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THE EVOLUTION OF HIP HOP CULTURE

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ABSTRACT:

I'M THINKING ABOUT HOW THE WORLD HAS CHANGED, ABOUT MODERNIZATION, AND I WONDER HOW HIP HOP CULTURE HAS DEALT WITH THESE THINGS. STREET DANCE IS ONE OF THE FOUR WELL-KNOWN ELEMENTS OF HIP HOP CULTURE, ALONG WITH DJ-ING, MC-ING AND GRAFFITI. CURRENTLY, THE INTEREST IN THE ORIGINS OF THIS CULTURE HAS GROWN AND A NEW ELEMENT HAS BEEN ADDED, CALLED KNOWLEDGE. BORN IN THE STREET, HIP HOP CULTURE HAS BEEN IN THE CONTINUOUS EVOLUTION OF SEVERAL PHASES OVER TIME. THE 1970S, THE ECONOMIC CRISIS IN THE SOUTH BRONX, THE RACIAL DIFFERENCES BETWEEN THOSE THAT COEXISTED THERE, LED TO THE TRANSFORMATION OF THAT BEAUTIFUL AREA PERHAPS INTO ONE OF THE MOST DANGEROUS IN THE WORLD AT THAT TIME. WITHOUT MUCH HOPE, ALMOST OUT OF NOWHERE, THE MUSIC THAT COULD BE HEARD FROM THE BLOCK STAIRS WHERE DJ SUCH AS KOOL-HERC, BAMBAATAA, MANAGED TO GATHER MANY PEOPLE IN THE SAME PLACE, REGARDLESS OF THE BREED, COLOR OR BAND TO WHICH IT BELONGED. THIS GAVE HOPE TO THE BRONX, MANAGING TO USE THE HIP HOP CULTURE AS A MEANS OF INTEGRATION. SO, THE MUSIC, DANCE, COMMUNICATION AND GRAPHIC ART WERE THE WAY THEY BECAME A COMMUNITY THAT GAVE BIRTH TO A CULTURE THAT IS DEVELOPING EVEN TODAY AND WILL PROBABLY BE HERE FOREVER.

KEY WORDS: ELEMENTS, COEXISTENCE, RACE, HOPE, CULTURE

INTRODUCTION

In the recent years, Hip Hop Culture, especially Street Dance, has developed a lot, thus becoming a phenomenon in continuous development and highly publicized. Hip Hop culture, for many people, reflects the economic, social and political situation of which they are a part. Any subject approached in this direction cannot ignore these characteristics of Hip Hop culture³.

It is a product of the African diaspora that combines music, dance, graphic art, speech and fashion with a growing aesthetic that is strongly supported by the media. It is a means and method of expression that thrives on social commentary, political, economic criticism,

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³ Alridge, D., Stewart, B. *Hip Hop in History: Past, Present, and Future*. The Journal Of American American History 90, no. 3, (2005): 190.

street analysis and awareness, while combating the long-term problems of racial prejudice, cultural persecution and social, economic and political disparities. In the last three decades, Hip Hop Culture has grown to represent urban, rural, suburban and global communities of all ages, genres, religions, economic classes and races. From a local phenomenon that addresses the needs and desires of young poor people inside a city, it has become an international movement, a multimillionaire institution that has practically changed the nature of the music and entertainment industries. This chapter provides a look at the growth and spread of Hip Hop Culture⁴.

The literature gives us countless definitions of the term culture and I believe that each of them can offer a different perspective, which can help us form our own opinion on this term. We find culture defined⁵ as a complex thing that includes knowledge, beliefs, arts, values, laws and any other capabilities and environments according to which man is a member of society. Others look at this term in the form of a mental program through which people are differentiated from each other or certain groups of people are distinguished from each other⁶.

So having these characteristics and not only, the whole Hip Hop movement, whether we are talking about people, vocabulary, clothing style, movements, drawings, is included in the term Culture and recognized as the Hip Hop Culture.

Hip-hop is a culture of artistic expression that appears in unexpected places and everything becomes art. He considers that in all its forms, it is a creation of nothing, the transformation from ugly to beautiful, it is a strong, stable message against society that marginalizes the poor, not integrated or with other malfunctions. Thus, defining the Hip Hop culture as representing the possibility, finding a way, discovering or rediscovering during a fall⁷.

HISTORICAL PHASES OF THE HIP HOP CULTURE

When did it appear?

The Bronx is said to be a wish, a kind of " American Dream " from the 1920s until before World War II, full of emigrants, including Irish, Italians, Jews and others. Unlike the flourishing period before the war, after that, the situation changes radically with the return of the soldiers, the economy collapsing, this is the key moment when people of color in nearby areas and Puerto Ricans move to the Bronx⁸.

To understand exactly when Hip Hop culture appeared we should go back to the 1960s, when the term " South Bronx " did not exist, The Bronx being divided into East and West. At that time, all African Americans and Latinos were in that area, and for racial and socio-economic reasons, that area was called the South Bronx so that people would know the difference between those areas⁹. The roots of Hip Hop culture lie in ancient African traditions that developed through young people of color and Puerto Ricans in the South Bronx, 1960-1970, which at that time made their mark on the emergence of culture itself.

