

THE CHALLENGE OF THE SUBURBAN COMFORT ZONE AND THE DURBANITES' FAILURE TO EXPLORE THEIR CITY

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**Student number: 13022149
Research Methodology
Subject Code: RESM8419p
Word Count: 14,999**

Submitted in fulfilment of the requirements for the degree of
Honours in Creative Brand Communications
VEGA School of Brand Leadership
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2018

Keywords: suburbia, creative class, Durban, hidden gem, crime anxiety, spatial and racial segregation, experience economy, comfort zone, moral panic theory, social spatial theory, cultural theory.

I. DECLARATION

I, Jasmin Vandersteen, hereby declare that the Research Report submitted for the Honours in Creative Brand Communications degree to The Independent Institute of Education is my own work and has not previously been submitted to another University or Higher Education Institution for degree purposes.

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II. ABSTRACT

This small-scale, qualitative study sought to understand why the Durban creative class, aged 18-23, who dwell in suburban areas and fall within LSM 8-10, do not explore their city passed their suburban comfort zone and therefore do not engage with the hidden gems that make their city unique. The study consulted relevant literature on the topic and collected primary data using a sample of sixteen participants who took part in two focus groups and four personal semi-structured interviews. The research findings are not generalisable to the larger population as the aim of this qualitative study was to gain a deeper understanding of the perceptions of the creative class. Research findings uncovered various hindrances to the creative class' exploration such as the convenience and familiarity of suburbia. It also highlighted particular interests, such as creative experiences, that could motivate the creative class to explore despite these hindrances. In addition to this, the study identified irrelevant and preferred ways of making the creative class aware of their city's hidden gems. The insights uncovered through this study provide an understanding of how to increase the movement, happiness and sociability of the creative class, which in turn can create a positive perception of Durban, retain occupants and lead to the increase of small business and city-wide revenue.

III. GLOSSARY OF TERMS

Term	Description
Creative Class	The creative class are young adults who have a career in the creative industry, however in the context of this study they are at an age where they are still aspiring to have these careers (Hospers, 2006).
Suburbs	In context of this research, 'suburbs' include the following affluent areas in North Durban: La Lucia, Sunningdale, Umhlanga, Glen Anil, Glenashley, Mount Edgecombe and Durban North (The Ulwazi Programme, 2016).
City	In context of this research, 'city' is defined as places suburban dwellers refer to as 'across the river' in central Durban, which include the Durban CBD, Morningside, Musgrave, Glenwood and Berea (The Ulwazi Programme, 2016).
Attraction	In the context of this research, an 'attraction' can take the form of a place, venue, product, service, experience, event or atmosphere.
Hidden Gem	A hidden gem can be described as an attraction that is not mainstream or well-known, meaning that often even locals are unaware of it. In the context of this research, hidden gems are described as local attractions, outside of suburbia, that make Durban unique, such as concept café's like Freedom café, the BAT centre and the Chairman jazz bar. These are not mainstream tourist attractions such as Ushaka Marine World or Umhlanga Promenade (The Cultural Voyager, 2018; The Active Times, 2014).

IV. LIST OF FIGURES

Figure 2.1: South African Segregation by City.....	20
Figure 2.2: Durban Segregation.....	21
Figure 2.3: Causal Loop Diagram	25
Figure 2.4: Karl Rohnke's Comfort, Learning and Panic Model.....	26
Figure 2.5: Karl Rohnke's Comfort, Learning and Panic Model Applied.....	27
Figure 2.6: Experiences vs. Material Things Graph	29
Figure 2.7: Maboneng Precinct.....	30
Figure 2.8: Maboneng Graffiti	31
Figure 2.9: Maboneng Nightlife.....	31
Figure 2.10: Station Drive Sign and Warehouse	32
Figure 4.1: Negative Perceptions of the City - Interviews	50
Figure 4.2: Negative Perceptions of the City – Focus Groups.....	51
Figure 4.3: Parents Perceptions of the City.....	52
Figure 4.4: Participant Response – Focus Group	52
Figure 4.5: Participant Response - Interview	53
Figure 4.6: Participant Response – Focus Group	54
Figure 4.7: Positive Perceptions of Suburbia - Interviews	55
Figure 4.8: Positive Perceptions of the City – Interviews.....	55
Figure 4.9: Participant Response – Focus Group	56
Figure 4.10: Negative Perceptions of Suburbia.....	57
Figure 4.11: Participant Response – Focus Group	58
Figure 4.12: Participant Interests - Interviews.....	59
Figure 4.13: Participant Interests – Focus Groups	60
Figure 4.14: Participant Response - Interview	61
Figure 4.15: Participant Response – Focus Group	62
Figure 4.16: Durban Tourism Website	63
Figure 4.17: Tourism KZN Website.....	64
Figure 4.18: What's on Durban Instagram Page.....	65
Figure 4.19: Participant Response - Interview	66

Figure 4.20: Existing Communications of Hidden Gems – Focus Groups
.....67

Figure 4.21: Participant Response – Focus Group.....68

V. TABLE OF CONTENTS

I. DECLARATION.....	2
II. ABSTRACT	3
III. GLOSSARY OF TERMS	4
IV. LIST OF FIGURES.....	5
V. TABLE OF CONTENTS.....	7
CHAPTER 1 - INTRODUCTION AND OVERVIEW	11
1.1 INTRODUCTION.....	11
1.2 FIELD OF STUDY AND PROPOSED JOURNAL.....	12
1.3 RATIONALE	12
1.4 PROBLEM STATEMENT.....	13
1.5 PURPOSE STATEMENT	13
1.6 RESEARCH QUESTIONS	13
1.7 RESEARCH OBJECTIVES.....	14
1.8 ASSUMPTIONS	14
1.9 SCOPE OF THE STUDY.....	14
1.9.1 DELIMITATIONS	15
1.9.2 LIMITATIONS	16
1.10 CHAPTER OUTLINE	16
1.11 SUMMARY.....	17
CHAPTER 2 - LITERATURE REVIEW.....	18
2.1 INTRODUCTION.....	18
2.2 LITERATURE REVIEW.....	19
2.2.1 RESEARCH OBJECTIVE 1 – IDENTIFY WHAT FACTORS HINDER EXPLORATION OF THE CITY BY THE CREATIVE CLASS...19	
2.2.2 RESEARCH OBJECTIVE 2 – IDENTIFY WHAT CREATIVE CLASS INTERESTS CAN BE LEVERAGED TO MOTIVATE THEM TO EXPLORE THEIR CITY	28
2.3 SUMMARY.....	34

CHAPTER 3 - RESEARCH METHODOLOGY	35
3.1 INTRODUCTION.....	35
3.2 RESEARCH DESIGN	35
3.2.1 RESEARCH PARADIGM.....	35
3.2.2 CONCEPTUAL APPROACH	36
3.3 RESEARCH PLAN	38
3.3.1 TARGET POPULATION	38
3.3.2 SAMPLING	38
3.3.3 PILOT STUDY	39
3.3.4 DATA COLLECTION METHODS AND INSTRUMENTS	40
3.3.5 DATA ANALYSIS.....	43
3.3.6 STUDY TRUSTWORTHINESS AND RIGOUR.....	45
3.4 ANTICIPATED CONTRIBUTION.....	46
3.5 ETHICAL CONSIDERATIONS	46
3.6 SUMMARY.....	47
 CHAPTER 4 - PRESENTATION AND DISCUSSION OF FINDINGS	 48
4.1 INTRODUCTION.....	48
4.2 RESPONSES ANSWERING THE RESEARCH OBJECTIVES	49
4.3 RESEARCH OBJECTIVE 1: IDENTIFY WHAT FACTORS HINDER EXPLORATION OF CITY ATTRACTIONS BY THE CREATIVE CLASS .	50
4.3.1 INTERVIEW RESPONSES.....	50
4.3.2 FOCUS GROUPS RESPONSES	51
4.3.3 DISCUSSION OF FINDINGS	51
4.3.4 INTERVIEW RESPONSES.....	52
4.3.5 FOCUS GROUP RESPONSES.....	52
4.3.6 DISCUSSION OF FINDINGS	53
4.3.7 INTERVIEW RESPONSES.....	53
4.3.8 FOCUS GROUP RESPONSES.....	54
4.3.9 DISCUSSION OF FINDINGS	54

4.4 RESEARCH OBJECTIVE 2: IDENTIFY WHAT CREATIVE CLASS INTERESTS CAN BE LEVERAGED TO MOTIVATE THEM TO EXPLORE CITY ATTRACTIONS	55
4.4.1 INTERVIEW RESPONSES.....	55
4.4.2 FOCUS GROUP RESPONSES.....	56
4.4.3 DISCUSSION OF FINDINGS	57
4.4.4 INTERVIEW RESPONSES.....	57
4.4.5 FOCUS GROUP RESPONSES.....	58
4.4.6 DISCUSSION OF FINDINGS	58
4.4.7 INTERVIEW RESPONSES.....	59
4.4.8 FOCUS GROUP RESPONSES.....	60
4.4.9 DISCUSSION OF FINDINGS	61
4.4.10 INTERVIEW RESPONSES.....	61
4.4.11 FOCUS GROUP RESPONSES.....	62
4.4.12 DISCUSSION OF FINDINGS	62
4.5 RESEARCH OBJECTIVE 3: IDENTIFY WHETHER EFFECTIVE AND RELEVANT COMMUNICATION MEDIUMS ARE BEING USED TO MAKE THE CREATIVE CLASS AWARE OF HIDDEN GEMS IN THEIR CITY	63
4.5.1 ANALYSIS OF EXISTING ADVERTISING	63
4.5.2 DISCUSSION OF FINDINGS	66
4.5.3 INTERVIEW RESPONSES.....	66
4.5.4 FOCUS GROUP RESPONSES.....	67
4.5.5 DISCUSSION OF FINDINGS	68
4.6 CONCLUSION	69
CHAPTER 5 - CONCLUSIONS AND RECOMMENDATIONS.....	70
5.1 INTRODUCTION.....	70
5.2 OBJECTIVE ONE	71
5.2.1 FINDINGS FROM LITERATURE.....	71
5.2.2 FINDINGS FROM RESEARCH	71
5.2.3 CONCLUSION	72

5.2.4 RECOMMENDATIONS.....	72
5.3 OBJECTIVE TWO.....	73
5.3.1 FINDINGS FROM LITERATURE.....	73
5.3.2 FINDINGS FROM RESEARCH	74
5.3.3 CONCLUSION	74
5.3.4 RECOMMENDATIONS.....	75
5.4 OBJECTIVE THREE	75
5.4.1 FINDINGS FROM LITERATURE.....	75
5.4.2 FINDINGS FROM ANALYSIS OF EXISTING ADVERTISING	76
5.4.3 FINDINGS FROM RESEARCH	76
5.4.4 CONCLUSION	77
5.4.5 RECOMMENDATIONS.....	77
5.5 SUGGESTIONS FOR FURTHER RESEARCH	78
5.6 ETHICAL CONSIDERATIONS	78
5.7 LIMITATIONS	79
5.8 CONCLUDING REMARKS	81
 REFERENCES	 83
 APPENDICES.....	 92
APPENDIX 1: PILOT STUDY - INTERVIEW SCHEDULE	92
APPENDIX 2: ETHICAL CLEARANCE.....	97
APPENDIX 3: PARTICIPANT CONSENT FORM.....	98
APPENDIX 4: RESEARCH REPORT SUMMARY DOCUMENT TABLE	102

CHAPTER 1 - INTRODUCTION AND OVERVIEW

1.1 INTRODUCTION

Durban is perceived as the 'lesser city' when compared to its neighbours, Johannesburg and Cape Town, often leading to the creative class moving to these neighbouring cities when they reach the appropriate age (Leiman, 2016). Durban local, Anna Whysall states that people think there is not much to do in Durban and thus perceive it as 'boring'. She states that if people did some research and were willing to explore, they would find out that this perception is wrong. Aligned with Whysall's statements, Durban Local, Gifford Duminy attributes people leaving Durban to the fact that they have not yet discovered its hidden gems (Leiman, 2016). In the context of this research, hidden gems are described as local attractions that make Durban unique, such as concept café's like Freedom café, the BAT centre and the Chairman jazz bar. These are not mainstream tourist attractions such as Ushaka Marine World or Umhlanga Promenade. This study aims to, through the understanding of awareness, hindrances and motivations, discover how to motivate the creative class to engage with these hidden gems in city spaces, and thus alter their negative perceptions of Durban.

1.2 FIELD OF STUDY AND PROPOSED JOURNAL

This field of study focuses on the marketing of Durban's hidden gems to its occupants. The findings of the study provide the basis for future marketing strategies that may have the potential to make Durban a more interesting place to live. The *Journal of Marketing* is the proposed journal for this study as it covers the field of marketing.

1.3 RATIONALE

It is important to motivate citizens to explore their city beyond the high walls and security measures of suburbia, as social isolation leads to a lack of social trust, community and social connections. In turn, a lack of social connections can negatively affect citizen health, happiness, productivity and resilience (Johnson, 2015; Montgomery, 2014; Williamson, 2014). This may lead to citizens' increased interest in Durban's neighbouring cities as places of residence and thus a continued perception that Durban is 'boring' or 'lesser' in comparison. This research is relevant as it is assumed that engagement with Durban's hidden gems can increase an individual's social connections outside of suburbia, thus improving the citizen's happiness, enjoyment of and willingness to stay in Durban (Johnson, 2015; Montgomery, 2014; Williamson, 2014).

In addition to this, increased engagement with these local businesses leads to economic growth and the increased attractiveness of the city to investors, locals and tourists (Rampton, 2015). This research is increasingly relevant as it has been said that Durban is in need of investment and therefore must focus on its global and local marketing (Hans, 2017). This study will contribute to a greater understanding of the behaviours, views and interests of Durban's suburban creative class and thus knowledge on how to motivate them to explore, enjoy and stay in Durban.

1.4 PROBLEM STATEMENT

There is a perceived problem that the Durban creative class, aged 18-23, who dwell in suburban areas and fall within LSM 8-10, do not explore their city passed their suburban comfort zone and therefore do not engage with the hidden gems that make their city unique. As mentioned previously, in the context of this research, hidden gems are described as local attractions that make Durban unique, such as concept café's like Freedom café, the BAT centre or the Chairman jazz bar. These are not mainstream tourist attractions such as Ushaka Marine World.

1.5 PURPOSE STATEMENT

The purpose of this qualitative study is to understand whether the creative class is aware of hidden gems, to understand what hinders their exploration and to find out how to motivate them to explore and thus enjoy Durban more. Resulting in knowledge of how to retain the creative class as Durban occupants.

1.6 RESEARCH QUESTIONS

The following research question provides focus for the study:

- Why do the Durban creative class, aged 18-23, who dwell in suburban areas, not explore their city passed their suburban comfort zone?

Answering the following sub-questions is essential to providing an answer to the main research question:

- What factors hinder exploration of city attractions by the creative class?
- What interests would motivate the creative class to explore city attractions?
- How effective and relevant are the communication mediums used to make the creative class aware of hidden gems in their city?

1.7 RESEARCH OBJECTIVES

The following objectives will be used to investigate the research problem, answer the research question and sub-questions and ultimately, reach the research goal:

1. Identify what factors hinder exploration of city attractions by the creative class.
2. Identify what creative class interests can be leveraged to motivate them to explore city attractions.
3. Identify whether effective and relevant communication mediums are being used to make the creative class aware of hidden gems in their city.

1.8 ASSUMPTIONS

It is assumed that there is a shared perception among the target audience that Durban is boring in comparison to Cape Town and Johannesburg and that this creates a desire to leave Durban. It is perceived that existing tourism establishments are not communicating with the target audience in an effective or relevant manner, that the target audience are not exploring their city beyond suburbia and that research participants gave honest responses to interviews and focus group questions. It is assumed that through understanding where existing communications about local attractions lack and what hinders or motivates the exploration of city spaces by the target audience, there is potential to increase the target audience's movement, sociability, happiness and interest in residing in Durban.

1.9 SCOPE OF THE STUDY

The scope is broken up into the delimitations and limitations of the study. In this chapter, delimitations are discussed in full, while limitations are discussed briefly and further expanded upon in chapter five.

1.9.1 DELIMITATIONS

This is a small-scale, qualitative study conducted within Durban, South Africa. It included 16 male and female participants of various race groups from the following North Durban suburbs: La Lucia, Sunningdale, Umhlanga, Glen Anil, Glenashley, Mount Edgecombe and Durban North. Mainstream tourist attractions were not included under the concept of 'hidden gems' as these attractions are perceived to be reminiscent of suburbia in their curation and aesthetics. The study focused on the creative class as this group is more defined and more likely to be interested in exploring their city due to their reputation as trendsetters and risk takers (Hospers, 2006). I chose a young age group as they are at an independent age and thus open to change (Pew Research Centre, 2010). I limited my population to specific suburbs due to a lack of resources and time.

