

THE MEDIA EDUCATION FOUNDATION PRESENTS
A FILM BY BYRON HURT
A CO-PRODUCTION OF GOD BLESS THE CHILD PRODUCTIONS, INC.
AND THE INDEPENDENT TELEVISION SERVICE (ITVS)
IN ASSOCIATION WITH THE NATIONAL BLACK PROGRAMMING CONSORTIUM (NBPC)

Hip-Hop: Beyond Beats & Rhymes

“A tough-minded, erudite dissection of misogyny and homophobia in hip-hop — in the tradition of *Supersize Me* — this is the one that has people buzzing, ‘It should be taught in schools!’”

-- Scott Brown, *Entertainment Weekly*

Running Time: 60 Minutes



To arrange interviews or speaking engagements, please contact Byron Hurt via his site:
<http://www.bhurt.com>

SYNOPSIS

Hip-Hop: Beyond Beats & Rhymes provides a riveting examination of manhood, sexism, and homophobia in hip-hop culture. Director Byron Hurt, former star college quarterback, longtime hip-hop fan, and gender violence prevention educator, conceived the documentary as a "loving critique" of a number of disturbing trends in the world of rap music. He pays tribute to hip-hop while challenging the rap music industry to take responsibility for glamorizing destructive, deeply conservative stereotypes of manhood. The documentary features revealing interviews about masculinity and sexism with rappers such as Mos Def, Fat Joe, Chuck D, Jadakiss, and Busta Rhymes, hip-hop mogul Russell Simmons, and cultural commentators such as Michael Eric Dyson and Beverly Guy-Sheftall. Critically acclaimed for its fearless engagement with issues of race, gender violence, and the corporate exploitation of youth culture.

Hip-Hop: Beyond Beats & Rhymes is produced by God Bless the Child Productions, in association with the Independent Television Service (ITVS) and the National Black Programming Consortia (NBPC). It is distributed by the Media Education Foundation.

DVD Sections

Intro | Everybody Wants To Be Hard | Shut Up And Give Me Your Bone Marrow | Women And Bitches | Bitch Niggaz | Manhood In A Bottle

About MEF

The non-profit Media Education Foundation (MEF) is the nation's leading producer and distributor of educational videos designed to inspire students and others to reflect critically on the structure of media industries and the content they produce. Founded in 1991, MEF's mission is to answer the challenge posed by the radical and accelerating corporate threat to democracy

PRAISE FOR THE FILM

"This film poses fundamental questions about how Hip-Hop culture represents and expresses basic attitudes in our society about love, violence, and compassion."

-- Orlando Bagwell, Media Production Program Officer, Ford Foundation

"Gives [hip-hop] an unrelenting, hard stare, questioning its stance on misogyny, hypersexuality, materialism, homophobia, homoeroticism, hypocrisy and the resultant stereotype perpetuation."

-- Grayson Curran, *The Independent Weekly*

"A tough-minded, erudite dissection of misogyny and homophobia in hip-hop — in the tradition of *Supersize Me* — this is the one that has people buzzing, 'It should be taught in schools!'"

-- Scott Brown, *Entertainment Weekly*

"Invaluable for understanding not only one aspect of African American culture but how it relates to the rest of American culture as well."

-- *San Francisco Chronicle*

"If politics has Michael Moore, then Hip-Hop — excuse me, commercial rap — has Byron Hurt. In the same manner that Moore stuck tough questions to the guts of politicians and company executives, Hurt hit up established and aspiring rappers, television and record label executives and even Russell Simmons."

-- *AllHipHop.com*

"Free-form, first-person docu is an ambitious collage of revealing interviews and pop-culture overviews, employed to illustrate Hurt's meditation on the uglier aspects of hip-hop culture."

-- *Variety*

"Captivating"

-- *Boston Globe*

"A fascinating subject rarely explored in the depth this short documentary submerges in."

-- Michael Ferraro, *Film Threat*

"Byron Hurt's ground-breaking documentary is the talk of the Hip-Hop circuit and those in the know."

