



HIPHOP

and social justice initiative



Z E R O D I V I D E

COMMUNITY / TECHNOLOGY / OPPORTUNITY

table of contents

1.	ZERODIVIDE.....	01
2.	C.E.O. Letter.....	02
3.	SHOUT OUTS.....	03
4.	PHILANTHROPY MEETS THIS GENERATION.....	05
5.	“HIP HOP IS...”	06
6.	FROM THE STREET CORNERS.....	07
7.	...TO THE NATION.....	08
8.	PHILANTHROPY TAKES NOTICE.....	09
9.	OUR VISION.....	10
10.	WHY TECHNOLOGY AND HIP HOP?.....	11
11.	EVERYTHING BUT THE KITCHEN SINK.....	13
	From The Ground—Up Research.....	13
	The Kitchen Cabinet.....	14
	Our Commitment.....	15
12.	THE MODEL.....	16
13.	A NEW WAY FOR A NEW GENERATION.....	18
	Operational Model.....	18
14.	UNDERSTANDING THE HIP HOP COMMUNITY.....	20
	The Foundation Must Strive for Authentic, Sustained Engagement.....	20
	Money Is Not The (Only) Key.....	20
	Adopt A Network—Building Approach.....	21
15.	ACHIEVEMENTS.....	22
16.	CONCLUSION: TOWARD A SOCIAL ENTERPRISE APPROACH.....	24
17.	LIST OF GRANTEES WITH LINKS.....	26
18.	APPENDICES.....	27



ZeroDivide invests in community enterprises that leverage technology to benefit people in low-income and other disadvantaged communities. Through our investments, underserved communities create ground-breaking enterprises, capture important but suppressed voices, distribute content in diverse ways, and collectively influence policies and practices to enhance and mobilize community-based assets for social change.



ZERO DIVIDE™

COMMUNITY / TECHNOLOGY / OPPORTUNITY

ZERO
DIVIDE

Dear Friends of ZeroDivide,

As funders of social change programs, we must create new ways to support resilience and growth in the communities we serve.

In 2003, ZeroDivide sought to merge the powerful, popular phenomenon of hip hop and the connective thread of information technology to create what became a new philanthropic model. We called it The Hip hop and Social Justice Initiative. Over the next seven years, ZeroDivide created new partnerships and funded innovative—even risky—grassroots youth programs that simultaneously created community enterprises and fostered civic engagement.

Our theory of change was:

**TECHNOLOGY + POPULAR CULTURE =
ADOPTION OF TECHNOLOGY AND POSITIVE SOCIAL CHANGE**

In this paradigm, technology was the mechanism and hip hop was the language and the medium. Technology has the potential to equalize. When coupled with the vibrant and world-wide culture of hip hop, it has the power to transform lives. ZeroDivide explored and refined our model through practice and investment, and our commitment was rewarded. ZeroDivide's community investment programs brought and taught marketable, transferable technical skills to disadvantaged young people while supporting their innate artistic and entrepreneurial abilities. In the following pages, we offer you a proven strategy to help young people prosper and thrive.



Tessie Guillermo
President & Chief Executive Officer

shout outs:

**ZeroDivide would like to acknowledge
and thank the following people:**

Bakari Kitwana

He documented years of his perspective on and participation in the Initiative. His wise counsel and easy-going demeanor are always appreciated.

Arnold Chandler

This report would not have been possible without the extensive research and interviews conducted by Arnold. We thank him for his work, insights, and the perspective he brought to the project.

Rebecca Wilson

We are grateful that she shared her superb editing skills and guidance in completing the project.

Kitchen Cabinet

Special thanks goes to all the Kitchen Cabinet members and grantees that participated in the Initiative. Their dedication to hip hop and social justice fueled our hearts and minds.

**The Hip Hop for Social Justice Initiative is
dedicated to the memory of**

Alan Watahara

Youth Advocate, Attorney and Friend



“ZeroDivide sees itself as trying to influence the field of philanthropy. We want other funders to fund tech as a means of social change — not just funding administrative costs. We want them to understand themselves not as funders of equipment, but funders of the means of communication and of civil rights.”

tessie guillermo, ceo

philanthropy meets this generation



Something special, important, and transformative happens in the place where hip hop and technology meet.

ZeroDivide first recognized the power of incorporating popular culture into a philanthropic strategy when the foundation began to identify, fund, and work with youth organizations on innovative projects. The Foundation discovered that when given the proper resources, youth activists possess a unique capacity to improve themselves and their communities. ZeroDivide funded programs that armed youth with crucial skills for the labor force, created new businesses, and encouraged civic action.

This report demonstrates that these youth-centered efforts unlock the power of hip hop and technology. These new community-to-philanthropic partnerships offer exciting solutions to some of the most difficult questions of our time. They bring youth from the margins of society into the center of civic and economic activity, and make them key stakeholders in building a new America.

“hip hop is...”

Hip hop is an urban, street art organized around five primary forms—dance, DJ—ing, graffiti art, MC—ing, and “the truth” (i.e., communal history). It evolved into a cultural arts movement that allowed young people to both express and survive the economic and social despair in Black communities.

