provide limitations that will be delineated below.

My study utilised a survey research design which required the researcher to consider three limitations associated with this design namely, (1) the quality of answers and survey structure determine the reliability of data, (2) the rigidity of the survey structure, and (3) the omission of emotional states and behavioural experiences of participants that accompanies this approach (Kothari, 2004; Queirós et al., 2017). The personal views and opinions of participants, accompanied by emotional states and behavioural cues, are not captured by the quantitative survey design.

Firstly, the rigidity of the survey design is reflected in the sense that once the survey questionnaire is administered, the researcher cannot amend items participants may find problematic (Queirós et al., 2017). With regard to my research, participants expressed that certain items in the KMP presented kwaito music as a violent and misogynistic genre and that the research could have benefited from a discourse on the subject. It is possible that the rigid nature of my questionnaire could have compromised the quality of the participants' answers, and as such compromised the reliability of the data generated by the KMP (Queirós et al., 2017). To overcome this design limitation, the interview format could have provided a platform for participants to express their personal views that could capture their emotional states and behavioural cues with regard to kwaito music (Queirós et al., 2017).

That noted, my study could have benefited from a mixed methods approach. Mixed methods “refers to an emergent methodology of research that advances the systematic integration, or mixing, of quantitative and qualitative data within a single investigation or sustained program of inquiry” (Wisdom & Creswell, 2013, p.1). My study could have benefited from this mixed method approach by incorporating an interview component, such as thematic analysis. Thematic analysis could capture participants' emotions, cognitive processes in response to the items of the KMP and could aid in understanding respondents' attitudes and perception that could have guided item construction of KMP scale (Furr, 2010; Queirós et al., 2017).

Secondly, it is worth mentioning that kwaito music as a musical genre has been interpreted from multiple dimensions, namely African literature studies (Peterson, 2003), Musicology (Allen, 2004; Coplan, 2005; Steingo, 2016; Viljoen, 2008), Anthropology (Pietilä, 2013), Sociology (Swartz, 2008) and Journalism (Blöse, 2012) with their own philosophical,

epistemological, and methodological frameworks of interpreting kwaito music. Due to the diverse analytical interpretation of kwaito music, it was difficult to arrive at a unifying theoretical framework that encapsulates the kwaito music genre. This lack of unifying theory presented a challenge in defining concepts that clearly outlined the constructs for the KMP scale. For example, the concept of “Identity” which forms one of the constructs in the KMP, is a highly contested term. For example, an anthropological conceptualization of ‘identity’ situates identity, as not naturally given, but being ‘a second nature of man’, embedded in culture (Golubović, 2011). From a psychological perspective, various views of identity exist such as the ‘Social Identity Theory (SIT), the ‘Self Categorization Theory’ and the ‘Socio-biological Approach’ to identity (Comer, Gould, & Furnham, 2013).

Given the above, the responsibility of acknowledging differences in constructs, with the goal of creating a scale situated in a Psychology study will always carry limitations. Since one of the aims of validity and reliability through scale validation is to “evaluate the degree to which a measure assesses the construct it is said to measure” (Strauss & Smith, 2009, p.1), it is worth acknowledging that constructs that are not uniform or unclearly defined could have affected the validity of the KMP (Danner et al., 2016; Strauss & Smith, 2009).

Lastly, survey structure is a key component of scale construction and has an impact on scale reliability (Rea & Parker, 2014). The development of the items on the modified KMP were drawn from the constructs of (a) Identity/Freedom, (b) Sexual Objectification/ Misogyny and (c) Women Empowerment/Aesthetic Expression. The initial question structure (items) was created by Morrison (2014) which took into account two considerations, namely, (1) question/statement phrasing and (2) question formatting. The current study adopted Morrison’s (2014) five response Likert format (e.g. 1 = *Strongly Disagree* to 5 = *Strongly Agree*) but the

researcher of the current study modified a number of items based on the recommendation from my Honours study. It remains to be seen how the iterative modifications of the KMP from the initial study by Morrison (2014), to the current study, could have affected the reliability and validity of the scale. Moreover, with regard to scale construction, Rea and Parker (2014) suggest that researchers maintain neutrality in question design, to ensure that statements/questions do not possibly influence participants responses. Within my current study, a number of participants reflected that aspects of the KMP presented kwaito music in a violent and misogynistic manner, as some of the items invoked negative feelings on the participants. As much as I sought to mitigate some of the negative views of kwaito music, and sought to be neutral, it goes without saying that a number of items in the KMP were positively phrased to present a balance view of kwaito music. It is possible that these modification could have affected the validity of the study.