-- National Black Programming Consortium

"Provocative and edgy"

-- *South Bend Tribune*

“Incisive, informative and entertaining. . . Though the film bears a viewer discretion warning, it is exactly the kind of program that should be watched by teens who embrace hip-hop music without thinking of the stereotypes it perpetuates and the thug lifestyle it endorses.”

-- *Pittsburgh Post-Gazette*

“A profound analysis and self-criticism by a member of the Hip-Hop Generation.”

-- Esther Iverem, *SeeingBlack.com*

“Filmmaker Byron Hurt takes the hip-hop industry – and audience – to task in his new documentary.”

-- *TimeOut Chicago*

“A groundbreaking montage that questions masculinity, homophobia and misogyny in the hip-hop industry for those who live and breathe the culture.”

-- *Philadelphia Weekly*

CREDITS

About God Bless the Child Productions

Founded in 1993 by Byron Hurt, God Bless the Child Productions, Inc. (GBCP) is a documentary production company that creates socially relevant, cutting-edge documentary films for diverse national and international audiences. The mission of GBCP is to produce informative and entertaining documentary films that place America's race, class, and gender issues under the microscope for up-close examination and cultural criticism. GBCP, Inc. is dedicated to bringing various racial and gender groups together to push awareness, stimulate healthy civic dialogue and enlighten audiences using film and video as the medium.

Producer BYRON HURT

Director BYRON HURT

Writer BYRON HURT

Co-Producer SABRINA SCHMIDT GORDON

Editor SABRINA SCHMIDT GORDON

Director of Photography BILL WINTERS

Additional Photography RICO BEARD, BYRON HURT, NAPOLEON JUANIZA, KAZZ PINKARD, PARRISH SMITH

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Production Assistants VISCKRUM GANDHI, TAMIKA GUISHARD, CHAD HOGAN, KATHERINE KIRK, SHERRI LANGSAM, TREVOR MONTGOMERY, CHARLES REAGAN, JAMILA SWIFT, MALIK WRIGHT

Executive Producer STANLEY NELSON

Executive Producer for ITVS SALLY JO FIFER

UNITED STATES * 2006 * 60 minutes * Color * English Subtitles (DVD)

A Media Education Foundation Production – 60 Masonic St. Northampton, MA 01060 –

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BIOGRAPHY OF PRODUCER

Central Islip, NY native Byron Hurt is a producer, director, activist, writer, educator, and former star college quarterback. Prior to producing and directing *Hip-Hop: Beyond Beats and Rhymes*, Hurt produced the "underground classic" documentary film *I Am A Man: Black Masculinity in America*, which won the International Prized Pieces Community Choice Award. He has toured the U.S. with *I Am A Man* showing the film to diverse audiences.

Hurt has worked in broadcast television, print, public relations, and long-form documentary. He was a reporter for *The Patriot Ledger*, a media relations specialist at Northeastern University, and a production assistant for Stanley Nelson's American Experience PBS documentary, *Marcus Garvey: Look For Me in the Whirlwind*.

Hurt was one of the original members of the Mentors in Violence Prevention (MVP) staff at Northeastern University's Center for the Study of Sport in Society. The MVP Program, created in 1993 by Jackson Katz, is designed to inspire greater male participation in the effort to reduce men's violence against women, and to encourage men to speak out against rape and all forms of gender violence. Hurt has also trained thousands of male student-athletes, fraternity members, coaches, activists and educators on college and high school campuses across the country and has lectured and facilitated workshops at colleges and universities nationwide including the University of Kentucky, Southern Oregon University, Washington State University, University of Massachusetts-Amherst, St. John's University, Loyola Marymount-Los Angeles, University of North Carolina, and the University of Nebraska.

In addition, Hurt is the associate director of Mentors in Violence Prevention-Marine Corps (MVP-MC), the first system-wide gender violence prevention program in the history of the United States military.

Hurt has been featured or mentioned in various newspapers and magazines, including *The Boston Globe*, *The Boston Herald*, *The New York Times*, *The Washington Post*, *The Sioux City Journal*, *Essence Magazine*, and *YSB Magazine*. His writing has been published in *The Boston Globe*, and *Newsday*, as well as in Richard Laphick's book, *Sport in Society*.