⁴ Emmett, P. *Hip Hop Culture*, (ABC-CLIO, 2006), 27.

⁵ Tylor, E. B., *Primitive Culture*, (Cambridge University Press, 1870).

⁶ Schwartz, S. H., *Universals in the content and structure of values: Theory and empirical tests in 20 countries*. In M. Zanna (Ed.), *Advances in Experimental Social Psychology*, no. 25, (1992): 1-65.

⁷ Rausch, A., *I Am Hip-Hop Conversations on the Music and Culture*, (The Scarecrow Press, INC, 2011), 49.

⁸ Perkins, W., *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture*. (Temple University Press, 1996), 77.

⁹ Balaban, D., *Culture, Industry, and Hip Hop History: The Corporate World's Role in the Development of Hip Hop*, (Rutgers College, 2010), 93.

There are many people who suggest that the time of 1971, when Dj Kool Herc mixed at a party on 1520 Sedgwick Avenue, in the South Bronx is the first Hip Hop event and that is the time of the birth of this culture.

Noting the above, I am of the opinion that there can be exactly one fixed year of Hip Hop culture, as this fixed date would exclude either the period after 1973, which has a very important meaning, either the previous one, so we cannot say when the Hip Hop culture appeared, thus excluding the possibility of making this wrong.

How did it appear?

Not long ago an important book "The Hip Hop Generations: Young Blacks and the crisis in African American culture" appeared, terminating the period 1965-1984 as a time when civil rights acts and the assassination of Malcolm X took place on the one hand, and on the other hand the emergence of the Hip Hop culture from the Reagan/Bush period. Thus supporting the fact that a community was born based on the rights and freedom issues that people wanted¹⁰.

This series of events led to the emergence of groups, so-called bands, which would identify with violence, hatred, and the worst acts took place in the Bronx, in which crime was considered the largest industry.

All these things connected with each other and formed a mechanism that led to the activation of young people who wanted to assert themselves and realized that they could not through violence and crime it does this but through unity, the groups becoming stronger when acting in unison, this being in fact the form of conception of the Hip Hop culture, this coming from the idea of affirmation, "burning down and rising up".

An important moment was in 1971, when a leader of a gang, Ghetto Brothers, namely Black Benjie, was killed, and all the other groups decided to meet and discuss what would happen next if everything continued in this way. Thus, each group, depending on the members and their race, began to do what they knew best, some danced, others sang, the differences between them giving rise to artistic moments that united them every day¹¹.

CULTURAL / POLICY / ECONOMIC CONTEXT

A first chapter of the discussion about a cultural paradigm of the Hip Hop could be about how the Bronx was seen and especially the South Bronx at the end of the World War II and until the controversial years when the Bronx was considered the third world of America, because of the gangs and the existing conditions¹².

Between 1966 and 1973, the mayor of New York was John Lindsay, who unlike the others who, when they encountered problems with these groups, usually forcibly removed them, he went down the street trying to find solutions with the gang leaders so that the situation would go well and there would be peace in the Bronx¹³.

Always on alert, with the evolution of Bronx crimes and problems constantly growing, people had nothing to do but accept the existing gangs as possible political groups playing

¹⁰ Kitwana, B., *The Hip Hop Generation: Young Blacks and the Crisis in African-American Culture*, Basic Civitas, 2002).

¹¹ Emmett, P. *Hip Hop Culture*, (ABC-CLIO, 2006), 68.

¹² Sullivan, C.J., *There's Hope for The Bronx. New York Calling: From Blackout to Bloomberg*, edited by Marshall Berman and Brian Berger, (Reaktion Books, 2007).

¹³ Hagedorn, M., *A World of Gangs: Armed Young Men and Gangsta Culture*. (University of Minnesota Press, 2009).

their part¹⁴. This idea of using the greatest evil to do good arouses the interest of gangs to lead and take part in the progress of that area.

One of the most important groups of that period, The Ghetto Brothers, was founded by Yellow Benjy, who set out on this path with several members of his family, but mentioning in an interview that at one point they reached 2,500 members. It is mentioned with particular importance to other leaders of such groups, because The Ghetto Brothers was the first to support and promote peace among all existing gangs and the fact that together they could do things that benefit the whole community. Certainly at that time they were much more polite than usual, having rules and trying to be as influential as possible. Benjy states in 1971 that ” we are no longer a gang, but an organization ”¹⁵.

The change comes with the aforementioned moment of Black Benji's death, at which point 68 gangs present at a discussion are determined together to rid the Bronx of capitalism and to raise the community that already had big problems with not enough jobs and having a lot of many problems, making it an emblematic moment in the way of the South Bronx crisis¹⁶.

