



European Hiphop Studies Network 7.0
CONFERENCE 2024

DROPPIN' SCIENCE
23-26 May
Cork • Ireland

"We form the ultimate alliance
No sucker can deal
when i'm droppin' science."
Craig G & Marley Marl (1988)



School of
Film, Music
and Theatre



ABSTRACTS AND BIOS

Session 1a: Producing Musical Meaning

Granary Theatre, Thursday 23 May, 15.00-17.00

The Sound of the crew in rap – Rapping chimeras, illusory posses and other fantastical creatures summoned in the studio and cipher

From the time the first emcees picked up a microphone to the present day where rappers collaborate asynchronously across continents the technological mediation of rapped voices has been a central part of hip-hop music. Various ways of stacking vocal tracks to add emphasis to line endings, rhymes and other key syllables in the rap flow have become ubiquitous in recorded rap. This is used for a multitude of different effects – ranging from simple “fattening” of the (recorded) delivery to added layers of sub-, inter- and intratextual Signifyin(g).

This paper will give a run-down of such layering techniques and how they create multiheaded rapping chimeras and real and illusory posses, showcasing how recording practices and techniques are an extension of crews’ informal gatherings, ciphers and live performances. How are rappers their own hypemen? And how and why are some of them transparent and some opaque? These and other questions will be probed at using the concept of chimericity, and how variations in mode and voice influence the listener’s experience.

The presentation will feature collaborative artistic research, and the audience will be asked to join in on the summoning – recording and listening back on the (no longer) illusory posse’s backtracks on a track made especially for this session.

***Kjell Andreas Oddekalv** a.k.a. Dr. Kjell a.k.a. Heile Norges Kjelledegge a.k.a. Kjelli Tuna is a rapper-scholar/scholar-rapper working as a postdoctoral research fellow at RITMO Centre for Interdisciplinary Research in Rhythm, Time and Motion, and the Department of Musicology at the University of Oslo. Dr. Kjell is also an active recording/performing emcee/singer/multiinstrumentalist in Norwegian hip-hop group Sinsenfist. His research revolves primarily around the analysis of rap – its musical structures, its arrangement and production, and its aesthetics.*

“Just Let Me Show You” – Touching the Sublime: Materiality vs. Ideology

As the development of hip-hop’s production aesthetics have evolved over its history’s half-century, so too have the discourses surrounding who and what determines the quality or “realness” of said aesthetics. These musical characteristics may be determined collectively through the development of a musical group’s signature sound, through a local music scene’s material conditions and reactions to their specific socioeconomic backgrounds, or through a wider global community in which a genre’s basic characteristics are implicitly understood. They may also be determined individually through one’s own taste and desires as a musician, either as an expression of the conditions which surround them, or through an attempt to appeal to more conceptual musical ideals or values. Regardless of how someone is influenced musically, it is apparent that beat-makers shape and are shaped by ideology found within (and beyond) hip-hop culture.

In this paper, the two authors/practitioners join forces to decipher the material dimensions of the hip-hop sublime. They do so by battling the reification of the ideal as an academic notion (telling), and instead deconstructing their beat-making process to uncover ‘knowledge’ on a granular sonic level (showing). They propose that subgenre evolution in sample-based musicking can be understood through a metamodern lens, where modern pursuits of romantic beauty clash with postmodern critique in the form of Signifyin(g). Flipping, juxtaposing and remixing samples and sonic architectures live, they perform an unfolding phenomenology of beat-making—the exposed sonic layers and mechanics manifesting this “both/and” duality as an aesthetic driver of creative innovation in hip-hop poetics.

***Dr Michail Exarchos (aka Stereo Mike)** is a hip-hop musicologist and award-winning rap artist (1st MTV Best Greek Act winner), with nominations for seven VMAs and an MTV Europe Music Award. He is the Creative Director of tech innovation company RT60, specialising in intelligent music apps, and*

has led programmes in recording, mixing, mastering, and record production at various UK institutions. Mike has published extensively with Routledge, Bloomsbury Academic and the journals of Popular Music, Popular Music Studies, and Popular Music Education. Under his Stereo Mike alias, he has produced four critically-acclaimed solo albums and numerous singles for international artists on labels such as EMI, Sony, Universal, and Warner Music. Mike's self-produced album, *XLi3h*, has been included in the 30 Best Greek hip-hop albums of all time. His latest book [Reimagining Sample-based Hip Hop](#), published by Routledge (2024), is accompanied by a [69-track album](#) of hip-hop instrumentals created entirely out of self-made samples.

Zachary Diaz is a writer, musician, and lecturer on music and cultural studies based in Bristol, England. Originally from Dallas, Texas, he received his PhD in Musicology from the University of Bristol in 2023. He has lectured and presented research on hip hop music and popular culture at several international universities and conferences, such as Cambridge University, New York University, and the Royal College of Music of Stockholm. He is also a hip hop producer himself, having released several instrumental hip-hop projects under the Manchester-based record label Beatsupply.

Drill vs Dada: Black Avant-Garde

Whilst the anti-war, noise and nonsense Dada movement is celebrated as an activist avant-garde, UK Drill continues to be criminalised. By comparing the two, I seek to defend Drill as an artistic expression, not a criminal one. Where Dada used ready-made styles and everyday materials, Drill uses samples and rhythm patterns. Where Dada protested war, Drill calls attention to racist policing and marginalisation. Where Dadaists used masks, Drillers mask up. However, whilst White Dadaists were seen as provocative and cerebral, rap music, as a Black art form, is perceived as literal, dangerous, and contagious. This presentation responds to the ongoing prosecution of Drill lyrics and Drillers, tracing the development of Drill in the context of violent and silencing policing policies. Interweaving themes of democracy and the public, I argue that engaging with Drill can be a rebellious act, and one which could be utilised for emancipatory purposes. This presentation will be developed through sound and music to finish with a Drill/Dada mash up.

Wanda Canton is completing her doctorate at the University of Brighton, on abolitionist politics, power, and the criminalisation of rap music. She is the founder and editor of *Sonic Rebellions* (2024), an international network of artists, activists and academics exploring the relationship between sound and social justice. Other publications include *I Spit Therefore I Am: Rap and Knowledge* (Interfere, 2022) and *Spoken Poetry at the Border of Trauma* (Journal of Psychosocial Studies, 2019). As a former mental health practitioner, she focused on rap, spoken word and sound arts as facilitating recovery and group dialogue, with a particular passion working with people incarcerated and affected by the criminal justice system.

Session 1b: Hip Hop in the Classroom 1

Granary Studio, Thursday 23 May, 15.00-17.00

Droppin' Science with Hip Hop Pedagogy & Poetic Lyricism

Explore the dynamic intersection of academia and hip hop culture. In this captivating session, Kareem presents his groundbreaking research on Hip Hop Pedagogy (HHP) and its impact on the academic success of Black college students. Kareem's research study examines how Black and African American professors utilize HHP to engage Black students and enhance their learning outcomes.

Despite efforts by colleges to embrace diversity and inclusion through the enrollment of Black, Indigenous, People of Color (BIPOC) students, the retention and graduation rates for Black and African American students still fall behind those of their white counterparts (Banks & Dohy, 2019). Kareem will discuss his research findings, highlighting common themes identified among faculty research collaborators (referred to as participants) and the diverse methodologies employed in this study, including Narrative Inquiry, Arts-Based Research, and A/r/tography.

Experience the transformative potential of hip hop culture through live Flo-etic data poems, inspired by the real stories of Black/African American professors, and immerse yourself in thought-provoking rhymes and beats from Kareem's latest dissertation album, 'Flo-etic Storytelling Mixtape Ch. 5.' Join the session and explore the ways in which hip hop culture can shape academia and inspire positive change."

Kareem Watts Ed.D. (aka Kareem Elevated) is a 3-time first-generation college graduate, Hip Hop Artist & Poet, Educator, and Diversity Practitioner with over 15 years' experience in higher education. As Director of the Hedgeman Center at Hamline University in Minnesota, and President of the MN Chapter for the American College Personnel Association (MN ACPA), he is dedicated to fostering diversity, equity, and inclusion. Kareem, a native of Los Angeles, California, brings over two decades of nationwide performance expertise to his music, poetry, and keynote messages, focusing on faith and social justice. Recently earning his doctorate in Student Affairs Administration and Leadership at the University of Wisconsin-La Crosse, Kareem's arts-based research explores hip hop pedagogy for Black college student success. His dissertation culminates in his new album, "**Flo-etic Storytelling Mixtape Ch.5.**" Discover his music at RiseUpElevated.com, as Kareem advocates for decolonizing higher education and empowering marginalized students for success and belonging.
Affiliation: Director of Hedgeman Center at Hamline University

All I Need is One Mic: Utilizing hip-hop culture for knowledge mobilization

This presentation offers a case study on how young people experiencing marginalization use hip-hop culture to challenge social issues and propose solutions. Focusing on low-income, Black youth from Greater Toronto Area, this research helps shed light on how Black youth understand the barriers they face and how hip-hop performance assist them in both identifying and challenging these barriers. Utilizing data from interviews, participant observation, and narrative analysis, this research highlights the role of artistic performance in activism. Through partnering with a hip-hop based non-profit in Scarborough, Toronto, this research project focuses on understanding what draws young people to hip-hop and how they use the elements of hip-hop, such as rap music and graffiti, to share their experiences and highlight systemic injustices. Through direct interviews with young people exploring their desire to engage with hip-hop and use it as an activist tool, combined an analysis of their completed artwork, a deeper understanding of how youth use art and performance to engage with social issues is gained. This presentation helps shed light on how Black youth in Canada understand and articulate their experiences of discrimination through art. While much research has shown the existence of systemic racism in Canada, a gap exists documenting how Black youth themselves understand and respond to these challenges.

Anna Lippman is a PhD candidate in sociology at York University. She studies how hip-hop inspires young people to use their sociological imagination. Anna is studies how identity is shaped both through hip-hop culture and social institutions. She looks at how race, space, place, class, and gender shape how young people understand themselves and their place in the world. Anna is a 3rd generation Ashkenzi Jewish migrant on Turtle Island and first-generation settler in Canada. Anna is a grassroots organizer in Toronto with groups including Showing Up for Racial Justice, Independent Jewish Voices, and Labour for Palestine. Her work has been published in *The Conversation*, *Rabble*, *Canadian Dimension*, *Vashti Media*, and *Briarpatch Magazine*, and *Herizons Magazine*. She has an upcoming chapter in the book, *The How and Why of Popular Music Education in Canada*.

Hip Hop in Philosophy Class: how to bring hip hop into the teaching of philosophy

Philosophy is above all the ability to wonder about our surroundings and ourselves. It is the desire to understand the world and to give it a meaning in order to live better. It is a stimulating subject for personal reflection, exchange and comparison of ideas. This really appeals to students who have space for freedom of thought and speech. Why not use it to integrate art and hip-hop particularly into

philosophy teaching ? Hip-hop is precisely a music that allows people to express their personal sensitivity. Through writing , rappers can tell their reality of facts, talk about their feelings and emotions, express social demands and denounce some flaws of society. They capture a vision of the world and give it a meaning just like philosophers do, minus the beat. That's why the link between hip-hop and philosophy is very interesting. By combining the hard-hitting rhythms of rap with the depth of philosophical concepts, we can explore the connections between rap and philosophy and highlight the social, political and personal messages often conveyed through song lyrics. Thanks to writing workshops, high school students will be encouraged to express their own ideas, questions and reflections in rap texts imbued with sensitivity and originality. When analysing the philosophical dimension in a famous rapper's song or rapping a text by Plato or Spinoza, we can notice how incredible the possibilities for connections are.

Jean-Philippe Clotaire, a.k.a. Kednop Leprof: *I started rapping in 1998 when I was a teenager in high school. In 2012 I became a philosophy teacher and since then I have been teaching in several establishments in the south of France. Since 2018 I have been using rap in my teaching. In 2020, during a lesson, I performed a freestyle to explain the method for essay writing. The students filmed me and posted the video on social media and it went viral. It has been viewed millions of times and generated interest and lots of positive reactions. Today and with these experiences, I am developing the links between rap and philosophy teaching.*

Licensed to Spill: Street Knowledge and Open Education in the Global Hip Hop Studies Classroom

Hip-hop music and culture hold dear several concepts and ideas, but none perhaps more important than knowledge. Our contribution investigates the hip-hop knowledge(s) available in the form of Open Educational Resources (OER). OER are digital resources that are freely accessible for any learner published under special Creative Commons licenses, such as learning modules, textbooks or educational videos.

These more flexible licenses allow people to use, adapt, and reuse materials without the confinements of strict copyright laws: Which freely available resources exist on hip hop studies and hip hop culture that can be used and reused? How far is OER knowledge about hip hop (studies) available to people inside and outside of academic ivory tower? In how far do these materials echo hip hop's global promise of empowerment and participation in reality?

In the spirit of dropping knowledge, our presentation aims to provide an overview of freely available hip-hop (studies) resources. We argue that OER can provide a useful educational practice to produce and share hip-hop knowledge(s) on a global level. They can foster the field of hip-hop studies at universities as well as the decolonization of the curriculum if instructors acknowledge the many forms that knowledge of hip hop can be found in and if they make sure that more people will have access to them. The data presented in our talk were identified in a first-of-its-kind transnational online survey of resources.

Sophie Deniz Aydin *is an undergraduate currently completing a joint honors degree in Music and French at the University of Bristol and working as a Research Assistant on the OER subproject of 'Hip-Hop's Fifth Element: Knowledge, Pedagogy, And Artist-Scholar Collaboration' project (2021-2025) funded by the AHRC and DFG (AH/V002988/1).*

Julia Hofsendermann *is an undergraduate student of Literary and Cultural Studies and Business Administration at the Technical University Dortmund. She works as a Research Assistant at the Center for Teaching and Learning at Dortmund University of Applied Sciences and Arts with a focus on Open Education, Digital Accessibility and Artificial Intelligence. She also participates in the OER subproject of 'Hip-Hop's Fifth Element: Knowledge, Pedagogy, and Artist-Scholar Collaboration' project (2021-2025) (AH/V002988/1).*

Sina A. Nietzsche, PhD, is a Coordinator at the Center for Teaching and Learning at Dortmund University of Applied Sciences and Arts and a Honorary Research Fellow of Hip Hop Studies at the Department of Music at the University of Bristol. She leads the OER subproject of 'Hip-Hop's Fifth Element: Knowledge, Pedagogy, and Artist-Scholar Collaboration' (2021-2025) (AH/V002988/1). The founder of the European Hip-hop Studies Network is a member of the CIPHER-Advisory Board at University College Cork. She is also editor of *Global Hip Hop Studies* and has published the Special Issues *Droppin' Knowledge: The Fifth Element in Hip Hop Culture* with Justin Williams and Darren Chetty (forthcoming) as well as the *Hip Hop Atlas* with Greg Schick (2023). Her books include *Poetic Resurrection: The Bronx in American Popular Culture* (Transcript, 2020), *Popular Music and Public Diplomacy* (Transcript, 2018), and *Hip-Hop in Europe: Cultural Identities and Transnational Flows* (LIT, 2013).

Justin A. Williams, PhD, is an Associate Professor of Music at the University of Bristol, UK. He is the author of *Rhyming and Stealin: Musical Borrowing in Hip-hop* (Michigan, 2013) and *Brithop: The Politics of UK Rap in the New Century* (2021). He is also editor of the *Cambridge Companion to Hip-hop* (2015) and Principal Investigator on 'Hip-Hop's Fifth Element: Knowledge, Pedagogy, and Artist-Scholar Collaboration' project (2021-2025) funded by the AHRC and DFG (AH/V002988/1).

Session 1c: It's Where You're At 1: Archives, Memory, Place – Cities

ConnA, Thursday 23 May, 15.00-17.00

“BH é Nóis”: Belo Horizonte and the new Brazilian Hip Hop landscape

In 2023, we celebrated the 40th anniversary of Hip Hop in Brazil. The commemoration pays homage to the year 1983, when young Brazilians started break-dancing in the streets of major cities such as São Paulo and Belo Horizonte. Brazil is a country with vast territorial dimensions and rich cultural diversity. However, its music industry and media have consistently been concentrated in the southeast region of the country, primarily in the cities of Rio de Janeiro and São Paulo. Since the 1980s, Hip Hop has always existed in a decentralized manner throughout Brazilian territory. However, artists and agents from the Rio-São Paulo axis have consistently been portrayed as the main representatives of Brazilian Hip Hop, as if the country was limited to these two metropolises.

Belo Horizonte is one of the first cities where Hip Hop emerged in Brazil, but local artists have rarely reached national visibility. The local scene stands out for its diverse, resilient, and predominantly underground nature. In the last 15 years, the city has gained prominence in Brazilian Hip Hop, being the birthplace of the country's most traditional rap battle and revealing outstanding artists in contemporary Hip Hop, such as Djonga, Fabrício FBC, and Clara Lima. This presentation aims to describe Belo Horizonte's Hip Hop and highlight elements of this scene, that currently suggest a distinct cultural force within Brazilian Hip Hop landscape. It is based on ethnographic research and the author's experience in the local scene, as a musician, communicator and Hip Hop head.

Michel Brasil is a musician, communicator, and PhD student at the Music School of Federal University of Minas Gerais (UFMG). His research interests are black music (from Brazil and abroad), rap/Hip Hop, baile funk music, and Brazilian popular music. Michel performs as a drummer in several acts involving funk, rap, rock and black music. He is also a collaborator at the rap music show called *Hora RAP*, broadcasted by the UFMG's radio station.

ES CA TA CRE, MA NU TA DAL SIMÉ. Initial reflections on the rap kriolu's poetics of landscape at the peripheries of Lisbon Metropolitan Area

The postcards sold on Rua Augusta do not depict the peripheries of the Lisbon Metropolitan Area (AML). Over there, trams are absent, scooters malfunction, walls lack tiles, and there are no low buildings or stairs. For a particular spatial imagination, the neighborhoods on the urban margins of the AML do not fit into this (circumscribed) conception of the city: stigmas that weigh on them are woven into dominant narratives of precariousness—these neighborhoods lack everything, even the city. Such imaginaries and narratives express spatial worldviews of a white Europeanity that generate

both material and symbolic effects in the so-called problematic neighborhoods. In this communication, I will share initial thoughts from an ongoing ethnography conducted with female rappers on the peripheries of AML, who are part of a distinct scene: Kriolu Rap, the fusion of Cape Verdean creole orality and Hip Hop Culture. Along this path, I have been learning that, through rhythms and poetry, they sing territories and shape spaces that give meaning to singular (and collective) experiences on the peripheries of AML, unveiling alternative imaginaries about these territories. From a theoretical standpoint, I aim to weave my thoughts with Édouard Glissant's proposal of the poetics of landscape and Katherine McKittrick's interpretation of this concept. The ideas presented stem from my ongoing doctoral research in Urban Studies, grounded in ethnography with female rappers from the peripheries of AML, Portugal, and the Metropolitan Region of São Paulo, Brazil.