Another consideration is that, in discussing youth culture, the study could have benefited in providing the characteristic features that distinguish Kwaito, as a popular musical genre amongst South African youth. In this manner, qualitative questions such as: Why do young people enjoy kwaito music? What melodic or narrative characteristics make this musical genre different from other musical genres, such as Jazz music or Classical music? Even though answering these questions was not the focus of the study, a discussion to this effect would have strengthened the argument for the continued development of the KMP scale. Moreover, within the exploration of kwaito music constructs, the researcher failed to utilise the opportunity to introduce the term “Kwaito nation” (Pietilä, 2013, p.145), into the analysis of the results. This term by Pietilä, (2013, p.145), highlights the standard styles and shared symbols, recognised by consumers of kwaito music and within the academic discourse of this musical genre. For example, the symbolism of dress denoted, and referred to as the ‘*mpantsula-style*’ with the

signature ‘Spotti sun hat’ and ‘All-Stars canvas’ could have been further explored. With that said, kwaito music has created an image of black success, and a demonstration of entrepreneurial skills seen in fashion brands such as *Loxion Kulcha* and *Woola Seven*. Other entrepreneurial successes range from the ownership of music production companies owned by the likes of Arthur Mafokate, to kwaito radio musical stations such as Yfm, and youth culture magazines, such as Y-mag (Swartz, 2008). The above highlights the extent of Kwaito music beyond musical performance/aesthetics. Lastly, it has been noted that kwaito music offers “township youth a means to express their narratives and dreams, in their language” (Pietilä, 2013, p. 148). Within this context, the research study could have demonstrated the importance of kwaito music to the youth, especially the African youth, even though the description offered is simplistic. The inability to explore the complexities involved in shaping the kwaito youth culture, and its significance to the African youth in the literature review of the study serve as a limitation to the task.

5.3.2 Demographic Concerns and Inclusion Criteria

It is crucial for research studies involving culturally diverse groups to acknowledge the researchers’ demographic characteristics and the potential influence they may have on the data collection and interpretation phase of the quantitative research (McLoyd, 1998). While reflexivity is an essential methodological practice in qualitative research, positivist orientated studies have often neglected reflexivity as a way to interrogate the reliability, validity and objectivity of a study (Gough & Lyons, 2016). Reflexivity rests on the premise that a researcher’s cultural background and theoretical position will influence which phenomenon to investigate, the perspective adopted during the investigation, the methods deemed most adequate for purpose of the study, results seen as most appropriate, and the interpretation of the findings (Malterud, 2001).

That said, as the researcher of this study, I take this time to reflect on my experiences in the research process. Before, I conducted research on KMP and came to understand the potential benefits of the scale to youth rehabilitation, I was a consumer of kwaito music. Kwaito music served a number of functions in my life namely, a source of entertainment and an inspiration to succeed in life, particularly in my childhood and early adolescent years. I had memorable moments where children and adults alike danced to the late Mandoza's, Arthur's, TKZee's, Zola 7's music to name a few, during the December holidays. The whole township street (next to the Jukebox house) served as a stage as everyone showed their talents such as dance moves and memorization of the lyrics. As children, we wanted to be like the kwaito artists because they came from our communities, they spoke like us and they looked like us and it was not uncommon for a boy child to be named after a kwaito musician, usually in a diminutive or sobriquet manner. These childhood experiences of kwaito music left an endearing impression and the notion that kwaito was mostly a music genre for the African youth demographic. As a result, upon completing the data collection phase of the research, the results prompted me to ponder the extent to which my preconception about the kwaito listenership may have shaped my sample's demographic characteristics.

