

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
TIME	FROM								
	TO								
MONDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								
TUESDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								
WEDNESDAY	SUBJECT								
	ROOM								
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THURSDAY	SUBJECT								
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FRIDAY	SUBJECT								
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SATURDAY	SUBJECT								
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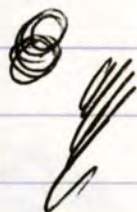
The sketch of Tupac Shakur on the facing page is based on an image courtesy of Amaru Entertainment, Inc.

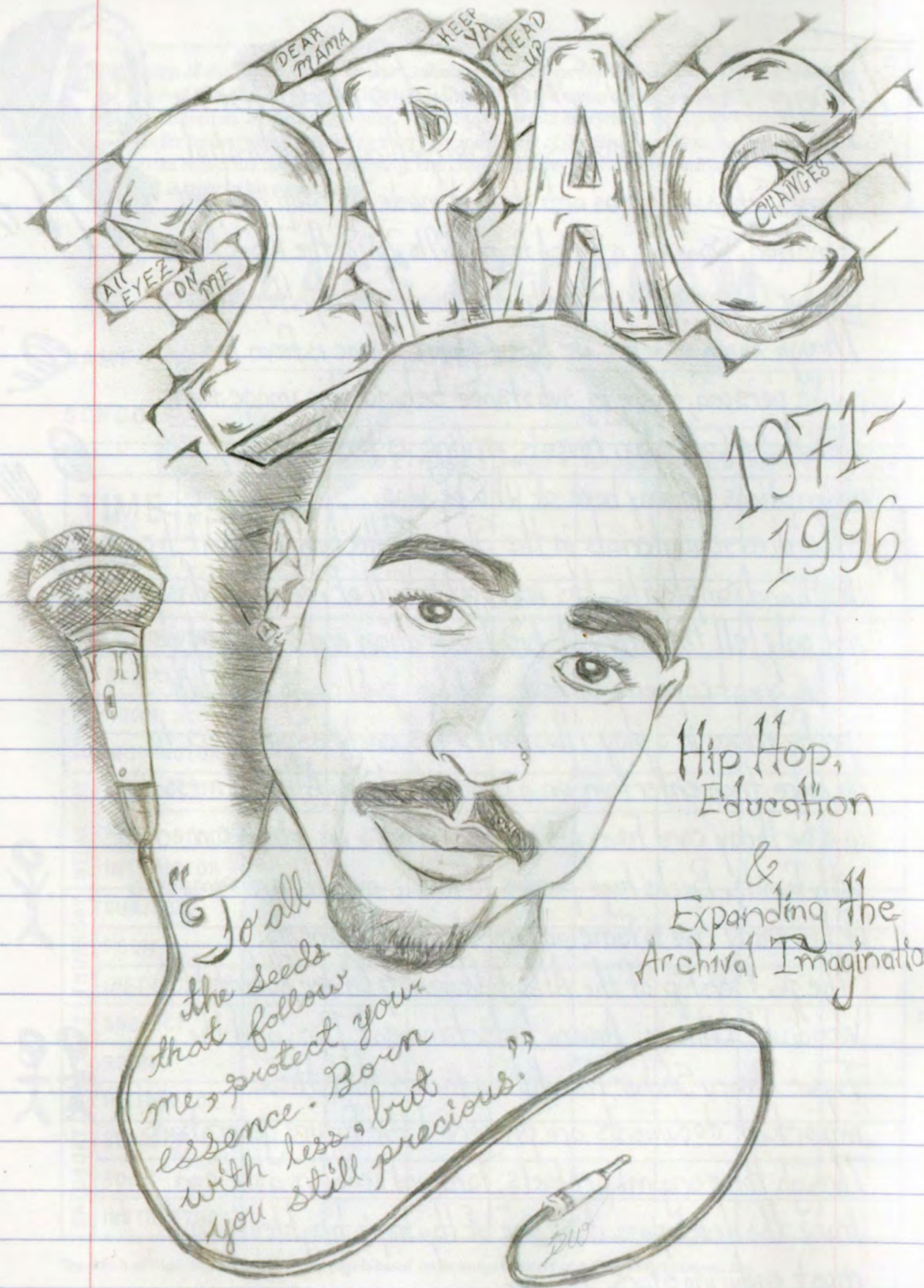
Tupac Amaru Shakur Collection

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.





When 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

The *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.



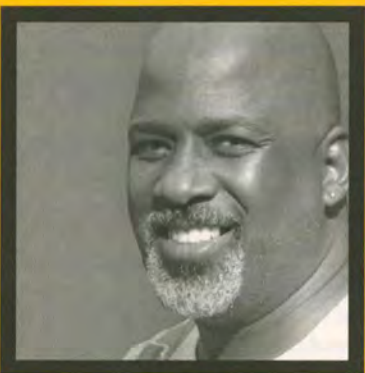
Mr. Kevin Powell

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> Registration	
9:00-9:30 AM	» <i>Exhibition Hall</i> Welcome/Opening Remarks Loretta Parham, Library Director & CEO, Atlanta University Center Robert W. Woodruff Library Shakur Family/Tupac Amaru Shakur Foundation Representative	
9:30-10:45 AM	SESSION 1 » <i>Exhibition Hall</i> "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> Featured Speaker – Dr. Mark Anthony Neal "#ThugLife 2.0: The Future of Black Masculinity and the Tupac Hologram"	
11:45 AM-1:00 PM	Lunch (See conference packet for recommended local restaurants.)	
1:00-1:55 PM	SESSION 2 » <i>Exhibition Hall</i> "The Hip Hop Collection at Cornell University" – Kool DJ Red Alert, Joe Conzo, Jr., Benjamin Ortiz & Katherine Reagan	SESSION 3 » <i>Room 202</i> "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	SESSION 4 » <i>Room 202</i> "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	SESSION 5 » <i>Exhibition Hall</i> "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	Break	
3:10-4:30 PM	SESSION 6 » <i>Exhibition Hall</i> "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	SESSION 7 » <i>Room 202</i> "Better Dayz: Tupac's Critical Call for a Better Legal System" – andré douglas pond cummings, Pamela Bridgewater & Nick Sciallo
4:35-5:30 PM	SESSION 8 » <i>Quiet Study Suite</i> "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	SESSION 9 » <i>Room 202</i> "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	RECEPTION Featured Speaker – Mr. Kevin Powell "Tupac Shakur, Barack Obama, and the Future of Hip Hop America"	

Saturday, September 29 - Day Two

8:30-8:50 AM	» Exhibition Hall Registration	8:50-9:00 AM Remarks – Archives Research Center Representative
9:00-9:55 AM	SESSION 10 » Exhibition Hall “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	SESSION 11 » Room 202 “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 Featured Speaker – Dr. Jeffrey O.G. Ogbar “Tupac, Trap Music, and the Politics of the Prison Industrial Complex”	
11:10 AM- 12:05 PM	SESSION 12 » Exhibition Hall “Documenting Houston Hip Hop” – Julie Grob, Maco L. Faniel & Langston Collin Wilkins	SESSION 13 » Room 202 “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	Lunch (See conference packet for recommended local restaurants.)	
1:15-2:35 PM	SESSION 14 » Exhibition Hall “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	SESSION 15 » Room 202 “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	SESSION 16 » Room 202 “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	SESSION 17 » Exhibition Hall “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	Break	
3:45-5:00 PM	SESSION 18 » Room 202 “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	SESSION 19 » Exhibition Hall “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 Featured Speaker – Dr. Akinyele K. Umoja “Tupac, the Hip Hop Generation and Multiple Consciousness: The True Legacy of Thuglife”	

“Mourn U Till I Join You: The
Screwed Up Click and the
Production of Martyrdom”

Langston Collin Wilkins
Indiana University

Dominick Levar Brown aka Money Clip D



A.B.N. at Warehouse Live (12/21/2011)



