ERC Consolidator Grant 2018 Research Proposal [Part B1]

Principal Investigator: J. Griffith Rollefson Host Institution: University College Cork

Proposed Duration: 60 Months

CIPHER: Hip Hop Interpellation

Le Conseil International pour Hip Hop et Recherche The International Council for Hip Hop Studies

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Hip Hop Interpellation

ABSTRACT:

CIPHER will launch the global research initiative, Hip Hop Interpellation, pilot a new semantic digital/ethnographic web methodology, and codify the emergent discipline of global hip hop studies. It addresses the central question: why has this highly localized and authenticizing African American music translated so easily to far-flung communities and contexts around the globe? Through this specific question the project attempts to understand the foundational and broadly transferable question: how are globalization and localization related? To answer these questions CIPHER posits the Hip Hop Interpellation thesis, that hip hop spreads not as a copy of an African American original, but, through its performance of knowledge, emerges as an always already constituent part of local knowledge and practice. The theorization thus moves beyond the "hailing practices" described by Althusser's theory of interpellation—the discursive webs that coerce ideological incorporation—to describing an interpolation that locates other histories within and through hip hop's performed knowledges.

CIPHER's semantic web methodology tests this thesis, tracking how hip hop memes—slogans, anthems, and icons—are simultaneously produced by people and produce people. This research clears the conceptual impasse of structural "cultural imperialism" vs. agentic "cultural appropriation" debates and instrumentalizes the methodological distance between ethnographic specificity and big data generality. It does so by creating a feedback loop between digital humanities methods (crowd sourcing, semantic tagging, computational stylometry) and ethnographic fieldwork techniques (interviews, musical analysis, participant observation). The result will be an iterative map of Hip Hop Interpellation/Interpolation created by stakeholders that is transformational of our understanding of culture and/as cultural production and transferable to pressing questions about globalization and l'exception culturelle.

*The CIPHER Acronym: The CIPHER methodology is encoded in the title of the project. In hip hop, a "cipher" is defined as the feedback circle formed whenever "three or more people gather" to perform, challenge, and empower each other (Keyes). As such, the cipher is the basic unit of hip hop community. Yet, there is another key definition of "cipher" in hip hop—it is also the coded knowledge created by hip hop communities (Alim). The cipher is thus the basic unit of hip hop community and the basic unit of hip hop knowledge—le matériel et l'idéal. Put succinctly, hip hop's cipher concept recognizes how "culture and cultural production" are mutually constituted. As the critically acclaimed rapper, Mos Def, put it in 1999: "We are hip hop. Me, you, everybody. We are hip hop. So hip hop is going where we going" (Bey).

*The CIPHER Logo: CIPHER's Sankofa/Power Logo encapsulates Hip Hop Interpellation's hypothesis, aims, and methodology. It is built around a favorite meme of hip hop knowledge, the Sankofa Icon of the Akan people of West Africa (Keyes). In Akan culture the symbol signifies the power of self-knowledge, depicting a bird progressing to the future yet reaching back to its history—depicted as an egg—which holds the dual potential for both sustainability and rebirth. In the Sankofa/Power Logo I have replaced the particularized power of the egg with the digital Universal Power Symbol. Like the Sankofa Icon, the Universal Power Symbol holds a dual potential, coded conceptually and visually as 1/0, on/off. The Sankofa/Power Logo thus unites an ancient icon with a contemporary icon, a particular wisdom with a universal one, signifying hip hop's glocalizing power and this research initiative's ethnographic and digital methodology.

Section A: Extended Synopsis of the Scientific Proposal

1. Background: "Statements" of the Art

Hip hop is a form of artistic and political expression forged in the crucible of New York City's post-industrial South Bronx in the mid-1970s. Over the course of the 1980s this music and its allied art forms, graffiti art and breakdancing, provided invisible youth in the African American and Latino ghettos of U.S. cities with a constructive and increasingly mediatized platform for the expression of their dreams and frustrations. Today, this once highly localized and subaltern ghetto music has become an international commercial phenomenon, reaching every country and every culture across the globe (Chang 2007). What's more, despite its wide commercialization, the music and its attendant ideological formations have blossomed in critical force.

