

Sept. 28-29, 2012

# COMPOSITION

Tupac Amaru Shakur Collection Conference:  
Hip Hop, Education & Expanding the Archival Imagination



Atlanta University Center  
Robert W. Woodruff Library



The design of the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* program booklet is inspired by the composition notebooks found in the Shakur Collection. In these notebooks, Tupac Shakur wrote everything from song lyrics to poems to ideas for future projects. Offering a very personal view of the Hip Hop artist, the pages within his notebooks reflect his thinking, planning, and creativity. They provide a remarkable perspective of him that is truly in his own words.

# CLASS PROGRAM

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

SCHOOL \_\_\_\_\_ CLASS \_\_\_\_\_

		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6	PERIOD 7	PERIOD 8
<b>TIME</b>	FROM								
	TO								
<b>MONDAY</b>	SUBJECT								
	ROOM								
	INSTRUCTOR								
<b>TUESDAY</b>	SUBJECT								
	ROOM								
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<b>WEDNESDAY</b>	SUBJECT								
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<b>THURSDAY</b>	SUBJECT								
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<b>FRIDAY</b>	SUBJECT								
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<b>SATURDAY</b>	SUBJECT								
	ROOM								
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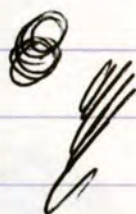
The sketch of Tupac Shakur on the facing page is based on an image courtesy of Amaru Entertainment, Inc.

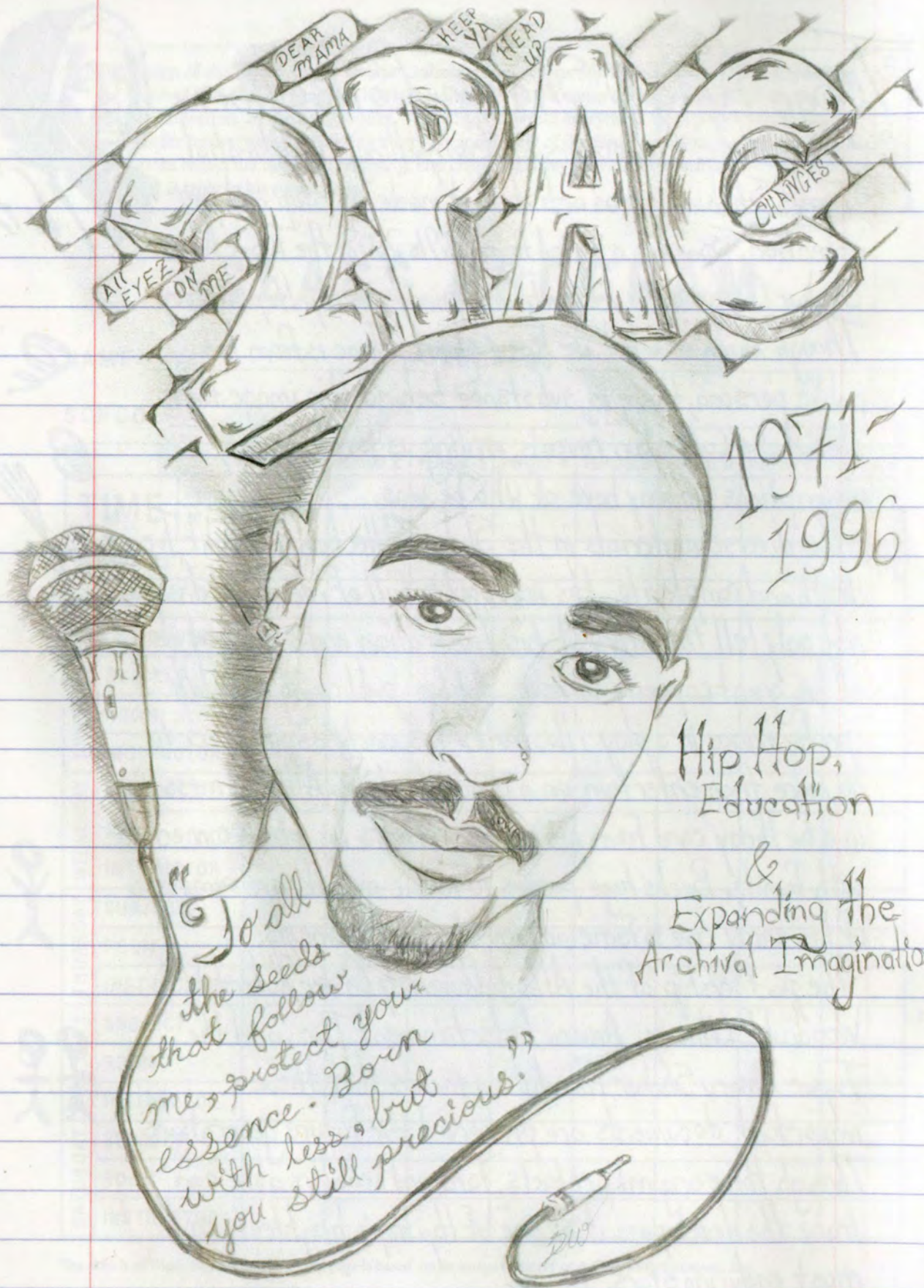
# Tupac Amaru Shakur Collection

Passionate. Controversial. Compelling. Influential. Tupac Shakur was an artist that made us stop and pay attention. Spanning a period from 1969 to 2008, the Tupac Amaru Shakur Collection is a significant piece of Hip Hop history. Though much of what we know about Tupac is from his public persona, there is substance behind this image that the Shakur Collection reveals, inviting us to rethink any assumptions we may have of who he was.

The diverse materials in the Shakur Collection highlight Tupac's depth and complexity. His notebooks, full of ideas and dreams, not only tell the story of his frustration and anger but also of his great capacity for love. A flyer publicizing a childhood performance in a play illustrates his early aspirations to do more than entertain on a concert stage. A loving message in a birthday card from his mother reflects his strong connection with family. Backstage passes to music awards are reminders of his early rise to fame and industry achievements.

The partnership of the Atlanta University Center Robert W. Woodruff Library, Amaru Entertainment, Inc., and the Tupac Amaru Shakur Foundation means that these important documents are preserved for future generations. Through these original artifacts, fans and scholars alike can trace the development of one of Hip Hop's brightest and most enduring stars.





**W**hen we hum a tune we can't get out of our minds or nod our heads in time to a good beat, it is easy for us to forget the cultural and historical impulse behind music. Powerful artists can define a generation, becoming a part of our collective consciousness and making their mark on the world. Often when these artists are gone, we are left with their music as the only record (literally) of their legacies. We are fortunate that this is not the case with Tupac Shakur.

The Tupac Amaru Shakur Collection, which is open to the public for research, features primary resources in which scholars can examine Shakur's creative process, his artistic influences, and the political and social relevance of his literary and musical works. The Shakur Collection presents an unfiltered fascinating and complex portrait of him. You see the poet, the activist, the son and brother, the artist, and the intellectual. You also see the academic value of the Shakur Collection as a voice documenting the African American experience through the genre of Hip Hop.

This is why the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* is such an important event. Exploring artists like Tupac Shakur within a scholarly context acknowledges the importance of the growing field of Hip Hop studies in academia. The conference also highlights the responsibility of libraries and archives to provide access to archival materials as well as to support the research and teaching of these treasured original documents.

We welcome the conference speakers, panelists, and attendees who have come from near and far to engage in a dynamic interdisciplinary dialogue and use the archival collection. We also extend our appreciation to all who have contributed to this academic conference.

**Loretta Parham**

Library Director & CEO

Atlanta University Center Robert W. Woodruff Library

**T**he *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination*, is a milestone towards the advancement of Tupac's work for use in research and academic endeavors. This conference is important to our mission and is possible today through our partnership with the Atlanta University Center Robert W. Woodruff Library and the steadfast support of Dr. James Peterson, Georgia Roberts, and Dr. Marsha Webster. The Tupac Amaru Shakur Collection and the advent of the *Tupac Amaru Shakur Reader & Secondary School Curriculum* are powerful tools that we will continue to use and develop to encourage Hip Hop curriculum. We hope you will use these tools, build from the conference discussions, and continue this important work with us!

For years we envisioned a conference where scholars and educators would convene on the basis of Tupac for analyzing social issues, Hip Hop, and education. We thank God for the realization of that vision, and appreciate the Library and conference planning committee for diligently organizing this groundbreaking conference and symposium. The resounding response to the call for papers was encouraging, and we are truly amazed by everyone's intellectual perspectives of Tupac's words and critical evaluations of ideas and issues presented in this conference.

It is our hope that during the conference you will take time to visit Phase 1 of the Tupac Amaru Shakur Center for the Arts & Peace Garden in Stone Mountain, Georgia. For the last seven years, the Center and Garden has been a positive environment for youth, community space for events, and site for family weddings, home-goings, and reunions.


The Tupac Amaru Shakur Foundation is the heartbeat of Tupac's legacy, and the Center is a testament of the positive work that can be done in the wake of a tragedy. Following the murder of her only son, our Founder & President, Mrs. Afeni Shakur-Davis refused to allow herself to be angry. Instead, she uplifted her son's spirit, formed a foundation that built a center for young people, and planted a garden for peace so that the power of death could be mitigated by the work that could happen from Tupac's spirit. We work with youth on conflict resolution, leadership, and safe and creative expression.

Tupac Amaru Shakur duly noted, "I'm not saying I'm gonna change the world, but I guarantee that I will spark the brain that will change the world." We truly believe that endeavors like this conference will spark those brains and plant those seeds that will leave this world more beautiful and beneficial than we inherited it.

**Vernal Cambridge III**

Executive Director

Tupac Amaru Shakur Foundation and Center for the Arts & Peace Garden

 n behalf of the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* planning committee, welcome to the Atlanta University Center consortium and its five member institutions of higher learning: Clark Atlanta University, the Interdenominational Theological Center, Morehouse College, Morehouse School of Medicine, and Spelman College. The Atlanta University Center Robert W. Woodruff Library is the "center of the Center," and we hope you will enjoy this thriving intellectual and cultural space.

This is an exciting time in the life of Hip Hop studies and the archival sciences. The question of who will document, preserve, analyze, and advance the study of Hip Hop, while seldom subject to political discourse in the public sphere is fraught with issues that lay bare racial, gender, class, religious and cultural sensitivities. What role will Hip Hop archives and collections play in various levels of education? What is a text in Hip Hop studies and which reproduction of it may reliably serve as a basic unit of analysis? Significantly, what role may Hip Hop play in the revivification of the cultural and intellectual life of the formerly colonized world? These issues are not new reverberating debates and feature voices from, *inter alia*, Black/Africana, Chicano, and Women's Studies. Hip Hop partisans have through the strength of their art proclaimed their place in the World cultural arena, and future examinations of society, language, and history will forever retain the culture's impression.

As you prepare to engage the minds, voices, and perspectives of your fellow Hip Hop scholars, let us advance the goal of sustainable engagement. Let this meeting serve as a springboard of subsequent organizational, preservationist, and scholarly collaborative and creative efforts that will advance the core themes of education and the archival imagination. Hip Hop has given the world much. We, the culture's caretakers, owe every constructive effort to making this historic conference and Hip Hop scholarship a success.

Thank you for participating in the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* and sharing your expertise at our assembly.

**Samuel T. Livingston, PhD**

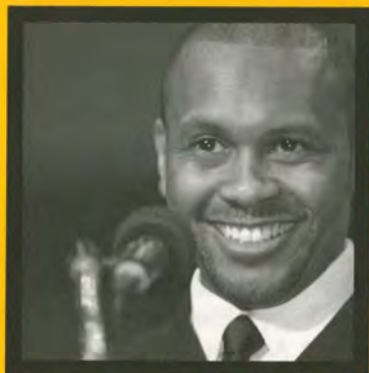
Member, Conference Planning Committee  
Associate Professor, African American Studies  
Director, Honors Program  
Morehouse College

FRIDAY, SEPTEMBER 28



### Dr. Mark Anthony Neal

A professor of Black Popular Culture in the Department of African and African American Studies at Duke University, Dr. Neal has written and lectured extensively on Black popular culture, Black masculinity, sexism and homophobia in Black communities, and the history of popular music. Dr. Neal's publications include four books, *What the Music Said: Black Popular Music and Black Public Culture* (1998), *Soul Babies: Black Popular Culture and the Post-Soul Aesthetic* (2002), *Songs in the Keys of Black Life: A Rhythm and Blues Nation* (2003) and *New Black Man: Rethinking Black Masculinity* (2005). Dr. Neal is also the co-editor (with Murray Forman) of *That's the Joint!: The Hip-Hop Studies Reader, 2nd Edition* (2012). Dr. Neal's next book *Looking for Leroy: (Il) Legible Black Masculinities* will be published in 2012 by New York University Press.



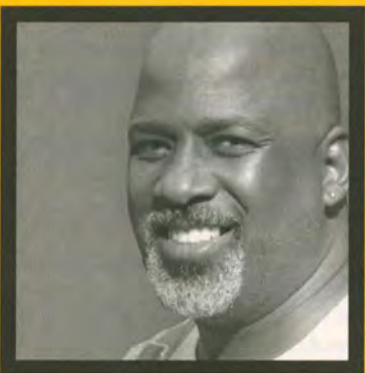
### Mr. Kevin Powell

A leading political and cultural voice, community activist and award-winning writer, born and raised in Jersey City, New Jersey, Mr. Powell has worked on a range of concerns, including voter registration, Hurricane Katrina relief, education, the environment, eradicating poverty, and supply and resource support for post-earthquake Haiti. Mr. Powell has authored or edited 11 books, including his newest title, *Barack Obama, Ronald Reagan, and The Ghost of Dr. King: Blogs and Essays* (©2012), a collection that examines American leadership, politics, and social issues like gender violence, immigration, and equality for all Americans. Mr. Powell's writings have appeared in numerous publications including *The Washington Post*, *Newsweek*, *Essence*, *Ebony*, *Esquire*, *Rolling Stone*, and *Vibe*, where he was a senior writer for several years documenting, most famously, the life and times of the late Tupac Shakur. Mr. Powell's next book will be *The Education of Kevin Powell: a boy's journey into manhood* (Spring 2013), an autobiography of his childhood and young adult life.

SATURDAY, SEPTEMBER 29

**Dr. Jeffrey O. G. Ogbar**

The Vice Provost for Diversity and a Professor of History at the University of Connecticut, Dr. Ogbar is a nationally recognized scholar whose research interests include the 20th century United States with a focus in African American history. Specific areas of interest include Black Nationalism and radical social protest, as well as the intersections of politics and Black popular culture. Dr. Ogbar's publications include numerous articles on Pan-Africanism, African American Catholics, civil rights struggles, Black Nationalism and hip-hop. Dr. Ogbar's books include *Black Power: Radical Politics and African American Identity* (2005), *Hip-Hop Revolution: The Culture and Politics of Rap* (2007), *The Harlem Renaissance Revisited* (2010), and his edited book, *The Civil Rights Movement* (2003).

**Dr. Akinyele K. Umoja**

Dr. Akinyele K. Umoja is an educator and scholar-activist. Currently, he is an Associate Professor and Chair of the Department of African-American Studies at Georgia State University where he teaches courses on the history of the Civil Rights and Black Power movements and other Black political and social movements. His writing has been featured in scholarly publications such as *The Journal of Black Studies*, *New Political Science*, and *The International Journal of Africana Studies*. He was one of the contributors to texts *Blackwell Companion on African-American History*; *The Black Panther Party Reconsidered*; and *Liberation, Imagination, and the Black Panther Party*. New York University is scheduled to publish Dr. Umoja's manuscript *We Will Shoot Back: Armed Resistance and the Mississippi Freedom Movement* in April 2013. He has been active over forty years in the Black liberation movement. He is particularly committed to work to support and gain Amnesty for political prisoners and prisoners of war, to win reparations for Afrikan people, and in solidarity with the grassroots movement for democracy and self-determination in Haiti.

# Friday, September 28 - Day One

Any changes to the session schedules will be announced.

8:30-9:00 AM	» <i>Exhibition Hall</i> <b>Registration</b>	
9:00-9:30 AM	» <i>Exhibition Hall</i> <b>Welcome/Opening Remarks</b> Loretta Parham, Library Director & CEO, Atlanta University Center Robert W. Woodruff Library Shakur Family/Tupac Amaru Shakur Foundation Representative	
9:30-10:45 AM	<b>SESSION 1 » <i>Exhibition Hall</i></b> "The Tupac Shakur Reader" – Dr. James Peterson & Georgia M. Roberts "The Tupac Amaru Shakur Collection" – Courtney Chartier & Stacy Jones	
10:45-11:45 AM	» <i>Exhibition Hall</i> <b>Featured Speaker – Dr. Mark Anthony Neal</b> "#ThugLife 2.0: The Future of Black Masculinity and the Tupac Hologram"	
11:45 AM-1:00 PM	<b>Lunch</b> (See conference packet for recommended local restaurants.)	
1:00-1:55 PM	<b>SESSION 2 » <i>Exhibition Hall</i></b> "The Hip Hop Collection at Cornell University" – Kool DJ Red Alert, Joe Conzo, Jr., Benjamin Ortiz & Katherine Reagan	<b>SESSION 3 » <i>Room 202</i></b> "Changing the Game: How Tupac's Legacy and Hip Hop Culture Have Found Their Place in College Classrooms Across Disciplines" – Dr. Carlos Morrison, Ashley Strong-Green & Celnisha Dangerfield
2:00-2:55 PM	<b>SESSION 4 » <i>Room 202</i></b> "History with a Soundtrack: YouTube, Vernacular History and Tupac Shakur" – Steve Spence "Tupac's Back: Archive Fever, Resurrection and the Artistic Presence of Tupac in Hip Hop Culture" – Wilfredo Gomez	<b>SESSION 5 » <i>Exhibition Hall</i></b> "Tubas and Beats: From Corridos to Chicano/a Hip Hop and the Transmission of Social Conflict, Resistance and Diasporic Community Knowledge" – Jose Garcia & Ismael Cuevas "Tupac and Native American Studies: Creating Connections Through Linguistics, Historical Activism and Photography" – Dr. Melissa Leal "The Architects of Culture: Tupac as Architect" – James Cox
2:55-3:10 PM	<b>Break</b>	
3:10-4:30 PM	<b>SESSION 6 » <i>Exhibition Hall</i></b> "Tupac Shakur, Authentic Hip Hop Leadership, and the HipHop 2020 Curriculum Project (HipHop2020) HBCU Classroom" – Dr. Jocelyn Wilson, Zaneta J. Smith, Joshua Moore, Brandon Frame & Dr. Emery Petchauer	<b>SESSION 7 » <i>Room 202</i></b> "Better Dayz: Tupac's Critical Call for a Better Legal System" – andré douglas pond cummings, Pamela Bridgewater & Nick Sciallo
4:35-5:30 PM	<b>SESSION 8 » <i>Quiet Study Suite</i></b> "Tupac in the Classroom: From Cointelpro to Critical Consciousness" – Dr. Jesse Benjamin "Tupac's Law: Thug Policy and the Crisis of Black Masculinity" – Dr. Seneca Vaught "Hip Hop and Its Destruction of Schools as We Know It: How Hip Hop is Bring Used to Finally Challenge Contemporary Forms of Learning" – Luis Cortes	<b>SESSION 9 » <i>Room 202</i></b> "Strictly for My N.I.G.G.A.Z.: the Intellectual Plight of Tupac Shakur" – Regina N. Bradley "Hip Hop and Its Contribution to African American Literature" – Jonathan Grant "Me Against the World: Infusing Blues Ideology in Rap Aesthetics" – Joseph L. Lewis
5:30-7:00 PM	<b>RECEPTION</b> <b>Featured Speaker – Mr. Kevin Powell</b> "Tupac Shakur, Barack Obama, and the Future of Hip Hop America"	