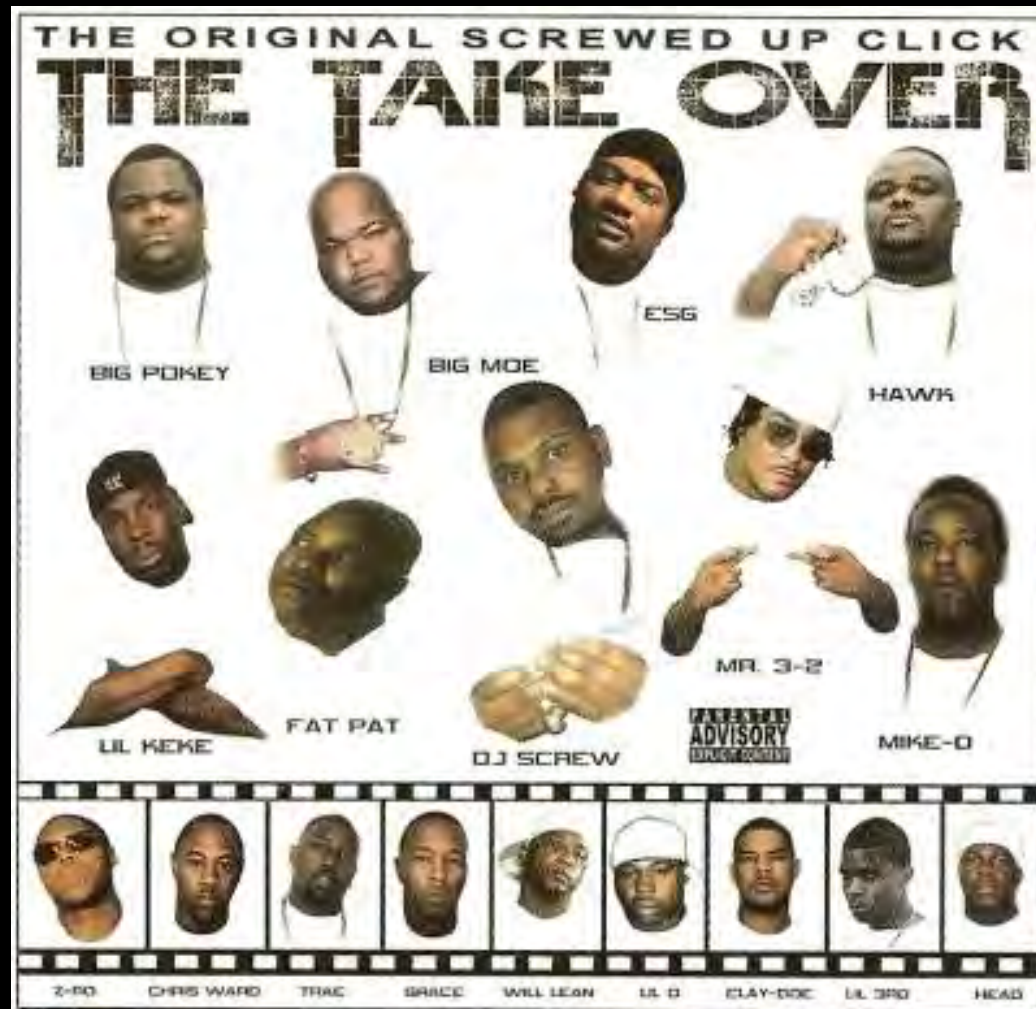
Houston: Southside

- Neighborhoods
 - Third Ward
 - South Park
 - Sunny Side
 - Cloverland
 - Hiram Clarke



HOMEPLACES

Screwed Up Click



Fat Pat



DJ Screw



Big Hawk

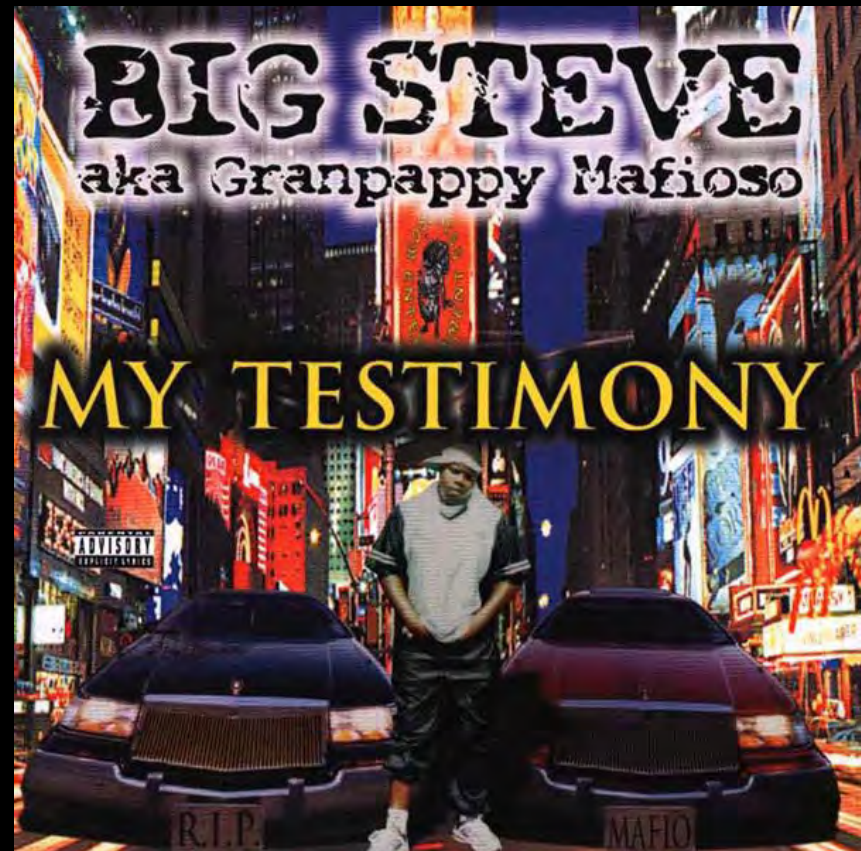


Big Moe



Screwed Up Click

- BG Gator
- Big Steve
- Big Mello
- Pimp C
- D-Pac



Trae “Swang” (2006)

- Chorus – Fat Pat

Swang and I swang and I swang to the left
Pop-pop my trunk and yep yep yep
Swang-swang and I swang and I swang to the left
Pop-pop my trunk and yep yep yep
Swang-swang and I swang and I swang to the left
Pop-pop my trunk and yep yep yep
Swang-swang and I swang and I swang to the left
Pop-pop my trunk and yep yep yep



- Trae – First Verse

I'm a swang, I'm a swang the slab, lean to the left
Pop my trunk and show what I'm about so
Houston, Texas gotta be felt
I'm a vet, so it's automatic when I be swangin my
wide frame
4 4's to 24's I'm subject to glide mayne



- Big Hawk

I'ma swang and a swang and I swang to the left
Pop my trunk for Fat Pat's death
I would give my last breath if I could bring you back
Bring Screw back, matter fact, bring the whole
crew back
Only God can do that so I'm gonna leave it alone
Movin on, groovin to this soothin song
I'm cruisin along, still got a Screw tape on,
Still in the zone, wishin Corey Blunt was home
Ridin on chrome, banging with my bulb' lights on
Ridin home Southeast of the Astrodome
I'm Fat Pat's clone, his legacy carries on
His heart beat pumps through my flesh and bones
Flippin with Trae, mobbin down MLK
He's blue over grey, I'm tippin sellin duece today
It's dub K, chiefin on some lovely
And we on the Boulevard acting ugly, we gon'



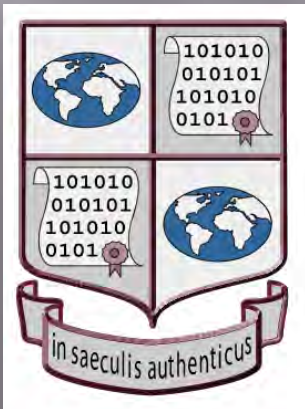
E.S.G. at Action Smokeshop Block Party 5/27/2012

MARTYRDOM



TUPAC'S ARCHIVES AS DOCUMENTARY HERITAGE OF A GENRE AND A GENERATION

Anonymouz & Luciana Duranti
Atlanta, Georgia, 29 September 2012



Is This Tupac?

THIS DAY IN HISTORY: SEPTEMBER 13, 1996

The Vancouver Sun
September 13, 2012

Rapper Tupac Shakur died of bullet wounds to his chest, six days after a drive-by shooting in Las Vegas.

The controversial gangsta rapper was travelling with his entourage to a local night club when the shooting took place, shortly after he'd left the championship boxing bout between Mike Tyson and Bruce Sheldon.

Tupac Amaru Shakur had seen a lot of trouble during his short life — it is easy to forget he was only 25 years old. He'd soaked his art and his life in a mystique of violence, selling six million albums in the process. That number has swelled to more than 75 million since his death.