On the classic 1993 track "Award Tour" the NY hip hop crew, A Tribe Called Quest, reflect on the globalization of hip hop against the backdrop of hip hop's situated ideology. The track's chorus reports from the "Tribe's" voyage across the globe: "We on Award Tour with Muhammad my man / Goin' each and every place with a mic in their hand / Chinatown, Spokane, London, Tokyo." In the first verse, the rapper Q-Tip (so named because his words and voice "clean out your ears") explains one of hip hop's fundamental concepts, Knowledge of Self (KoS), as he journeys to the far corners of the hip hop world: "You can be a black man and lose all your soul / You can be white and groove but don't crap the roll (role) / See my shit is universal if you've got knowledge of dolo or delf or self / See there's no one else / Who can drop it on the angle / acute at that / So: doo-dat, doo-dat, doo-doo dat-dat-dat." In these few lines, Q-Tip summarizes CIPHER's theory of Hip Hop Interpellation. In the context of a track about hip hop globalization, Q-Tip explains that hip hop's belonging is not racially determined. A black man can be out of touch with hip hop and its soulful black musicality. Likewise, a white person can enter into hip hop's performative community and groove along, but—punning on the ghetto dice game par excellence, "craps"—warns that one should not feel entitled in this "role." Rather, hip hop is universal, but only for those who have found themselves through a KoS "quest." In addition to catachrestic wordplay ("acute"/"and cute"), homophones ("roll"/"role"), and non-lexical, jazz-inflected scat, Q-Tip's poetic lines encipher this knowledge in the hip hop memes "dolo" (an acronym for "done on the lonely") and "delf" (a "higher form" of self). As such, Q-Tip is performing encoded hip hop knowledge suggesting that this art form is globally accessible and potentially empowering to everyone, but must be accessed through local knowledge and practice.

As I have found in my fifteen years of fieldwork with hip hop communities across Europe and the US, hip hop has indeed spoken to subjects around the world. As Q-Tip suggests, it has resonated with these subjects because they are on the same quests, asking the same questions, and have generated a degree of KoS. If we are to believe him—and the statements of countless other hip hop artists—hip hop thus spreads not as a copy that is "adopted and adapted" to local concerns (Prevos), but emerges as an *always already* constituent part of local knowledge and practice. In this way, hip hop's global appeal and power is found through introspection and centered in/on local traditions and concerns, not taken on as an appropriative or assimilative act. As the other half of Tribe's rapping duo, Phife, explains in the track's second verse: "When was the last time you heard the Phifer sloppy? / Lyrics anonymous, *you never hear me copy*." <u>CIPHER thus takes seriously hip hop's theorizations of itself.</u> Through a global but targeted approach, it focuses on the ways that hip hop's universal messages are found through local knowledge and practice.

2. Global Hip Hop Studies: State of the Art

In 2001 Tony Mitchell edited Global Noise: Rap and Hip Hop Outside the USA, a milestone for the emerging field of global hip hop studies featuring chapters on hip hop in Canada, France, Germany, the UK, Japan, Korea, Oceania, and beyond. Referencing (in the title) Tricia Rose's seminal monograph, Black Noise: Rap Music and Black Culture in Contemporary America (1994), Mitchell signposted his collection's indebtedness to Rose's foundational work but also critiqued Rose for a perceived Afrocentrism, suggesting that her model for a global hip hop studies "would involve studying the appropriation of rap and hip hop as an essentialized, endemically African American cultural form." Stemming from this critique a second major assertion, outlined in Mitchell's introduction to the collection, suggested that hip hop outside the US offered better examples of the art form's iconic status as a "resistance vernacular" freed from the commercializing imperatives of the largely co-opted US form (Potter). The stage was thus set for debates about the essence of hip hop that are still with us today (Perry, Morgan, Condry, et. al.). Notably these debates tend to be unproductive, rehearsing entrenched positions and reproducing untenably totalizing conceptual frames: Is hip hop an essentially African American form that has been universally (mis)appropriated or an imperialist extension of US global hegemony and the culture industries? While many thoughtful scholars have since added to our understanding of hip hop around the world through focused case studies (Perry, Morgan, Aidi, Haupt, Kitwana, Keyes, Appert, Condry, Forman, Flores, Kelley)—and sometimes with cross-cultural frames (Rollefson 2017a, 2015, 2014, Basu and Lemelle, Nitzsche and Grünzweig, Marshall)—CIPHER

proposes a paradigm shift in how we conceive of hip hop globalization by troubling the basic oppositional premises of how we think about the relation of the local to the global (Eoyang).