I limited the duration of focus groups to one hour and interviews to thirty minutes each to ensure they were able to be transcribed within my time frame. I did not include literature that spoke to objective three in my literature review. Objective three entailed identifying whether effective and relevant communications and mediums were being used to make the creative class aware of hidden gems in their city. This information needed to be up-to-date, specific to Durban and collected directly from the target audience, therefore, this information was collected during primary research in chapter four. I did not review any literature on urban gentrification due to word count restrictions. Gentrification entails the movement of the middle class into working class areas due to rapid urban change that occurs without consideration of the removal of lower class occupants, racism, classism and cultural imperialism (Langeegger, 2016). I have mentioned gentrification in chapter five under suggestions for further research, as I see it as an important factor in regard to this topic.

1.9.2 LIMITATIONS

This study was limited by a lack of resources and time, the geographic location of Durban, South Africa, its qualitative nature and the difficulty of attaining a gatekeeper's letter to conduct research at Vega Durban. Limitations and how they were addressed are discussed in more detail in chapter five.

1.10 CHAPTER OUTLINE

Chapter One: Introduction and Overview

Chapter one provided context for the study, outlining the field of study and proposed journal, the research problem, purpose statement, research questions, objectives and rationale for conducting research. It also discussed assumptions and the scope of the study.

Chapter Two: Literature Review

Chapter two provides the study with its theoretical foundation and presents relevant concepts and secondary research in the form of a literature review.

Chapter Three: Research Methodology

Chapter three discusses the approach to conducting the research. It covers the research design, the research plan and the study's anticipated contribution and briefly describes ethical considerations.

Chapter Four: Presentation and Discussion of Findings

Chapter four presents and discusses the findings uncovered through primary research and data analysis, with reference to literature from chapter two.

Chapter Five: Conclusions and Recommendations

Chapter five concludes the study through a discussion of relevant literature, primary research findings and recommendations in relation to each research objective. It provides suggestions for further research and discusses the ethical considerations and limitations of the study.

1.11 SUMMARY

This chapter contextualised the study and laid the foundation for conducting research into the creative class' perceptions of and movement around their city. Through this study it will be determined whether existing tourism establishment's communications about hidden gems are effective and relevant to the target audience, what hinders the creative class from exploring their city and what would motivate them to do so despite these hindrances. Chapter two consists of a literature review, which explores the research topic, through the discussion of various theories, concepts and literature relevant to the study.

CHAPTER 2 - LITERATURE REVIEW

2.1 INTRODUCTION

The following literature review presents literature that is relevant to the research topic, aim, problem statement and objectives. Aligned with the research questions and objectives, potential hindrances to and motivations for exploration are discussed. In terms of potential hindrances to exploration, the literature review focuses on moral panic theory, socio-spatial theory and cultural theory. These theories are contextualised through the discussion of concepts such as crime anxiety, spatial and racial segregation, suburbia, the comfort zone and the lack of use of public space. In terms of potential motivators of exploration, the literature review discusses the creative class and their involvement in the experience economy, with reference to examples, Maboneng Precinct and Station Drive Precinct and a look at where suburbia lacks in comparison. As previously stated, the question of whether the creative class is aware of these hidden gems has been answered through primary research in chapter four.

2.2 LITERATURE REVIEW

As objective three will be served through primary research, objective one and two will be explored in the literature review. In terms of the theoretical foundation of the study, each theory is discussed and its relevance to the study explained within the literature review. Items considered in terms of conceptualisation are embedded in the literature review, for example crime anxiety is covered under heading 2.2.1 and the experience economy is discussed under heading 2.2.2. A marketing model was not consulted in this research as it was not considered relevant.

2.2.1 RESEARCH OBJECTIVE 1 – IDENTIFY WHAT FACTORS HINDER EXPLORATION OF THE CITY BY THE CREATIVE CLASS

2.2.1.1 SOCIO-SPATIAL THEORY

Socio-spatial theory looks at the way society produces space based on past and present relationships and classifies areas as ‘good’ and ‘bad’ and as ‘ours’ and ‘theirs’ (Khademi-Vidra, 2015). It states that aligned with particular cultural and social ideologies, people are trained to look at certain spaces in certain ways and act in certain ways in these spaces through the adaptation of particular routines. They are trained to have ideas of right and wrong in these spaces and perceptions of the particular population groups that occupy them (Khademi-Vidra, 2015). Socio-spatial theory is relevant to this research, as it is perceived that the meanings attached to particular South African spaces and racial groups can act as a hindrance to the creative class’ exploration of their city.

2.2.1.2 RACIAL AND SPATIAL SEGREGATION

Apartheid ascribed particular meanings to different South African racial groups. For example, Apartheid ensured that white people were the privileged group and people of colour were the disadvantaged group, associating people of colour with inferiority (Lazer, Baum, Benkler, Berinsky, Greenhill, Menczer, Metzger, Nyhan, Pennycook, Rothschild, Schudson, Sloman, Sunstein, Thorson, Watts and Zittrain, 2018; Scheidegger, 2015).

Apartheid was characterised by the segregation of these different racial and cultural groups into their own 'areas' labelling particular places as 'ours' and 'theirs' (History Writer, 2010; Khademi-Vidra, 2015; Scheidegger, 2015). As spatial theory states, space often takes on the meaning of the people who occupy it. Therefore, a negative view of various racial groups, created by Apartheid, may lead to a negative view of the spaces they occupy and a reluctance to explore these spaces, thus contributing to the labelling of particular places as 'good' and 'bad' (Khademi-Vidra, 2015). This segregation still lives on and in 2016, Statistics South African named Durban the second-most segregated city in South Africa.

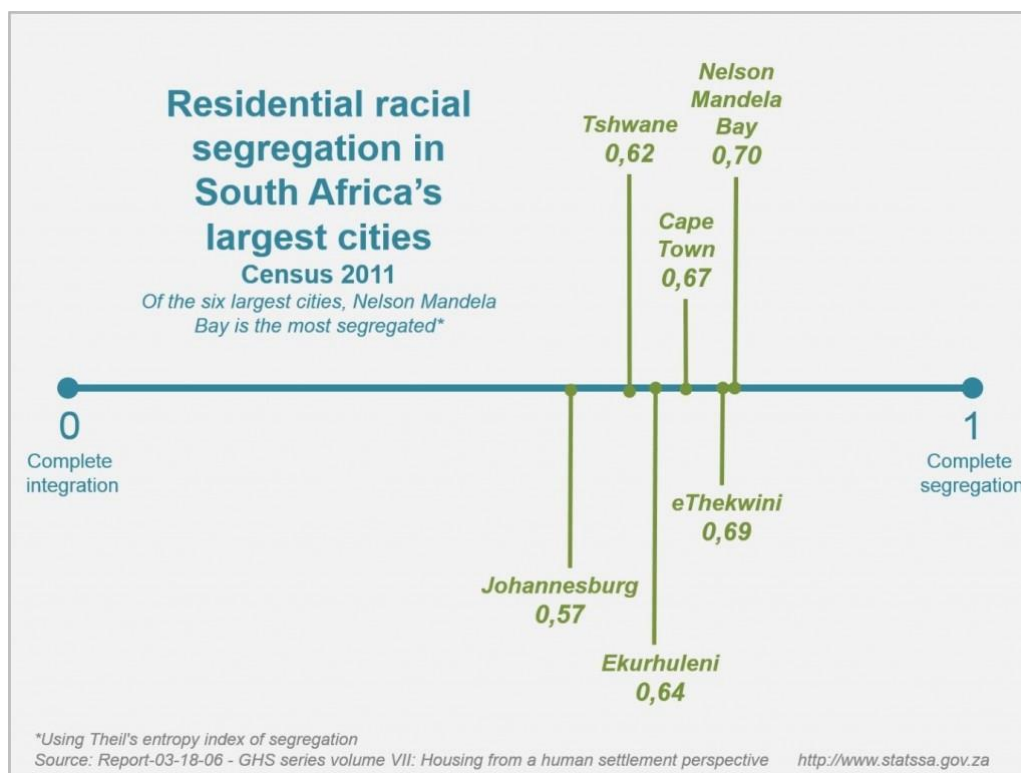


Figure 2.1: South African Segregation by City

(Statistics South Africa, 2016)

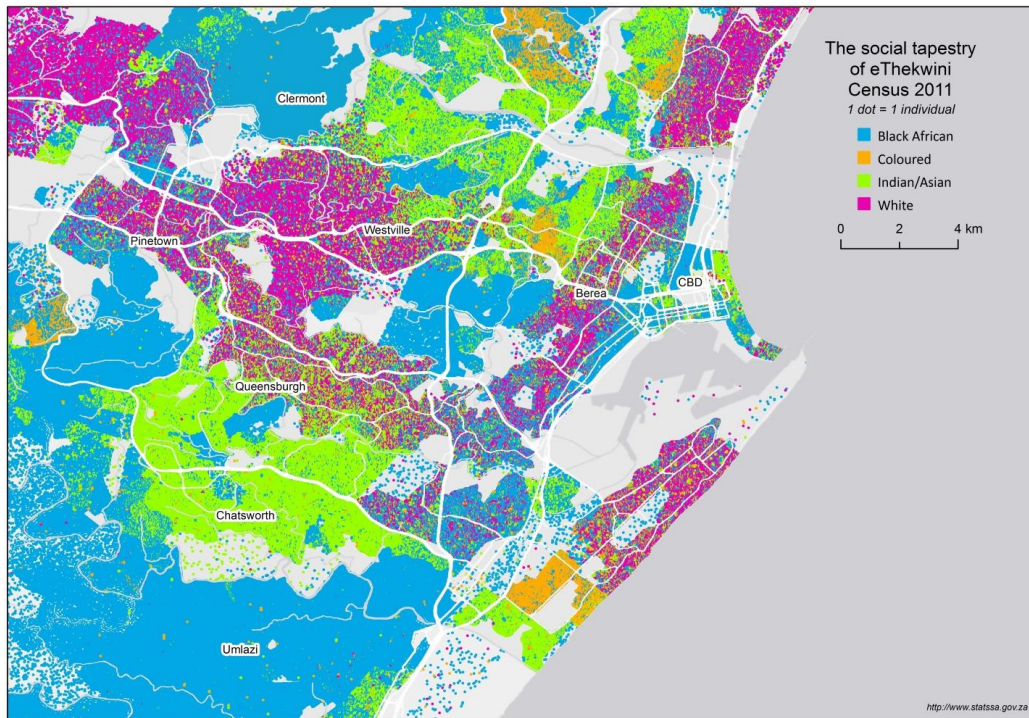


Figure 2.2: Durban Segregation

(Statistics South Africa, 2016).

2.2.1.3 CULTURAL THEORY

Cultural theory looks at the way older generations classify experiences and then influence younger generations to live the same way and accept the same norms and lifestyles (Oltedal, Moen, Klempe and Rundmo, 2014). This theory is relevant to this research as it is perceived that negative views of race and space, created by Apartheid, are perpetuated by being passed down by older generations to the younger generations, such as the creative class (Lazer et al., 2018; Scheidegger, 2015). These views can then potentially be adopted by the creative class, leading them to restrict themselves to their suburban comfort zones. Moral panic and crime anxiety are also perceived to make the creative class cling to suburbia, thus perpetuating racial and spatial stereotypes.

2.2.1.4 MORAL PANIC THEORY

Moral panic theory looks at the way the media portrays crime as if it is happening everywhere in society, thereby creating crime anxiety and fear of movement (Eversman and Bird, 2016). Moral panic theory is relevant to this research, as it is perceived that crime anxiety hinders the creative class' exploration of their city.

A. CRIME ANXIETY

Today, knowledge and thus fear of crime are majorly founded on misconceptions, which do not align with true crime statistics (Davis, 2017; Naudé, 1989). The latest Victims of Crime survey (VOCs) by Statistics South Africa (which measures South African's crime perceptions) shows that the public believes crime is on the rise when it is actually declining. This perception could find its basis on the fact that while the overall crime rate is decreasing, particular crimes, that garner more interest and attention, are increasing (Nkosi and Mabuza, 2017). For example, violent crimes are said to be over reported because of their news-worthiness (Naudé, 1989; Nkosi and Mabuza, 2017). These misperceptions are said to be majorly influenced by word of mouth and the media (Durlington, 2009; Naudé, 1989).

B. SUBURBIA AND GATED COMMUNITIES

Suburbs are residential districts, characterised by green lawns, clean air, good schools, home ownership, business presence and homogenous settings (Huq, 2012). They are also characterised by permanence, security, familiarity and governability (Richards, 2011). Gated communities exist within suburbs and can be seen as an extreme version of suburbia. They entail increased aesthetic uniformity, a communal boundary wall and controlled entry (Durlington, 2009). Despite their security, suburbs are said to be ridden with insecure, safety-addicted suburbanites due to crime anxiety (Atkinson and Blandy, 2017).

It is interesting to note that Durban-based research shows those who enjoy the most comfortable living in gated communities, are the ones who feel most fearful, insecure and under threat (Atkinson and Blandy, 2017). Even more interesting is the way the residents of gated communities are said to fear violent crime, while regular suburbanites primarily fear petty crime even though they are in a less secure environment (Durington, 2009).

C. PUBLIC SPACE

Suburban anxiety is said to create lifestyle restraints on people, which in turn leads to the avoidance of public space (Davis, 2017; Naudé, 1989). This becomes a vicious cycle as the act of clinging to one's personal 'secure' space because of crime perceptions, contributes to higher levels of actual crime in public places as fewer people are on the streets (Gersema, 2017; Naudé, 1989).

The Victims of Crime survey (VOCs) by Statistics South Africa shows that South Africans, particularly white households, are feeling increasingly unsafe. The choice of auto dependency over pedestrianism perpetuates this fear of crime amongst a high percentage of Indian, Chinese and white households. In contrast to this, the open space structure and walkability of black communities results in the occupation of public space without fear (Davis, 2017). In seeing that South Africans are fearful of public space and pedestrianism and thus cling to their homes, it is interesting to note that over 50% of South African crime during 2015 to 2016 was in the form of house breakings and the South African's primary fear was of house robberies over the fear of murder (Davis, 2017; Nkosi and Mabuza, 2017).

A lack of proper upkeep of public facilities can also lead to their avoidance. A lack of upkeep leads to building decay, business flight, a lack of cleanliness and thus crime anxiety, decreased foot traffic and thus, actual crime, making many Durban areas to be seen as 'no-go' zones by residents (Ballard, Erwin, Mbatha, Mthethwa, Quazi, Sidzatane and Zuma, 2009). Research shows that unattractive environments cause people to walk quicker, thereby making these environments less populated, social and safe (Montgomery, 2014).

D. SOCIAL INTERACTIONS

Crime anxiety, suburbia and the limited use of public space, leads to a decrease in citizens' social interactions and connections, perpetuating the distrust created by Apartheid's racial and spatial segregation and generational stereotypes (Montgomery, 2014; Naudé, 1989; Scheidegger, 2015). The poet Tobias Hill stated that the suburban dream is unfulfilled, with empty streets and young people in need of interactions with strangers, ready to "collide with anything or anyone" (Huq, 2012).

Private security enforcement perpetuates this lack of social connection as it contributes to the privatisation of public space and the creation of exclusionary citizenship (Scheidegger, 2015). Auto dependency's restriction of pedestrianism and the use of public transport also perpetuate this lack of connection. Due to this, social interactions are controlled rather than spontaneous, as they would be in public space (Montgomery, 2014; Scheidegger, 2015). It can be assumed that this lack of social connection leads to a lack of opportunities for South Africans to form their own perceptions of racial groups. Due to this, stereotypical perceptions of space may be left in tact (Khademi-Vidra, 2015).

2.2.1.5 CAUSAL LOOP DIAGRAM – HINDRANCES TO EXPLORATION

Systems thinking entails viewing situations as systems made up of interacting parts rather than looking at each part in isolation. A causal loop diagram is a tool used in systems thinking to depict the relationships between these interacting parts. Figure 2.3 is a causal loop diagram, which depicts how the above-mentioned issues feed into one another creating a balancing feedback loop. In this kind of loop the system continues with its normal behaviour while resisting change (Bala, Arshad and Noh, 2016).

