

Hip-Hop as a Retention Factor among Black Students at a Traditionally White University

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Retention of Black students at traditionally White universities through graduation is a problem. Most schools' efforts to remedy this problem emphasize academic as opposed to non-academic accommodations such as cultural activities and events. The current research examines the role of Hip-Hop culture on a traditionally White campus as a non-academic factor relevant to retention of Black students. The University of Alabama serves as a case study. Data were obtained from a survey. Students confirm that Hip-Hop culture is a representation of their culture and identity. Students endorse the recommendation that Hip-Hop culture be utilized as a non-academic factor in the effort to retain Black students until graduation. Implications for improving retention are discussed.

In studies pertaining to the retention of students in higher education there is a common emphasis on the educational preparation of students before entering college. In many cases this information provides facts essential to understanding some aspects of low retention once students are enrolled in college. Minority groups, Black students in particular, are among the lowest in retention rates (Swail, Redd & Perna 20-55).

Retention

There are several factors to consider when studying the reasons for low retention among Black students. Academically, they are often in a lower percentile in every category of education and are more likely to drop out. Before the end of twelfth grade, there is a significant gap in the fundamental skills of reading and mathematics achievements between White and Black students. For example, the average difference in twelfth grade test scores in the years 1990-1995 is 6.1% across reading, science, and

mathematics which, combined, comprise 95% of colleges' core curricula (Swail et al. 22).

An early developer of a conceptual model of declining student retention, the sociologist Tinto (in Swail et al. 46), built on his earlier work with Spady in the early 1970's to emphasize students' integration into academic and social systems of higher education institutions. Tinto's research was based primarily on the idea that students have attributes shaped by their family raising and that these attributes help shape the students' desire to attend college. Tinto's findings revealed that a "student's formal and informal experiences in college influence the student's level of integration into college, academically and socially" (Swail et al. 46). In 1988, Tinto expanded his research to include concepts of separation, transition, and incorporation. In these areas, his research suggested that students have to think of themselves as "new people" in the effort to become a part of campus life. He further suggested that students must leave their community and, in some form, their old culture, to conform to the institution in an effort to become more integrated into the university.

In 1992, Cabrera, Castaneda, Nora, and Hengstler reviewed Tinto's research and agreed with findings about students' integration into academic and social systems of higher education institutions. They challenged his conclusion in 1988, however, that students must become "new people." They felt that the study did not consider fully minority students and overlooked minorities' history of desiring to stay connected to their cultural needs while still evolving into graduates and scholars (Swail et al. 49).

Research suggests that campus integration is important in retaining college students to degree completion (Swail et al. 28-35). The normal challenges associated with maneuvering through the college system are stressful to most students; however, minority students at predominantly White institutions encounter additional stress that comes from being a minority group member (Swail et al. 28-35). Students who go into college environments that are unfamiliar and which do not meet their cultural needs have lower retention rates. Black students who are inadequately prepared for such nonacademic challenges can experience culture shock (Swail et al. 28-39). Qualitative data on Black students who attend predominantly White institutions suggest that the availability of ethnic and cultural organizations helps reduce the isolation and alienation that may contribute to low retention rates (Elam 23-32).

Black students' campus integration is said to be a direct reflection of their social integration, which is an important component of their retention. Students have a difficult time persisting when they are not socially integrated into campus life (Swail et al. 45). Research supports the importance of cultural integration, but this is an understudied area.

The current research focused on a non-academic factor of retention with special social and cultural relevance to Black students. Specifically, the role of Hip-Hop music was explored as a possible factor in promoting interaction and community identification for Black students.

Hip-Hop Culture

Hip-Hop is the foundation of many Black students' cultural identification (Rose 1994). There are many debates on where and when Hip-Hop originated in the United States, but this study proceeded on the assumption that the culture emerged around the early 1970's in the Bronx, New York (Keyes 6-10). Hip-Hop began as nothing more than middle and lower class teens trying to utilize the tools and skills they possessed to make music. The music they constructed at first seemed to be nothing more than words that rhymed. As they formulated its style with beats and drum lines, however, it started to take the shape of what we now call rap music. "Rap music is a musical form that makes use of rhyme, rhythmic speech, and street vernacular, which is recited or loosely chanted over musical sound tracks" (Keyes 1-6). This music, constructed by many teens in a variety of ways, represented the hope of creating self-expression. The teens defined their own rhyming styles which allowed them to create, with no boundaries, while defining rap as their own form of self-expression.