The second milestone in the field was the 2009 collection Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language (Alim, Ibrahim, Pennycook, eds). Following up on the hip hop artist interviews gathered for the 2006 collection Tha Global Cipha, this collection was the first to propose that hip hop globalization is more complex than the essentialist v. anti-essentialist debates outlined above would imply. Here the editors develop the thesis that hip hop spreads through a complex interplay of globalizing and localizing linguistic processes premised on hip hop's core tenets of "knowledge of self" (KoS) and "keepin' it real." Indeed, it is here in a piece coauthored by Pennycook and Mitchell that the scholars discuss the organic intellectual "dusty foot philosophy" of Somali-Canadian rapper, K'Naan, and report on a Māori rapper who suggests that hip hop "always has been" part of his indigenous culture. While we might dismiss the statement as manifestly absurd, it displays a distinctly hip hop way of thinking ("flipping the script") and inverts the glocal gaze suggesting that "entrenched oral traditions of storytelling and poetry stretching back thousands of years have incorporated hip-hop into their cultures rather than the other way around." This piece marks the first reported instance of a widespread phenomenon that I found in my own fieldwork with hip hop artists in Berlin, Paris, London, and across Ireland—namely, that hip hop ideology encourages artists to find themselves and their cultures in and through hip hop, localizing hip hop wisdom within local knowledges and claiming the art form as their own.

As part of the ethnographic fieldwork for my first book, *Flip the Script: European Hip Hop and the Politics of Postcoloniality* (University of Chicago Press, 2017), comments by a number of artists and fans ("they were speaking to me," "I heard myself and my community in hip hop") described emergent moments of recognition and resonance in listening to—and being "hailed" by—African American hip hop. It was the amplification and theorization of these voices that led Paul Gilroy to blurb my book as the new state of the art—the next level—in hip hop scholarship, writing: "At last we have a critical survey that can match the complexity and power of the music." In CIPHER, I thus build on the incremental advances of the 2001 and 2009 collections—and my own recent applications of interpellation theory (see Theory section below)—to pivot into new territory that systematically attends to these questions of localization that I was not able to address in my Europe-centered study.

Already underway is research for my forthcoming chapter "Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap," in the new collection *Made in Ireland: Studies in Popular Music* (Mangaoang, et al). Using pilot data sourced from Irish hip hop communities, the chapter tests the hip hop interpellation thesis. As I show, Ireland is both a country with a proud history of anti-colonial struggle and diasporic consciousness and a nation in which poetry, music, and storytelling figure prominently in constructions of national identity—indeed, the national symbol is the Celtic harp, icon of the ancient bards, the epic storytellers. Not surprisingly, these legacies—and their attendant symbols and archetypes—figure prominently in the ways that hip hop has been engaged by Irish rappers. The chapter thus makes a larger claim about the relationship between the ways that this irreducibly black American art form has hailed countless subjects into hip hop consciousness; subjects whose experiences and knowledges of self had primed them for the "new cultural affiliations" (Condry), "identity of passions" (Gilroy citing Ellison), and network of postcolonial entanglements that hip hop scholars have described. Why has this highly localized, particularized, and authenticizing black American music translated so easily to far flung communities and contexts around the globe? Because those communities were already hip hop; they just didn't know it yet.

While this research underway is systematic, cutting edge, and wholly transformative for a field that is still in thrall to hypodermic models of appropriation, it remains limited by traditional ethnographic methods and armchair theorizations. The jump-step innovation of this new research initiative is its testing of the Hip Hop Interpellation thesis with the big data tools of the CIPHER method (see Methodology section below). As Shazam.com, Genius.com, and WhoSampled.com have proven, we have an amazing resource in the already-digitized massive online archive of internet sound. A number of scholars have begun experimenting with data analytics in the realms of art musics, traditional musics, and popular musics (Bevilacqua, Kaneshiro, Mason, Srinivasamurthy, et. al.) and while the Text Encoding Initiative and Music Encoding Initiative have facilitated important incremental advances in cultural data analytics, these initiatives are still dealing with text and image (musical notation) – not sound. CIPHER's move into the rich and polysemic realm of *sound* will prove foundationally transformative for music studies—and cultural studies more broadly.

The major breakthrough of CIPHER's semantic *and sonic* web methodology is the emerging data analytics field of Stylometry (Argamon, Burrows, Matthews, et. al.). Stylometry is an emerging field of data analysis that asks experts to define parameters of style and then sets algorithmic thresholds for identification of that style using cluster analysis methods (Böhm, Everitt, Romesburg, et. al.). Stylometric methods have been