# Saturday, September 29 - Day Two

8:30-8:50 AM	» Exhibition Hall <b>Registration</b>	8:50-9:00 AM <b>Remarks</b> – Archives Research Center Representative
9:00-9:55 AM	<b>SESSION 10 » Exhibition Hall</b> “The ABC’s of Being Black: How Middle School Black Students Construct Their Racial Identities Amongst Culturally Biased Curriculum” – Ryan Glover, Windsor Jordan, Jr. & Dalia Bishop	<b>SESSION 11 » Room 202</b> “Ain’t Trickin’ If You Got It: Identifying the Trickster Tradition in Contemporary Rap Music” – Courtney Terry “Hip Hop as Black Protest Literature: Anti-Lynching Rhetoric in the Works of Tupac Shakur, Ida B. Wells-Barnett and Michelle Alexander” – Rodrick & Rasheedah Jenkins “T.H.U.G. L.I.F.E.: A Re-Examination of Black Maleness in the 20th Century Through the Art and Lives of James Baldwin, Richard Wright and Tupac Shakur” – Sidney A. Robbins
10:00-11:00 AM	» Exhibition Hall <b>Featured Speaker – Dr. Jeffrey O.G. Ogbar</b> “Tupac, Trap Music, and the Politics of the Prison Industrial Complex”	
11:10 AM- 12:05 PM	<b>SESSION 12 » Exhibition Hall</b> “Documenting Houston Hip Hop” – Julie Grob, Maco L. Faniel & Langston Collin Wilkins	<b>SESSION 13 » Room 202</b> “2Pac and the Role His Work Played in the Critical Development of Men of Color Activist Scholars in Their Efforts to Create ‘Thug Mansion’” – Isidoro Guzman & Robert Unzueta II
12:05-1:15 PM	<b>Lunch</b> (See conference packet for recommended local restaurants.)	
1:15-2:35 PM	<b>SESSION 14 » Exhibition Hall</b> “All Eyez on ‘Pac’: A Thug Poet’s Legacy from the Street to the Academy & Beyond” – Dr. Stephane Dunn, Tara D. Miller, Dr. Corrie Claiborne, Dr. Samuel T. Livingston & Dr. David Wall Rice	<b>SESSION 15 » Room 202</b> “Tupac’s Archives as Documentary Heritage of a Genre and a Generation” – Anonymouz “Generational Dissonance and the Archive: The Selector’s Dilemma” – Murray Forman “Painting a Perfect Picture: Democratizing Provenance in the Appraisal of Hip Hop Archives” – Jarrett M. Drake
2:40-3:35 PM	<b>SESSION 16 » Room 202</b> “Tupac Amaru Shakur in the Archives and the Classroom: Outcomes from a Gender, Race and Religion in Hip Hop Seminary Course” – Dr. Shanesha R.F. Brooks-Tatum, Reverend Christopher Reeves & Reverend Jerrie’Me Wright	<b>SESSION 17 » Exhibition Hall</b> “Preserving Beats: Hardware Samplers and Floppy Disks” – Justin Kovar “Collecting the Underground: Archiving Hip Hop” – Rachel Appel “Acquiring Hip Hop Through Recording Studios: Founding a Hip Hop Archive at the University of Illinois, Urbana-Champaign” – Marten Stromberg
3:35-3:45 PM	<b>Break</b>	
3:45-5:00 PM	<b>SESSION 18 » Room 202</b> “Hip Hop and Information Literacy: Critically Incorporating Hip Hop in the Library Instruction Curriculum” – Dave Ellenwood “The Hip Hop Pedagogical Matrix: Merging Business, Communication & Entertainment Curriculums” – Dr. Michelle Witherspoon “Teach Me How to Urban: The Preparedness of Art Teachers to Teach Students Like Tupac” – Lisa Whittington	<b>SESSION 19 » Exhibition Hall</b> “The Recipe of Hip Hop: The Application, Duplication, Replication, Incarceration and Reincarnation of Culture & Influence” – Annette Jackson, Ken Ford, Montell Jordan & Michael E. Johnson
5:00-5:30 PM	» Exhibition Hall <b>Featured Speaker – Dr. Akinyele K. Umoja</b> “Tupac, the Hip Hop Generation and Multiple Consciousness: The True Legacy of Thuglife”	

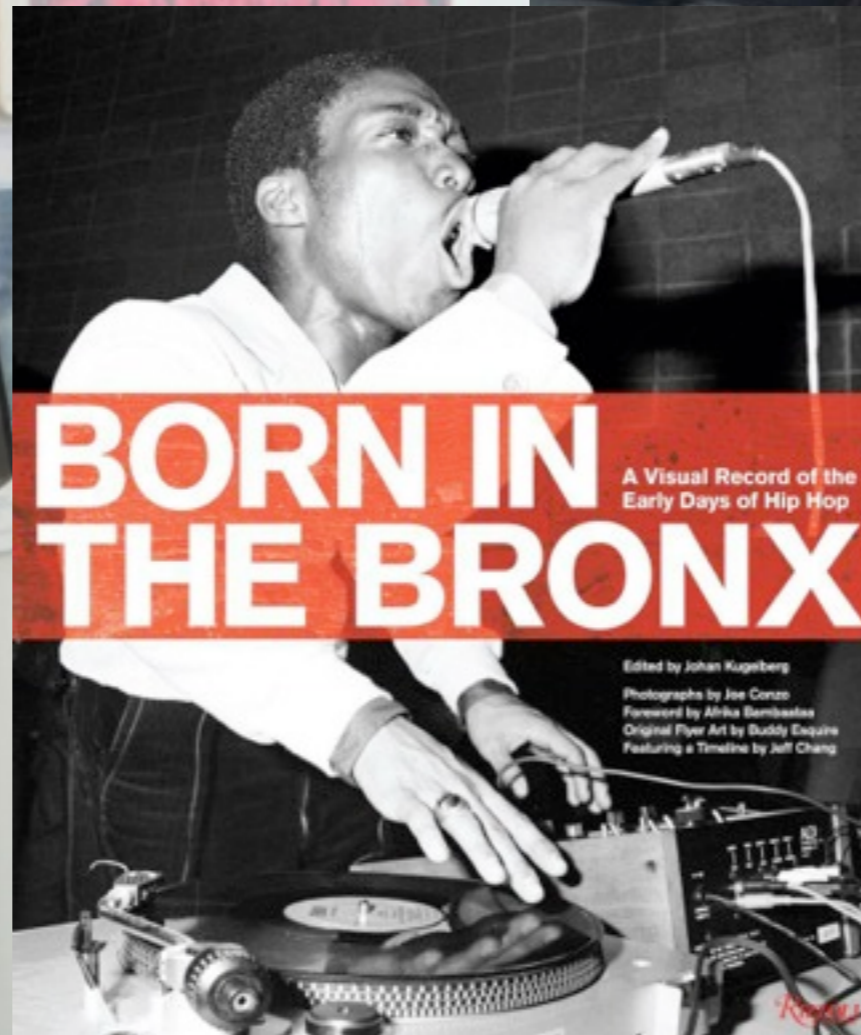
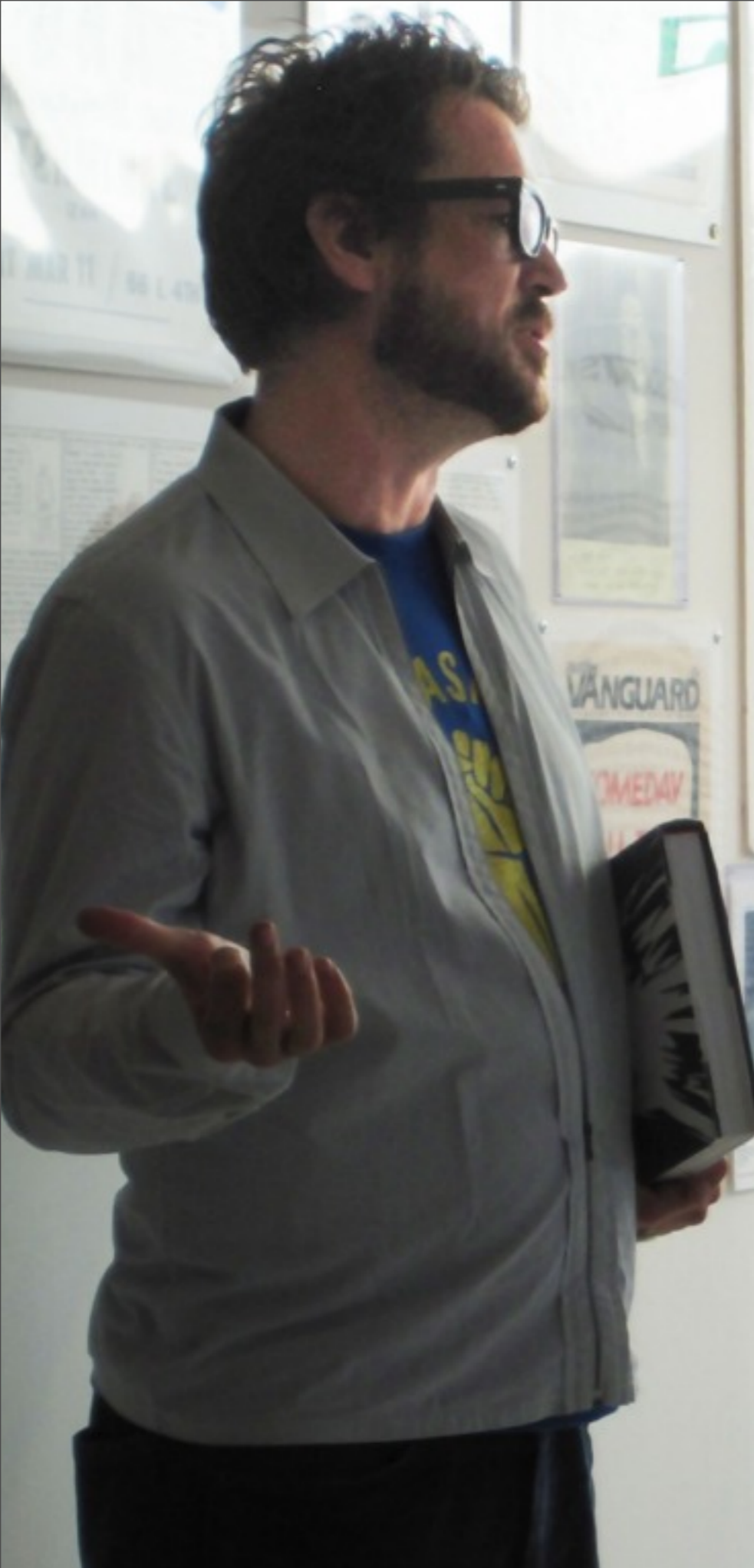


**PreservingHipHop.org**

# Katherine Reagan

Ernest L. Stern '56 Curator of  
Rare Books and Manuscripts;  
Assistant Director for Collections in  
Cornell University's Division of Rare and  
Manuscript Collections

# Johan Kugelberg

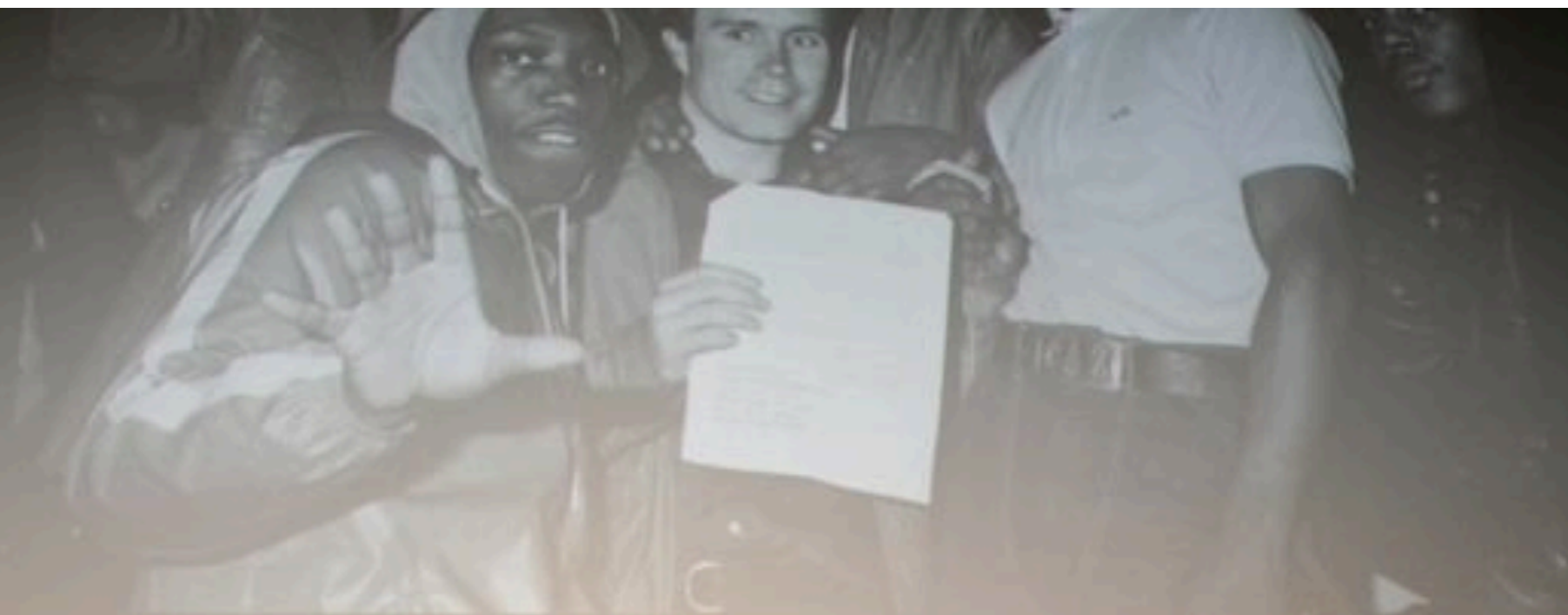


# Cornell's Rare Book and Manuscript vault



# Advisory Board

- DJ Afrika Bambaataa
- Joe Conzo, Jr.
- Johan Kugelberg
- Christie Z-Pabon (Tools of War, DMC)
- Jorge “Popmaster Fabel” Pabon
- Joan Morgan
- Charlie Ahearn
- DJ Rich Medina (Alumnus '92)
- Randy McMillan (Alumnus '92)
- Cornell Africana Studies & Research Center
- Cornell Dept. of Music
- Cornell Dept. of English
- Cornell Dept. of History
- Cornell Dept. of Theater, Film, & Dance
- Cornell Multicultural Admissions Dept.
- Cornell undergrad and grad reps.
- Ithaca College Dept. of Education
- Ithaca College Center for the Study of Culture, Race, & Ethnicity
- Binghamton University Sound Studies Collective
- Local artists and community activists



Cold Crush Brothers and Charlie Ahearn signing the contract for *Wild Style* at the Dixie Club, 1981

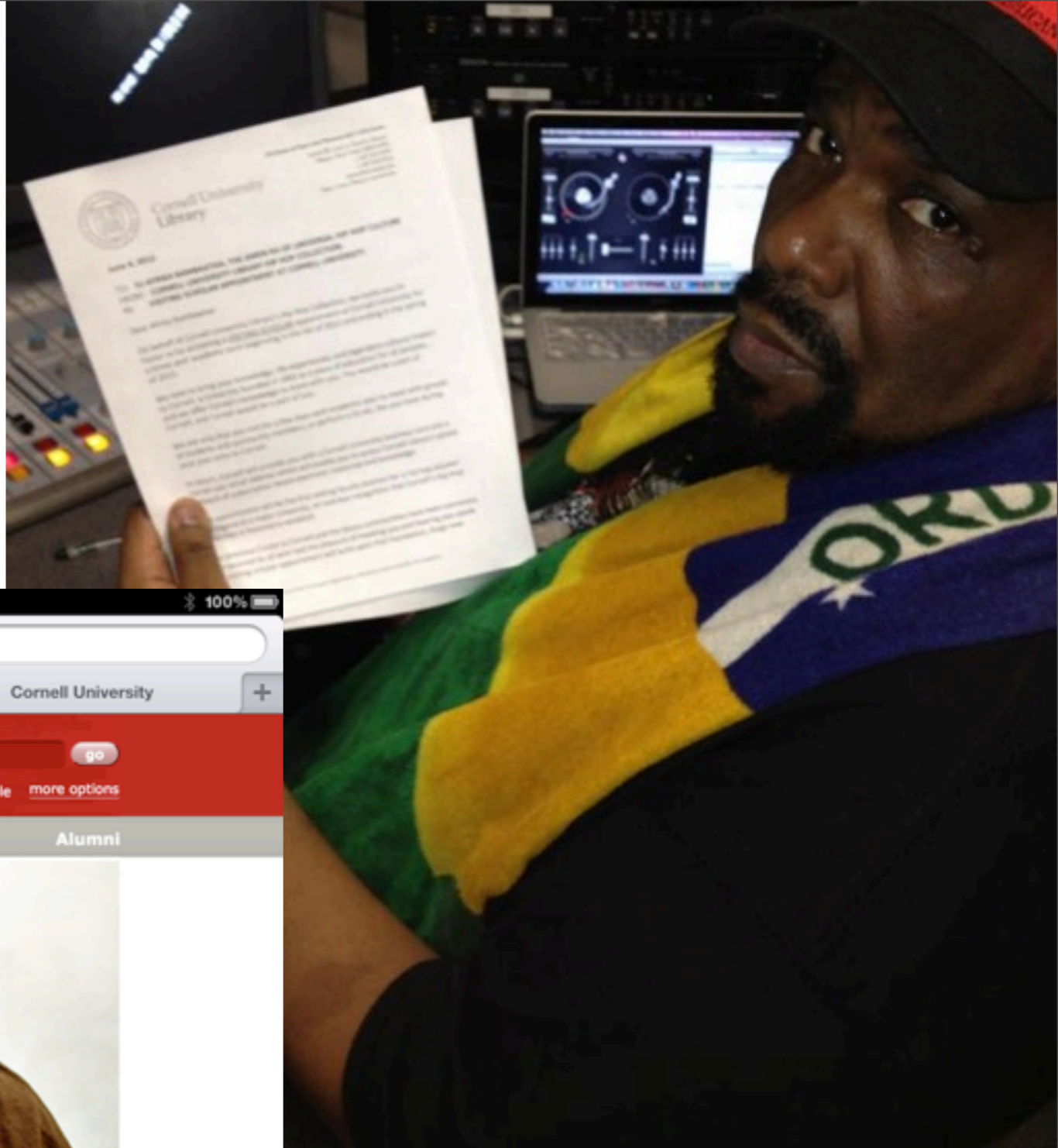


## Inaugural Conference 2008

# Staffing the Hip Hop Collection




# The Godfather of Hip Hop, DJ Afrika Bambaataa: Cornell Visiting Scholar 2012-2015



iPad 9:03 AM 100%


www.cornell.edu/ Google

GoPro Everything We Make Daily... Hip Hop Collection - Cornell Univ... Google Calendar x Cornell University +

 **Cornell University** SEARCH: go

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Hip-Hop pioneer, DJ Afrika Bambaataa, appointed visiting scholar [learn more](#) >

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 **Computer-simulated knitting at Cornell goes right down to the yarn**  
Stitching in 3-D makes realistic clothing for animated characters

 **Underwater sounds cut right whale communications in North Atlantic**  
Study says endangered whales' calls are lost to ship noise in sanctuary