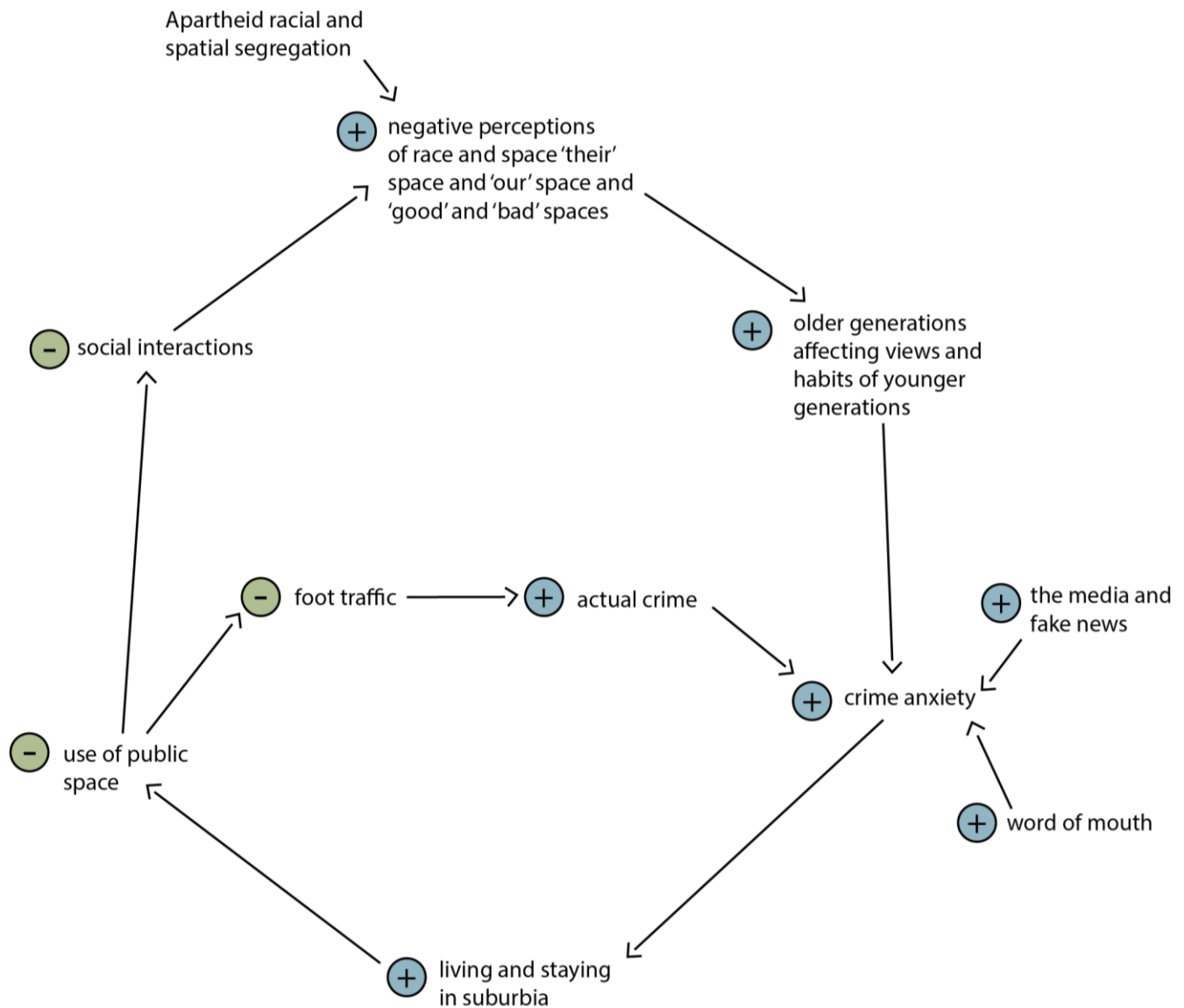


Figure 2.3: Causal Loop Diagram

(Bala, Arshad and Noh, 2016).

2.2.1.6 COMFORT ZONE

According to the comfort, learning and panic model, developed by Karl Rohnke and adapted by Sandu and Lyamouri-Bajja (2018), everyone has a comfort zone, which entails things that come naturally to them, like friends, language, value systems, home and habits. It is a place where people can simply be, it is predictable and change is limited (Sandu and Lyamouri-Bajja, 2018).

Moving past the comfort zone into the unfamiliar learning zone takes effort, as one is required to adapt to different behaviours, environments and habits, thus opening up to learning. If unfamiliarity is heightened, one enters into the panic zone where learning is hard, control is lost and one does not know what to expect, making retreat into the comfort zone increasingly attractive (Sandu and Lyamouri-Bajja, 2018).

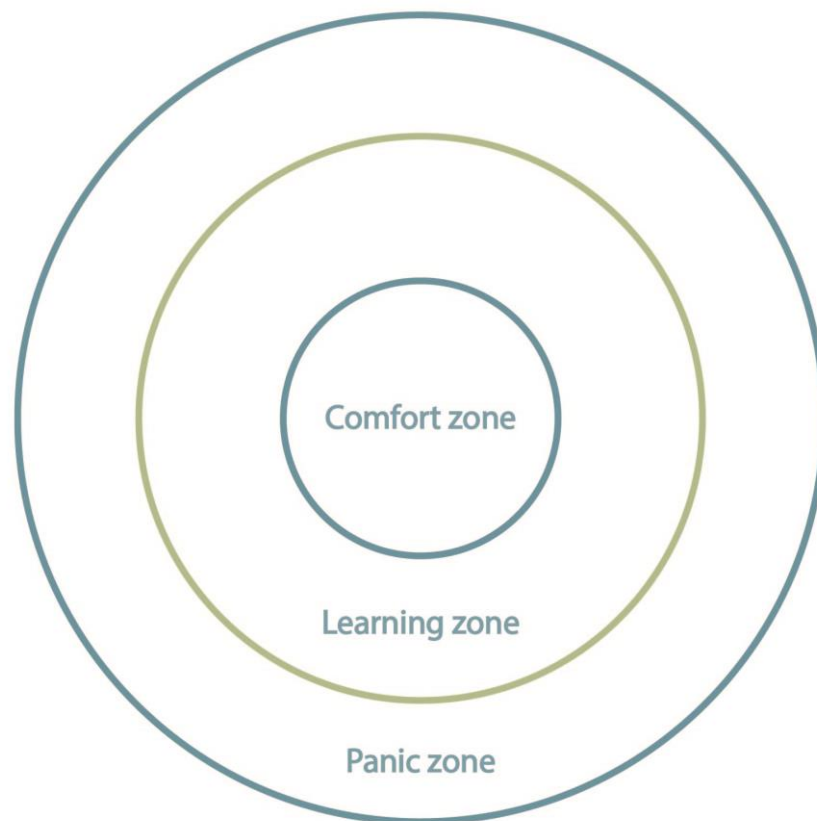


Figure 2.4: Karl Rohnke's Comfort, Learning and Panic Model
(Sandu and Lyamouri-Bajja, 2018).

In the context of this research, the creative class' comfort zone can be seen as suburbia. However, due to crime anxiety, generational stereotypes, racial and spatial segregation and heightened unfamiliarity, the learning zone disappears and the city can be seen as a panic zone that is unfamiliar and avoided. This can result in the hindering of exploration by the creative class.



Figure 2.5: Karl Rohnke's Comfort, Learning and Panic Model Applied
(Sandu and Lyamouri-Bajja, 2018).

2.2.2 RESEARCH OBJECTIVE 2 – IDENTIFY WHAT CREATIVE CLASS INTERESTS CAN BE LEVERAGED TO MOTIVATE THEM TO EXPLORE THEIR CITY

2.2.2.1 THE MILLENNIAL CREATIVE CLASS

The creative class is made up of young professionals in creative industries like design, comedy, art and music. For the purpose of this research the focus is on the emerging creative class who are yet to attain professional status. They are described as influencers, early adopters, risk takers and trendsetters (Hospers, 2006). The creative class is drawn to places that encourage open-mindedness, tolerance, diversity, community, street level culture and a people climate (Hospers, 2006). South African millennials in particular value safety, security, diversity, cultural empathy, authenticity, transparency and individualism. They want brands to tailor offerings to their personal quirks (Deloitte South Africa, 2017; Growth from Knowledge Researchers, 2017; Student Village, 2018). South African millennials feel responsible for the world's issues, want to make a positive change and see businesses as catalysts for change (Deloitte South Africa, 2017; Student Village, 2018).

2.2.2.2 THE EXPERIENCE ECONOMY

Millennials are said to drive the experience economy (Eventbrite, 2014). The experience economy is about enabling consumers to be fully immersed in an experience through escapism and creating feelings of comfort and invitation through aesthetics (Pine and Gilmore, 2014). It also entails allowing consumers to attain new skills and knowledge through education and ensuring fun and enjoyment through elements of entertainment (Pine and Gilmore, 2014). Brands are increasingly offering consumers distinctive, multi-faceted, memorable experiences that curb the mainstream. These experiences are relevant and specific to their needs and add value to their lives (Pine and Gilmore, 2014). A study conducted by Eventbrite (2014), found that millennials not only place experiences in high regard but they see them as worthy of their money and time with 72% of participants stating they intend to spend more on real life experiences.

Additionally, the study found that 78% of participants found happiness in creating and sharing memories through experiences rather than buying material things and 77% stated that events were responsible for their best memories. 69% of participants associated experiences with broader social connections with 30% stating they made a worthwhile friend at a live event. Experience documentation and sharing is of high importance to the participants with 69% highly susceptible to the fear of missing out (FOMO), which motivates them to attend events, engage and share (Eventbrite, 2014). A study on South African millennials shows that 65% of participants value experiences over possessions and want to share these experiences on social media (Growth from Knowledge Researchers, 2017). It can be said that experiences help millennials in identity creation, meaning millennials attend events that say something positive about who they are (Eventbrite, 2014). Examples of the way experiences, particularly creative ones, can cause the creative class to venture into and even live in ‘no-go’ areas can be seen in Johannesburg’s Maboneng Precinct and Durban’s Station Drive Precinct.

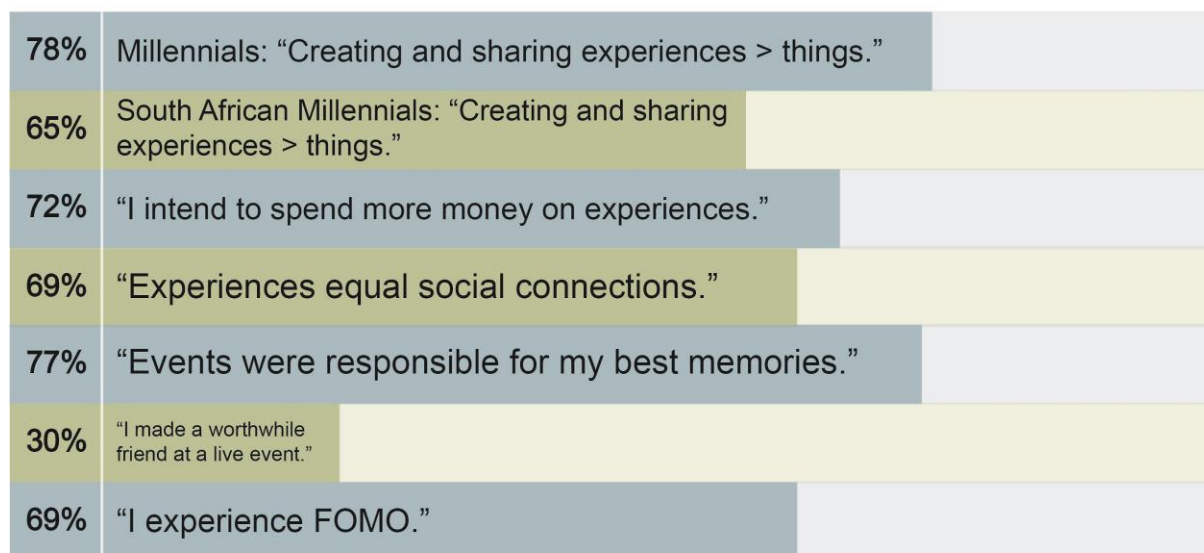


Figure 2.6: Experiences vs. Material Things Graph

(Eventbrite, 2014; Growth from Knowledge Researchers, 2017).

2.2.2.3 MABONENG PRECINCT



Figure 2.7: Maboneng Precinct
(Richardson, 2017).

In 2009, Jonathan Liebmann, owner of the Propertuity Group, developed Maboneng Precinct, which is a mixed race, mixed income and mixed use of space. Residents are said to be brave to live in this high crime area, but the benefits seem to outweigh the fear (Meek, 2017). Maboneng provides residential space, bars, coffee shops, restaurants, non-profit organisations, educational institutes, outdoor gyms, an artisan market, live entertainment and artist studios. It also offers creativity, self-expression, street furniture, public art, trees, waste management, tours, curios, public space, cleanliness, walkability, unique design and creative businesses (Meek, 2017). The above provides insight into what experiences may potentially motivate the creative class to look past segregation, stereotypes and crime anxiety to explore their city spaces.



Figure 2.8: Maboneng Graffiti

(XO Africa, 2013).

A failure of Maboneng can be seen in the way it is perceived to exploit culture for economic gain and the way the Maboneng community were not given a voice in its development which resulted in a look and feel that is generic rather than Johannesburg specific (Meek, 2017).



Figure 2.9: Maboneng Nightlife

(In Your Pocket Blog, 2018).

Another pitfall can be seen in the way an emergence of middle-class residents into Maboneng led to inequality of service and the displacement of poorer residents (Meek, 2017; Peck, 2007). While Maboneng is not seen as exclusive, the presence of private security creates a feeling of ‘insiders’ and ‘outsiders’ (Meek, 2017). These pitfalls give insight into what to avoid in the attempt to attract the creative class to Durban city spaces. As previously mentioned, South African millennials desire branded offerings tailored to who they are, as well as diversity, empathy and inclusion (Deloitte South Africa, 2017; Growth from Knowledge Researchers, 2017; Student Village, 2018).

2.2.2.4 DURBAN FIRST THURSDAYS

First Thursdays forms part of the experience economy as a global event where diverse creatives can unite to showcase their talent, while doing business. Durban has its own First Thursdays in the creative, Station Drive Precinct, off Umgeni Road, which was previously labelled a ‘no-go’ area (Durban Creatives, 2017; Jacobs, 2016; Seid, 2017). However, it can be seen that due to its integration of culture through art, the creative class show up (Durban Creatives, 2017). First Thursdays entails street food, boutique stores, coffee, music, craft beer and art exhibitions (Rafferty, 2016). The success of Durban’s First Thursdays allows for an understanding of what experiences may potentially motivate the creative class to explore their city beyond hindrances.



Figure 2.10: Station Drive Sign and Warehouse

(Nozaic, 2017) (Whalley Collective, 2016).

2.2.2.5 THE SUBURBAN EXPERIENCE

It has been said, that while the suburbs entail everything needed to live, they are missing something, the arts (Huq, 2012). A Durban local, Roxanne Robinson, stated that Durban does not 'shout loud' enough about its creativity (Leiman, 2016). Suburbia is also seen as a place that lacks culture due to stereotypical aesthetics and conformity. Suburbia can be seen as lacking what the two previous examples provide as part of the experience economy (Huq, 2012). This lack is said to lead to creative resistance, which can be seen in things like suburban graffiti (Huq, 2012; Walsh, 1996). Popular culture used to primarily depict suburbia as the ideal place. Today, it is increasingly being represented as a place subjects escape to ensue freedom or return to, to catch a glimpse of who they were before reaching their potential (Huq, 2012). From this it can be seen that suburbia is not a place where one can experience the arts or freedom of expression. As the examples of Maboneng and Station Drive depict, these are the things the creative class are interested in, making suburbia a place to escape from for something more.

2.3 SUMMARY

The literature review served objective one in uncovering a range of issues that can potentially hinder the creative class' exploration of their city. It was found that due to a past dominated by Apartheid's racial and spatial segregation and a present influenced by the views of the older generation, the creative class are perceived to classify space as 'ours' and 'theirs' and 'good' and 'bad'. Alongside these issues, crime anxiety can be seen to restrict the creative class' movement to the familiar comfort of suburbia. This leads to the lack of use of public space, a decrease in foot traffic and increase in crime as a result, which then perpetuates crime anxiety. Without the use of public space, there is a lack of natural social connections forged and no opportunity for forming new perceptions of racial groups and the spaces they occupy.

The literature review served objective two in its identification of how to motivate the target audience to explore their city. It was found that experiences that are creative in nature, such as those offered by Maboneng and Station Drive Precinct, have the ability to motivate the creative class to explore, despite various hindrances discussed. Objective three, which looks to identify whether effective and relevant communications and mediums are being used to make the creative class aware of hidden gems in their city, remains to be answered through primary research. Chapter three outlines the research plan, process, methodologies applied and data analysis.