Tabel 1. ” Representative moments that took place in the South Bronx”¹⁷

Year	Important Moments
1920-1950	The South Bronx provided stable locations for the first European emigrants.
1930-1960	Robert Moses, builds four large roads, three bridges and massive houses that cause huge social differences between inhabitants.
1940-1960	The number of Puerto Ricans, African Americans, Indian families is all moving to the South Bronx, the places being full of people of color and Latin from that moment.
1947-1981	New York loses half its workforce and the factories they had.
1960-1970	Drug trafficking is exploding, the number of crimes, violence is increasing, which is causing instability. Art agencies are emerging to protect Bronx artists.
1960	Women organize for better schools and more services.
1970	The number of fires increases, causing the total devastation of places.
1972	In the same year, activists took control of Lincoln Hospital, forming a new drug section.
1973	The People's Advice Bureau is founded.
1975	A new movement appears, the Hip Hop is created and will grow until it becomes one of the most famous Cultures in the world.
1976	The New York tax crisis is causing massive cuts among services, with the poor suffering greatly.
1977	Community members are fighting to keep Hostos College.
1980	A power outage that lasted 25 hours causing massive robberies and fires causes great damage to the commercial area.
1985-1990	Statistics show that due to what happened, the population decreased by 315,000 inhabitants in 10 years, and the South Bronx is declared the poorest state in the United States.
1986	Also during this period, more emigrants from the Caribbean, Africa and Central America arrive.
1990	A strong epidemic of Hiv strikes and spreads rapidly.
1997	Mayor Koch proposes a plan worth 5 \$ billions to rehabilitate the city.
2000-2018	The level of crimes is starting to decline, the city is rebuilding, the aid offered to the population is multiplying.

¹⁴ Cureton, S., R., Something Wicked This Way Comes: A Historical Account of Black Gangsterism Offers Wisdom and Warning for African American Leadership. *Journal of Black Studies*, 2, no. 40, (2008): 347-361.

¹⁵ *Rubble Kings*. Directed by Shan Nicholson, (Saboteur Digital, 2015).

¹⁶ Schneider, C., *Vampires Dragons and Egyptian Kings: Youth gangs in Postwar New York*. Princeton University Press, 1999).

¹⁷ McLaughlin, C., *South Bronx Battles* (1st ed.). University of California Press. (Original work published 2019).

2014	Bronx wins the American City Contest, demonstrating their prospects.
2015- present day	Pre Schools and After Schools are greatly multiplied, improving education.

From an economic point of view, one of the important moments is the construction of the Cross Bronx express road, between 1948-1972, which later produced the arrival of all people of color and Latin race from outside the city, this having a strong impact on the South Bronx economy¹⁸.

The literature presents the 1970s in the southern part of the Bronx as one of the largest economic crises in America. We are presented with community facts from that area carried out for development and to be able to rise from the point where they were. Just the fact that the privatization phenomenon extended to that area made the area grow as much as possible, but at the same time the Hip Hop culture did not let them give up¹⁹.

Rap music is the image of the difficult period in which the South Bronx passed and draws attention to the difficult economic situation they had, the barriers encountered in the way that separated even people of color in middle classes and high compared to those in the ghetto.

A good intervention on this perspective is that of Schloss ²⁰, "as we have noticed, the relationship between raw, street and socio-economic culture, ie the conditions that gave rise to hip-hop culture is even a common theme of academic scholarship. But most academics who addressed this issue tended to see it from a fairly general perspective: hip-hop which was a way for people to fight negligence and precarious living conditions. It is very rarely acknowledged that these bad conditions did not only provide some kind of general emotional inspiration for hip-hop, they also offered, specific opportunities for creative young people to be able to exploit these things to create their art and life".

Beginning from the macro perception of the city as a whole to a micro perspective of smaller, but equally important, spaces such as neighborhoods, ghettos and, finally, streets, has had enormous significance for creators of hip hop culture: rappers, graffiti artists, and dancers. The city as a space seems to be an integral part of the hip-hop reality. People representing this culture are still involved in complex relationships with their city, which is a part of their territory, and consequently, identity. What distinguishes hip-hop subculture from any other subculture is the fact that it belongs to a broader category of Black-American culture, which is sometimes called urban culture²¹.

" The hip-hop culture has become a part of the daily lives of millions of Americans. The creativity of hip-hop proves to be an attractive outing for most young people, producing sales of over one billion dollars each year. Any culture with an influence that extends over this wide is certainly worthy of serious studies and analysis²².

¹⁸ Korrol, V. S., *From Colonia to Community: The History of Puerto Ricans in New York City*. University of California Press, 1994).

¹⁹ Chronopoulos, T., The Rebuilding of the South Bronx after the Fiscal Crisis. *Journal of Urban History*, 6, no. 43, (2017): 932-959.

²⁰ Schloss, J., *Foundation, B-boys, B-girls, and Hip Hop Culture in New York*. (Oxford University Press, 2009).

²¹ Chang, J., *Can't stop, won't stop*, (Ebury Press, 2007), 121.

²² Kelley, E. R., *The Bronx renaissance: An analysis of the language of hip-hop culture*. Unpublished master's thesis, (Texas State University, 2001).