used for everything from identifying authorial voice in biblical texts and Shakespeare to predicting pop musical hits. Yet, the field is vastly overinvested in textual analysis and sonic applications are mired in the myopic economic imperatives of the music industry's as-yet-unproductive predictive algorithms for making the next pop hit (Westcott). Breaking new ground, the CIPHER method delimits the musical subject, scraping the web to build and index databases of global hip hop lyrics (layer 1 below) while also working with the massive already-digitized archive of internet music (layer 2 below). Working with this data and the CIPHER computational team, CIPHER's expert ethnomusicologists set parameters for style. The advance comes in CIPHER's expert computational and ethnographic cross-referencing cluster analysis of lyric, beat, timbre, and other sonic parameters to examine, for instance, what trends emerge when we examine a hip hop beat AND the iconic sound of the Turkish Saz; or further, what conceptual correspondences we can find when we have a hip hop beat AND a Turkish Saz AND German texts? The CIPHER method thus reminds us of the big picture: content is nothing without form; data is meaningless without understanding its contexts. As Deleuze and Guattari suggest, sound gives ideas context, and thus, power: "Sound invades us, impels us, drags us... Flags do nothing without trumpets." CIPHER allows us to cross-reference content with its performative iteration in musical form. This research thus re-centers performativity. As Lennard Davis reminds us, one of the primary practical implications of the Enlightenment was to move the West from a society that based its cultural production on performances to one that focused its cultural attention on texts. Due to its dialogue with earlier modes of storytelling, hip hop gives us a particularly insightful subject through which to analyze a recent shift away from text-as-culture and back towards performance-as-culture. This is the figure "culture and/as cultural production" to which I refer in the abstract above (Goehr).

Thus CIPHER: Hip Hop Interpellation will revolutionize global hip hop studies by integrating linguistic approaches with musicological and performance studies approaches, thus attending to this music as music. One of the most pernicious limitations in hip hop studies (and popular music studies more broadly) has been its reliance on text-based analyses that fail to account for the sonic, visual, and lived experience of musical performance and musical community (Auslander, Small). This critique rings loud and true for all of the landmark studies mentioned above, which emphasize hip hop's dynamic linguistic flows. The methodology CIPHER proposes attends to this foundational problem in hip hop scholarship by positioning this music as performance rather than communicative text following Gilroy's largely unheeded caution to hip hop scholars against the idea "that the world can be readily transformed into text.... especially when the phenomenology of musical forms is dismissed in favour of analysing lyrics" (Gilroy 1994 after Foucault). Now, nine years on from Global Linguistic Flows, sixteen years on from Mitchell's collection, and over twenty years on from Gilroy's caution, it seems appropriate to reconsider our reliance on language and intertextuality per se, instead moving into the sonically communicative, performative, and hearing-centered terrain of "interpellation"—a path laid out by recent interdisciplinary advances in sound studies (Sterne, Born, Kassabian, Elliott, Garcia, et. al.). Furthermore, it is high time for the intellectual and organizational disciplining that the CIPHER project proposes. The CIPHER theory and methodology provide, for the first time, a systematic, empirical, and global vision for hip hop studies that moves beyond the anecdotal.

3. Theory - Hip Hop Interpellation Theory: Post-Althusserian Performative "Hails"

In his 1972 essay "Ideology and Ideological State Apparatus (Notes Towards an Investigation)," Louis Althusser crafted the theory of interpellation to describe the ways that "ideological state apparatuses" subjugate and govern their subjects. Using the example of the way a police officer might shout "Hey, you there!" he explains how, on hearing the "hail," the individual being hailed turns *in conditioned response*. It is this *always already* entrainment of which Althusser writes: "by this mere one-hundred-and-eighty-degree physical conversion, he becomes a *subject*"—his interpellation is brought into form through the hail, which he recognizes and already understands.

Although Althusser's theory of interpellation—and elaborations by Foucault, Deleuze and Guattari, Ranciere, Butler, and others—was designed to describe the ways that ideological coercion and subjectivization function in hegemonic structures via ideological state apparatuses like police forces, bureaucracies, religions, etc., his work has since been widely applied outside of such repressive ideological regimes (Macherey, Haupt, Garcia, Bhabha, Lapsley and Westlake, Mulvey). In his 2012 Radical Philosophy article "Figures of Interpellation in Althusser and Fanon," Pierre Macherey relates Althusser's focus on the repressive state police's hail of "Hey, you there!" to Fanon's focus on the colonial subject's (own) hearing of "Look, a nigger!" Notably, the latter hail is about but not for this (non)subject—and, as Macherey rightly surmises, this (non)hail brings into consciousness alterity. Indeed, this hail brings into form and sonically structures a counterhegemonic subjectivity. Similarly, in his Static: Race and Representation in Post-Apartheid Music, Media and Film, the South African media scholar Adam Haupt speaks of the ways that "racial and class interpellation" both forms the shared languages of solidarity and facilitates individual agency.