CHAPTER 3 - RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter expands on the chosen methodology for this study. The following is a discussion of the research design, which looks at the research paradigm and conceptual approach and the research plan, which discusses the target population, sampling, data collection methods and analysis and trustworthiness and rigour of the study. In addition to this, this chapter provides a description of the study's anticipated contribution and a brief look at ethical considerations.

3.2 RESEARCH DESIGN

3.2.1 RESEARCH PARADIGM

A research paradigm represents what a researcher thinks about the world (Nieuwenhuis, 2016). The interpretivist paradigm takes a human-centred approach, seeking to gain an empathetic, in-depth understanding of human behaviours, beliefs, attitudes and opinions. It also aims to understand how people perceive their world and experience their social reality (Du Plooy-Cilliers, Davis and Bezuidenhout, 2014). In an interpretivist paradigm, reality and meaning are seen as socially constructed and phenomena are seen as entailing multiple explanations and realities. The interpretivist, therefore sees greater opportunity for understanding in studying people in their natural environments and social contexts (Nieuwenhuis, 2016). In terms of epistemology, the interpretivist sees facts as subjective, fluid and changing, common sense as a knowledge that helps navigate daily living and truth as depending on people's interpretation of facts and information (Du Plooy-Cilliers et al., 2014). Interpretivists are not interested in generalising results and their research methodologies are context specific. In terms of ontology, interpretivists believe reality is socially constructed and dependent on evolving, shared meaning (Du Plooy-Cilliers et al., 2014).

This paradigm was used to gain a human-centred understanding of the creative class' socially constructed reality, perceptions, behaviours and opinions in relation to suburbia and the city. In terms of the ontological and epistemological view of this research, this study sought to understand how the creative class constructs shared meaning and reality and what they see as 'common sense' or factual (Du Plooy-Cilliers et al., 2014). This understanding was sought in order to find out about their level of awareness of their city's hidden gems in relation to existing communications about these attractions. As well as, to understand what they feel hinders them from exploring their city and through an understanding of their interests, gain knowledge on how to motivate them to explore despite these hindrances. Ultimately, an interpretivist paradigm was used in this study to understand the creative class in a way that gives insight into how to ensure they enjoy, and thus continue to reside in Durban.

3.2.2 CONCEPTUAL APPROACH

Qualitative research focuses on linguistic data. It is context sensitive and aims to gain a deeper understanding of participants and phenomena, while not seeking to generalise findings but rather generate an understanding that is defensible and plausible (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). This study took a qualitative approach, as it aligns with the interpretivist paradigm in its goal to gain a human-centred, in-depth understanding of the target audience and their perceptions (Du Plooy-Cilliers et al., 2014). Phenomenology aims to understand and describe the common meanings that experiences have for a group of people in the every day situations of human life, from their perspective. This study took a phenomenological approach in order to gain a humanistic comprehension of the common meanings suburban and city experiences hold for the creative class (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016).

Exploratory research aims to fill a knowledge gap by uncovering key issues and variables and gaining a deeper understanding of a phenomenon or group of people. It aims to find new insights, key concepts and stakeholders and the consequences of the research problem, to prioritise social needs and become acquainted with unknown policies, conditions, situations and participant behaviours (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). Exploratory research was conducted for this study in order to fill the knowledge gap surrounding the phenomenon of the creative class sticking to their suburban comfort zones. The exploratory approach was used to become aware of unknown behaviours and situations surrounding the target audience, consequences surrounding the research problem and in an attempt to find insight into the hindrances and potential motivations to their exploration. Interpretivists prefer to collect and analyse information to develop a new theory, which makes an inductive approach appropriate for this study (Nieuwenhuis, 2016). Similarly, exploratory research is primarily inductive as it works with emerging theoretical frameworks rather than within the bounds of a pre-existing theory (Du Plooy-Cilliers et al., 2014). This research was inductive as it aimed to develop a new theory regarding the Durban creative class sticking to their suburban comfort zone.

Non-empirical research is interpretative in nature and entails phenomena that cannot be directly observed. Non-empirical, exploratory questions align with the interpretative goals of exploratory research and the interpretivist paradigm (Nieuwenhuis, 2016). Non-empirical research is also suited to inductive reasoning as it is used to develop a new theory (Phillips-Wren, Respício and Carlsson, 2014). This study involves non-empirical research, as its goal is to interpret the hard-to-observe phenomenon of the Durban creative class staying in their suburban comfort zones. This study used a cross-sectional design, which entails collecting data from each participant once, to form a richer picture of what a phenomenon looks like during that particular time period (Aurini, Heath and Howells, 2016; Du Plooy-Cilliers et al., 2014). While longitudinal design allows for a long-term, deeper understanding of phenomena, this is not possible due to time constraints (Aurini et al., 2016).

3.3 RESEARCH PLAN

3.3.1 TARGET POPULATION

The population is a group or entities, with common characteristics, that information is required from in a particular study (DePoy and Gitlin, 2013; Du Plooy-Cilliers et al., 2014). The target population consists of Durban students, between the ages of 18-23, who live with their parents in suburban areas and fall within LSM 8-10. These students form a part of the creative class, which is made up of aspiring creatives such as comedians, musicians, artists and marketers. They value diversity, open-mindedness, community, street level culture, tolerance, authenticity and a people climate (Hospers, 2006; Florida and Pedigo, 2017). Living with their parents, it is assumed they do not have many financial responsibilities, leaving them with a disposable income, which they prefer to spend on experiences (Growth from Knowledge Researchers, 2017). In addition to conducting research with the target audience, the marketing communications of Durban Tourism, *What's on Durban* and Tourism KZN were analysed to gain a better understanding of the relevance and effectiveness of their communication efforts.

3.3.2 SAMPLING

My sample involved 16 male and female participants, between the ages of 18-23, who live in Durban's northern suburbs. Despite conducting research on the authoritative site, South Africa Statistics, the population cannot be defined with any degree of accuracy. The above is acceptable in qualitative research, where the goal is not to generalise results but rather to ensure result defensibility and plausibility. (Du Plooy-Cilliers et al., 2014). The following outlines the study's use of non-probability, purposive, homogeneous and convenience sampling.

Non-probability sampling means that all members of the population do not have an equal chance to form a part of the sample because population parameters are unknown or the entire population is not accessible. The sample is therefore based on the researcher's judgment, the ability to contact participants or coincidence (DePoy and Gitlin, 2013; Du Plooy-Cilliers et al., 2014). In this particular study, non-probability sampling was used as the population parameters are unknown and the entire population is not accessible.

In line with qualitative research, purposive sampling should be conducted. This method entails the researcher purposively selecting participants that represent a desired group or phenomenon (DePoy and Gitlin, 2013; Nieuwenhuis, 2016). Homogeneous sampling is a type of purposive sampling, which chooses participants based on common characteristics and/or subcultures (Nieuwenhuis, 2016). This study used purposive, homogenous sampling, as the target audience was purposively selected because they form part of the creative class group. Therefore, they share the common characteristics of being young, suburban, aspiring creatives (Florida and Pedigo, 2017; Hospers, 2006). Convenience sampling is used in qualitative research and involves choosing a sample involving participants that the researcher is familiar with and thus has easy access to (DePoy and Gitlin, 2013; Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). Convenience sampling was used in this study as my peers and their social circles form part of the target audience I sought to engage with.

3.3.3 PILOT STUDY

A pilot study of interview and focus group questions was conducted. A pilot study entails pre-testing data collection methods and instruments with someone who meets your sample criteria but will not be used in your research, to identify and eliminate any unseen issues. A pilot study helps ensure questions are understandable, the information desired is retrievable and the question sequence is appropriate (Du Plooy-Cilliers et al., 2014; Eldridge et al., 2016).

The pilot study was audio recorded and conducted at a private residence with two male participants who met the sample criteria but were not involved in the research. The pilot study uncovered multiple unseen issues with the interview schedule. For example it helped identify vague questions such as, “What do you like about suburbia?” which was refined to “What do you like about suburban attractions?” to be more specific. It helped identify questions that were repetitive such as the question, “What, if anything, stops you from exploring city attractions?” Refer to Appendix 1 for the original interview schedule, a detailed description of changes made to it and the revised interview schedule.

3.3.4 DATA COLLECTION METHODS AND INSTRUMENTS

This section provides information on the data collection methods used and the instruments that aided the process.

3.3.4.1 PERSONAL SEMI-STRUCTURED INTERVIEWS

Personal semi-structured interviews are a qualitative data collection method, where a researcher asks a single participant pre-determined, open-ended questions related to a particular study. The interview’s conversational nature allows the researcher to adjust the interview’s focus, allows for an elaboration on incomplete or unclear responses and an understanding of the meanings behind participants’ answers. This allows the researcher to gain deeper insight into the participants’ opinions, views and beliefs (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). Personal interviews are appropriate for this study as they are typical to exploratory and qualitative research and allowed for a deeper understanding of individual members of the creative class without the influence of other members (Du Plooy-Cilliers et al., 2014).

A total of four out of the six individuals contacted were able to participate in the study. Three participants were referred by a peer and one participant was reached through the instant messaging mobile application, Whatsapp. The interviews were conducted with one female and three males between the ages of 18-23. They belong to white, Asian and Coloured race groups and live in Durban's northern suburbs. Aligned with the qualitative research approach, this sample is not required to be representative of the broader population (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). The interviews were conducted at a private residence and they lasted approximately thirty minutes each.

3.3.4.2 FOCUS GROUPS

A focus group is a discussion between a group of five to twelve people around a specific topic, guided by a moderator. A focus group uncovers participant attitudes, dislikes, preferences and behaviours and encourages group debates and building on ideas, providing valuable information to the researcher that may not be acquired from an individual interview (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). The researcher can retrieve rich information, as there is opportunity for the participants to elaborate on their viewpoints and clarify contradictory responses (Du Plooy-Cilliers et al., 2014). Focus groups are appropriate for this study as I sought to uncover the target audience's dislikes, attitudes, opinions and preferences relating to suburbia and the city in a way allows for free expression, elaboration and debate. Focus groups are a data collection method often used by interpretivists and in exploratory studies, which aligns with my research design (Du Plooy-Cilliers et al., 2014).

A total of twelve out of twenty-one individuals contacted were able to participate in the two focus groups conducted. Of those who did participate, seven were contacted via the instant messaging mobile application, Whatsapp, four were referred by peers and one was referred by another participant. The focus groups included seven females and five males between the ages of 18-23, who live in Durban's northern suburbs and belong to Indian, black and white race groups. Due to the study being qualitative, a representative sample is not required. The focus groups took place at a private residence and lasted approximately one hour each.

3.3.4.3 INSTRUMENTS

In terms of a research instrument, an interview schedule was used. An interview schedule is a compilation of predetermined questions to be asked in the interviews and focus groups, making the process easier to carry out and thus contributing to the accumulation of desired information (Luenendonk, 2016). With participant permission, video and audio recording were used as data collection aids, in order to collect information that the focus group moderator might have missed, increase the ease and accuracy of the transcription process and avoid interrupting the participants' train of thought, (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). Focus group two was limited as the audio recording was lost, however, participants were then contacted to confirm notes taken during the focus group. Additionally, I conducted 'memoing' which involves writing down data impressions, creating an additional, analysable data source than can be compared to other data (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). I conducted member checks, which entails verifying findings with other participants and peer examinations, which looks to the opinions of colleagues in response to data and findings (Du Plooy-Cilliers et al., 2014; Luenendonk, 2016; Nieuwenhuis, 2016).

3.3.4.4 QUESTIONS SCOPE

Prior to focus groups and interviews, I identified broad themes and questions that would act as discussion facilitators and divided questions into categories to ensure valuable and relevant information was collected from the participants. The focus groups and interviews entailed pre-determined, open-ended questions surrounding the research topic themes. Open-ended questions lead to increased willingness of participants to participate and the expression of multiple opinions that are not influenced by the moderator (Du Plooy-Cilliers et al., 2014). A “funnel structure” was used in the focus groups and interviews, which involves going from general unstructured questions to structured questions and back to general questions. This structure is beneficial in focus groups as it eases participants into the discussion and ignites debate among them, resulting in a generation of many opinions and perceptions (Nieuwenhuis, 2016). This structure is also beneficial in interviews as it acquires detailed responses from participants (Du Plooy-Cilliers et al., 2014).

3.3.5 DATA ANALYSIS

Qualitative data analysis is interpretive in nature, aiming to analyse symbolic and meaningful content found in qualitative data through the use of a systematic method (Nieuwenhuis, 2016). Before data analysis, the researcher must prepare the data to be analysed. As previously mentioned, data collection was aided by the use of video and audio recordings. Transcription entails converting data into a format, usually visual or written, that can be analysed by a systematic method (Du Plooy-Cilliers et al., 2014). During the transcription process, data was written in a question-by-question format to ensure meaningful data categories and an ease of understanding of themes (Nieuwenhuis, 2016). As during data collection, I conducted ‘memoing’ during analysis, which involves writing down data impressions, creating an additional, analysable data source than can be compared to other data (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016).

I used qualitative content analysis as a data analysis method, which involves examining text to uncover obvious and underlying patterns, themes and meanings (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). Qualitative content analysis allows for an insightful evaluation of the open-ended questions asked in focus groups or personal semi-structured interviews (Du Plooy-Cilliers et al., 2014). This choice of analysis aligns with the interpretivist paradigm, which seeks to uncover human behaviours, beliefs, attitudes and opinions through an in-depth, human-centred understanding. I took an inductive approach to data analysis, which entails using raw data to inform themes rather than relying on an existing conceptual framework to determine themes (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). This approach aligns with the interpretivist paradigm, as interpretivists prefer to collect and analyse information to develop a new theory (Du Plooy-Cilliers et al., 2014).

I used thematic coding to make the analysis manageable. Coding entails breaking text into concepts to assign them into categories of related meanings, allowing an easier identification of patterns, categories and sub-categories (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). Thematic coding is often used in content analysis and it aims to reduce data through the identification of themes. I used an inductive coding approach, which entails allowing codes to emerge from the data (Du Plooy-Cilliers et al., 2014). This type of analysis and coding is relevant to my study as focus groups are free flowing and conversational, leading to the discussion of topics not predetermined and thus the uncovering of new themes and codes during analysis (Nieuwenhuis, 2016). In terms of data interpretation, I used crystallisation, which sees data as having many dimensions that can be approached in a variety of different ways, leading to the generation of a deeper understanding. This approach aligns with the interpretivist paradigm, which sees phenomena as entailing multiple explanations and realities (Nieuwenhuis, 2016).

3.3.6 STUDY TRUSTWORTHINESS AND RIGOUR

To determine the trustworthiness of a qualitative study, the researcher must consider transferability, confirmability, credibility and dependability. Credibility refers to how accurately the researcher interprets participant research data from their perspective. To increase credibility, I spent a minimum of one hour per focus group and thirty-minutes per interview with participants to ensure I gained a detailed understanding (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). My use of purposive sampling enhanced credibility as credibility is increased through familiarity with participants. Since credibility is enhanced if participants believe your findings, member checks were conducted, which entails verifying findings with other participants (Du Plooy-Cilliers et al., 2014; Luenendonk, 2016; Nieuwenhuis, 2016). Crystallisation was also utilised to ensure the credibility of the findings. This entails using several sources and methods in research and verifying research findings with other individuals (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016).

Dependability refers to how well data collection, analysis and the generated theory are integrated (Du Plooy-Cilliers et al., 2014). Dependability is enhanced by the credibility of a study and therefore, in part relied on my ability to achieve the above. To further enhance dependability, the research process was video and audio recorded and observations regarding the collection and analysis of data were written down (Nieuwenhuis, 2016). Confirmability refers to whether, upon scrutiny of the research design, others come to similar conclusions as the researcher. It also means that the research is not affected by researcher bias. As previously stated, I conducted member checks, which enhances confirmability. I used peer examination, which looks to the opinions of colleagues in response to data and findings. I also cleared research bias by clarifying what my views and assumptions were before beginning the research process (Nieuwenhuis, 2016).

Transferability refers to whether the research findings can be transferred to a similar situation and render similar results (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). My use of purposive sampling led to engagement with participants that are typical to the research phenomenon, which enhances transferability. I generated a detailed description of the study's context, the participants and the research design, which can be used by readers to then judge the study's transferability (Nieuwenhuis, 2016).