Gabriela Leal is an anthropologist from São Paulo currently based in Lisbon. She is the author of *"Cidade: modos de ler usar e se apropriar. A São Paulo do graffiti."* A PhD Candidate in Urban Studies at NOVA FCSH & Iscte, Leal is affiliated with CICS.NOVA, conducting research with an FCT scholarship (10.54499/UI/BD/151393/2021). She collaborates with the City Anthropology Study Group (GEAC-USP), is a member of the Etno.Urb network and organizes CAU (Urban Anthropology Collective). Holding a MA in Social Anthropology and a BA in Social Sciences from the University of São Paulo, her research delves into uses of urban spaces, epistemologies, activism, peripheries, hiphop, and expressive practices. Engaging in independent visual arts and fanzines projects, Leal has collaborated with various art collectives and received cultural promotion grants in São Paulo, Brazil. www.gabsleal.com

Place-making through themes of transportation in Finnish Rap music: a case study

I'm writing my dissertation on place, place-making, and feelings of home in Finnish rap music. My current research article discusses place-making through the theme of transportation in the second largest city in Finland, Espoo. The metropolitan area public transportation system is the largest one in Finland. As there are about 1,2 million residents in the metropolitan area, public transportation is vital for the area's daily operations. My article examines how rappers from Espoo wrote about transportation in their songs preserving their local history as Espoo underwent major changes to its public transportation system in 2017. Espoo has a national reputation of being one of the richest cities in Finland. The most common stereotype of a person living in Espoo is an educated and middle-class person with a decent sized house and a stable life situation. Transportation is a theme that the artists use to discuss and criticize perceptions of the city and how inequality often shows in daily activities. My research questions ask how locality is being produced in the city and what kind of Espoo forms in those conversations.

Anukka Saaristo is a folklorist and a PhD student at the University of Helsinki. She writes her doctoral dissertation as a part of a project that focuses on heritagization of music in Finland. Saaristo's research concentrates on themes of place-making among rappers focused on Espoo. She has also worked as a Youth worker in the metropolitan area in Finland prior to her university studies and holds a bachelor's degree in social services. Saaristo has been part of the Hip Hop in Finland research network's leading group since 2018.

Making of A Scribe: The Memoir of Raw Rome

This session sets the stage for a dynamic and engaging presentation that delves into the intersection of art, music, and personal growth as depicted in Jerome Enders new book "The Making of a Scribe: The Memoirs of Raw Rome." In this memoir, he introduces various tools that were integral in developing his unique Hip Hop formula that help create the Yonkers Hip Hop Lyrical framework and also inspire the legendary Hip Hop group the LOX. Andrew Wang, a music teacher in Yonkers Public Schools, will be sharing his hip hop music curriculum for Yonkers based on "Making of A Scribe: The Memoirs of Raw Rome" where in the book, Jerome or "Raw Rome" Enders discusses his educational and musical journey through Elementary, Middle, High School, and higher education. Each level of

education (elementary, middle, high school, and higher education) will be a separate part and therefore the hip hop music curriculum for Yonkers will also have several parts based on the level of education discussed in the memoir.

Andrew Wang received his undergraduate degree at the University of Miami in Coral Gables, FL. He also has his Masters in Music Education from Kent State University. Andrew is working as a general music/vocal instructor at Yonkers Public Schools. He also works as the Education expert for Yonkers *The Lost City of Hip Hop*. Andrew has coached vocal students and helped them gain acceptance into the top conservatories and Performing Arts High Schools in the country such as Berklee College of Music, Professional Performing Arts High School, and Talent Unlimited. Andrew has also taught piano in various musical styles and has had students perform in numerous recitals. Andrew has also taught piano lessons to those visually impaired at the Lighthouse Guild For The Blind in NYC. Andrew believes good teaching happens when the student feels successful.

Jerome Enders is a multi-talented individual known for his contributions as an author, filmmaker, and educator. He is recognized along with others for spearheading the 50th-anniversary celebrations of HipHop in Yonkers and the surrounding areas. One of his notable endeavors includes organizing a series of music education interactive workshops that featured both local talents and established artists on the panel. Enders is gearing up for the release of his memoir, "The Making of a Scribe," In this memoir, he introduces various tools that were integral in developing his unique HipHop formula that help create the Yonkers HipHop Lyrical framework and also inspire the legendary HipHop group the LOX. With a passion for elevating others, Enders plans to continue his speaking engagements on panels and presentations, aiming to inspire and educate audiences through his shared interests and experiences.

DJ set: a musical journey through Brazilian Hip Hop (by Clebin Quirino)

In this presentation in the format of a DJ set, Brazilian DJ and producer Clebin Quirino presents a journey through the diversity and musicality of Brazilian Hip Hop. In the set, he cuts through all sorts of Brazilian Hip Hop music, being it rap, baile funk music, trap, bass, and other kin genres. It will be a bold and expanded mixing, containing old school acts like Thaíde, passing through Brazilian bi hits like Racionais MCs e GOG, but also bringing into the front some contemporary rap acts, as well as baile funk, as part of Brazilian Hip Hop soundscape. The DJ set also intends to spin tracks from several cities and regions on the Brazilian map, escaping from the usual "São Paulo – centrism" that has been the norm in Brazilian mainstream Hip Hop.

Clebin Quirino is a Hip Hop artist, communicator, and educator, from Belo Horizonte, Brazil. He is a DJ, beatmaker, radio and podcast host, and video maker as well. Clebin also works as an arts educator in several social projects in Belo Horizonte's underprivileged neighborhoods. Currently, he is involved with the research "R-A-P BH: História do Rap em Belo Horizonte", which aims to publish a book about the early times of Hip Hop in the city.

Speaking back to Vampires: Haunting Dialogues in Mozambican Rap

Focus of this poster presentation is methodological, suggesting expansion of Hip Hop scholarship to other areas of knowledge production, using my own studies of southern African political memory as an illustrative example. I have applied contextualised listening and reading to Mozambican rap performance, particularly as they concern invocations of dead revolutionary heroes, who I theorise as "political ancestors". Holistic community engagement, including listening to rap music, attending shows, and interviews and conversations with hiphoppers in Beira, Chimoio and Maputo was examined in relation to historical documents and situated alongside other types of public and private remembering. I argue that this kind of contextualised listening to both the music and the world, application of Hip Hop scholar's lens to a variety of materials, can be a scholar contribution to practice that Hip Hop communities always already do in their practice: discern and delineate the intertextual,

evasive connections that they themselves inherently "see" or perpetually seek, often designated as "digging". In the poster's case, it is a rhizomic mapping of a dialogue between different conjunctures, generations and materials, and between the dead and the living. Simultaneously it is also a dialogue between epistemologies of scholarly and Hip Hop communities. In this poster, I aim to illustrate this theoretical framework and practice that has potentiality to place the oft-iconoclastic insights, methodologies, and epistemologies developed with Hip Hop communities into conversation with broader mnemonic issues and debates, expanding methods and observations of Hip Hop scholarship to other areas of humanities.

Janne Rantala is a southern Africa based memory and Hip Hop scholar and lecturer, currently in University College Cork. His EC funded Marie Skłodowska-Curie Actions project 'Performing Political Memory' (2022-2024) was hosted by the Music Department of University College Cork and focused on Hip Hop's performance of historical knowledge in three Mozambican cities. After his defence in University of Finland in 2017 he has worked in University of the Western Cape and Instituto de Estudos Sociais e Económicos, Mozambique.

Session 1d: Hip Hop Diversities in Europe

Theatre Lab, Thursday 23 May, 15.00-17.00

"Always been here" – Popularizing science on race, belonging and Finnish hip hop

This paper discusses a research project turned-into-a popularizing hip hop book, which features 33 Black / Brown / POC Finnish rappers. While the book is aimed for a general audience, it also draws on relevant local and global literature on hip hop culture, race and racism, along with identity and belonging.

Inspired by a recent rap song (Hassan Maikal feat. Yeboyah) with the same name, its title reflects the core argument. Aina ollu tääl (Always been here) highlights how Finland (and Finnish hip hop) have never been homogenously white – as the myth of monocultural Finland suggests – but rather always diverse, with different kinds of minorities. It features viewpoints and stories of not only the 'new' ethnic minorities, such as African-Finnish people, but also the 'old' minorities, i.e. the Roma people and the indigenous Sámi.

The key ingredients of the book – and this paper – are multifaceted Finnish hip hop but also multifaceted Finland and Finnishness. More specifically, I will focus on how these rappers talk (and 'talk back') about their identities, belonging, (anti)racism, cultural appropriation and their relationship with Finland and Finnishness. Finally, I will also reflect on my own role, (dis)advantages and privileges as a white female researcher.

Elina Westinen works as Academy Fellow (2023–2027) at Finnish Youth Research Society. In her current research project, the focus is on young people interested in hip hop culture, along with questions of identity, ethnicity and conviviality. Drawing on sociolinguistics, discourse studies and studies on race/ethnicity, she has published widely on hip hop, identity and social media. She is the chair of the Finnish hip hop research network and an active member of the European hip hop studies network. Her PhD (2014) was the first one on Finnish rap.

"Stranger in my own country": Hip Hop and Italianness

The studies on the 'recontextualization' phenomenon of European Hip Hop in the 1990s highlight that Italy, if compared to France and Germany, stood out due to the almost total absence of migrant members in rap bands. This datum requires an attentive discussion, as it did not consider the critical factor given by the Italian intern diaspora, which characterized much of the Italian rap production of that period, with rappers of Southern origins immigrated to Northern cities and expressing their feeling of marginalization as 'strangers in their own country'. In the 2000s, the very same words are used to express the feeling of 'second generation' (or G2) rappers, where the relationship between Italianness and Blackness seems to be connected to Italian colonialism and postcolonialism. My paper aims to

give a brief overview of their production from the perspective of the ‘hybridization’ and ‘indigenization’ phenomena – that is, the capacity of Hip Hop to encounter local discourse and to integrate into the cultural repertoires of a country, expressing and claiming multiple identities through its discourse modalities.

Paola Attolino is Associate Professor of English Language and Translation at the University of Salerno, Department of Political and Social Studies. Her research interests focus on pragmatics, sociolinguistics, argumentative discourse (especially media and political language), and phraseology from a contrastive perspective. She has long been dedicated to the relationship between politics and rap language, developing a particular interest in Black Language and Black Semantics, and investigating the politics of language as embedded in the politics of race in different socio-cultural contexts. She has variously published on these topics.

White, middle-class and male? – Czech Rap between global traditions and local transformations

Only two pages of 512 in the 2022 published book “Českej Rap” by the Author Ladislav Poeta Zeman are dedicated to female artists. Marginalized rappers are in the book, which claims to write the history of Czech Rap, also missing. Hip Hop is a globalized culture with its local characteristics. While rap in a global context was and is used as a voice of the suppressed, the Czech local scene seems to be rather white, middle-class, and male. Are there no female artists? Are there no non-white artists from the Roma or Vietnamese minorities in the Czech Republic, which are a widely represented in the population? This paper wants to examine with Frantz Fanon the colonial matrix, from where there’s for minorities initially no escape. It takes a look at the artists, which give, to borrow from Homi K. Bhabha, the oppressed space to act through the selective appropriation of meaning. And contextualize the Czech situation, which is in a broader central- and eastern European context no isolated case.

Ruben Höppner is a lecturer and researcher at the Department of Slavic Studies of the University of Potsdam. He writes his dissertations at the Humboldt University of Berlin and the University of Potsdam on the semantics of representations of Czech Roma People in Czech Rap and its local specifics, while rap being a form of social protest and verbalization of criticism of the social oppression of minorities. He earned a MA degree in Cultures and Literatures of Central and Eastern Europe at the Humboldt University of Berlin. Apart from his focus on pop cultures he researches theories and practices of translation as well as urban text strategies in post-socialist and german contexts. In 2022 and 2023 he gave lectures on the history of Czech hip-hop and Rap at Charles University in Prague. He also works as a translator from Czech into German and as a publisher.

Keynote - Droppin’ Knowledge: The Fifth Element in Hip Hop Culture and Hip Hop Studies

Aula Maxima, Thursday 23 May, 17.30-18.00

Sina A. Nitzsche, PhD, is a Coordinator at the Center for Teaching and Learning at Dortmund University of Applied Sciences and Arts and an Honorary Research Fellow of Hip Hop Studies at the Department of Music at the University of Bristol. She leads the OER subproject of ‘Hip-Hop’s Fifth Element: Knowledge, Pedagogy, and Artist-Scholar Collaboration’ (2021-2025) (AH/V002988/1). The founder of the European Hiphop Studies Network is a member of the CIPHER-Advisory Board at University College Cork. She is also editor of *Global Hip Hop Studies* and has published the Special Issues *Droppin’ Knowledge: The Fifth Element in Hip Hop Culture* with Justin Williams and Darren Chetty (forthcoming) as well as the *Hip Hop Atlas* with Greg Schick (2023). Her books include *Poetic Resurrection: The Bronx in American Popular Culture* (Transcript, 2020), *Popular Music and Public Diplomacy* (Transcript, 2018), and *Hip-Hop in Europe: Cultural Identities and Transnational Flows* (LIT, 2013).

Justin A. Williams, PhD, is an Associate Professor of Music at the University of Bristol, UK. He is the author of *Rhythmin and Stealin: Musical Borrowing in Hip-hop* (Michigan, 2013) and *Brithop: The Politics*

of *UK Rap in the New Century* (2021). He is also editor of the *Cambridge Companion to Hip-hop* (2015) and Principal Investigator on 'Hip-Hop's Fifth Element: Knowledge, Pedagogy, and Artist-Scholar Collaboration' project (2021-2025) funded by the AHRC and DFG (AH/V002988/1).

Session 2a: It's Where You're At 2: Archives, Memory, Place - Ethnographic Approaches

Granary Studio, Friday 24 May, 09.15-10.45

Hip Hop Ethnography and Magic Realism in the Americas

This paper explores the intersection between hip-hop culture in the Americas and magical realist literature from Latin America. This research was born out of my fieldwork in the U.S., Mexico, Jamaica, Colombia, and Brazil for the CIPHER Hip Hop Interpellation project last summer. It analyzes the appearance of oneiric and fantastic narratives in the lyrics, sounds and music videos of Latin American and African American rappers, from Calle 13's hit "Latinoamerica" to Kendrick Lamar's anthem "Alright". The indigenous musical works of Colombian groups such as Mitolonas are also considered in this presentation extending the lenses of ecomusicology (Allen, et. al.) to incorporate what Juan José Bautista Segales terms "transmodernism"; articulating the two important concepts to approach this intersection between magic realism and hip-hop culture. The talk concludes with a look at Dr. Marques's recent indigenizing musical collaborations with the pioneering Mexican artist, MC Luka.

Gustavo Souza Marques (aka Gusmão, Gusashi) is an ethnomusicologist, multi-instrumentalist, and beatmaker from Belo Horizonte, Brazil. Dr. Marques is a Postdoctoral Fellow with the [ERC CIPHER Hip Hop Interpellation](#) project at University College Cork, National University of Ireland, where he serves as the Latin American and circum-Caribbean specialist for the global hip hop knowledge mapping project. Dr. Marques is also the new Assistant Professor of Music of the Department of Musicology at University of Michigan. His book, *Beyond Gangsta: Tyler's Reimagining of Hip Hop*, examines the musical work of Tyler, the Creator through the lenses of critical race theory, postcolonialism, media studies, and performance studies. It is under contract with Bloomsbury as part of the series, [New Approaches to Sound, Music, and Media](#). On the arts practice side, Gusmão recently produced the legendary Mexico City rapper, [MC Luka's](#), forthcoming album, *Japomex* and single *Lupita Taco Shop* Vol. 2.

Women and hip hop - Reflections on feminist ethnography in Sweden and Finland

Ethnography has always had a significant role in the interdisciplinary field of hip hop studies. This is in large part due to the epistemological concerns that many researchers share that the knowledge should be produced in close connection with hip hop practitioners. In our joint paper, which is based on joint article in progress, we reflect on our respective ethnographic projects in Sweden and Finland among feminist women and girls who are hip hop practitioners and/or artists.

Hip hop has historically been considered the voice of the societally marginalized, but the culture has also marginalized women practitioners, who have, nevertheless, been involved in hip hop since its beginnings. In our presentation, following hip hop feminist principles outlined by Black women scholars such as Gwendolyn D. Pough (2007, p. vii), we aim to "complicate understandings of hip-hop as a male space by including and identifying the women [...] involved with the culture," and to connect "personal narratives with theoretical underpinnings and critique". Through intersectional analysis, we critically discuss our gendered and racialized positionality as white women, and situated knowledge as researchers who have forged friendships and taken part in hip hop praxis in various ways (through DJ practice, for example) during our field research. Whereas reflexivity is a key aspect of anthropological and sociological research, it is also at the heart of feminist epistemology where looking critically and analytically at the research process and research setting is used to produce understanding about gender relations and patriarchal culture more broadly.

Inka Rantakallio (PhD) works as a postdoctoral researcher in Musicology at the University of Helsinki. Her publications deal with the various intersections of rap music, identities, worldviews, and ideologies.

She is co-editor of three books that focus on hip hop culture and/or musical meaning, including the Finnish hip hop feminist anthology. Rantakallio also works as a freelance journalist, editor and DJ.

Andrea Dankić (PhD) is a University Lecturer in Ethnology at Umeå University, Sweden. Dankić's research interests include musical practice, creative processes, knowledge production and power structures, mainly focusing on hip-hop. She is a member of International Association of the Study of Popular Music-Norden and was a member of the IASPM Executive Committee 2019-2023. She is also the Swedish representative in the European Hip Hop Studies Network.

Session 2b: Hip Hop Healing 1

ConnA, Friday 24 May, 09.15-10.45

The Mnemonics of Doing: Hip Hop Drills from the African Tradition

A specially invited arts practice presentation from the Birmingham MC, Juice Aleem

Juice Aleem has long been acknowledged as one of the finest MCs the UK has ever produced. In addition to his work as a member of the groups *New Flesh* and *Gamma*, Aleem has also worked with *Coldcut*, *Hexstatic*, *Evil 9*, *Adam Freeland*, *Mike Ladd*, *Si Begg* and many, many others. He is also the voice of *Alpha Prhyme*, the MC featured on the very first *Big Dada* single, "Misanthropic." In 2009, he released his first solo album, once again via *Big Dada*, entitled "Jerusalaam Come" (source: *Ninjatune* website). In 2023 Juice Aleem released the album, *Exillians Set Sail*, with the *The Exillians* -- a Europe-based hip-hop supergroup consisting of three highly talented ex-pats: Boston born Post Futurist poet, Mike Ladd, Senegalese surrealist singer and poetess, TIE and Astro-Caribbean MC Juice Aleem.

'Expanding the Cipher': Peer to peer health facilitation through Hip Hop rhyme, dance and play

In this collaborative presentation we share distinct stories outlining many commonalities as members of the Hip Hop community, focusing on how hip hop can be central to health and well being. Ophelia McCabe is a Hip Hop artist pursuing arts practice-led research with the CIPHER Project (ERC), entitled *Healing in the cipher; Hip Hop praxis from Ego to Knowledge of Self*. This multimodal methodology includes written scholarly analysis, practice-based work, and community-centred work. One aim of the research is to capture the real time production of lyrical poetic wisdom, by filming MCs rhyming in cipher. 'The CIPHER project works with the concept of gems; small but rich sources of knowledge present in hip-hop lyrics, beats and audio-visual materials' (Gustavo Souza Marques, 2024). One gem of Hip Hop knowledge is 'Each one, teach one', a gem that the artist scholars co-presenting this work have committed their lives to. Kiz Manley's work amplifies voices of change in the UK health system that come from lived experience rather than traditional pathways. For example, her *Glowitweflow* podcast on therapeutic aspects of Hip Hop is both a narrative inquiry and dissemination tool, spreading quality therapeutic Hip Hop practice across the globe. Guest rappers, MCs, social activists and expert-practitioners in Hip Hop-related social work, public health and therapy share insights into how they deliver healing interventions. In this session, You will discover how she found Hip Hop Therapy, developed Hip Hop HEALS and now offers therapeutic Hip Hop training, globally.

