

Mood Board

Motives:

It is still fresh in our memory that we witnessed the case of George Floyd's murder by excessive police brutality. The video footage spread around the world overnight, and despite the incident occurring during the first ever COVID-19 quarantine period, it caught the attention of people worldwide and led to protests for humanity and Black lives. At that time, I was living in an apartment facing Flatbush Ave, and I saw the protests outside my window every week.

What was remarkable was that, while delivering their message, they played Public Enemy's "Fight the Power" in the background. The song was released in 1989 during the Rodney King incident, which went to court and sparked a movement for the rise of Black culture. And yes, it was more than 30 years ago. I was beyond words yet extremely frustrated that people still have to raise voice for the same issue and for the same cause after 30 years later.

<https://www.instagram.com/p/CBbL0DHJZa1/>





15 Songs That Predicted the L.A. Riots

BY MOSI REEVES APRIL 28, 2017

<https://www.rollingstone.com/music/music-lists/15-songs-that-predicted-the-l-a-riots-125494/>

- The Watts Prophets, "Dem Niggers Ain't Playing" (1971)
- Toddy Tee, "Batterram" (1985)
- Guns N' Roses, "One in a Million" (1988)
- N.W.A, "Fuck The Police" (1988)
- Public Enemy, "Fight the Power" (1989)
- Skid Row, "Youth Gone Wild" (1989)
- Geto Boys, "City Under Siege" (1990)
- Jane's Addiction, "Been Caught Stealing" (1990)
- X-Clan, "A Day of Outrage, Operation Snatchback" (1990)
- Cypress Hill, "Real Estate" (1991)
- Brand Nubian, "Wake Up (Reprise in the Sunshine)" (1991)
- Fishbone, "So Many Millions" (1991)
- Ice Cube, "Alive on Arrival" (1991)
- Ice Cube, "Black Korea"
- Body Count, "Cop Killer" (1992)

4/11/2023

Meeting with **Shamika (Shamika Goddard) Klassen** from Black Digital Humanities Speaker Series, The Negro Motorist Green Book, Black Twitter, & Futures of Black Gathering



Shamika is a person who is passionate about people and technology! After graduating from Stanford University with a degree in African and African-American studies in 2011, she served a year with AmeriCorps in NYC. She went on to study technology and ethics by developing technowomanism at Union Theological Seminary in the city of New York. There, she also created and developed the concept of a Tech Chaplain. She received her Master of Divinity from Union in 2017. She currently attends CU Boulder as a doctoral candidate in their Information Science department and is studying technology, ethics, and social justice issues.

<https://shamikalashawn.wixsite.com/technowomanism>

<https://www.linkedin.com/in/shamikalashawn/>

Focus on one song and see the trends? + the other songs with related subject that were sold more than Fight the Power?

Change or same in narratives?

1989

1992

2020

Intro with personal experience for context

Shamika Klassen, M. Div, M.S.
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Information Science Department
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Public Enemy Logo



In the Crosshairs: Chuck D's Logo for Public Enemy

By Smithsonian National Museum of African American History & Culture

<https://nmaahc.si.edu/explore/stories/crosshairs-chuck-ds-logo-public-enemy-o#:~:text=%E2%80%99The%20crosshairs%20logo%20symbolized%20the,the%20eighties%20and%20Ostill%20today.>

Fight the Power

Yet our best trained, best educated, best equipped
Best prepared troops refuse to fight
As a matter of fact, it's safe to say that they would rather switch
Than fight

1989 the number another summer (get down)
Sound of the funky drummer
Music hitting your heart 'cause I know you got soul
(Brothers and sisters, hey)
Listen if you're missing y'all
Swinging while I'm singing
Giving whatcha getting
Knowing what I know
While the Black bands sweating
And the rhythm rhymes rolling
Got to give us what we want
Gotta give us what we need
Our freedom of speech is freedom or death
We got to fight the powers that be
Lemme hear you say

Fight the power
Fight the power
Fight the power
Fight the power



Fight the power
Fight the power
Fight the power
We've got to fight the powers that be

As the rhythm designed to bounce
What counts is that the rhymes
Designed to fill your mind
Now that you've realized the pride's arrived
We got to pump the stuff to make us tough