**Spotlight >**

 **America's Foreign Language Deficit - a Forbes blog by President Skorton and Dean Altschuler**

**Events >**

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# Ben Ortiz

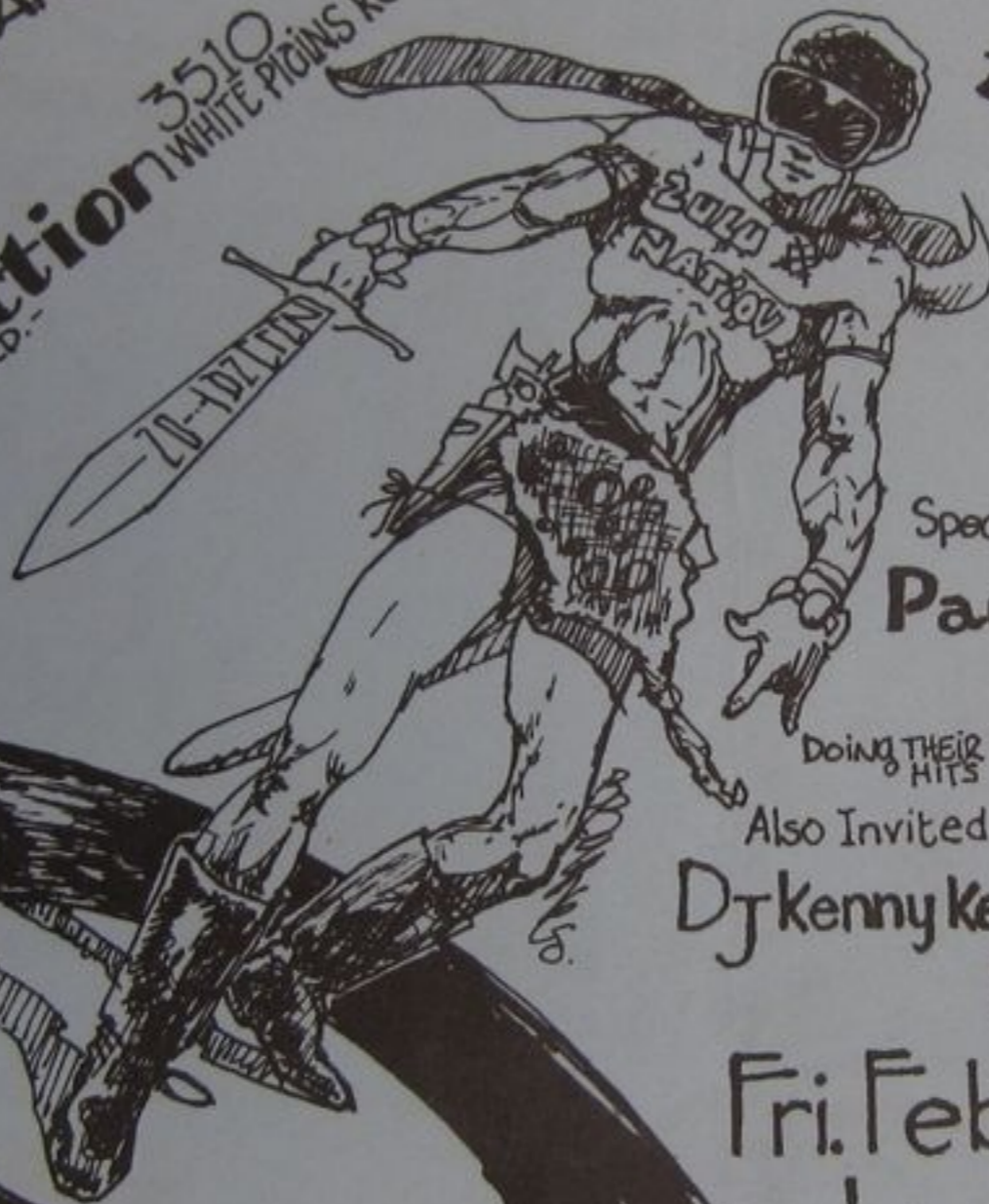
Assistant Curator of the  
Cornell Hip Hop Collection

# What's in the CHHC?

- A research archive composed of the largest institutionally assembled collection of artifacts documenting the birth and spread of Hip Hop culture.
- 7,000+ vinyl recordings, cassettes, and CD's, as well as recordings of early battles and live performances.
- Several hundred 1970s and 1980s Hip Hop party and event flyers, including the working archive of noted flyer artist Buddy Esquire, "The Flyer King."
- The photographic archive of Bronx photographer Joe Conzo, Jr. aka "The Man Who Took Hip Hop's Baby Pictures."
- The photographic archive of Ernie Paniccioli, long-time photographer for "Word Up" magazine and author of "Who Shot Ya?: Three Decades of Hip Hop Photography."
- The archive of Breakbeat Lenny, co-founder of "Ultimate Breaks & Beats."
- Archives documenting graffiti and writing/aerosol culture, including the archive of the IGTimes, the archive of Richard "SEEN" Mirando, and various blackbooks by well known artists.
- Books, magazines, textiles, and more.

**Nubian**  
Production Presents

Paul Winley Recording Artist SHOW Featuring  
**T. Connection** 3510 WHITE PIONS Rd.  
- NEAR GUN HILL RD. -



**Afrika Bambaataa**

**Soul Sonic Force**

Doing THEIR HIT

Zulu Nation Throw Down Part 2

**Cosmic Force**

Doing THEIR HIT

Zulu Nation Throw Down Part 1

**DJ JAZZY JAY**

**DJ RED ALERT**

Special Guest Stars

**Paulette & Tanya**

« Vicious Tee » Winley

Doing THEIR HITS " Rhyming + Rappin' Also Vicious Rap  
(T-U-R-K-E-Y)

Also Invited Guest

**DJ Kenny Ken DJ Gregski**

**Serious 5**

**Fri. Feb. 20, 1981 9:00pm UNTIL?**

**Ladies** \* FREE \$3.00 AFTER  
TILL 11:00PM **GENTS \$4.00**  
\$5.00 ALL NIGHT WITHOUT FLYER WITH FLYER BEFORE 12:00

THE MESSAGE  
DON'T WASTE YOUR MIND ON DUST OR ANY DRUGS  
THAT HARM YOUR BODY DON'T BECOME THE LIVING DEAD

EDDIE ED POO TWO  
1981 SOUL BROTHERS  
PRODUCTION  
\*♡\*  
\*♡\*

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**TALKIN'**



"DENY  
UNDOES"

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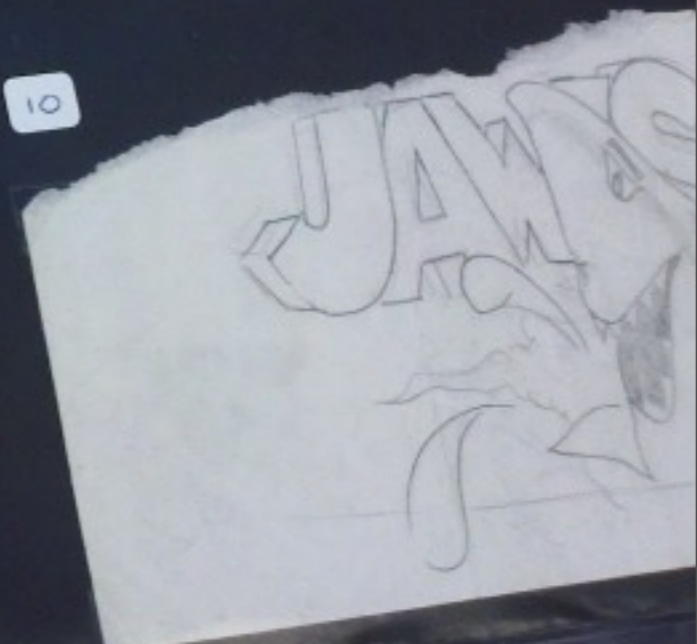
BROUGHT TO ME BY  
UNITED ARTISTS  
NNDY IN THE 80S  
OF COURSE.



9



10



# Classes, Tours, Outreach





# Joe Conzo, Jr.

Pioneering Hip Hop  
Photographer



Joe Conzo

# **BORN IN THE BRONX YESTERDAY AND TODAY...**



























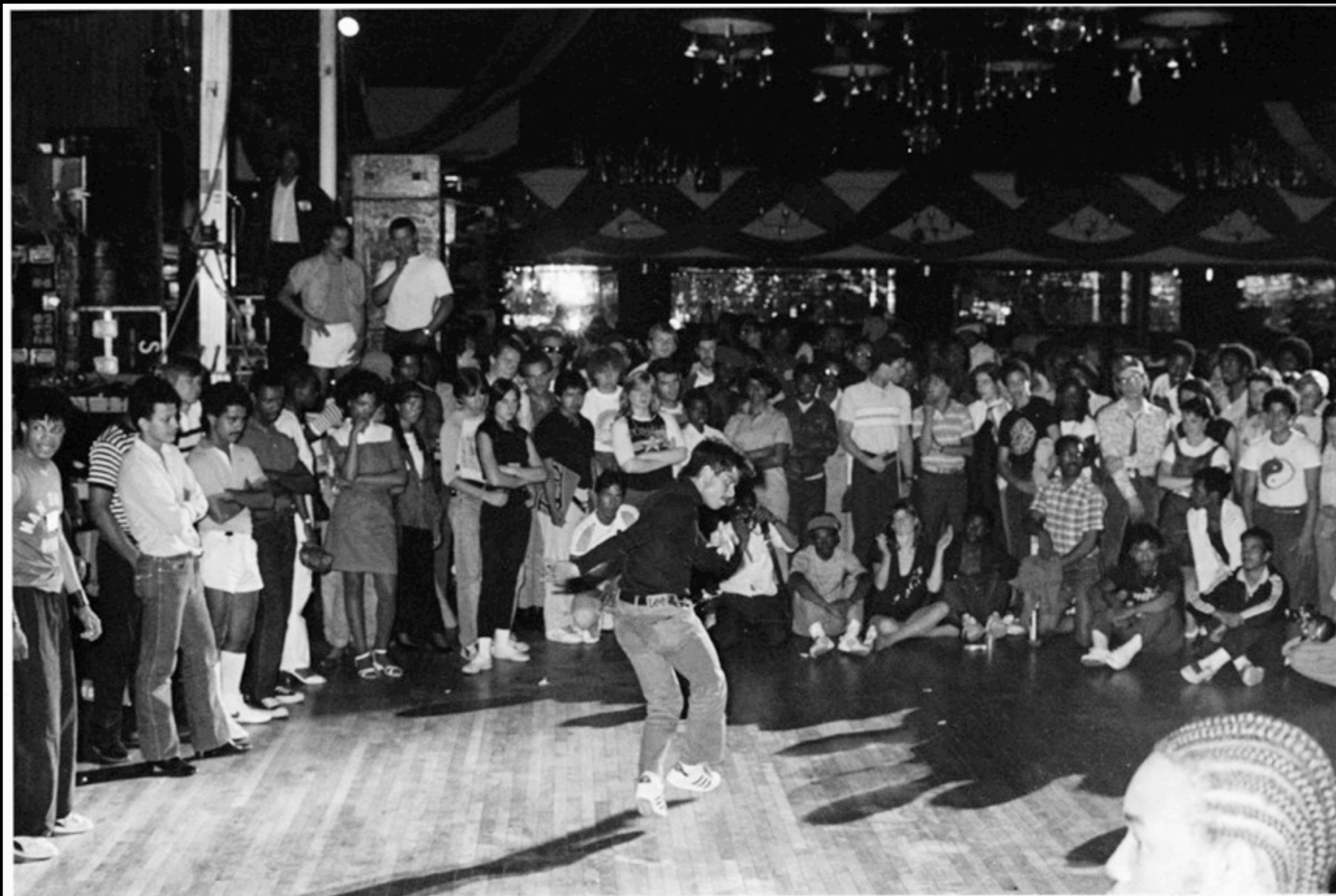














**T.M.F. PRODUCTIONS**

**Proudly Presents...**



**THE GRAND MASTER CASANOVA FLY  
and**

**THE DISCO WIZ, MIGHTY MIKE**



**KOOL KEV and Pambaataa AT DJs**

**THE MIGHTY FORCE CREW**

**AT THE FULLY AIR CONDITIONED**

**BLUE LAGOON**

**2324 Webster Ave. and 184th. ST.**

**SAT. JULY 8, 1978 -- SUN. JULY 9, 1978**

**10:00 until**

**fee \$2.00**

**EVERY BODY WILL BE THERE!**



**T.J. PRODUCTIONS  
PRESENTS**

**A BATTLE OF THE DJ'S  
AT CLUB 462**

*East Tremont Ave - Between Park & Wash.*

**MAR 17 ADM: \$2.00 10 P.M.**

**KOOL D.J. TROY**  
*and his Mike Shot team*

**D.J. HIMEROCK - DIZZY-DIZ  
VS**

**D.J. CASANOVA FLY  
DISCO WIZ**

**T.M.F. PRODUCTIONS**  
**presents**

**THE GRAND  
MASTER  
CASANOVA FLY  
and  
THE DISCO WIZ  
&  
D.J. MIGHTY MIKE**  
**featuring**  
**A 1 FEMALE D.J. PAM-BAA-TAA**  
**PLACE TO BE**

**4529 3<sup>RD</sup> AVE. BET.**

**183 & 182**

**(JUNE 15.....THUR. 7:pm<sup>to</sup> 2:AM)**  
**adm \$1.00**

**(JUNE 17.....<sup>sat</sup> FRI. 10:pm UNTIL)**  
**adm \$2.00**



























Joe Conzo  
PHOTOGRAPHIC ARTIST







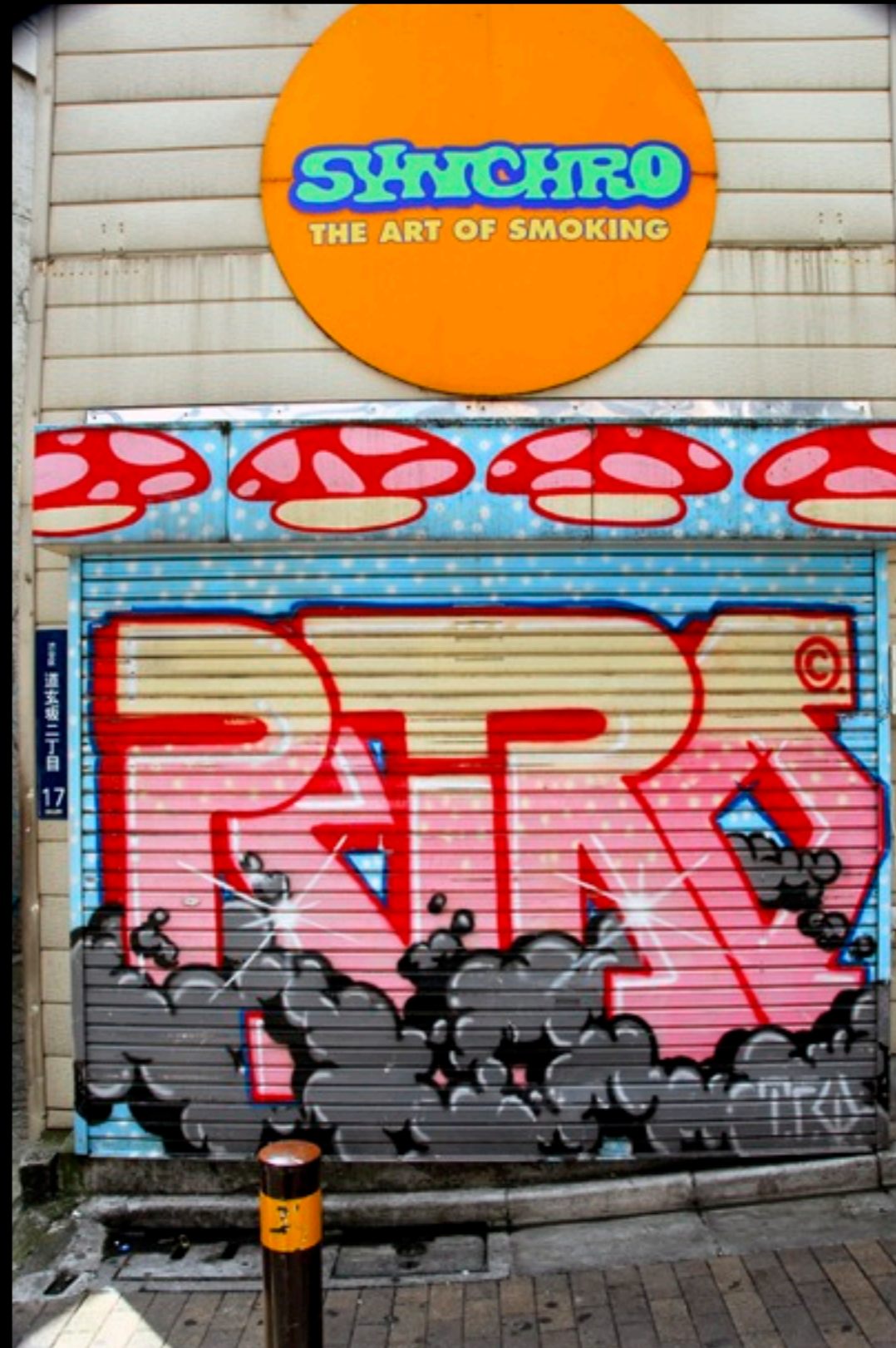
*Joe Conzo*  
PHOTOGRAPHIC ARTIST





























*Joe Conzo*  
PHOTOGRAPHY ARTIST











*Joe Conzo*  
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*Joe Conzo*  
PHOTOGRAPHIC ARTIST



*The Conzo*  
PHOTOGRAPHY











*Joe Conzo*  
PHOTOGRAPHIC ARTIST







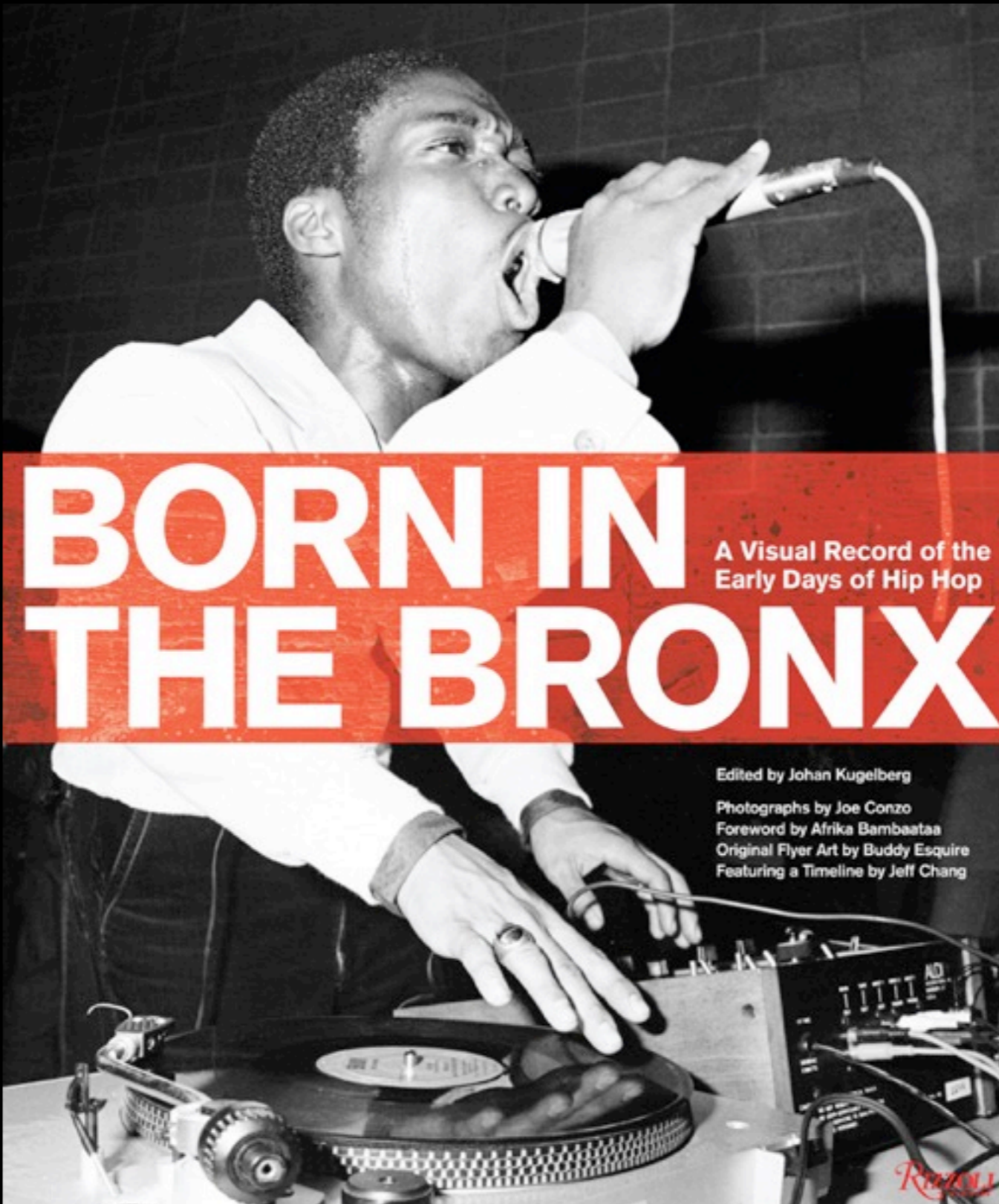








"BORN  
\* IN THE  
BRONX "



# BORN IN THE BRONX

A Visual Record of the  
Early Days of Hip Hop

Edited by Johan Kugelberg

Photographs by Joe Conzo

Foreword by Afrika Bambaataa

Original Flyer Art by Buddy Esquire

Featuring a Timeline by Jeff Chang

*Rizzoli*

# Kool DJ Red Alert

Pioneering Hip Hop  
Deejay

# History with a Soundtrack: YouTube, Vernacular History, and Tupac Shakur

Steve Spence

archive : narrative ::  
database : music video

# Three reasons that Shakur's music appeals to Vernacular Historians

1. The sampling aesthetic that is integral to early hip-hop;
2. Shakur's iconic status as “badman” and second-generation revolutionary;
3. His talent for crafting unusually dense and complex symbols.