3.4 ANTICIPATED CONTRIBUTION

This study will generate a deeper, context-specific comprehension of the target audience, by understanding whether they are aware of the hidden gems in their city, what stops them from exploring attractions beyond suburbia and what can motivate them to do so. This understanding can potentially be used to increase the target audience's movement around the city, which can positively affect citizens' social lives, happiness and health. This movement may then lead to the creation of a better perception of Durban in its occupants' eyes, leading to a decrease in use of words like 'boring' or 'lesser' to describe Durban and an increased desire to live and stay in Durban (Johnson, 2015; Montgomery, 2014; Williamson, 2014). As previously mentioned, increased engagement with these city attractions may lead to small business growth and thus an increase in Durban's economic growth. All of this has the potential to work together to make Durban more attractive to locals, tourists and investors (Rampton, 2015).

3.5 ETHICAL CONSIDERATIONS

The research process was designed to follow ethical procedures, such as the acquisition of ethical clearance from the Independent Institute of Education (Appendix 2) and informed consent from research participants (Appendix 3). Research bias was mitigated by ensuring participant responses were not influenced during research and by ensuring data was analysed according to each research objective in a manner that was impartial and professional. The issue of ethics is more fully discussed in chapter five.

3.6 SUMMARY

Chapter three explained the manner in which research was conducted. It specified the research design as interpretivist and qualitative and fleshed out the research plan, by discussing who the target audience was, how they were chosen and how information was collected from them and then analysed. It also explained steps taken to increase the study's trustworthiness and rigour, described the anticipated contribution of the study and briefly looked into ethical considerations. Chapter four unpacks the findings that resulted from the collection and analysis of research data. The chapter does so according to the methodology used and questions asked to ensure the study met its predetermined objectives and answered the research question.

CHAPTER 4 - PRESENTATION AND DISCUSSION OF FINDINGS

4.1 INTRODUCTION

This chapter presents the data collected during personal semi-structured interviews and focus groups and discusses the findings. Qualitative content analysis and thematic coding were utilised to uncover patterns, themes and meanings within the data collected. While the participants' identities have been kept anonymous, there are instances where direct quotes have been used to speak to the authenticity of the findings. This was a small-scale, qualitative study and thus the findings are not generalisable to the larger population, as the aim was to generate a deeper understanding of the phenomenon (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016).

4.2 RESPONSES ANSWERING THE RESEARCH OBJECTIVES

This section discusses the participant responses to interview and focus group questions according to the research objectives they serve. The same interview schedule was utilised for both the focus groups and interviews. Where applicable, the responses are depicted visually in the form of word clouds and certain quotes are emphasised with graphics. The research objectives are reiterated below for the convenience of the reader:

1. Identify what factors hinder exploration of city attractions by the creative class.
2. Identify what creative class interests can be leveraged to motivate them to explore city attractions.
3. Identify whether effective and relevant communication mediums are being used to make the creative class aware of hidden gems in their city.

4.3 RESEARCH OBJECTIVE 1: IDENTIFY WHAT FACTORS HINDER EXPLORATION OF CITY ATTRACTIONS BY THE CREATIVE CLASS

QUESTION 4: WHAT DO YOU DISLIKE ABOUT CITY ATTRACTIONS?

4.3.1 INTERVIEW RESPONSES



A word cloud featuring four words: 'unsafe', 'small', 'inconvenient', and 'confusing'. The words are arranged in a cluster, with 'unsafe' at the top, 'small' in the middle, 'inconvenient' on the left, and 'confusing' at the bottom. The words 'unsafe', 'small', and 'inconvenient' are in a blue-grey color, while 'confusing' is in a greenish-yellow color.

Figure 4.1: Negative Perceptions of the City - Interviews

Participant one views city spaces as confusing and unsafe. Participant two stated that going to the city is inconvenient because suburbia has everything she needs. Participant four believes city attractions are too small. Participant three did not have anything negative to say about these spaces.

4.3.2 FOCUS GROUPS RESPONSES



Figure 4.2: Negative Perceptions of the City – Focus Groups

Participants view travelling to city spaces as inconvenient. They perceive these spaces as unsafe and unclean and expressed frustration with the lack of parking and the cost to Uber there. Participants also explained the power of negative word of mouth about city spaces. *“We are so influenced about what other people think about places.” “I’ve heard stories and I’ve picked up on fear to know it isn’t a safe place, I can see it with my own eyes.” “You can see when you’re younger that it’s not the safest area, the run down buildings give it a certain atmosphere.”* Participants also expressed their negative perceptions of the quality of event execution in Durban. *“I don’t take Durban as seriously as Cape Town in terms of execution.”*

4.3.3 DISCUSSION OF FINDINGS

These findings showcase that the participants’ view city spaces as unsafe and unclean. Ballard et al (2009) and Montgomery (2014) believe that grime can lead to an avoidance of space. The participants are influenced by negative word of mouth regarding the city and have a negative perception of Durban’s quality of events. The findings also showcase that the participants do not like that it is hard to find parking at these attractions or the expense of ‘Ubering’ there. The participants see travelling to the city as inconvenient when suburbia satisfies all their needs.

QUESTION 6: WHAT ARE YOUR PARENTS' VIEWS OF CITY SPACES?

QUESTION 7: HOW HAVE YOUR PARENTS' VIEWS AFFECTED YOU?

4.3.4 INTERVIEW RESPONSES

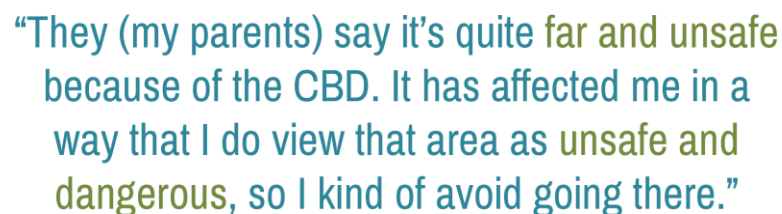


A word cloud with four words: 'conservative' in green, 'unsafe' in blue, 'risky' in blue, and 'negative' in blue. The words are stacked vertically, with 'conservative' at the top, followed by 'unsafe', 'risky', and 'negative' at the bottom.

Figure 4.3: Parents Perceptions of the City

Participant one stated that his parents are conservative about going to places they have not been and are influenced by negative spatial associations, however, he states his views are not really influenced by theirs. Participant two said that her parents view city spaces as unsafe and this has a big impact on her. Participant three and four were not aware of their parents' views.

4.3.5 FOCUS GROUP RESPONSES



A quote from a participant: "They (my parents) say it's quite far and unsafe because of the CBD. It has affected me in a way that I do view that area as unsafe and dangerous, so I kind of avoid going there." The words 'far', 'unsafe', 'unsafe', and 'dangerous' are highlighted in green, while the rest of the text is in blue.

Figure 4.4: Participant Response – Focus Group

Participants agreed that either their parents, peers or peers' parents had instilled a sense of security and awareness in them regarding city spaces. *"They (my parents) say it's quite far and unsafe because of the CBD. It has affected me in a way that I do view that area as unsafe and dangerous, so I kind of avoid going there."* One participant stated that her parents often question why she travels to the city when everything she needs is in suburbia. Another participant explained, *"Our parents have a small town mind-set, for example they'll always go to the same restaurant for the same food. They're loyal."*

4.3.6 DISCUSSION OF FINDINGS

These findings showcase that most participants' parents, peers and peers' parents view city spaces as unclean and unsafe and the participants, depending on their familiarity with these spaces, adopt those views in varying degrees. These findings align with Khademi-Vidra's (2015) explanation of socio-spatial theory and Olstedal, Moen, Klempe and Rundmo's (2014) explanation of cultural theory, which describes the way spaces are deemed as 'good' and 'bad' by the older generation, with these meanings then passed down to and accepted by the younger generation.

QUESTION 8: DO YOU FEEL THAT PEOPLE MAKE CITY ATTRACTIONS SEEM FARTHER AWAY THAN THEY ARE?

4.3.7 INTERVIEW RESPONSES

"If they have no connection to the space or know that side it makes it feel far away."

Figure 4.5: Participant Response - Interview

Participant one and two agreed that people perceive the distance as farther than it is, with participant one attributing this perception to laziness. Participant three stated that it is not far to him because he used to go to gym there and his friends live there. Participant four explained, *“If they have no connection to the space or know that side it makes it feel far away.”*

4.3.8 FOCUS GROUP RESPONSES

“It’s so much closer than they think. I’m so keen to do something different but everyone will think it’s out the way. This is a big reason why people don’t do different things.”

Figure 4.6: Participant Response – Focus Group

Participants agreed that people make attractions feel farther away than they are and that it is difficult to get their peers interested in exploring city spaces. One participant stated, *“Friends made me think it was further away than it was.”* Another stated, *“It’s so much closer than they think. I’m so keen to do something different but everyone will think it’s out the way. This is a big reason why people don’t do different things.”* The participants agreed that Durbanites do not like travelling and are lazy.

4.3.9 DISCUSSION OF FINDINGS

These findings showcase that the participants perceive Durbanites as lazy and that unfamiliarity with a space can lead to the target audience believing it is further away than it is. However, having a social connection to the city can create familiarity and thus break misperceptions of distance. It is also evident that participants’ movement is influenced by other’s spatial perceptions and movement.

4.4 RESEARCH OBJECTIVE 2: IDENTIFY WHAT CREATIVE CLASS INTERESTS CAN BE LEVERAGED TO MOTIVATE THEM TO EXPLORE CITY ATTRACTIONS

QUESTION 1: WHAT DO YOU LIKE ABOUT SUBURBAN ATTRACTIONS?

QUESTION 2: WHAT DO YOU LIKE ABOUT CITY ATTRACTIONS?

4.4.1 INTERVIEW RESPONSES



A word cloud representing positive perceptions of suburbia from interviews. The words are arranged in a vertical stack. The words 'convenient', 'familiarity', and 'environment' are in a medium blue color, while 'satisfying' is in a green color. The font is a clean, sans-serif typeface.

convenient
familiarity
environment
satisfying

Figure 4.7: Positive Perceptions of Suburbia - Interviews



A word cloud representing positive perceptions of the city from interviews. The words are arranged in a vertical stack. The words 'authentic', 'creative', and 'space' are in a medium blue color, while 'accepting', 'raw', and 'real' are in a green color. The font is a clean, sans-serif typeface.

authentic
accepting
raw
creative
space
real

Figure 4.8: Positive Perceptions of the City – Interviews

To identify the target audience's interests, I sought to understand what they enjoy about both suburbia and the city. All the participants spend more time in suburbia because it is a familiar environment with familiar people and provides them with everything they want and need. However, participant three sometimes goes to restaurants or casinos in the city and participant four visits family there. Participant one enjoys how authentic, raw and real the city is opposed to 'sugar coated' suburbia. Participant two likes the way people in the city are down-to-earth and accepting, opposed to the high-class standard of suburbia she feels she has to live up to. Participant three believes the city is home to most of Durban's creative spaces. Participant four believes the city has more public space.

4.4.2 FOCUS GROUP RESPONSES

"If you want a creative space or like an art showcase, or something that's not traditional, you'd go that side (the city), whereas if you want coffee and convenience definitely Durban North (suburbia)."

Figure 4.9: Participant Response – Focus Group

Participants gave different reasons for spending time in both the city and suburbia. *"I spend a lot of time across the river now (the city), like Morningside, because there's a lot of upcoming attractions, coffee shops, spaces and bars and my church is there."* *"There's quite a creative vibe that side (the city) and I think that appeals to us as a target market. But then if you want to go out for the night I would rather go to Umhlanga because it's convenient."* *"... If you want a creative space ... something that's not traditional you'd go that side (the city), whereas if you want coffee and convenience definitely Durban North (suburbia)."* *"I feel like it's (the city) a bit more targeted to young adults, specifically creative young adults."*

4.4.3 DISCUSSION OF FINDINGS

These findings show that distance, convenience, familiarity and the ease of satisfying one's wants and needs is extremely important to the target audience. The desire for familiarity can be interpreted as a need for control or comfort in space. Richards' (2011) explains that suburbia is characterised by familiarity, control and permanence. It is also evident that the target audience enjoys the city's public and creative spaces, its non-traditional offerings and the way it caters to their age group. The findings align with Huq's (2012) statement that while the suburbs entail everything needed to live, they are missing the arts. Participants also liked the following things about suburbia: parking, the variety of places to go, cheaper travelling costs, cleanliness, safety and that their friends are close by.

QUESTION 3: WHAT DO YOU DISLIKE ABOUT SUBURBAN ATTRACTIONS?

4.4.4 INTERVIEW RESPONSES



mainstream
boring
standard
expensive

Figure 4.10: Negative Perceptions of Suburbia

Participant one and two stated that they do not like how upper-class suburbia is. *"It's not my vibe. I'm me. I am who I am."* Participant one and three do not like how expensive suburbia is. Participant three thinks there is nothing unique to do in suburbia. *"Sometimes you don't know which restaurant to go to because they're all the same."* Participant four simply expressed that not enough events take place in suburbia.

4.4.5 FOCUS GROUP RESPONSES

“This area (suburbia) feels very suburban and controlled and protected. Just a bit stagnant and boring.”

Figure 4.11: Participant Response – Focus Group

Participants saw the city as a more authentic, diverse, friendlier place with more parks, while suburbia was perceived as having more cliques, high walls and no sense of community. *“Here (suburbia) is residential and you have your malls. It’s not a space to be.” “This area (suburbia) feels very suburban and controlled and protected. Just a bit stagnant and boring.”*

4.4.6 DISCUSSION OF FINDINGS

These findings show the participants do not enjoy the lack of authenticity, friendliness and diversity in suburbia. Growth from Knowledge Researchers (2017) highlights authenticity as a major value for the target audience. It is evident that the participants experience and detest the lack of community consequential of living in suburbia, as described by Montgomery (2014), Naudé (1989) and Scheidegger (2015). The participants do not like spaces that are expensive, mainstream or do not allow them to be themselves. It is also evident that the participants do not like the control in suburbia, which affirms Richards’ (2011) description of suburbia as a place characterised by security, permanence and ‘owned’ environments. It is interesting to note that the target audience associate the city with parks and public space when suburbia has public space of its own. This may be due to suburban anxiety, which Davis (2017) and Naudé (1989) state creates lifestyle restraints on people, which in turn lead to the avoidance of suburban public space.

**QUESTION 5: WHAT WOULD MOTIVATE YOU TO GO TO CITY
ATTRACTIONS OVER SIMILAR ATTRACTIONS IN SUBURBIA?**

4.4.7 INTERVIEW RESPONSES



Figure 4.12: Participant Interests - Interviews

Participant one stated that he would be attracted if there was 'stuff' he wanted in the city. Participant two stated that she would go if there was something she needed to do there or if her friends were there. Participant three and four said that a unique space with a 'vibe' would attract them. With participant four noting events as something he is particularly interested in. All participants agreed that creativity would attract them to the city.

4.4.8 FOCUS GROUP RESPONSES



Figure 4.13: Participant Interests – Focus Groups

Focus group participants agreed that their movement was influenced by the atmosphere, environment, aesthetic and uniqueness of the attraction. *“...It’s good to be in creative spaces, we like being in places that are inspiring and aesthetically pleasing. We like choosing those spaces over something that’s more commercial.”* They explained they’re more drawn to the alternative over the mainstream and places that are interesting, inspiring and different. *“We’re (creative) more aware of what’s around us.”* They stated that places should be targeted to specific audiences and that if their peers go to an attraction it will attract them there. They also emphasised the importance of inexpensive prices and their love for pop-up events.

4.4.9 DISCUSSION OF FINDINGS

The findings illustrate that the participants would go to city attractions over suburban attractions if they catered to their creative interests, as suburbia only satisfies their mainstream wants and needs. This supports Pine and Gilmore's (2014) statement and Growth from Knowledge Research (2017) that millennials want brands to offer them tailored experiences alternative to the mainstream. The findings depict that peers, price, atmosphere and aesthetic are also big factors in driving the target audience to an attraction. This supports Pine and Gilmore's (2014) belief that millennials are drawn to brand experiences that create feelings of comfort and invitation through aesthetics. As Huq (2012) expressed, suburbia is seen as a place that lacks culture due to stereotypical aesthetics and conformity. This is perceived to play into the target audience's desire for alternative, creative aesthetics.

QUESTION 9: WHAT DO YOU THINK A HIDDEN GEM IS?

QUESTION 12: WOULD YOU LIKE TO HEAR OF MORE HIDDEN GEMS?

4.4.10 INTERVIEW RESPONSES

"A hidden gem is something that is really unique and pulls you. It gives you an experience you don't find in other places. It can be a physical thing or an atmospheric thing or something bizarre or a customer benefit. Something different from a normal space you interact with on a daily basis."