That said, evidence from the studies (Morrison, 2014; Williams, 2015, 2020) conducted on the KMP seem to suggest that the race and sex of the researcher may have influenced the demographic characteristics of the research population. In the studies conducted by Williams (2015; 2020), who is an African male, the samples had a slightly higher presentation of African males, while Morrison's (2014) study (White/Caucasian female) had a slightly higher representation of White/Caucasian females. It is difficult to account for all the various factors that contributed to the sample characteristics of the research, but it is assumed that convenience

and snowball sampling, and the proximity of the final sample all contributed to the final outcomes of the data.

Inclusion and Exclusion criterion:

Lastly, even though the research study managed to attract 129 participants, recruiting participants familiar with, and who listened to this music genre was a challenge. My study experienced a poor response rate (0, 8%) from student-based platform such as the Rhodes SRC page. Based on the experiences of the researcher, kwaito music has experienced a decline in consumption with the rise of new musical genres such as *House* and *Amapiano* music (Motumi, 2019) in the South African music scene. Despite the assertion made above, there seems to be no statistical evidence that suggests that the inclusion and exclusion criteria have compromised the overall reliability of the KMP. According to Yurdugül's (2008) study "if the first eigenvalue is between 3.00 and 6.00, the required minimum $n= 100$ will be adequate for an unbiased estimator of coefficient alpha" (p.7). In the case of my study, the largest eigenvalue is 4.13 and as such, the minimum sample size requirement were met and this should not have affected the calculated coefficient alpha of the study.

To address the poor response rates, experience in the study, it is important to highlight that kwaito music as a genre of music has morphed into multiple sub genres such as new-age kwaito, future-kwaito, Durban-kwaito and Skhanda rap (Maneta, 2018). With this in mind, it is difficult to ascertain how the limited inclusion criteria could have affected response rates. With this in mind, my study could have benefitted from a wider appeal of kwaito musical genres, and expanded the definition/characteristics of kwaito music to include new kwaito inspired sounds/genres.

5.4 Contributions of my Study

5.4.1 Methodological and Other Contributions of the Study

My current study is significant in that it sought to contribute to the kwaito music literature by developing a psychometric scale at a Masters level of study. The creation of the KMP has facilitated avenues to (a) apply the accumulated knowledge in kwaito literature, (b) understanding the attitudes and perception of kwaito music listeners in future studies and (c) possibly serving as a screening tool for youth who might need to examine and change their promotion of negative aspects of [kwaito music] before becoming involved in a community-based projects that use kwaito music as a mode of reintegration and learning about the effect of music on youth culture (Tyson, 2005). These aforementioned achievements highlight the defining role of Psychology which is a “science that studies behaviour and the physiological and cognitive processes that underlie it, and it is the profession that applies the accumulated knowledge of this science to practical problems” (Weiten, 2010, p.17).

5.5 Suggestions for Future Research

5.5.1 Item-rest correlation

Beside some of the above noted methodological limitations, based on the item-rest correlations, findings from the EFA suggested that items 3, 4, 11, 13 and 18 should be deleted in future studies. The above items were found not to correlate well with the overall scale¹⁷. It is also particularly recommended that future items develop questions based on the identified constructs, namely (a) Identity/Freedom and Women empowerment/ Aesthetic expression

¹⁷ Item-rest correlation: these items had values less than the 0, 3-cut-off point. The item-rest correlation is defined as the correlation between the item score and the total scores on the other items.

(presented as a single factor as reflected on the EFA results) and (b) Sexual objectification of women/Misogyny (Morrison, 2014; Williams, 2015).

5.5.2 Sample Size

While the sample size in my study was large enough to conduct an exploratory factor analysis (EFA) different authors suggest contradictory theoretical positions with regard to sample size and EFA/PCA. These theoretical positions can be broadly summarized as (a) absolute minimum sample sizes and (b) sample size measure based on subject to item ratio guidelines (Osborne & Costello, 2004). Although the number of participants recruited for my study was guided by the subject to item ratio recommendation, with a minimum of five subjects per item (Beavers et al., 2013; Osborne & Costello, 2004), future research could benefit from recruiting larger sample sizes using either an absolute minimum or a subject to item ratio recommendation. It is shown in Osborne and Costello (2004) that an increase in the sample size, the ratio of subjects to variable method became less important as a predictor of suitability of a EFA or PCA and conversely, as the subject to item ratio increases, the total of sample population became less important. As such, the results tabulated by Osborne and Costello (2004) indicate that a subject to variable ratio of 10:1 is a stronger predictor of suitability (e.g. EFA or PCA) than 5:1, and a minimum sample size of 400-500 is recommended for an EFA or a PCA.