Brenda : her baby ::  
society : our Brendas

let the Devil feel  
the wrath of  
a NIGGA



# **“Tupac and Native American Studies: Creating Connections through Linguistics, Historical Activism, and Photography”**

Melissa Leal, PhD

**TUPAC AMARU SHAKUR COLLECTION CONFERENCE:  
“HIP HOP, EDUCATION AND EXPANDING THE ARCHIVAL IMAGINATION”**

**September 28, 2012**

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**ALALU – Esselen word for  
“and”  
conjoins two nouns**

**2Pac alalu Native American  
Studies**

# Quechua



# Tupac Amaru

TUPAC – BRILLIANT/RESPLENDENT  
(SPLENDID OR DAZZLING IN  
APPEARANCE)



AMARU – VIPER, SNAKE,  
SYMBOL OF KNOWLEDGE AND  
LEARNING



# Tupac Amaru : Resplendent symbol of knowledge



Robeson County, North Carolina

**January 13, 1958**

# James W. "Catfish" Cole

"to put the Indians in their place, to end race mixing"

# Robeson County – 1950's

- Tri-racial population –  
40,000 Whites  
30, 000 Native Am.  
25, 000 African Am.
- Each group had their own separate school system.
- 1954 Brown v. Board of Education
- Court instructed schools to proceed with “all deliberate speed.”
- The KKK fought integration with nighttime attacks.

One of the crosses burned on the night of January 13 was on the lawn of a Lumbee family that had recently moved into a predominantly white neighborhood, while the other was intended to intimidate a Lumbee woman who was said to have been dating a white man. Not content to leave it at this, the Klan planned a rally in Robeson County to be held just a few days later.



- About 100 KKK members showed up.
- They brought a large banner emblazoned with “KKK”, a generator, and a single bare light bulb.
- Because the light was so dim, they did not realize that they were being surrounded by about 1,000 Lumbee Indians.

The groups fought, and a shotgun blast shattered the light. In the sudden darkness, the Lumbees descended upon the field, yelling and firing guns into the air, scattering the overmatched Klansmen. Some left under police protection while others, including Catfish Cole, simply took to the woods.



News photographers already on the scene captured the celebration. Images of triumphant Lumbees holding up the abandoned KKK banner were published in newspapers and magazines throughout the world

## BAD MEDICINE

North Carolina Indians break up

## FOR THE KLAN

Ku Kluxers' anti-Indian meeting



NORTH CAROLINA CLASH: Indians with guns riding Klan gathering near Maxton

Simeon Oxendine, a popular World War II veteran, appeared in [\*Life Magazine\*](#), smiling and wrapped in the banner. The defeat of the Klan galvanized the Lumbee community. The Ku Klux Klan was active in North Carolina into the 1960s, but they never held another public meeting in Robeson County



Alice Faye Williams –  
Afeni Shakur

Born January 10, 1947 in  
Lumberton, North  
Carolina (Robeson  
County)



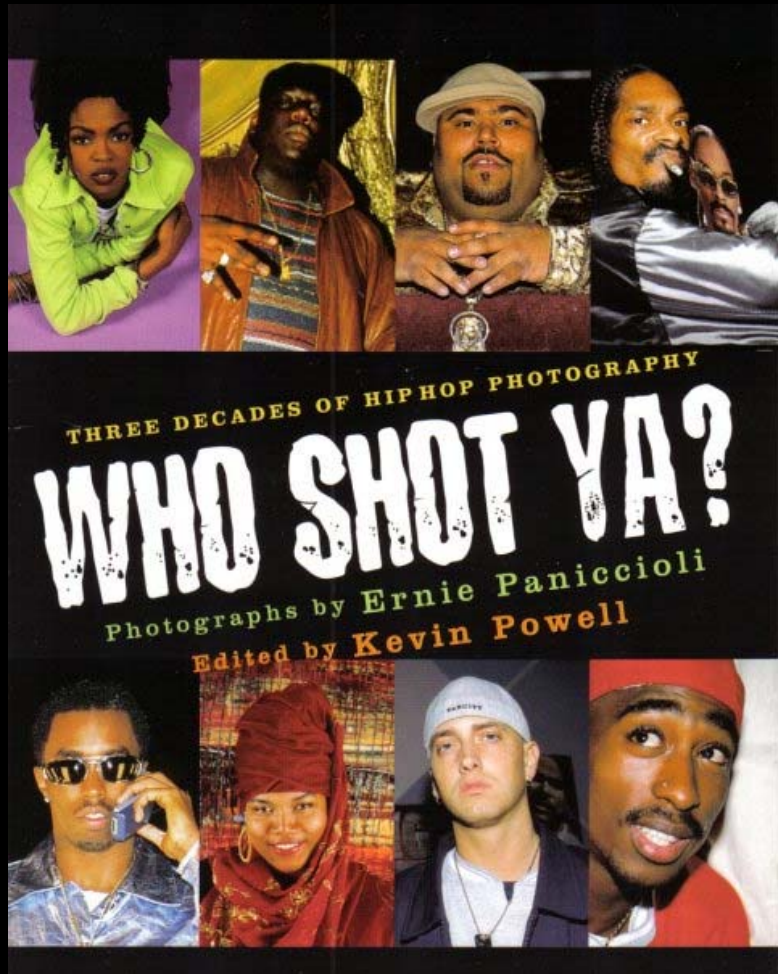
# Afeni Reflects

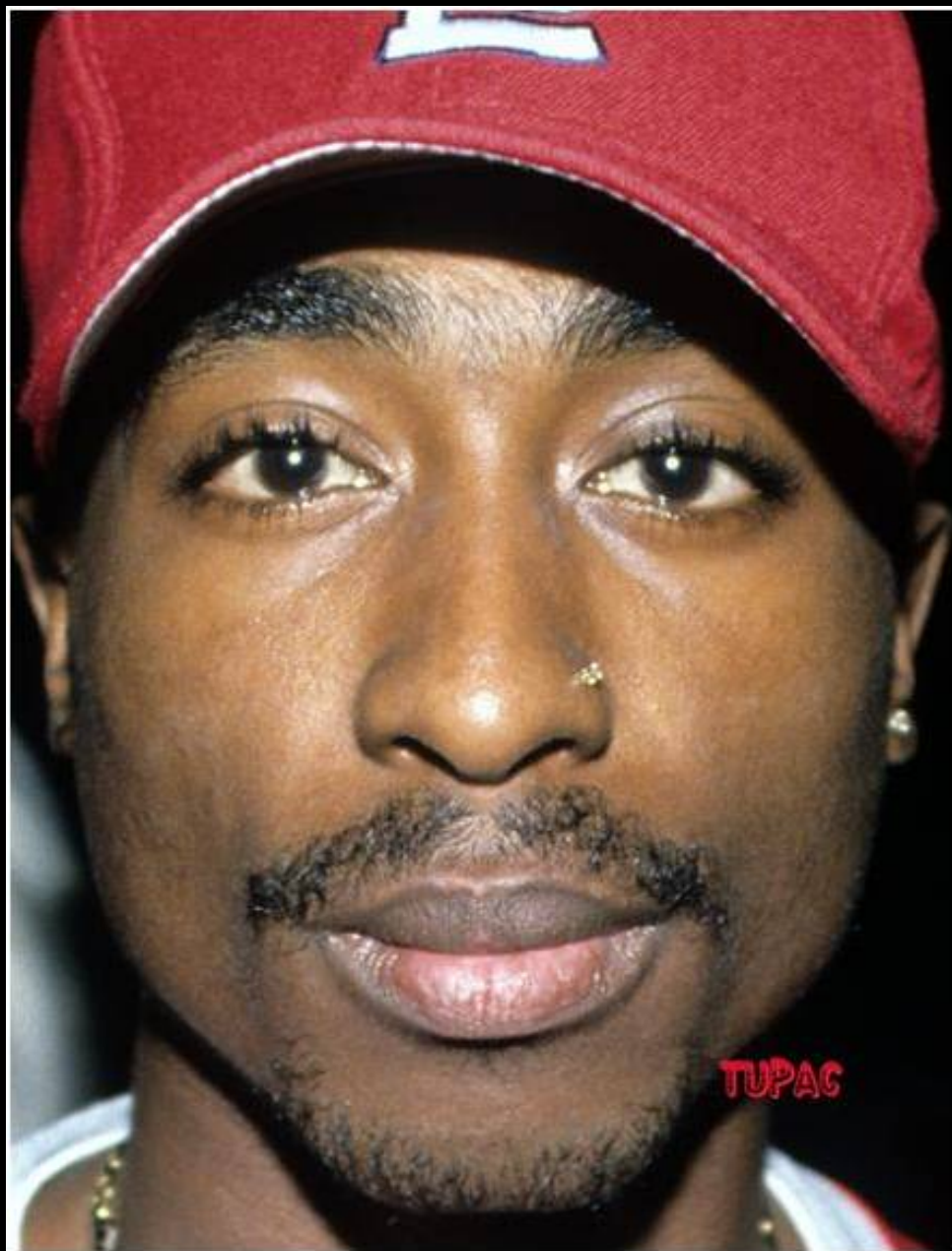
- “The Lumbee didn’t take no shit from white folks...Klan came in and tried to impose a 10 o’clock curfew on the Indian and Black community. Posted notices up about race mixing and basically wanted to control the Lumbees and treat them like niggers. So the Klan had a rally posted-the time and place and everything. Well, the Lumbees got guns and rifles and ambushed the Klan at their own rally...Those white-hooded crackers ran into the woods like the little wing wangs they were... That was my first taste of resistance.”

- ❑ Influenced by the courage and heroism of Lumbee Indians and how they had successfully defeated their oppressors.
- ❑ As children, Tupac and his sister, Sekyiwa, heard the Lumbee tales that had been passed down from generation to generation.
- ❑ Afeni, as a member of the Black Panthers, was influenced by these acts of resistance and in turn influenced Tupac.

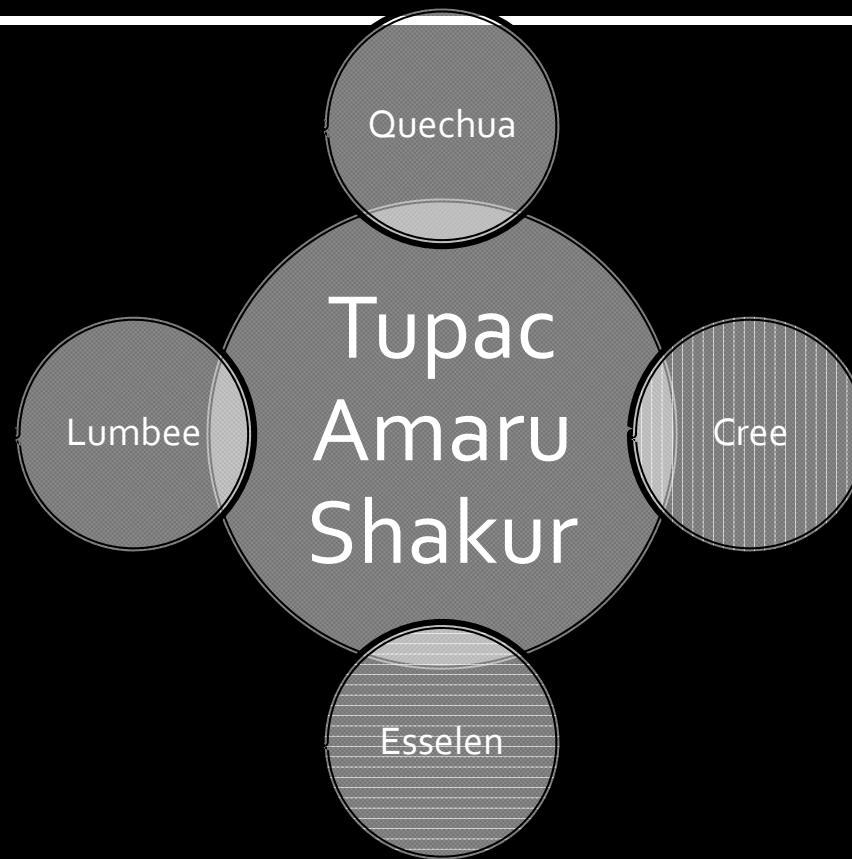
## **Tupac and his commitment to social justice....**

# Ernie Paniccioli and Tupac's Image





# Alalu – Making Connections



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# The Architects of Culture: Tupac as Architect