Pioneer artists such as Kurtis Blow, Melle Melle, and Afrika Bambaataa recognized hip hop as the pulse of their generation. Later artists like Public Enemy and KRS—One forged an artistic and political marriage that is alive nearly 40 years later. Activist organizations—namely Black Cops Against Police Brutality and the Malcolm X Grassroots Movement—understood that successful youth—oriented strategies must incorporate hip hop.



from the street corners...

Hip hop organically arose during the economic downturn of the mid—1970s. Black urban communities were devastated; unemployment rates were nearly double the national average and inflation topped 14 percent. These communities suffered high Vietnam War losses and were plagued by drug abuse. National public policies failed to stop rampant unemployment and unequal education. Both civil rights and Black power tactics could not significantly improve health care or change a racist criminal justice system.

...to the nation

By the 1980s, hip hop hit mainstream America. It defined popular youth culture and crossed social, economic, and racial lines. The music industry capitalized on this phenomenal growth and created commercialized “gangsta rap,” which was musically, but not ideologically, linked to hip hop. Despite this artificial distortion, grassroots hip hop continued; “Indie” artists remained true to their communities and the original political energy of hip hop stayed alive.

In 2003 and 2004 hip hop became a formal political voice. Hip hop—driven political organizations emerged, including The Hip Hop Summit Action Network, The League of Young Voters, and the National Hip Hop Political Convention. These were youth—driven groups focused on social change. During the 2004 presidential campaigns, the Ella Baker Center for Human Rights and 21st Century Youth Leadership Movement adopted unique hip hop—inspired strategies that galvanized young voters.

philanthropy takes notice



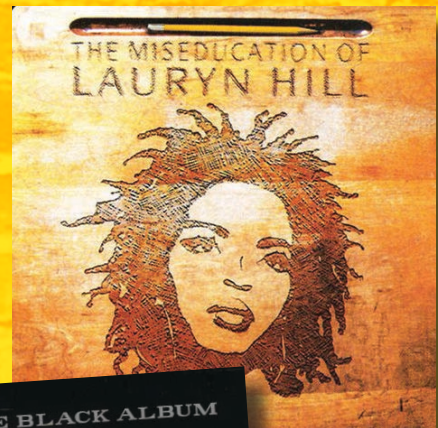
From 2003 to 2005, The Ford Foundation, The Rockefeller Foundation, Soros Foundation, and The Nathan Cummings Foundation funded independent hip hop arts and activist efforts. Some of the impetus was the novelty as hip hop grew indistinguishable from America's youth. Other foundations recognized hip hop as a viable new "high art." Still others saw hip hop's pervasive grassroots presence as a local and national unified youth culture with the potential to mobilize youth toward social justice efforts.

OUR VISION

In 2003, ZeroDivide created The Hip Hop Initiative to help minority youth develop practical and creative skills through their own culture—hip hop. This bold vision demonstrates the conscious use of hip hop as a multi—media communications vehicle that enriches, educates, and unites communities.

The Foundation sought to draw upon an emerging social justice trend: the blending of grassroots hip hop arts and activist programs. ZeroDivide recognized that a union of hip hop culture and technology was the most viable strategy to quickly transform young lives in California, and by extension, the nation.

ZeroDivide chose 15 unique technology—intense programs that employed radio, television, and the Internet. These programs taught youth communication and production skills and opened new economic possibilities. They transformed marginalized young adults into civically engaged entrepreneurs and technology—savvy activists who are firmly rooted in their communities.



Why technology and hip hop?



“Technology has the potential to transform information and energy from the hip hop community into effective social justice action and push the boundaries of social innovation...”

tessie guillermo, ceo

Hip hop and technology are intimately linked. From its origins of tapping street lights to power turntables, to distributing music via the Internet, hip hop could not exist without technology. Given ZeroDivide's focus on technology, hip hop came naturally to its attention. But an effective, definitive strategy for harnessing the power of technology and popular culture had yet to be accomplished by any philanthropic effort. The Foundation realized it was uniquely positioned to capitalize on youths' instinctive engagement with technology and popular culture. In this vision, technology is the mechanism; hip hop is the language and the forum.



Our theory of change was:

**TECHNOLOGY + POPULAR CULTURE =
ADOPTION OF TECHNOLOGY AND POSITIVE SOCIAL CHANGE**

ZERODIVIDE

(a) created a strategy,

(b) funded grassroots youth hip hop programs, and

(c) encouraged an honest, positive interface among policy makers, philanthropists, activist groups, the media, and the music industry.

**to actualize
this dream**

everything but the kitchen sink

From The Ground—Up Research

In August of 2003, ZeroDivide commissioned consultant/youth advocate Alan Watahara to explore the possibilities of a hip hop-specific initiative. Mr. Watahara researched the gamut of literature—from popular rags to academic inquiry—on hip hop as a popular cultural phenomenon, urban art, and a commercial industry. He then surveyed approximately 500 California teens to gain insight into their relationship with popular culture, music and media, and hip hop specifically.