In addition to Deleuze and Guattari's important post-Althusserian work on how sound "impels us," perhaps most relevant to the <u>sonic interpellation theory</u> I describe here is Luis-Manuel Garcia's "Interpellation and the Ethical Turn in Electronic Dance Music." In this recent colloquium presentation at the Oxford Faculty of Music, the EDM scholar described the "coercive ideological force" of "calls to <u>ethical</u> action in EDM communities in Berlin," turning the focus to <u>counterhegemonic</u> ideological formations—and foregrounding <u>musical sound</u> in the analysis thereof. CIPHER leverages such post-Althusserian theories of interpellation and subjectivization to explain how counterhegemonic movements such as hip hop (Lipsitz) also function through such "coercive" hailing practices, which "shout out" to individuals and bring them into form as subjects. Further, Hip Hop Interpellation moves from an understanding of the <u>naming practices</u> of Althusser's theory of inter<u>pellation</u>—the hailing practices and discursive webs that enable ideological incorporation—to an inter<u>polation</u> that locates <u>other</u> histories within and through hip hop's performed knowledges. This theory thus reinterprets Althusser's interpellation as a performative theory centered around the act of <u>sonic recognition</u>—"they were speaking to me."

4. Methodology – The CIPHER Method: The Semantic Digital/Ethnographic Web

CIPHER: Hip Hop Interpellation will employ a three-layered semantic digital/ethnographic web methodology built on the premise that slogans, anthems, and icons—"hails"—are simultaneously produced by people and produce people. If #BlackLivesMatter has shown us anything it is how the discursive is the material; how a hashtag can become a movement and how a movement needs memes: hashtags, anthems, and symbols. Since the emergence of #BlackLivesMatter and #MeToo this truth has become self-evident. But this premise is nothing new. Likewise, the samba is both product of and productive of Brazilians, «liberté, égalité, fraternité» is at once une devise révolutionnaire and constitutive of la République française, the Wolof griot both sings about the people and "sings the people." What is new is our ability to track the emergence, circulation, and translation of those appellative practices—those memes—through digital networks (Maynard, Mello). As such, the three-layer CIPHER Method employs the digital humanities methods of crowd sourcing, semantic tagging, computational sociolinguistics (stylometry, cluster analysis, topic modeling) (Matthews, Kaufman, Blei), and mapping and cycles them through the traditional ethnographic techniques of interviews, thick description, musical analysis, participant observation, and stakeholder training. In this way the CIPHER Method attends to culture and/as cultural production by articulating digital "semantic web" technologies to ethnographic webs (see Layers 1-3 below).

To attend to the glocal complexities of how global flows are particularized at the local level, the CIPHER Method divides the global focus into five geographic fields with their myriad culture regions. While this project will not (indeed cannot) presume to closely examine every culture and language region, the CIPHER Ethnographic Team—comprising three trained Ethnographic Postdoctoral Researchers with linguistic, musical, and cultural specializations within the geographic fields of Africa/Middle East, Asia/Pacific, and Latin America/Circum-Caribbean, respectively, along with the PI and a PhD Student (in ethnomusicology) focusing on the European and North American geographic fields—will create a networked collection of targeted regional studies with true global reach and diversity. What's more, through the CIPHER Method's stakeholder training design (see Layer 3 below), the targeted geographic focus will cycle out across the regions more broadly, taking root in local hip hop communities beyond the geographic, linguistic, and musical reach of the Ethnographic Team's fieldwork. CIPHER will thus yield data-driven, landmark conclusions about transnational and translational cultural flows at the regional and national levels, but it will also provide local insights and power more focused ethnographic conclusions—with digital resonances.

In every layer of the CIPHER Method, the CIPHER Ethnographic Team feeds data back to the CIPHER Computational Team—and vice versa. Comprising the PI, a Senior Postdoc in Computational Sociolinguists, her/his PhD student (in digital arts and humanities), and the support staff at the Insight Centre for Data Analytics, the Computational Team will model and refine the search parameters and stylistic thresholds fed in by the Ethnographic Team. Further, they will build the Application Programming Interfaces (APIs) (see Layer 1 and Layer 2 below) that will analyze and map correspondences between Ethnographic data sets and scraped online data. Setting up these feedback loops and working in constant collaboration, the Ethnographic and Computational Teams will thus model the cyclical, global/local, and digital/ethnographic conception encoded in the CIPHER: Hip Hop Interpellation acronym and logo (see p.1 above). This model will facilitate the first systematic global and cross-cultural analysis of hip hop while also deepening the individual researchers' knowledges within and across their specific culture regions and computational fields. Most importantly, this method will prove transformative for our understanding of the spaces between culture and cultural production, between langue et parole, between Shadow and Act (Ellison), between Text and Act (Taruskin), shifting our focus to the all-important spaces where cultural meaning is made. As such, the CIPHER Method will prove easily transferrable to broader areas of cultural inquiry: to popular music, to musical sound, to performance, to culture.