James Cox

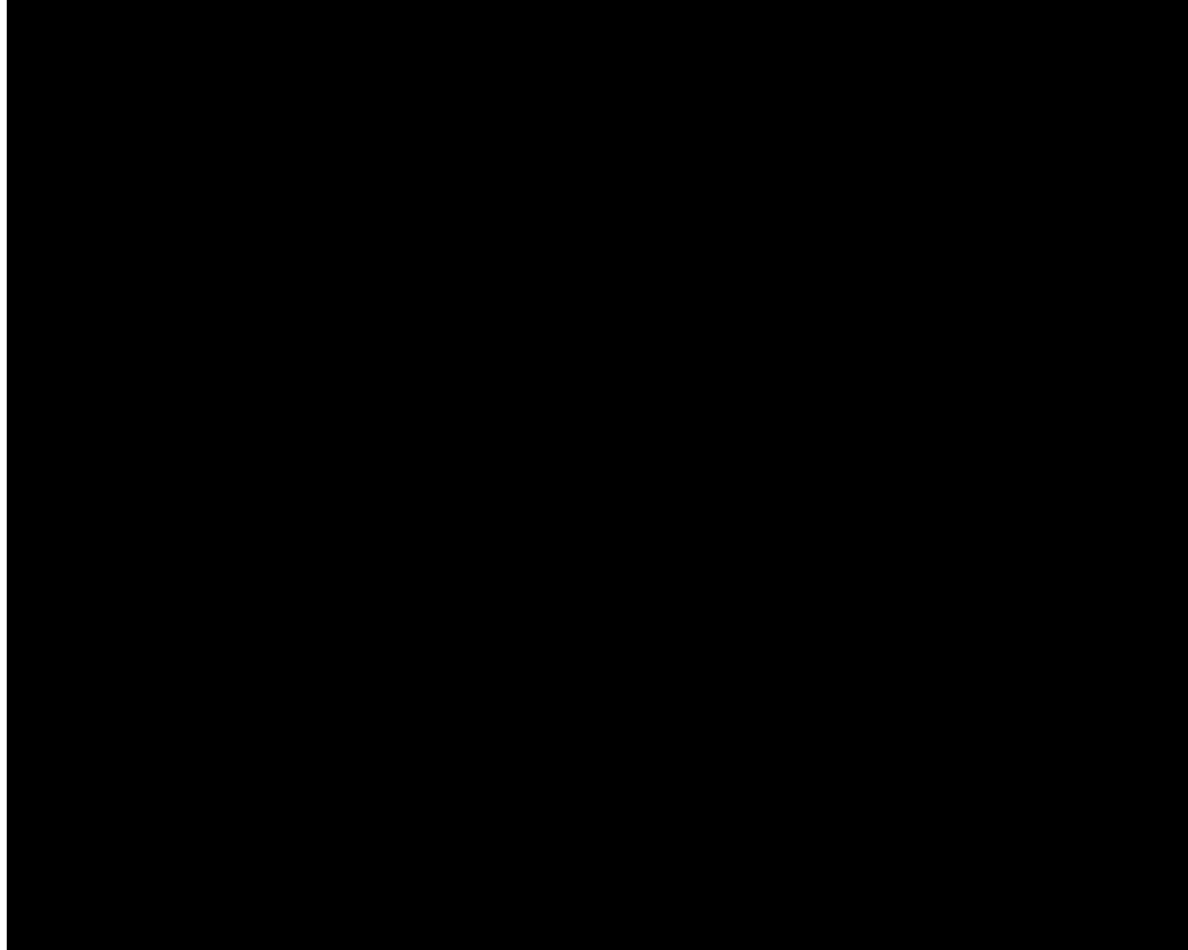
PhD Candidate

Macquarie University, Sydney, Australia

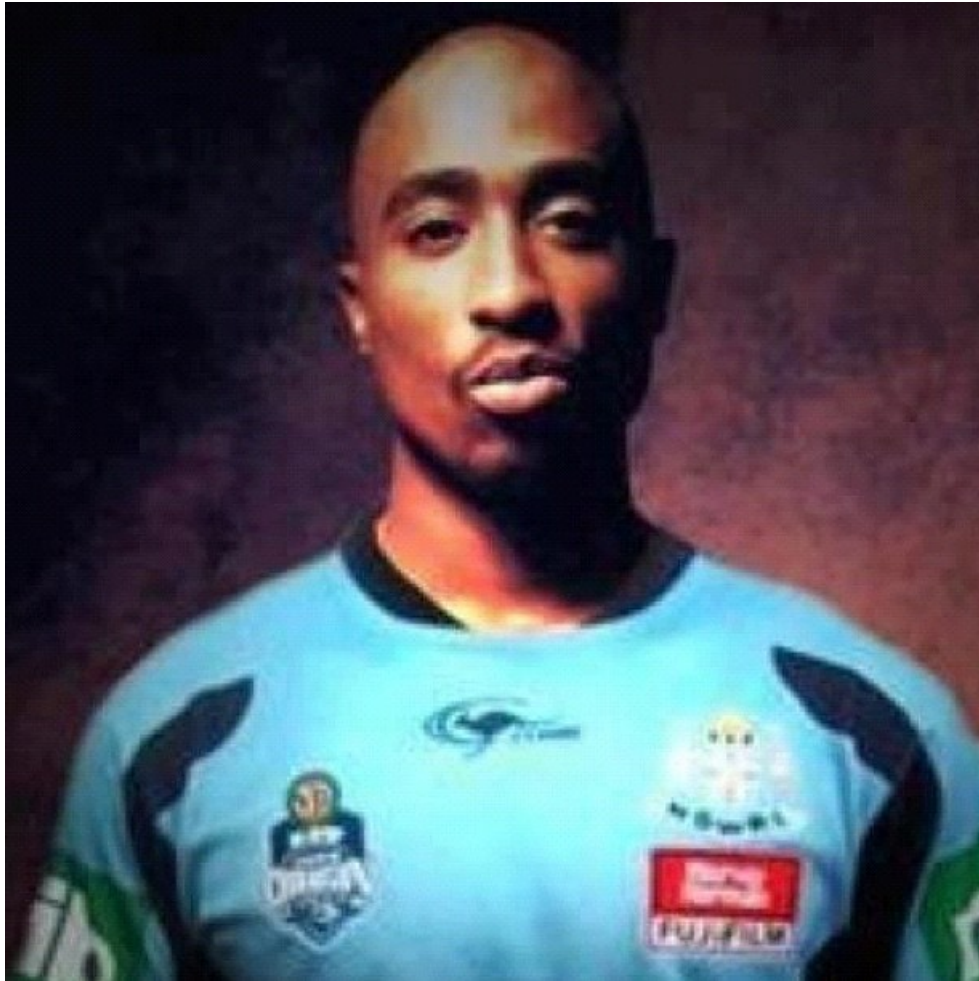
# The Architects of Culture



# The Architects of Culture



# The Architects of Culture



# The Architects of Culture



# The Architects of Culture



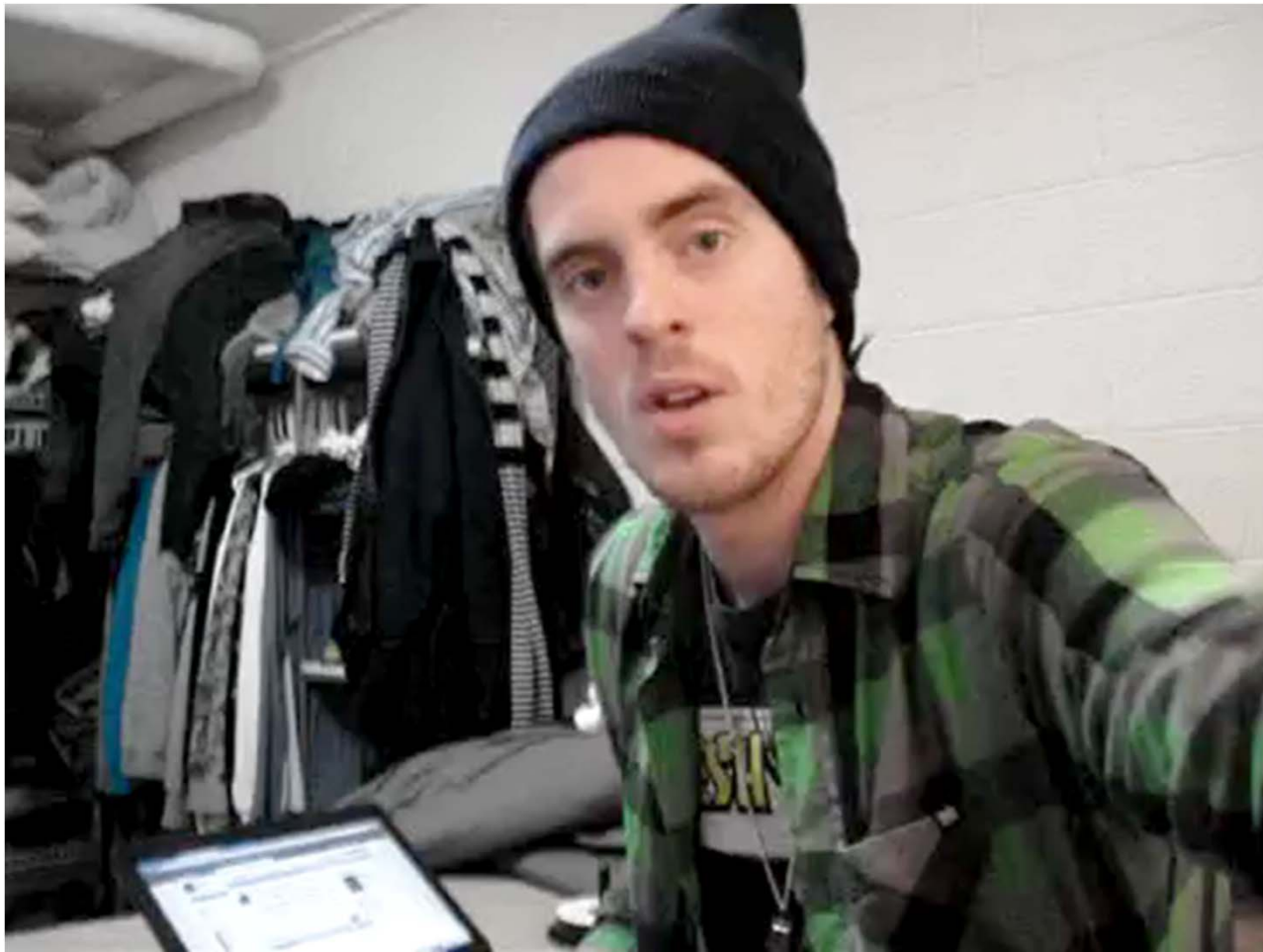
# The Architects of Culture



# The Architects of Culture



# The Architects of Culture



**[Accompanies: “Better Dayz: Tupac’s Critical  
Call for a Better Legal System” -- andré  
douglas pond cummings, Pamela Bridgewater,  
& Nick Sciullo.]**



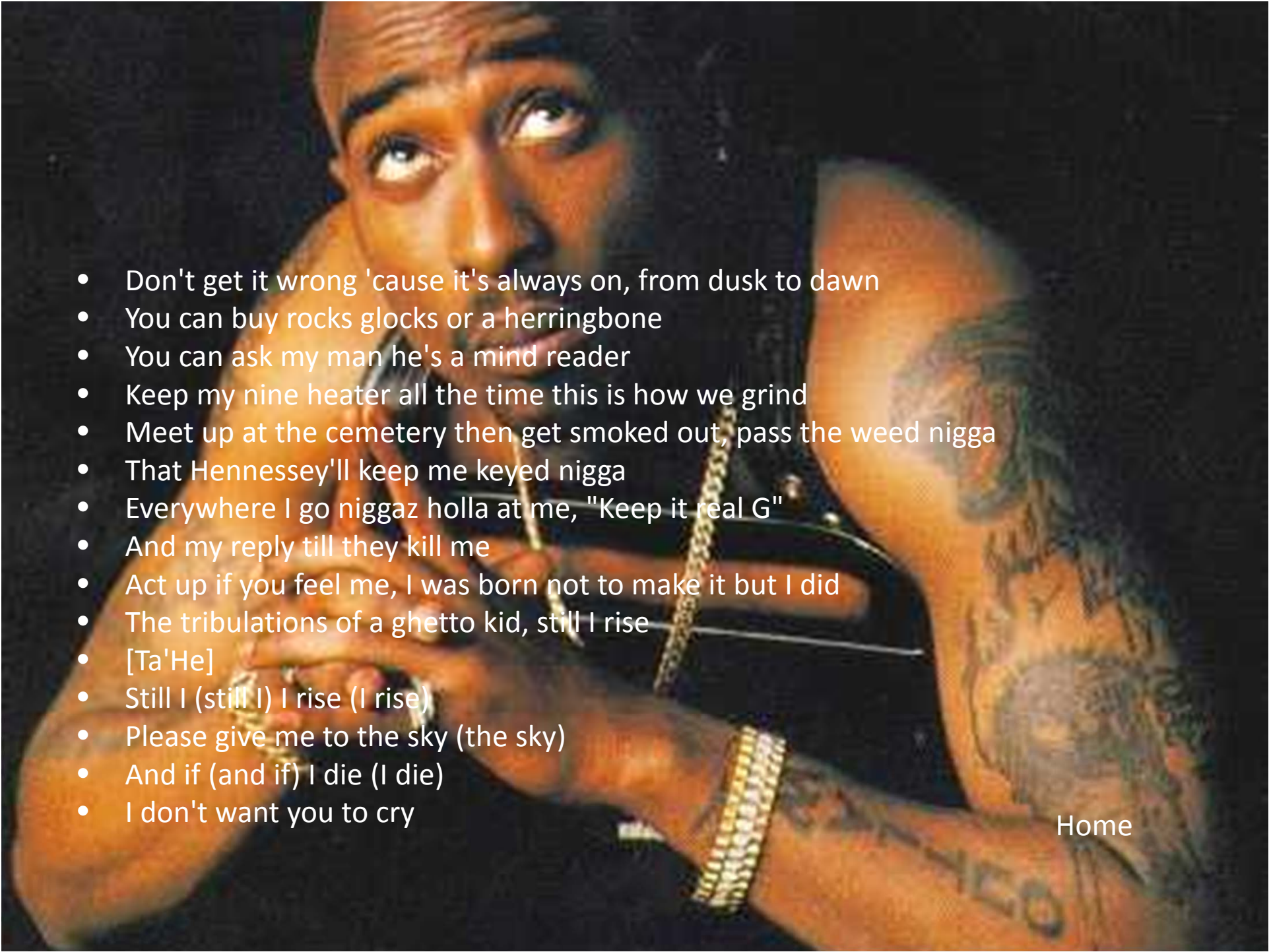
Letter to the  
President  
Lyrics



Still I Rise Lyrics

# Still I Rise

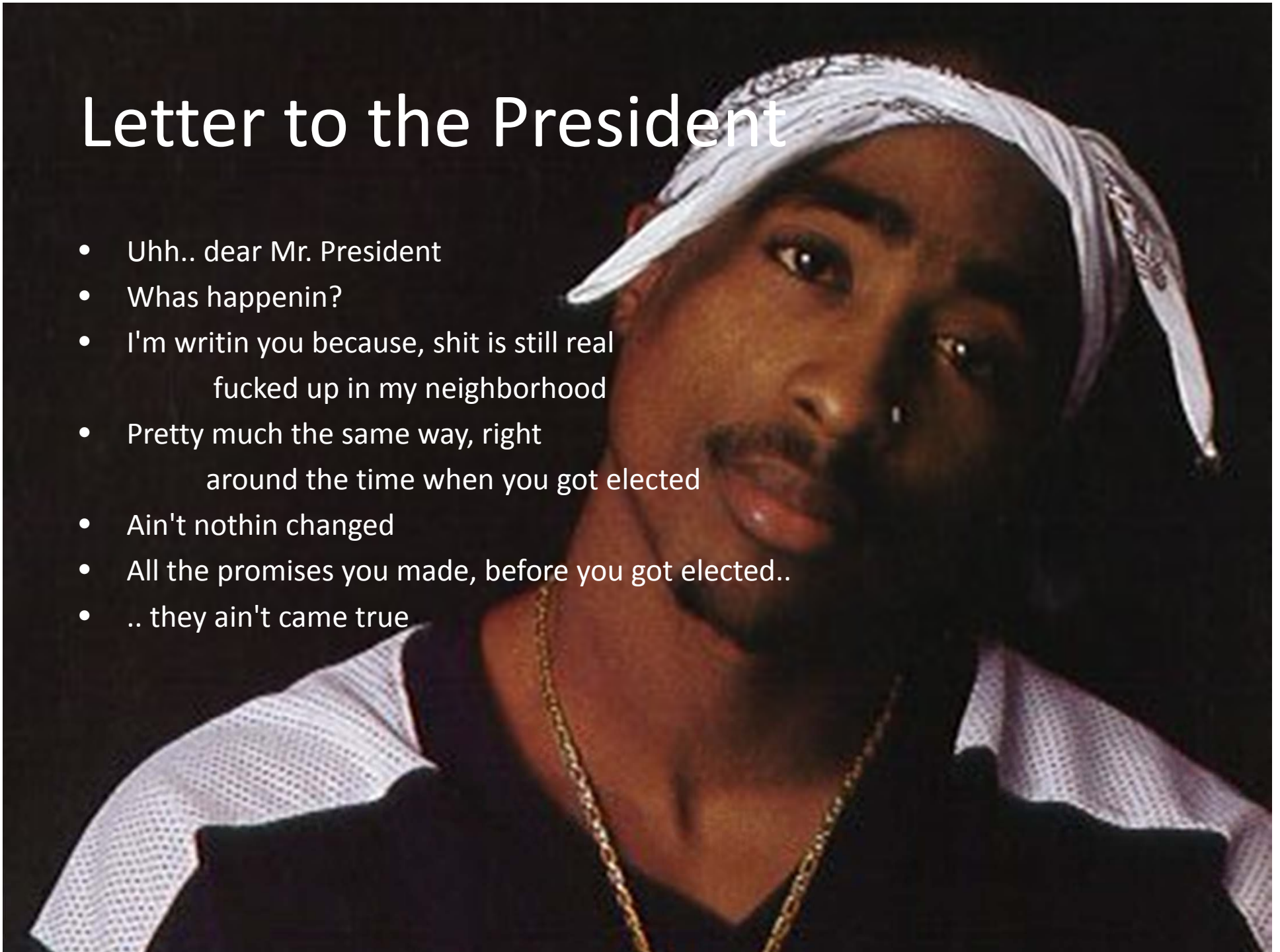
- Even as a little seed, I could see his plan for me
- Stranded on welfare, another broken family
- Now what was I to be, a product of this heated passion
- Momma got pregnant, and poppa got a piece of ass
- Look how it began, nobody gave a fuck about me
- Pistol in my hand, this cruel world can do without me
- How can I survive? Got me asking white Jesus
- will a nigga live or die, 'cause the Lord can't see us
- in the deep dark clouds of the projects, ain't no sunshine
- No sunny days and we only play sometimes
- When everybody's sleeping
- I open my window jump to the streets and get to creeping
- I can live or die, hope I get some money 'fore I'm gone
- I'm only 19, I'm trying to hustle on my own
- on this block where everybody and they pops trying to slang rocks
- I'd rather go to college, but this is where the game stops

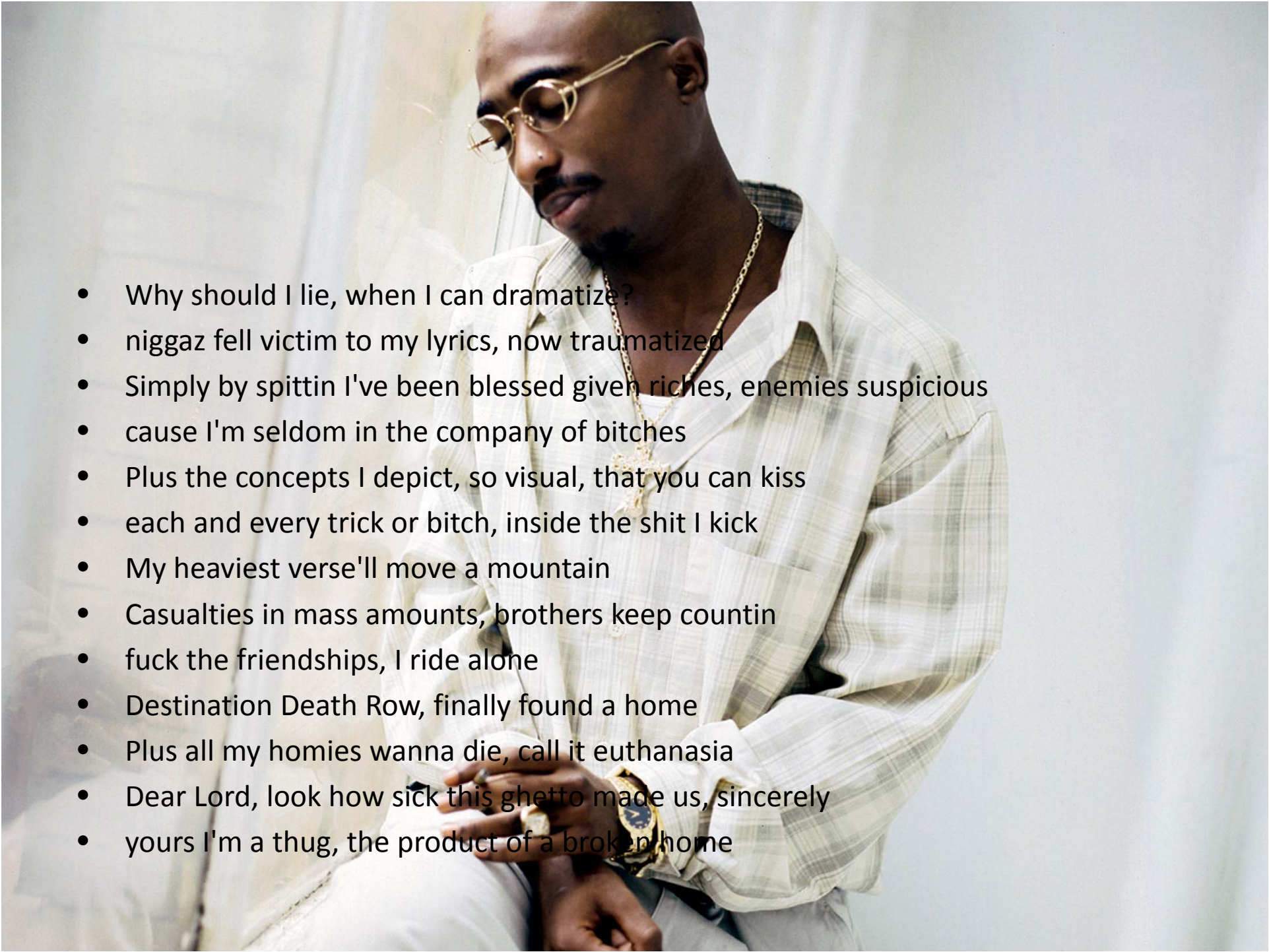
- 
- Don't get it wrong 'cause it's always on, from dusk to dawn
  - You can buy rocks glocks or a herringbone
  - You can ask my man he's a mind reader
  - Keep my nine heater all the time this is how we grind
  - Meet up at the cemetery then get smoked out, pass the weed nigga
  - That Hennessey'll keep me keyed nigga
  - Everywhere I go niggaz holla at me, "Keep it real G"
  - And my reply till they kill me
  - Act up if you feel me, I was born not to make it but I did
  - The tribulations of a ghetto kid, still I rise
  - [Ta'He]
  - Still I (still I) I rise (I rise)
  - Please give me to the sky (the sky)
  - And if (and if) I die (I die)
  - I don't want you to cry

[Home](#)

# Letter to the President

- Uhh.. dear Mr. President
- Whas happenin?
- I'm writin you because, shit is still real  
fucked up in my neighborhood
- Pretty much the same way, right  
around the time when you got elected
- Ain't nothin changed
- All the promises you made, before you got elected..
- .. they ain't came true

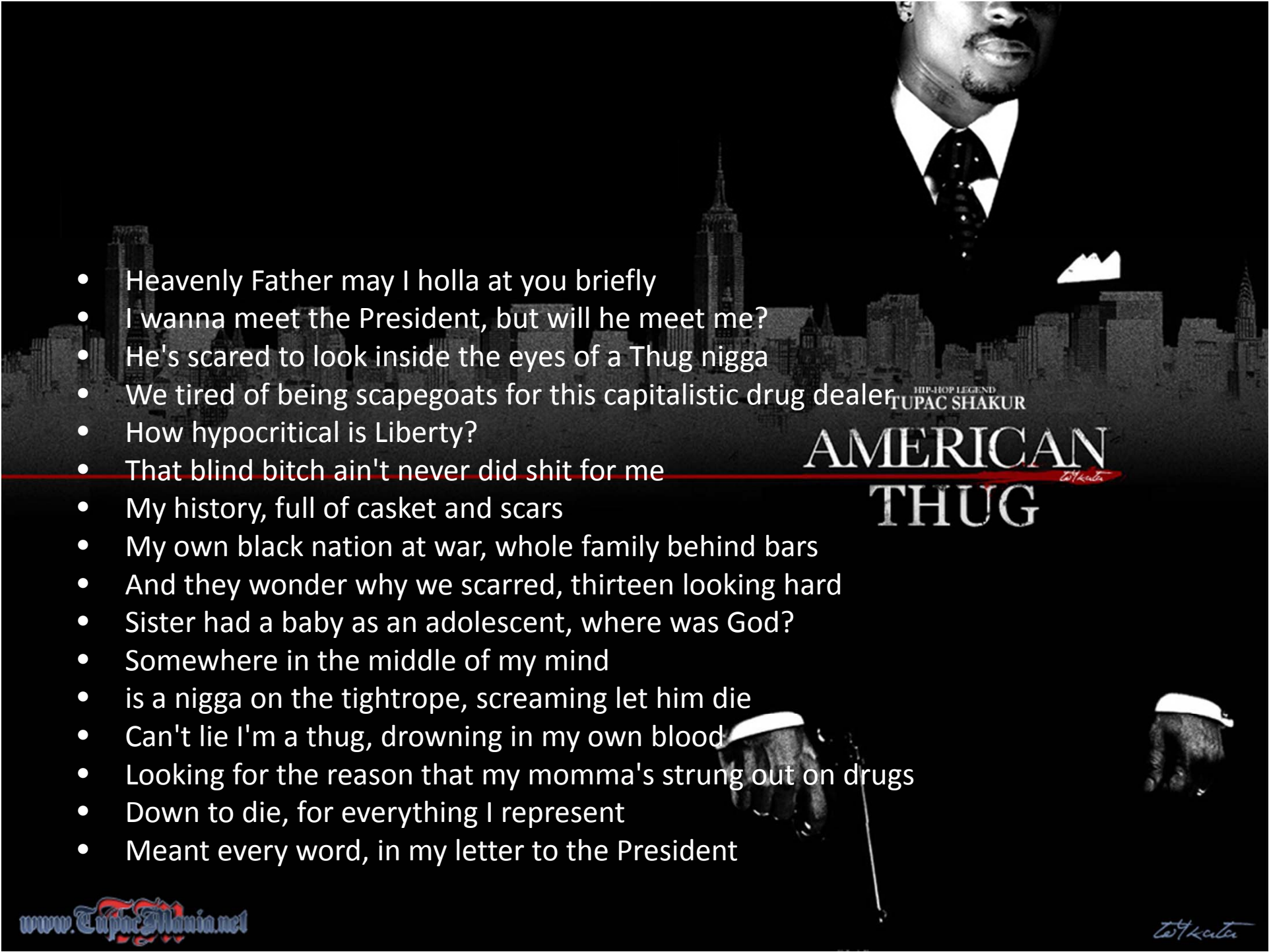


- 
- Why should I lie, when I can dramatize?
  - niggaz fell victim to my lyrics, now traumatized
  - Simply by spittin I've been blessed given riches, enemies suspicious
  - cause I'm seldom in the company of bitches
  - Plus the concepts I depict, so visual, that you can kiss
  - each and every trick or bitch, inside the shit I kick
  - My heaviest verse'll move a mountain
  - Casualties in mass amounts, brothers keep countin
  - fuck the friendships, I ride alone
  - Destination Death Row, finally found a home
  - Plus all my homies wanna die, call it euthanasia
  - Dear Lord, look how sick this ghetto made us, sincerely
  - yours I'm a thug, the product of a broken home