Some groups hit trashcans to make their bass lines; others used keyboards. The most popular, however, was b-boxing, which involves putting the lips together while blowing, to imitate the sounds of instruments. This skill was the most respected form of creativity when it came to the musical style of rap. The rhythmic imitation was the background to the rhyme itself. Insightful, quick-witted, and comical rappers were the main individuals and groups of early rap music. These groups were not open for just anyone to join; individuals in the groups had to take part in the culture in some form. Anyone could, however, be a spectator of the culture. Four main areas of Hip-Hop culture are b-boying or breaking (coined as break dancing by the media), graffiti art, DJing, and MCing (described as rapping by mainstream markets.)

Rap music gave the Black youth in the 1970's an outlet through which to speak about any issue, and it served as an outlet for many teens. One group in particular was Disc Jockeys, or DJs, known as mobile or street DJs, who would mix prerecorded hits alternately on two turntables while reciting party phrases into a microphone (Keyes 1-20). These DJs were a part of the foundation aiding the rapper. By the late 1970's, rap had begun to attract the attention of many music entrepreneurs, including Sylvia and Joseph Robinson of Sugar Hill Records (Keyes 10-20). Their initial

recording hit, "Rappers Delight," in 1979 by the Sugar Hill Gang, led to other rap acts. Grandmaster Flash, The Furious Five, Funky Four Plus One, The Fat Boys, and Kuris Blow were among the first to record with a major record label (Keyes et al. 28-33). These individuals' endless efforts promoting rap were one of many reasons why rap was receiving more publicity and recognition in the music industry in the late 70's.

In the late 1980's rap music had established itself as more than a passing fad. Rap music demonstrated that it could compete in the mainstream music industry. Due to rap's strong ability to compete and dominate, the music began to be featured on national television shows such as *20/20*. "The music became a hot topic; it was lauded by critics as the most vital of new popular music forms in the music industry" (Fernando 212). By the late 1980's, rap music's popularity in records, concert sales, television commercials, and films had led to its transition into a billion dollar enterprise (Keyes 30-36). Even now, the power of rap music is a strong driving force for today's Black generation. The music has evolved beyond music into a whole culture. People of different ages and nationalities enjoy what the culture has to offer, since some forms of the music consistently hold true to the principles of self-expression, creativity, and individuality. These principles are now applied to a wide variety of fields within Hip-Hop.

Hip-Hop has become desired so strongly and driven by public demand that artists have the opportunity to expand past the music itself into many areas in the global market. The culture now spans the areas of music videos, designer clothing, films, movies, plays, literature, and global products such as Coca-Cola, Pepsi, Reebok, and Nike (Kitwana 9-12). Many newer artists have the opportunity to profit from these new areas of rap music's Hip-Hop culture. For example, groups such as G-Unit, Cash Money Millionaires, and Bad Boy Entertainment have become millionaires in a matter of years because of the hard work of legends in the field such as DJ Kool Herc, Afrika Bambaataa, and Russell Simmons, who to some are the founders of the Hip-Hop culture. These artists' expansion into different areas, in addition to music, has directly provided Blacks the opportunity to see the potential of Hip-Hop culture.

A majority of Blacks feel Hip-Hop is important to their culture because they see it as something that represents them (Roach). Most rap and rhythm and blues songs are based on the artist's or writer's experiences. These experiences are identified with, shared, and lived by most people of the same race and perhaps class or religion, which creates a musical connection linking people. The artists' musical achievements also have provided Blacks pride in a collectively shared musical expression of their own race's accomplishments.