Figure 4.14: Participant Response - Interview

Participants saw hidden gems as existing in a variety of forms, as something not well known, to be discovered and particular to your interests. *"A hidden gem is something that is really unique and pulls you. It gives you an experience you don't find in other places. It can be a physical thing or an atmospheric thing or something bizarre or a customer benefit. Something different from a normal space you interact with on a daily basis."* Participants were interested in knowing about more hidden gems.

4.4.11 FOCUS GROUP RESPONSES

“A hidden gem is a venue that defines
the creative scene in Durban, something
that is not on the tourist list.”

Figure 4.15: Participant Response – Focus Group

Target audience participants saw hidden gems as having the same characteristics as described by interview participants. “A *hidden gem* is an attraction that defines the creative scene in Durban, something that is not on the tourist list.” Another participant stated it was something that inspires you and connects with you on a deeper level, a place you can find a new perspective on things. Participants were extremely eager to know of more hidden gems.

4.4.12 DISCUSSION OF FINDINGS

These findings depict hidden gems as creative, alternative, inspiring experiences that can draw the target audience out of mainstream suburbia. This aligns with Growth from Knowledge’s research (2017), which states that South African millennials want brands to tailor their offerings to their personal quirks. It also aligns with Pine and Gilmore’s (2014) statement that millennials want brands to give them distinctive, consumer-relevant experiences that meet their needs and curb the mainstream.

4.5 RESEARCH OBJECTIVE 3: IDENTIFY WHETHER EFFECTIVE AND RELEVANT COMMUNICATION MEDIUMS ARE BEING USED TO MAKE THE CREATIVE CLASS AWARE OF HIDDEN GEMS IN THEIR CITY

4.5.1 ANALYSIS OF EXISTING ADVERTISING

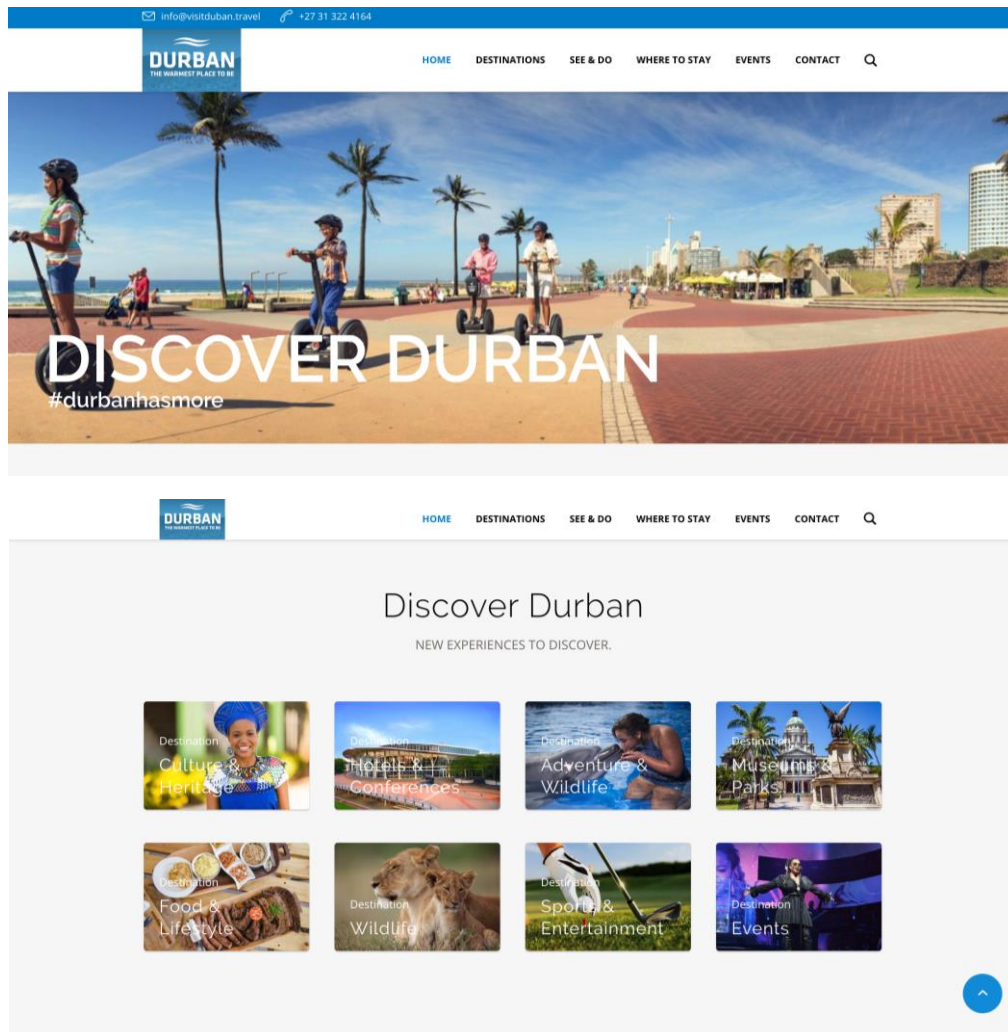


Figure 4.16: Durban Tourism Website

Upon analysis of Durban Tourism's website it was found that it is hard to navigate, repetitive, displays the wrong content and is at times unresponsive. It was also discovered that they only advertise a small number of predominantly mainstream attractions, such as Ushaka Marine World (Durban Tourism, 2018).

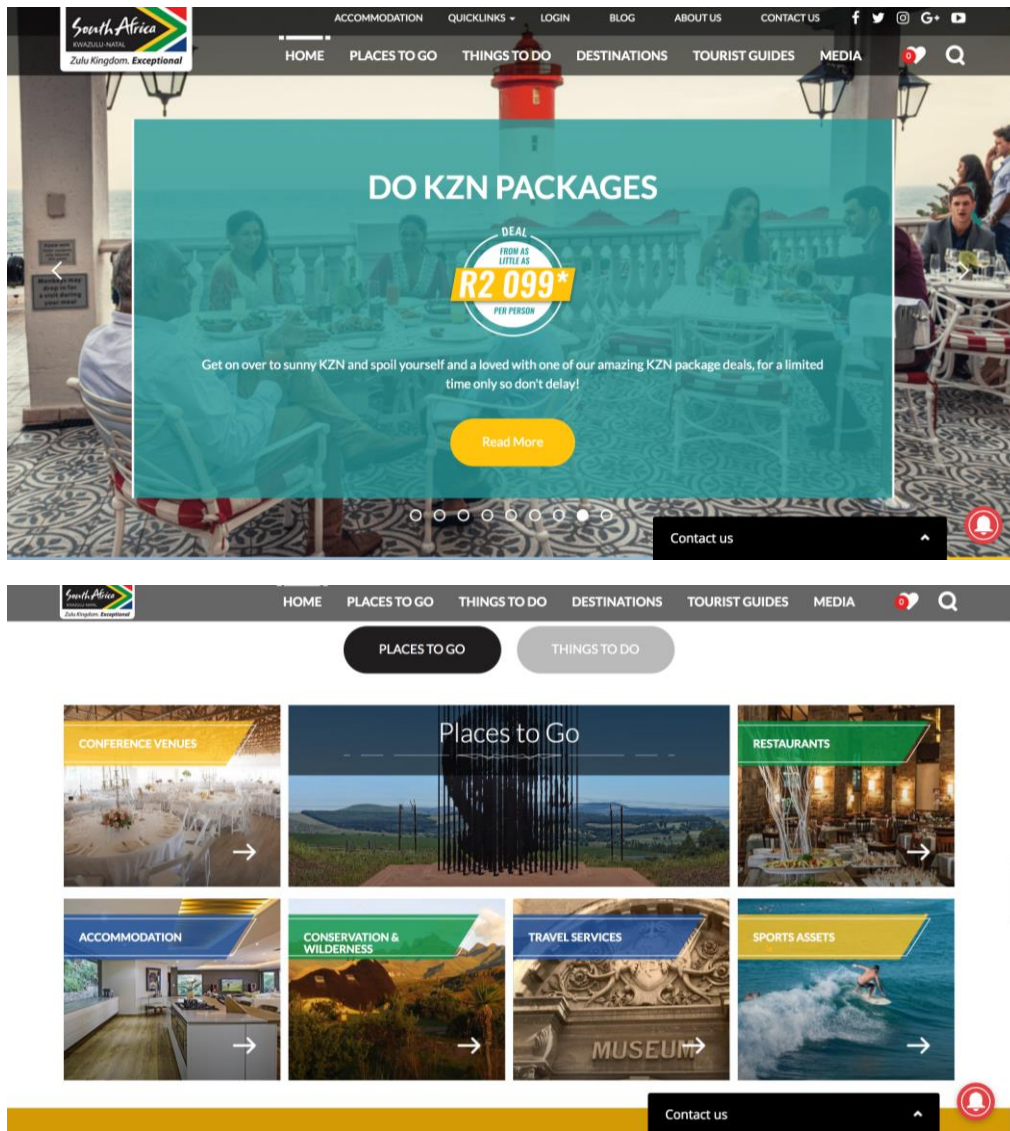


Figure 4.17: Tourism KZN Website

When examining Tourism KZN's website, it was found that their branding mimics that of the South African flag, rather than being particular to Durban. While they have an array of content, there is not much evidence of the communication of hidden gems or city attractions (Tourism KZN, 2018).

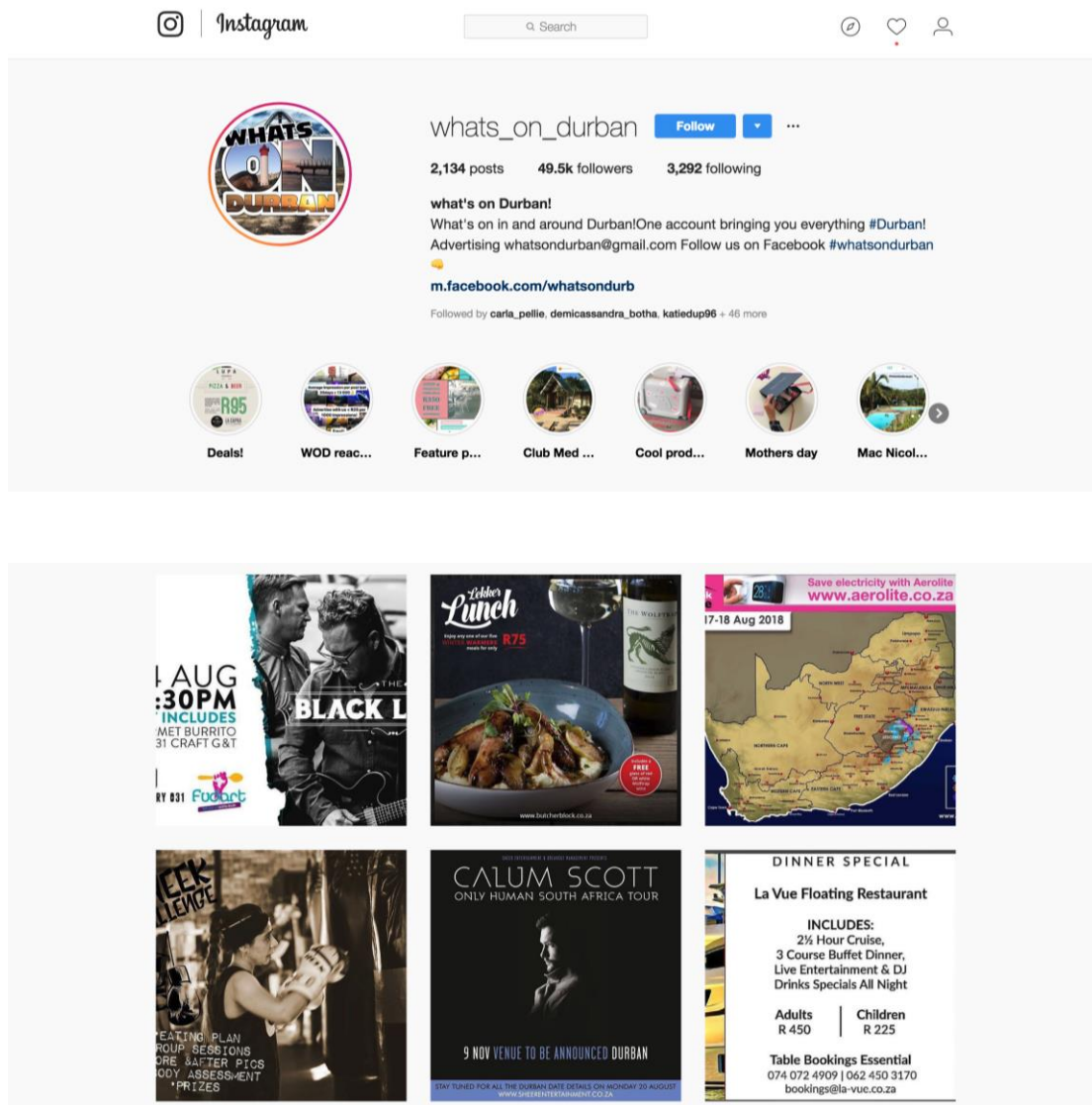


Figure 4.18: What's on Durban Instagram Page

After analysing What's on Durban's social media, it was discovered that they have an extensive Instagram and Facebook following. They focus on showcasing attractions in support of local entrepreneurs, however, business owners pay to appear on their page, which negatively affects their content's quality and relevance. Their posts predominantly entail mainstream attractions and barely any of them exist in the city (What's on Durban, 2018).

4.5.2 DISCUSSION OF FINDINGS

The findings showcase that these existing advertising mediums barely advertise any hidden gems in the city. As a whole, these communication mediums can be said to lack in quality, function and uniqueness. However, the following primary research findings indicate that the creative class do not see these mediums as appropriate for the advertising of hidden gems in any case.

QUESTION 10: WHAT HIDDEN GEMS DO YOU KNOW OF IN THE CITY?

QUESTION 11: HOW DID YOU HEAR ABOUT THESE HIDDEN GEMS?

QUESTION 13: HOW WOULD YOU LIKE TO HEAR ABOUT HIDDEN GEMS?

4.5.3 INTERVIEW RESPONSES

Participants one and two stated they did not know of any hidden gems. Participant three explained that he had heard about hidden gems through word of mouth and Instagram advertising but could not recall what they were. Participant four named two hidden gems he had heard about through word of mouth.

“People can send you ads but that’s what everyone does. If you really want to get someone excited, it’s when someone is talking to you about these places. Word of mouth is a big factor in this day and age.”

Figure 4.19: Participant Response - Interview

Participant one, two and four would like to hear about hidden gems through word of mouth over seeing them on a screen. *“If it just looks like another advertisement, I wouldn’t go. They’re trying to sell it to me. I see this (advertisements) everywhere and get used to seeing it. If my friend told me about it I’d be more keen.”* *“People can send you ads but that’s what everyone does. If you really want to get someone excited, it’s when someone is talking*

to you about these places. Word of mouth is a big factor in this day and age.” Participant two stated that the hidden gem would not be a hidden gem if it appeared in mainstream advertising. However, participant three stated that he would like to hear about them on social media or print advertisements around his campus.

4.5.4 FOCUS GROUP RESPONSES

A word cloud featuring five terms: 'friends', 'discovery', 'face-to-face', 'advertising', and 'Instagram'. The words are arranged in a vertical stack, with 'friends' at the top, followed by 'discovery', 'face-to-face', 'advertising', and 'Instagram' at the bottom. The words are in two colors: blue and green. 'friends', 'face-to-face', and 'Instagram' are blue, while 'discovery' and 'advertising' are green. The font is a clean, sans-serif style.

Figure 4.20: Existing Communications of Hidden Gems – Focus Groups

Half of the focus group participants could name hidden gems in their city. The participants heard about these attractions through discovery and creative friends, either face-to-face or through their social media posts. One participant replied to the question with, *“Definitely not through mainstream media.”* However, another participant mentioned that sometimes they come across hidden gems through social media advertising.

“The moment you start talking about that stuff on a mainstream platform it loses its ‘gem’.”

Figure 4.21: Participant Response – Focus Group

Focus group participants agreed that mainstream media was not somewhere they would want to hear about hidden gems. *“The moment you start talking about that stuff on a mainstream platform it loses its ‘gem’.”* They mentioned word of mouth, peer’s Instagram posts, influencers, self-discovery and even secret texts as ways to learn about these places. One participant explained that mainstream advertising gives you expectations for hidden gems. *“I think not knowing what to expect is cool, Durban has the same events and you know what to expect.”*

4.5.5 DISCUSSION OF FINDINGS

Findings show that participants are not knowledgeable about their city’s hidden gems, which speaks to the effectiveness of communications about them. It was found that the participants receive information about these attractions through word of mouth, peer’s Instagram posts, self-discovery and sometimes, social media advertising. Findings indicate that word of mouth is the preferred communication medium, as mainstream media is not seen as engaging and goes against the definition of what a hidden gem is.