5.6 Summary and Conclusion

After further development and validation of the psychometric properties underpinning the Kwaito-music Attitudes and Perception (KMP) Scale (Morrison, 2014; Williams, 2015) the scale was found to be a reliable measure of participants' attitudes towards kwaito music. The research has provided a glimpse into the wider application of Musicology into the South

African genre of studying kwaito music. At a critical level, it has to be acknowledged that the KMP does not challenge the kwaito music literature that it was produced within. Nonetheless, although, there seems to be a discrepancy in how the literature presents kwaito and how consumers of this musical genre relate to this music, it is hoped that the findings from my study can be implemented in settings such as youth-based community and rehabilitation programs that engage with youth of various platforms related to gender and sexuality for example.

All in all, the KMP has demonstrated the suitability of the scale to inform discussions about issues affecting African youth and it is hoped that the findings of this study will stimulate further research into the continued development of the KMP and appreciation of the kwaito music genre as a possible rehabilitative tool in the ever changing space of African expression of being and music appreciation.

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Appendix A : KMP SCALE

FURTHER DEVELOPMENT AND VALIDATION OF THE PSYCHOMETRIC PROPERTIES UNDERPINNING THE KWAITO MUSIC AND PERCEPTION SCALE (KMP)

Instructions

Please read each of the following statements carefully and indicate the response that best fits your feeling towards the statement.

Please select the statement that best reflects your feelings and thoughts.