Critics of gangsta rap's increasingly violent imagery, from William Bennett to Jesse Jackson, had long contended that the brutality of the lyrics spilled over into the real world. Shakur's murder was seen by some as proof of how close the two worlds ran.

For young hip-hoppers, this was the death of a self-invented legend. Actress Jada Pinkett, a childhood friend from the Baltimore School of Performing Arts, remembered in stories after his death a gentle kid who was

"always telling me to calm down and stay on the straight and narrow."

In the years before his death, however, colleagues were afraid to travel with him, fearful of his brazen violence and the enmity he cultivated. In November 1994, he was shot five times in a robbery outside a New York recording studio.

He thought he was set up by a rival rapper, and did all he could to stir the bad blood with East Coast rappers, even rapping on one record, "You claim to be a player, but I f---ed your wife."

As he played the sociopath, his celebrity and sales swelled. He took to wearing a bulletproof vest — he even showed it off at photo shoots.

"I've spent the last nine months waiting for the phone call to tell me he was dead," said one friend who was with him at the hospital when he died. "I've just been waiting, almost hoping for it, because I knew it was coming sooner or later."

The killers have never been identified.

*Files from Sun archives,
with research by The Sun's news library*



MIKE SEGAR/REUTERS FILES

On this day in 1996, gangsta rap star Tupac Shakur died six days after being shot multiple times while riding in a car in Las Vegas. Shakur cultivated a reputation for violence during his short life.

Who was Tupac?

- ▣ If you met him 10 times you would get 10 different people
- ▣ In his own words, “the future of black America”
- ▣ One of the two pillars of rap as a musical genre

The Icon vs. the Man

- ▣ Bishop vs. Tupac
- ▣ Hit em Up vs. Concrete Rose
- ▣ Rap vs. Hip Hop

Who are the People?

Marshall McLuhan:

“The world has been contracted into a village by electric technology, which allows for the instantaneous transfer of information from every corner of the globe to every point, at the same time.”

Evidence of a life

- ▣ Published works
- ▣ Is all that mattered to him all that matters to us?
- ▣ Records vs. records
- ▣ Where does the truth reside?

Why Acquire Archives?

- ▣ Sir Hilary Jenkinson: Archival documents are impartial with respect to the interests for which they will be used afterwards
- ▣ Tupac's documents will tell the truth

Would Tupac have liked it?

- ▣ *I gotta big mouth, I can't help it, I talk from my heart, I'm real you know what I'm sayin whatever comes comes, so I go down paths that haven't been traveled before and I usually mess up, but I learn, you know what I'm saying, I come back stronger, I'm not talking ignorant, you know what I'm saying. So I obviously put thought into what I do... I don't wanna be forgotten.*

All Eyez Off Me

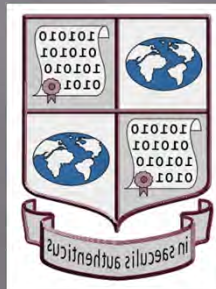
- ▣ Perhaps turning the attention to the words he did not write for the public, turning our eyes off the public figure and to his more intimate self, will be the greatest tribute we can pay to him
- ▣ Only this way we can understand how misleading is the picture I showed at the beginning and recognize the real Tupac in his Words of Wisdom



anonymouz@ill-legitimate.com

Thank you

luciana.duranti@ubc.ca



Painting a Perfect Picture: Democratizing Provenance in the Appraisal of Hip-Hop Archives

Jarrett M. Drake

M.S.I. Candidate, University of Michigan School of
Information

September 29, 2012



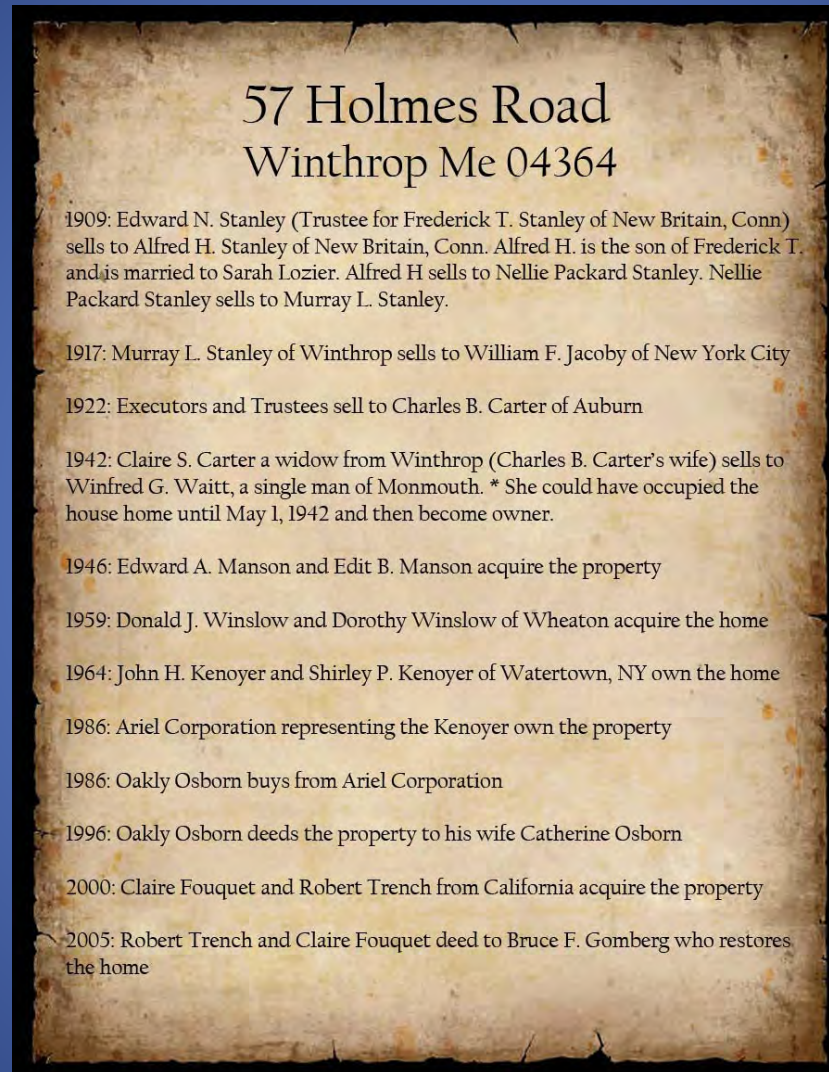
TASCC 9/2012

“Picture perfect, I paint a perfect picture...”