He also gathered data on generation—specific interests and methods of communications. In 2004, ZeroDivide appointed Ruth Williams as Program Officer to lead the development of the Initiative.



the kitchen cabinet

ZeroDivide recruited valuable hip hop experts, leaders in the music industry, academics, artists, and philanthropists to form the “Kitchen Cabinet”. Kitchen Cabinet members were committed to the Initiative achieving a profound and lasting impact. This fluid gathering met from 2004 to 2008. Although the Kitchen Cabinet did not function as a board of directors—styled body, these conversations helped to tool and flesh out the possibilities of The Hip Hop Social Justice Initiative and chart its evolution. Through the Kitchen Cabinet dialogs, the Foundation created a bottom—up investment model that relied on the community itself to articulate its needs and offer feedback.

LIST OF PANEL MEMBERS
Pg. 27—29

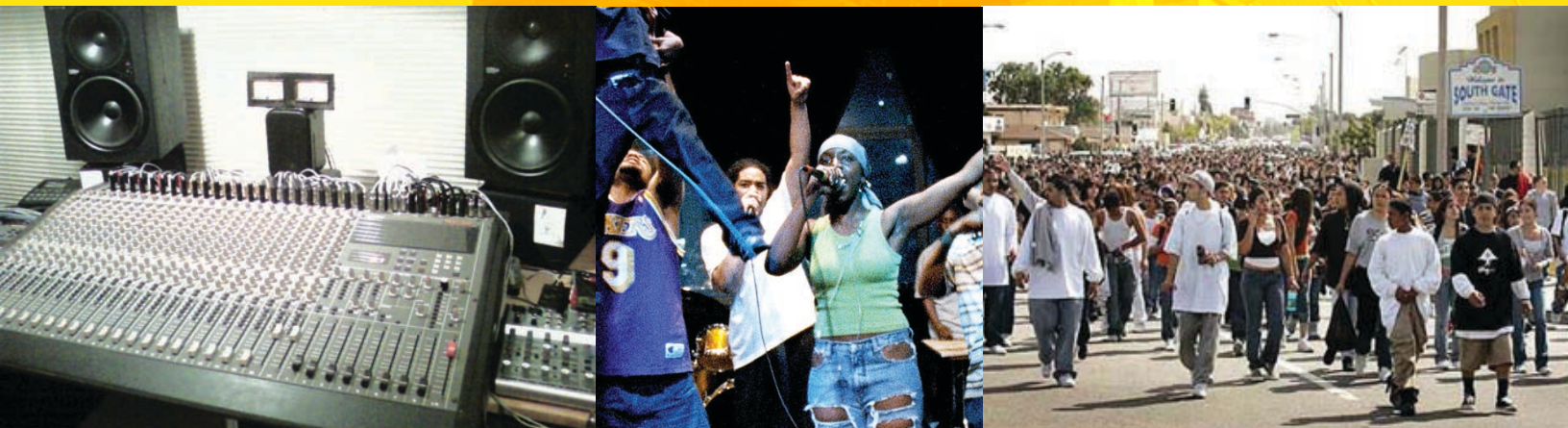
[http://www.zerodivide.org/
video/hip_hop_initiative](http://www.zerodivide.org/video/hip_hop_initiative)



OUR COMMITMENT

Through the combined intelligence of the Foundation, its consultant, and the Kitchen Cabinet, a strategic plan emerged that mapped out a partnership among hip hop, philanthropic, and business communities. ZeroDivide then wrote a new RFP to fund California-based nonprofits that:

- engage technology;
- demonstrate innovative and positive social change; and
- use one of the five elements of hip hop:
 - Dance (movement),
 - DJ—ing (music),
 - Graffiti art (visual),
 - MC—ing (rapping), or
 - “The Truth” (i.e., communal history and education).



From 2004 to 2008 ZeroDivide awarded over 1 million dollars to 16 grassroots hip hop programs.

the model

ZeroDivide began with an action model versus a traditional, long—term study model. First, the Foundation charted the disconnected facets of the hip hop community:



funders

hip hop industry

hip hop individuals

nonprofit organizations



how we found hip hop

the kitchen cabinet then identified the resources,

TRUST:

Acknowledge that grassroots members know their communities best and understand what they need.

CONVICTION:

Be confident that groups will find their own best solutions.

COLLABORATE:

Bring together previously isolated groups to work together towards similar goals.