INTERVIEWEE BIOGRAPHIES

Carmen Ashurst-Watson is the former president of Def Jam Records (founded by Russell Simmons) and current president of Rush Communications (founded and owned by Simmons), the second largest black-owned entertainment company in the United States. Rush Communications owns various companies including Rush Mobile, UniRush Financial Services, and Simmons Lathan Media Group, producer of Def Poetry and Def Comedy Jam.

“The time we shifted to gangster music was the same time that the majors bought up all of the labels, and I don’t think that’s a coincidence. At the time when we were able to get a bigger place in the record stores and a bigger presence because of this major marketing capacity, the music became less and less conscious.”

Fat Joe (Joseph Cartagena) is a successful hip-hop artist and businessman. He has released numerous solo albums including *Represent*, *Jealous Ones Envy*, *Don Cartagena*, *Jealous Ones Still Envy (J.O.S.E.)*, *Loyalty*, *Things of That Nature*, *All or Nothing*, and *Me Myself & I*. He has also been featured on the albums of many other artists including LL Cool J and the Wu-Tang Clan. Fat Joe has his own production company, Terror Squad Productions, and his own management company, Pay Up Management. In addition to his career in hip-hop, he has opened a clothing store called Fat Joe's Halftime, a barbershop, and a fashion line, FJ560.

“Everybody wants to be hard. It’s just one of the flaws from being from the hood. Everybody wants to be hard. You see people grab the mic and they transform into a whole different person.”

Dr. William Jelani Cobb is an assistant professor of history at Spelman College specializing in post-Civil War African American history, 20th century American politics and the history of the Cold War. He is a music critic, essayist and fiction writer whose work on politics, the African diaspora and contemporary African American culture have appeared in a number of national outlets including *The Washington Post*, *National Public Radio*, *Essence*, *Emerge*, *The Progressive*, *The Washington City Paper*, *ONE Magazine* and *Alternet.org*. His column *Past Imperfect* appears regularly on AOL *BlackVoices*. He was editor of *The Essential Harold Cruse: A Reader*. His forthcoming works include a monograph *Antidote to Revolution: African American Anticommunism and the Struggle for Civil Rights, 1931-1957* and his third book, *To The Break Of Dawn: A Freestyle on the Hip Hop Aesthetic*.

“The reason why black boast is so simple to the history of hip-hop. You’re dealing with the history of black men in America and there’s a whole liege of black men wanting to deny their own frailty...In some ways you have to do that, like a psychic armor, in order to walk out into the world every day. But the other side of it is that it’s kind of a running inside joke that everyone knows that it’s not the case.”

Chuck “Jigsaw” Creekmur is co-founder and CEO of the website www.allhiphop.com, a valuable resource for hip-hop on the Internet. Founded in 1998, the site features daily news, interviews, reviews, multimedia, and a fast growing community. In addition to the website, AllHipHop.com has been delivering daily news alerts to people in the music industry and hip-hop fans via pagers, text messages and email. The site has working relationships with many print magazines, newspapers, television and radio outlets such as *CNN*, *The Source*, *XXL*, *Complex*, *New York Post*, *New York Daily News* and many others.

“I just think, in general, that our society limits the range in which men can express their emotions. You just have to have your game face on all of the time. Like, you can’t cry in front of your boy. You just can’t do it.”

Dr. Michael Eric Dyson is a writer, lecturer, and a reverend. He is the Avalon Foundation professor in the Humanities at the University of Pennsylvania. He teaches about race, social justice, and hip-hop and is the author of *Come Hell or High Water: Hurricane Katrina and the Color of Disaster*; *Is Bill Cosby Right?*; *The Michael Eric Dyson Reader*; *Open Mike*; *Holler If You Hear Me: Searching for Tupac Shakur*; *Why I Love Black Women*; *I May Not Get There With You: The True Martin Luther King, Jr.*; *Race Rules: Navigating the Color Line*; *Between God and Gangsta Rap*; *Making Malcolm: The Myth and Meaning of Malcolm X*; and *Reflecting Black*.