From the heart
It's a start, a work of art
To revolutionize make a change nothing's strange
People, people we are the same
No we're not the same
'Cause we don't know the game
What we need is awareness, we can't get careless
You say what is this?
My beloved lets get down to business
Mental self defensive fitness
Don't rush the show
You gotta go for what you know
Make everybody see, in order to fight the powers that be
Lemme hear you say

Fight the power
Fight the power
Fight the power
Fight the power
Fight the power
Fight the power
Fight the power
We've got to fight the powers that be

Fight the power
Fight the power
Fight the power
Fight the power
Fight the power
Fight the power
We've got to fight the powers that be

Elvis was a hero to most, but he—
Elvis was a hero to most—
Elvis was a hero to most, but he

Never meant shit to me, you see, straight out
Racist—that sucker was simple and plain
Motherfuck him and John Wayne! 'Cause I'm Black and
I'm proud, I'm ready, I'm hyped, plus I'm amped
Most of my heroes don't appear on no stamps
Sample a look back; you look and find nothing
But rednecks for 400 years, if you check
"Don't Worry Be Happy" was a number-one jam
Damn, if I say it, you can slap me right here
Get it—let's get this party
Started right, right on, c'mon!
What we got to say?
Power to the people, no delay
Make everybody see, in order to
Fight the powers that be

(video part, adding subtitle, find video editor)

Flatbush video uploaded on YouTube

<https://www.youtube.com/watch?v=jmHEe2Q3HAE>

Fight the power
Fight the power
Fight the power
Fight the power
We've got to fight the powers that be

What we got to say?
Fight the power
What we got to say?
Fight the power
What we got to say?
Fight the power
What we got to say?
Fight the power

Yo, check this out man
Ok talk to me 'bout the future of
Public Enemy
Future of Public Enemy gotta

Elvis was a Hero to Most, an Interview with Chuck D

<https://www.youtube.com/watch?v=6sMv6ep45XY>

Fight the Power 2020

https://www.youtube.com/watch?v=nNUI8bAKdi4&list=RDnNUI8bAKdi4&start_radio=1

original 1989

<https://www.youtube.com/watch?v=mmp03HFv2vjg>

4/14/2023

Project title -> "The Power of **Fight the Power** towards People's Awareness" (tentative for direction)

4/17/2023

Participated in A Celebration of Hip-Hop Turning 50 and Style online session by Urban Education's own student, Elena Romero

Book Talk

April 17
6PM-
7:30pm

Meet the Author
Elena Romero

FRESH FLY FABULOUS
50 YEARS OF HIP HOP STYLE

**A Celebration of Hip Hop
Turning 50 and Style**

Elena Romero is a PhD Student in Urban Education at The Graduate Center. She currently serves as Assistant Chair, Marketing Communications, at the Fashion Institute of Technology (FIT) and as a TV Correspondent/Producer for LATINAS, CUNY TV.

Order book at:
FIT Barnes & Noble
Bookstore
<https://fashion.bncollege.com/>

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Urban Ed
2023

- Add disruptive hip hop fashion sales? How to measure
- Hip hop history sum in context
- Can be subjective other than data?
-

Music and Activism: Analyzing 'Fight the Power' in Social Justice Movements

4/20/2013

Acknowledgment

Intro

- The song and the background

Data and method

- R Quarto
- Kaggle data cleaning method for Public Enemy and keywords
- Resources from Wiki

Findings/Conclusion

-

What to do next/What needs to be done for the future

-

4/22/2023

Email from Kevin

Finish white paper

Will contact Kevin on Monday

4/23/2023

Acknowledgment

Why Fight the Power?