THE ELEMENTS OF HIP HOP CULTURE

Regarding this perspective, it is clear that the basis of everything that means the whole Hip Hop culture is the 4 elements: Dj-ing, Mc-ing, Street Dance, Graffiti.

In an interview, one of the pioneers of Hip Hop culture, namely Dj Kool Herc, mentions that some people talk about four existing elements of culture, they are: dj-ing, mc-ing, b-boying and graffiti, but he thinks there would be a lot more, like, the way you go, the way you talk, the way you look and the way you communicate, all these things are characteristics of people who are part of the Hip Hop culture, this being the voice of generations.

”Hip Hop culture is sometimes defined as having four major elements: Mc-ing (rap), Dj-ing, Breakdance (street dance) and Graffiti. To these, KRS-One considered that a 5th element should be added, namely Knowledge”²³.

Dj-ing

This first element is considered to be the one underlying the emergence of the Hip Hop culture. Dj such as Kool Herc, Afrika Bambaataa, Grandmaster Flash, are just a few significant examples of Hip Hop Culture, people who, through their way of playing music, managed to gather at parties a lot of different people, who together could feel good in the same place, regardless of social class, race and other things like that.

These elements came to life at private parties in the Bronx, where music was mixed in completely new and completely new ways, although the rhythms seemed according to the fashionable period, namely the disco musical genre. Through these pieces and of course the lyrics built by Mc, many words specific to this culture appeared²⁴.

Obviously, the term Dj was already used, before Hip Hop, this word being used for the one who spins the (disc jockey). This person's job was to put recorded music at parties, but in the case of Hip Hop Culture, it wasn't just that, they were the ones who create music, making this an art on the spot.

In the case of the profiles of Hip Hop Culture, it all starts with Dj Kool Herc and Grandmaster Flash, those who invented break beats and scratches, giving shape to Hip Hop. Through their work, these Dj signed the first page of culture, which would develop in this direction using what they discovered and then taking everything to another level, Dj we, people who now wanted to put everything in the studio, to create even more, thus appearing one of the most important key moments, namely the appearance of lyrics.

Mc-ing

As a basic form, MC means the abbreviation for Master of Ceremonies, master of ceremonies, who initially had the role of host of an event, the one who maintains the atmosphere and invites people to dance. This later developed to use rhymes all the time, a technique that surprised the audience and everyone was delighted, then moving on to the rap we know today²⁵.

From here it was only a step until the formation of duels in lyrics, they are called Mc Battle, they challenge artists to offer their best to defeat an opponent through his lyrics.

²³ Alim, S., *Roc the mic right: the language of hip hop culture*, (Routledge, 2006).

²⁴ Dyson, E., *The Culture of Hip-Hop in Reflecting Black: African-American Cultural Criticism*. (University of Minnesota Press, 1993).

²⁵ Bynoe, Y., *The Encyclopedia of Rap and Hip Hop Culture*. (GreenWood Press, 2005).

The language of early hip-hop culture has established a tradition that serves as its foundation. Because hip-hop originates in the Bronx, New York, East Coast has established itself as a catalyst for hip-hop language²⁶. Since then, that area has remained the main innovator when it comes to vocabulary. The way of speaking has since set a precedent that continues to produce new vocabulary today.

” Everything changed when some of the best approached the studio and released in 1979, a song called ” Rapper's Delight ”, namely Sugarhill Gang, song that would become the first Hip Hop song with a global impact, reaching the radio and receiving from here the notion of rap”²⁷.

In the structure of a moment belonging to a Mc, we remember that it can perform Freestyle, which is a free way of expression, a way to create rhymes on the spot without having anything ready, just with what comes to mind quickly and flow, what in Hip Hop Culture is the poetic way a Mc connects what he says, this working making the difference between words and rap.

Breakdance

” If rap is the voice of Hip Hop Culture, graffiti is its public image and breakdance is its physical embodiment”²⁸.

If we talk about Breakdance, it all started at parties organized by those well-known DJs, moments when people were trying to be as expressive as possible on provocative beats. With the discovery of Dj Kold Herc, who found that well-known Break Beat, the people who danced began to make movements on those pauses of the songs, thus reaching to perform acrobatic movements such as standing in the hands, or in the head. From here the road was short to the exit in the street, where the dancers improvised and made various confrontations challenging each other to find new movements to impress the girls or the other dancers.

Since 1980, all the people have been dancing to the Hip Hop rhythms of the DJs and to the lyrics made by the best MC, they perform specific movements which were then borrowed even in gymnastics.

With all this, no one knows who was the first breakdance dancer, but at one point a group called Bboys appeared, namely, breakdance boys, who popularized this element, and at the same time with it, through other corners of America, people danced and other similar styles known at that time as robot dance or pop-locking. And because everything was growing, a person on television at that time, Don Cornelius, started a show called Soul Train, in which people danced, thus becoming an international phenomenon²⁹.

Graffiti

According to the literature it is a historical term, it being used even in ancient times, but when we think about this art we immediately come to mind those drawings on blocks, fences, which is specific to the Hip Hop culture and more precisely to the Bronx of the 1970s³⁰.