Ophelia McCabe (Ophelia) is an Independent underground HipHop MC, producer, and the creator of *PakAnimal*. Ophelia Thrives in a live and collaborative context and lives and breaths to improvise with other music makers. As well as making many headline performances she has opened for artists such as *Ice Cube*, *Maverick Sabre*, *Tony Allen*, *Sage Francis*, *Pharaohe Monch*, *De La Soul*, *Pete Rock*, *Ultramagnetic MC's* and *Damien Dempsey*. Ophelia is currently pursuing an arts practice led Ph.D. investigating the healing potential of engaging in rhyme ciphers by hosting ciphers, producing Hip Hop shows, records and building community as a celebratory contribution towards the Cipher Project (ERC & UCC). Ophelia has an *Ma* and *Ba* specializing in popular music voice performance from The Cork school of music MTU.

Kiran Manley is a 'Lived Experience Producer' within AHRC/UKRI's national research team for the 'Mobilising Community Assets to Tackle Health Programme', based at University College London (UCL). I help amplify the voices of people with lived experience. My current role promotes people-powered change to support the integration of community assets within healthcare systems. Before joining UCL, I set up Hip Hop HEALS to spread knowledge and research about Trauma-Informed Hip Hop. I am the UK's first Hip Hop Therapist. My research interests include narrative and poetic inquiry and Hip Hop Therapy. My MSc in Creative Writing for Therapeutic Purposes thesis explored the lived experiences of rappers and the therapeutic potential of Hip Hop and UK Bass Music culture. I host and produce 'Glowwitheflow' podcast on therapeutic Hip Hop, offering radical solutions to homelessness and mental ill health. [https:// www.hiphophealsuk.org/podcast](https://www.hiphophealsuk.org/podcast). My music brand, Dubgasm, offers events to collect food, money and homeless items for charities in Birmingham, UK. 162

Hip-hop and hope; Hip-hop practice as a tool for (re)integration and intervention within HMP Barlinnie

My research and experience as a lecturer, community practitioner and songwriter has shown me that hip-hop practice is an effective tool in community music where there is a power deficit between the participant, practitioner and the structures which dictate their social conditions. Some excellent work has been carried out in relation to music and songwriting as a vehicle for rehabilitation and indeed to challenge the very principles of the concept (Urie, McNeill et al, 2019). However, within Scotland these concepts have yet to be explored through the lens of hip-hop. Mirroring Freire's hypothesis of where power structures can be broken from (Freire, 1993), Willingham and Higgans suggest that teaching practices can be shared rather than dictated (Willingham and Higgans, 2017). Community music practice encourages a sense of ownership, not just of one's creativity, but of the factors and foundations which that creativity is built upon. Lyric writing encourages shared stories and ideas, contextualising personal experiences collectively and creatively. The music acts as a gateway to emotional literacy, integration, confidence building and sense of community. These principles dictate my practice, and this paper will present a case study of a workshop which I facilitated with five 'prisoners' at HMP Barlinnie in Glasgow. Hip-hop and hope, functioned practically to write, record and present 'prisoners' works. However, the process of creativity, development and implementation functions as something much more fundamentally valuable; a chance to explore emotionally and creatively and to communicate with each other through the practice of hip-hop.

Rebecca (Becci) Wallace is a full-time lecturer in Commercial Music and MA Music at the University of the West of Scotland specialising in community practice, DIY music and songwriting. She is a songwriter, singer, community artist and founder of SongSeeds Songwriting Retreats, an affordable space for working class artists to engage in industry standard practice. Becci is a trip-hop and folk-hop artist who utilises her skills within local communities as a facilitator and workshop curator. Her PhD research is entitled 'Hip-hop pedagogy as early intervention for disadvantaged people in mainstream and community education' and she is currently running hip-hop sessions at HMP Barlinnie with prisoners and with young women at local charities 'Articulate' and 'Glasgow Girls Club'.

Session 2c: Call, Response, and Improvisation in the Cipher

Theatre Lab, Friday 24 May, 09.15-10.45

"You already know what it is": grime epistemologies and live improvised performance

Grime music emerged in the early 2000s, its performance protocol established through fervent improvisation at pirate radio stations and raves across London. This collaborative, yet competitive, genre is negotiated through an idiosyncratic logic, co-constructed by MCs, DJs, audience members, and inflected upon by the affordances of non-human actors such as radio studios, nightlife networks, and equipment.

In line with this conference's appeal to epistemic diversity, this paper will explore some of grime's self-determined practices, taking 'extra-institutional knowledge' seriously, through listening to artists'

words and watching them at work (Mbembe 2015). While grime's improvisatory framework is indebted to antecedent forms (hip-hop, dancehall, garage) and pre-existing phenomena (notably sports), grime practice is developed through engagement with everyday life in the fast-paced inner city, resulting in a distinct and particular approach to performance.

Through focusing on two techniques, the rally and (primarily) the through ball, this paper will demonstrate how grime's complex 'intermusical' processes are both deeply embedded and understood by its community of practitioners, and affected by the spaces and places (radio, rave) in which it is performed (Monson 1996: 139). By examining the practice of Big Zuu, an MC (and now TV chef) from West London, whose work with MTP in the mid 2010s galvanised the so-called "second wave" of grime, the paper will ultimately explore how this unique blend of sports-talk, rap, London life and pirate radio aesthetics, has fashioned ways of knowing – or "grime epistemologies" – that are not readily contextualised by institutional tools alone.

Dr Alex de Lacey is Assistant Professor in Popular Music at the University of Groningen, the Netherlands. His research focuses on grime and hip-hop performance. His first book, Level Up: Live Performance and Creative Process in Grime Music, is available through Routledge. Alex writes for Songlines and is published in Global Hip-Hop Studies, Popular Music, Popular Music History. He DJs for grime crew Over the Edge and runs DRUK, a grime night in Groningen.

Record the Track and Track the Record: An Autoethnographic Case Study on the Call-and-Response Dynamic in Hip-Hop Practice

Call-and-response is a key concept to understanding the social and musical dynamics of hip-hop specifically, and Black music in general (Gaunt, 2006; Gilroy, 1993; Perry, 2004). Though much previous work has explored hip-hop's call-and-response dynamic, the phenomenon remains understudied in the studio setting, especially regarding its role in creative accommodation (e.g., in flow, rhyme, and lyrical content) between collaborating artists.

In this paper, we take an anthropological, linguistic, and musicological approach to argue that hip-hop's call-and-response dynamic is essential to the collaborative creative process in a studio setting. We present a joint autoethnographic case study of the writing and recording process of an original hip-hop track, and analyze the call-and-response dynamic herein through the following musical and linguistic devices:

- 1) through flow, and how call-and-response affects microtiming;
- 2) through multisyllabic rhyming, and how call-and-response affects each other's lyrics, conjures a space of shared appreciation of lyrical craftsmanship, and provides a platform for shared practice;
- 3) through content and wordplay, and how the song becomes the backdrop of exchange, conversation, assimilation, and competition.

In doing so, we show that hip-hop's call-and-response dynamic facilitates both convergence and differentiation between artists. We then situate our case study in time, arguing how its back-and-forth dynamic builds on long-term hip-hop practice (e.g., honing your craft, past experience, and musical preference). By examining this call-and-response dynamic in its various realizations, we also argue that its intersubjective processes affect hip-hop practice (e.g., creative choices and direction) during and after the studio session.

Dastan Abdali (March 29, 1995) is an anthropologist by trade who researches the musical practices of hip-hop artists in the Netherlands. He approaches music as a practice, rather than as a static object, to not only highlight the agency of hip-hop practitioners but also to explore how their activities, as a micropolitics, affect their wider surroundings both intersubjectively and spatially. He is interested in how hip-hop artists engage in practices in and around convivial spaces that contribute to commonalities that supersede colonially inherited static racial and ethnic identities. By exploring these

musical sensibilities in relation to other activities, he aims to trace the counter-hegemonic potential of hip-hop on Dutch society. He is currently also the managing editor of Conflict and Society (Berghahn).

Steven Gilbers (September 25, 1991) is an assistant professor in the field of hip-hop linguistics from Groningen, the Netherlands who specializes in the connection between language and music in a hip hop context as well as regional variation in African-American English and rap flows from the American West Coast and East Coast. In 2021, he successfully defended his doctoral dissertation titled *Ambitionz az a Ridah: 2Pac's Changing Accent and Flow in Light of Regional Variation in African-American English Speech and Hip-Hop Music at the University of Groningen*. Gilbers is a former Fulbright Visiting Scholar at New York University and the University of California, Los Angeles where he worked with Renée Blake and H. Samy Alim. Aside from his academic endeavors, he is also active as a rapper and producer, and is involved with Dutch hip hop platform Homebase.

Dialogic Movements, Dialogic Chaos: call&response in Breaking and in the academic space

My interactive lecture flips the academic space with the principle of call&response. Through interactive dialogue and fluid roles, calls *for* and responses *from* the audience, we discover my research about call&response in Breaking. At the same time, we discover how call&response can create a space for sharing academic research and street knowledge.

In my research about Breaking in cyphers or battles (Frost 2022), I observed various dialogues that I consider to be realized through call&response: dialogues of dancers and music (DJ/musicians); movement dialogues between the dancers, and dialogues between dancers and the audience (that e.g. functions as a provider of collective feedback and energy). Interestingly, b-girls and b-boys do not formulate such dialogues as call&response. Here, the dominant narrative speaks about "dialogue" and "exchange" instead.

call&response is also of interest to me because, as a cultural practice, it strengthens the narrative of breaking as an afro-diasporic culture. Its principles, or how I observed that the dialogues function within breaking, serve to structure and shape my lecture: participation; dialogue; fluid or defined roles; low hierarchy; activity; improvisation; frontal or circular space (battle, cypher); calls and responses (through sound or visual calls such as facial expressions, gestures, movements...).

In the interactive lecture we explore which possibilities an afro-diasporic cultural practice offers, to bring theoretical-practical research into an academic space and flip it. We let go of "concepts of ,lead' and ,follow'" that are central in academic settings, and discover how "every one has a voice and, through it, the power to act, enact and react" (Gottschild 1998, 143-144).

Friederike "Bgirl Frost" Frost is a dance, sports, and hip hop scholar. She is an assistant researcher at the Cologne HipHop Institute Cologne, University of Cologne, and is doing her doctorate on Breaking at the Institute for Dance and Movement Culture at the German Sport University Cologne. A breaker herself, she is researching the transnational flows and cultural influences of breaking movements, published book chapters and articles about gender negotiations, belonging or call and response in breaking. Friederike Frost lives between Germany and Morocco. As freelance dancer, choreographer, and cultural manager, she creates dance theater performances with her dance company Cie Chara, engages in social and gender projects, is a lecturer in universities, and is judging "Breaking for Gold" breaking qualifiers for the Olympic Games 2024. Friederike Frost is a founding member of the European HipHop Studies Network and created the @hiphopstudysunday, that provides access to HipHop studies and literature for dancers, students and scholars.

Session 3a: It's Where You're At 3: Archives, Memory, Place - Legacy

Granary Studio, Friday 24 May, 11.15-12.45

Revisiting Collective History Through Rhymes: Examining Zugezogen Maskulin's Performance at the 30th-Anniversary Celebration of the Fall of the Berlin Wall

A distinct form of societal knowledge is collective memory. Societies construct their identity performatively by preserving the memory of and continually retelling key events or figures from their history. The scope of these memories is as diverse as the methods of their preservation, ranging from family dinners, e.g., on Thanksgiving, to national commemoration days and state-organized ceremonies, such as those on July 4th. Working on collective memory is thus a multifaceted knowledge endeavor, crucial to the persistence of societies.

Hip-hop can contribute to this endeavor. For instance, it can engage with collective memory by incorporating various historic figures or events of significance into its art. This can be done in two ways: either by echoing how individuals and events are remembered collectively, thereby reinforcing current memory practices, or by offering alternative viewpoints, challenging the usual narratives, and attempting to introduce new figures and events into the collective memory. Where hip-hop adopts this approach, it critically examines and seeks to transform prevailing memory practices.

My paper will examine the performance of the German rap duo *Zugezogen Maskulin* at the 30th-anniversary celebration of the fall of the Berlin Wall in November 2019. Through this case study, I will explore how hip-hop can contribute to shaping collective memory. Specifically, I will discuss how *Zugezogen Maskulin*, with their performance, craft critical counter-narratives challenging the dominant stories surrounding the German reunification and the country's recent history – and how, by doing so, they provocatively scrutinize and question aspects of the German cultural memory.

For a closer look at *Zugezogen Maskulin's* performance, you can watch the YouTube video linked below, beginning around the 1 hour, 15-minute mark: https://www.youtube.com/watch?v=Y_SM64IHA9o

Max Tretter (max.tretter@fau.de) is a research assistant at the Chair of Systematic Theology (Ethics) at Friedrich-Alexander-Universität Erlangen-Nürnberg. His research focuses on AI-ethics, political ethics, and public sphere(s) from a theological perspective, as well as Hip Hop Studies and popular culture. In his PhD project, Max Tretter examined the intersection of Hip Hop and Black Lives Matter protests. He combined approaches from political theory, as well as Hip Hop Studies and Public Theology, to understand what happens when Hip Hop songs are played and/or performed at these protests, and how such aesthetic articulations in public are to be considered ethically.

For more information, see <https://www.ethics.phil.fau.eu/tretter/>

Giving Grandmaster Flowers his Flowers

When discussing the early years of hip hop and its influences, the Bronx is always the focal point. Scholars such as Jeff Chang and Nelson George have examined in great detail hip hop's beginnings, but only recently have scholars such as E. Moncell Durden focused on decentering the Bronx. While decentering efforts have been made with hip hop's elements, rap, breaking, and graffiti, the musical element of deejaying has stayed centered within the Bronx. The scholarly literature of early hip hop focuses mainly on Kool Herc, Afrika Bambaataa, and Grandmaster Flash. Other deejays, like Grandmaster Flowers, and their own intellectual, influential, and musical contributions have been neglected. I argue that while early hip hop studies should continue to include the impact of the Bronx, it needs to also incorporate the innovations of pre-hip hop deejays. The significance of this approach is to remove the "direct line" narrative of Jamaica to Kool Herc to hip hop and address the complex web of more immediate influences. In this paper, I complicate the influences of pre-hip hop by navigating the musical practices of Brooklyn DJ Grandmaster Flowers, a deejay who has been cited as one of the first to beatmatch and use multiple turntables as both a disco deejay as well as a mobile deejay. While Grandmaster Flowers has proven elusive, I provide a summary of what is generally known of Grandmaster Flowers, what is contested with his practices, and why his name is consistently removed from literature about early hip hop studies.

Josh Barbre is in his 3rd year of the Ph.D. program in Musicology at the University of Arizona. His research interests are in hip hop, identity formation, and socio-cultural constructs through musical use. His dissertation analyzes musicking as sport through the inclusion of breaking in the Paris 2024

Summer Olympic games. It is the first time where men are judged on musicality in the summer games, a scoring category previously exclusive to women's and equestrian events. He was awarded a Fulbright Scholarship to perform field research in France for his dissertation project for the 23-24 school year. Affiliation: The University of Arizona and the L'Ecole Des Hautes Études en Sciences Sociales

Session 3b: Hip Hop Healing 2

ConnA, Friday 24 May, 11.15-12.45

RECONNECT THE STRING - The ReHUMANization (decolonization) of the Origins of Hip Hop Culture

The dehumanization and nullification of the ancestry of the creators of Hip Hop Culture, when saying that Hip Hop came from nothing, exposes the divisive white racist and economic lens through which cultural and historic value is assessed. It solidifies and amplifies a narrative of worthlessness that academia and then the culture itself internalizes as the ONE NARRATIVE. This discussion uses the obvious parallels between first nation South African Bushman expression and the various elements of Hip Hop Culture. It challenges the limited and thus limiting lens through which we allow ourselves to see the origins of Hip Hop Culture and the deeper history of African people. I will show how teaching from this new lens, returns a much needed reHUMANIZATION for communities that a Eurocentrically biased education system dehumanized. I will show how young people who are taught this sense of self worth and deeper humanity regains confidence and connects to Hip Hop Culture as an extension of who we are as descendants of the same human family tree, whose roots go back to Africa.

[Emile YX?](#) is a B-boy, Artist, Activist, Playwright, Author, Teacher & Multiple Award winning South African Hip Hop Pioneer with [Pop Glide Crew](#) (1982). [The South African President just awarded him with the National Order of Ikhamanga](#) for his contributions to Arts and Hip Hop Culture. He is a founding member of [Black Noise Hip Hop Group](#) (1988) and [Heal The Hood Project](#) (1998). He created South Africa's 1st Hip Hop Magazine called [Da Juice](#). With Black Noise he won [3rd place at the World Breakdance Champs, Battle Of The Year](#) in (1997). He has raised funds to send more than 250 young artists to international Hip Hop events. He recorded and released 27 albums, [14 solo as Emile YX?, 13 with Black Noise](#). Wrote and contributed to [24 books](#) like [Neva Again](#) & [Reconnect The String](#). Created and performed 5 plays, like the award winning play, [Afrikaaps](#).

Mac Miller and the "Self Care" conundrum

When Mac Miller released his 2018 single "Self Care" many fans were hopeful that the rapper was on the road to recovery following his public struggles with addiction. On the track Miller hinted at prioritising his own medical wellbeing for the sake of those that depend on him, a sentiment he later echoed in interviews. This form of self-care shares close ties with certain historic uses of the term, however, the phrase feels somewhat outdated when compared to its more recent applications. Using the work of Michel Foucault (2020 [1976]) and Audre Lorde (1988) I will present a partial history of the once-revolutionary concept of self-care, discussing its use in historic, scholarly and clinical contexts. My history will conclude with a consideration of how the meaning of the phrase has changed as it has entered common parlance. Re-packaged and re-politicised by industries hoping to capitalise on the lucrative health and wellness market, for many self-care has been stripped of its former meanings and become something more like 'self-pampering' (Spicer, 2019). I will consider these multiple meanings of self-care when analysing Mac Miller's lyrics, examining whether the rapper's use of the phrase suggests it has maintained some of its revolutionary essence, despite its semantic development. Drawing on the writings of scholars who have discussed Hip Hop's relationship with capitalism (Peterson, 2006; Rollefson, 2021), I will argue that Miller's "Self Care" illustrates how Hip Hop can retain and disseminate knowledge in ways that subvert societal norms and capitalist agendas.

***Jamie Johnson** is a PhD researcher at the University of West London. After being awarded a BMus from the University of Surrey and an MA from Goldsmiths, University of London, Jamie accepted a Vice Chancellor's Scholarship to facilitate his doctoral research. His ongoing thesis is entitled 'Musical*

encounters: an investigation into sound, multimedia and live performance in 21st century popular music exhibitions'. Jamie specialises in popular music and has a particular interest in UK drill, jazz and K-pop. He has an essay forthcoming in Popular Music. Aside from his research Jamie also works as a songwriter and performer and has a background in jazz voice and improvisation.

Session 3c: Hip Hop's Afrological Aesthetics

Theatre Lab, Friday 24 May, 11.15-12.45

Sankofa Sounds – The Golden Era and its lasting echo

The 21st century has seen a black Zeitgeist emerge. Hip Hop as it was in the Golden Era, continues to be the soundtrack and messenger of a black/street dialectic. This presentation takes the most significant and influential cultural creation of black people(s) of the last two generations, and considers what many see as its cultural peak, “The Golden Era” to think of how we have continually re-created and transformed ourselves through icons, avatars, allusion and embodying our ancestors to speak back to, through and against power. We’ll consider how co-option in all facets of society, not just the commercial but also the political and academic realms, has also undermined its cultural capital. Looking at parallel historical timelines of civic action, and musical/visual production from then to now through performance, visual collage, and lecture. Are we now living in A Hip-Hop Multiverse? This presentation and discussion will look at historical and contemporary artists and Hip-Hop moments that hint at a culture with multiple values, ethos all competing for space, legitimacy, and authenticity.