4.6 CONCLUSION

This chapter presented data collected through interviews and focus groups and discussed findings and literature according to research objectives set out in chapter one. Chapter five provides a summary of the research findings and relevant literature. It discusses how the findings serve each objective according to the research methodologies used and provides recommendations. Chapter five also presents suggestions for future research and explains the limitations and ethical considerations of the study.

CHAPTER 5 - CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

Chapter five provides research findings that draw from the literature review in chapter two and primary data collected in chapter four. These findings are observed in relation to the research objectives and followed by conclusions and recommendations. Chapter five closes with suggestions for further research, limitations, ethical considerations and concluding remarks.

5.2 OBJECTIVE ONE

Identify what factors hinder exploration of city attractions by the creative class.

5.2.1 FINDINGS FROM LITERATURE

Khademi-Vidra (2015) explains socio-spatial theory as the way society classifies spaces as 'good' and 'bad' based on their past and present relationships with it. Oltedal et al., (2014) defines cultural theory as the way older generations classify experiences and then influence the younger generation to adopt these experiences as their own. This shows that negative word of mouth and a lack of first-hand experience of the city can hinder the creative class' exploration of it.

Atkinson and Blandy (2017) indicate that those who live in suburbs have heightened crime anxiety and a study by Growth from Knowledge (2017) found that South African millennials in particular value safety and security due to their upbringing. Durington (2009) and Naudé (1989) state that crime anxiety, leads to moral panic, which creates a fear of movement in society. According to the comfort, learning and panic model, developed by Karl Rohnke and adapted by Sandu and Lyamouri-Bajja (2018), suburbia can be seen as the creative class' comfort zone, with minimal change and maximum familiarity, making the city outside this space unfamiliar. As a result of heightened unfamiliarity, city spaces are seen as a panic zone rather than a learning zone, which results in their avoidance. Ballard et al., (2009) and Montgomery (2014) explain that a lack of cleanliness of an area can lead to avoidance of space, as it creates the perception that crime exists there, this avoidance can then lead to the existence of actual crime.

5.2.2 FINDINGS FROM RESEARCH

The negative word of mouth about city spaces and the participants' view that the city is unsafe and unclean and Durban's events are of a poor quality may hinder their exploration. The expense of travelling, the frustration of parking and suburbia's convenient satisfaction of the participant's mainstream wants and needs hinders their exploration too. The findings illustrate a common

theme that the participants' parents, peers and peers' parents view city spaces as unclean and unsafe. The participants adopted these views in varying degrees depending on their familiarity with these areas. It can be said that negative views of and unfamiliarity with the city can hinder the creative class' exploration of it. Participants believe Durbanites are lazy, which leads to the view that the creative class may hinder their own exploration. Unfamiliarity and a lack of social connections with space can lead to the belief that city spaces are further away than they are, which obstructs exploration too. Additionally, the target audience's peers' restricted movement also restricts theirs.

5.2.3 CONCLUSION

The findings showcase a variety of hindering factors to the creative class' exploration of their city. Negative word of mouth attached to the city and the lack of first-hand experiences or familiarity with these spaces can hinder the creative class' exploration of them. Crime anxiety, which is caused by suburban dwelling, grime and negative word of mouth are also hindering factors. A lack of social connections outside of suburbia, the inconvenience and expense of travelling to the city when all their needs and wants are satisfied by suburbia and the difficulty of finding parking in the city are hindrances. Their own laziness and the restricted movement of their peers also obstruct the creative class' movement.

5.2.4 RECOMMENDATIONS

In order to motivate the target audience to explore city attractions despite hindrances, it is recommended that these spaces play on the target audiences' creative interests that are not served in suburban areas. The uniqueness of attractions' offerings has the potential to bypass the target audience's laziness and attract their peer groups, which will then allow for carpooling and the lessening of travel expenses. Getting the target audience to the attractions will heighten spatial familiarity and allow them to have first-hand experiences of the space that can break negative word of mouth. Familiarity can also be heightened by holding daytime events and events that focus on the target

audience making new social connections with people who live in city spaces. As a city, Durban can benefit from increased social connections outside of suburbia as they lead to an increase in citizen happiness and thus enjoyment and willingness to live in Durban (Johnson, 2015; Montgomery, 2014; Williamson, 2014). More engagement with hidden gems can lead to increased revenue for the attractions and Durban's economy and cause locals, investors and tourists to see how unique Durban is contributing to much needed positive marketing and investment (Hans, 2017; Rampton, 2015).

5.3 OBJECTIVE TWO

Identify what creative class interests can be leveraged to motivate them to explore city attractions.

5.3.1 FINDINGS FROM LITERATURE

Hospers (2006) states that the creative class are drawn to places that encourage diversity, community, open-mindedness, tolerance, street level culture and a people climate. As described by Meek (2014), Seid (2017) and Jacobs (2016) Maboneng Precinct and Station Drive Precinct are examples of how attractions that embody art, cleanliness, safety, creative spaces and unique design can turn a 'no-go zone' into somewhere the creative class explores. Maboneng's experience with privatisation of space is also an example of how strict control can deter the target audience. Huq (2012) states that while the suburbs offer everything needed to live, they are missing the arts, making them a place to escape from to find something more.

An Eventbrite study (2014) explains that millennials drive the experience economy, which Pine and Gilmore (2014) describe as an economy where brands are offering the consumer experiences that diverge from the mainstream. The Eventbrite study (2014) also found that millennials prefer spending money on experiences over material things. A study by Growth from Knowledge (2017) found that South African millennials value individuality and authentic brands that tailor their offerings to the consumers' personal quirks.

5.3.2 FINDINGS FROM RESEARCH

Findings indicate that the target audience are interested in authentic, unique, diverse attractions that allow them to be themselves, encourage community and are safe but not as strictly controlled as suburbia. They value convenience, cleanliness, variety and familiarity that creates a feeling of control and comfort. They desire attractions that entail their age group, their peers, parking, inexpensive travel and purchase costs, expression and creativity.

The target audience's most influential interests were uncovered by exploring what would motivate them to explore city attractions over similar and more convenient attractions in suburbia. As previously mentioned, attractions that cater to the target audience's unique, creative interests will draw them in, as suburbia only satisfies their mainstream interests. They are also willing to travel to less convenient spaces for their peers, inexpensive prices and creative and alternative aesthetics and atmospheres. The findings indicate that hidden gems would motivate the target audience to explore city attractions due to their desire for alternative experiences that inspire and connect with them by embodying their creative interests.

5.3.3 CONCLUSION

In conclusion, the target audience are interested in attractions that are convenient, inexpensive to travel to, safe but not strictly controlled, clean, familiar and alternative to mainstream suburbia. They are interested in diverse places that encourage alternative experiences and community, cater to their creative interests and allow them to be themselves. Attractions that are inexpensive, occupied by their peers and creative in terms of atmosphere, aesthetic or the people that go there are able to motivate the target audience to explore despite their desire for suburban convenience.

5.3.4 RECOMMENDATIONS

To attract the creative class to the city despite convenient suburban spaces that entail inexpensive travel, it is recommended that city attractions ensure they offer unique, alternative experiences to those of suburbia, that align with the target audience's creative interests. Attractions also need to cater to the target audience's budget and desire for safety in a way that does not come across as strict control. These attractions need to ensure they create a feeling of community and draw in a diverse crowd. They need to be authentic and accepting in a way that makes the target audience feel comfortable being themselves and attract both the target audience and their peers. As previously mentioned, increased engagement with these attractions can lead to increased social connections outside of suburbia, improved citizen happiness and the desire to reside in Durban (Johnson, 2015; Montgomery, 2014; Williamson, 2014). It can also result in positive perceptions of Durban and increased investment and revenue for the city's economy and these attractions (Hans, 2017; Rampton, 2015).

5.4 OBJECTIVE THREE

Identify whether effective and relevant communication mediums are being used to make the creative class aware of hidden gems in their city.

5.4.1 FINDINGS FROM LITERATURE

Literature was not consulted with regard to objective three, as data needed to be up-to-date, specific to Durban and retrieved directly from the target audience. This data, which was collected during primary research in chapter four, is expanded upon below.

5.4.2 FINDINGS FROM ANALYSIS OF EXISTING ADVERTISING

From an analysis of Durban Tourism and Tourism KZN's online content and What's on Durban's Instagram page, it was found that these are neither effective nor relevant communication mediums as they barely advertise any of the city's hidden gems. Their content is predominantly mainstream, in suburbia and not of a consistently high quality and therefore lacks in effectiveness and relevance.

5.4.3 FINDINGS FROM RESEARCH

Research shows that existing communications are not effective or relevant as participants were barely informed about hidden gems in their city. With regard to the small number of hidden gems the target audience were aware of, the following communication mediums were responsible: word of mouth, peers' Instagram posts, self-discovery and sometimes, social media sponsored advertisements. Findings indicate that the target audience do not want to hear about hidden gems through mainstream advertising as they feel the medium takes the hidden gem's 'gem status' away. It was also found that they do not trust and are bored by mainstream advertising because they are exposed to it so often. This boredom and mistrust cancels out social media sponsored advertising as a relevant and effective communication medium.

Upon research into hindrances to the target audience's exploration of their city, it is perceived that self-discovery of hidden gems does not occur often, thereby cancelling it out as a relevant and effective communication medium. In terms of word of mouth and peers' Instagram posts it is perceived that these communication mediums are not being commissioned by any formal marketing efforts, meaning there is still a lack of effective or relevant communications informing the target audience of the hidden gems in their city. Both these mediums can be categorised as influencer marketing, however, they differ from influencer marketing in that the influencers are peers not celebrities and the posts are made out of genuine interest in the attractions and not incentivised by commission.

Research findings showcased that the target audience would prefer to hear about hidden gems through word of mouth or creative, alternative forms of communication, due to their desire for authenticity, the alternative and to keep hidden gems from becoming mainstream.

5.4.4 CONCLUSION

The findings show that hidden gems are not being communicated to the target audience in an effective or relevant manner as they are barely informed about these attractions. However, while being eager to learn about the city's hidden gems, the target audience do not want them to come across as every day advertisements or mainstream attractions and lose their 'gem status' as a result. Therefore, the target audience would prefer to learn about these attractions through word of mouth and alternative forms of communication.

5.4.5 RECOMMENDATIONS

Based on these findings, it is recommended that communications about the city's hidden gems must not be mainstream, but rather authentic, exclusive and alternative. This will ensure that communications are engaging, do not come across as another brand trying to make another sale and that attractions do not lose their 'gem status'. It is therefore recommended that brands either use peer-based influencers that do not appear to be earning a commission or exclusive, alternative communication forms that do not focus on mass reach but rather target niche groups. Communicating with the creative class about hidden gems in an effective and relevant way will lead to their engagement with these attractions and thus the increase of small business' revenue. This will cause a positive contribution to Durban's economy, its occupants' sociability and happiness and Durban's perceived uniqueness in the eyes of investors, locals and tourists alike (Hans, 2017; Johnson, 2015; Montgomery, 2014; Rampton, 2015; Williamson, 2014).

5.5 SUGGESTIONS FOR FURTHER RESEARCH

It is suggested that a large-scale study be conducted to attain a more representative sample of the population and thus gain deeper insights. It is suggested that research is done to identify Durban's hidden gems and the creative class' niche creative interests, in order for city attractions to leverage these. Research should also be done to understand what makes the creative class lazy, what exactly is mainstream about suburban attractions and what exclusive, alternative communication mediums attractions can use to draw the creative class in. As stated in chapter one, it is suggested that research be done into the gentrification of space, as it is an important factor to consider in relation to this research topic (Langeegger, 2016).

5.6 ETHICAL CONSIDERATIONS

As research was conducted at a private residence, there was no need to obtain a gatekeeper's letter. Focus group and interview participants were required to complete an informed consent form to take part in the study (Appendix 3). Participants were notified that the study aimed to understand whether they are aware of their city's hidden gems, to understand what hinders their exploration and to find out how to motivate them to explore and thus enjoy Durban more. They were informed that taking part was voluntary and that there were no associated risks. It was also communicated that consent for audio and video recordings of the discussion was required, as well as one hour of their time, on a day and at a location that was convenient for all parties. All participant data is stored on a password-protected computer and all hard copies are securely stored under lock and key. All data will be destroyed after five years and electronic copies will be erased (Du Plooy-Cilliers et al., 2014).

The research was conducted within the agreed time period to ensure the participants' time was not wasted. It was ensured that participants felt safe and comfortable enough to express their opinions, around topics such as crime anxiety, racial segregation and cultural theory, without the possibility of being judged or mocked. The questions asked were not leading, allowing the

participants to express their genuine feelings. Participants were informed that they were not required to answer questions they did not feel comfortable answering, to guard against embarrassment or harm. The participants were assured that the audio and video recordings would only be accessible to the researcher and supervisor and that their identities would remain private (Du Plooy-Cilliers et al., 2014).

The information acquired was used in a manner that is professional and ethical, i.e. for the completion of the required dissertation as part of the Honours in Creative Brand Communications degree. As a researcher, I did not falsify information, distort results, misuse information, fall into bias or use inappropriate research methods. I was professional and accommodating in my conduct and confirmed the accuracy of research findings with participants (Du Plooy-Cilliers et al., 2014). This study complied with research guidelines set out by the Independent Institute of Education and ethical clearance was attained from this institution and signed by supervisor, Carolanda Du Toit and lecturer, Alec Bozas (Appendix 2).

5.7 LIMITATIONS

Due to a lack of resources, this study was self-funded and bound to the geographic location of Durban, South Africa. Research was meant to be conducted at Vega Durban's campus due to the presence of the creative class there, however, research was conducted at a private residence due to the intense processes necessary to gain a gatekeeper's letter from the Independent Institute of Education. The depth of the study was limited by time restraints, as the study was to be conducted over a six month time period.

The perceived validity, reliability, trustworthiness and generalisability of the study may be affected due to it being qualitative in nature. The small sample size of 16 participants and the way the sample could not be defined with any degree of accuracy were also a limitation to the study. However, this is appropriate for a qualitative approach, which does not seek to generalise findings to a larger population (DePoy and Gitlin, 2013; Du Plooy-Cilliers et al.,

2014; Nieuwenhuis, 2016). As previously outlined in chapter three, steps were taken to enhance the study's trustworthiness and rigour by focusing on its credibility, dependability, confirmability and transferability. Data collection was limited, as not all participants contacted were able to congregate at the same time in the same location (Du Plooy-Cilliers et al., 2014; Nieuwenhuis, 2016). However, the focus groups were planned during the weekend when participants were not at college or work and the interviews were planned according to each individuals' schedule, resulting in an appropriate number of research participants involved. As previously mentioned, the data analysis was limited due to a focus group audio recording being lost. However, confirming notes that were taken during the focus group with the participants rectified this. Despite the above limitations, the research was not affected and what was required of the Honours in Creative Brand Communications degree was achieved.

5.8 CONCLUDING REMARKS

The aim of this study was to understand how to get the creative class to explore their city beyond their suburban comfort zone, which could potentially result in their negative perceptions of Durban being removed, an increased enjoyment of their city and a greater desire to remain its occupants. This was a small-scale qualitative study that consulted relevant literature, collected primary data through focus groups and interviews and analysed data through qualitative content analysis and thematic coding.

The study found that the creative class are barely aware of their city's hidden gems, as mainstream communications are not advertising them. However, it was also found that mainstream advertising takes the 'gem' out of these attractions and word of mouth and alternative forms of communication were uncovered as the preferred way to communicate about them. It was found that suburbia hinders the creative class' movement in its convenient satisfaction of all their needs and wants and its contribution to crime anxiety, the desire for familiarity in space and suburban laziness. It was also found that negative perceptions of these spaces, created and sustained by negative word of mouth, city grime and the lack of first-hand experiences and social connections in city spaces, hinders exploration. The study found that while the creative class lean towards suburban convenience and inexpensive travel, they are motivated to explore attractions that embody what a hidden gem is. These are diverse attractions that link with their creative interests and offer them an alternative experience to what they are accustomed to in suburbia. Additionally it was found that the creative class value cleanliness, safety over strict control, familiarity, community, student prices and being where their peers are.

In conclusion, using word of mouth and alternative communications, hidden gems have the power to familiarise the target audience with city spaces in a way that changes them from panic zones to learning zones. These gems are capable of bypassing existing hindrances and motivating the creative class' exploration of the attractions that make their city unique, resulting in positive perceptions and enjoyment of their city and the desire to remain its occupants.