Form of visual communication, usually being an illegal form, based on its expression in public spaces, their marking being illegal. This art is a form of highlighting symbols or names

²⁶ Kelley, E. R., *The Bronx renaissance: An analysis of the language of hip-hop culture*. Unpublished master's thesis, (Texas State University, 2001).

²⁷ Hess, M., *Hip Hop in America, a regional guide, east coast and west coast*, (Greenwood Press, 2010).

²⁸ Fitzgerald, T., *Hip Hop and Urban Dance*. (Heinemann Library, 2009).

²⁹ Ross, A. & Rose, T. *Editors: Microphone Fiends: Youth Music & Youth Culture*, (Routledge Press, 1994).

³⁰ McDonald, F., *The popular history of graffiti: From the ancient world to the present*. (Simon and Schuster, 2013).

to draw attention to, which can have harsh references, strong and significant messages of particular violence, or it can be seen as a beautiful art, those involved using their freedom of expression through sprays.³¹

Used at its base, originally by the geese of that period to mark their territories, to demonstrate the power they have, being a powerful self-expression tool when used individually.

Knowledge

During the period 1980, the Hip Hop Culture expanded as a value, as a meaning, thus expanding its content. Thus, new elements were added without disappearing the others so that it would grow and be constantly evolving. Important members, such as Afrika Bambaataa and her entire team, Zulu Nation, stated at that time that there is a 5th element of Hip Hop Culture, namely knowledge. They believed that first of all things should always be put at the heart of culture, the four elements and events that took place from the beginning to then have a solid foundation for evolution³².

It is real and very well known that in itself, knowledge leads to evolution, when you learn something, you are informed about something, these things only bring benefits, thus managing to build further with what you have.

THE EVOLUTION

Over time, all those who have been part of this phenomenon have never been very well "seen", this being one of the reasons why the expansion of Hip Hop Culture may have lasted longer than it should have, but in the end, we are here, moment when everything is visible and constantly developing³³.

VIZIBILITY

Prior to the growth of rap music recorded through the Sugar Hill Gang in 1979 through the song „ Rapper's Delight ", Hip Hop had already been created as a booming culture driven by self-determination, a love for life and a desire for fun. When Kool Herc (Clive Campbell) arrived in the Bronx, he brought with him his passion for music and an extensive collection of records. He mixed, wrote history, and his desire to be different and infuse all his various experiences propelled him to be a unique DJ who understood not only the importance of music, but also the role she played in healing the lives of the oppressed young people who made up her audience. He revealed the break beat, which not only gave the dancers a new cloth on which to present their fancy works and movements, but he also offered the motivation of others to try, to be ambitious, then Herc forming even a Hip Hop band: Kool Herc and Herculords³⁴.

However, it seems that Afrika Bambaataa is the one who institutionalized and is known as the first ambassador of Hip Hop Culture, along with the band she formed, namely Zulu Nation, which consisted of DJs, dancers, graffiti artists and several mc. The events offered by Zulu Nation became known in many areas, the movement brought by Herc being spread

³¹ Graffiti, <https://www.britannica.com/art/graffiti-art>

³² Hager, S., *Adventures in the Counterculture: From Hip Hop to High Times*. (High Times Books, 2002).

³³ Chang, J., *Cant stop, wont stop: A history of the Hip Hop Generation*, (Picador: New York, 2007).

³⁴ Perkins, W., *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture*. (Temple University Press, 1996).

beyond Bambaataa, and in 1976, Hip Hop culture was on the lips of many young people who became motivated and wanted more³⁵.

We can list some very important artists of that beginning period, such as Afrika Bambaataa, GrandMaster Flash, Cold Crush Brothers and many innovators who immediately became known in their own neighborhoods, all looking to sign with the records that appeared, Sugar Hill Records, Paul Winley or Tommy Boy Records. These contracts immediately raised the baton, the other elements being behind the music that evolved very quickly and began to produce a lot of money. As with Kurtis Blow, obtaining a first prize for the sale of over 500,000 copies "The Breaks", which not only brought him record contracts but this moment validated the Hip Hop Culture as a potential profitable industry³⁶.

In the early 1980s, many university radio stations across the country began to offer a special moment for rap music, using there many of the recent releases of independent artists and major record companies, thus spreading to a very high level Hip Hop Culture. Various tournaments followed, and in 1984 Run-DMC, Kurtis Blow, Whodini, Fat Boys and Nucleus, gathered \$3.5 million in such an event and spread rap music and Hip Hop Culture throughout the country³⁷.

The first important presentation, the first screening of Hip Hop Culture was the 1982 Wild Style (Wild Style Productions). Filmed right on the stage where he was born and depicted the real innovators living their lives. The main stars of the film were practitioners of the fundamental elements of culture, not hired actors.