Mikal Amin is a New Jersey born emcee who has resided in Brooklyn NY since 2000. Roots, Truth and Culture sum up master of the craft (MC), Mikal Amin. Since 2008 Mikal has facilitated thousands of workshops and lectured at the African Diaspora Conference in Brazil, The Shoko Festival in Zimbabwe, The Golden Era Conference at Indiana University, and The University of Dortmund. Performing internationally on five continents and in over twelve countries he’s headlined The Azgo, Bushfire and Hip-Hop Kemp festivals performing alongside Toshi Reagon, Nona Hendricks, Rhymefest, Slick Rick, MC Lyte and J-Live. He is an associate editor and contributor of Hip-Hop peer review journal “Word Beats & Life”, and the Rap Laureate Magazine. He’s published in the “Review of Education, Pedagogy, and Cultural Studies.”, the blog, “The Counter Balance” with essays available in 2024 on Intellect Books and a chapter in the Hip-Hop Pedagogy handbook on Bloomberry Academic.

Lessons from the Cypher: How a Street Dance Practice is Schooling Academia

The cypher is life. It is the most natural laboratory, classroom, theater, and mirror. It remixes being in the center away from something isolating and punitive, to something that celebrates community – inviting all to attend to each other in love, support, healing, and unbridled joy. It allows you to experiment, take up space, make mistakes, recover, grow, and connect. It interrupts traditional paradigms on unidirectional power flow, and instead places a premium on multidirectional listening and genius. Where spoken language is not shared, we find and build with each other in the shared embodied tongue of a dance form and ritual seeped in African diasporic traditions. With much of Hip Hop education scholarship still centering the emcee and rap music, this session invites us to look at Hip Hop and street dance – not just the moves, but the way that bringing the knowledge and ethos of those forms into how we design learning experiences. In this presentation, I will share how I developed courses, community programming, and a conference at one of the world’s most elite universities, Harvard, all rooted from a lifetime of embracing cypherying. Through interactive discussion and play, and sharing initial syntheses of research on programming spearheaded at Harvard, we will explore more ways we can redefine the higher education experience by embracing Hip Hop.

Aysha Upchurch, the Dancing Diplomat, is an artist and educator who creates, facilitates, and designs for radical change. She has shared her experience about artfully designing equitable and culturally relevant classrooms, the importance of dance and movement in education, and embracing Hip Hop pedagogy as a consultant and speaker at national conferences, TedxUConn, and overseas as State

Department Cultural Ambassador. She has been on faculty at George Mason University, Salem University, and Harvard University, and recently joined UT Austin as a Lecturer. Named one of the nine women who shaped Hip Hop education by Upscale magazine, Aysha is committed to creating spaces to champion Hip Hop as essential to transformative education. She founded and directs HipHopEX, an intergenerational programming lab and research initiative, housed at Project Zero at the Harvard Graduate School of Education. Whether on stage or in a classroom, Aysha is making moves and demonstrating how to be D.O.P.E. - dismantling oppression and pushing education.

Black Atlantic social dance: from circle to line

We will embody rhythms and aesthetics connecting West African drum-dance circles to popular American cipher and line dances. All levels dance workshop, in a spirit of Ubuntu! Please complete this (free) registration to secure your place on the workshop:

<https://forms.gle/xtJxcQwGhy2UhrV7>

Please join us by noon for 12:15 start. Suggested attire: clothes you can move in!

Deirdre Molloy uses ethnography and digital design to research Black Atlantic identity through social dance. She dances mainly Blues, Jazz, Dancehall and West African codes socially. Visiting the USA this year, Deirdre also danced with DC Hand Dance, DC Bop, and street dance communities. Deirdre arrives in Ireland directly from a residency with SLIPPAGE lab at Northwestern University.

In 2022, Deirdre Molloy affiliated with CIPHER ERC and won the Danijela Memorial Award for interdisciplinary innovation in Film, Music and Theatre. This PhD research follows a BA(Hons) in Psychology and Masters degrees in Multimedia and Ethnochoreology. Deirdre is a PhD candidate at UCC in cotutelle with University of Toulouse, France. Under the artistic name Unity, Deirdre is creating film, music and performance collaborations for the Project Manifest exhibition in Nantes, 2024. Deirdre's research website is designed to platform dance culture-bearer voices:

<https://www.decodenoir.org>

<https://www.projectmanifest.eu>

<https://globalcipher.org/>

Session 4a: 2 Legit 2 Quit: high/low, inside/outside

Granary Theatre, Friday 24 May, 14.00-15.30

The Rap Laureate

In 2023, Words Beats & Life founded “The Rap Laureate” award, an honor bestowed upon a superior lyricist whose contribution to Hip-Hop culture is reflected in their body of work which is creative, inspirational and influential in not only the commercial realm but in the academic and educational sphere as well. The inaugural Laureate, Lupe Fiasco accepted the word in May 2023. Through a discussion contextualizing and expanding on the second "Rap Laureate" award and magazine presented by Words Beats & Life, co-authors Jason Nichols and Mikal Amin Lee and Words Beats & Life founder, Mazi Mustafa discuss the importance of community scholarship, Hip-Hop's inherent pedagogy and why the Rap Laureate is an acknowledgement and celebration of Hip-Hop's most important element, knowledge.

Mikal Amin is a New Jersey born emcee who has resided in Brooklyn NY since 2000. Roots, Truth and culture sum up master of the craft (MC), Mikal Amin. Since 2008 Mikal has facilitated thousands of workshops and lectured at the African Diaspora Conference in Brazil, The Shoko Festival in Zimbabwe, The Golden Era Conference at Indiana University, and The University of Dortmund. Performing internationally on five continents and in over twelve countries he's headlined The Azgo, Bushfire and Hip-Hop Kemp festivals performing alongside Toshi Reagon, Nona Hendricks, Rhymefest, Slick Rick, MC Lyte and J-Live. He is an associate editor and contributor of Hip-Hop peer review journal “Word Beats & Life”, and the Rap Laureate Magazine. He's published in the “Review of Education,

Pedagogy, and Cultural Studies.”, the blog, “The Counter Balance” with essays available in 2024 on Intellect Books and a chapter in the Hip-Hop Pedagogy handbook on Bloomberry Academic.

Mazi Mutafa is the founding Executive Director of Words Beats & Life, a hip-hop non-profit established in Washington D.C. in 2002. Mr. Mutafa received his Bachelor’s degree in African American studies from the University of Maryland and became a Brother of Phi BetaSigma Fraternity. He has been a guest lecturer at the University of Maryland, Georgeown University, and George Washington University and, in 2019 was an adjunct professor at American University, co-teaching a course about international hip-hop, called “Whose Hip-Hop Is It?” As an expert in the fields of Muslimness, Hip-Hop culture, public art and arts education, creative employment, cultural diplomacy, and centering marginalized voices, Mr. Mutafa has made numerous media appearances. They have included all network TV stations in Washington, as well as N.P.R. and other local public radio outlets, plus the Washington Post, Washington City Paper, Kids Post Washington, East of the River and Washington Times.

Dr. Jason Nichols is an award winning full-time senior lecturer in the African American Studies Department at the University of Maryland College Park and was the longtime editor-in-chief of Words Beats & Life: The Global Journal of Hip-Hop Culture, the first peer-reviewed journal of Hip-hop Studies. He co-edited *La Verdad: An International Dialogue on Hip-Hop Latinidades* (Ohio State University Press). Jason Nichols has been recognized by the University of Maryland community for his tireless effort to help students develop. In 2018, the Office of Multicultural Student Education gave Dr. Nichols the Academic Excellence Award for Outstanding Faculty and the Student Success Leadership Council awarded him the M. Lucia James Impact Award. In 2015, Dr. Nichols was given the Faculty Advisor of the Year Award by the UMCP NAACP. Dr. Nichols is also a progressive political and social analyst whose work has been featured in publications such as Newsweek, The Guardian, Al Jazeera, amongst others.

MONA LIZA with a Mic. A progressive reading of LIZ’ music video, staged at the Städel Museum

Four years, 480 kilometres, and more than 279 million views separate APESHIT by The Carters and Mona Liza by the Frankfurt base Rapper LIZ. Both take place in the museum space, an unusual setting for hip-hop music videos. The much-discussed "APESHIT" was filmed in the Louvre in Paris, in front of and with the Mona Lisa. LIZ presents herself as the Mona Liza in the Städel Museum in Frankfurt.

My Paper focuses on a progressive (film) analysis of the music video in the context of German Rap and the museum space. The embodiment as an artwork among artworks in the Städel, a venue of self-proclaimed high culture, is not a typical rap boasting that works through degradation, but instead capitalises inclusion. Thus generating a space for mutual cultural recognition and respect. LIZ and the Städel together represent the cultural diversity of Frankfurt, the breadth of artistic potential, and symbolize these pasts, presents, and futures of 069 (Frankfurt).

Mona Liza opens up additional progressive narratives that work through difference. Bringing together various voices allows me to think LIZ’ performance with her unruliness towards exhibition practices of western museums. This friction reveals the construction of status, ‘high culture’ and points to exclusion through marginalization. LIZ's performance, can also be conceived as "an eventful intervention" of the so called ‘Other’ in the museum space. Furthermore, it raises the ambivalence of an “appointed place” for different artists and art forms. The paper ends with a demand for mutual, cultural and social recognition and participation of all artists and citizens in Frankfurt.

Simon Schiller is a research assistant at the research training group (Graduiertenkolleg) "Configurations of Film" at Goethe-University Frankfurt. His Dissertation is a media-archeological exploration of the visual culture of moving night images, focusing on the relation of technology, aesthetics and politics. He earned his B.A. in Film Studies and Political Science and a B.Sc. in Economics at Johannes Gutenberg University Mainz, where he also completed his M.A. in Film Studies. His further

research interests lie in the areas of Phenomenology and Film Experience, Queer Theory, as well as Music Videos and German Film Histories.

Is professionalisation on the move? Breaking at the Olympics, a view from France

Over the past forty years, hip hop dance in France has undergone great change, gradually morphing from a marginal amusement for kids into a widespread activity that is socially sanctioned as dance and art. Government support and long-standing public cultural policies help explain this artifying process. More recently, the dance is morphing into a sport via a process of sportification in some respects similar to artification. These developments concern both the formal aspects of the dance, the relation to organisations and institutions, and the way dancers define themselves and are defined by others. Moreover, artification and sportification processes are intertwined. Among the aspects of this link is the fact that all serious hip hop dancers perform both in theatres and in battles, and assert that they are both competitors and artists. Based on interviews, observation, videos, and reports, we will describe the complex connection between these processes of institutionalization, showing how sportification and artification are interrelated on aesthetical, technical, terminological, administrative and other levels, and what consequences this might entail. We will conclude by reflecting on the Olympics as a game-changer. Will the inclusion of breaking in the Games further the specialisation of b-boys and b-girls as professional athletes? Does their participation intensify the rationalisation of breaking, and perhaps of all hip hop dance?

***Roberta Shapiro** is a sociologist at the Laboratoire d'anthropologie politique (LAP, EHESS), and the Centre d'études de l'emploi et du travail (CEET, CNAM) in Paris. She has done research on marriage and social change, urban life and work. Currently she focuses on social and cultural change, mainly through the prism of artification (the transforming of non-art into art), taking hip-hop dance, art brut and cooking as instances of the process. She co-edited *De l'artification. Enquêtes sur le passage à l'art* (EHESS, 2012), with Nathalie Heinich and edited a special issue on artification for *Cultural Sociology*, September (SAGE, 2019).*

Session 4b: Panel - Re/Presenting Postcolonial Europe in Dutch and French Hip Hop

ConnA, Friday 24 May, 14.00-15.30

Teaching History With Hip Hop: Close Reading Colonialism – an Exercise

Rachel tackles the multiple identifications and solidarities evident in the work of MC Solaar and Disiz, to reveal how knowledge of colonialism, postcolonialism, and braided knowledge production, that draws on history and musical genealogies, informs the work of these artists - and how we can work with students to analyze this in a classroom setting. She shows how taking these specific works into a classroom facilitates student understanding of sometimes abstract or dry political analyses of French Universalism, and the normed whiteness of Republican citizenship.

***Rachel Anne Gillett** lectures in cultural history at the University of Utrecht and writes about race, popular culture and empire. Her 2021 book is entitled *At Home in Our Sounds : Race, Music, and Cultural Politics in Interwar Paris* (OUP). She leads a research team in the Dutch research Association funded project *Re/Presenting Europe: Popular representations of Diversity and Belonging (2022-2027.)* She focuses on the French Empire and the Francophone Black Atlantic but her interests range from Marvel movies, to jazz, to sports. She has written for the Washington Post, History Today magazine, and Black Perspectives blog, and she can be heard on “Unsettling Knowledge” a podcast about how empire shaped European societies. She is deeply interested in how popular culture reflects and influences social and political life and has pursued that theme wherever she has lived and worked, from New Zealand, to America, to the Netherlands.*

Memory-makers: Anti-colonial and anti-racist leaders in French rap

Justine investigates the construction and reception of dissonant memories of the French colonial past. They analyse the representation and invocation of anticolonial and Afro-diasporic leaders in the work of three rappers (Medine, Kery James, Youssoupha). They show how these artists contribute to a *devoir*

de mémoire as they “shout-out” the names of anti-racist and anti-colonial leaders in their songs. In doing so, the rappers implicitly participate in the critique of the School of the République, while claiming their historical, cultural, and memorial roots. In addition, the paper briefly addresses the reception of these songs which shows that many audience members express gratitude towards the rappers for enriching their knowledge. Justine shows how French rap is influenced by colonial and memorial issues in France and that rappers participate consciously in a process of knowledge production that does memory-work and that functions in parallel and in tension with official state-sponsored memory practices.

Originally from France, Justine Allasia moved to the Netherlands for a Spatial Planning Master at Utrecht University. After obtaining their diploma, they followed the Cultural History and Heritage Master programme at Utrecht University. For their Master thesis, they investigated the construction and reception of dissonant memories in French rap. Focusing on anti-colonial and anti-racist figures in rap songs, they showed how the French rap scene is a place of memory activism where rappers carry on the memory work done by grassroots associations, specifically since the 2000s. Justine's other areas of interest include urban graffiti and street-art and heritage-making processes. Justine is now preparing a publication based on their Master thesis.

A Fanonian analysis of the relationship between the hip hop scene and the cultural sector in the Netherlands

Jonathan conducted 60 open-ended interviews in 6 peripheral provinces in the Netherlands with people who are in the domain of hip hop because of their work, passion or combination of both. The interviews reveal that all parties experience a gap between the hip-hop scene and Dutch institutions. In his analysis of the interviewees' experiences and observations, Jonathan attempts to interpret how structures from the Dutch colonial past permeate the interaction between the hip-hop scene and Dutch institutions. Drawing on the work of Frantz Fanon, Jonathan's analysis of the interviewees' experiences and observations attempts to interpret how structures from the Dutch colonial past permeate the interaction between the hip-hop scene and Dutch institutions.

Jonathan Donken works as a cultural participation specialist at the Dutch National Centre of Expertise for Cultural Education and Amateur Arts. There he works on the themes of hip-hop and urban arts and diversity and inclusion. Over the past two years, he has mapped the network of the Dutch hip hop scene in fringe provinces of the Netherlands. He also co-hosts the hip hop knowledge circle and the hip hop talk show Breaking Rules on Tour with Claudia Marinelli. Recently, he has been involved in writing a hip hop position paper and the Dutch UNESCO report on the culture. The coming years he is working within the project Re/Presenting Europe to build a Dutch hip hop archive.

Session 4c: Hip Hop Movement Workshop

Theatre Lab, Friday 24 May, 14.00-15.30

Finding Vision and Voice Through Hip Hop Dance

Hip hop is one of the most important and influential movements in our world today. This ever-growing cultural mode of expression is rich in ancestral roots, individuality, communication and sociopolitical consciousness. These elements provide hip hop dance and its relative street forms with the tools to serve as a platform for finding one's voice. During this workshop, participants will explore fundamental principles of hip hop culture including community, connection, and attitude through the vehicle of music and dance. Participants will also learn what it means to use hip hop dance and music to move within, beyond, and against the world. The core values and tenets that are inherent to hip hop culture provide cultural affirmation and connection, which directly aligns with the concepts embedded within the idea of freedom mapping. It is imperative that we investigate societal transformations and find our voices during periods of change, while preserving and promoting our history. The participants in this session will certainly be engaged by the act of movement, but also take part in an educational and

informative journey. There will be guided dialogue among the participants in order to foster community and discuss hip hop cultural tenets as they relate to individual voice and collective vision. We will then move into a warmup cypher and movement phrases designed to highlight the evolution of hip hop social dance and celebrate the individual, as well as the collective.

***Ashley L. Tate** is a director, choreographer, educator, and performer from Saint Louis, Missouri, USA. She is an assistant professor of dance at the University of North Carolina at Charlotte, an affiliate faculty member with the UNC Charlotte Department of Africana Studies, and founder and artistic director of Ashleyliane Dance Company (ADC). Tate received her MFA in Dance from Washington University in St. Louis. In addition to various cities in the state of Missouri, her work has been featured in showcases in New York City, Baltimore, Las Vegas, Chicago, Boulder, and Santa Monica. She is the co-producer of Dance the Vote, a non-partisan grassroots arts-based voter registration initiative and a key participant in the No Tears Project, a multidisciplinary festival designed to honor Civil Rights history. Her current research focus is centered around dance as a method of investigation, a tool for community engagement, and a vehicle for social change and self-reflection.*

Session 5a: Flippin Scripts: Political Aesthetics

Granary Theatre, Friday 24 May, 15.00-17.00

There's a war goin' on outside no man is safe from: I am hip hop in the Palestinian liberation struggle

Since 7 October 2023, I'm out here sprayin libretti with my anti-Zionist tongue. You better have your riot gear ready. No doubt, watchin my back and proceed with caution, no time to get lost in the system. Hip hop allowed me to find my unique voice within this liberation struggle. 'Free Palestine' resonates louder when I'm standing in my b-boy stance. Global hip hop heads speaking up against the State of Israel's violence, apartheid, ethnic cleansing and genocide (and against the global north nations who support this shit) make me feel legit. Yet, on the flip side, too many hip hop heads and hip hop scholars chose to not speak up. That fucked me up, God, but shit happens for a reason, you find out who's your true peoples. And if worse comes to worst my peoples come first. We can use our hardcore hip hop positionality to mobilise against those who drop bombs on children and bring into our scientific community those who stay silent about state-funded capitalist-colonial violence. My talk will take the form of a fully embodied intertextual hip hop collage. Together, I hope, we can find a path on which we can stay safe from the war goin on outside and use our unity to exceed social Darwinist logics of survival of the fit where only the strong survive and build a socially just and liberatory hip hop culture that is rough and ready to struggle alongside all of those who are oppressed. #StillAlive.