Layer 1. "Hip Hop Appellations: Building the Knowledge Base" (and the Textual API)

First, the CIPHER Team, Advisory Council Members, and our extended networks of artists and scholars will crowdsource an initial data set and knowledge base by introducing a viral meme into our social networks (Twitter, Facebook, email lists, and RapGenius.com). The meme asks users to: "Name the top ten gems of hip hop knowledge that best represent your hood/city/nation. These can be words, phrases, and lyrics, or symbols, samples, beats, and power moves (dance). They can be digital hashtags, classic revolutionary anthems, or ancient icons. They can have universal or local meaning. #CIPHERGEMS @CIPHERHHI." With the help of the CIPHER Team's artist and research network and the globally-connected CIPHER Advisory Council (see letters of commitment in Annex 2), the meme will be translated into French, Spanish, Portuguese, Dutch, German, Greek, Polish, Czech, Russian, Turkish, Hebrew, Arabic, Wolof, Yoruba, Xhosa, Zulu, Afrikaans, Hindu, Tamil, Urdu, Mandarin, Cantonese, Japanese, Korean, Indonesian, Māori, and Tagalog, and introduced into appropriate regional social networks. Additionally, we will circulate a follow-up meme to encourage new translations and circulations.

We will collect and compile the crowdsourced feedback in multiply indexed databases and then design AI Natural Language Processing searches for everything from global archetypes to specific hip hop gems—allowing for the AI to learn and flag emerging memes, themes, archetypes, and flashpoints. Layer 1 thus connects first-generation US-based markers of hip hop knowledge and knowledge of self (Sankofa, KoS, third eye, overseer/officer, "I have a dream," "Buffalo Soldier," "It's like a jungle sometimes," "dead presidents," etc.) to translations and local cultural markers around the globe, for instance in France (*liberté, j'accuse*, Fanon, Algeria, Vichy, *banlieue*, *les émeutes*, Sarko, etc.). Together, the Ethnographic and Computational teams will sort, tag, and track these data—these "gems"—indexing them to massive lyric databases scraped from lyric sites such as RapGenius.com/.fr/.de/.jp/etc. (home to Rap Stats with 25 million unique users per month), building a Textual API to analyze these data and build a profile of the ways that such "hails" emerge and evolve. The CIPHER team will look not only at how these practices emerge within national contexts over time, but how these linguistic forms are translated, hybridized, localized, and flipped across 'hood, region, and nation. By working with these smallest units of hip hop knowledge, the CIPHER approach attends to a vast array of *appellations* and puts them in a distilled and manageable form that allows us to understand the complexities of these glocalizing transnational and translational processes.

Layer 2. "Hip Hop Interpellations: Sounding the Knowledge Base" (and the Sonic API)

With this big data set, we will highlight common threads between appellations and begin examining the enunciative and musical aspects of their interpellation on sound recordings by building a Sonic API (Bevilacqua) on top of the Textual API. For as I suggest above, content is nothing without form; "Flags do nothing without trumpets." In this second stage, the computational and ethnographic teams will thus analyze beats, instrumentations, rhythms, dialects, flow styles, and other sonic markers, moving beyond an intertextual analysis to a sonically sensitive interpellative one with the cutting edge methods of stylometric analysis—analysis that is defined (and constantly refined) by expert ethnographers and augmented by the power of AI computational interpolation. Here, the combined Ethnographic and Computational Teams will pay special attention to the ways in which musical markers of locality and indigeneity are used to buttress, highlight, contradict or otherwise signify on linguistic interpellations—for interpellation need not happen in text. In hip hop, hails often come in the form of melodic reference (La Marseillaise), instrumental timbre (the unmistakable sound of the Chinese erhu), local dialect (the Rubber Bandits' working class Limerick brogue), and on. Most importantly, by analyzing sound in relation to text we will build a profile that gets us closer to an understanding of culture as cultural production; of form as content. To be sure, "meaning" and thus cultural significance, exists not in texts nor in their utterance, but in their interpellation.

Layer 3. "Hip Hop Performed Community: Cycling the Knowledge Base" (and the Iterative Map)

The ongoing third layer of this methodology will involve fieldwork trips by the PI, Ethnographers, and PhD student (all area specialists), both to visit scenes and to meet with artists and fans who emerge as central players in Layers 1 and 2. In this way we will complete the crowdsourcing loop, build on the solicited knowledges, observe live performances, interview artists and fans, solicit further input, and train local stakeholders to upload new knowledge structures to an Iterative Map that will further broaden our data, be searchable for cross-referencing with lyric (layer 1) and sonic (layer 2) data sets, and allow for a means of continued communication and feedback. By soliciting further input and encouraging stakeholders to gather and upload their own gems, the ethnographers will cycle the knowledge base, further pushing the meme and creating new knowledges. In this third layer, the Ethnographers will close the digital/ethnographic divide and enact CIPHER's semantic web method, theorizing on the ground—but with the AI in their pocket—how this interpellative process works in their communities; how knowledges are translated, how new knowledges are created and performed, and how new communities are created around these knowledges. In this way, CIPHER draws conclusions about how communities create culture and how culture creates communities.