By the mid-1980s, numerous images in the film had been choreographed with segments that highlighted aspects of Hip Hop, including Flashdance from 1983 (Polygram Filmed Entertainment), who presented the fancy works of the foot and the work on the floor of the Rock Steady Crew. This film, in particular, reached a new audience, as did movies such as Beat Street in 1984 and Body Rock, but also Breakin '1984 and Breakin' 2, or Rappin' since 1985, each of them prominently presenting elements of Hip Hop Culture. When these films appeared in cinemas, culture expanded internationally, now having a huge impact³⁸.

The growth of Hip Hop-oriented business magazines has provided another opportunity for dissemination, as consumers, interested people have purchased publications in search of stories and essays of opinion, they have also been exposed to a lot of ads. The magazines informed the whole nation about fashion trends, the programs of different artists and a series of additional information³⁹.

All these things made Culture a dominant force by the 1990s, with artists who became great businessmen, whether men or women. MC Hammer, Vanilla Ice, P. Diddy, Jay-Z, Queen Latifah are just a few names that have mastered many elements of Hip Hop and advanced to master the business as well. These innovators have had multimillion-dollar earnings from record companies such as (Def Jam Records, Bad Boy Records, Roc-A-Fella Records, No Limit Records and Flava Unit Records)⁴⁰.

³⁵ Forman, M. & Neal, A., *That's the joint!*, (Routledge, 2004).

³⁶ Chang, J., *Total Chaos*, (Perseus Books, 2006).

³⁷ Hager, S., *Adventures in the Counterculture: From Hip Hop to High Times*. (High Times Books, 2002).

³⁸ Kitwana, B., *The Hip Hop Generation: Young Blacks and the Crisis in African-American Culture*, (BasicCivitas, 2002).

³⁹ Rose, T., *Black Noise: Rap Music and Black Culture in Contemporary America*. (Wesleyan University Press, 1994).

⁴⁰ Fernando, S. H., Jr., *New Beats: Exploring the Music, Culture, and Attitudes of Hip-Hop*. (Anchor/Doubleday, 1994).

After 1990, many artists appeared who became extraordinarily well-known, globally people knew who Dr. Dre, Snoop Dog, Tupac, Notorious B.I.G., were., the latter even inventing a well-known controversy, a battle between the East and the West Coast, resulting in the deaths of the two and the loss of two of the greatest representatives of the Hip Hop.

In the 1990s, Hammer (MC Hammer) and Will Smith were two of the most notable artists in Hip Hop Culture, offering the public some of all the elements. These two artists at their height have shown that artistic expression can bring diverse people from all points of life together, united by their passion for music, dance, art. In addition, interracial groups such as Beat Junkies, Fabulous 5, Rock Steady Crew and Black Eyed Peas serve as examples of the colorless power of the multicultural expression of Hip Hop⁴¹.

From then until now, Hip Hop Culture has continued to expand through all the albums that were released by all the artists of the moment, like Michael Jackson, James Brown, Eminem and through films that used elements or images of Hip Hop culture as part of the project, and large brands such as Nike, Fila, Reebok supported its evolution⁴².

THE POWER OF STREET DANCE FROM GANGS TO CREWS

At that time there were well-known bands, which played the role of family for people who for various reasons had this need to be significant, to have a role, to be part of something. They usually took into account ethnicity, area, neighborhood and consisted mostly of young men who were having various problems, they vandalized and dealt with activities that did not benefit anyone. It seems that at that time, in 1970, in the Bronx, these activities took place on the agenda, these groups being numerous and often there were altercations between members and their leaders, each wanting more power.

With the evolution of the other elements of culture, of course, the breakdance evolved, which together with the other styles of that period, Hip Hop, Popping, Locking and others that appeared along the way formed a whole that took the name Street Dance. Their content is very important, from the beginning, but also today " the foundation " is a very important element for a dancer, this means that it is not just about movements, but about philosophies, about a way of thinking, about a state, a whole⁴³.

At the beginning of culture, people used breakdance as a form of release, as a way of expression, they can show differently than by brute force who is more skilled. Thus, the first forms of Battle appeared in the street, of dance duel 1 to 1 to impress everyone watching and thus facing maybe even someone from an opposing gang, which was later called a band and faced each other in the street, or in Hip Hop rhythm clubs⁴⁴.

By 1990, well-known dancers such as Don Campbell, Crazy Legs, Henry Link and others formed bands, studios, locations where they further provided their knowledge and laid the foundations for a solid foundation of movements and ideas representative of this element of culture. Thus, those who learned then met in various locations to do freestyle, to take part in cypher or defeat someone 1 to 1 in a battle or crew vs crew.

Hip Hop culture has spread all over the world, so not just in America, but all over the world dance Street Dance in dance halls or on the street and international competitions have emerged, such as: Hip Hop International, American Best Dance Crew, World of Dance,

⁴¹ Ogg, A. & Upshal, D., *The Hip Hop Years: A History of Rap*. (Fromm International, 2001).

⁴² Hess, M., *Hip Hop in America, a regional guide, east coast and west coast*, (Greenwood Press, 2010).

⁴³ Schloss, J., *Foundation, B-boys, B-girls, and Hip Hop Culture in New York*. (Oxford University Press, 2009).