***Jaspal Singh** is a father, hardcore hip hop head, activist and linguistic ethnographer, currently earning money by working at the Open University in the UK. Over the last 25 years, Jaspal has been experimenting with graffiti writin, emceein, makin beats, deejayin and dancin – although he can't break. He brings hip hop methodology and philosophy into his teaching, writing and administration of work to subvert the colonial infrastructure of the university. His research has focused on Indian hip hop culture. Publications include articles in *Global Hip Hop Studies*, his first monograph *Transcultural Voices: Narrating Hip Hop Culture in Complex Delhi (Bristol: Multilingual Matters, 2022)* and, with *Quentin Williams*, the edited volume *Global Hiphopography (London: Palgrave Macmillan, 2023)*.*

The Beat's Political: From Funk's Mothership to Boom Bap's Diaspora

In this paper, the two authors present a typology of Afrological features characterising Funk music production, which not only carry political resonance, but are also mirrored and consistently deployed in sample-based Hip Hop. Characteristics such as:

- the synthesis of new timbres from disparate stylistic elements;
- a sonic commentary on stylistic predecessors (Soul on Gospel, Funk on Soul, Hip Hop on Funk...);
- the 'rhythmicizing' of elements traditionally associated with melody and harmony;

- the prominence of the low end in arrangement choices and mix spectra;
- the subversion of sonic signifiers through recontextualization;
- a modular approach to structure;
- and the construction of paradoxical ‘togetherness in motion’ via communities of sound by *individual performers/producers*

are identified across a spectrum of examples (ranging from Stevie Wonder’s “Higher Ground”, through to P-funk, and all the way to the diaspora of contemporary beat-making). The research uncovers inter-stylistic parallels between genre mechanics and examines how these traits have evolved in sample-based poetics. Innovations are communicated by deconstructing sample-based juxtapositions and deciphering the manifestation of Funk’s hauntological echoes upon Boom Bap’s production signatures. Consequently, unique utterances are shown to emerge from the flux of aesthetic conditioning and technological affordance, and creative energies fuelled by the remixing of nostalgia and futurism. These utterances provide a powerful mechanism for expanding the African-American tradition of Signifyin(g) in a way that preserves and extends cultural memory. The authors argue that, beyond what is being said in the lyrics, the underlying beat remains subversive, disruptive and political in both a musicking and sonic/material sense.

Dr Michail Exarchos (aka Stereo Mike) is a hip-hop musicologist and award-winning rap artist (1st MTV Best Greek Act winner), with nominations for seven VMAs and an MTV Europe Music Award. He is the Creative Director of tech innovation company RT60, specialising in intelligent music apps, and has led programmes in recording, mixing, mastering, and record production at various UK institutions. Mike has published extensively with Routledge, Bloomsbury Academic and the journals of Popular Music, Popular Music Studies, and Popular Music Education. Under his Stereo Mike alias, he has produced four critically-acclaimed solo albums and numerous singles for international artists on labels such as EMI, Sony, Universal, and Warner Music. Mike’s self-produced album, *XLi3h*, has been included in the 30 Best Greek hip-hop albums of all time. His latest book [Reimagining Sample-based Hip Hop](#), published by Routledge (2024), is accompanied by a [69-track album](#) of hip-hop instrumentals created entirely out of self-made samples.

Tim Hughes teaches at the London College of Music (University of West London). His interests include the analysis, history, and aesthetics of popular music (especially African-American music), R&B, soul, funk, punk, and hip-hop. He has written and presented extensively on the music of Stevie Wonder, Jimi Hendrix, Prince, Todd Rundgren, Nirvana, and Sleater-Kinney, quotation and cultural memory in hip-hop, the analysis of repetition, grooves, and timbre, and how to develop more useful, diverse, and culturally appropriate ways to study and teach popular music. Tim is a songwriter and guitarist, formerly based in Nashville and Austin. He was also the multimedia editor and writer for The Jimi Hendrix Gallery, The Next Rock Record, and The History of Recorded Sound at Experience Music Project. He previously taught at the University of Washington, the University of the Incarnate Word, San Antonio College, St. Mary’s University, and the University of Surrey.

The Hip-Hop Studies Listener: a published anthology of ra/p/apers (work in progress)

Building on AD Carson’s artist-research (Carson, 2020), and taking *Rap Academics* (Hook, 2022) (<https://www.solareye.co.uk/rapacademics>) as a starting point, this paper proposes a *Hip-Hop Studies Listener* as sibling to the Hip-Hop Studies Reader; a compendium of songs by hip-hop artists that are research without having to be traditionally ‘researched’ first.

The paper will present the work to-date on the initial commissioning and collection of songs from rap artists – each writing in their own style, presenting their thoughts on a range of topics such as scholarship, academia, knowledge, culture and society. One key aim is that this anthology go beyond simply being a collection of ‘rhyming essays’ but that it stands on its own as a cohesive album of songs in its own right; an edited volume in album format, that is also an artistic work.

These pieces will be presented, with analysis and philosophical discussion around the concepts of listening, hearing, and art as research. It is hoped that this presentation will provide a platform for amplifying the project and a network through which to extend it globally.

Dr Dave Hook is an Associate Professor in Music at Edinburgh Napier University. A rapper, poet, songwriter and music producer, his research focuses on hip-hop, rap lyricism, identity, culture and performance, through creative practice. Winner of Best Hip-Hop at the Scottish Alternative Music Awards 2018, he has toured extensively throughout the UK and around the globe both as the lyricist and principal songwriter with alternative hip-hop group Stanley Odd, and as solo artist, Solareye. Stanley Odd's most recent album, 'STAY ODD' – released as a 56-page book – was shortlisted for Scottish Album of the Year 2021.

<https://www.solareye.co.uk>

<http://stanleyodd.com>

Session 5b: Hip Hop Healing 3

ConnA, Friday 24 May, 15.00-17.00

Film: Droppin' Knowledge within Spiritual Cyphers: Hip Hop and the Church

This 90-minute workshop explores the intersections of spirituality, gender, and controversy between the Black Church and Hip Hop. Not much has been explored within Hip Hop regarding joy and its spiritual component as well as the impact of African American women dance pioneers that have been left out of the main narratives. We explore Hip Hop within the notion that a spiritual cypher is where people gather in community to investigate their spiritual journeys. We view the award-winning short documentary, *Spiritual Cyphers: Hip Hop and the Church* (running time 36:44), which transports audiences into an untold part of American history of New York's 1980s and 1990s, of how spirituality intersects with Hip Hop from a fresh dance lens through the eyes of African American women. After viewing the film, prompts are given to the participants, and they will work in groups to exchange their experiences, movements memories, and expectations on the spiritual intersections of Hip Hop culture. We come together in support to create space to discuss resources, pedagogy, best practices, and the multicultural and spiritual unifier Hip Hop is. Participants are enlightened about the spiritual ability and power of the cypher in addition to being inspired to use their spiritual empowerment to create meaning and community within their own joy-fulfilling frameworks.

Ariyan Johnson, is a native New Yorker, multi-disciplinary artist, and pioneer of Hip Hop dance having worked with LL Cool J, Queen Latifah, Salt-N-Pepa, Ms. Melodie, SWV, Mary J. Blige, and others. An Independent Spirit Award Best Female Lead Nominated actress for the first female Hip Hop coming of age story *Just Another Girl on the I.R.T.*, besides being an award-winning filmmaker herself. Presently she is an Assistant Professor at the University of California, Irvine, the 2022-2023 CUNY Dance Initiative Dance Resident, the 2022-2023 Hellman Fellows, as well as the three-time recipient of the Los Angeles Department of Cultural Affairs Artist-in-Residence grant. Published articles in *Dance in US Popular Culture* and the online *Hip Hop Dance Almanac*, with a forthcoming article in *Global Hip Hop Studies Journal* special issue on *Breaking in the Olympics*. She is making her directorial debut with her documentary *Spiritual Cyphers: Hip Hop and the Church*.

Session 5c: Hip Hop in the Classroom 2

Theatre Lab, Friday 24 May, 15.00-17.00

Boundary Work: HipHop and transdisciplinary learning

Manifold attempts have been made in recent years to explore and differentiate the broad panorama of transdisciplinary learning (Lawrence 2023; Philipp & Schmohl 2023), but hip-hop has never been acknowledged as part of this debate. Basically, transdisciplinarity is defined as an integrated form of research and cooperative knowledge-production to mobilize different ways of acting, learning, and

being; a boundary work between science and society to tackle today's grand challenges, such as climate change, migration, etc.

Hip-hop contributes to this inter- and transdisciplinary "archipelago" (Klein 1993): it is both a form of embodied learning and a performative practice that constitutes "sets of mental activities" (Reckwitz 2002), routinized ways of exploring and deciphering the world. It is time for an unbiased analysis: Why is hip-hop an act of transformative science? In which way is it interrelated to other innovative forms of cooperative knowledge production such as hackathons, storytelling, and entrepreneurship education? Starting from a science theory perspective, this talk critically evaluates hip-hop as a practice of knowledge production within the rhizomatic plurality of transdisciplinary learning methods.

Thorsten Philipp is a political scientist and romance scholar. As an advisor to the Presidium at Technische Universität Berlin, his mission is to promote transdisciplinary and cooperative education projects at the intersection of university, economy, culture, politics and civil society. Thorsten is a lecturer for political communication at Leuphana University Lüneburg and Universität Passau. In his research, he explores pop music as a sounding board for sustainability communication. Recent Publication (co-edited): Handbook Transdisciplinary Learning (2023).

Competition is mine! The Gap between Knowledge of and about HipHop in the academic sphere

HipHop as a culture and rap music in particular are increasingly gaining acceptance in an academic context. Also in Germany. Seminars and workshops are being offered, conferences are being organized and the number of publications is increasing. Nevertheless, the mediation situation is a specific one, because the academic framing is anything but synonymous with a competitive framing within the culture. Many German rappers who were already active in the 1990s now give workshops (e.g. Toni L, Torch, Spax). They pass on knowledge and produce knowledge in the process, but this is not specifically academic knowledge. The situation is similar in Breaking, Writing and DJing.

The article undertakes a systematic attempt to position HipHop in Germany in terms of its academic content from a cultural education perspective using four different perspectives. This positioning is necessarily interdisciplinary and points to a precondition-rich debate. A phenomenal perspective asks, among other things, about the differentiation, the aesthetic and media manifestations, an epistemic perspective concentrates on HipHop-specific knowledge and its transformations, a genealogical perspective searches for the acceptability and the conditions of acceptance of HipHop as an ongoing negotiation process. Finally, a praxeological perspective looks at the actors and their practices in the field.

The focus of this contouring and thus of the article is the translation process. Street knowledge cannot be easily academized; academic forms of speech tend to be analytical, reflexive and thus distanced. They are difficult to decipher or even incomprehensible for non-academic addressees, and the need for context-rich mediation is not always apparent to students.

Thomas Wilke is Professor of Cultural Education at the University of Education in Ludwigsburg, Germany. As a DJ from 1991-2013, he dug deep into Rap and R'n'B of the 1990s and focused on soul and funk after 2000. In an academic context, he has long been researching popular media cultures, youth culture and performative media practices. With a background in media culture studies, he not only looks at the aesthetic changes in media phenomena, but also at cultural educational potential. In the case of hip hop and rap, for example, this would be cultural access via film, access via music and radio or via the work of DJs. Last publication as editor: HipHop in the 21st century. Mediality, transmission, social criticism and educational aspects of a (youth) culture. Springer 2022 (together with Michael Rappe)

Rap artists in classrooms: towards the end of cultural illegitimacy of rap in France?

French sociological research examines the processes of legitimization and delegitimization of French rap music, by analyzing how various institutions perceive it, such as the media, the political class, the

music industry, and through the analysis of the receptions among rap audiences. These studies highlight the diverse artistic legitimacy of rappers, shaped by criteria closely tied to social constructs of race, gender, and class. Notably, persistent processes of rap delegitimization over the past 30 years are attributed to racialization logics rooted in the French post-colonial context that continues to persist today (Hammou & Sonnette-Manouguian, 2022).

However, despite the significant role of the school system in legitimizing musical genres (Robette & Roueff, 2014), there is a noticeable absence of sociological studies exploring the reception of rap within educational settings, despite the burgeoning of rap projects in classrooms. Therefore, this presentation aims to empirically examine this issue using a methodology that includes classroom observations in various French cities where artists have intervened, complemented by interviews with education stakeholders and artists. It explores artist selection, censorship issues, accepted rap forms, potential conflicts with stakeholders, and raises general sociological questions about class, gender and race relations in the French context.

Séléna Chauré is a PhD student in Sociology at the University of Limoges, affiliated with the GRESCO laboratory, and teaching assistant at the University of Strasbourg (FR). My thesis focuses on the processes of legitimization of rap within educational institutions.

Keynote - Owing My Masters & Being Illicit

Granary Theatre, Friday 24 May, 17.30-18.30

A.D. Carson is an Associate Professor of Hip-Hop and a Shannon Center Fellow for Advanced Studies at the University of Virginia. He from Decatur, Illinois, and his work deals with issues of race, place, history, literature, rhetorics & performance. He has written essays and music for Rolling Stone, Washington Post, SPIN, Bloomberg, NPR's Code Switch, Bleacher Report, Scalawag, and a number of other outlets.

Dr. Carson is suspicious of academia and academics, but he earned a Ph.D. in Rhetorics, Communication, and Information Design at Clemson University in 2017. He received the 2021 Research Award for Excellence in the Arts & Humanities from the University of Virginia after the release of his album, "i used to love to dream," published with University of Michigan Press in 2020. The album won a Prose Award from the Association of American Publishers and was a finalist for the 2024 Open Access Book Prize and Arcadia Open Access Publishing Award from the American Council of Learned Societies (ACLS). It is the third in a series of mixtape/e/ssays that follow his doctoral dissertation album, *Owing My Masters: The Rhetorics of Rhymes & Revolutions*.

Upon release, *Owing My Masters* was recognized with the *Outstanding Dissertation Award* from Clemson. A mastered and peer-reviewed version of *Owing My Masters* will be published with University of Michigan Press in 2024.

Dr. Carson is also the author of *Being Dope: Hip-Hop & Theory through Mixtape Memoir*, forthcoming from the *Theorizing African American Music Book Series* by Oxford University Press.

Session 6a: Hip Hop Film and Movement

Granary Studio, Saturday 25 May, 09.15-10.45

From the Streets to the Screens: Exploring the Cinematic Evolution of hip hop culture

This presentation examines the dynamic evolution of hip hop culture in cinema, transitioning from raw, unfiltered street portrayals to increasingly stereotyped, sensationalized, and glamorized representations. Central to this exploration is the question: How have cinematic representations of hip hop, from its early days to modern documentaries, influenced the global understanding and progression of the culture, and what implications does this have for its authenticity and commercialization?

Early movies like "Beat Street" and "Wild Style", first attempts by filmmakers, not rooted in the hip hop community, are notable capturing street culture visuals to share them among young global audiences. The 90s marked a turning point with platforms like MTV amplifying hip hop, yet cinema

began to see the genre as more than just a commercial opportunity, but a source of inspiration. In the 2000s, films like '8 Mile' signalled a trend towards stereotyping in Hollywood's portrayal of hip hop. The 2010s digital revolution empowered the hip hop community to produce more authentic content, evident in independent productions, contrasting with Hollywood's commodification of hip hop, which led to a division between mainstream and authentic representations of the genre. Recently, while mainstream platforms like Netflix and Amazon cater to niche interests with an influx of documentaries, indie-productions, potentially more authentic, struggle challenges in distribution. Given the platform provided by hip hop studies to foster new dialogues, this presentation aims to challenge and expand existing paradigms of hip hop culture, offering fresh perspectives on its cinematic evolution and the intricate balance between authenticity and commercialization.

Breaking Boundaries: Women's Empowerment Through Breakdance (Breaking workshop)

The purpose of this workshop is to redefine women's role and strengthen their bond with their environment through breakdancing, a discipline stereotypically dominated by men, and explore the cultural shift towards equality. In contrast to other dance disciplines, such as pas de deux dances where the male partner takes the lead, breakdance doesn't restrict women to fixed roles; it enables them to discover their own means of expression shaped by their individual identities.

Thinking through a series of structured exercises, this workshop not only aims to redefine participants' engagement with breakdance but also seeks to install a transformative confidence. By fostering a deeper connection with their bodies and abilities, women can break free from societal constraints, leading to personal empowerment and the reclamation of their roles in both the arts and broader society.

The workshop is structured into several key sections:

Communication through strict patterns: Learning to express oneself beyond social constructs through repetitive, concentrated physical activity.

Mental Shift: Transforming learned steps into personal expressions in space.

Realizing Personal Potential: Identifying and harnessing individual strengths to create unique movements.

Reappropriation of Space: Using dance as a form of self-expression and societal influence.

Self-Acceptance and Empowerment: Embracing body positivity, recognizing personal limits, and unlocking untapped abilities.

By empowering women through breakdance, we contribute to a vital dialogue on gender equity and cultural transformation within the hip hop community, reflecting the conference's objective to foster inclusive and progressive discussions on the evolution of hip hop in contemporary society.

Giulia "Chimp" Giorgi is a polyhedric figure active in the Italian independent movie industry. Member of Wild Up b-girl Crew, she has always been active in the hip hop community. She has organized many international Hip Hop youth exchanges supported by the EU, and events such as the b-boy event for 3 years, the funky afternoon and many hip hop parties and events in clubs and social centers. She directed two hip hop documentaries "1 world under a groove" and "Break the siege" and the experimental video "The antisexist manifesto in the Italian rap". She is one of the founders of Baburka Production, an independent production based in Rome. She is also one of the founders of the first Italian SFX makeup association "EffectUs" and the promoter of the independent cinema productions network "Il Cartello degli Indipendenti". She is the Artistic Director of the HipHopCineFest.org.

Giuseppe "Nexus" Gatti is a research fellow at the Department of Humanities of the University of Turin where he teaches "History of American Cinema" and "Museology and Film Archive". With more than twenty years of experience as a b-boy and performing artist, he has previously taught "Hip-hop history and philosophy" at Urban Dance Academy in Rome. Author of Hip-hop Roadmap (Stradario hip-hop, 2020), his current research focuses on the cultural exchange between Italian cinema, art, and fashion, and American hip-hop with a transnational and intersectional perspective.

Session 6b: Hip Hop Identity and Representation 1

ConnA, Saturday 25 May, 09.15-10.45

Sciencing the Self: On the Performance of Persona in Hip-Hop Expression

While live performance, recorded music, and music videos are temporally based in composition, the composition of persona is a much more subtle everyday performance for most artists. Rappers, emcees, DJs, producers, and other hip-hop performers often spend their entire careers developing their persona: a performance identity that is disseminated through interviews, stage performances, music videos, branding, fashion, and just about every aspect of an emcee's career. While the persona is significant to almost all professional performers, it has special significance to hip-hop's performers. As Common says about the art of emceeing: "Being an MC is about aura and persona. It's a character you inhabit; it's a style; it's a mentality; it's the way you put yourself out there, the way you think and the way you act. It's about lyrics and voice, creativity and showmanship" (*Anthology of Rap*, 799).

This paper will consider the relationship of persona development in hip-hop to crisis: both crisis of identity and the (re)definition of identity as the mitigation of crisis. This paper will briefly examine the racialized history of persona development in hip-hop through the development of personas on a spectrum of thin (i.e. rooted in verisimilitude to self, such as Tupac/2pac) to thick (i.e. distinct from self, such as MF DOOM). The paper will conclude with the examination of an oral history: primarily how one emcee—Newark, New Jersey, USA's Purple Haze—uses the process of renaming as a way to represent and interrogate her personal identity transformation.