MONEY:

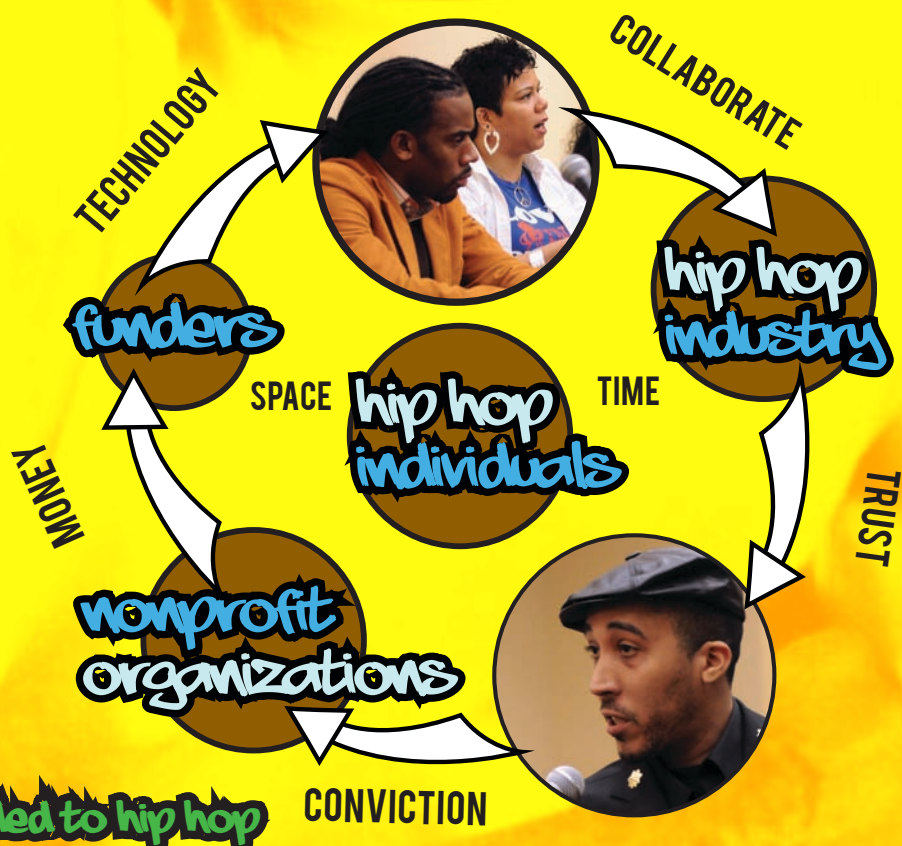
Grant seed funds to support innovative ideas. Award funding to further new innovations.

SPACE & TIME:

Provide safe environments for creative, open dialog.

TECHNOLOGY:

Supply access to latest state-of-the-art technological solutions for production and distribution.



what we added to hip hop

a new way for a new generation

There are subtle nuances to post-civil rights activism that require foundations to adjust. Established philanthropic practices can act as barriers to innovative, culturally appropriate thinking. Funders must adapt in order to achieve a lasting impact. The crux of this is an ideological shift. Foundations must:

- *Recognize that grassroots hip hop organizations possess unique insights and solutions;*
- *Cede some level of control;*
- *See themselves as stewards of a process; and*
- *Become fluid and adapt to the changing realities of the communities they serve.*

operational model

Over a period of four years, through trial and error, ZeroDivide developed an operational structure to execute this new conceptual model. The following table illustrates the many differences between traditional philanthropic methods and ZeroDivide's new approach.





Fund Youth Programs in Post-Civil Rights Era

Traditional Approach	ZeroDivide Approach
<p>Funder identifies issue</p>	<p>Community identifies issue</p>
<p>Funder researches issue (over multiple years):</p> <ul style="list-style-type: none"> • Hires experts; and/or • Commissions a study 	<p>Community leads Foundations' Research. Foundation then:</p> <ul style="list-style-type: none"> • Hired expert • Formed Kitchen Cabinet • Funded programs within one year
<p>Funder designs program model</p> <ul style="list-style-type: none"> • Benchmarks/ measurable goals • Five-year strategic plan 	<p>Funder designs program model with input from community</p> <ul style="list-style-type: none"> • Benchmarks/ measurable goals • Five-year strategic plan
<p>Establish inflexible multi—year plan</p>	<p>Draft flexible guidelines that respond to changing technologies and youth culture</p>
<p>Find agencies to implement model</p> <ul style="list-style-type: none"> • Receive proposals tailored to match program approach 	<p>Tailored program model to mirror existing agencies</p> <ul style="list-style-type: none"> • Emphasized equal, collaborative relationships between funder and agencies
<p>Fund agencies / nonprofits</p> <ul style="list-style-type: none"> • Favor well-established, reputable agencies • Large, multi-year grants 	<p>Fund agencies / nonprofits</p> <ul style="list-style-type: none"> • Risked funding unconventional, new agencies • Initial seed grant + multiple, smaller grants based on evolving collaborations • Funded specific technologies
<p>Capture Results</p> <ul style="list-style-type: none"> • Mid-year report • Yearly report 	<p>Capture Results</p> <ul style="list-style-type: none"> • On-going, open collaborative communication and exchange of ideas between funder and agencies • Programs “products” and events • Successful partnerships • Mid-year report • Yearly report
<p>Evaluate programs' success</p> <ul style="list-style-type: none"> • Enrollment numbers • Number of activities 	<p>Evaluate programs' success</p> <ul style="list-style-type: none"> • Anecdotal • Measure skills • Products • Vital and “viral” dialogs on social justice issues

Understanding the hip hop community

The Foundation Must Strive for Authentic, Sustained Engagement Money Is Not The (Only) Key

Hip hop nonprofits are not primarily driven by funding. Money isn't the key to the relationship. Contrary to the practice of traditional nonprofits, several agencies proved willing to "leave the money on the table" if it didn't fit with their strategic goals. These organizations see the relationship between them and their funder as an equal partnership. For an authentic partnership to exist, trust is crucial. Foundations must spend time with their grantees to demonstrate that they are committed to the relationship and the grantee's mission. ZeroDivide's staff provided strategic consultation, thought leadership, and partnership development to grantees throughout the evolution of the Initiative.