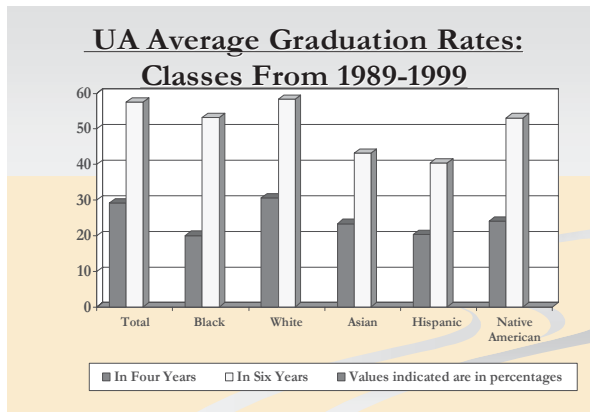
The unifying elements of rap music operate not only in neighborhoods but also in school systems. Hip-Hop culture, whether represented in music, dance, or clothing, is now being utilized in unique ways to support education. For example, rap is being used as a teaching aid in motivating young children in learning a variety of subjects such as mathematics, science, history, and art (Nelson 11-15).

Black college students were among the first to bring Hip-Hop music and culture to academic settings. During the late 1970's and mid-1980's, rap music had become a major part of the life of Black college students (Chang 30-32). The music was not introduced by the university itself but emerged as the students organized rap groups and local rap concerts, to ensure their cultural music was incorporated into their college experience.

Students today at some major universities utilize Hip-Hop music and concerts to promote political awareness among Blacks. Some universities, including the University of Miami, Columbia College in Chicago, and New York University, incorporate Hip-Hop culture into activities on campus to provide Black students a cultural connection.

The University of Alabama as a Case Study

The University of Alabama's own former president Dr. Andrew A. Sorensen wrote a case study in 2001 addressing issues related to low retention rates of Black students at UA and plans for implementing non-academic and academic measures in remedying the problem. The graph below shows the retention to graduation of five ethnic groups at the University, for students graduating within both four and six years (The University of Alabama Office of Institutional Research Reports). The actual number of students in each group differs significantly, but the data are presented as percentages.



As shown, Black students have one of the lowest four-year graduation rates and tie with Native American students in six-year graduation rates, both well below the graduation rate of their White peers.

Sorensen's main non-academic approaches to improving retention of Black students were the recruitment of Black faculty, recruitment of Black high school students by making personal visits to predominantly Black high schools himself, and having more dialog on the issues of race, with greater understanding, on the UA campus (Sorensen 1-7). The absence of cultural considerations for Black students enrolled at UA seems likely a critical missing component in the efforts to remedy the problem. Black students do not have the lowest retention rates, but theirs are low enough to consider additional non-academic as well as academic remedies to increase Black student retention.

Analysis of the University of Alabama student newspaper, the *Crimson White*, reveals how many Hip-Hop events took place at the University during an eleven-year span, 1989-2000. Findings support that The University of Alabama does not acknowledge Hip-Hop culture on a continual basis. Of events at the University publicized in the student newspaper, about 20% were related in some form to Black culture, even fewer to Hip-Hop culture specifically. With the exception, more recently, of Homecoming concerts, there have been no events based solely on Hip-Hop culture.

Extending the time frame to include 2003, one Hip-Hop event was sponsored by the organization called RACE (Renewed Alliance for Cultural Education). This Hip-Hop conference was held to help educate students about Hip-Hop culture as it is now and its possibilities for the future. Laura Ball, Assistant Entertainment Editor for the *Crimson White*, reported that entertainment consultant Wardell Pearson stated, "We wanted to educate people on other cultures." He went on to say, "We're using recital-hall Hip-Hop as a medium to show we all relate to music ... it's kind of going back to what RACE stands for. Basically, we're trying to heal the wound between all cultures." Pearson estimated that at least two hundred and fifty students participated in the all-day event. He further stated, "The main thing is education. Like the conference slogan 'get yo' mind right.' It's a call to say, 'Hey, open your eyes and see what's going on around you.'" This event revealed that Hip-Hop culture can be a significant aid in bringing cultures together. The conference presented Hip-Hop culture in many ways, through fashion, art, workshops, and music. Hip-Hop music, specifically the possibility of Hip-Hop's cultural presence and influence on campus, was a main focus of the overall conference. Throughout the day, Rap music was represented as a core component of Hip-Hop culture.