Section B: Curriculum Vitae

Faculty Posts

raculty 10818	
University College Cork – Department of Music	2014 –
Established Lecturer in Popular Music Studies; Director of Graduate Studies	
University of Cambridge – Faculty of Music	2013 - 2014
Lecturer in Popular Music Studies	
University of California, Berkeley – Department of Music	2011 - 2013
ACLS New Faculty Fellow; UC Chancellor's Public Scholar	

Education

PhD University of Wisconsin-Madison (musicology)

2009

Dissertation: Musical (African) Americanization in the New Europe: Hip Hop, Race, and the Cultural Politics of Postcoloniality in Contemporary Paris, Berlin, and London Committee: Ronald Radano, Tejumola Olaniyan, Susan Cook, R. Anderson Sutton, Pamela Potter

MM Bowling Green State University (music history)2003MM Bowling Green State University (music composition)2003BA Macalester College (music) with honors1997

Awards, Grants, Fellowships (Selected)

American Musicological Society AMS PAYS Subvention: Flip the Script: European Hip Hop and the Politics of Postcoloniality, University of Chicago Press (2017)

University College Cork Strategic Research Fund – CIPHER: Hip Hop Interpellation (2015)

British Academy/Leverhulme Grant: "Voicing Solidarity: A Postcolonial Reconsideration of the 1874 Visit of the Fisk Jubilee Singers to Wales" – Archival Research in Swansea, Wales (2014)

Volkswagen Stiftung/Andrew W. Mellon Foundation, Postdoctoral Research Fellow – Freie Universität, Berlin [Salary, Research Fund, and Conference Hosting Stipend] (2013-14) (Offer Declined)

University of California Chancellor's Public Scholar Award [Research Stipend, Course Development Funds, and Research Assistant at UC Berkeley] (2012-13)

ACLS New Faculty Fellow, American Council of Learned Societies – Two-year postdoctoral appointment as Visiting Assistant Professor in the Department of Music at the University of California, Berkeley (2011-2013)

Deutscher Akademischer Austausch Dienst (DAAD) "Changing Demographics" Research Grant [Airfare and Research Stipend for 2 Months in Germany] (2008)

Berlin Program for Advanced German and European Studies, Research Fellow (Dissertation support through the Freie Universität Berlin and German Studies Association [Research Stipend for 11 Months and Travel Budget] (2006)

Postdoc Management & PhD Students

Jessica Cawley, PhD – UCC Postdoctoral Fellow (Irish Research Council Book Completion Postdoc) "How Irish Traditional Musicians Learn: Exploring Musical Enculturation and Culture" (2017 - present) Michalis Poupazis, PhD – University College Cork (Defended 2016 – *no corrections)

"Utopian Ruptures In Spaghetti Junction: Greek and Turkish Cypriot Communities Birmingham, UK" Gustavo Sousa Marquez – UCC (Current 3rd year PhD Student)

"Beyond Gangsta: Hip-Hop, Skate Culture, and Web Culture in the Music of Tyler the Creator" James McGlynn – UCC (Current 1st year PhD Student)

"The Transient Composer: Intertextuality and the Interplay of Popular Music and Cinema"

External Examiner (PhD)

Simran Singh, PhD (Ethnomusicology) – Royal Holloway University of London (Advised by Tina K. Ramnarine) "'Disco Dreads': Self-fashioning through Consumption in Uganda's Hip Hop Scene" David Hook (AKA Solareye) (Performance) – Edinburgh Napier University (Advised by Haftor Medbøe) "An Autoethnography of Scottish Hip-Hop: Identity, Locality, and Social Commentary"

Service (Selected)

2018-	Director of Graduate Studies – UCC, Music Department; UCC Graduate Studies Committee
2016-	Editorial Board, Reviews Editor (2017-) – Journal of the Society for Musicology in Ireland
2015-2017	Research and Innovation Committee – UCC, College of Arts and Social Sciences
2014-2015	Digital Arts and Humanities Committee – UCC, College of Arts and Social Sciences
2013-2014	Part II Examination Board – University of Cambridge, Faculty of Music
2013-2014	Admissions Interviewer in Music – Girton College, University of Cambridge
2012-2013	UC Berkeley Chancellor's Public Scholar – American Cultures Engaged Scholarship (ACES)
2011	Program Committee, AMS Popular Music Interest Group Panel (AMS Annual Conference)