REVISED KWAITO MUSIC ATTITUDES AND PERCEPTION SCALE



1. Kwaito music talks about the struggle of living in the township.

Strongly disagree Disagree Neutral Agree Strongly agree

2. Youths can relate to kwaito music because it talks about their reality.

Strongly disagree Disagree Neutral Agree Strongly agree

3. Kwaito music talks about the difficulties of romantic relationships in the 21st Century.

Strongly disagree Disagree Neutral Agree Strongly agree

4. In kwaito lyrics, males are portrayed as dominant figures.

Strongly disagree Disagree Neutral Agree Strongly agree

5. In kwaito music, females are represented in a submissive manner to men.

Strongly disagree Disagree Neutral Agree Strongly agree

6. Kwaito songs have no lyrical substance.

Strongly disagree Disagree Neutral Agree Strongly agree

7. I feel a sense of empowerment while I listen to kwaito music.

Strongly disagree Disagree Neutral Agree Strongly agree

8. Kwaito music addresses social issues such as HIV/AIDS.

Strongly disagree Disagree Neutral Agree Strongly agree

9. Kwaito music created a new urban culture that black youths can be proud of.

Strongly disagree Disagree Neutral Agree Strongly agree

10. Kwaito musicians serve as social activists.

Strongly disagree Disagree Neutral Agree Strongly agree

11. Kwaito music enhances negative stereotypes concerning women.

Strongly disagree Disagree Neutral Agree Strongly agree

12. Kwaito artists mostly sing about violent themes.

Strongly disagree Disagree Neutral Agree Strongly agree

13. Kwaito music talks about romantic love.

Strongly disagree Disagree Neutral Agree Strongly agree

14. Women in the kwaito music industry, serve as tools to elicit erotic feelings in the crowds to sell kwaito music.

Strongly disagree Disagree Neutral Agree Strongly agree

15. I feel a sense of liberation while I listen to kwaito music.

Strongly disagree Disagree Neutral Agree Strongly agree

16. Kwaito music is part of South African history.

Strongly disagree Disagree Neutral Agree Strongly agree

17. Kwaito music is about celebrating township life.

Strongly disagree Disagree Neutral Agree Strongly agree

18. Women choose to exploit their bodies in order to attract crowds, in the kwaito music industry.

Strongly disagree Disagree Neutral Agree Strongly agree

19. Kwaito music encourages black South African pride.

Strongly disagree Disagree Neutral Agree Strongly agree

20. Within kwaito music, black female artists celebrate their sexuality and freedom.

Strongly disagree Disagree Neutral Agree Strongly agree

21. The kwaito music industry gives a voice to young black women to empower themselves through artistic expression.

Strongly disagree Disagree Neutral Agree Strongly agree

22. Through kwaito music, musicians rebel against an oppressive past.

Strongly disagree Disagree Neutral Agree Strongly agree

23. Kwaito music brings people from different races together.

Strongly disagree Disagree Neutral Agree Strongly agree

24. In summary, do you think kwaito music portrays violence?

Yes No

25. In summary, do you think kwaito music empowers women?

Yes No

26. In summary, do you think kwaito music is symbolic of African liberation, pride and identity?

Yes No

Appendix B: DEMOGRAPHICS QUESTIONNAIRE

DEPARTMENT OF PSYCHOLOGY

Upon completion of the informed consent form, please complete the following Demographic Questionnaire. Please select one in each question.

DEMOGRAPHICS QUESTIONNAIRE

1. In terms of gender, how do you identify yourself?

| | | | | | |
|-----|--|-------|--|-----------------------|--|
| Man | | Woman | | Gender non-conforming | |
|-----|--|-------|--|-----------------------|--|

2. In terms of your biological sex, how do you identify?

| | | | | | |
|------|--|--------|--|----------------|--|
| Male | | Female | | Intersex/Other | |
|------|--|--------|--|----------------|--|

3. What racial group would you consider yourself to be part of?

| | | | | | |
|----------|--|--------|--|-------|--|
| African | | Indian | | White | |
| Coloured | | Other | | | |

4. Age:

| | | | | | |
|-----------|--|-----------|--|--------|--|
| 18-25 yrs | | 25-30 yrs | | 35 yrs | |
|-----------|--|-----------|--|--------|--|

5. Do you listen to Kwaito music?

| | | | | | |
|-----|--|----|--|-----------|--|
| YES | | NO | | SOMETIMES | |
|-----|--|----|--|-----------|--|

6. Do you own *kwaito* music CDs and/or downloads of *kwaito* music?

| | | | |
|-----|--|----|--|
| YES | | NO | |
|-----|--|----|--|

7. Do you listen to *kwaito* music frequently (weekly)?

| | | | |
|-----|--|----|--|
| YES | | NO | |
|-----|--|----|--|

Please be advised, the information provided in this document will be kept confidential and will only be available to the researcher of the study. None of the information will be distributed to any other individual.

**Appendix C: POSTER
ADVERTISEMENT**

Further Development and Validation of the psychometric properties underpinning the Kwaito Music and Perception Scale (KMP)



We aim to study people's attitudes and perception towards Kwaito music in order to understand the effect Kwaito music has on its audience. Participants will be required to fill in a survey questionnaire designed for this study. All participation will be voluntary, anonymity is guaranteed and individuals are free to withdraw from the study at any given time. This research has been approved by the Psychology Department's **Research Projects and Ethics Review Committee (RPERC)**.

RECRUITMENT GROUP: PEOPLE BETWEEN THE AGES OF 18-35 YEARS WHO LISTEN TO KWAITO MUSIC.

DATE: 10th SEPTEMBER 2018 (opening date)

DURATION: 15 MINUTES

LOCATION: Complete the survey questionnaire online!

To participate send your email address to Akhona Williams at g12w0298@campus.ru.ac.za or call back 081 0048159.

Researcher: Psychology Masters student, Rhodes University
Akhona Williams

Research Supervisor: Lecturer at the Department of Psychology, Rhodes University
Mr. Sizwe Zondo
s.zondo@ru.ac.za

Appendix D : ONLINE SURVEY CONSENT FORM

You are invited to participate in a web-based online survey in the research project of Akhona Williams on the Kwaito Music Perception Scale.

I understand that:

1. The researcher is a student conducting the research as part of the requirements for a Master's degree at Rhodes University. The researcher may be contacted on 0810048159 (cell phone) or g12w0298@campus.ru.ac.za (email). The research project has been approved by the relevant ethics committee(s), and is under the supervision of Mr. Sizwe Zondo in the Psychology Department at Rhodes University, who may be contacted on 046 603 8503 (office) or s.zondo@ru.ac.za (email).