The Current Study

Sorensen's failure to address Black cultural activities in his case study led me to believe that the potential of cultural non-academic factors to promote Black student retention needed to be studied. The current research examined issues about the role of Hip-Hop music as a possible factor to promote interaction and community identification for Black students.

The following are specific research questions addressed in the study:

- 1) How much do Black students participate in Hip-Hop culture?
- 2) How important is Hip-Hop to Black students?
- 3) Do Black students feel a sense of community at The University of Alabama?
- 4) How well are Hip-Hop culture and related cultural factors represented on the University of Alabama campus?
- 5) What value, if any, does the representation of Hip-Hop culture, mainly music, have for the retention of Black students at The University of Alabama?

Methodology

Procedure

The study used a survey of University of Alabama Black students as the means of data collection. Surveys were made available at a table located near the entrance of a major dormitory during its busiest hours of 10:00 a.m. - 2:00 p.m. Each interested student was provided a survey and informed consent form to complete. The consent form contained information about the nature of the study and participants' rights. After a participant completed the survey, his/her answer sheet was placed in a sealed envelope. This envelope was put into a locked cabinet in the office of the principal investigator's office until taken to the University Testing Services department for scoring. The survey results were analyzed with SPSS.

Thirty-five participants, Black undergraduate students, were surveyed over a two-day period, 15 female and 20 male. All participants were enrolled in summer school classes; they represented all class levels, i.e., freshmen, sophomores, juniors, and seniors.

Instrument

The survey was designed using Likert-type scales for rating responses to 39 items written by the investigator; questions were constructed based on a literature review, coursework, and personal knowledge of the topics. The surveys were divided into three main sections: demographics, students' exposure to Hip-Hop culture, and students' opinions about Hip-Hop culture being incorporated into different avenues of life, including the university campus. The survey appeared to have face validity. A copy of the survey appears in Appendix A.

Results

See Appendix B for the numbers and percentages of different answers given in response to each question. Survey items are grouped below according to the primary research questions they address. For each item, the number and percent of students giving answers at the extremes of the rating scales (i.e., A and B vs. D and E) are reported in tables.

Research Question 1: How much do Black students participate in Hip-Hop culture?

Item	A/ B	D/ E
6	80%	11%
20	71%	20%

As shown in the table, a large number of students take part in Hip-Hop culture; 80% of students said they listen to rap (item 6) and 71% said they incorporate it as part of their daily life activities (item 20).

Research Question 2: How important is Hip-Hop to Black students?

Item	A /B	D /E
16	77%	9%
19	71%	17%
21	80%	9%
22	69%	14%
23	63%	20%
25	77%	6%
32	43%	32%
34	77%	9%
37	60%	23%

As shown, results indicated that a large number of students feel Hip-Hop culture is particularly important. On item 23, 63% indicated they consider Hip-Hop culture, primarily music, as a part of their social happiness, and 60% (item 37) feel Hip-Hop culture is a major source of their cultural identification. On item 21, 80% indicated they think Hip-Hop music has the capability of connecting people on campus.

Research Question 3: Do Black students feel a sense of community at the University?

Item	A/ B	D/ E
17	29%	46%
26	83%	46%

Black students feel there is a lack of effort being made to include them in the university community. As shown, 46% of Black students indicated there is not a sense of community pertaining to cultural events on campus (item 17), whereas 83% of students responded that if Hip-Hop music were played more on campus, they would feel a stronger sense of being represented (item 26).

Research Question 4: How well are Hip-Hop culture and related cultural factors represented on the University of Alabama campus?