⁴⁴ Perkins, W., *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture*. Temple University Press, 1996).

International Dance Competition and others. Currently there are a very large number of international competitions in which even we in Romania, collaborating with such an event we can organize national phases with qualifications to the world.

The latest example of the evolution of Street Dance towards performance sports is the confirmation of the presence of Breakdance at the Olympic Games in Paris 2024, thus developing the other styles, The World Sports Dance Federation has decided to organize a world-class battle competition for Street Dance dancers under 21 since 2021.

FROM ART TO SPORT

Dance represents "the first language of mankind able to awaken the deepest, most nuanced and most lasting resonances of our vitality. It's human language before its synthesis"⁴⁵.

Dancing is both an art and a sport, which has brought and continues to bring a lot of joy among young people, regardless of the period. It is an activity through which coordinating abilities and cognitive abilities develop, being one of the most pleasant ways in which you can perform physical activity and with great efficiency in improving mood, thus helping to increase the quality of life⁴⁶.

With the evolution of the other elements of culture, of course, the breakdance evolved, which together with the other styles of that period, Hip Hop, Popping, Locking and others that appeared along the way formed a whole that took the name Street Dance. Their content is very important, from the beginning, but also today "the foundation" is a very important element for a dancer, this means that it is not just about movements, but about philosophies, about a way of thinking, about a state, a whole⁴⁷.

At the beginning of culture, people used breakdance as a form of release, as a way of expression, they can show differently than by brute force who is more skilled. Thus, the first forms of Battle appeared in the street, of dance duel 1 to 1 to impress everyone watching and thus facing maybe even someone from an opposing gang, which was later called a band and faced each other in the street, or in Hip Hop rhythm clubs⁴⁸.

In the early days of hip hop, several key figures influenced music and therefore dance styles. These included DJs and MCs whose parties gathered large crowds of people who needed to be entertained. The hip hop movement rejected ordinary dance music and won promoters in the form of DJs who are tired of putting on the same music that everyone listened to in ordinary discos. Mixing has become a way for DJs to create music interruptions, thus having a new song with the integration of two existing songs⁴⁹.

By 1990, well-known dancers such as Don Campbell, Crazy Legs, Henry Link and others formed bands, later studios, locations where they further provided their knowledge and laid the foundations for a solid foundation of movements and representative ideas of this element of culture. Thus, those who learned then met in various places to do freestyle, to take part in cypher or defeat someone 1 to 1 in a battle or crew vs crew.

⁴⁵ Sorell, W., *Storia della Danza, Arte, Culture, Società*, (Editrice. Il Mulino, 1994).

⁴⁶ Prală, S., & Tiuca, I., *Istoria dansului sportiv: Conferința Științifică Națională Sport și Societate*. (Aeternitas, 2019).

⁴⁷ Rajakumar, M., *Hip Hop Dance*, (Greenwood Press 2012).

⁴⁸ Perkins, W., *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture*. (Temple University Press, 1996).

⁴⁹ Green, J. & Brammell, D., *Hip Hop Handbook Vol. 1. Breakdance. Olympia, WA*: (Street Style Publications, 2003).

„ Breaking ” or break dance, as it was called, was a form of improvised dance that began with the emphasis on a dancer or his individual style and flair. This dance requires skill, a workshop body and many hours of training. B-boying became at that time a way to run out of problems, developing a positive identity as well as a support group, but considered an unconventional style due to the way Culture appears⁵⁰.

Competition, domination, sexuality, and the construction of reputation were all aspects of life that reflect the cultural diversity of young people living in the Bronx, with differences between the styles of Puerto Ricans and African Americans. The energy of the dancers led to the succession of steps and movements executed in the high-performance circle, where they all enter one by one and prove what they can. In this situation, an ambitious boy, with training hours, could win a competition regardless of his material situation, or other such things, only through work and dedication⁵¹.

In fact, apart from the boys, the dancing girls were also b-girls, who were also part of the well-known bands, or even had bands made up only of girls, such as Dynamic Dolls or Dynamic Breakers, girls who danced right next to Run-DMC in important tournaments or appeared in successful films of that period⁵².

Hip Hop culture has spread all over the world, so not just in America, but all over the world dance Street Dance in dance halls or on the street and national and later international competitions have emerged, such as Hip Hop International, American Best Dance Crew, World of Dance, International Dance Organization and more. Currently there are a very large number of international competitions in which even we in Romania, collaborating with such an event we can organize national phases with qualifications to the world.

The latest example of the evolution of Street Dance towards performance sports is the confirmation of the presence of Breakdance at the Olympic Games in Paris 2024, thus developing the other styles, The World Sports Dance Federation has decided to organize a world-class battle competition for Street Dance dancers under 21 since 2021.

From the corners of the street, on the largest screens and scenes in the world, Hip Hop developed as a kind of music and as a whole culture to all parts of the world and from there in the opposite direction, being in a continuous development. Since 1990, several well-known artists have made this period recognized as the golden age of Hip Hop culture, such as: Tupac, Dr.Dre, Snoop Dog, Jay-z, NWA, etc., what they were and are still listened to all over the world⁵³.