- Everybody's doped up, nigga what you smokin on?
- Figure if we high they can train us
- but then America fucked up and blamed up
- I guess it's cause we black that we targets
- My only fear is God, I spit that hard shit
- In case you don't know, I let my pump go
- Get ?ride for M'Thulu? like I ride for Geronimo
- Down to die, for everything I represent
- Meant every word, in my letter to the President

- Dear Mr. President, tell me what to do
- These niggaz actin up in the hood, send more troops
- (What should I do?)
- Dear Mr. President, tell me what to do
- These niggaz actin up in the hood, send more troops



- 
- Heavenly Father may I holla at you briefly
  - I wanna meet the President, but will he meet me?
  - He's scared to look inside the eyes of a Thug nigga
  - We tired of being scapegoats for this capitalistic drug dealer
  - How hypocritical is Liberty?
  - ~~That blind bitch ain't never did shit for me~~
  - My history, full of casket and scars
  - My own black nation at war, whole family behind bars
  - And they wonder why we scarred, thirteen looking hard
  - Sister had a baby as an adolescent, where was God?
  - Somewhere in the middle of my mind
  - is a nigga on the tightrope, screaming let him die
  - Can't lie I'm a thug, drowning in my own blood
  - Looking for the reason that my momma's strung out on drugs
  - Down to die, for everything I represent
  - Meant every word, in my letter to the President

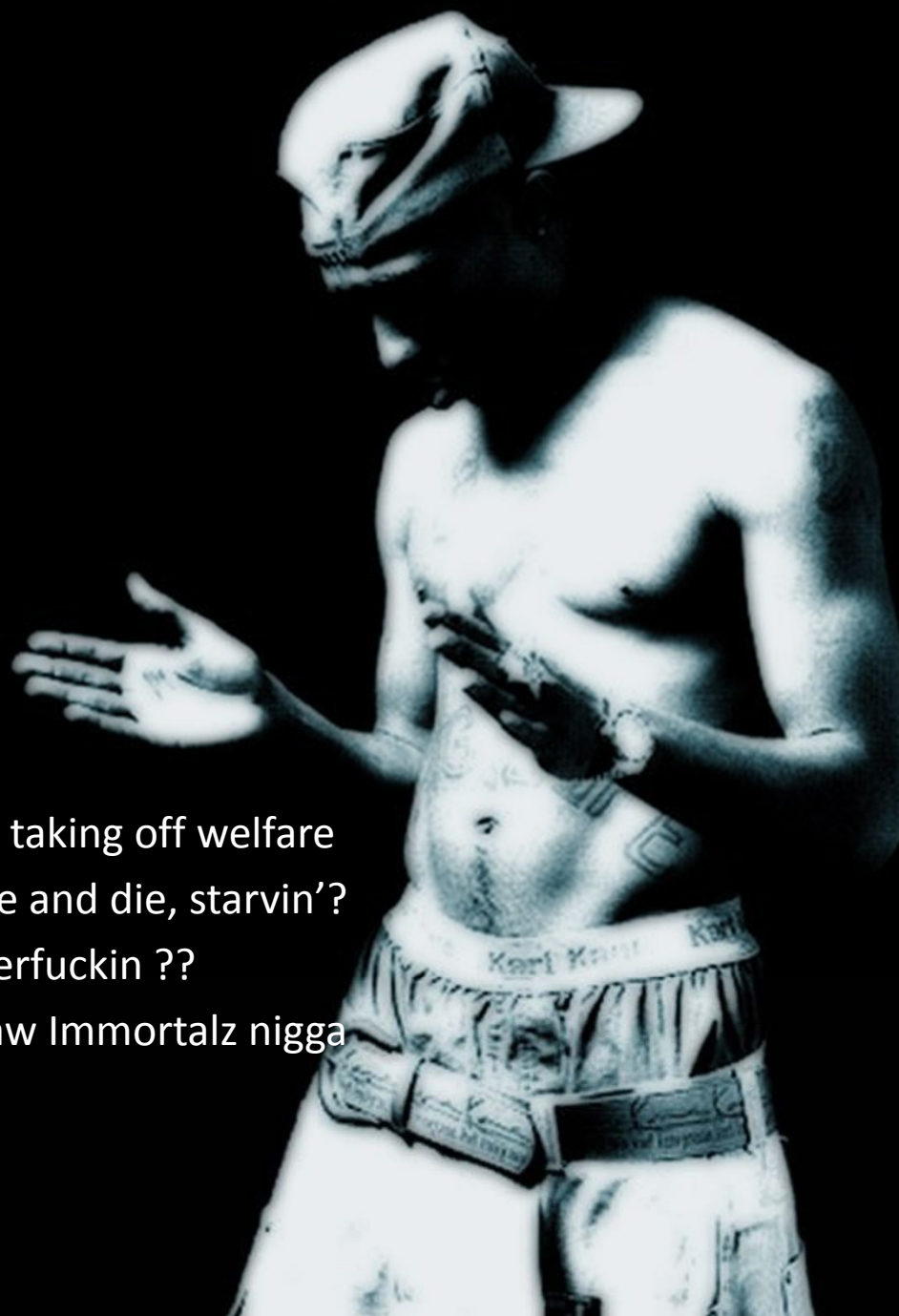
HIP-HOP LEGEND  
TUPAC SHAKUR

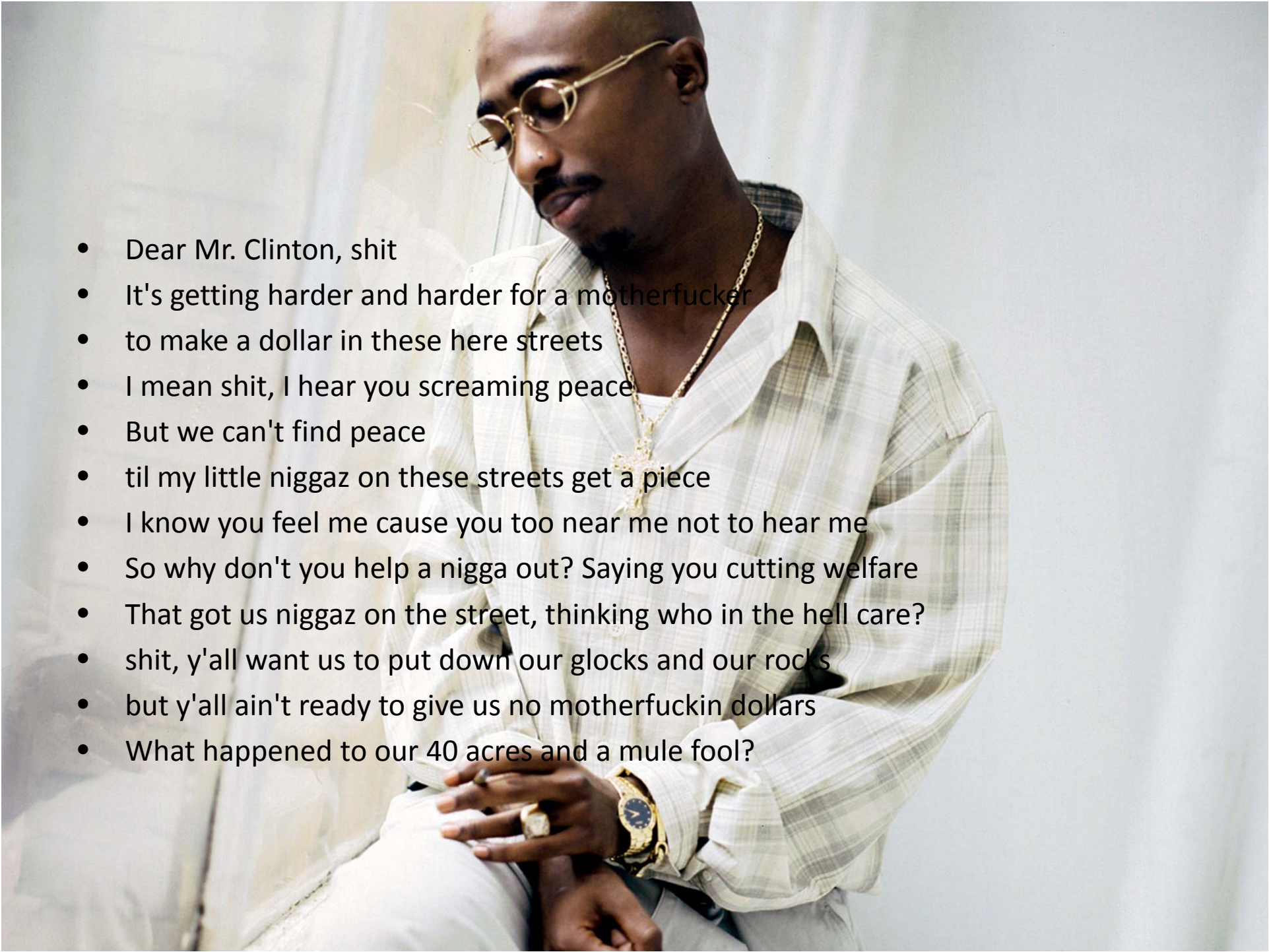
# AMERICAN THUG

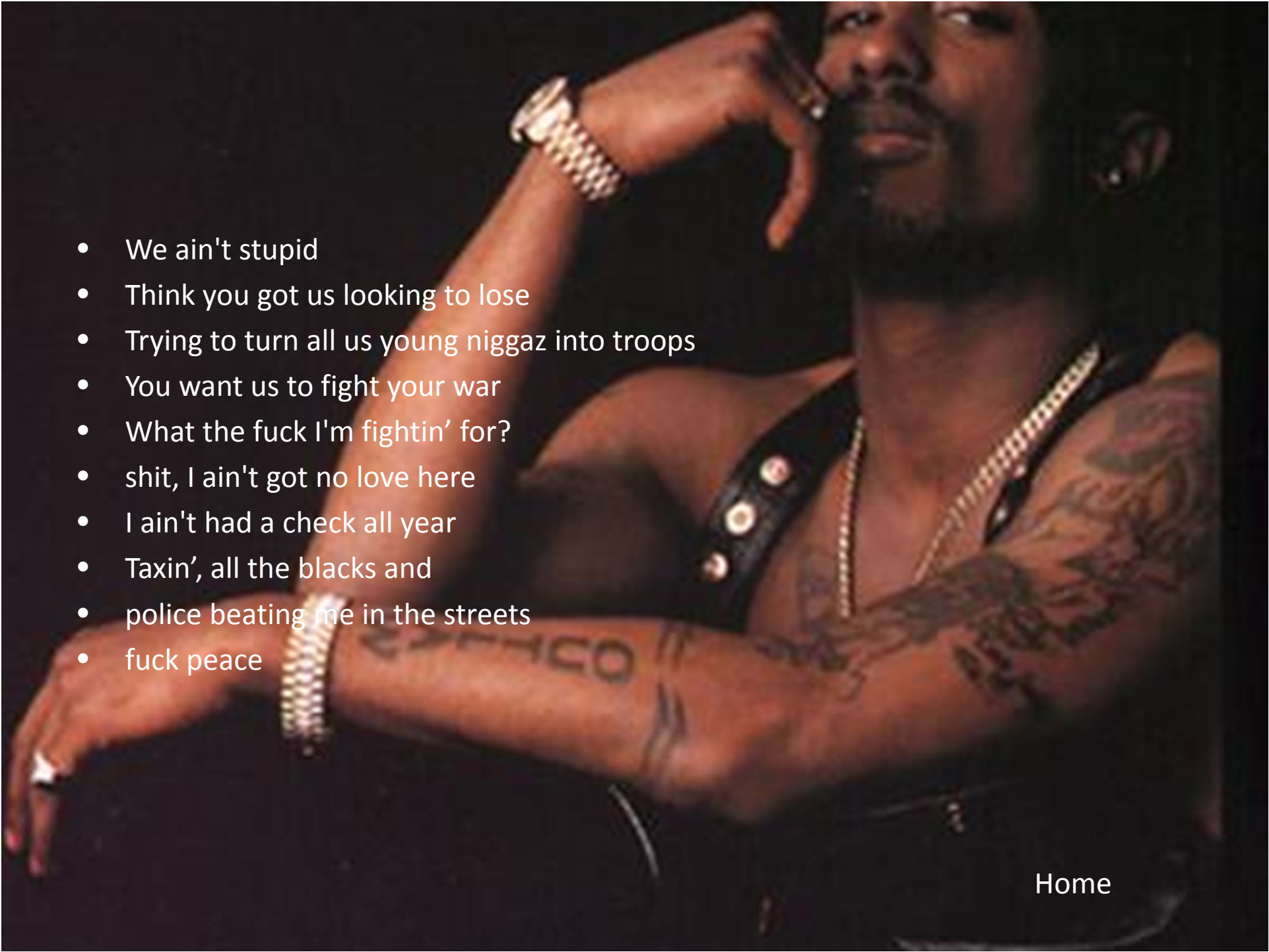
*Ty Katia*

1971 - 1996  
**2PAC**  
REST IN PEACE

- Word motherfuckin life
- fuck this nigga think? Cutting taxes, taking off welfare
- We 'sposed to just sit here, go broke and die, starvin'?
- Motherfuckers crazier than a motherfuckin ??
- nigga this Thug Life, Westside Outlaw Immortalz nigga
- We fin' to hustle til we come up



- 
- A photograph of Snoop Doggy Dogg, a prominent figure in West Coast hip-hop. He is shown from the chest up, wearing a light-colored plaid button-down shirt over a white t-shirt. He has a goatee and is wearing round gold-rimmed glasses. His accessories include a thick gold chain with a large cross pendant, a gold watch on his left wrist, and a large gold ring on his right hand. He is looking down and to his left with a serious expression. The background is a plain, light-colored wall.
- Dear Mr. Clinton, shit
  - It's getting harder and harder for a motherfucker
  - to make a dollar in these here streets
  - I mean shit, I hear you screaming peace
  - But we can't find peace
  - til my little niggaz on these streets get a piece
  - I know you feel me cause you too near me not to hear me
  - So why don't you help a nigga out? Saying you cutting welfare
  - That got us niggaz on the street, thinking who in the hell care?
  - shit, y'all want us to put down our glocks and our rocks
  - but y'all ain't ready to give us no motherfuckin dollars
  - What happened to our 40 acres and a mule fool?

- 
- We ain't stupid
  - Think you got us looking to lose
  - Trying to turn all us young niggaz into troops
  - You want us to fight your war
  - What the fuck I'm fightin' for?
  - shit, I ain't got no love here
  - I ain't had a check all year
  - Taxin', all the blacks and
  - police beating me in the streets
  - fuck peace

[Home](#)

# HIP-HOP AND ITS DESTRUCTION OF SCHOOLS AS WE KNOW IT: HOW HIP-HOP IS BEING USED TO FINALLY CHALLENGE CONTEMPORARY FORMS OF LEARNING.

Luis Cortes Romero  
2013 Juris Doctor Candidate  
University of Idaho College of Law

# Overview

## **I. INTRODUCTION**

## **II. WHAT IS HIP-HOP ANYWAY?**

## **III. HOW HIP-HOP'S "STREET STORIES" ARE USED TO MAKE SENSE OF SOCIAL, RACE AND GENERATIONAL IDENTITY ISSUES BY COMMUNITIES AND USED TO ARCHIVE HISTORICAL EVENTS.**

1. The evolution of oral histories to Hip-Hop's "Street Stories."
2. "Street Stories" used to express social struggle, race and generational identity issues and to document history.
3. Hip-Hop "Street Stories" used as a form to archive perspective in history.

## **IV. HOW HIP-HOP CAN CHALLENGE CONTEMPORARY FORMS OF EDUCATION**

1. Looking at state standards in the public k-12 systems
2. How to put it in practice

# Introduction

- I. About me
- II. How this idea started...

# What is Hip-Hop Anyway?

# WHAT IS HIP-HOP ANYWAY?

- To analyze how Hip-Hop is used to cope with societal struggles and deconstruct current pedagogical trends, we should first try figure out, at least partly, what Hip-Hop is to know exactly what we are talking about.
- One of the most difficult tasks in any sociological type of analysis is trying to define an ever growing and evolving social phenomenon.
- This runs the risk of doing one of will two things:
  - It may help define this social infrastructure, and place parametrical characteristics of what defines this phenomenon or,
  - It will categorize, box in, and place false parameters of what is and is not Hip-Hop.

# WHAT IS HIP-HOP ANYWAY?

- To help introduce and funnel this evolving entity, I attempt to define Hip-Hop by questioning it with the most basic questions in human interactions...

“Who are you? Where are you from?”

# WHAT IS HIP-HOP ANYWAY?

- In very basic form...
- Its much more a style of music – it's a culture.
- The term “Hip-Hop” originated as the overarching term used to define the new black subculture growing in New York City during the 1970's.
- What gives Hip-Hop its true identity is its community centric origin.
- To get involved in the Hip-Hop community, all one needed was a desire to enter the trade. Unlike other forms of music, no instruments are absolutely needed to practice the forms of rapping and MC-ing.
- This eradicated any need for financial capital to access this practice and provided an outlet for poverty-stricken communities to express themselves artistically.

# WHAT IS HIP-HOP ANYWAY?

- Hip-Hop is used as the method to amplify societal thought both at macro and micro levels.
- Hip-Hop messages have simultaneously advocated for:
  - community peace,
  - resistance against injustice,
  - Geographical/regional pride
- As well served as a reflection for community social issues such as:
  - materialism,
  - sexism,
  - internalized racism and
  - apathy towards intellectualism.
- These were the catalysts that formed the infrastructure of the context being produced in Hip-Hop. Simplistic drum rhythms, music samplings, perfected with the commune's "*Street Stories*" are important cornerstones to the architecture of Hip-Hop.

**How Hip-Hop's "Street Stories"  
are used to make sense of  
social, race and generational  
identity issues by communities  
and used to archive historical  
events.**

# The evolution of oral histories to Hip-Hop's "Street Stories."

- Oral histories in the United States can be traced back to the beautiful folkloric histories of United States *indigenous* population.
- Indigenous tribes used and continue to use oral histories and storytelling to convey their version of creationism, share values, and to teach their tribal history
- A new population was brought to the U.S. that would also use oral histories to express their culture: The African Slaves.
- Slave oral histories have been documented as early as 1703.

# The evolution of oral histories to Hip-Hop's "Street Stories."

- Few Examples of documented slave oral histories:
  - These were the oral histories of Henry "Box" Brown, who escaped the South by express mailing himself to Philadelphia in a wooden crate.
  - Eunice Jackson, whose funeral home was destroyed in the Tulsa Race Riot of 1921.

# The evolution of oral histories to Hip-Hop's "Street Stories."

- The influence of the U.S. slave culture's oral histories in hip-hop "Street Stories" is ubiquitous.
- Slaves used storytelling (sometimes in the form of songs) as a form of communication, to archive life struggles, archive cultural history and share life lessons.
- Hip-Hop provides the same outlet for these oral traditions to continue.