Item	A/B	D/ E
7	26%	60%
8	31%	63%
9	29%	58%
10	40%	51%
11	20%	66%
12	6%	86%
13	11%	69%
14	6%	89%
15	20%	60%
18	29%	49%
31	43%	32%

Across all relevant survey items with the exception of item 31, students indicated that Hip-Hop culture and related events are not represented well on campus. A large majority, 69% of students, feel their cultural interests are not incorporated into University events (item 13). Furthermore, 86% said they do not receive e-mails from the University concerning Hip-Hop events on campus (item 12). In addition, 66% said they do not hear Hip-Hop music being played on campus when other types of music are being played (item 11).

Research Question 5: What value, if any, does the representation of Hip-Hop culture, mainly music, have for the retention of Black students at The University of Alabama?

Item	A / B	D / E
27	63%	17%
29	43%	29%
36	34%	37%
38	60%	17%

The table's data show students feel that Hip-Hop culture can play a major role in retaining Black students. In particular, 60% responded that more Hip-Hop music as a retention factor could increase student retention (item 38), with 43% indicating that their own retention is influenced by how their culture is represented on the UA campus (item 29). About 63% agreed that if the University made an effort to represent Hip-Hop music, this would indicate a major effort to retain Black students (item 27).

Additional Findings

Analyses showed more women, compared to men, felt their cultural needs are not being met. In addition, more juniors and seniors, relative to freshmen and sophomores, felt that their cultural needs are not being represented at the University.

Discussion

Time constraints hindered access to a larger survey sample of participants, and records of Hip-Hop events at UA were available only from the *Crimson White* newspaper archives, a secondary source. Ideally, records would have been accessed from the direct source of University Programs, but these records were not archived in an accessible manner.

Despite these limitations, students were able to show on the survey that they have a genuine interest in Hip-Hop culture, feel that it is a part of how they identify themselves, and incorporate it into their lives on a daily basis. In contrast, the lack of self-identification and a culturally relevant community at UA, basically absent on the campus, create a loss in the sense of belonging and community for Black students.

Given the continuing concern about minority retention at traditionally White universities and colleges, in particular for Black students (Sorensen), the results of this study are a significant contribution to understanding the potential of one non-academic factor in retention. The overall percentages are a reflection of students' needs and their willingness to take an active role in Hip-Hop culture. The research results confirm that Black students embrace Hip-Hop as a cultural identifier.

Hip-Hop culture has the potential to cross into many areas of academia. The student organization RACE has recognized Hip-Hop as a representation of a culture important to many students and provided them with a cultural education. The RACE 2003 Hip-Hop conference was able to bring together diverse students. This event provides an example of the utilization of Hip-Hop's diverse possibilities.

In the last year, the University has made a stronger effort to incorporate into campus life multicultural programs and events based on culture, diversity, and self-expression. Two new programs, described on UA's website, appear strong: the Crossroads Community Center (established to "advise student organizations and provide advice and counseling to individual students on multicultural issues") and the Creative Campus Creative Community Initiative (whose goal is to "broaden the scope and deepen the experience of arts and cultural opportunities through collaboration, cohesion and connectivity"). Their existence provides increased pos-

sibilities for students to build a sustainable relationship with the University community. These programs provide forums and multicultural spaces where students have an opportunity to showcase their talents and cultures. Even though these programs are still growing, they are essential to helping provide all students, in particular Black students, with a strong sense of community. Because these programs have the ability to incorporate dual aspects of academic and non-academic activities, they could help address students' diverse needs. Furthermore, these programs have the ability to expand Black students' college experiences formally and informally, because of their uniqueness and dedication to community and culture. These programs can be the driving force to incorporate Hip-Hop into the cultural foundation of the University. It is hoped that the University administration will also see that these programs have the potential to affect students' retention. To determine how effective they are, evaluation components need to be built into the programs. Furthermore, these groups could work with the Office of Institutional Research to see the effect on Black students' short-and long-term retention rates.