Adopt a Network—Building Approach

This generation of young organizers is highly skilled and innovative; part of their ability to simultaneously engage technology, entrepreneurship, and social change is due to their instinct to think outside the norm.

They value community and collective advancement. They see themselves as part of a family of organizers who benefit from each other's work. These collaborations increase their impact—giving them city-, state- and nation-wide reach. This infrastructure mirrors the collaborative nature of hip hop; it demands a new grantmaking approach, one that seeks to bring multiple organizations and networks together.



http://www.zerodivide.org/video/words_beats_life_remixing_art_social_change_part_1

achievements



ZeroDivide's model achieved the following landmarks :



Strengthened the hip hop field



Inspired collaboration among leaders through the use of the Kitchen Cabinet and raised the positive profile of hip hop.



Multiplied the political influence of hip hop



Helped fund two hip hop conventions that created a public policy platform backed by over 250 organizations nationwide;



Supported the development of a national hip hop network of approximately 750 college—age artists and activists; and



Helped fund cross—generational dialogs on key social and economic issues through the forum of live town hall meetings and follow—up online conversations.



Increased technology training



Engaged over 350 youths in technology demonstrations and training programs.



Increased the use of innovative technologies



Funded the use of new technologies by hip hop programs.



Increased funding opportunities for hip hop programs



Raised the visibility and validity of hip hop programs
— thereby making them eligible for additional capital.



conclusion: toward a social enterprise approach



ZeroDivide's Hip Hop Social Justice Initiative helped reveal a new paradigm: young community organizers are able to combine entrepreneurship with a social change agenda. They do not see a contradiction between the two. This generation of activists have bought together the best of American values—the entrepreneurial spirit of capitalism and democracy for ordinary Americans.

This paradigm influenced ZeroDivide's decision to embrace a social enterprise investing approach that focused on improving 1) civic engagement and 2) economic opportunities for marginalized communities. These twin pillars now define ZeroDivide's commitment to community change and social justice.

The Hip Hop Initiative is a proven model that ZeroDivide hopes other foundations will embrace, expand, and extend across the nation. The Foundation has created a replicable method, one that any foundation can take and build upon. In any hip hop—based program, the two necessary core elements remain the same—youth and technology. And every foundation has access to both.

“Many communities have yet to fully benefit from technology...we are interested in ways that hip hop can be potentially used across multiple generations to improve critical educational, economic, health, employment, political, and cultural dimensions of community life.”

tessie guillermo, ceo



grantees

Bay Area Video Coalition (BAVC)

<http://www.bavc.org/>



Center for Media Justice

<http://centerformediajustice.org>



Generational Alliance

<http://www.generationalliance.org/>



Hip Hop Congress

<http://www.hiphopcongress.com>



Hip Hop and Entrepreneurship Event

<http://www.kauffman.org/EventDetails.aspx?id=5106>



Horizons Unlimited

<http://www.thedjproject.com>



Just Think

<http://www.flippingthedescript.org/>



Movement Strategy Center

<http://www.movementstrategy.org/>



The Mural Arts Project

<http://www.muralmusicarts.org/>



National Hip Hop Political Convention

http://en.wikipedia.org/wiki/National_Hip_Hop_Political_Convention



Rap Sessions

<http://www.rapsessions.org/>



Words, Beats & Life, Inc.

<http://www.wblinc.org/>



Youth Movement Records

<http://www.youthmovementrecords.org>



Youth Outlook

<http://www.youthoutlook.org/news/>



Youth Radio

<http://www.youthradio.org/index.shtml>



Ibrahim Abdul—Matin:

Technology Organizer at Movement Strategies. From 2002—2004, Ibrahim served as the Director of Youth Programs at Brooklyn's Prospect Park and served on the planning team of the Brooklyn Academy for Science and the Environment (BASE), a new, small high school now in its second year.

Shakeel Ali:

President of Ali International Training & Consulting Services, a network of consultants who create positive outlets for youth to express themselves and develop their skills and talents. He is also Co—Founder and Interim Executive Director of Alternative School of Knowledge.

Joaquin Alvarado:

Director of San Francisco State University's Institute for Next Generation Internet, an effort in the Bay Area to bring Next Generation Internet access and applications to a unique partnership of educational institutions, government agencies, major corporations, small businesses, and community—based organizations.

Michael Arrington:

Executive Director of Future Leaders of the Community (FLOC) Mentor Program and the founder and CEO of Abnormal Entertainment, LLC.