**“Street Stories” used to express  
social struggle, race and  
generational identity issues and  
to document history.**

*“Street Stories” used to express social struggle, race and generational identity issues and to document history.*

- Raps are used to express the storyteller’s experiences and perceptions.
- As an artist rap’s chronologically progresses, a listener can track the development of the storyteller’s mindset.
- Sometimes even within one album, it is easy to juxtapose themes of violence and peace, love and hate, and internalized racism and racial empowerment.
- This is the back and forth mental battle many of us face as we encounter social issues.

*“Street Stories” used to express social struggle, race and generational identity issues and to document history.*

- An example of this can be experience through Tupac Shakur’s songs *Changes* and *Shoot Em’ Up*.
- These two songs have conflicting views and themes that exemplify Shakur’s mental struggle with making sense of his surroundings.

*Changes* -- Recorded in 1992; released 1998

"I got love for my brother,  
but we can never go nowhere  
unless we share with each other.  
We got to start making changes  
Learn to see me as a brother instead of two distant  
strangers.  
And that's how it's supposed to be.  
How can the Devil take a brother if he's close to me?  
I'd love to go back to when we played as kids  
but things changed, and that's the way it is...

...I see no changes. All I see is racist faces.  
Misplaced hate makes disgrace to races we under.  
I wonder what it takes to make this one better place...  
let's erase the wasted.  
Take the evil out the people, they'll be acting right.  
because both black and white are smoking crack  
tonight.  
And only time we chill is when we kill each other.  
It takes skill to be real, time to heal each other...

...We got to make a change.  
It's time for us as a people to start making some  
changes.

*Hit 'Em Up* – released in 1996

"First off, fuck your bitch  
And the clique you claim.  
West side when we ride  
Come equipped with game  
You claim to be a player  
But I fucked your wife  
We bust on Bad Boys  
niggas fuck for Life.

Plus Puffy trying to see me weak  
Hearts I rip  
Biggie Smalls and Junior Mafia  
Some mark ass bitches.  
We keep on coming  
While we running for your jewels  
Steady gunning  
Keep on busting at them fools  
You know the rules.

Little Caesar, go ask your homie  
How I'll leave you  
Cut your young ass up  
See you in pieces  
Now be deceased"

## *Hip-Hop “Street Stories” used as a form to archive perspective in history.*

- Popular media share biased news in historical events, often marginalizing minorities.
- Ex: Looting in New Orleans during the time of hurricane
  - The media portrayed black’s looting as criminal behavior, while depicting white’s looting as a form of survival from a disaster.
  - LA Riots in 1992
- Hip-Hop is also used to provide perspective and homage to important historical events.

## *Hip-Hop “Street Stories” used as a form to archive perspective in history.*

- *An overt example of this can be found in the song April 29, 1992.*
  - *April 26, 1992 [sic],*  
there was a riot in the streets  
Tell me where were you?  
You were sitting at home watching your TV,  
While I was participating in some anarchy.  
...Because everybody in the hood has had it up to here,  
Its getting hotter, hotter and harder each and every year.  
They said it was for the black man,  
the say it was for the Mexicans, but not for the white man.  
But if you look at the streets, it wasn't about Rodney King,  
it was about this fucked up situation and this fucked up police.  
It was about coming up, and staying on top, and screaming 187 on a  
motherfucking cop.  
Its not on paper its on the walls.

## *Hip-Hop “Street Stories” used as a form to archive perspective in history.*

- Other examples:
  - The song Mathematics by Most Def archives the murders hip-hop artists in 1990’s, and the Rick Ross crack controversy.
  - The song *Changes* by Tupac Shakur archives the death of Black Panther founder Huey Newton.

# **HOW HIP-HOP CAN CHALLENGE CONTEMPORARY FORMS OF EDUCATION**

Domain	Cluster	Standard
Reading	Key Ideas and Details	Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
Reading	Key Ideas and Details	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
Reading	Craft and Structure	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
Reading	Integration of Knowledge and Ideas	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
Reading	Integration of Knowledge and Ideas	Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
Reading	Integration of knowledge and ideas	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Reading	Range of Reading and Level of Text Complexity	Read and comprehend complex literary and informational texts independently and proficiently.

Domain	Cluster	Standard
Writing	Text Types and Purposes	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence
Writing	Text Types and Purposes	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
Writing	Text Types and Purposes	Write narratives to develop real or imagined experiences or events
Writing	Production and Distribution of Writing	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Writing	Production and Distribution of Writing	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
Writing	Production and Distribution of Writing	Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
Writing	Research to Build and Present Knowledge	Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Domain	Cluster	Standard
Speaking and Listening	Comprehension and Collaboration	Make strategic use of digital media and visuals displays of data to express information and enhance understanding of presentations.
Speaking and Listening	Comprehension and Collaboration	Integrate and evaluate information presented in diverse media and formats including visually, quantitatively and orally.
Speaking and Listening	Comprehension and Collaboration	Evaluate a speaker's point of view, reasoning and use of evidence and rhetoric
Language	Convention of Standard English	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
Language	Conventions of Standard English	Demonstrate command of the conventions of standard English capitalization, punctuation and spelling when writing.
Language	Knowledge of Language	Apply knowledge of language to understand how language functions functions in different context, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
Language	Vocabulary	Demonstrate understanding of figurative language. word

## PANELIST BIOS

### Rachel Appel

Rachel Appel is the Digital Asset Manager for the University of Texas at Austin's Marketing and Creative Services department. She recently received a master's degree in Information Studies with an emphasis in Digital Archiving and Preservation from University of Texas' School of Information and holds a bachelor's degree in film studies and a minor in history from Smith College. Her research interests include documenting underground cultures and social movements.

### Anonymouz

Anonymouz is a Hip Hop artist and poet of Italian origin from Vancouver, B.C. Canada. He has released several albums around the world, from North America to Australia to Europe, and is very active with his label Ill-Legitimate Production. He is a Philosophy graduate of the University of British Columbia.

### Jesse Benjamin

Jesse Benjamin, PhD, is an Associate Professor of Sociology and Interdisciplinary Studies, and Coordinator of African and African-Diaspora Studies at Kennesaw State University. His research focuses on anti-racist education, social justice for oppressed communities in the Middle East and East Africa (especially marginal and landless communities), anti-colonial and pan-African consciousness, the links between culture and change, and global struggles for human rights.

### Dalia Bishop

Dalia Bishop is a second-year master's student in American Studies at Lehigh University in Bethlehem, Pennsylvania. Her research in Black female masculinities explores gender expression across queer 'scenes,' and the impact therein of emergent media on identity formation, cultural practices, and social organization.

### Regina N. Bradley

Regina N. Bradley is a PhD candidate in African American Literature at Florida State University. She analyzes post-1980 African American literature, black satire, race and sound, and Hip Hop. Bradley earned her BA in English from the Albany State University and an MA in African American and African Diaspora Studies from Indiana University, Bloomington. Her current project identifies negotiations of white hegemonic capitalism and black empowerment in 21st century African American popular culture.

### Pamela Bridgewater

Pamela Bridgewater is Professor of Law in Washington College of Law at American University. She has been involved in the women's health movement for many years, providing legal defense of reproductive healthcare clinics, service providers, and activists. She is on a number of advisory boards including Our Bodies Ourselves, *WAGADU: Journal for Transnational Feminisms*, and the Kopkind Project for Journalists and Activists.

### Shanesha R. F. Brooks-Tatum

Shanesha R. F. Brooks-Tatum, PhD, is a Visiting Scholar at the Interdenominational Theological Center in Atlanta, Georgia. She is Co-Editor of *Reading African American Experiences in the Obama Era: Theory, Advocacy, Activism* (2012) and is working on a book on Christian Hip Hop music and performance.

### Courtney Chartier

Courtney Chartier is the Assistant Head of the Archives Research Center of the Atlanta University Center Robert W. Woodruff Library. She processed the Tupac Amaru Shakur Collection and has presented on the Collection to the Society of Georgia Archivists and the Society of American Archivists.

### Corrie Claiborne

Corrie Claiborne is currently an assistant professor of English and American Literature at Morehouse College. She received a BA in English from Syracuse University, an MA in English from the University of South Carolina, and a doctorate from The Ohio State University. Her essay "The Bride Price," investigating black women and materialism, was published in 2003 in *Sometimes Rhythm, Sometimes Blues: Young African Americans on Sex, Love, and the Search for Mr. Right* by Seal Press.

### Joe Conzo, Jr.

Joe Conzo, Jr.'s images of the South Bronx in the late 1970s and early 1980s prompted the *New York Times* to describe him as "the man who took hip hop's baby pictures." He is the co-creator of *Born in the Bronx: A Visual Record of the Early Days of Hip Hop*. His photographs have appeared in *The New York Times*, *Vibe*, *The Source*, *Hip-Hop Connection*, *Urban Hitz*, *Esquire*, and exhibited in New York, London, Tokyo, Berlin, Barcelona, and Amsterdam. His archive resides at Cornell University.

### James Cox

James Cox is a BA and MA graduate from the University of Auckland, New Zealand and is currently a PhD candidate at Macquarie University in Sydney, Australia. James has written and presented on the topics of masculinity in Hip Hop culture and Hip Hop in New Zealand and Australia. His current research interests include shared listening histories, canon, gender, internal genre politics and Hip Hop in Australia and New Zealand.

### Luis Cortes

Luis Cortes is third-year law student at the University of Idaho College of Law. His areas of focus are in Immigration Law, Criminal Defense and Family Law. He also works with the

University of Idaho's Latin American Studies Department in developing the department. Before law school, he taught at the middle school and high school levels in the low-income communities of the San Francisco Bay Area.

### Ismael Cuevas

Ismael Cuevas is a graduate student at the University of Texas at Austin pursuing an MA in Mexican American Studies. His research interests and ideas have been shaped by his experience growing up on Chicago's Mexican Southside. People of color movements in the Midwest have influenced his intellectual upbringing along with all the conversations he has had with his friends and family every time he goes back home.

### andré douglas pond cummings

andré douglas pond cummings, JD, is the Associate Dean for Academic Affairs and Professor of Law at the Indiana Tech Law School where he teaches Civil Procedure, Business Organizations, Entertainment Law, Securities Regulation, and Sports Law. Prior to joining Indiana Tech Law School as its founding Associate Dean for Academics, cummings was a Professor of Law at the West Virginia University College of Law.

### Celnisha Dangerfield

Celnisha Dangerfield is a Speech Instructor at Chattahoochee Technical College in Marietta, Georgia. She earned an MA at The Pennsylvania State University. Her body of work includes a co-authored article on Tupac Shakur that appears in *Icons of Hip Hop: An Encyclopedia of the Movement, Music, and Culture*. Her research and teaching interests are related to the areas of public speaking, African American communication, and intercultural communication, as well as to issues of identity, race, and body politics.

### Jarrett M. Drake

Jarrett M. Drake is a graduate student who specializes in Archives and Records Management at the University of Michigan School of Information. He also serves as University Library Associate for the Special Collections Library and works as a processing assistant at the Bentley Historical Library. Drake's prior work experience includes the Beinecke Rare Book and Manuscript Library, the Yale University Library Manuscripts and Archives, and the Maryland State Archives. He holds a BA in History from Yale University.

### Stephane Dunn

Stephane Dunn, PhD, is an Assistant Professor in the English Department at Morehouse College and the Co-Director of the forthcoming Film, Television, & Emerging Media Studies program. She received her undergraduate degree from the University of Evansville and MA in English, MFA in creative writing, and PhD from the University of Notre Dame. She is the author of the 2008 book, *Baad Bitches & Sassy Supermamas: Black Power Action Films* (U of Illinois Press).

### Luciana Duranti\*

Luciana Duranti is Chair of the Archival Studies master's and doctoral programs of the University of British Columbia, and a Professor of archival theory, diplomatics, and the management of digital records. She has been the President of the Society of American Archivists (1998-99), of which she is a Fellow.

### Dave Ellenwood

Dave Ellenwood joined the University of Washington Bothell and Cascadia Community College as the Research & Instruction / Social Sciences Librarian in August 2011. He has graduate degrees in Library and Information Science and African Studies from the University of Illinois at Urbana-

Champaign. Ellenwood is a lover of Hip Hop music and culture as well as an amateur rapper. His research focuses on using engaging pedagogy to address issues of diversity in library instruction.

### Maco L. Faniel

Maco L. Faniel is a graduate student in History at Texas Southern University. After earning his MA in August 2012, he will pursue doctoral studies in History. His current research project is entitled *Houston! Can Anything Good Come From There: The Historical Context of Houston's Hip hop Culture, 1979-1991*.

### Ken Ford

Electric Violinist and "King of Strings" Ken Ford is the only musician to play for the Heisman Trophy Presentation. His "State of Mind" CD is #3 on the Jazz Billboard Charts. Ford has played with notable greats such as Bruno Mars, Jill Scott, Wyclef Jean, Chaka Khan, Ledisi, Brian Culbertson, the late great Barry White, CeeLo Green, and Erykah Badu. He is the Itinerant of The Ken Ford Symphony, and Founder and CEO of The Ken Ford Foundation, Inc.

### Murray Forman

Murray Forman is Associate Professor of Media and Screen Studies at Northeastern University. He is author of *The Hood Comes First: Race, Space and Place in Rap and Hip-Hop* (Wesleyan University Press, 2002) and co-editor with Mark Anthony Neal of *That's the Joint!: The Hip-Hop Studies Reader* (Routledge, 1st edition 2004; 2nd edition, 2011). His latest book is *One Night on TV is Worth Weeks at the Paramount: Popular Music on Early Television* (Duke University Press).

\*Co-author of session paper; not attending.

## PANELIST BIOS

### Brandon Frame

As a graduate of Morehouse College, Brandon Frame unites his passion for business and education together as he continually creates avenues for Black youth to develop into positive Black men. His website, The Black Man Can ([www.theblackmancan.org](http://www.theblackmancan.org)), has become a pinnacle point for the Black community and society. He currently serves as the Director of Business Partnerships and Program Development at High School Inc., in his hometown.

### José García

José García is a doctoral student in the Department of Curriculum and Instruction's program in Cultural Studies in Education at the University of Texas at Austin. His research interests center on critical approaches to pedagogy and curriculum; and neoliberalism, education, and social movements. He is a former kindergarten and second grade teacher.

### Ryan Glover

Ryan Glover earned an MA in Comparative and International Education at Lehigh University in 2012. Her research centers on alternative forms of instruction, specifically how traditional instruction adversely affects marginalized learners. She recently published her thesis on why Hip Hop should be consistently implemented in marginalized schools.

### Wilfredo Gomez

Wilfredo Gomez's research interests focus on Black cultural expressions throughout the African Diaspora with an emphasis on Hip Hop, reggaeton, language, narrative, and performance in urban spaces in the United States. He holds an MA in English from Bucknell University. His master's thesis was titled "The Truest: Pavement Poetics and the Artistic Impact of Nas on Hip-Hop Culture." He is a PhD student in Anthropology and Education at Teachers College at Columbia University.

### Jonathan Grant

Jonathan Grant has a BA in Theology Education with a double minor in Black World Studies and Biblical Languages. He obtained a master's degree in African American Studies from Clark Atlanta University. Currently, he is a Social Studies and Math teacher at Imhotep Academy in Atlanta, Georgia.

### Julie Grob

Julie Grob is the Coordinator for Digital Projects and Instruction in Special Collections at the University of Houston Libraries. She is the founder and curator of the libraries' Houston Hip Hop collections, and chaired the cross-institutional planning committee for *Awready!: The Houston Hip Hop Conference* held in 2012.

### Ana Guthrie\*

Ana Guthrie is a Reference Librarian and Assistant Professor whose research interests include emerging technologies, particularly discovery tool adaptation, as well as virtual pedagogy among Historically Black Colleges and Universities. She received a BA in Literature from the University of Florida and an MLIS from Florida State University. She is currently a doctoral candidate (Information Systems) at Nova Southeastern University.

### Isidoro Guzman

Born and raised in Ojai, California, and as a son of working class Mexican immigrants, Isidoro Guzman has long questioned the myths of meritocracy and the supposed U.S. post-civil rights social shift into a color-blind society. His current research interests revolve around non-westernized notions of education, or "deschooling" society. The life and work of Tupac Shakur has played a major role in his upbringing, thinking, and past/present scholarly work. He currently resides in San Jose, California.

### Annette Davis Jackson

Annette Davis Jackson earned a BA from Spelman College. She is the 2012 Recipient of the Top 25 Women in Atlanta Award Proclamation from the City of Atlanta and a 2011 Top 25 Women Honoree. Her other roles include Area Governor of Toastmasters International; Chairman of the Board of Women in Golf Foundation, Inc; and Executive Director of The Ken Ford Foundation, Inc. She is also an education community advocate, and a public speaker.

### Rasheedah Jenkins

Rasheedah Jenkins, PhD, holds a doctorate in English in African American Literature from Louisiana State University in Baton Rouge. She is an Assistant Professor of English at Mississippi Valley State University and a former Adjunct Professor of African and African American Studies at LSU. Her research and teaching interests include Africana Literature and Popular Culture.

### Rodrick Jenkins

Rodrick Jenkins, PhD, holds a doctorate in Curriculum and Instruction from Louisiana State University in Baton Rouge, Louisiana. He is an adjunct professor at Mississippi Valley State University and former instructor at Louisiana State University. His research focuses on African and African American educational history and thought.

### Michael E. Johnson

Michael E. Johnson earned his BA at Morehouse College. He is the former Director of Human Resources, Cisco Systems, Inc. /Scientific-Atlanta, Inc. He is currently an Independent Consultant/Toastmaster and a mentor at Year-Up.

### Stacy Jones

Stacy Jones is a Processing Archivist at the Archives Research Center

\*Co-author of session paper; not attending.

of the Atlanta University Center Robert W. Woodruff Library. She has processed numerous collections, including the Tupac Amaru Shakur Collection, the Maynard Jackson Mayoral Administrative Records, and more. She is a member of the Society of Georgia Archivists and currently serves on their Membership and Scholarship Committees.

### **Montell Jordan**

Pepperdine University graduate and former Grammy-nominated R&B recording artist and songwriter, Montell Jordan, was most popular for his #1 crossover-hit "This is How We Do It." In January of 2011, Jordan retired and became the worship pastor at Victory World Church in Georgia. Characterizing himself as "exchanging success for influence," Jordan is currently creating worship music, authoring several books and speaking on "The Power of Music." He is married with four children.

### **Windsor Jordan Jr.**

Windsor Jordan Jr. is a master's student in American Studies at Lehigh University. His research interests revolve around the intersection of African American masculinity and Hip Hop.

### **Kool DJ Red Alert**

Kool DJ Red Alert is a celebrated pioneer of Hip Hop music and culture. He began DJing in the 1970s as a member of the Universal Zulu Nation, alongside his cousin, DJ Jazzy Jay and DJ Afrika Bambaataa. Red gained fame throughout the 1980s as one of the top DJs on 98.7 Kiss-FM and Hot 97 in New York City. He also established Red Alert Productions, which helped launch the careers of Native Tongues crew members such as the Jungle Brothers, A Tribe Called Quest, and Queen Latifah. Among numerous other accolades, he was inducted into the Bronx Walk of Fame in 2003 and has been named "one of the 50 most

influential people in music" by *Rolling Stone* magazine. He currently hosts the mix show Article One on Youth Radio 92.5 in the Virgin Islands and has a show on the Sirius Satellite Network station Backspin.

### **Justin Kovar**

Justin Kovar was born in Ann Arbor, Michigan, and he spent his post-high school years videotaping Hip Hop shows in Detroit. Shortly after, he bought his first sampler, and he has been making beats since. He received his MS in Information Studies from the University of Texas at Austin's School of Information, and he currently works as the Digitization Project Archivist for the Briscoe Center for American History at University of Texas-Austin.

### **Melissa Leal**

Melissa Leal, PhD, recently received her doctorate in Native American Studies from University of California-Davis. Her research revolves around the reciprocal relationship between Hip Hop culture and Native Americans. She is an adjunct faculty member in Native American Studies at California State University-Sonoma and the Executive Director of Our Kids Community Breakfast Club in Sacramento, California. She is also an advocate for Indian Education and acts as a Cultural Liaison and Educator in the Sacramento region.

### **Joseph L. Lewis**

Joseph L. Lewis earned a BA in English from Hampton University and an MA in Literary Theory and Criticism from New York University. He teaches Composition and Literature at Delta College in University Center, Michigan. His research and teaching interests include American Literature and Critical Theory; he is interested in how the rhetoric of race, death, anxiety, and fear create cultural sensibilities around the world. His article, "Monsters and Heroes," was published in the 2012 edition of *Caliban/Anglophonia*.