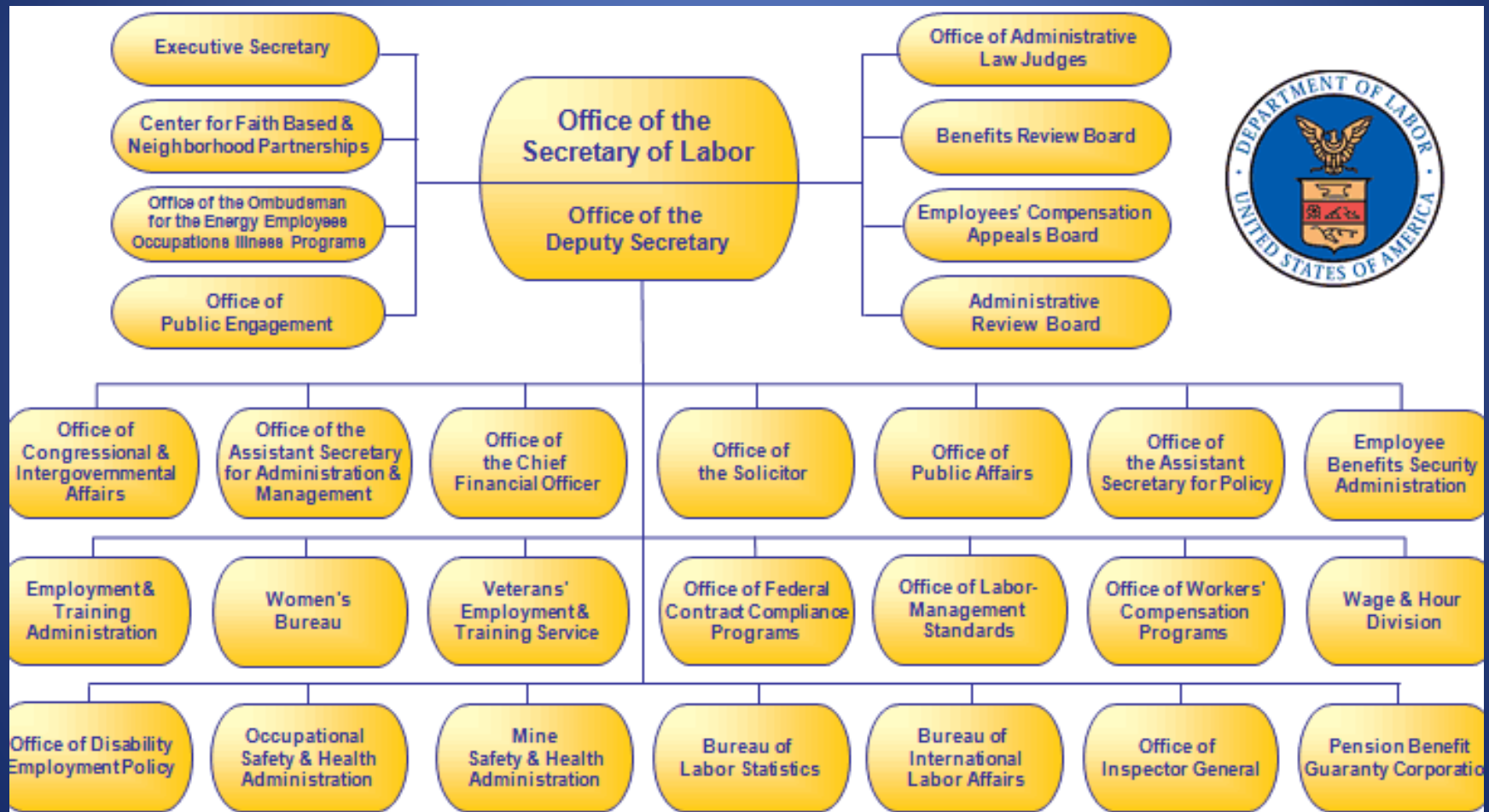
Photo Credit: Christopher Polk/Getty Images

Provenance = creator > content



Taken from <http://57holmesroad.maine finehomes.com/ownership-history/>

Looking Down



<http://www.dol.gov/dol/aboutdol/orgchart.htm>

Looking Up

“Shit, tired of gettin shot at
Tired of gettin chased by the police and arrested
Niggaz need a spot where WE can kick it
A spot where WE belong, that's just for us
Niggaz ain't gotta get all dressed up and be Hollywood
Y'knahmean? Where do niggaz go when we die?
Ain't no heaven for a thug nigga
That's why we go to thug mansion
That's the only place where thugs get in free and you
gotta be a G
... at thug mansion”

“Thugz Mansion”

Location Matters

“Memories on corners with the Folks & the Mo’s
Walk to the store for the rose talking straightforward to hoes
Got uncles that smoke and some put blow up they nose
To cope with they lows the wind is cold & it blows
In they socks & they souls niggas holding they rolls
Corners leave souls opened & closed hoping for more
With nowhere to go niggas rolling in droves
They shoot the wrong way cause they ain't knowing they goal
The streets ain't safe cause they ain't knowing the code
By the Folks I was told either focus or fold
Got cousins with flows hope they open some doors
So we can cop clothes & roll in a Rose
Now I roll in a "Olds" with windows that don't roll
Down the roads where cars get broke in & stole
These are the stories told by Stony & Cottage Grove
The world is cold the block is hot as a stove...on the corner”

Common, “Corners”

KAOS Network, Leimert Park, L.A.



http://www.leimertparkbeat.com/photo/kaos-network-at-leimert-park?xg_source=activity

“It’s Bigger than Hip-Hop”

L.A. REBELLION

CREATING A NEW BLACK CINEMA

<http://www.cinema.ucla.edu/la-rebellion>

<http://www.cinema.ucla.edu/la-rebellion/ben-caldwell>



PROJECT 15
BLOWED
ANNIVERSARY

TRIBUTE SHOW FEATURING...
GUEST APPEARANCE BY *Freestyle Fellowship*

ON THE MIC/ THE LEIMERT PARK ALL-STARS + A BLOWEDIAN TRIBUTE SET
HOSTED BY/ ACEYALONE AWOLONE MEDUSA BADRU ORACLE & NONSTOP
ON THE TABLES/ KENNY SEGAL TOMMY BLAK HANDPRINTS ETHOS
LOCATION/ THE LITTLE TEMPLE 4519 SANTA MONICA BLVD SILVERLAKE, CA 90029
TIME/ 9p - 2a (\$7.00 to 10:30p) **DATE/** DEC. 30 2009 **EARLY ARRIVAL SUGGESTED!**

WWW.PROJECTBLOWED.COM
ACEYALONE.COM SPITCRITIC.COM THELANETWORK.NING.COM

http://blogs.laweekly.com/westcoastsound/2009/12/project_blowed_15th_anniversar.php

Building the KAOS Archive

“[Independent community archives] are all united by the desire to tell their own stories, if not always entirely independently from mainstream heritage organizations, then at least on their own terms. A community’s custody over its archives means power over what is to be preserved and what is to be destroyed, how it is to be described and on what terms it is to be accessed.” – Andrew Flinn

Concluding Thoughts

- Expand the boundaries of provenance
- In the community, the archives can be the Archive
- The picture won't be perfect, but that shouldn't stop us from painting

Acknowledgments

UM School of Information

UM Special Collections Library

TASCC Program Committee

Panelists

Audience

Collecting The Underground: archiving hip-hop

by Rachel Appel

September 29, 2012

Why Archive Hip-Hop

- Huge cultural movement that affects millions of people globally everyday
- Tells the story of social disenfranchisement
- Is a multibillion dollar industry
- Regionally different

“...there is a general concurrence that hip-hop represents an extension of specifically African-American cultural traditions, but, importantly, it also poses challenges and introduces ruptures to prevailing notions of an unbroken cultural continuum...” (Forman, and Neal)

Scholarship

- Growth in academia
- Affects culture and vice versa
- Also for fans
- Music history
- Importance to movement

Archives Problems

- Complexity of mixing
- Mixtape distribution
- Lack of
 - information/metadata
 - production information
 - social context

How to Archive Mixtapes

- Document, document, document
- Research contextual meaning
- Technical information, such as recording or playback device
- Research artist aliases

Lil Keke's Aliases

- Lil' Keke, Lil Keke, Kee Kee, Keke, Lil Ke Ke, Lil Ke-Ke, Lil Keke Da Don, Lil Keke Of Tha S.U.C., Lil Keke The Don, Lil Kike, Lil' Ke Ke, Lil' KeKe, Lil-KeKe
- Marcus Edwards (born as)

University of Houston: Working with the Community

- Focus is on Houston hip-hop scene
- DJ Screw's mixtapes and vinyl collections
- Julie Grob, the curator, is working with Houston area rap artists for metadata

Cornell University: Working with a Collector

- Johan Kugelberg was a record executive
- Collaborated with Cornell to begin and archive
- The archive now has 7,000 audio recordings, over 1,000 photos, and over 500 club fliers
- More collaborations with donors

- Field archiving
- Journalistic approach
- Working with independent record labels
- Using their history and knowledge

From Here

- Discuss and research more practices to be implemented
- Also look at digital sampling issues
- Compare to other genres like folk, blues, and punk rock

Thank you!

- rappel@austin.utexas.edu

Works Cited

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- Grob, Julie. Telephone Interview. 07 11 2011.
- Forman, Murray, and Mark Anthony Neal, ed. *That's the Joint! The Hip-Hop Studies Reader*. 1st ed. New York: Routledge, 2004. eBook.
- Kugelberg, Johan, and Gabriel Mckee. "What Happens When Hip Hop is Archived? Keeping the Study of Hip Hop Real and Relevant." Born in the Bronx Conference. Cornell University . Ithaca. 01 11 2008. Panel.
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Hip Hop and Information Literacy

Critically Incorporating Hip-Hop in the Library Instruction Curriculum

By Dave Ellenwood

Research and instruction / Social Sciences Librarian

University of Washington Bothell and Cascadia Community College



Introduction and Background

- Building from existing information literacy learning structures as practical guides that can be expanded, hip hop can be incorporated into library instruction to teach students critical information literacy skills and foster conversations about social justice issues.