Lisa Fager Bedlako:

President and Co—Founder of Industry Ears, an advocacy/activist think tank concerned with the impact of media on children and people of color.

Ben Caldwell:

Founder of the Kaos Network in Los Angeles, which provides at—risk youth with training in digital arts, media arts, and multimedia. Ben was also instrumental in the formation of Project Blowed.

Jeff Chang:

Award winning Hip Hop journalist and author of *Can't Stop Won't Stop*, an examination of how Hip Hop has shaped American history and culture over the past 30 years.

Robert Collins:

Manager of Bump Records <<http://www.youthsounds.org/>> who oversees all operations of the BUMP Records label, including marketing plans, recording and production timelines, and artist management.

TJ Crawford:

Executive Director of the Chicago Hip Hop Civic Engagement Project <<http://www.nhhpc.org/locbriefs.html>> and the past chair and co—founder of the National Hip Hop Political Convention. Recently joined Chicago's only Black—owned radio station, WVON, as executive producer and co—host of the city's first hip hop talk show.

Malkia A. Cyril:

Director of the Youth Media Council and co—founder of the Media Justice Network, which works to build the strategic communications capacity of the progressive movement and to hold corporate media accountable for biased content and policy.

Davey D:

Hip hop historian, journalist, community activist, and radio DJ. He works for Pacifica Radio station KPFA and has worked in radio in the San Francisco Bay Area for over a decade, including stations KALX and KMEL.

Stephen DeBerry:

Investment Director at Omidyar Network who has been active in youth development and leadership for most of his career. He serves on the Boards of The East Palo Alto Mural Art Project and The Hip hop Archive.

Monica Delgado:

Executive Director for Justice by Unities in Creative Energy (J.U.i.C.E.), a Los Angeles—based youth arts nonprofit focused on violence prevention and skill building through the elements of hip hop culture.

Martha Diaz:

Founder and President of the National Hip hop Association, the Global Hip hop Film Festival and the Hip hop Education Summit, which trains teachers to infuse hip hop into the curriculum.

Jeff Fienman:

Director of the employment program at Horizons Unlimited, a nonprofit organization based in the Mission District of San Francisco that provides youth services to low-income teens. In 2000, Jeff began The DJ Project, a program at Horizons Unlimited that uses DJ-ing as a way of teaching entrepreneurial skills to at-risk youth.

Ken Ikeda:

Executive Director at Youth Sounds, a youth multimedia program in Oakland. The curriculum and principles of ethnography and storytelling in Youth Sounds are focused on using hip hop and technology.

Adele James:

Program Officer for The California Endowment's Community Health and Elimination of Health Disparities program, to the California Women's Health Council.

Taj James:

Executive Director and Board President of Movement Strategy Center.

Raj Jayadev:

Executive Editor and co-founder of Silicon Valley De-Bug – a project of Pacific News Service. De-Bug is an organizing and media collective of young workers on the lower wage end of Silicon Valley.

Dorian Johnson:

Artist and Activist who works in the non-profit youth development field, running music and entrepreneur programs for kids from impoverished or at-risk backgrounds.

Jeff Johnson:

A social activist, political strategist, inspirational speaker, executive producer and an architect for social change in both the political and entertainment arenas. Recently named by *Source Magazine* as one of the Hip Hop generation's key political players.

Bakari Kitwana:

Former editor at *The Source* and author of the groundbreaking *The Hip hop Generation*, which is taught as a course book at over 100 colleges and universities across the country. He is also the co-founder of the 2004 National Hip hop Political Convention.

Adam Mansbach:

Founding editor of the pioneering '90s hip hop journal *Elementary*. A former Artistic Consultant to Columbia University's Center for Jazz Studies, Mansbach is considered one of the leading theorists and scholars of hip-hop culture and aesthetics.

Ahmad Mansur:

Director of Programs at Zeum, a hands-on, interactive art and technology museum for youth and their families, located in San Francisco's cultural arts district, the Yerba Buena Center. Ahmad is also a ZeroDivide Fellow.

Dr. Marcy Morgan:

Associate Professor of Communications at Stanford University. She is the Founding Director of The Hip hop Archive at the W.E.B. DuBois Institute at Harvard University. Her research has focused on language, culture and identity, sociolinguistics, discourse, and interaction.

Mazi Mutafa:

Co-founder and Executive Director of Words Beats and Life (WBL), a hip hop nonprofit committed to transforming individual lives and communities through the elements of hip hop culture.

Shamako Noble:

Co—founder and current President of Hip Hop Congress. He is also the Director of the H2Ed program for the Hip Hop Association, which uses education, media and leadership to preserve and develop hip hop culture.

McCrae A. Parker:

Director of Youth Development and Training at Youth Radio, a youth media program that promotes young people's intellectual, creative, and professional growth through training and access to media.

Jeff Perlstein:

Executive Director of Media Alliance, a SF non—profit which advocates for a more democratic media environment.