### **Samuel T. Livingston**

Samuel T. Livingston, PhD, is an Associate Professor of African American Studies at Morehouse College, where he is currently teaches courses on "Hip Hop and the Black Aesthetic," "The Black Aesthetic of the 1960s," "Black Identity and Ethics," and "Afrocentric Theory." He received his undergraduate degree from University of South Carolina and his master's and doctoral degrees from in African American Studies from Temple University.

### **Tara D. Miller**

Tara D. Miller, PhD, is an Assistant Professor of English at Morehouse College. She earned an MS in English Education from Florida Agriculture and Mechanical University and a PhD in Humanities with a concentration in Africana Women's Studies from Clark Atlanta University. Her research areas include Blaxploitation films, race, and gender.

### **Joshua Moore**

Joshua Moore is a second-year law student at the University of Southern California, Gould School of Law and a Program Associate with HipHop2020.

### **Carlos D. Morrison**

Carlos D. Morrison, PhD, is Professor of Communications in the Department of Communications at Alabama State University. He teaches courses in both Communication Studies and Mass Communications. His research and publications focus on Black popular Culture and Communication, African American Rhetoric, Black Masculinity and the Media, and Social Movement rhetoric. He is a collector/dealer of popular culture artifacts and is the owner of "Remember When?" which specializes in vintage records, board games, and 1970s-1980s toys.

## Benjamin Ortiz

Benjamin Ortiz is Assistant Curator for Cornell University Library's Hip Hop Collection. He has been in this role since spring 2011 and is responsible for teaching, outreach, and facilitating access to the collection. A member of the Hip Hop Collection's Advisory Board since its founding in 2007, he has held several previous positions at Cornell University, including Coordinator of K-12 Outreach, Educational Opportunity Program Counselor, and Residence Hall Director.

## Emery Petchauer

Emery Petchauer, EdD, is an Assistant Professor of Urban Education at the Oakland University. His work centers on the cultural dimensions of teaching and learning in urban schools and universities as well as teacher development and licensure. He is the author of *Hip-Hop Culture in College Students' Lives: Elements, Embodiment, and Higher Edutainment* (Routledge Press) and a regular blogger for *Diverse: Issues in Higher Education*.

## James Braxton Peterson

James Braxton Peterson, PhD, is the Director of Africana Studies and Associate Professor of English at Lehigh University. He is also the founder of Hip Hop Scholars, LLC, an association of Hip Hop generational scholars dedicated to researching and developing the cultural and educational potential of Hip Hop, urban, and youth cultures. Peterson is a regular blogger for the Huffington Post, a Contributor to TheGrio.com and he has appeared on CNN, HLN, Fox News, MSNBC, and various local television networks as an expert on race, politics, and popular culture.

## Katherine Reagan

Katherine Reagan is Ernest L. Stern '56 Curator of Rare Books and Manuscripts and Assistant Director for Collections in Cornell University's

Division of Rare and Manuscript Collections. A past president of the Rare Books and Manuscripts Section of the American Library Association, she is also a senior lecturer in Cornell's Department of English and serves on the faculty of Rare Book School at the University of Virginia.

## Christopher Reeves

Reverend Christopher Reeves graduated from Chattahoochee Valley Community College in 2006 with an Associate in General Studies; from Troy University in 2008 with a Bachelor of Science in Psychology with a minor in Human Services, and from the Interdenominational Theological Center on May 12, 2012, with a Master of Divinity degree. He is the current pastor of the St. Paul African Methodist Episcopal Church in Lanett, Alabama.

## Sidney A. Robbins

Sidney A. Robbins, Esq., is a solo practitioner in Atlanta, Georgia. His writing focus and personal interests include topics pertaining to public policy, juvenile justice, and education; the intersection of entertainment & sports and the law; and civil, economic, and social rights. He earned an undergraduate degree from Morehouse College (Magna Cum Laude, Phi Beta Kappa, 2000) and his law degree from Harvard Law School (2003).

## Georgia M. Roberts

Georgia M. Roberts is a PhD candidate in English at the University of Washington, Seattle and a lecturer in Interdisciplinary Arts and Sciences at University of Washington-Bothell. For the past nine years, she has been teaching "The Textual Appeal of Tupac Shakur," a course that explores the literature associated with Tupac Shakur's life and work.

## Nick J. Sciallo

Nick J. Sciallo received his JD from West Virginia University College

of Law and is a PhD student in Communication at Georgia State University. His article on Wyclef Jean and (anti)legal identity was published in the *Oklahoma City University Law Review*, reprinted in a collection of popular culture and in a forthcoming volume by Palgrave-MacMillan entitled *Hip-Hop and the Law*. He is also contributing a chapter entitled "Hip-Hop's Pervasive Influence on Today's Young Professionals: Hustle and Collaboration as Models for Professional Success."

## Zaneta J. Smith

Zaneta J. Smith is a former White House Intern with the Obama Administration and a Program Associate with HipHop2020.

## Steve Spence

Steve Spence, PhD, is Associate Professor of Digital Media studies at Clayton State University in metropolitan Atlanta. He is currently at work on a book titled "Digitizing Martin Luther King: New Media and the African American Freedom Struggle." Portions of the work recently appeared in the journal *Public Culture* (23.3) and volume 2 of *Cinephilia in the Age of Digital Reproduction* from Wallflower Press.

## Marten Stromberg

Marten Stromberg is the Curator of Rare Books and Manuscripts at the University of Illinois in Urbana-Champaign. In addition to his curatorial duties, he spends significant time promoting book and archival collections through events at the University of Illinois, in the community, and in the public schools.

## Ashley Strong-Green

Ashley Strong-Green is a Humanities Instructor at Chattahoochee Technical College and former English Professor at Paine College. She holds a BA in English from Paine College (2006) and an MA in Literary & Cultural Studies

from Carnegie Mellon University (2007). Her research interests include diversity in the academy, revisionist fiction, and ethnicity studies. Her most recent paper is titled, "Waking Up From the Daze: Colorism, Community, and Sexual Identity in Spike Lee's *School Daze*."

### Courtney Terry

Courtney Terry earned a BA in Ethnic Studies from Humboldt State University in 2009 and a master's degree in African American Studies from Clark Atlanta University. Currently, she is working toward a doctoral degree in the Humanities program at Clark Atlanta University. Her research centers primarily on the trickster tradition and its manifestations in contemporary African American literature and music.

### Donald F. Tibbs\*

Donald F. Tibbs, PhD, is an Associate Professor of Law in the Earle Mack School of Law at Drexel University. He received his Juris Doctorate from the University of Pittsburgh School of Law and his doctorate from Arizona State University's School of Justice and Social Inquiry, where he emphasized race and law in legal history and popular culture. His research interests include Black Power Legal History; African American Intellectual History; Comparative Black Nationalism; Critical Race Theory; and Race and Punishment.

### Robert G. Unzueta II

Robert G. Unzueta II was born and raised in Sacramento, California. He is the eldest of three boys. He found schooling to be a dehumanizing process of surveillance, oppression, and marginalization growing up. The experiences of his schooling were not unique to him, but rather a shared theme in the lives of many men of color. Tupac Shakur became a voice of social consciousness and liberation for Unzueta to make sense of his experiences growing up.

### Victor Vasquez\*

Victor Vasquez was born in Mexico and migrated to the United States at the age of seven. He was raised in a single parent home and found meaning in political activism and rap music, specifically in the lyrics of Tupac Shakur. He is dedicated to the power found in struggle and resistance.

### Seneca Vaught

Seneca Vaught, PhD, is an Assistant Professor of History and African and African Diaspora Studies at Kennesaw State University. He received his doctorate from Bowling Green State University. His research interests include African and African American history and the intersection of culture and policy, and applying Africana Studies scholarship to strategies of community development and social change. He is a senior fellow of the Africana Cultures and Policy Studies Institute and a former intern of TransAfrica Forum.

### Lisa Whittington

Lisa Whittington is an artist, poet, and a doctoral scholar at the University of Georgia. She has taught art to inner city children in Atlanta Public Schools for 21 years. Her dissertation focus is the preparation of teachers for urban schools. Raised in New York City, she is a world traveler who finds purpose in urban environments. She has taught art at the University of West Georgia, North Carolina Central University, and St. Leo University.

### Michelle Witherspoon

Michelle Witherspoon, PhD, is currently an Assistant Professor of Communication at Florida Memorial University. She is the first professor in the Humanities Department to develop and instruct a special topics course in mass media on the Hip Hop culture, merging three distinct schools of thought (i.e., business, communication, and entertainment). Her publications can be found in the *Educational*

*Research Information Center* (ERIC) and the *International Journal of Business and Social Sciences*.

### Langston Collin Wilkins

Langston Collin Wilkins is a PhD candidate in the Department of Folklore & Ethnomusicology at Indiana University. A native of Houston, Texas, he received a bachelor's degree in English from the University of Texas at Austin. He also holds master's degrees in African-American & African Diaspora Studies and Folklore & Ethnomusicology from Indiana University. His research interests include African American music and culture, popular music, the relationship between music and place.

### Jocelyn Wilson

Jocelyn Wilson, PhD, is Assistant Professor in the Department of Learning Sciences and Technologies and Director of HipHop2020 at Virginia Tech's School of Education/Institute for Creativity, Arts, and Technologies; and the Hip Hop Archive Fellow (Non-Resident) at the W.E.B. DuBois Institute for African and African American Research at Harvard University.

### Jerrie'Me Wright

Reverend Jerrie'Me Wright is a native of Ridgeland, South Carolina. He is a 2009 graduate of Francis Marion University in Florence, South Carolina, where he received his BS in Biology and BBA in Management. Wright is graduating from the Interdenominational Theological Center with a Master of Divinity.

\*Co-author of session paper; not attending.

# THANK YOU

from the  
Atlanta University Center  
Robert W. Woodruff Library

We would like to express our appreciation to the *Tupac Amaru Shakur Collection Conference: Hip Hop, Education, and Expanding the Archival Imagination* planning committee comprised of Robert W. Woodruff Library staff, the Tupac Amaru Shakur Foundation, and the following faculty: Richard D. Benson, II, PhD (Spelman College); Maisha I. Handy, PhD (Interdenominational Theological Center); Samuel T. Livingston, PhD (Morehouse College); James Braxton Peterson, PhD (Lehigh University); and Georgia M. Roberts, PhD (University of Washington).

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We extend a sincere thank you to Mrs. Afeni Shakur-Davis and members of the Shakur family and the Tupac Amaru Shakur Foundation.

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We applaud our dedicated volunteers— the students of the Atlanta University Center, the Robert W. Woodruff Library staff, and Pac's Kids of the Tupac Amaru Shakur Center for the Arts.

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We give many thanks to the Archives Research Center staff.

# ARCHIVES RESEARCH CENTER

## Preserving and Sharing History



We like to say that the students, faculty, and staff have access to something special in the Atlanta University Center Robert W. Woodruff Library's Archives Research Center. Not every campus can offer access to rich, diverse collections of primary resource materials for undergraduate and graduate research.

The Archives Research Center encompasses storage facilities that house more than 7,600 linear feet of archival material. In addition, there is a quiet and secure reading room for research and study. Documents, photographs, and other materials from the Archives Research Center are regularly referenced in articles, books, exhibits, films, websites, and other scholarly works and used daily by students, faculty, authors, journalists, and curators domestically and internationally. Holdings record the struggles and progress of African Americans in education, literature, politics, social work, civil rights and race relations, and as such are a valuable resource to scholars and researchers. Complementing the archives and manuscripts holdings, is a rich collection of first editions, autographed and limited printings, and rare books on African American, African and Caribbean history and culture.

The John Henrik Clarke Africana Collection, the Countee Cullen/Harold Jackman Memorial Collection, the Morehouse College Martin Luther King, Jr. Collection of books and writings, and more recently, the Maynard Jackson Mayoral Records and the Tupac Amaru Shakur Collection, are among the Archives Research Center's unique archival holdings. Contact [archives@aucr.edu](mailto:archives@aucr.edu) or 404.978.2052 for information.

### About the Atlanta University Center Robert W. Woodruff Library

The Atlanta University Center Robert W. Woodruff Library serves the research and information needs of four historically Black colleges and universities: Clark Atlanta University, the Interdenominational Theological Center, Morehouse College, and Spelman College. The Library's mission is to provide the highest level of information resources and services in support of teaching and learning, scholarship and cultural preservation of the Atlanta University Center. The newly renovated Library features collaborative learning and study spaces, state-of-the-art technology, practice presentation studios, and a premier Archives Research Center. To learn more, visit [www.aucr.edu](http://www.aucr.edu).

# TUPAC AMARU SHAKUR FOUNDATION & CENTER FOR THE ARTS

Tupac Amaru Shakur dealt with great obstacles such as homelessness, hunger, and pain during his youth. Reading, writing, and the performing arts provided the hope that would one day seed the expression, blossom, and influence generations worldwide.

Founded in 1997, the Tupac Amaru Shakur Foundation gives that same hope to aspiring youth ages 7-18. In 2005, the Foundation opened Phase 1 of the Tupac Amaru Shakur Center for the Arts & Peace Garden where it provides book clubs, and classes and workshops in acting, creative writing, vocal training, and various types of dance styles.

## Features Include:

- Visitors Center
- Gallery of Tupac inspired artwork from around the world
- Highlights from Tupac's career (plaques, pictures, etc.)
- Gift shop with Tupac's books, music, Makaveli Branded clothing, movies, & merchandise
- Meandering peace trails
- A mural and 8 ft. bronze statue of Tupac
- Commemorative and memorial bricks
- Poetry walls
- Screened pavilions



PAC's  
Kids

## Support the Tupac Amaru Shakur Foundation

In-Kind Items | Monetary Donations | Endowments | Grants  
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**VOLUNTEER & INTERN OPPORTUNITIES ARE AVAILABLE**

### TUPAC AMARU SHAKUR CENTER FOR THE ARTS

5616 Memorial Drive • Stone Mountain, GA 30083 (Next to Piccadilly)  
Normal Hours of Operation: M - F 10a-5p • Sat 12p-6p • Sun Closed  
404.298.4222 • 404.298.4223 fax • [www.tasf.org](http://www.tasf.org)

**THE CENTER IS AVAILABLE FOR RENTAL • CONTACT US TODAY!**

The Tupac Amaru Shakur Foundation is a 501(c)3 non-profit organization. All donations are tax deductible.



**Extended Hours of Operation during the Conference**

**Sept. 27 10am-8pm • Sept. 28 8am-5pm • Sept. 29 12pm-8pm**



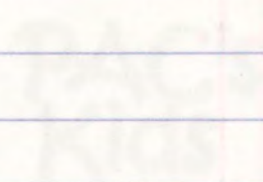
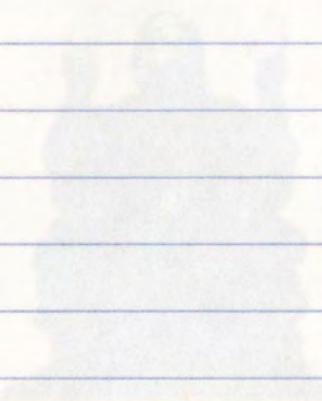
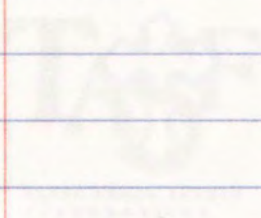
# MAKUL SHAKUR FOUNDATION & CENTER FOR THE ARTS

Tupac Amaru Shakur died with great cheer, as such as hamburgers, burgers, and past during his youth. Reading, writing, and he performing and provided the hope that would one day find the opportunity, education, and financial education worldwide.

Founded in 1997, the Tupac Amaru Shakur Foundation gives the hope to the children of the world. In 2005, the Foundation opened Phase I of the Tupac Amaru Shakur Center for the Arts & Peace Garden where it provides books, art, and music to the children of the world. The center is a place of learning and creative expression of the children.

## Foundation Goals

- Vision Center
- Center of hope and peace for the children of the world
- Highlights from Tupac's career (movies, pictures, etc.)
- Gift shop with Tupac's books, music, memorabilia, clothing, jewelry, etc.
- Memorial peace table
- Award and honor to the children of the world
- Commemorative and memorial books
- Peace table
- Sacred portraits

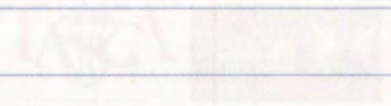


## Support the Tupac Amaru Shakur Foundation

In-Kind Items | Monetary Donations | Endowments | Grants  
In-Kind Services | Community Service Projects

## VOLUNTEER & INTERN OPPORTUNITIES ARE AVAILABLE

1000 AMARU SHAKUR CENTER FOR THE ARTS  
1000 Memorial Drive • San Marcos, CA 92076 (Near to Phase II)  
Tupac Amaru Shakur Foundation • 1000 Memorial Drive • San Marcos, CA 92076  
(626) 292-1234 • (626) 292-1235 • www.tasf.org



## THE CENTER IS AVAILABLE FOR RENTAL - CONTACT US TODAY!

The Tupac Amaru Shakur Foundation is a 501(c)(3) non-profit organization. All donations are 100% deductible.

## Extended Hours of Operation during the Conference

Sept. 27: 10am-5pm • Sept. 28: 9am-5pm • Sept. 29: 10am-5pm

# TUPAC AMARU SHAKUR COLLECTION

## A Peek Inside the Shakur Collection

- "Tales of a '90's N.I.G.G.A." notebook (songs written in this notebook became *2Pacalypse Now* album)
- Tupac Shakur portrait by Jeffery Greenberg
- Birth and death certificates
- "Dear Mama" video treatment
- Business plan for Euphania (Tupac's production company)
- Poetic Works of Tupac Shakur (poems later published as *The Rose that Grew from Concrete*)
- Poem "Starry Night" dedicated in memory of Vincent Van Gough
- Clinton Correctional Facility - interdepartmental memos regarding grievances and decisions, clothing inventory, etc.
- Birthday card from Afeni Shakur-Davis
- Plans for Powamekka Café restaurant
- Letter from Tupac Shakur to his family while in Clinton Correctional Facility
- Fan mail before and after his death

## By the Numbers

- 2 archivists processed Tupac Shakur's papers
- 30 manuscript boxes
- 11.5 approximate linear feet of materials
- 400+ people attended the block party celebrating Shakur Collection's opening
- 162 documents in the digital collection
- 150+ inquiries and visitors to the Shakur Collection in the past year

### Digital Collection

To provide greater access to the Shakur Collection, Archives Research Center staff created the Tupac Amaru Shakur Collection Digital Finding Aid and Digital Collection, which provide both the serious researcher and casual scholar the ability to view online the manuscript items written by Tupac Shakur in the collection. The Shakur Collection is accessible for research in both the digital and original format in the Archives Research Center's reading room.

## TIMELINE

### of Selected Tupac Shakur Highlights

1971	Born on June 16 in New York City, New York
1983	Plays Travis Younger in "A Raisin in the Sun" as member of Harlem's 127th Street Repertory Ensemble
1986	Shakur family moves to Baltimore, Maryland
1986	Enrolls in the Baltimore School for the Arts
1988	Shakur family moves to Marin City, California
1990	Becomes member of the Hip Hop group Digital Underground
1991	Releases his first album, <i>2pacalypse Now</i>
1992	Stars in the movie <i>Juice</i>
1993	Releases his second album, <i>Strictly 4 My N.I.G.G.A.Z</i>
1994	Releases his third album <i>Thug Life: Volume 1</i> with his rap group "Thug Life"
1995	Releases his fourth album <i>Me Against the World</i>
1996	Releases his fifth album, <i>All Eyez on Me</i> (first double disc CD by a Hip Hop artist)
1996	Dies on September 13 of respiratory failure and cardiac arrest
1996	<i>Don Killuminati: The 7 Day Theory</i> released posthumously
1997	Tupac Amaru Shakur Foundation established
2003	<i>Tupac: Resurrection</i> documentary premieres
2005	Tupac Amaru Shakur Center for the Arts opens
2011	Tupac Amaru Shakur Collection opens for research at the Archives Research Center



Scan the QR code on the front cover to explore the Shakur Collection finding aid.



Atlanta University Center  
Robert W. Woodruff Library