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Appendix A

Survey

Demographics

- | | | |
|---------------------|----------------|--------------------|
| 1) Class ranking | A) Freshman | B) Sophomore |
| | C) Junior | D) Senior |
| 2) Age | A) 18-20 | B) 21-26 |
| | C) 27-30 | |
| 3) Gender | A) Female | B) Male |
| 4) Housing location | A) On-Campus | B) Off-Campus |
| 5) Race | A) Black | B) Black Hispanic |
| | C) Black Asian | D) Black Caribbean |

Non-Demographics

* For questions 6-17 below, please use this scale:

A- Always B- Occasionally C- Half the time D- Seldom E- Never

- 6) How often do you listen to Hip-Hop music?
- 7) In the last year how often have you attended any musically related event on campus?
- 8) In the last year how often did you attend a Hip-Hop event on campus?
- 9) How frequently have you been to a Hip-Hop event sponsored by U.A?
- 10) How often do you hear Hip-Hop music being played on the University campus?
- 11) How often do you hear Hip-Hop music being played at general University events when other types of music are being played?
- 12) Last year, how frequently did you receive e-mails from the University concerning Hip-Hop events on campus?
- 13) How often do you feel your cultural interests are incorporated in UA events?

- 14) How often do you receive mailed promotional material from the University concerning upcoming Hip-Hop events?
- 15) How often do you feel your cultural interests are represented in the events sponsored by UA?
- 16) If Hip-Hop events were held more frequently on campus, how often would you attend?
- 17) Pertaining to cultural events, how often do you feel a sense of community from the University as a Black student?

* For Questions 18-39 please use the following scale:

A- Strongly Agree B- Agree C- Don't Know D- Disagree E- Strongly disagree

- 18) Do you feel that your cultural interests are often reflected on the University campus?
- 19) Do you feel Hip-Hop music is important to you as an individual?
- 20) Do you feel that Hip-Hop music is a part of your daily life activities?
- 21) Do you feel that Hip-Hop music has the capability to connect people on campus?
- 22) Do you feel that Hip-Hop culture is a major source of identification for some Black people?
- 23) Do you feel that Hip-Hop music has in any way had an impact on your social happiness?
- 24) Do you feel that Hip-Hop music could help students with the transition to college life?
- 25) Do you feel that Hip-Hop music provides a voice of self-expression and culture to Black students?
- 26) Do you feel that if Hip-Hop music were played on campus as often as other music, Black students would have a strong sense that they are being represented?

- 27) Do you feel that the representation of Hip-Hop music by the University would indicate a major effort to retain you as a Black student?
- 28) Do you feel non-academic areas of retention are as important as academic areas?
- 29) Do you personally feel that you would be more likely to continue as a U of A student until graduation if more Black cultural activities, i.e., Hip-Hop, were presented by the University?
- 30) Do you feel the University does a good job to recruit and retain Black students?
- 31) Do you feel your cultural needs are met by the University?
- 32) Do you feel that Hip-Hop culture could represent Black students culturally on campus?
- 33) Do you feel the University takes an active role in meeting the cultural needs of Black students?
- 34) Do you feel University-sponsored cultural events, such as Hip-Hop concerts, would increase social interaction among Black students on campus?
- 35) Do you feel that the University does a good job of including events that represent you as a Black student?
- 36) Do you feel the retention of Black students is important to your decision of remaining here until graduation?
- 37) Do you feel Hip-Hop culture represents Blacks culturally?
- 38) Do you feel that Hip-Hop culture, mainly music and events, could be used as a non-academic factor in retaining Black students until graduation?
- 39) In the event that Hip-Hop culture were included in the University's regular cultural activities and events, would you feel a stronger sense of community?

Appendix B

Participants' Responses to Survey

Table 1. Number of participants selecting alternative answers A - E on 39 survey items.