“When one looks at the contemporary landscape of hip-hop, one sees the feminizing assault on masculinity by other men. So that, the greatest insult that a man might imagine, for another man, is to assume that he is less than a man, and to assign to him the very derogatory terms which one usually associates with women.”

Beverly Guy-Sheftall is the founding director of the Women’s Research and Resource Center and a professor of women’s studies at Spelman College as well as an adjunct professor at Emory University’s Institute for Women’s Studies. Teaching since 1967, she has published a number of texts within African American and women’s studies, including the first anthology on black women’s literature, *Sturdy Black Bridges: Visions of Black Women in Literature*, which she co-edited with Roseann P. Bell and Bettye Parker Smith; *Words of Fire: An Anthology of African American Feminist Thought*; and an anthology she co-edited with Rudolph Byrd entitled *Traps: African American Men on Gender and Sexuality*. Her most recent publication is a book coauthored with Johnnetta Betsch Cole, *Gender Talk: The Struggle for Women’s Equality in African American Communities*. She is also the founding co-editor of *Sage: A Scholarly Journal of Black Women*, which is devoted exclusively to the experiences of women of African descent.

“I think that black men have internalized the messages that this culture perpetuates, which is that women are primarily sex objects...and I think that is the kind of message and those kind of images that we want to try to disrupt.”

Sut Jhally is a professor of communication at the University of Massachusetts at Amherst and founder and executive director of the Media Education Foundation. He is nationally known among college students for his videotape *Dreamworlds: Desire/Sex/Power in Music Video*, which received national press after MTV threatened him with a lawsuit upon its release in 1999. Over the ensuing 15 years, Jhally has been the executive producer of more than twenty-five videos produced and distributed by the Media Education Foundation. He is the author of *The Codes of Advertising* and *The Spectacle of Accumulation: Essays in Cultural Politics*, and co-author of *Social Communication in Advertising* and *Enlightened Racism*. He is also co-editor of *Cultural Politics in Contemporary America* and *Hijacking Catastrophe: 9/11, Fear & the Selling of American Empire*. He has written broadly on issues of popular representation and is regarded as one of the world's leading cultural studies scholar in the area of advertising, media, and consumption.

"The really negative thing about music videos and about advertising is that that is the only way in which women are presented. And so the only way in which men are allowed to make a connection in the popular culture with women is through sexuality, and it's only through their own desires."

Sarah Jones is a Tony award-winning playwright, actor, and poet. She has performed for such audiences as the United Nations, members of the U.S. Congress, and the Supreme Court of Nepal and has been commissioned by Equality Now, the National Immigration Forum, and the WK Kellogg Foundation. Her multicultural cast of characters has always been a reflection of her diverse audiences. Jones was the first artist in history to sue the Federal Communications Commission for censorship. Jones has written and developed many shows including *Surface Transit*, *Women Can't Wait!*, *Waking the American Dream*, the inspiration for *Bridge & Tunnel*, and most recently a piece entitled *A Right to Care*, which tackles themes of inequality in health.

"It's like being in a domestic violence situation. Your home is hip-hop, and your man beats you."

Jackson Katz is one of America's leading anti-sexist male activists. He is widely recognized for his groundbreaking work in the field of gender violence prevention education with men and boys, particularly in the sports culture and the military. He has lectured on hundreds of college and high school campuses and has conducted hundreds of professional trainings, seminars, and workshops in the U.S., Canada, and Japan. His video, *Tough Guise: Violence, Media, and the Crisis in Masculinity* (1999), is the first educational video geared toward college and high school students to systematically examine the relationship between images of popular culture and the social construction of masculine identities at the dawn of the 21st century. He has also been featured in other MEF productions including *Spin the Bottle: Sex, Lies, and Alcohol* and *Wrestling with Manhood: Boys, Bullying, and Battering*.