Tyler Bunzey is an Assistant Professor of Cultural Studies at Johnson C. Smith University, a small HBCU (Historically Black Colleges and Universities) in Charlotte, North Carolina. Tyler's research addresses the racial, historical, and artistic implications of viewing hip-hop through the lens of a literary tradition, arguing that hip-hop must be understood as an ever-evolving expressive form in which writing, sound, and performance exist in co-dependent relation. His work can be found in journals such as The Journal of Contemporary Rhetoric, The Food and Foodways Journal, and The Howard Journal of Communications. In addition to his research, he is involved in a number of community arts efforts including journalism, sponsoring arts training workshops, and writing promotional materials for Charlotte artists.

WHO IS HIP HOP?

As a remix culture with vast creative range and an almost unparalleled knack for inclusivity, *defining Hip Hop can be challenging. Still, basic definitions and tenets have been somewhat solidified, so even where there is debate, we can generally answer, "What is Hip Hop?"*

What is less studied is "Who is Hip Hop?"

This paper is part of a project which aims to answer that question, exploring what it means to BE Hip Hop, its global reach as cultural identity, and its impact on individuals' worldviews.

Along with a research survey, this initiative will include in-depth interviews with diverse individuals within Hip Hop's cultural ecosystem, from artists to academics to everyday fans. Inspired in part by the landmark 1954 book, "Who Speaks for the Negro?" which did the same for African-Americans involved in the U.S. civil rights movement, the project seeks to create a comprehensive "archival treasure" of lived Hip Hop experiences.

As Hip Hop's "street knowledge" fuels its innate, unique ability to help uplift humanity, build cultural bridges, deconstruct colonialism, and influence educational and political spaces, it is urgent to recognize the experiential wisdom held by all of its cultural participants, particularly those who may not be artists or celebrities, hold academic positions, or fit certain demographics. It may very well be that Hip Hop's future ability to foster connections with institutions, improve society at large, and perhaps, ensure its very survival, relies on including these people and their perspectives.

First, we have to know who they are.

[Manny Faces](#) is an award-winning journalist, podcast professional, speaker and independent scholar. Much of his work focuses on advocating for the unique ability of Hip Hop music and culture to help

improve lives, livelihoods and communities throughout the nation and the world, intersecting with fields including education, science and technology, health and wellness, politics and social justice, business and entrepreneurialism, journalism, the fine arts, spirituality and self-help, and more.

He's the founding director of The Center for Hip-Hop Advocacy, an organization utilizing journalism, original research, and media/public outreach to increase awareness and understanding of Hip Hop's important artistic and cultural contributions. In 2015, he co-authored "Reputation of Hip-Hop," a research study which examined public perception of Hip Hop music and culture.

Manny is the creator and host of the award-winning "Hip Hop Can Save America!" podcast, which has been highlighted in collegiate-level curricula and literature.

'Hip-Hop Fam' or a Larrikin Brand? Urthboy and the Bind of the Conscious MC

The contemporary Hip-Hop MC faces a globally established Hip-Hop culture. To be successful in this field requires a distinctive personal brand deployed across media types. Within Hip-Hop culture there is a 'conscious' style that emphasises communal identities in tension with the imperative to develop self-branding. This paper analyses the personal brand of prominent conscious White Australian MC Urthboy which remixes the stereotype of the larrikin. Included in this discussion are Urthboy's solo tracks 'No Rider and 'We Get Around', The Herd track '77%', together with cover art and novel forms of merchandise such as a branded stubby-holder and baby onesie. Like these branded objects and images, even the uplifting experience of live performance and its invocation of an imagined community or Hip-Hop 'family' consistently points back to the personal brand of the artist. This branded self is inherently complicit with the commodification of individuals; so, the communal political messages of the conscious MC are limited.

***Annalise Friend** (previously known as Slapsista) performs rhythm, movement and words, and teaches in Cultural and Gender Studies. The chapter "'Hip-Hop Fam' or a Larrikin Brand? Urthboy and the Bind of the Conscious MC" will be published in the upcoming book Hip-Hop Cultures in Australia. Her PhD thesis was titled "The Political Limits of the Conscious MC Brand: Ladi6, Urthboy and K'naan". "The Edge of Ladyspace: Ladi6 and the Political Limits of Self-Branding" was published in Media Peripheries. She lives in Melbourne, Australia with two kids and a dog, and misses the ocean.*

Session 6c: Roundtable - Deciphering the paradox of growing far-right influence in French rap audience

Theatre Lab, Saturday 25 May, 09.15-10.45

Roundtable - Deciphering the Paradox of growing Far-Right Influence in French rap audience

In the 1980s, hip-hop in France began against a backdrop of severe social crisis, particularly affecting people living in working-class neighbourhoods. In Paris, tagging and rap became the symptoms of a "suburban problem". While the actual social background of those involved in hip-hop is less homogenous, they all agree in defining their art as a means of expression for the neglected youth of these neighbourhoods, absent from the media at the time. As the 1990s progressed, rap became a central part of hip-hop, and became a world unto itself in the 2000s. The genre was marked by a "paradoxical illegitimacy" (Hammou, 2012): while it was increasingly listened to and present in French society, it was undergoing attacks in the political and judicial spheres. The number of rapper trials increased, mainly for their lyrics against the police, and sometimes even for "anti-white racism". Thanks to a successful aesthetic (Carinos & Déon, 2022) and commercial (Hammou & Sonnette-Manouguian, 2022) renewal, marked by the turn of 2015 and the development of streaming, rap's audiences are growing and diversifying. As a result, a gap between audiences and artists is observed. For example, many rap listeners show their support for the far right and the police, including in the case of racist crime, and even scorn any form of rap that evokes the street experience that is so central. How can these discrepancies be explained? How can we, as actors in the world of rap, respond to them? That's what this discussion is all about.

Mekolo Biligui is a journalist and rap enthusiast, actively contributing to the hip-hop scene since 2012 through her writings for the magazine [International Hip-Hop Magazine](#). Additionally, she serves as a columnist on the Tohu-Bohu show at Radio VL, where her insights and commentary add depth to the program. Her engagement extends to [La Récré](#), a YouTube show, where she serves as a columnist and takes on an editorial role. With nearly a decade of experience, Mekolo Biligui has established herself as an activist, and a dedicated and influential figure in the realm of rap journalism, bringing a wealth of knowledge and passion to the forefront of the French hip-hop community. She was also a jury for [les Flammes](#) the French awards honoring the rap scene."

Vincent Le Nen stands as a versatile presence in the French rap landscape, entering the industry through his engagement in music blogging, a passion he continues to pursue. Renowned for his extensive contributions to *Yard* and participation in music-related discussions and interviews with [Booska-P](#) and [Raplume](#), Vincent has become a respected voice in the rap journalism sphere. Since 2019, he has assumed the role of a business manager, dedicating his expertise to supporting emerging independent labels. His responsibilities encompass guiding them in their establishment, shaping their economic strategies, and overseeing day-to-day administrative and legal affairs. With a comprehensive appreciation for French rap, Vincent collaborates with a diverse array of artists, ranging from traditional hardcore rappers to those exploring innovative sounds.

Emmanuelle Carinos Vasquez is a PhD student in social sciences at the Université Paris 8 (Saint-Denis) and an independent music journalist. She writes mainly for the webzine [Abcdr du Son](#) where she specialised into French rap, especially the [Bouches-du-rhône](#) (south of France) scene, where she comes from. Her PhD deals with rap music and the question of violence, through an intersectional approach. Because of this twofold position, she is very keen to promote dialogue between the academic world and the world of rap. In 2014, she co-animating during three years the conferences "[La Plume et le Bitume](#)", the first seminar dedicated to French rap's stylistics at the Ecole Normale Supérieure (Paris). In 2023, she co-wrote a rap podcast for educational purposes ([Backstory](#), Spotify). She is also a social activist and speaks about rap and equality in high school classes, prison workshops and spaces dedicated to media education.

Sanaa Roukia (host) is the founder, editor and editor-in-chief of the independent French hip-hop magazine [33 Carats](#), based in Paris. After completing her studies in Communications, Sanaa relocated to the UK. When returning to France, she channeled her passion for hip-hop to revive French rap publications with a [magazine book](#) sold in cultural spaces such as museum libraries. *33 Carats* is a bilingual magazine in French and in English that explores various dimensions of hip-hop, with each issue dedicated to a specific theme. The magazine's seventh issue, part of the planned series of 33, commemorates the 50th anniversary of hip-hop. Originally self-taught, Sanaa now shares her knowledge by teaching publishing at [EIDM](#), Fashion, and Luxury Business School.

Session 7a: Computer Love: Hip Hop Data

Granary Studio, Saturday 25 May 11.15-12.45

Beat, Rhymes and Text Analysis? Comparing Sentiment Analysis of Hip Hop Lyrics with Young People's Perceptions

This presentation reports early findings from an interdisciplinary research project that explores the lyrical content of Australian Hip Hop songs by comparing textual analysis of lyrics with the perceptions of young (17–28-year-old) Hip Hop practitioners. In the first phase, a corpus of song lyrics (from Spotify playlists and lyric website Genius) was analysed to identify 'positive' and 'negative' sentiments using the Linguistic Inquiry and Word Count 2015 dictionary. This provided useful quantitative insights, but we wanted to compare these with the actual experiences of listeners. In the next phase, we conducted semi-structured qualitative interviews with thirteen Hip Hop fans and practitioners from Adelaide, Australia. Interviews ran for one hour and explored their everyday music consumption with a focus on

their engagements with Hip Hop lyrics. They showed that people typically understood lyrics as being entwined with music rather than considered separately – the relationship between beats and rhymes was paramount. People enjoyed deciphering lyrical references, often placing importance on lyrical flow and lyrical messages. However, they understood and engaged with lyrics in a variety of ways, depending on contextual factors like the artist, song, listening context (studying, working out, communal or individual) and even their mood. Several people said that they listened to Hip Hop to process and shape their emotions using curated playlists. Overall, preliminary findings from this study suggest that young people’s relationships to Hip Hop music are diverse, complex, and rich – troubling the categorisation of lyrics as ‘positive’ or ‘negative’ using text analysis.

Dr. Dianne Rodger is a Senior Lecturer in the Anthropology and Development Studies Department at the University of Adelaide, Australia. Her research primarily focuses on Hip Hop culture in Australia including: processes of localisation and authentication, Hip Hop education, and the experiences of First Nations practitioners. She is currently researching ‘Australian’ histories of Hip Hop and young people’s Hip Hop listening practices. In 2023 she published a book in the Bloomsbury 33 1/3 Oceania series (Rodger 2023) that analysed the album The Calling (2003) by Adelaide Hip Hop group the Hilltop Hoods. She is co-editor of the forthcoming Routledge edited collection: Representing Hip Hop Histories, Politics and Practices in Australia with Dr. Sudipta Dowsett, Dr. Lucas Marie and Dr. Grant Leigh Saunders.

“A Yellow Pages for UK Rap”: The UK Rap Map and music discovery through geography

The UK Rap Map is a map and database dedicated to documenting rap music across the UK in all its forms. It aims to provide a means for people to explore and discover rap music in the UK through the medium of a map, using geography as the focal point. Hip-hop is one of the few musical genres and communities where geography and physical location is an important marker for an artist and the community they represent. References to place have always been in the music, be it a shout out to a location, street or postcode or using landmarks in visual content. Despite this, however, musical discovery sites have neglected this element. Even on sites such as Bandcamp where location is a required field when creating an account for an artist, there is no way of searching by geography. This presentation will look to introduce the UK Rap Map as well as to argue how using geography can be an effective way to discover music in hip hop and potentially other forms.

Frank Thomas is an independent researcher and GIS professional based in Edinburgh, UK. Creator of the UK Rap Map, a map and database dedicated to rap music in the UK in all its different styles, that received funding in 2022 from Connected Innovators, via the University of Edinburgh, to develop a new website as well as to conduct some research into rap and hip hop in Scotland. Research interests include the relationship between hip hop, place and identity and more recently on how maps and mapping can be used in music research.

CIPHER’s 3rdAI: A Search Engine for Mapping Hip Hop Knowledge Flows

Central to the ERC CIPHER Project of mapping hip hop knowledges, 3rdAI is an initiative uniting Natural Language Processing (NLP), Artificial Intelligence (AI) and the expertise of regional experts on hip-hop culture to analyse multilingual meta-data enhanced hip hop lyrics. Taking its name from one favourite “gem” of hip hop knowledge, “third eye” consciousness, the iterative corpus of around 420,000 songs by 5,500 artists in 100 countries is coupled with extensive data cleaning and custom dictionaries for nuanced lyrical analysis, transcending linguistic and geographical boundaries. The model facilitates geolocation mapping and graph visualisation APIs to provide insights into the spatial and temporal distribution of global hip hop knowledge. The pipeline includes various state-of-the-art techniques including Term Frequency-Inverse Document Frequency (*TF-IDF*) and *word2vec* analysis to identify the shared semantic lyrical content which allows users to explore the connections between different lyrics and their thematic connections.

In this paper, we discuss and demonstrate how the 3rdAI engine will provide AI-enhanced and personalised recommender system insights into global hip hop flows, offering an intelligent *playlist builder* considering rich semantic aspects of lyrics—and beats—for deeper exploration. Key aspect of the work involves community engagement via beta testing with a dedicated platform to receive constructive feedback for the model's development and the API. Finally, we highlight the significance of our work by showing that there is currently very limited research on the potential of using NLP techniques for hip hop research, despite the increasing popularity of the artform. The model is designed to revolutionise how we research intertextualities, translation, and knowledge production in hip hop and expand hip hop's "conscious" audience beyond national and linguistic boundaries. What's more, it is conceived as a transferrable technology for analysing other musical and cultural data sets—moving into a new realm of community-engaged *cultural data analytics*.

Shyamasundar L B is a Research Fellow at the Department of Music, University College Cork. With a PhD earned at VTU, India, his expertise runs deep in the realms of Artificial Intelligence (AI) and Big Data Analytics. Before he linked up with the CIPHER crew in May 2023, Shyam's journey spanned both industry and academia. He lent his expertise to the oil and gas industry with AIET, rolled with the future in self-driving robot cars at CSIR-4PI, conducted comprehensive research in sentiment analysis at CMRIT and shared his knowledge as a lecturer in the department of CSE at MCE.

Shyam is a team leader, securing awards in hackathon competitions and making his mark at International Conferences. Currently, he's the gatekeeper for multiple peer-reviewed international journals, making sure only the best knowledge finds its way to publication.

J Griffith Rollefson is a hip hop scholar and jazz bassist who serves as Professor of Music at University College Cork. Griff leads CIPHER and is founding co-editor of the journal Global Hip Hop Studies (with the University of Cape Town's Adam Haupt). His books are 2017's Flip The Script: European Hip Hop and the Politics of Postcoloniality (winner of the Society for Ethnomusicology's Ruth Stone Book Prize) and 2021's Critical Excess: Watch the Throne and the New Gilded Age. In addition to its musical power, Griff is interested in the mystical, metaphysical, and magical sides of hip hop knowledge. He specializes in European and North American hip hop and his all-time top-three favorite tracks are: Black Sheep's "The Choice is Yours", Lauryn Hill's "Everything is Everything," and Roots Manuva's "Colossal Insight".

Session 7b: Hip Hop Identity and Representation 2

ConnA, Saturday 25 May 11.15-12.45

'I want a ceasefire / Fuck a response from Drake': Spectacle and the War on Gaza

I analyse Macklemore's "Hind's Hall", which engages the war on Gaza and US university students' protests against US support for the war. The song references Columbia University students who occupied and renamed Hamilton Hall in honour of the six-year old child, Hind Rajab, who the Israeli army killed. I address Drake and Kendrick Lamar's recent battle, which coincided with Israel's bombing of Rafah and the Met Gala, to theorise mainstream hip hop and media via Guy Debord's concept of the spectacle. For Douglas Kellner, the spectacle "is integrally connected to ... separation and passivity, for in submissively consuming spectacles one is estranged from actively producing one's life" (2003: 3). Murkey and Hunt contend that spectacle, "is the immune system of late capitalism, eliminating each threat to its ... cultural dominance. Its primary weapon is recuperation ... to benefit the very system they once had the potential to reform or abolish" (2022: 83). This is what Macklemore calls out when he raps, "I want a ceasefire / Fuck a response from Drake". Likewise, when he references Ice Cube and Eazy E rapping, "Fuck tha Police" – pointing to an era of hip hop that was more politically engaged and not yet co-opted, notwithstanding questionable gender politics (Haupt, 2017). Civic protests and "Hind's Hall" point to artists and activists' agency in the fight for social justice, despite evidence of hip hop's commercial and ideological recuperation and the entertainment industry's promotion of what Murkey and Hunt, drawing on Freire, call second-order illiteracy.

Adam Haupt is Professor and Director of the Centre for Film & Media Studies at the University of Cape Town, South Africa. He is co-editor of *Neva Again: Hip-Hop Art, Activism and Education in Post-Apartheid South Africa* with Quentin Williams, Emile Jansen and H. Samy Alim. Haupt is the author of *Static: Race and Representation in Post-Apartheid Music, Media and Film* and *Stealing Empire: P2P, Intellectual Property and Hip-Hop Subversion*. He is also Coordinating Editor of *Global Hip Hop Studies* with J. Griffith Rollefson.

“Verdadero de verdaderos”: constructions of masculinity, authenticity and femmephobia in Spanish rap

There's something unique about how rap music and artists (de)construct themselves. As a hybrid genre it adapts to its people, but somehow it tends to be associated only with hegemonic masculinity, especially in Spain. As a genre of music that has such powerful messages and political content paradoxically has not been used to pursue subversive identities, at least not to our current knowledge of rap history in the country (that is yet to be deeply explored), although some known idols of the LGBTQIA+ community as Alaska have integrated rap verses since the nineties in their songs, they are not considered rap at all. Rap studies in Spain have been quite overlooked in musicology and even more forgotten when you get into gender and queer studies in popular music. In my ongoing investigation, I critically examine the main pillars and groups of the history of rap in Spain through the lenses of feminism and the concept of *musical personae* (Auslander 2006) to break down the construction of masculinity in rap from the very first album in 1989 to the recent years aiming to understand how this genre of music has defined itself through time, evolved as a culture, and adapted to the current diverse contemporaneity.

Irene de Blas is a musicologist from Valladolid, Spain studying a master's degree in Hispanic Music and constantly searching for ways to enrich her early research career. She is especially interested in relations between gender, queer identities and popular music and is currently focused on these topics in Spanish rap to pursue and start a PhD on musicology next year.

“100 knives”: Queer rap audiovisual scapes in contemporary Greece

According to Warner (Warner cited in Jagose, 2000:38) music is a queer construction of the world based on an agonistic performance in which what we "become" depends on the beliefs and interactions with others, especially in aggressive heteronormative environments. The study of queer music production reveals evidence of sexual agency, a transformative agency according to Jagose (2000:37). Additionally, I would argue, it reveals the degree of tolerance of this anti-heteronormative agency by wider publics within a society. This presentation analyzes the appropriations and visual performances of rap in Greece by queer rap artists who belong to the Greek feminist and LGBTQ+ scene, who use them in contexts of alternative expression, artistic work and entertainment to confront, queer and subvert hegemonic heteropatriarchal and nationalist narratives, as well as misappropriations of gender. The internet is the first channeling pillar of these queer rap performances enhanced by the Covid 19 condition, while performances in queer hangouts, queer nightclubs, alternative art events, marches, sit-ins and rap anti-racist festivals are their offline socio-temporal spaces. Through the analysis of queer rap music videos and lyrics as well as happenings in rap concerts, my presentation will interrogate the production of these multiple rap audiovisual scapes which can be used as a chthonic political tool of visual cultures against state violence, police brutality, homophobia, femmephobia and transphobia.