Favianna Rodriguez:

A founding member of the East Side Arts Alliance (ESAA), an Oakland—based collective of third world artists and community organizers who use the arts as a tool in the freedom struggle. She is also the co—owner of Tumi's Design, a multi—service technology and design firm.

Diane Sanchez:

Program Officer at the East Bay Community Foundation with a portfolio that includes various arts grantees in the Bay Area.

Beverly Tate:

Professor at Pasadena City College, where she organizes various lecture series across a wide variety of social issues, including race and hip hop.

Oliver Wang:

Freelance hip hop journalist who writes regularly for the S.F. Bay Guardian, LA Weekly, and the Village Voice. He is the author of *The Hip Hop Album Guide*. He holds a Ph.D. in Ethnic Studies from UC Berkeley and teaches in the Sociology Department at California State Long Beach.

Kevin Weston:

Editor—in—Chief of *YO! Youth Outlook*, an award—winning monthly magazine about youth life in the San Francisco Bay Area. Youth Outlook has evolved from a newsprint tabloid to a color—cover magazine and Web portal with video, radio, and interactive segments.

Daryl Williams:

Director of Minority Entrepreneurship Programs at the Kauffman Foundation, a foundation that works with partners to encourage entrepreneurship across America and improve the education of children and youth.

Angela Woodson:

Director of Outreach & Fatherhood Project Manager — Ohio Governor's Office of Faith Based Initiatives. As the Director, she co—chaired the first ever National Hip—Hop Political Convention in 2004.

Steve Wright:

Program Director at salesforce.com/foundation. He works directly with youth, technology coordinators, and community organizations to ensure a productive experience in which technology is used in service of youth. Steve is also a ZeroDivide Fellow.

Dave Yanofsky:

Director of Programming at UthTV, a high—profile outlet for youth media. Before coming to UthTV, he served as Executive Director of Just Think, a youth media nonprofit in San Francisco.

Information regarding titles and positions held by Kitchen Cabinet participants were effective as of the dates of the convenings (2004—2007). The list provided is only a partial representation of attendance. Titles and affiliations of persons may have changed.



August 28, 1963
Dr. Martin Luther King Jr. delivers his "I Have a Dream Speech" at the Lincoln Memorial in Washington, D.C.

1944
G.I. Bill signed by Franklin Roosevelt, giving veterans educational opportunities, access to housing loans and unemployment pay. Racism and discrimination resulted in the denial of benefits to African American veterans, and the segregation of African American communities.

1969
James Brown records "Get Up (I Feel Like Being a Sex Machine)" and "Funky Drummer."



1969
Countelpro

1939-1945
World War II



1959-1974
Vietnam War

1973
The "birth" of Hip-Hop, Bronx, New York City.

1948-1963
The construction of the Cross-Bronx Expressway, built to connect New Jersey suburbs to wealthy Manhattan, causes mass relocations and displacement of over 60,000 Bronx residents. The construction of the Cross Bronx-Expressway intensified white flight, with middle-class whites relocating to the suburbs of Long Island. Racist housing policies granted middle class whites housing loans, while discouraging banks and real estate companies from assisting people of color.

DJ Kool Herc (Clive Campbell), a hip hop pioneer, DJs for his sister Cindy Campbell's party in the summer of 1973 in the South Bronx, New York. DJ Kool Herc experiments with instrumental breaks while "toasting" in the Jamaican tradition over old R&B, funk and soul songs, setting the foundation for what is known as Hip Hop.

1975
•Grandmaster Flash connects two different song bits during the breaks, known as mixing.

•DJ Grand Wizard Theodore "scratches" a record while under the needle by accident.

1976
•Afrika Bambaataa battles against Disco King Mario at the Bronx River Center, which is the first DJ Battle.

1974
•Afrika Bambaataa, Grandmaster Flash and Grandmaster Caz start DJing at parties, inspired by DJ Kool Herc.

•Afrika Bambaataa, a former Black Spade gang member, organizes the peacemaking collective the Zulu Nation, convening gang members and youth through Hip Hop music.

•The four elements of Hip Hop are defined by Bambaataa as; DJing, Breakdancing, Graffiti and MCing.



1982
•The socially conscious song "The Message" is released by Grandmaster Flash and the Furious Five.

•Wild Style, Directed by Charlie Ahearn and produced by Fab 5 Freddy, Afrika Bambaataa and the Double Dutch Girls.

•Hip hop goes to Europe, with a concert tour featuring Fab 5 Freddy, Afrika Bambaataa and the Double Dutch Girls.



1979
•Sylvia Robinson assembles The Sugar Hill Gang, who record "Rapper's Delight."

•Lady B (Wendy Clark) releases "To the Beat Y'All."

1980
•Kurtis Blow releases the best seller "The Breaks".

•Kurtis Blow is the first rapper to appear on national TV on Soul Train.

•Hip hop continues in the mainstream and mixes with the new pop art scene and Blondie singer Debbie Harry raps on "Rapture."

•Melle Mel is one of the pioneers of old school hip hop, lead rapper and main songwriter for Grandmaster Flash and The Furious Five.