"If you're a young man growing up in this culture, and the culture is telling you that being a man is being powerful, being dominant, being in control, having the respect of your peers, but you don't have a lot of real power, one thing that you do have access to is your body and your ability to present yourself, you know, physically, as somebody who is worthy of respect. And I think that is one of the things that accounts for a lot of the hyper-masculine posturing by a lot of young men of color -- and a lot of working class white guys as well."

Mark Anthony Neal, a music and culture critic, is associate professor of Black Popular culture in African and African American studies at Duke University. Neal is the author of four books, including *Songs in the Key of Black Life: A Rhythm and Blues Nation*, *Soul Babies: Black Popular Culture and the Post-Soul Aesthetic*, *What the Music Said: Black Popular Music and Black Public Culture*, and *NewBlackMan*, a manifesto of "progressive" Black masculinity. Neal is the co-editor (with Murray Forman) of *That's the Joint!: A Hip-Hop Studies Reader*. Neal's work has also appeared in *The Washington Post*, *The Village Voice*, *The Chicago Herald*, *Black Renaissance/ Renaissance Noire*, *Callaloo*, *SOULS*, *The Journal of Popular Music Studies*, and *The Journal of Popular Music and Society*.

"To a lot of these young rappers, the most important thing to them is to get a record deal. What they hear from the record companies is that there are only certain examples of blackness that we're going to let flow through this space."

James Peterson, Ph.D. received his doctorate in English from the University of Pennsylvania in 2003 and is currently an assistant professor in the English Department of Pennsylvania State University, Abington. His research interests include 19th and 20th century African American literature and culture and various aspects of sociolinguistics (the study of variation in language). His research focuses on hip-hop culture and the ways in which literary and sociolinguistic inquiry uncover new and interesting ways of thinking about, hearing, and interpreting the lyrics of rap music and the popular/global presence of hip-hop culture.

"[Hip-hop] was a world response to systematic violence in the community. And when I say violence, I mean like destroying homes [i.e. the Bronx reconstruction project]. Imagine someone putting a highway through your neighborhood. Then you can understand hip-hop."

Jadakiss (Jason Phillips), a hip-hop artist, is a member of hip-hop groups the Lox (since 1994) and Ruff Ryders (since 1999). The Lox gained national exposure in 1997 with their multi-platinum tribute to the Notorious B.I.G., *We'll Always Love Big Poppa*. Jadakiss has worked with many major hip-hop stars including Sean "Puffy" Combs (with whom he wrote the chart-topping *Benjamins*), Notorious B.I.G., Jay-Z, and Noreaga. In August of 2001, he released his solo album, *Kiss tha Game Goodbye*, on the Ruff Ryders/Interscope label. Three years later, his second album *Kiss of Death* was released.

"Killing is always there, since the beginning of time. Some of it, a lot of it is exaggerated. But you know, it's just based on a true story I guess."

Kevin Powell is a journalist, poet, activist, and lecturer. He was an original member of the MTV's reality television series, "The Real World: New York" in 1992 and followed from 1992 to 1996, as a senior writer for *Vibe* magazine. He writes most notably about hip-hop music and politics. Powell founded the nonprofit community-based group Hip-hop Speaks, which he describes as "a series of forums and MC battles geared toward using hip-hop as a tool for social change." He has frequent speaking engagements at colleges, speaking about race issues, literature, and the history of hip-hop.

"We live in a society where manhood is all about conquering and violence, man, all the time. And what we don't realize [is that] that kind of definition of manhood ultimately destroys you...How many of us are willing to step to the plate and say, you know what, this definition of manhood might not be the way to go anymore. We need something different. Something new."

Chuck D (Carlton Douglas Ridenhour), founding member of the famous hip-hop group Public Enemy, is an innovative rapper, lecturer, writer, and activist. With Public Enemy and as a solo artist, he has released many groundbreaking albums including *Yo! Bum Rush the Show*, *It Takes a Nation of Millions to Hold Us Back*, *Fear of a Black Planet*, *Apocalypse '91...The Enemy Strikes Back*, *Greatest Misses (1986-1992)*, *Muse Sick-N-Hour Mess Age*, *He Got Game*, *BTN 2000*, *There's A Poison Goin On*, *Revolvelution*, *New Whirl Odor* and *Rebirth of a Nation*. He currently lectures at colleges, helps run two online record labels (Rapstation.com and SlamJamz.com), writes for various press outlets, and has a radio show on Air America called *On The Real with Chuck D and Gia'na Garel*.