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APPENDICES

APPENDIX 1: PILOT STUDY - INTERVIEW SCHEDULE

QUESTION 1: What attractions do you visit in your leisure time?

QUESTION 2: What do you like about these attractions?

QUESTION 3: What attractions do you go to in city areas like Glenwood, Berea, Morningside, Musgrave and the CBD?

QUESTION 4: What do you like about city attractions?

QUESTION 5: What do you dislike about city attractions?

QUESTION 6: What hidden gems do you know of in the city?

QUESTION 7: How did you hear about these hidden gems?

QUESTION 8: How could advertising of city attractions be more effective?

QUESTION 9: What are your parents' views of city spaces?

QUESTION 10: How do your parents' views affect your views?

QUESTION 11: What would motivate you to go to city attractions?

QUESTION 12: What, if anything, stops you from exploring the city?

QUESTION 13: What do you like about suburbia?

QUESTION 14: What do you dislike about suburbia?

QUESTIONS ACCORDING TO OBJECTIVES

OBJECTIVE 1: IDENTIFY WHAT FACTORS HINDERS EXPLORATION OF CITY ATTRACTIONS BY THE CREATIVE CLASS

QUESTION 5: What do you dislike about city attractions?

QUESTION 9: What are your parents' views of city spaces?

QUESTION 10: How do your parents' views affect your views?

QUESTION 12: What, if anything, stops you from exploring the city?

**OBJECTIVE 2: IDENTIFY WHAT CREATIVE CLASS INTERESTS CAN BE
LEVERAGED TO MOTIVATE THEM TO EXPLORE CITY ATTRACTIONS**

QUESTION 1: What attractions do you visit in your leisure time?

QUESTION 2: What do you like about these attractions?

QUESTION 3: What attractions do you go to in city areas like Glenwood, Berea, Morningside, Musgrave and the CBD?

QUESTION 4: What do you like about city attractions?

QUESTION 11: What would motivate you to go to city attractions?

QUESTION 13: What do you like about suburbia?

QUESTION 14: What do you dislike about suburbia?

**OBJECTIVE 3: IDENTIFY WHETHER EFFECTIVE AND RELEVANT
COMMUNICATION MEDIUMS ARE BEING USED TO MAKE THE
CREATIVE CLASS AWARE OF CITY ATTRACTIONS**

QUESTION 6: What hidden gems do you know of in the city?

QUESTION 7: How did you hear about these hidden gems?

QUESTION 8: How could advertising of city attractions be more effective?

INTERVIEW SCHEDULE CHANGES

During the pilot study, I found that the interview schedule had to begin with an explanation of the locations associated with the terms 'city' and 'suburbia', to avoid confusing the participants. This rendered the questions shorter and easier to answer, as all the areas associated with these terms did not have to be listed over and over again. I refined the questions, "What do you like about suburbia?" and, "What do you dislike about suburbia?" to refer to suburban attractions rather than the greater suburban area, making the question more specific. As I found that convenience seemed to be a factor in the target audience's exploration, I refined the question, "What would motivate you to go to city attractions?" to, "What would motivate you to go to city attractions over similar attractions in suburbia?" I took out the question, "What, if anything, stops you from exploring city attractions?" as it was repetitive.

I included the question, “Do you find that people make city attractions seem farther away than they are?” as I perceived distance and convenience to be factors that influenced the target audience’s exploration. I added the question, “How would you define a hidden gem?” rather than explaining to the participants what I perceived it to be. This question was asked to identify whether there was shared meaning around the term, to get the participants’ perspective on it and to understand whether it was something that garnered their interest or not. I replaced the question, “How could advertising of these hidden gems be more effective?” with “How would you want to hear about these hidden gems?” This was done as I discovered that hidden gems are not generally advertised and in order to find out how the target audience prefer to be reached regarding these attractions.

I added the question, “Would you like to hear about more hidden gems?” to gauge the participants’ interest in attractions of this nature. Instead of asking, “How do your parents’ views affect your views?” I asked, “How do your parents’ views affect you?” as I found that the first question solicited a narrow answer because parents’ views affect things like movement and word of mouth too. I removed the questions, “What attractions do you visit in your leisure time?” “What do you like about these attractions?” and “What attractions do you go to in city areas like Glenwood, Berea, Morningside, Musgrave and the CBD?” as they were repetitive. During the pilot study, it was found that many of the interview schedule questions and their answers overlapped. This indicated that the order in which questions were asked would have to be flexible according to the answers given by the participants.

REVISED INTERVIEW SCHEDULE

QUESTION 1: What do you like about suburban attractions?

QUESTION 2: What do you like about city attractions?

QUESTION 3: What do you dislike about suburban attractions?

QUESTION 4: What do you dislike about city attractions?

QUESTION 5: What would motivate you to go to city attractions over similar attractions in suburbia?

QUESTION 6: What are your parents' views of city spaces?

QUESTION 7: How have your parents' views affected you?

QUESTION 8: Do you feel that people make city attractions seem farther away than they are?

QUESTION 9: What do you think a hidden gem is?

QUESTION 10: What hidden gems do you know of in the city?

QUESTION 11: How did you hear about these hidden gems?

QUESTION 12: Would you like to hear of more hidden gems?

QUESTION 13: How would you like to hear about hidden gems?

QUESTIONS ACCORDING TO OBJECTIVES

RESEARCH OBJECTIVE 1: IDENTIFY WHAT FACTORS HINDER EXPLORATION OF CITY ATTRACTIONS BY THE CREATIVE CLASS

QUESTION 4: What do you dislike about city attractions?

QUESTION 6: What are your parents' views of city spaces?

QUESTION 7: How have your parents' views affected you?

QUESTION 8: Do you feel that people make city attractions seem farther away than they are?

RESEARCH OBJECTIVE 2: IDENTIFY WHAT CREATIVE CLASS INTERESTS CAN BE LEVERAGED TO MOTIVATE THEM TO EXPLORE CITY ATTRACTIONS

QUESTION 1: What do you like about suburban attractions?

QUESTION 2: What do you like about city attractions?

QUESTION 3: What do you dislike about suburban attractions?

QUESTION 5: What would motivate you to go to city attractions over similar attractions in suburbia?

QUESTION 9: What do you think a hidden gem is?

QUESTION 12: Would you like to hear of more hidden gems?

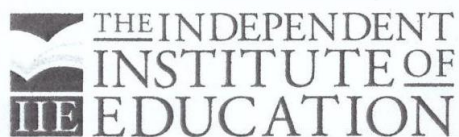
RESEARCH OBJECTIVE 3: IDENTIFY WHETHER EFFECTIVE AND RELEVANT COMMUNICATION MEDIUMS ARE BEING USED TO MAKE THE CREATIVE CLASS AWARE OF HIDDEN GEMS IN THEIR CITY

QUESTION 10: What hidden gems do you know of in the city?

QUESTION 11: How did you hear about these hidden gems?

QUESTION 13: How would you like to hear about hidden gems?

APPENDIX 2: ETHICAL CLEARANCE



25 July 2018

Student name: Jasmin Vandersteen

Student number: 13022149

Campus: Vega Durban



Re: Approval of Honours in Creative Brand Communications Proposal and Ethics Clearance



Your research proposal and the ethical implications of your proposed research topic were reviewed by your supervisor and the campus research panel, a subcommittee of The Independent Institute of Education's Research and Postgraduate Studies Committee.



- Your research proposal posed no significant ethical concerns and we hereby provide you with ethical clearance to proceed with your data collection.

- There may be some aspects that you still need to address in your proposal. If this is the case, feedback will be provided to you in writing. You will need to address these aspects in consultation with your supervisor.

In the event of you deciding to change your research topic or methodology in any way, kindly consult your supervisor to ensure that all ethical considerations are adhered to and pose no risk to any participant or party involved. A revised ethical clearance letter will be issued in such instances.

We wish you all the best with your research!

Yours sincerely,

Carolanda Du Toit
Supervisor
Coordinator

Alec Bozas
Academic Manager

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APPENDIX 3: PARTICIPANT CONSENT FORM

EXPLANATORY INFORMATION SHEET AND CONSENT FORM FOR PARTICIPANTS

To whom it may concern,

My name is Jasmin Vandersteen and I am a student at Vega School of Brand Leadership. I am currently conducting research under the supervision of Carolanda Du Toit about the Durban suburbanite's failure to explore their city beyond suburbia. I hope that this research will enhance our understanding of how to motivate the target audience to explore and thus enjoy Durban more.

I would like to invite you to participate in my study. In order to explain to you what your participation in my study will involve, I have formulated questions that I will try to fully answer so that you can make an informed decision about whether or not to participate. If you have any additional questions that you feel are not addressed or explained in this information sheet, please do not hesitate to ask me for more information. Once you have read and understood all the information contained in this sheet and are willing to participate, please complete and sign the consent form below.

What will I be doing if I participate in your study?

I would like to invite you to participate in this research because you are a suburban Durbanite between the ages of 18-23 and fall within LSM 8-10. If you decide to participate in this research, I would like to invite you to take part in a focus group/personal interview that will take approximately one hour of your time at a time and location that is convenient to both yourself and the researcher. You will be required to answer questions relating to your perception of Durban venues, advertising of these venues and your preferences regarding these venues. You can decide whether or not to participate in this research. If you decide to participate, you can choose to withdraw at any time or to decide not to answer particular questions.

Are there any risks/ or discomforts involved in participating in this study?

Whether or not you decide to participate in this research, there will be no negative impact on you. There are no direct risks or benefits to you if you participate in this study. You might, however, indirectly find that it is helpful to talk about your perceptions of why the target audience stick to their suburban comfort zones instead of exploring city venues. If you find at any stage that you are not comfortable with the line of questioning, you may withdraw or refrain from participating.

Do I have to participate in the study?

- Your inclusion in this study is purely voluntary;
- If you do not wish to participate in this study, you have every right not to do so;
- Even if you agree to participate in this study, you may withdraw at any time without having to provide an explanation for your decision.

Will my identity be protected?

I promise to protect your identity. I will not use your name in any research summaries to come out of this research and I will also make sure that any other details are disguised so that nobody will be able to identify you. I would like to ask your permission to record the interviews, but only my supervisor and I will have access to these recordings. I would like to use quotes when I discuss the findings of the research but I will not use any recognisable information in these quotes that can be linked to you.

What will happen to the information that participants provide?

Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my Honours in Creative Brand Communications. You may ask me to send you a summary of the research if you are interested in the final outcome of the study.

What happens if I have more questions about the study?

Please feel free to contact my supervisor or myself should you have any questions or concerns about this research, or if there is anything you need to know before you decide whether or not to participate.

You should not agree to participate unless you are completely comfortable with the procedures followed.

My contact details are as follows:

Jasmin Vandersteen
jasminvdsteen@gmail.com

The contact details of my supervisor are as follows:

Carolanda Du Toit
carolanda@vodamail.co.za

CONSENT FORM FOR PARTICIPANTS

I, _____, agree to participate in the research conducted by Jasmin Vandersteen about the Durban suburbanite's failure to explore their city beyond suburbia.

This research has been explained to me and I understand what participation in this research will involve. I understand that:

1. I agree to be interviewed for this research.
2. My confidentiality will be ensured. My name and personal details will be kept private.
3. My participation in this research is voluntary and I have the right to withdraw from the research at any time. There will be no repercussions should I choose to withdraw from the research.
4. I may choose not to answer any of the questions that are asked during the research interview.
5. I may be quoted directly when the research is published, but my identity will be protected.

Signature

Date

CONSENT FORM FOR AUDIO-RECORDING/VIDEO RECORDING

I, _____, agree to allow Jasmin Vandersteen to audio record my interviews as part of the research about the Durban suburbanite's failure to explore their city beyond suburbia.

This research has been explained to me and I understand what participation in this research will involve. I understand that:

1. My confidentiality will be ensured. My name and personal details will be kept private.
2. The recordings will be stored in a password-protected file on the researcher's computer.
3. Only the researcher, the researcher's supervisor and possibly a transcriber (who will sign a confidentiality agreement) will have access to these recordings.

Signature

Date

APPENDIX 4: RESEARCH REPORT SUMMARY DOCUMENT

TABLE

Research Purpose	Primary Research Question	Research Rationale	Sampling	Literature Review/ Conceptual Framework and Seminal Authors/Sources	Data Collection Methods	Ethics	Key Findings	Limitations
To understand whether the creative class is aware of hidden gems, to understand what hinders their exploration and to find out how to motivate them to explore and thus enjoy Durban more. In order to attain knowledge of how to retain the creative class as Durban occupants.	Why do the Durban creative class, aged 18-23, who dwell in suburban areas, not explore their city passed their suburban comfort zone?	This research is relevant as it is assumed that engagement with local Durban venues can increase an individual's social connections outside of suburbia, thus improving the citizen's happiness, enjoyment of and willingness to stay in Durban (Johnson, 2015; Montgomery, 2014; Williamson, 2014). In addition to this, increased engagement with local business leads to economic growth and the increased attractiveness of the city to investors, locals and tourists (Rampton, 2015).	- Non-probability sampling - Purposive sampling - Homogeneous sampling - Convenience sampling 16 participants - Male and female - Aged 18-23 - Durban's northern suburbs	- Culture-Led Urban Regeneration: The Case of Maboneng - Louise Gardner Meek (Meek, 2017). - Summary: The Experience Economy : Review and Analysis of Pine and Gilmore's Book – Joseph Pine (Pine and Gilmore, 2014). - Millennials: Fueling the Experience Economy – Eventbrite (Eventbrite, 2014). - Youth in the Space: Socio-Spatial Theories and Practices – Aniko Khademi-Vidra (Khademi-Vidra, 2015). - Suburban Fear, Media and Gated Communities in Durban, South Africa – Matthew Durrington (Durrington, 2009). - Transformation From Below? White Suburbia in the Apartheid South Africa to Democracy – Ursula Scheidegger (Scheidegger, 2015). - Karl Rohnke's Comfort, Learning and Panic Model (Sandu and Lyamouri-Bajja, 2018).	Methods: Focus groups and personal semi-structured interviews Instruments: Interview schedule, audio and video recording, 'memoing'.	- Participants were informed of the nature of the study, what was required of them, that participation was voluntary and that there were no associated risks. - Informed consent for participation and audio and video recording was acquired. - I didn't waste time, harm, embarrass, falsify or misuse information, distort results, fall into bias or use inappropriate research methods.	- Lack of awareness of hidden gems. - Word of mouth and alternative communication forms preferred. - Hindrances to exploration: - suburbia, spatial familiarity, laziness, crime anxiety and negative perceptions. - Motivators to exploration: hidden gems, diversity, "creative interests," alternative experiences, cleanliness, safety, familiarity, student prices, community and peers' movement.	- Conducting qualitative research could affect the perceived validity, reliability and trustworthiness of my study. - Time constraints - Shifts in conditions - Small sample size - Geographically bound - Lost audio recording
			Research Problem	There is a perceived problem that the Durban creative class, aged 18-23, who dwell in suburban areas and fall within LSM 8-10, do not explore their city passed their suburban comfort zone and therefore do not engage with the hidden gems that make their city unique.		Approach		Qualitative content analysis
Objectives	- Identify what factors hinder exploration of city attractions by the creative class. - Identify what creative class interests can be leveraged to motivate them to explore city attractions. - Identify whether effective and relevant communication mediums are being used to make the creative class aware of hidden gems in their city.	Key Concepts - Spatial and racial segregation - Crime anxiety - Suburbia and gated communities - Public space - Social interactions - The comfort zone - The creative class - The experience economy - Urban regeneration	Paradigm Interpretivism: Epistemology – I want to use the knowledge I generate to create a better understanding of my target audience and motivate their exploration of their city. Ontology - reality is socially constructed and dependent on fluid shared meaning.	- Socio-Spatial Theories and Practices – Aniko Khademi-Vidra (Khademi-Vidra, 2015). - Moral Panic Theory - Culture Theory - Socio-Spatial Theory	Population - The Creative Class - Durban students - Aged 18-23, - Live with their parents in Durban's northern suburbs - LSM 8-10. - Trendy, social and cautious - Highly active on social media. - Assumed to have a disposable income.	Key Contribution Increased engagement with city attractions can lead to increased social connections outside of suburbia, improved citizen happiness and the desire to reside in Durban (Johnson, 2015; Montgomery, 2014; Williamson, 2014). It can also result in positive perceptions of Durban and increased investment and revenue for the city's economy and these attractions (Hans, 2017; Rampton, 2015).	Recommendations - City attractions should offer unique, alternative experiences to those of suburbia, that align with the target audience's creative interests. - They should provide inexpensive offerings, community, diversity and authenticity and create spatial familiarity. - Their communications about attractions must not be mainstream, but rather authentic, exclusive and alternative.	