1981
•Lincoln Center hosts B-boy battle between Rock Steady Crew and Dynamic Rockers.

•The first news story on rap airs on 20/20

1986
•Run-D.M.C is the first rap group to be nominated for a Grammy for the song "Walk This Way."



1983
•West Coast gangster rap enters the mainstream, with the release of Ice-T's "Cold Winter Madness" and "Body Rock/Killers."

•Run-D.M.C. is played on Top 40 radio and MTV with their first single, "Sucker MCs/It's Like That."

•PBS airs the documentary Style Wars about graffiti.

1985
•Boogie Down Productions is formed by KRS-One (Kris Parker) and DJ Scott Sterling (Scott La Rock).

•Parents Music Resource Center is launched by Tipper Gore (Wife of Al Gore) to fight off hip hop music which they deem sexually explicit.



1984
•Def Jam Records is formed out of an NYU dorm and operated by Russell Simmons and Rick Rubin.

•The track "Roxanne, Roxanne" is recorded by U.T.F.O. 14 year old Roxanne Shante records a response track "Roxanne's Revenge."

1988

•The Village Voice, a free New York weekly paper, prints a special issue called "Hip-Hop Nation".

•Yo! MTV Raps airs.

•Straight Outta Compton is the first album released by N.W.A.

•Lyte as a Rock is the first album released by Mc Lyte, one of the first women to be signed to a major label.

•Power, by Ice-T, is the first rap album to be given a Parental Advisory label.

•MC Hammer releases the hit "U Can't Touch This."

•All subway cars marked with graffiti in New York City are retired.

•Boogie Down Productions member Scott La Rock is shot and killed. In response to the violence in the hip hop community KRS-One forms the Stop the Violence Movement and records the track "Self-Destruction" in 1989.

•Two white jewish juniors at Harvard, David Mays and Jon Spector, create a hip hop sheet and call it The Source.

1989

•Spike Lee's film Do the Right Thing is released.

1990

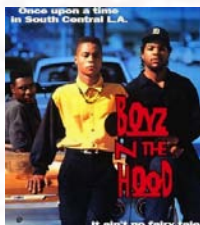
•Hip hop artist the Fresh Prince (Will Smith) stars in the TV show The Fresh Prince of Bel Air.



•Hip hop artists speak out against police brutality after Rodney King is beaten in Los Angeles by white police officers.

•Artists such as A Tribe Called Quest, Gang Starr, De La Soul and Digable Planets help "conscious hip hop" gain popularity.

•Boyz n the Hood, starring Ice Cube is released nationwide.



1987

•Yo! Bum Rush the Show is released. It is the album debut of Public Enemy.

1995:

•The song "U.N.I.T.Y" by Queen Latifah receives a Grammy.



1996

•The Fugees release the best selling album "The Score".

•Tupac Shakur is shot and killed.

1997

•Notorious B.I.G is shot and killed. The East Coast/West Coast battle continues.

•Life After Death is released right after Notorious B.I.G is killed and becomes the best selling hip hop album.

1994

•East Coast/ West Coast conflict arises when Puffy Daddy (Sean Combs) is insulted by Suge Knight on stage at the Source Awards.



1993

•Wu Tang Clan releases their debut Enter the Wu-Tang: 36 Chambers.

•Snoop Dog releases DoggyStyle, which enters the Billboard charts at number one. He is charged with second degree murder.

•Very Necessary becomes the best selling album by a female artist by Salt-N-Pepa.

•Bad Boy Entertainment record label is formed by Sean Combs.

1992

•Dr. Dre releases The Chronic.

•Death Row Records is formed by Dr. Dre and Suge Knight.

•During election season, Bill Clinton blasts Sister Souljah (Lisa Williamson), a member of Public Enemy, for statements she made about violence, causing a media frenzy and Jesse Jackson advocating for Clinton to issue an apology.

•Vibe Magazine is launched as a "Black music Rolling Stone".

2002

•Congress authorizes Bush to use force against Iraq.

•Jam Master Jay of Run-DMC is murdered outside a recording studio.

•Conscious hip hop artists Common, Talib Kweli and Blackalicious release albums.

2005

•Queen Latifah hosts the Grammy Awards.



2001

•Jay-Z and Nas trade disses about one another on their albums.

2003

•ZeroDivide launches the Hip Hop Initiative - Investing \$1MM in the Hip Hop Community.



•Rock the Vote registers 800,000 new voters during the 2004 election.

•Kanye West releases "The College Dropout" and the album is named Best Album of the Year by Rolling Stone Magazine.



2000

•Dr. Dre files suit against Napster.

•Country Grammar is released by Southern hip hop artist Nelly.

1999

•Lauryn Hill, former Fugees member, wins five Grammy awards for her album The Miseducation of Lauryn Hill.

•Hip hop artists from the South, Ludacris, Juvenile and Lil Wayne, gain popularity and mainstream attention.



2008

•Barack Obama is elected President, mobilizing the Hip Hop generation and fostering civic engagement amongst young people.





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