Items	A	B	C	D	E	NR*	Total	Mean
1	9 (26%)	6 (17%)	9 (26%)	11 (31%)	0 (0%)	0	35	2.629
2	18 (51%)	16 (46%)	1 (3%)	0 (0%)	0 (0%)	0	35	1.514
3	15 (43%)	20 (57%)	0 (0%)	0 (0%)	0 (0%)	0	35	1.571
4	29 (83%)	5 (14%)	1 (3%)	0 (0%)	0 (0%)	0	35	1.200
5	33 (94%)	0 (0%)	1 (3%)	0 (0%)	0 (0%)	1 (3%)	35	1.059
6	23 (66%)	5 (14%)	3 (7%)	3 (7%)	1 (3%)	0	35	1.686
7	2 (6%)	7 (20%)	5 (14%)	8 (23%)	13 (37%)	0	35	3.714
8	2 (6%)	9 (26%)	2 (6%)	6 (17%)	16 (46%)	0	35	3.714
9	3 (9%)	7 (20%)	4 (11%)	8 (23%)	12 (34%)	1 (3%)	35	3.559
10	6 (17%)	8 (23%)	3 (9%)	10 (29%)	8 (23%)	0	35	3.171
11	2 (6%)	5 (14%)	5 (14%)	12 (34%)	11 (31%)	0	35	3.714
12	0 (0%)	2 (6%)	3 (9%)	5 (14%)	25 (71%)	0	35	4.514
13	1 (3%)	3 (7%)	7 (20%)	16 (46%)	8 (23%)	0	35	3.771
14	0 (0%)	2 (6%)	2 (6%)	8 (23%)	23 (66%)	0	35	4.486
15	2 (3%)	5 (14%)	7 (20%)	15 (43%)	6 (17%)	0	35	3.514
16	11 (31%)	16 (46%)	4 (11%)	3 (9%)	0 (0%)	1 (3%)	35	1.971
17	2 (6%)	8 (23%)	9 (26%)	11 (31%)	5 (14%)	0	35	3.257
18	1 (3%)	9 (26%)	8 (23%)	12 (34%)	5 (14%)	0	35	3.314
19	14 (40%)	11 (31%)	4 (11%)	5 (14%)	1 (3%)	0	35	2.086
20	14 (40%)	11 (31%)	3 (9%)	6 (17%)	1 (3%)	0	35	2.114
21	15 (43%)	13 (37%)	4 (11%)	2 (6%)	1 (3%)	0	35	1.886
22	17 (50%)	7 (20%)	5 (14%)	4 (11%)	1 (3%)	1 (3%)	35	1.971
23	7 (20%)	15 (43%)	6 (17%)	5 (14%)	4 (11%)	0	35	2.429
24	7 (20%)	9 (26%)	15 (43%)	3 (7%)	1 (3%)	0	35	2.486
25	17 (49%)	10 (29%)	6 (17%)	1 (3%)	1 (3%)	0	35	1.829
26	11 (31%)	18 (51%)	4 (11%)	2 (6%)	0 (0%)	0	35	1.914
27	10 (29%)	12 (34%)	7 (20%)	4 (11%)	2 (6%)	0	35	2.314
28	8 (23%)	10 (29%)	14 (40%)	1 (3%)	2 (6%)	0	35	2.400
29	8 (23%)	7 (20%)	9 (26%)	7 (20%)	3 (9%)	1 (3%)	35	2.706
30	2 (6%)	5 (14%)	16 (46%)	8 (23%)	3 (9%)	1 (3%)	35	3.147
31	3 (9%)	12 (34%)	7 (20%)	10 (29%)	3 (9%)	0	35	2.943
32	11 (31%)	11 (31%)	8 (23%)	3 (9%)	2 (6%)	0	35	2.257
33	2 (6%)	8 (23%)	12 (34%)	7 (20%)	6 (17%)	0	35	3.200
34	13 (38%)	14 (40%)	5 (14%)	0 (0%)	2 (6%)	1 (3%)	35	1.941
35	4 (11%)	8 (23%)	6 (17%)	13 (37%)	4 (11%)	0	35	3.143
36	9 (26%)	3 (9%)	10 (29%)	11 (31%)	2 (6%)	0	35	2.829
37	9 (26%)	12 (34%)	6 (17%)	5 (14%)	3 (9%)	0	35	2.457
38	9 (26%)	12 (34%)	8 (23%)	4 (11%)	2 (6%)	0	35	2.371
39	11 (31%)	14 (40%)	6 (17%)	3 (9%)	1 (3%)	0	35	2.114

*NR= No Response; data were missing for 1 participant each on 7 items.