Instruction Librarianship



Image: Brian Dal Balcon, 2012.



ACRL Information Literacy Competency Standards for Higher Education

- Determine the extent of information needed
- Access the needed information effectively and efficiently
- Evaluate information and its sources critically
- Incorporate selected information into one's knowledge base
- Use information effectively to accomplish a specific purpose
- Understand the economic, legal, and social issues surrounding the use of information, and access and use information ethically and legally



Critics of ACRL IL Standards

- Cultural
 - Elmborg
 - Norgaard
- Social Justice
 - Jacobs
 - Ward

Hip Hop as Bridge



Image: hippolyte photography (2008). *Breakdance-55*. Clermont Ferrand, France.
Retrieved from <http://www.fotopedia.com/items/flickr-2653362099>.



The Activity

- Decoding
- Other activities found in:

“Information Literacy and Social Justice: Radical Professional Praxis”
edited by Shana Higgins and Lua Gregory, will be published in 2013



Conclusion

- Questions?



Reference List

Elmborg, J. (2006). Critical information literacy: Implications for instructional practice. *Journal of Academic Librarianship*, 32(2), 192-199.

Norgaard, R. (2003). Writing information literacy: Contributions to a concept. *Reference and User Services Quarterly*, 43(2), 124-130.

Jacobs, H.,L.M. (2008). Information literacy and reflective pedagogical praxis. *The Journal of Academic Librarianship*, 34(3), 256-262.

Ward, D. (2006). Revisioning information literacy for lifelong meaning. *Journal of Academic Librarianship*, 32(4), 396-402.

The Recipe of Hip Hop The Application, Duplication, Replication, Incarceration and Reincarnation of Culture and Influence



I go to sleep. Tell me, who do you
believe in? I see mothers in black crying
dying. Plus everybody's high, too deep up to
our own downfall, witness the end. It's like we
in God cause we livin' in sin. I ask my homie on the street
he strapped, he laughed. Pointed his pistol as the
and blast. It's just another murder, nobody mourns no more.
My tear drops gettin' bigger but can't figure what I'm cryin' for.
It's the miniature caskets, little babies. Victims of a system
from drug dealers gone crazy. Maybe it's just the drugs vision
of how the block was. Crack came and it was strange how it
us. Perhaps the underlying fact stay high explain genocide. It's
when we ride on our own kind. What is it we all fear, reflections
in the mirror. We can't escape late the end is our fin' number.

Tupac's Favorite Colors



Our Team for this Presentation chose the colors Black and Gold to represent Tupac's favorite Colors.

The red in the Presentation represents his name "Shining Serpent", however, we declare the color red as "Honor" to his literary works of social justice. It was important for us not only to facilitate the affective life of Tupac, we wanted to go deep into everything that he represented and parlayed.

Reference: Wiki.answers.com

Recipe of Hip Hop Team



THE APPLICATION, DUPLICATION, REPLICATION, INCARCERATION AND REINCARNATION OF CULTURE AND INFLUENCE Tupac Amaru Shakur Conference



BIOGRAPHIES

Ken Ford, "King of Strings"

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

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 4 children.

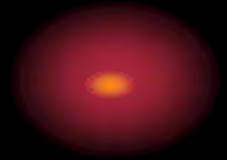
Michael E. Johnson

Michael E. Johnson, B.A. Morehouse College; Former Director of Human Resources, Cisco Systems, Inc. /Scientific-Atlanta, Inc.; Independent Consultant/Toastmaster and Mentor, Year-Up.

Annette Davis Jackson

Annette Davis Jackson, B.A., Spelman College; 2012 Recipient of the Top 25 Women in Atlanta Award Proclamation from the City of Atlanta and 2011 Top 25 Women Honoree; Area Governor, Toastmasters International, Education Community Advocate, Public Speaker, Chairman of the Board, Women in Golf Foundation, Inc; and Executive Director, The Ken Ford Foundation, Inc.

Tupac Amaru Shakur



25

Reference: Tupac Shakur News, The New York Times, topics.nytimes.com

CORRIE TEN BOOM

**It's not the duration of your
life that matters, it's your
donation".**

**This is The Recipe of Hip Hop's
Take-away from Tupac's life!**

Reference: Wikipedia.org, Corrie Ten Boom, April 15, 1892, Dutch Christian who went to jail because her family was a part of the Dutch Underground hiding refugees from the Holocaust. She has an autobiography called "The Hiding Place".



RIZE

A Rose Grew Out of Concrete when Tupac rose to a literary level of genres as being one in the Guinness Book of World Records. This depicts how at an early age, Fame can snatch your "Life for Today" to an early demise!

Montell Jordan

http://www.youtube.com/watch?v=jSq09Z7TBt0&feature=player_detailpage



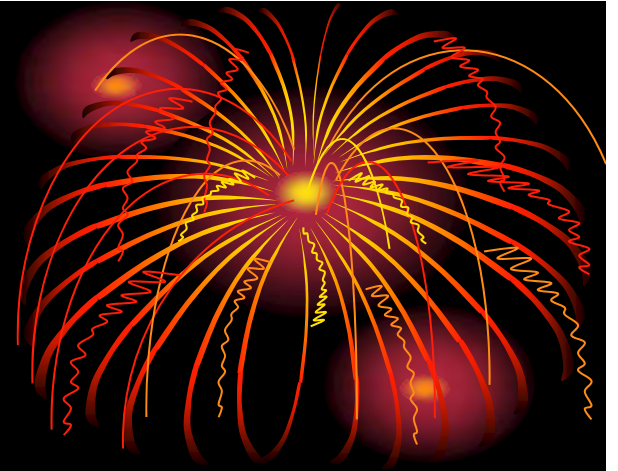
Recipe of Hip Hop Team

**Ken Ford ~ Later will present, “Moments in Love”
featuring, a sample of Gangster’s Paradise.**



The Recipe is . . .

**How the Perception of a Messenger
became light and darkness.**



Including 3 key ingredients of the Recipe

FAMILY - Mac and Cheese

Tupac Amaru Shakur had a Mission Statement for his Family. The Mission Statement began as a “To Be Read Out Loud” at the Next Family Meeting letter while in Jail with the ending, “Ma Trust Me”.

COMMUNITY – Chicken Wings and Hot Sauce

Tupac Amaru Shakur had a Concern for his Community – An ingredient common in Rap/Hip Hop culture with the desire of improving the injustices of society, internal evaluation and systems (political, social) as we know them.

CULTURE, AND THE WORLD – Greens

Tupac had a need for Respect and Recognition and his voice presented a Literary Genre on paper later resuscitated after his death and the “Dear Mama” recording preserved in the Library of Congress in perpetuity.

Introduction

Tupac Shakur – The name is well-known and he was a Generation X'er. Some of us know of his musical, artistic and theatrical works. Some know of his upbringing, family ties, legal battles, social struggles and his ultimate untimely death. However, like all of us, he had a heart – but who knows what was really in his heart? Thousands, judge, Was Tupac really what the media and tabloids reported?

Our Application submitted, will forecast for future generations, the heart and “Perception of A Messenger”. Tupac was brilliant. Tupac Amaru in Arabic means “Shinning Serpent”. The synonym for brilliant used as an adjective is: Bright, Shining, Splendid, Shiny and resplendent. He was truly his name, however, What's in a name? Power, Struggle, Prophecy . . .

What we do know is there is life and death in the power of the tongue. Whose tongue will prepare the cuisine. We deem to show you.


We will use acronyms of the word Hip Hop across the screen to dictate the affective nature of Tupac and how his works denote life lessons.

Now, we're not professors or educators in a traditional academic setting or university, however, we're a select group of artists, entertainers, public speakers, community advocates, mentors and ministry leaders with a message. So allow us to share some aspects of his life which were not always highlighted under the social microscope. We present to you the impact the late Tupac Amaru Shakur had in society today as a Literary Genre. Welcome to . . .A, D, R, I, R of Culture and Influence, beginning with “Momma”.

Reference: The words of Michael Johnson, Annette Davis Jackson and Montell Jordan



The Application, Duplication, Replication, Incarceration and Reincarnation of Culture and Influence Definitions



Application – We will review and discuss the respect and love of Tupac's mother and a dedicated focus on family, friends and community. We will pinpoint areas of transformation and behavior incorporated into his lyrics, writings and movies. Definition: A written or spoken request or appeal for employment, admission, help, funds.