Natalia Koutsougera is an anthropologist working at the intersection of anthropology of dance and youth cultures, visual anthropology and gender studies. Her doctoral research explores night clubbing cultures of Athens while her postdoctoral research revolves around hip hop, competition urban dance scenes and street femininities. She has produced two documentaries on hip hop and street dance styles

in Greece (*Born to Break* 2011, *The Girls are Here* 2015) and she is now implementing her new audiovisual venture on femininities, hip hop and ballroom dance styles (*Girls Wanna Just Dance* 2024). She works as Adjunct Lecturer in the Department of Social Anthropology at Panteion University Athens where she teaches anthropology of dance and anthropology of youth cultures.

Session 7c: Fight the Power

Theatre Lab, Saturday 25 May 11.15-12.45

Ukrainian hip hop after Russia's 2022 full-scale invasion: narrating resistance in times of war

Following Russia's full-scale invasion of Ukraine in 2022, the topic of war has been extensively covered by Ukrainian popular music across a range of genres including hip-hop, rock, pop, and electronic. Majority of Ukrainian well-known and emerging hip-hop artists (including TNMK, Yarmak, Alyona Alyona, Artem Loik) have covered the topic of war in their songs, while also attracting bigger audiences. From the first days of the full-scale invasion, Ukrainian citizens showed strong military and civil resistance, as evidenced by the launch of mass volunteering, charity, mutual support and help, local territorial defence, and the like. People from different regions helped each other and hosted IDPs from the war zones, reoriented their businesses towards military and civil needs, and donated money to support the Armed Forces of Ukraine. As academic literature shows, examples of citizens' involvement in war efforts testify to the appearance of a new aspect of Ukrainian identity: being Ukrainian under the war means mounting resistance.

With this context in view, the proposed paper will examine the lyrics and music videos of Ukrainian hip hop songs that were created after Russia's full-scale invasion of Ukraine in 2022 and have more than a million views on Youtube. It will examine the following key questions: What narratives of resistance (and its sources) in times of war do popular Ukrainian hip hop songs offer to the audiences? What do these narratives tell us about the role of Ukrainian hip hop music in framing the Russia-Ukraine war and meaning making in general?

Dr Anna Glew is a postdoctoral fellow at the University of Liverpool. Her PhD thesis (University of Manchester) analysed the commemorative activity of ordinary people in Central Ukraine, focusing on memorials to the Euromaidan protests (2013-2014) and the Russia-Ukraine war (covering the period from 2014 to 2021). Her postdoctoral research examines how popular music in Ukraine narrates the Russia-Ukraine war after Russia's full-scale invasion in February 2022.

Praxis of disruption: Exploring the Fifth Element of Hip Hop as transformational action in academic research (a.k.a Fight the Power)

With its political and social commitment to giving voice to the marginalised, the disenfranchised and the oppressed (Mosse, 2020), Hip Hop continues to seek out and disrupt the status quo (Journal of Hip Hop studies, 2022). Spreading from its birth in the streets to its expansion as a global phenomenon (Morgan, 2016) that has spilled into our social, political, artistic, and pedagogical worlds, notwithstanding its slow permeation into academia since the early 1990's (Woldu, 2010). And now, standing as a multidisciplinary field of study within its own right (Harris et al., 2022), Hip Hop continues to push the boundaries and flip the script on how things are done, who gets to speak, and perhaps most importantly, who is heard in the research process (Lund, 2022).

Over the past eighteen years, Toby Gorniak, a Roma-gypsy refugee originating from Poland, has harnessed Hip Hop's transformative potential to influence the lives of thousands of people across the United Kingdom and Europe, using the Fifth Element of Hip Hop as the driving force and combustion for individual and community transformation. Drawing on the observations, experiences, stories, and findings of a three-year PhD study, this workshop aims to showcase community centric Hip Hop methods and practices, including a collective exploration into the conscious and reflexive practices taken to anchor research fidelity and with the practitioners and participants of the study. It is hoped that this will open the floor for conversations and connections driven by critical praxis to further propel the knowledge, wisdom and authenticity rooted in the cultural and artistic practices of Hip Hop, whilst

positioning it as a conduit and catalyst for more holistic and equitable approaches to academic research and public health provisions.

Toby Gorniak MBE (Aka- Toby G) is a multi-award-winning transformational coach, Author, TEDx Speaker, Hip-hop artist, Entrepreneur & Netflix Actor. Using his personal life experiences, Hip Hop culture, love, and kindness to transform the lives & mindset of people from a range of backgrounds, especially those who feel there is no hope. He empowers them to discover their individual genius, exceed their potential & fall in love with their purpose.

Over the last 18yrs, Toby G has helped 1000's of people to live their best lives, re-enter education, employment, & most importantly, be good people, giving back to their community. Toby G has received an MBE honour from the Queen for his outstanding community contribution, an honorary fellowship degree, ran with the Queen's Baton for the commonwealth games & many more accolades for his transformational work. He was nominated for these honours by his community, as they respect how he uses his horrific beginnings in life, as a former teenage refugee fleeing violence, as his superpower to now reach the unreachable & bring people into the light.

Jade Ward is a student researcher, educator, yoga teacher, dancer, and dedicated community activist. Her background is predominately in education and the VCSE sector, working in a diverse range of educational and community focused settings. Jade began her PhD in January 2021 with Coventry University's Centre for Dance Research (CDaRE) and is exploring the benefits of community-centric Hip Hop practices and dance on health, wellbeing, and community cohesion. Since re-entering the academic sector Jade has employed her existing skill set to utilise her opportunities, presenting at three events in her first year including the 2021 CDaRE PGR Symposium, the 'Talking Back: Hip Hop through practice and research' event with Rosa Cisneros, and the 'Hip Hop Transforming: What does hip hop offer young people' event with Bedfordshire University. More recently she has worked with The Society for Dance Research, Kauma Arts and the Journal of Dance and Somatic Practice. She has co-authored a report for the Inclusion and Intersectionality Symposium for the Society for Dance Research and was the Co-Investigator for the Kauma Arts Brief Encounter programme.

Stream knowledge: hip hop producers' labour and digital platform politics

As the most streamed genre with a vast presence on social media, hip hop is now an inescapably online phenomenon. Internet platforms hold considerable sway over the mediation and distribution of hip hop, acting as gatekeepers within a saturated media ecosystem. Yet against a backdrop of artist competition and poor payout rates, hip hop producers are at the forefront of innovations to create sustainable careers.

This presentation analyses how hip hop producers resist and negotiate power asymmetries associated with the platformisation of cultural production. We discuss findings from 15 semi-structured interviews supported by digital ethnographic observations gathered over a period of two years as active participants in online hip hop production communities. Using a holistic critical-interpretative approach, we structure our discussion into three overarching themes pertaining to digital music producers' labour: the diversification of labour practices for developing musicians; the necessity of self-promotion on social media and livestreaming platforms; and the difficulty of surmounting platform gatekeeping, especially streamed playlists.

By examining these themes, the presentation aligns with a body of prior work on hip hop as a means of resistance or subversion, providing a new focus on the contemporary context of the digital music industry. We shed light on not only how platforms sustain power asymmetries but also how hip hop producers comply with—or succeed despite—platform effects. Alongside particular grievances developing sustainable careers, producers continue to provide aspirational accounts of participating in the creative industries, with uniquely hip hop inspired solutions to fight the power.

Dr Steven Gamble is a Leverhulme Early Career Fellow at the University of Bristol, specialising in the study of popular music, digital methods, and online music cultures. He is the author of books *How Music Empowers: Listening to Modern Rap and Metal* (Routledge, 2021) and *Digital Flows: Online Hip Hop Music and Culture* (Oxford University Press, 2024), and co-founded the Music and Online Cultures Research Network (mocren.org).

Dr Jason Ng is an Irish Research Council (IRC) postdoctoral fellow at the University College Cork, researching hip hop with a focus on cultural entrepreneurship via beat-making, dance and other forms of cultural production in the Asia–Pacific region. His work explores the intersections between contemporary music cultures, media, creative industries, urban geographies and globalization and has been published in the journals *City, Culture and Society*, *Ethnomusicology* and *First Monday*.

Session 8a: It's Where You're At 4 – Media

Granary Studio, Saturday 25 May 15.30-17.00

Video Games as Graffiti Art Memory Archives

The camera has played a central role in the development of graffiti since the early days of the scene. In 1982's *Getting Up*, Castleman speaks of the camera's multiple roles in graffiti art culture for (a) photographing trains 2, (b) achieving fame in newspapers and the media at large 3, and (c) by the police through the establishment of their own graffiti archives.

In-game environments function as digital preservation zones, not only for the photographed artefacts of graffiti and street art, but also the surrounding cultural conditions and practices from which they emerge. These graffiti and street art based virtual worlds also act as simulations of varying fidelity, and thus to an extent as training references for new generations of graffiti artist. While their narratives often incorporate elements of fiction, this element of added flavour through fantasy is consistent with the hip hop themed movies and music products that led to the worldwide dissemination of graffiti culture. 2023 marked 50 years of Hip Hop, and its development over the last half century has run parallel with that of videogaming. The *Street Fighter* series bookends the chronology of graffiti art themed video games up to 2023, from the spray paint tagged intro of the 1987 original *Street Fighter* instalment to the aerosol emblazoned acrobatics of *Street Fighter 6*'s Kimberly. This research aims to offer a new synthesis combining historical and theoretical analysis of in-game graffiti and its real-world equivalent as interlinked artistic and material forms.

Dr Kieran Nolan is a Lecturer in Creative Media at Dundalk Institute of Technology in Ireland, Co-Director of DkIT's Creative Arts Research Centre, and a working group co-lead for the EU COST action GRADE / Grassroots of Digital Europe. Kieran is the founder of H2Éire aka irishhiphop.com, the first website and online community documenting all elements of Ireland's hip hop scene which was set up back in 1999, and custodian of H2Éire's archives. His PhD 'The Art, Aesthetics, and Materiality of the Arcade Videogame Interface' (Trinity College Dublin, 2019) combined art and design-based research, platform studies and media archaeology. Kieran's art practice explores the aesthetic and connective properties of games, interfaces, and networked media. His current research topics include Ireland's pre-digital game manufacturing history, WebXR and sensor technologies for digital preservation, and the links between videogames and graffiti art. You can find more details on his work at kierannolan.com.

Hip Hop music in the Spanish airwaves: a review of recent local radio history

Musical radio in Spain had a strong evolution from 1969. Some shows like *Los 40 Principales* (1969) began as radio shows and later became musical radio stations today. Nevertheless, during the late eighties and the nineties decade musical radio became a tool for commercial campaigns in the music industry, mainly focused on pop related music styles. This focus on Pop music affected the evolution of other music styles that were limited to underground media outlets to promote themselves.

Hip Hop music styles, mainly Rap music, began its Spanish productions in the last years of the eighties. Its presence in the radio airwaves was initially limited to moments of commercial mainstream.

However, thanks to different projects during the nineties, it finally arrived at a national station such as *Radio3* with the radio show *El Rimadero* (1998-2020) by Jota Mayúscula. The present research proposed the following objectives: First, to review Spanish Hip Hop history. The study proposes to amplify the data concerning Spanish Hip Hop media outlets, focusing on radio shows; second, through methodological triangulation study the recent history of Spanish Hip Hop media outlets; third and final, to document the evolution of Hip Hop in Spanish radio.

Celeste Martín-Juan is a Spanish Hip Hop researcher currently working at Murcia University (Spain). Her work is focused on the history of Spanish Hip Hop media outlets (Television, Radio, and Press) from 1984 to 2021. She is a member of the Grupo de Estudios de Historia Actual-GEHA HUM315 (Cádiz University), Hip Hop Works Spain Association (Barcelona, Spain), and Colegio de Doctores en Filosofía y Letras y en Ciencias de Madrid (Spain). Celeste Martín-Juan Works had been published in journals like *Historia Actual Online* (ISSN: 1696-2060) and *COMUNICACIÓN Revista Internacional de Comunicación Audiovisual, Publicidad y Estudios Culturales* (ISSN: 1695- 6206). She also has published several book chapters with Dykinson and Egregius editorial.

Digital sampling, musical meaning, and hip -hop communities

Musicians and scholars trained in the Western tradition tend to assume that some form of meaning is inherent in music itself. Much of what we do is aimed at uncovering and conveying the intrinsic affect of a musical work. This paper will explore the ways in which digital sampling problematizes these assumptions by reconfiguring and recontextualizing musical excerpts, to the point that they can take on different, and even opposite, affective qualities from those they had in the original work.

I will undertake this exploration via two case studies. The first will examine the ways that two single samples, “UFO” by ESG and “Sang and Dance” by the Bar-Kays, were contextually transformed by hip-hop artists to take on different expressive meanings in different songs. Second, I will examine two songs from hip-hop’s golden age that comprise a collage of samples with disparate affects: “Say No Go” by De La Soul and “Brothers Gonna Work it Out” by Public Enemy, each of which pulls samples from a variety of sources and fashions out of them a new artwork greater than the sum of its parts.

I will conclude the presentation by arguing that digital samples from hip-hop’s golden age are less important for their musical meaning than for their extra-musical meaning. The use of samples situates the artists within a community of musicians, and invites listeners to join that community as active participants.

Kyle Adams is Professor of Music Theory and chair of the music theory department at Indiana University Bloomington. His primary research interests are the analysis of early music, the history of music theory, and the analysis of hip-hop. His work has appeared in *Music Theory Online*, *Music Theory Spectrum*, *the Journal of Music Theory*, *Theoria*, *Intégral*, *Indiana Theory Review*, *Race and Justice*, and *the Cambridge Companion to Hip-Hop*.

Session 8b: Hip Hop Identity and Representation 3

ConnA, Saturday 25 May 15.30-17.00

Las Reinas de Reggaetón: Feminist Reggaeton in the U.S.

In 2023, hip hop celebrated 50 years of existence. While this is obviously remarkable, it means that, in 2024, reggaetón, a subset of hip hop, will commemorate 20 years in the U.S. It was in 2004 that Daddy Yankee released “Gasolina” (and invigorated reggaeton’s global upsurge). While men are responsible for the genesis of *reggaetón*, they are no longer the only ones creating it. Despite the hegemonic masculinity that continues in reggaetón, a number of *reggaetóneras*, or female reggaetón artists, are redefining their own sexual agency. These *reggaetóneras* are performing their sex in a manner that profoundly challenges the central criteria of the genre.

In order to delve into how reggaetón has evolved in the U.S., I will offer a close-textual analysis of their most popular songs, along with most recent tours, of three popular *reggaetóneras*: Karol G, a

Colombian artist from Medellín; Becky G, a Chicana from Los Angeles; and Young Miko, a Puerto Rican lesbian rapper and singer. I examine how these artists present themselves, specifically to understand how they express sexuality on their own terms.

My hypothesis is that these particular Latinas have succeeded in *reggaetón* due to *feminism del barrio*, or a brown feminism from a Spanish-speaking urban area. It is a standpoint that is an “in between,” not only involving languages (English and Spanish) but also among ideologies. This intersectional feminism requires a three-prong tactic: physical attractiveness, financial intelligence, and nationalistic pride. Such feminist tools are required, I argue, to succeed as *reggaetónera* today.

Dr. Clariza Ruiz De Castilla (Ph.D., University of Texas, 2013) is a faculty member in the Department of Communication Studies and Chicano Studies at California State University, Long Beach. She teaches courses in rhetoric, persuasion, and composition. Her scholarly research deals primarily with Latino issues such as news media portrayals of immigrant populations and reggaetón. Born in Hawthorne, California, in South Central Los Angeles, she was raised on hip hop mainly from the West coast. Dr. Clariza is beyond grateful to present her research at this unique conference.

The cultural porosity between French hip-hop and reggae scenes

Reggae and hip-hop cultures have mutual roots, and both denounce social struggles. DJ Kool Herc initiated the first block parties based on the sound system reggae model, bringing what was to become iconic features of hip-hop culture including Mcing or Djing. Syncretic music productions also connected the two genres such as Shabba Rank’s works.

An analogous cultural porosity took place in France where ragga and hip-hop were both major music genres in deprived urban areas. Many Afro-descendants originated from the French Antilles, and imported their musical culture which was itself influenced by the reggae sound system practice. It is the case of hip-hop band Suprêm NTM. Hybrid artistic productions like those of 2 Bal 2 Neg’s overarched the two practices. Also, Sarcelles band Sniper included ragga MC Blacko. Finally, more recent productions present instrumentals, and lyrics influenced by the Caribbean dancehall culture. On the other hand, French reggae artists such as Biga Ranx incorporate hip-hop features in their artistic productions.

Thus, this proposal intends to highlight the porosity between the French hip-hop and reggae scenes. It will present similarities and differences in terms of performance, values, language and social construction to probe the connections between individual initiatives and a sense of collectiveness.

My masters’ research including ethnographic investigations delves into the construction of collective and individual identities from a linguistic anthropological perspective. I put a specific emphasis on the influence of Jamaican cultural forms on the French artistic scene.

Dimitri Corraze is a graduate in English studies from the University of Nantes, France. He is now a second-year master’s student in Multilingualism and Interculturality at the University of Strasbourg, France. He is also taking the university diploma LETHICA (University of Strasbourg, France) issuing connections between literature, ethics and arts by crossing academic disciplines such as philosophy, cultural studies or literary studies. Corraze’s field of study is the contacts of languages and cultures with a specific focus on collective and individual identities. His work delves into the connections between Jamaican musical practices, symbolism, languages, and identities from an interdisciplinary perspective. His linguistic anthropological approach of the French sound system reggae/dub scene involves field investigations including observatory research and non-directive interviews. He has also been a sound system member and reggae activist over the past four years.

The Symbolic and Organizational Construction of the Social Networks of the Hip Hop Subculture in Greece

As a Ph.D. student I would like to present the progress of my dissertation. This dissertation examines the symbolic and the organizational dimensions of the hip-hop subculture in Greece in the framework of the social networks of power. The above will be approached in the context of the transnational

cultural network of the Hip Hop movement, in which the Greek case belongs to. Concerning the symbolic dimension, we examine the interplay between the deep moral imperatives that inspire, signify, and motivate the hip-hop discourse in given organizational settings and collective action. The aim is to delineate:

- i) the formation of hip-hop collectivities and collective actions as embodiment of communal spirit, solidarity and identity
- ii) Analysis of the discursive manifestations of the hip-hop sub-culture (concerts as rituals, structure of gatherings and meetings, symbolic boundaries etc.)
- iii) Delineation of hip-hop networks (artists, communes, record companies, magazines, etc.)
- iv) Genealogies of hip-hop cosmological and ontological visions and constitutive goods

Methodology: A multilayered model of cultural analysis will be applied, and a theoretical comparison will be made, based on the two dimensions of social interaction: 1. The symbolic dimension 2. The organization of social power. The whole venture will be based on qualitative research, which includes interviews, participatory observation, thick description, depending on the occasion and the access I have to the gatherings, actions of the Greek Hip Hop collectivities.

Alexia Vlachou Katalano has dual Greek and Italian nationality. Born in Ferrara, Italy, she now lives in Volos, a coastal port city in Thessaly (Greece). She is a PhD candidate at the Aegean University in the Department of Sociology, located in Lesvos (Mytilene, Greece). Her doctoral thesis is titled “The Symbolic and Organizational Construction of the Social Networks of the Hip Hop Subculture in Greece”. Her scientific subfield of interest is cultural sociology. She has a bachelor’s degree in Political Sciences at the department of Political and Economic Sciences of the Aristotle University of Thessaloniki (09.2012 - 10.2017). She has a master’s degree in “European Societies and European Integration.” at the Sociology Department of the Aegean University (09.2018 - 02.2020). Her thesis is titled “Hip Hop Culture and Idealtypes in Europe and the United States of America”. She participated in academic conferences and summer/winter schools for PhD candidates.