"BET is the cancer of black manhood in the world, because they have one-dimensionalized us and commodified us into being a one-trick image. We throwing money at the camera. We flashing jewelry that can actually give a town in Africa water."

Rev. Conrad Tillard, known as "The Hip-Hop Minister," is a preacher and an activist. He is also the executive director of a Movement for CHHANGE (Conscious Hip-Hop Activism Necessary for Global Empowerment) based in New York City. Formerly a leader in the Nation of Islam, Tillard rose to leadership of the pulpit of the prestigious Muhammad Mosque #7 in Harlem, and served for over a decade as the organization's National Youth and Student Spokesperson. In 2002, Tillard left The Nation of Islam and joined the historic Abyssinian Baptist Church in Harlem. He is currently working under the direction of Dr. Calvin O. Butts III, the church's pastor, and in 2003, he was asked by the historic Eliot Church of Roxbury, in Boston to serve as their Interim Pastor. Tillard has been featured in *Savoy*, *Vibe*, *Source*, *Esquire*, *XXL*, *Essence* and *Ebony*, as well as *Time*, *Newsweek*, the *New York Times*, *Washington Post*, *Philadelphia Inquirer* and the *Los Angeles Times*.

“Every black man that goes in the studio, he’s always got two people in his head. Him, in terms of who he really is, and the thug that he feels he has to project. It’s a prison for us. It’s a prison that we’re in.”

Emil Wilbekin is the former editor-in-chief of *Vibe Magazine* and is currently the vice president of brand development for designer label Marc Ecko. Wilbekin has served on the boards of the American Society of Magazine Editors, Brotherhood SisterSol, Design Industries Fighting AIDS, and 24 Hours for Life and currently serves on The Board of Directors of Lifebeat and The Black AIDS Institute. He has been a cultural commentator on VH-1, MTV, BET, CNN, and the BBC and his writing has appeared in books like Jamel Shabaaz's *"The Last Sunday In June,"* Ben Watts' *"Big Up"*, and *"Vibe's Hip-Hop Divas,"* *Teen Vogue*, *Vibe*, *Rolling Stone*, *Essence*, *The New York Times*, *Paper*, *Uptown*, *Inked*, and *The Chicago Tribune*. He has received numerous awards and honors from *Pratt Institute*, *Out Magazine*, *Howard and Hampton Universities*, and *The Human Rights Campaign*.

“Homo-eroticism in media ...is showing young black men, strong, naked, greased up, and as these really almost godlike objects. And they’re everywhere... And a lot of it is taken from the cultures in prison where everyone’s tatted up. They don’t have belts so their pants are falling down. These are all the types of things that are very homoerotic, but they’re also very masculine and considered very thug in our culture.”

CONTACT INFO

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The Media Education Foundation is a 501(c)3 non-profit organization and contributions are tax-deductible as allowed by law.

www.mediaed.org

RESOURCES

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RAP COALITION: A not-for-profit artists' advocacy group dedicated to the support, education, protection, and unification of rap artists, producers, and DJs. <http://www.rapcoalition.org>

Hip Hop Caucus Inc.: a nonprofit, non-partisan association created to establish a coalition of pop-culture, social and political organizations, community based organizations, and youth leadership organizations.
<http://www.hiphopcaucus.org>

Industry Ears: A new generation think tank dedicated to promoting justice in the media.
<http://www.industryears.com>

On the Real: An Air America radio show featuring Chuck D and Gia'ana Garel.
<http://www.airamerica.com/onthereal/>

R.E.A.C. Hip-Hop: Representing Education, Activism, and Community through Hip-Hop
<http://www.hiphopliveshere.com/>

Community Engagement Campaign for Hip-Hop: Beyond Beats & Rhymes: The Independent Television Service's comprehensive national community engagement campaign designed to educate both young consumers and media makers about issues of gender, race and community values.
<http://www.itvs.org/outreach/hiphop>