2. This research has been approved by the Psychology Department's **Research Projects and Ethics Review Committee** (RPERC). Concerns on the project may be directed to Prof. Lisa Saville Young l.young@ru.ac.za

3. The specific aim of the study is to psychometrically validate the reliability of the Kwaito Music Attitudes and Perception Scale (*KMP*) which is a survey that measures participants' attitudes and perceptions towards *kwaito* music.

4. RISKS

a) Items 5, 8, 11, 12 and 18 may cause distress to some participants as they speak to issues of gender discrimination, HIV/AIDS, and violence respectively.

b) In the case you experience psychological distress you may contact the Rhodes University Counselling Centre on 046 603 8523 (for Rhodes students), the Rhodes Psychology Clinic on 046 603 8502 or visit the Settler's Day Clinic (accessible to the community).

5. CONFIDENTIALITY

a) Your responses will be sent to a link on Google Forms where data will be stored in a password protected electronic format. Based on settings on Google Forms identifying information such as your name, email address, or IP address will not be collected. Therefore,

your responses will remain anonymous. The researcher will not be able to identify you or your answers, and whether you participated in the study.

b) At the end of the survey you will be asked if you would like a copy of the final research document [by email]. If you choose to provide your email address, your survey responses may no longer be anonymous to the researcher. However, no names or identifying information will be included in any publications or presentations based on these data, and your responses to the survey will remain confidential.

6. PARTICIPATION

a) My participation will involve filling in the questionnaires using the *Kwaito Perception Scale* and *Short Demographic Questionnaire*.

b) I may be asked to answer questions of a personal nature, but I can choose not to answer any questions about aspects of my life which I am not willing to disclose.

c) I am free to withdraw from the study at any time – however I commit myself to full participation unless some unusual circumstances occur, or I have concerns about my participation which I did not originally anticipate.

7. ELECTRONIC CONSENT

By clicking the “Agree” button it indicates that

- You have read the above information
- You voluntarily agree to participate
- You are 18 years of age or older

Agree

Disagree

Appendix E: Research Projects and Ethics Reviews Committee



RHODES UNIVERSITY

Grahamstown • 6140 • South Africa

PSYCHOLOGY DEPARTMENT ☐ **Tel: (046) 603 8500 / 85001** ☐ **Fax: (046) 622 4032** ☐ **e-mail: psychology@ru.ac.za**

RESEARCH PROPOSAL AND ETHICS REVIEW COMMITTEE

10 September 2018

Akhona Williams
Department of
Psychology
RHODES
UNIVERSITY 6140

Dear Akhona

ETHICS APPLICATION: PSY2018/32

This letter confirms your ethical protocol with tracking number PSY2018/32 and title, “Development & Validation of the Psychometric properties underpinning the Kwaito Music Attitudes and Perception scale”, was reviewed by the Research Projects and Ethics Review Committee (RPERC) of the Psychology Department of Rhodes University on 8 August 2018. The committee decision was **APPROVED WITH STIPULATIONS**. These stipulations are that gatekeeper approval must be sought and gained, and evidence of such must be provided to the committee.

The RPERC is a subcommittee of RUEHC-HE and therefore this decision will be ratified at the next RUEHC meeting. Please ensure that the RPERC is notified should any substantive change(s) be made, for whatever reason, during the research process. This includes changes in investigators. This clearance is valid for 12 months from the date of this letter.

Yours sincerely

Prof Lisa Saville Young

Appendix F: REGISTRAR'S OFFICE

LETTER REQUESTING PERMISSION TO RECRUIT STUDENTS A FOR RESEARCH PROJECT

Dear Registrar's Office,
Rhodes University
P.O Box 94
Grahamstown
6140

RE: REQUESTING PERMISSION TO RECRUIT STUDENTS

My name is Akhona Williams, student number (g12W0298) and I am registered for Masters of Arts in Clinical Psychology with the Psychology Clinic/Department of Psychology. As part of the requirements of the course, I am required to carry out a research project. I have decided to focus my research on the domain of musicology, specifically the study of students' perceptions towards a South African genre of music called *kwaito* music. My research is being supervised by Mr. Sizwe Zondo in the Psychology Department (s.zondo@ru.ac.za).