Session 8c: Hip Hop in the Classroom 3

Theatre Lab, Saturday 25 May 15.30-17.00

What francophone rap tells us about education

A lot has been written particularly in English about the ways that hip hop can be fruitfully leveraged in classrooms. From rap as a mnemotechnic tool in STEAM to creative writing or dance workshops and bridges between canonical literature and rap lyrics (Emdin et.al 2016; Morrell and Duncan-Andrade 2002) the potential of hip hop to serve at the core of culturally relevant pedagogy (Emdin and Adjapong 2018) has gotten a lot of teachers thinking. Nevertheless, rappers’ lyrics on education as a social and political issue have not necessarily been much discussed. Do rappers still embrace the “each one, teach one” principle dear to KRS one? Has the tone somehow shifted from Afrikaa’s Baambaata’s vision of “edutainment” to something else? This presentation will concentrate on answering these questions as they pertain to French or francophone rap. Using the genius database and the LRFAP database as well as suggestions from artists and journalists, we have tried to sketch a portrait of the education system that francophone rap has drawn over the past 25 years. While these songs may share with rock songs a critique of how stifling the system is, rap goes further in denouncing how racist and inadequate schools can be and while some hope and dreams sometime alternate with a naïve vision of the issues, French rappers keep denouncing over and over the epistemic violence prevalent at school and thankfully offer another form of schooling...especially if teachers are willing to help students decipher their message.

Marie-Gaëtane Anton has been teaching classical literature since 2013 in the Paris banlieue. Her master’s thesis on the Nicopolis Crusade of 1396 was published by the Académie des Belles-Lettres in 2022. She also started freelancing as a music critic in 2017 (with a predilection for French rap). Her

music critic podcast : [MG aime](#) can be found wherever you stream your podcast and her reviews of recent albums are available on the [generalpop.com website](#). She took this music critic experience to her classroom by recording with her students another podcast [Passe ton rap d'abord](#) where students apply the tools of literary analysis to the rap songs they love. She was invited to present her experience in various training workshops in Lille 2022 and at the Université de Nice Côte d'Azur in 2023.

Emilie Souyri is a lecturer in U.S. studies at the université Côte d'Azur in Nice, France. Her research centers on pedagogies inspired by critical race theory and critical pedagogy. She took her hip hop turn some five years ago when she started investigating how hip hop pedagogies translated in the French context. She published "Ils nous croient* ilétrique* mais on est magnifique : pour une pédagogie hip-hop en France" (in L'École à travers la culture pop, Derobertmeasure, Demeuse et Bocquillon eds, Bruxelles : Mardaga Supérieur, 2022) ; « Young M.A : Queering Blackness in the Classroom » (Popular Culture Studies Journal, Anne Cremieux and Yannick Blec eds, 2024) and "Le rap à l'école: Practising the fifth element as a pedagogical tool in French schools" forthcoming in the next issue of Global Hip hop Studies.

Rap-Workshops as a support measure for underperforming students (work-in-progress)

In my doctoral thesis I am addressing the question of whether a rap-workshop can lead to a more positive attitude towards German lessons among underperforming students and to what extent it can help to improve the reading skills of this group. For that reason I designed a rap support measure that uses parallels to existing empirically effective reading measures (Rosebrock 2011 and Philipp 2013). In addition I refer to a study by Long (2007) which suggests that a purely music-based support measure can improve students' reading skills.

During the rap-workshop the test subjects learn about the theoretical basics of writing a rap- text, write their own raps and practice the performance of these.

In terms of research methodology I work with a triangulation design that includes both qualitative guideline interviews and quantitative surveys on reading skills and reading motivation. The interviews and tests are carried out as both pre- and post-surveys.

In February 2024 the practical investigation of my doctoral thesis will be completed. The results so far indicate a positive attitude towards the rap-workshop while at the same time a consistently negative attitude towards German lessons in general. This suggests that integrating the rap-workshop into regular German lessons will lead to a more positive attitude towards German lessons among underperforming students. With regard to the quantitative evaluation there is so far an improvement in reading fluency in almost all test subjects and an improvement in reading comprehension in around half of the test subjects during the workshop time.

Growing up in Heidelberg, which is considered one of the birthplaces of hip-hop culture in Germany, Florian Schnepf was enthusiastic about rap-music since childhood. At the age of 20, he was already an integral part of the local scene, which has now been awarded as intangible world cultural heritage by UNESCO, and looked back on many years as an active artist and organizer of various events. Parallel to his activities in the cultural landscape, Florian Schnepf completed a Bachelor of Arts and a Master of Education in the subjects of German, history and mathematics at Pädagogische Hochschule Heidelberg. As part of his bachelor's thesis "How to rap. "A course for German lessons" he managed to link the two spheres of hip-hop culture and research. In his doctoral study, "Rap workshops as a support measure for underperforming students," he is now continuing this endeavor in form of an empirical study.

Barras Maning Arretadas Podcast: Counter-hegemonic narratives through PALOPS rap

This communication aims to present the experimental project Barras Maning Arretadas in a podcast. This product seeks to portray, in each episode, the history and social dynamics of an African city in a Portuguese-speaking country, through the rap produced there.

We use excerpts from rap lyrics and interviews with artists to narrate the political situation and social and economic context of each location. In the first episode presented the city of Cabinda, in Angola; in the second episode we portray Chimoio, in Mozambique and in the third episode we present rap from the city of Malabo, in Equatorial Guinea.

In the podcast, we seek to show how rap is an authentic and counter-hegemonic form of discursive empowerment of these historically excluded social groups. The product has a decolonial perspective, in the thoughts of Aníbal Quijano (2005) and Maldonado-Torres (2008). The authors state that academia uses Eurocentric parameters to silence alternative forms of knowledge. The decolonial perspective has as its parameter cataloging and seeking ways to empower these historically silenced voices.

This podcast is linked to the journalism course at the Federal University of Rondônia, in Brazil. We use knowledge of narrative radio journalism from the perspectives of Marcelo Kischinhevsky (2018) and Luana Viana (2023). These authors point out that radio enabled new production models on the internet. In this way, we produce creative narratives, in which rap excerpts are inserted into the narrative and enhance speeches that suffer from invisibilization, as they resist systems that restrict freedoms.

Carlos Guerra Júnior is PhD in Communication Sciences from the University of Coimbra, having carried out doctoral research on rap in Portuguese-speaking countries. He is a professor of journalism at the Federal University of Rondônia (Unir). He is coordinator of the Academic Department of Communication and coordinator too the research group and extension program BARRAS-Bloco de Ações em RAP, Rádio e Ausências Sonoras. At Unir, he currently teaches disciplines in the sectors of Radiojournalism and Graphic Design applied to journalism. He also created the Rap Music Communication Strategies discipline and the Barras Maning Arretadas research project, both focused on hip-hop culture. He is a rap music artist, using the name "Carlos Mossoró". He participated in artistic and academic activities on three continents, with the main focus on actions between countries in the Portuguese-speaking space, in a perspective of union between art and academic work.

Davi Rodrigues Pinheiro is a journalism student at the Federal University of Rondônia, currently studying his seventh period. He is a pianist and enthusiast of music studies, including being a piano teacher. As a result, he was enchanted by the possibility of studying rap music from an academic perspective, linking it with communication, as is the proposal of Barras Maning Arretadas. He is a scholarship holder for the project, within the Institutional Initiation Scholarship Program in Technological Development and Innovation (PIBITI/UNIR). At Barras Maning Arretadas, he carries out interviews, bibliographical research, voiceovers and translations. He is also interested in sports journalism, where he participates in the Deu Bera project. Both Deu Bera and Barras Maning Arretadas are projects linked to the research group and extension program BARRAS - Bloco de Ações em Rap, Radio e Ausências Sonoras.

Juliana Miranda Garcez is 22 years old, from the North of Brazil, born and raised in Porto Velho, capital of the State of Rondônia. Juliana is a Journalism student at the Federal University of Rondônia (UNIR). She loves writing, and is an enthusiast of Graphic Design and Radio Journalism, the latter focusing mainly on the technical side, with a focus on voiceover and editing. These interests were already part of Juliana's life before college, but they were refined through academic activities. She is currently actively involved in research and extension projects, exploring the intersection between communication, culture and society. At Barras Maning Arretadas (BMA), Juliana works conducting interviews with rappers from the research focus countries, providing voiceovers for the BMA Podcast and assisting the coordinator in editing the episodes. Recently, after producing the third episode, he started to collaborate in the creation of graphic pieces for the podcast.

Keynote - Breaking and the Olympics

Granary Theatre, Saturday 25 May, 17.30-18.30

Dr Jason Ng is an Irish Research Council (IRC) postdoctoral fellow at the University College Cork, researching hip hop with a focus on cultural entrepreneurship via beat-making, dance and other forms of cultural production in the Asia-Pacific region. His work explores the intersections between contemporary music cultures, media, creative industries, urban geographies and globalization and has been published in the journals *City, Culture and Society*, *Ethnomusicology* and *First Monday*.

Dr. Imani Kai Johnson is an interdisciplinary scholar specializing in the Africanist aesthetics, Hip Hop streetdance cultures and practices, oral history and ethnography, and structures of power. She is currently Vice Chair of Critical Dance Studies and an Associate Professor in the Department of Black Study at UC Riverside. She is co-editor of the *Oxford Handbook of Hip Hop Dance Studies (2023)* (with Mary Fogarty), and the author of *Dark Matter in Breaking Cyphers: the Life of Africanist Aesthetics in Global Hip Hop (OUP 2023)*, which explores the unseen or invisibilized Africanist aesthetics embedded in the ritual dance circle (called the cypher) that is essential to global Hip Hop. Dr. Johnson founded and chairs the Show & Prove Hip Hop Studies Conference Series, [a conference dedicated to nurturing a platform for an intellectual community that shapes the direction of Hip Hop studies to come.](#)

Lifelong breaker **Mary Fogarty** is now associate professor of dance at York University, Toronto. A long-time member of the KeepRockinYou arts collective that organizes the Toronto B-Girl Movement, Mary has performed in Canada, the United States, Germany, Scotland, England and Portugal. She has served as a judge at various international breaking competitions, including the first Olympic qualifier (held in South Korea in 2022) that will help determine who competes when breaking debuts at the Paris Summer Olympics (in 2024). Mary has published two collections of research on dance: *The Oxford Handbook of Hip Hop Dance Studies (2022)* co-edited with Imani Kai Johnson) and *Movies, Moves, and Music: The Sonic World of Dance Films (2016)* co-edited with Mark Evans. Her other recent research appears in *Contemporary Music Review (2021)*, *We Still Here: Hip Hop North of the 49th Parallel (2020)* (Marsh and Campbell, editors), *Beyoncé: At Work, On Screen, and Online (2020)* (Iddon and Marshall, editors) and *The Oxford Handbook of Dance Competition (2019)* (Dodds, editor).

Friederike "Bgirl Frost" Frost is a dance, sports, and hip hop scholar. She is an assistant researcher at the Cologne HipHop Institute Cologne, University of Cologne, and is doing her doctorate on Breaking at the Institute for Dance and Movement Culture at the German Sport University Cologne. A breaker herself, she is researching the transnational flows and cultural influences of breaking movements, published book chapters and articles about gender negotiations, belonging or call and response in breaking. Friederike Frost lives between Germany and Morocco. As freelance dancer, choreographer, and cultural manager, she creates dance theater performances with her dance company Cie Chara, engages in social and gender projects, is a lecturer in universities, and is judging "Breaking for Gold" breaking qualifiers for the Olympic Games 2024. Friederike Frost is a founding member of the European HipHop Studies Network and created the @hiphopstudysunday, that provides access to HipHop studies and literature for dancers, students and scholars.

Tobi Omoteso is an internationally acclaimed Nigerian/Irish B-boy (Breakin' / Breakdancer) and Hip-Hop Freestyle dancer, training at Broadway Dance Centre, West Bronx, New York and Breakbeat Dance Studios, Waterford, Ireland. He has been dancing for over 20 years and supports the foundations of this dynamic and Influential dance form with his B-boy crew – RECESSION SQUAD NINJAS. Tobi is also the curator and director of the hugely popular TOP 8 STREET DANCE BATTLE that brings together the best of Irish and International Street dancers and Hip-hop artist to existing and new audiences – now heading into its 10th year, the event was part of Dublin Dance Festival for 3

consecutive years. In addition, he is a board member of Dublin Dance Festival (DDF) and part of Dance Sport Federation of Ireland/Breakin Ireland Head of Athlete Commission(BI). As a dance facilitator, has designed and delivered youth programmes teaching in schools, youth groups and established dance organizations, he has brought his knowledge of Hip-Hop and breakin' culture into a wide variety of youth and academic contexts.

As a choreographer and performer, Tobi's work has been presented across Ireland and the world, at Dublin Dance Festival (Dublin), Dublin City Council (Dublin), WHAT NEXT dance festival (Limerick), Cork Midsummer Festival (Cork), Glor Dance Platform (Co. Clare), Sproi Festival (Waterford), Irish Arts Center (New York), London Irish Centre (UK), Eva Biannual International Contemporary Arts Festival, SODEA Festival, 1916 Easter Rising Commemorations in Croke Park (TG4 & Tyrone Production LAOCHRA), Dancers from the Dancer Irish and International Festival & Bloodlines, RTE's Commissioned "I am Ireland", WHEN I Visual (Carlow), Fidget Feet & Irish Arial Creation Centre (Co. Clare), Thisispobaby, The Abbey Theatre, (Dublin) and Loud Base Hip-hop induction Africa(Nigeria). On screen he has performed on Sky one Got to Dance, Movement artist on the hit US TV show Penny Dreadful, Apple TV Foundations, RTE, and in numerous music videos and commercials.

Session 9a: Hip Hop Healing 4

Shteppe, Sunday 26 May, 09.00-10.30

Rap as Therapy (Film)

Much has been said about Hip Hop, as a tool for leisure and free time, for social integration and inclusion; but here we are going to see how Hip Hop works as therapy. For this, one of its elements, Rap, has been chosen, and thanks to this, immigrants and refugees have managed to improve their psychological conditions. Thanks to this we are also going to take a journey through music; seeing the musical interests of the protagonists of this documentary, and why not through literature as well. A musical, social and therapeutic project.

Antonio Moreno Cutillas, known as *Cuti*, is an MC from the south of Spain, his profession is a psychologist; and works in an NGO that works with the immigrant population in Almería (Spain). He has released various musical works from 1991 to the present. In 2014 he made the short film "Loco, Am I worse than you?" and in 2019 the documentary "Write the BEST Version of You" and in 2021 the documentary "Write the Best Version of You 2.0"; This documentary being selected at the HipHop CineFest 2022 in Rome (Italy). He has also directed various video clips. At the NGO he holds a rap workshop where he has released three CDs with songs by the workshop participants, called "Write the best version of you" (2019), "Write the best version of you 2.0" (2021), and "Rap as Therapy" (2023) accompanied by the corresponding documentaries.

Session 9b: Hip Hop Languages

Dora Allman, Sunday 26 May, 09.00-10.30

From the ends to the gully: MLE, Bumbaiyya, and Linguistic Relationalities in Hip Hop Migration and language are intrinsically linked, and are constantly interacting with each other. The Empire Windrush, a cruise ship carrying immigrants from the Caribbean, arrived on the British coast in 1948. As they brought with them their own languages such as Jamaican Creole or Patois, and with their migration to London, this resulted in the creation of a hub for language contact, giving birth to Multicultural London English, or MLE. This multiethnolect was initially popularized with the term "Jafaican" or "Fake Jamaican," but today, remains a common occurrence in UK Hip Hop and Grime. Similarly, on the other side of the world in Mumbai, India, migration patterns led to creation of Bumbaiyya. From the very start, Mumbai has been a city to take on "outsiders." Given the mass migration of individuals from the rest of India to Mumbai, the city became a site for language contact,

and in turn, code-mixing. Bambaiyya was born as a result of this and features words from English, Hindi, Marathi, and Gujarati. Although Bambaiyya was originally introduced to the mainstream through Bollywood, it now plays a significant role in defining Mumbai Hip Hop's 'Gully Rap' scene. In this paper, I explore the similarities between MLE and Bambaiyya as multiethnolects, born out of processes of migration, urbanization, and working-class solidarities. Using the multiethnolects as examples, I argue that Hip Hop functions as a unifying factor in forming linguistic intimacies between black youth in London, and youth in Mumbai. As a study deciphering the linguistic patterns in UK Hip Hop and Grime and Mumbai's Gully Rap, I discuss the ways in which Hip Hop serves as a representative of these intimate discourses of language.

Akshara Dafre is a PhD student in the English department at Texas A&M University. Her research is in the areas of Indian Hip Hop Studies, Popular Culture and Performance Studies, and Queer Theory.

What Have I To Do With Thee?

What Have I To Do With Thee? is an exploration of classic literature through ad-rap-tation. Transforming the work of Edgar Allan Poe, William Blake, and Samuel Taylor-Coleridge into the hip-hop form and presented as a live mixed-media performance that interacts with the screen. Inspired by Blake's own question from his poem To Tirzah.

'What have I to do with thee?'

What do we have to do with Blake? Cause, why I am digging up these old white dudes and adapting their words into raps? Why has this become my obligation?

If you didn't know Poe, Blake and Coleridge were all rappers... ya do now.

This research is all about making these poems and poets more accessible and strengthening hip-hop's bridge to the literary past.

Julian Alexander is a filmmaker, performer, and educator with an interest in social-impact narratives and non-traditional storytelling methods. His current practice involves using rap as the main storytelling tool. When not on a film set or on stage, he is in the classroom as a Senior Lecturer in Film at the University of East London.

Yes Y'all-Who you talkin tae? –The Language of Scottish hip hop

Hip hop is like a virus, it mutates and responds to each host. Hip hop culture began in Scotland in the 1980's in the same way as other countries across the world, firstly representing the global and then the local (Alim, H.S, 2015). This 'Glocal' transition became apparent with the use of a Scottish accent in rap and then with further investigation the use of Scots language. As the biggest proponent of Scots language, I use Robert Burns and the legacy of his language that became an 'exemplar' whereas the Urban Scots language of Scottish hip hop artists is described as a 'slovenly perversion of dialect' (SED 1952). In an exploration of authenticity Scottish hip hop artists use non-standard English and Scots language which can be juxtaposed with similar remonstrations against standard English in a post-colonial setting.

What if Robert Burns had been a rapper? The language of Burns is celebrated across the world but the general public are uncomfortable hearing Scottish rappers (Ibojie, 2021). Why is that? Drawing on the similarities of Burns deliberate use of language, his character creation for authenticity, the cultural transaction of exporting Scots and importing hip hop makes for an interesting alternative look at hip hop language and culture.

Sace Lockhart works across creative disciplines. In music, he began with Two Tone Committee releasing one of the first Scottish hip hop records in 1991, going on to sign with BMG, EMI and Epic records with NT as a writer, producer and performer. In education, he has been active with initiatives as a lecturer, course author and project manager currently running two national projects in Scotland. Sace has produced/directed various multimedia outputs including music videos, EPK's, shorts and

documentaries. His latest production 'Loki's history of Scottish hip hop' for the BBC received critical acclaim. Sace is currently completing a PhD at Edinburgh Napier university.