TECHNOLOGY INFLUENCE

As a starting point of this sub-point we can use two of the 4 basic elements of Hip Hop culture, namely, Dj-ing and Mc-ing, because these have been constantly evolving since the beginning and new materials are still appearing even at this moment, such as new mixers for the sound of DJs or professional and different microphones for each performer. In addition to these two, in high demand during that period, until the 2000s, were portable cassette players, those being used by those who danced or drew everywhere in the South Bronx.

Several technologies have become symbolic for the production of the famous hip hop (tourtable, synthesizer, drum machine, sampler), these four equipment were the result of

⁵⁰ LaBoskey, S., Getting Off: Portrayals of Masculinity in Hip Hop Dance in Film. *Dance Research Journal*, 2, no. 33, (2001): 20-112.

⁵¹ Banes, S., *Writing Dancing in the Age of Postmodernism*. (Wesleyan University Press, 1994).

⁵² Garcia, A., *Herstory. We B-Girlz*. (Festival Magazine, 2008).

⁵³ Rory, PQ., *Hip Hop History: From the Streets to the Mainstream*, 2019: <https://iconcollective.edu/hip-hop-history/>

advances made since the 1877 invention of the first sound recording and reproducing device, the phonograph. The phonography is simply a recording player and is known to DJs as a turntable⁵⁴.

In other words, the Hip Hop Culture is no exception in terms of technological development, and mastering a computer system has become an extraordinarily useful thing for specialists in the field, in addition to all others already used (radio, mixer, TVs, etc.). We can say that especially in the complicated periods of everyday life, knowledge and rapid adaptation are a former one for all in the field, whether we are talking about physical education and sports teachers, or the instructors in the dance halls.

All these new means come to the aid of the subjects, thus, the tools that can be used to achieve the objectives have diversified, the subjects now having the possibility of audiovisual analysis on what they have done, this brings countless benefits. It is clear that through the film it is allowed to play real movements, decomposed or slowed down, resume sequences, thus creating the possibility of a direct observation, deeper understanding and in detail⁵⁵.

In this sense, various online platforms have appeared that offer each person the opportunity, either by creating an account or by simply accessing, to dance with different people, to take courses with specialized coaches, thus improving their mood, taking care of physical health but also mental health.

For example, on Street Dance, an American platform, namely Steezy.com, has gone viral following quality materials posted online, gathering a large number of subscribers from around the world, helping people who want to dance but no longer had access to dance halls during the pandemic period. Thus, whether you are a beginner or advanced, the respective platform offers quality materials with countless possibilities, such as those mentioned above, the unfolding of clips, a diverse way of viewing and others.

This is a topical issue that I believe will develop more and more regardless of the duration of the pandemic or other situations that may arise because the goal has been achieved, and from here you can only go to more, of course this is due to the fact that regardless of age, whether we are talking about children, young people or adults, all have contact with the ever-growing online environment.

Also from this perspective, we can see how technology was involved in sports, there are many competitions that in the pandemic period took place online. Personally, I participated in some of these and I can say that I witnessed the evolution, in my opinion they can be a real success.

RESEARCH AIM

Valorizing Hip Hop culture as a good example of mobilization, as a motivating factor in the way of difficult moments that seem difficult to overcome.

RESEARCH QUESTIONS

Q1: Was hip hop culture the lifeline of people carrying the heavy duty in the south tanx?

Q2: Can Street Dance be a good tool for social integration?

Q3: Can our research help people who are looking for information about Hip Hop culture and its evolution?

⁵⁴ Poku, A., *Hip Hop, Technology, and Innovation*. (Professor Thomas DeFrantz, 2004).

⁵⁵ Moanță, A.D. & Stoicescu, M., *Mijloace audio-video în educație fizică și sport*. (Discobolul, 2011).

THE PURPOSE OF THE RESEARCH

The purpose of this research is to discover in the literature the most important moments of Hip Hop culture and to demonstrate its positive evolution and the various possibilities of using components its. At the same time, we want to offer an easy way to go for people in Romania who want to know information about this culture.

CONCLUSIONS

Hip Hop culture is a phenomenon that has expanded mainly through people who have managed to represent it brilliantly and have associated with it regardless of condition and time.

I believe that the evolution of culture has been a difficult one, observing above the different perspectives, social, economic, cultural, I cannot say that they were based only on positive, dimportive things, they left from difficult points, which somehow led to the formation of a unit, or rather of the whole culture, what as a unit had the power to rise from the ghetto and expand to the whole world.

We can say that the four elements were in a continuous evolution from the beginning, they being the essence of the culture itself, and the 5th shows us that everything is connected and that we need to study the past in order to create the future.

Therefore, a phenomenon that appears as a response to the situation of a certain population at a given time, it becomes materialized in the form of an instrument that can be involved even at the educational level and becomes a sports branch of performance and even high performance.

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