I would love to emphasize that the emergence of hip hop has always been my core value and the dynamics of my lifestyle to date. The culture facilitated the opportunity to learn about the world, in a way that I would have never explored without it. Personally, I grew up in the neighborhood of the US Navy Base, where we see Americans every day, but delving into racism was never a common idea, even though I felt what I felt, not knowing what it was. Developing my interest in the culture, hip hop has had a profound impact on me – it shaped my views on not only racism but also the influence of wealth in all directions, the unsolved poverty issues in developed countries, etc. I extensively learned about misogyny that came with questionable gender-biased lyrics, as well as how to optimize limited resources for maximum fun, and most importantly helped me discover who I am. I sported myself with hop hop gear, which could now be considered cultural appropriation – even though that was the way I paid extreme homage to hip hop by doing so. But above all that, hip hop has brought all these positive energy and impacts with the coolest beat of all time. Fast-forward, I moved to Brooklyn in my adult age and I am literally delighted every day that I get to see the murals and street names of my hip hop idols, the names of the school districts and subway stations that were repeated in hip hop songs since I was in Japan. People speak in an accent that I have only heard in the interview videos from 90s

(because most of the sailors in Japan were mainly from the South). Seriously, it's like living in an amusement park every day for me.

I was inspired by many talented hip hop artists along the way, many of whom are now successful business leaders in the community, or on a the global scale. I have always dreamed of becoming at least half as the legendaryas business moguls like Jay-Z or P Diddy or Swizz Beatz, right here in New York City and ended up pursuing an MBA degree at Baruch College CUNY. Initially, I decided to commence my education at a college that has a name of an activist from 60s civil rights movement¹, CUNY Medgar Evers College where the late Malcolm X's wife, Professor Betty Shabazz taught, in search of the answers to the problems that the world still needs to solve for the basic human rights. But overall, I wouldn't have had the information and passion for education if it weren't for hip hop. In short, I am a little closer to who I wanted to become since I first ever encountered hip hop. As the culmination of my studies, I am grateful that I am given an opportunity to work on the best of my interest for this capstone project at CUNY Graduate Center.

Even though I grew up in the city where Americans migrate after service and create their own community, Japan itself is inherently a very homogenous country and Japanese people value their unique traditions. Or so I thought. However, in some small groups in the local community, I have quite noticed Americans' condescending attitude towards local people, being strongly opinionating on how we Japanese people should act or speak in our own country while they were still prouiding themselve for the legacy of Vietnam War. What I felt worse is that they could also be reprimanding us in a very amicable tone, as if their advising is what we asked for. Yes, Japan lost to America in WWII under poor leadership, and the country had to take a lot of American

¹ Medgar Wiley Evers

standards in reforming as a nation. But for my generation, we only knew the fact in the textbooks after Japan had made itself a successful industry model. I always felt awkward when Americans especially those of military retirees speak to us, but I did not know a word to express that awkwardness.

The more I became engaged in hip hop culture, the more opportunities I had to speak with black individuals. I said black individuals instead of Americans because, at some point in the earlier stage, I noticed the Americans I mentioned above, were mostly white people. I did not perceive those awkwardly opinionated attitude from most of the black sailors. The black people I got to meet in 90s equally loved hip hop, soul music, and fashion that represent their own culture regardless of their age. I felt more comfortable with “These” Americans. I could talk with them for hours without feeling the need to be excessively polite so it would not fall into my unfavorable conversation and be told off.

I understand that my environment and experience were quite unique but again, it was still not a very common practice to regard the social occurrences with race problems in Japan. However, internally, Japanese people and officials notoriously bully foreigners especially of those from developing countries, but you know, not Americans of course. Japanese people barely connect the repeating abusive treatments against foreigners, dissimulating it does not have anything to do with their race or ethnicity but because of their culpable acts. Sounds familiar?

It took me a while until everything got connected in me. It took me at least two consecutive years in America to understand “racism”, which I used to call “awkwardness” with “Americans” in Japan. It took me an international move from where I was a majority population to a minority with no privilege. And after this while, I understood technically and conceptually why hip hop was the one that I had always been into. It was exactly about fighting the authority,

fighting for freedom, fighting for human rights, and fighting for the future, as Chuck D said in his song Fight the Power, “making everybody see.”

In this project, I would like to thank hip hop – literally as a whole, for guiding me to see the extensive yet undermined problems that a society could have anywhere. I thank Chuck D and Public Enemy for bringing us with true awareness in their own method of delivering a message. Representation matters, exactly. And I would like to tribute this capstone project to those who lost their lives at the hands of extreme police brutality because of their beautiful skin color that they were born in. I hope my way of representation with data will contribute to creating a better world, just like hip hop has been doing relentlessly.