Duplication – We will review and discuss his success as a hip hop artist through his ability to transform life lessons, climate, observations and discussions into poetic and literary form.

Definition – An act of Duplicating.

Replication – We will review and discuss some of his views and replies to the state of current politics of the day, along with social and economic injustices as we look at the impact of the power of music. Definition - A reply, answer.

Incarceration – We will review and discuss the impact of reading literary books while being imprisoned to further denote language development and critical thinking pro and con in the marketplace. Definition – The act of incarcerating or putting in prison.

Reincarnation of Culture and Influence – We will review and discuss the introduction of the Tupac hologram and his posthumous existence in academia and the institutions of culture in schools. Definition – A new incarnation or embodiment, as of a person.

Reference: This Presentation is an original work by its authors, Michael Johnson, Ken Ford, Montell Jordan and Annette Davis Jackson.

“Momma” The Application

**Momma is the Family,
The Community,
The Culture and the World.**

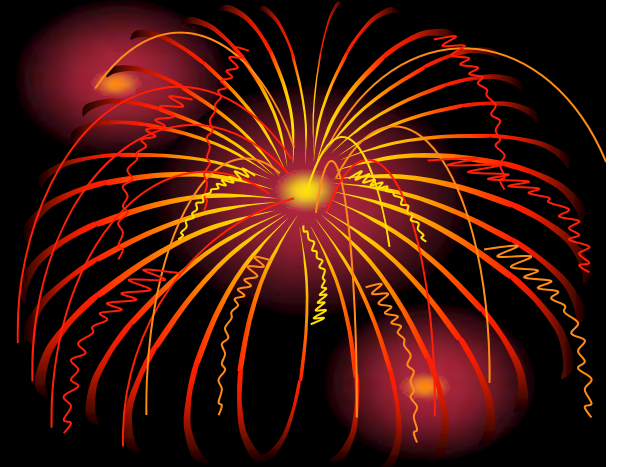
Afeni was just like the mother, Mary of the bible who had to be hid because as the bible says in Revelation 12 :13 -17.

Satan persecuted the woman (the church, Israel) who gave birth to the man child, who was to rule all the nations with a rod iron. Afeni was in Jail until one month before she gave birth, How coincidental. Afeni had Tupac, no, actually, she had Lesane Parish Crooks. A boy who couldn't be connected to his mother, had the spirit of the devil, the serpent tried to snatch this man child after birth by any means necessary. Brilliant! Simply Brilliant! The end of this bible story is: the Earth helped the woman. This parallel is expository and literary to say the least!

Did you know Revelation is also the chapter called the Apocalypse. Apocalypse means a revelation of something hidden, (Greek) [Reference: en.m.wikipedia.org](http://en.m.wikipedia.org). Miracles of protection happen every day. 2pacalyspe, Tupac's album in 1991, WOW!

Reference: Holy Bible: Revelation: 12: 13-17, KJV.

Words from Montell Jordan, Michael Johnson and Annette Davis Jackson



I Cry

Audience

Sometimes when I'm alone
I cry.
Cause I am on my own
The tears I cry are bitter and warm
They flow with in but take no form
I cry because my heart is torn.
I find it difficult to carr on.
If I had an ear to confide in,
I would cry among my treasured friend.
But who do you know that stops that long
To help another carry on
The world moves fast and it would rather pass
Then to stop and see what makes one cry,
So painful and sad,
And Sometimes . . .
I cry
And no one care why

Reference: [Woodruff Library Archives](#)



“Momma” The Application

- **Fast Forward**

“Dear Momma”, by Tupac Shakur (1995) on June 23, 2010, The Library of Congress chose 25 recording to preserve in the National Recording Registry. Tupac was among some of these greats like:

Bill Cosby, “I started out as a Child” (1964). It’s interesting that Bill Cosby himself criticized Hip Hop music and Tupac is sharing some space with him. Also,

Loretta Lynn “The Coal Miner’s Daughter (1970)

The Little Engine that Could”, Narrated by Paul Wing (1949)

Little Richard, “Tutti Fruitti” (1955)

The Staple Singers “Soul Folk in Action” (1968)

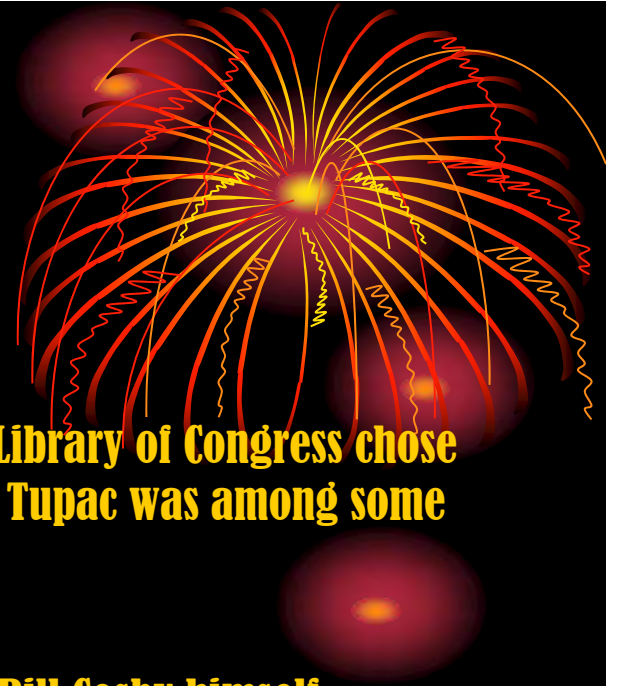
King Oliver’s Creole Jazz Band, “Canal Street Blues” (1923)

Abe Elenkrig’s Yidishe Orchestra, Fon der Choope (From the Wedding), (1913)

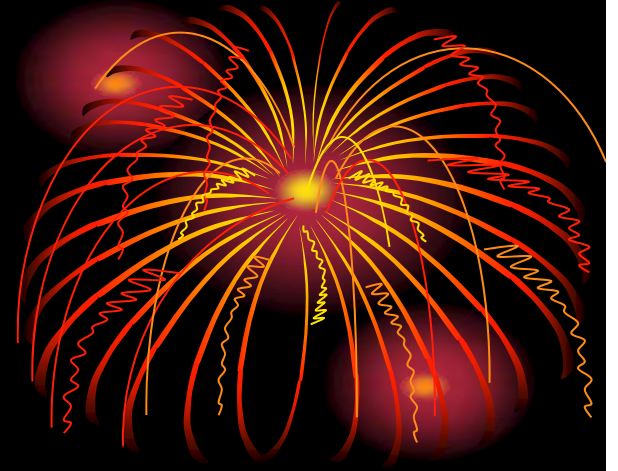
Willie Nelson “Red Headed Stranger”, (1975)

R.E.M, Radio Free Europe”, (1981)

Reference: Library of Congress



“Momma” The Application



- **These recordings signified as the Library of Congress documents . . .**
- **“selections showcasing the diverse beauty, humanity and artistry found in the American sound scape” and have been preserved as . . .**
- **“significant examples of our creative spirit so that they can inform and enrich the lives of modern and future generations” and also they are the . . .**
- **“sounds of music, attesting to the vast imagination and creativity flowing through the cultural stream of the nation’s aural heritage.**

Reference: (News Release, Library of Congress, <http://www.loc.gov.today>, Information Bulletin (1993-2011).

“Momma”



- **KEN FORD, KING OF STRINGS PRESENTS,
THE TITLE TUPAC SONG,
“Dear Momma”**

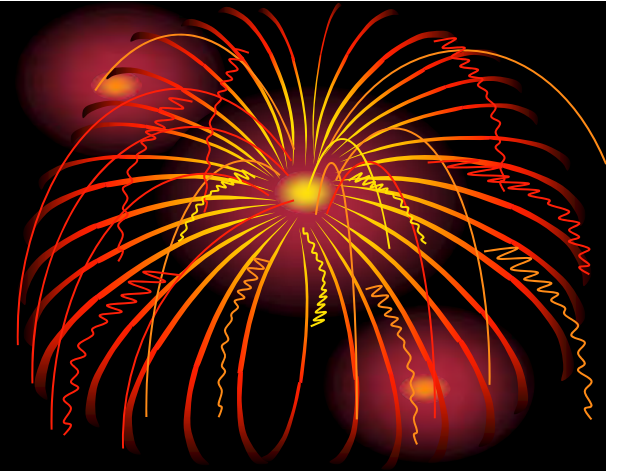
ACRONYMS

**Hell in Poverty – Hope of Prevailing
Horizon in Psalms – Hymns of Preaching
Heroes in Pop – However Opposing Power
Holiness In Preaching – Hymns of Praise
Hollering in Public – Heaviness of People
Helping Inside Problem – Helping Outside
Pressures**

Reference: Acronyms are original from Michael Johnson, Montell Jordan and Annette Davis Jackson while our team member, Ken Ford, “King of Strings” presents “Dear Momma” on the Violin to describe the life of Tupac Amaru Shakur in acronyms of the life of Tupac Shakur as a Generation X’er who used how he felt within to describe a message to the World. Tupac used acronyms very prolifically.