The specific aim of my research is to psychometrically validate the reliability of the Kwaito Music Attitudes and Perception Scale (*KMP*) (Morrison, 2014; Williams, 2015) which is a survey that measures participants' attitudes and perceptions towards *kwaito* music. The research will take the form of a questionnaire survey and there is limited to no envisaged harm to participants. The achievement of this research will be a contribution to a proudly South African music genre which captured the imagination of black youths in post-apartheid South African. The study will capture students' perceptions of *kwaito* music and its role in understanding a) identity/freedom, b) perceptions of masculinity and (c) misogyny in South African. To achieve the objectives of this research, I will need to recruit 115 students minimum who will complete the questionnaire associated with this study.

I received ethical clearance from the Psychology Department's Research Projects and Ethics Review Committee (RPERC). With this letter, I kindly request permission from you to recruit participants from the student population at Rhodes University, specifically those within the Psychology Department. Students will be guaranteed anonymity and confidentiality during

their participation. I seek to approach students through word of mouth, the Rhodes SRC page and through advertisement of my research on campus.

Should the above be to your satisfaction, may you kindly sign below to indicate that you provide me with permission to advertise my research study to the students in order to recruit participants to complete the survey related to my research project.

Yours sincerely,

Akhona Williams

g12w0298@campus.ru.ac.za

Signed on: _____

Registrar's Office _____

Researcher _____



RHODES UNIVERSITY

OFFICE OF THE REGISTRAR

P O Box 94, Grahamstown, 6140

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Akhona Williams
G12W0298
Department of Psychology/Psychology Clinic

31 October 2018

Dear Mr Williams

Name of research proposal: Development and Validation of the Psychometric properties underpinning the Kwaito music Attitudes and Perception scale.

This serves to confirm that you have been granted permission to conduct your proposed research at Rhodes University as requested.

Yours sincerely

DAdèle Moodly
REGISTRAR

Appendix G: HEAD OF DEPARTMENT
LETTER TO THE HOD OF THE PSYCHOLOGY DEPARTMENT AT RHODES
UNIVERSITY FOR RECRUITMENT PURPOSES.

Dear Professor Charles Young

Rhodes University

P.O Box 94

Grahamstown

6140

REQUESTING PERMISSION FOR RECRUITMENT PURPOSES

My name is Akhona Williams, student number (g12W0298) and I am registered for Masters of Arts in Clinical Psychology with the Psychology Clinic/Department of Psychology. As part of the requirements of the course, I am required to carry out a research project. I have decided to focus my research on the domain of musicology, specifically the study of students' perceptions towards a South African genre of music called *kwaito* music. My research is being supervised by Mr. Sizwe Zondo in the Psychology Department (s.zondo@ru.ac.za).

The specific aim of my research is to psychometrically validate the reliability of the *Kwaito Music Attitudes and Perception Scale (KMP)* (Morrison, 2014; Williams, 2015) which is a survey that measures student's attitudes and perceptions towards *kwaito* music. The research will take the form of a questionnaire survey and there is limited to no envisaged harm to participants. The achievement of this research will be a contribution to a proudly South African music genre which captured the imagination of black youth in post-apartheid South African. The study will capture students' perceptions of *kwaito* music and its role in understanding (a) identity/freedom, (b) perceptions of masculinity and (c) misogyny in South African.

To achieve the objectives of this research, I will need to recruit 115 students minimum who will complete the questionnaire associated with this study. I received ethical clearance from Psychology Department's Research Projects and Ethics Review Committee (RPERC) and permission to recruit students from the Registrar. With this letter, I kindly request permission from you to recruit participants from the Psychology Department. Students will be guaranteed

anonymity and confidentiality during their participation. I seek to approach students both through word of mouth and through advertisement of my research on campus.

Should the above be to your satisfaction, may you kindly sign below to indicate that you provide me with permission for me to advertise my research study to the students in order to recruit participants to complete the survey related to my research project.

Your sincerely,

Akhona Williams

g12w0289@campus.ru.ac.za

Signed on: _____

Head of Department _____

Researcher _____

Appendix H: PASSWORD PROTECTED COMPUTER FILE

STEPS: PASSWORD PROTECTED FILE

1. Select the file or **folder** you want to encrypt.
2. **Right-click** the file or folder and select **Properties**.
3. On the *General* tab, click the **Advanced** button.
4. Check the box for the “**Encrypt contents to secure data**” option, then click **OK**.