FACT SHEET

- In 2000, the Recording Industry Association of America estimated that rap music generated more than \$1.8 billion in sales, accounting for 12.9 percent of all music purchases and has surpassed country music as the nation's second most popular genre after rock and roll. ⁱ
- 70% of mainstream hip-hop is consumed by young white men. ⁱⁱ
- While the artistic and creative sides of hip-hop remain largely dominated by Blacks, the business side of the industry is firmly in the hands of white American men, mostly baby boomers. ⁱⁱⁱ
- Over 90% of radio stations, record labels, magazines, TV stations, and retailers that disseminate hip-hop and associated products including music, clothes, movies, and games are white-owned. ^{iv}
- While there are successful black-owned production companies like Uptown Records, Bad Boy Entertainment, La Face Records, Def Jam, and Death Row, these black-owned companies do not control a key component of the music making nexus, namely distribution, and they respond to the major labels' demand for a marketable product. ^v
- Homicide is the leading cause of death for Black men between 15-34 years old. ^{vi}
- Black males are 14 times more likely to be homicide victims than any other racial group. ^{vii}
- 49% of all gunshot victims are black males ages 15-24. ^{viii}
- One in 4 Black women is raped after the age of 18. ^{ix}
- Black women are 35% more likely to be physically assaulted than white women. ^x
- More than 700,000 women in the U.S. are sexually assaulted each year.
 - One woman is assaulted every 45 seconds.
 - 61% of victims are under 18. ^{xi}

ⁱ Smith, C.H. (2003, Winter). "I Don't Like to Dream about Getting Paid:" Representations of Social Mobility and the Emergence of the Hip-Hop Mogul. *Social Text*, 77 (Volume 21, Number 4), 69-97.

ⁱⁱ Hurt, Byron (Producer & Director). (2006). *Hip-Hop: Beyond Beats and Rhymes* [Motion Picture]. New York: God Bless the Child Inc. in association with the Independent Television Service and the National Black Programming Consortium.

ⁱⁱⁱ Kitwana, B. (2005). *Why White Kids Love Hip-Hop: Wankstas, Wiggers, Wannabes, and the New Reality of race in America*. Basic Civitas Books: New York.

^{iv} Industry Ears. Lack of Balance- Music, Media and the Message. Retrieved November 20, 2006 from:

<http://www.industryyears.com/issues.php>.

^v Kelley, N. (1999). Rhythm Nation: The Political Economy of Black Music. Rap Coalition. Retrieved December 14, 2006 from:

http://www.rapcoalition.org/political_economy_of_music.htm.

^{vi} Hurt, Byron (Producer & Director). (2006). Hip-Hop: Beyond Beats and Rhymes [Motion Picture]. New York: God Bless the Child Inc. in association with the Independent Television Service and the National Black Programming Consortium.

^{vii} Hurt, Byron (Producer & Director). (2006). Hip-Hop: Beyond Beats and Rhymes [Motion Picture]. New York: God Bless the Child Inc. in association with the Independent Television Service and the National Black Programming Consortium.

^{viii} Hurt, Byron (Producer & Director). (2006). Hip-Hop: Beyond Beats and Rhymes [Motion Picture]. New York: God Bless the Child Inc. in association with the Independent Television Service and the National Black Programming Consortium.

^{ix} Hurt, Byron (Producer & Director). (2006). Hip-Hop: Beyond Beats and Rhymes [Motion Picture]. New York: God Bless the Child Inc. in association with the Independent Television Service and the National Black Programming Consortium.

^x Hurt, Byron (Producer & Director). (2006). Hip-Hop: Beyond Beats and Rhymes [Motion Picture]. New York: God Bless the Child Inc. in association with the Independent Television Service and the National Black Programming Consortium.

^{xi} Hurt, Byron (Producer & Director). (2006). Hip-Hop: Beyond Beats and Rhymes [Motion Picture]. New York: God Bless the Child Inc. in association with the Independent Television Service and the National Black Programming Consortium.