“Momma” The Application



In the Registry, Afeni in “Dear Momma” is described in this way:

“In this moving and eloquent homage to both his own mother and the mothers struggling to maintain a family in the face of addiction, poverty and societal indifference, Tupac Shakur unflinchingly forgives his mother who despite a cocaine habit “never kept a secret, always stayed real”.

The song displays further evidence of Hip Hop as:

“ A musically sophisticated and varied genre that can artfully encompass a wide variety of themes and musical influences.”

Mama had to exist to bring about this historical artifact and truly Tupac prophesized into the life of his mother and in turn, Afeni, took her God-given talent and rode the horse called “Tupac” like she was in the Kentucky Derby and secured his place in life, thereby developing her innate abilities as a true administrator of intellectual property.

Montell Jordan on Momma

Professional Athletes look into the camera and say "Thank you, Momma".

In the absence of Fathers, the father doesn't always have the opportunity to help with the presence of Manhood. A father always wants to hear, " I love you from his son. "That a son recognizes his Father!



Duplication

Tupac was a Businessman and HR Professional

Tupac duplicated all of these, 1-7

1. He knew the role of Government in business.

Reference: Dan Quayle and Hip Hop, en.wikipedia.org

2. He had a Vision, Mission, and Values

Reference: Tupac's Family Mission Statement

3. He had an Employee Handbook and Policies

Reference: THUG LIFE, Code of Ethics

4. He considered Work/Life/Family Balance

Reference: Studied the Book: Art of War, www.alleyezonme.com/tupacsreading

5. He dictated a Corporate Culture

6. He had an Individual Brand

Reference: His scarf, albums, clothes, style, 67 millions albums sold

7. He knew when to Update his Resume

Reference: Original words of Michael Johnson, HR Professional



A Rose That Grew From Concrete Literary Genre

"Did you hear about the rose that grew
From a crack in the concrete
Proving nature's laws wrong it learned
2 walk without having feet
Funny it seems but by keeping its
dreams
It learned to breathe fresh air
Long live the rose that grew from
concrete
When no one else even cared!

Reference: Tupac Amaru Shakur Foundation, Peace Garden, Tupac's wall of Songs & Poems

Duplicate Youth Graduating from High School



Tupac Amaru Shakur didn't graduate from High School.

Afeni Shakur didn't graduate from High School. They were geniuses.

Our message: Youth must Graduate!

Reference: American Graduate, www.wttw.com.

Duplication



Michael Johnson – What makes a good CEO or leader is that they have a vision – a purpose – and a set of things they prescribe to and they can articulate this to employees, investors, customers and if they're a public traded company – Wall Street. It's all based around one or more products that they are typically selling. Ultimately, they want to make a profit.

Now, my background is Corporate America for 25 years – 15 of those years were in hi-tech, cable and communications industry, and the other 10 years were spent in the oil industry. I worked for Mobil Corporation in the late 80's and at that time the headquarters was located on 42nd Street at Grand Central between Lexington and 3rd Avenues. That was approximately 6-8 blocks from the UN – the United Nations building. In 1990, we made a complete relocation. Does anyone know where Mobil Corporation moved? Fairfax, Virginia. Now, why would an oil company move from NY to the Belt and the Nation's capitol vs. Texas?

1. Which leads me to my first point which Tupac as well as the entire Hip Hop community is aware by virtue of the pressure that former Vice President, Dan Quayle placed on Time Warner to drop Interscope Records due to the lyrics in the songs of Ice T and Tupac in regards to shooting and killing cops. And, that point is knowing the role of the Government in Business period. That's why Mobil Oil would move outside the belt.
2. Back to the Vision, Mission and Values. Most companies have that statement – and it's posted throughout their offices, meeting rooms, break out rooms, etc. Write the vision, make it plain to see. – Family Mission Statement – which we will talk more about later.
3. When you get hired – What's one of the tools and set of rules that an employer gives you to make sure you understand what to do and what not to do? An employee handbook. Tupac had an employee handbook called the Code of Conduct.
 - a. THUG LIFE says, All new Jacks to the game must know: a) he's going to get rich. b) He's going to go to jail c) He's going to die.
 - a) Corporate America says, If we have competitive pay benefits for you and your family. b) If you do not follow these guidelines, you could possibly violate local, state and federal laws and potentially be imprisoned. c) If some of these policies are violated, you could be subject to correct action up to and including termination. We have placed certain procedures in place to protect your safety and the safety of our employees. Failure to adhere to these safety procedures could result in termination and even death.
 - b. THUG LIFE says, Crew leaders: You are responsible for legal/financial payment commitments to crew members; your word must be your bond. Corporate America says, Supervisors are responsible for the safety, development and career advancement of their direct report.
 - c. THUG LIFE says, - No slinging to pregnant sisters. That's baby killing; that's genocide.

Corporate America describes their maternity leave policy and their EEOC policy about discrimination due to gender, race, age, national origin, or sexual orientation.

Family/Work/Life Balance – Tupac studied the Art of War by Machiavelli. In it, it discussed strategies to war by looking at the weather – the way of your opponent.

Well, in duplicating corporation policy again, inclement weather policies, corporate culture, which is deemed the way – your opponent is your competition. I can go in other areas in which we do in our submission in talking about, work ethic and how Tupac talked about making hooks in the studio, using the rappers wisely to do their part and then taking time to overlay tracks later which moves into time management. So we have awareness of government entities, mission statement, employee handbook, family/work life/balance, corporate culture. (Continued)

Duplication, (Con't)



Let me leave you with two more things. I – Individual Branding – and knowing when to reinvent your brand. Wearing the scarf, Machavellianism, Thug Life – some of Tupac's brands. The shift to Death Row Records which some may say was good or bad. Either way, Tupac knew when to make changes.

Lastly, having worked for a high-tech company like Cisco Systems based in Silicon Valley, I find it interesting that if a software or hardware engineer who is not charismatic at all, walks into the office in running shorts, flip flops, a pony tail, tats and his puppy under his arms and happens to be the son or daughter of a Silicon Valley CEO – we often call them eccentric, say they are just misunderstood, and we throw them more stock options and grants and look at the bottom line they are bringing into the company, But, he's not a threat and people don't literally seek to take him or her out.

But, if you're the son of a prominent black panther leader, extremely charismatic, good-looking, able to connect across the generational and global gaps in America and the World, you wear a scarf and people buy your albums, turning you into a Millionaire before you are 21, we label you as having too much influence in society and ultimately imply that you're just not a good fit and that things just aren't working out!

Replication

- The word “replication,” by definition, is the action of copying or reproducing something—but in this case, not just something. See, Replication is similar to duplication, yet different-- in regard to being able to repetitively regenerate copies of something—but not just something.

In regard to Tupac Shakur, We submit to you that replication (in the context of this recipe for Hip Hop) provides an ingredient of reproducibility; In essence, this is the process of Tupac making copies of himself.

- Actor, Ex-Con, Militant, Loving Son, Prophet, Street Preacher, Outlaw, Thug Life Teacher
- East Coast Villain, West Coast Savior, MC, Poet, Hero, Gangsta (not according to Tupac)
- Tupac Shakur was an original. (1min)
- Replication requires making an exact copy of an original, from the original master.
- Duplication also requires creating an exact copy, yet it does not necessarily come from the original master.
- In other words, in Hip Hop when something is duplicated and does not come from the original master, they call that a *bootleg*.
- We don't have to be in church in order for me to get an “Amen” to that. That's just real.

Reference: Words of Montell Jordan



Replication – Montell Jordan

"The Borrowed Lifestyle"

Tupac – Poverty, Penthouse, Prison
and Purpose

↕ The Loss of Not Coming to Oneself

↕ Wealth Inwardly

↕ Rap Culture as an Ingredient within
the "Concerned Fabric" of
Community

↕ Shakur or Crooks – The Lethal and
Literary Tragedy with a Poetic
Justice

The Borrowed Lifestyle

Montell Jordan

- Unwritten Rule on Advances
- Promise of having material wealth for fame as you enter into an Agreement
- Being indebted and enslaved into a system to finance a need while under obligation to finish what you promised.
- A system designed for perpetual debt.



Tupac Died Young Montell Jordan

Stuck in Situations



Early Demise – Song, In the Event
of my Demise.

Tupac Lived for Today saying
whatever he chose to say from
his mouth. Left a legacy of better
days for Youth to choose the
narrow way which leads to life!

Tupac's Family Mission Statement



I give much respect to my elders.

We have to let go of the negative chains that got us.

The elders have to be more cognizant of our problems and advise us of better routes.

No more ghetto sh__.

Be honest with each other, we all make mistakes, but one's personal secret could destroy us all.

Let's have more control over our destinies.

I have big dreams 4 us, but we need discipline and a sense of respect for each other.

Our men put their lives out daily to represent our females, so please give us respect for as long as we are worthy of it.

We are going to make it, but it has to b "We" and not "Me."

Every successful family has a head of the family and I want to have that responsibility and honor.

I will need wise counsel. A counsel of elders to guide me.

And, for our youth and our unit, we need guidance, support and understanding.

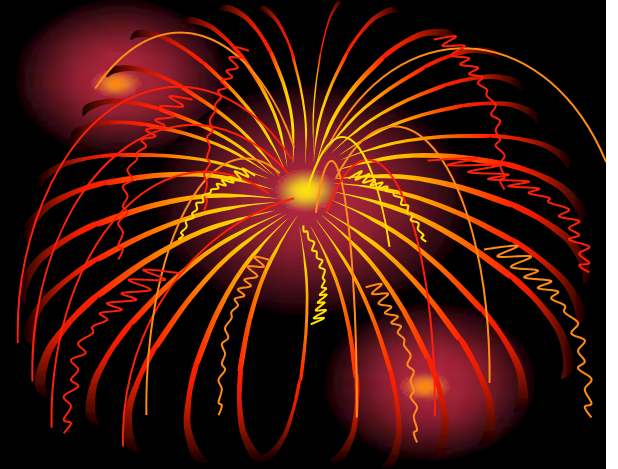
This will bring order and direction to our family unit.

Ma – Trust Me – I know some things you don't, Trust Me.

Reference: Digital Archives, Woodruff Library. Titled "To Be Read At Next Family Meeting".

We, The Recipe of Hip Hop team titled it as a to be used "Family Mission Statement".

Incarceration Digital Archives



I'm in Jail now, but I'm free.

My mind Is free.

**The only time I have a problem is
when I'm sleep.**

(Tupac)

Reference: About.com, 20th Century History - Dr. Martin Luther King, Jr. said "Free at last, free at last, Thank God Almighty, we are free at last". "I have a Dream" speech, August 28, 1963

Lupac's Literary Legacy

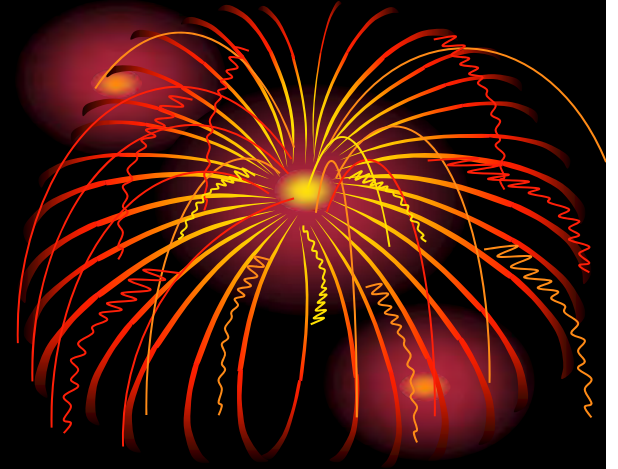
Live from Jail

These cops don't understand me.
I turn 2 life of crime cuz I come from a broken family.
My ____ use to touch me I never told you that.
Scared what you might do I couldn't hold u back.
Kept it deep inside let it fuel my anger.
Down 4 all my homies no mercy for a stranger.
The brotha in my cell is 16 as well.
Its hard 2 adapt when your Black and trapped.
In a living hell.
I shouldn't have let them catch me.
Instead of living sad in jail. I could've died free and happy.
My cellmate raped on the norm then passed around the dorm.
U can hear his manhood getting torned.
Made me an animal.
Can't sleep instead of counting sheep.
That's how it is in the pen. Turn ____ & cold and your soul is your best friend.
Mama pray 4 me tell the Lord 2 make a way for me. Prepare one day for me.
Cuz when they come 4 me, they'll find a struggla,
2 the death I'll take the breath from ya juggla.
The trick is 2 never lose hope.
Found my buddie hanging dead from a rope. 16 on Death Row.

Reference: Digital Archives, Woodruff Library



Incarceration



There is a PROGRAMMING in the mind about incarceration. No one ever wants to be in jail. For those who do find their way there, like Tupac, they are not the only ones incarcerated.

People in society are incarcerated by their mind, what they think. “As a man thinketh, so he is” (Proverbs 23, Holy Bible).

Reincarnation of Culture and Influence

The Culture in Schools and the Hologram



Pants on the ground, thumping to a Hip Hop song and Coachella. Can this be possible? It happened! The people were astonished and Elvis, Michael Jackson and Tupac FANS WERE TALKING ABOUT THIS ALL AROUND THE COUNTRY, Is this real or Memorex? Here's our feedback with academia and institutions on culture in our schools. Let's talk poverty and schools, first. Tupac wrote a title album in his Mead composition notebook called, The Benefits of Poverty. In it, songs, :

“LEAVE US KIDZ ALONE”

“THE STREETZ GOT YA BABIEZ”

“CURIOSITY”

Reference: Mead Composition Notebook songs, Woodruff Library

The Hologram

Reference: www.HuffingtonPost.com



Question and Answers



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), 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).

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

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.

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@auctr.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.auctr.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
In-Kind Services | Community Service Projects

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



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

TUPAC AMARU SHAKUR COLLECTION

One of a 100-page book of Tupac's poems
written in his prison days, published in 1981.

First book printed by Jeffrey Rosenberg

with the help of his friends

"Rock Music" with members

of the group who had been Tupac's production
company

First release of Tupac's first group

First "Gangster" book, one of a series of
books on the subject

First book of Tupac's poems, one of a series
of books on the subject

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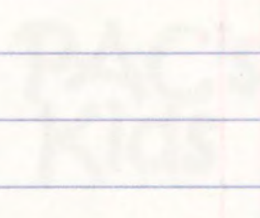
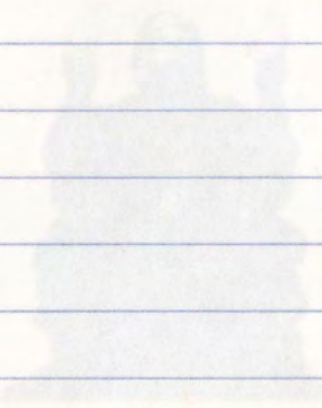
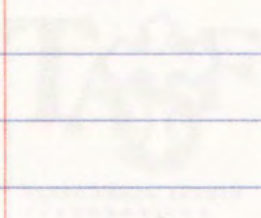
MAKUL SHAKUR FOUNDATION & CENTER FOR THE ARTS

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 education to the children of the world. The center is a place of learning and education for the children of the world.

Foundation Goals

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

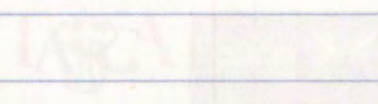


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In-Kind Services | Community Service Projects

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1000 AMARU SHAKUR CENTER FOR THE ARTS
1000 Memorial Drive • San Marcos, CA 92076 (Near to Hwy 101)
Tupac Amaru Shakur Foundation • 1000 Memorial Drive • San Marcos, CA 92076
(602) 222-1234 • (602) 222-1234 • www.tasf.org



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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