Invited Talks (Selected)

- 2018 Keynote, Rope-A-Dope Hip Hop Festival and Conference (AHRC) Bristol, UK: "Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap"
- 2017 Arizona State University Musicology Colloquium: "The Big Pill': Enlightenment Binaries and Black Musical Metaphysics"
- 2017 Trinity College Dublin Music Composition Center Lecture Series: "Time is Illmatic': Disability Studies, Non-normative flows, and Hip Hop *Illness*"
- 2017 Public Musicology Symposium National Concert Hall, Dublin: "Community-Engaged Musicology: The Hip Hop as Postcolonial Studies Initiative and the Stakes of Public Scholarship"
- 2016 UNESCO Learning City Lecture Ballyphehane District of Cork, Ireland: "'Strangers in Paradise': Performing Rebellion, Embodying Postcoloniality on the Emerald Isle"
- The Bleak Project SOAS, London: Live Interview and Performance with Hackney MC and *The Guardian* (UK) Contributor, Franklyn Addo.
- 2015 Digital Arts and Humanities at UCC "Hip Hop Annotation Tools Online: Promises and Problems"
- Cambridge Festival of Ideas: "Hip Hop Psych" panel "Got a Freaky, Freaky, Freaky, Freaky Flow": Theorizing Hip Hop *Illness*" (with Dr. Becky Inkster, neuroscience; Dr. Akeem Sule, psychiatry)
- 2014 Cambridge Union Society, Debate: "This House would Teach Hip Hop over Shakespeare" ("yea")
- 2013 *The Rest is Noise Festival* Southbank Centre, London: Invited to lead the Superpower Weekend Study Night: Musical (African) Americanization and *Watch the Throne* (Jay-Z and Kanye West)

Conference Papers (Selected)

- 2017 American Musicological Society Rochester, NY: "Soul Craft': Bad Brains, H.R.'s Throat, and the Instrumentalization of *Human Resources*"
- 2017 Reggae Research Network (AHRC) Institute of Popular Music, Liverpool: "Soul Craft': Bad Brains, H.R.'s Throat, and the Instrumentalization of *Human Resources*"
- 2016 MUSICULT '16: 3rd International Music and Cultural Studies Conference Istanbul, Turkey: "CIPHER: Hip Hop Interpellation"
- 2016 "It Ain't Where You're From, It's Where You're At": International Hip Hop Conference University of Cambridge: "Straight Outta B.C.': Juice Aleem's Precolonial Afrofuturist Critique"
- 2015 Hip Hop North/South Helsinki, Finland: "Strangers in Paradise': Performing Rebellion, Embodying Postcoloniality on the Emerald Isle"
- 2015 European Conference on African Studies Sorbonne, Paris: "Letters from Birmingham: Différance, Defness, and Juice Aleem's Holographic Universe in "Straight Outta B.C."
- 2014 British Forum for Ethnomusicology "Ethnomusicology and the City" Conference, City University London: "'Ghettos du Monde': Sounding the Ghetto, Occupying the Nation from Paris to Berlin"
- 2013 American Anthropological Association Chicago: "'He's Callin' His Flock Now': MC Sefyu's Postcolonial Critique and the Sounds of Double Consciousness"
- 2013 Hip Hop as Social Empowerment Volkswagen Stiftung Center, Hannover, Germany: "Ghetto Grammar: Hip Hop as Postcolonial Critique on the UK"

Peer Review (Selected)

Manuscripts

University of Chicago Press
Oxford University Press

Versita Open Access Press/DeGruyter Press

Editorial Board (Reviews Editor)

Journal of the Society for Musicology in Ireland

Journals

Journal of the American Musicological Society (Cal) Popular Music (Cambridge)

Journal of Popular Music Studies (Wiley)

Music Theory Online (SMT)

American Literary History (Oxford)

Research Areas

Hip Hop Studies, Popular Music Studies, Postcolonial Cultural Studies, African American Music, Media Studies, Digital Arts and Humanities, Critical Race Theory, Jazz Studies, New Music

Languages

German, French, Spanish, Portuguese (Reading)

Citations

There is no reliable mechanism for recording citations in my discipline, and, because of this, citation metrics are not a community norm for assessing impact. Google Scholar lists my total citations at 83 with an h-index of 3, though this under-reports the actual numbers. The wide disciplinary range of this small sample of my citations does, however, demonstrate the interdisciplinary impact of my work, particularly in African American studies, media studies, urban geography, comparative literature, and postcolonial studies—a fact supported by my peer wide ranging review activities.

Appendix: All ongoing and submitted grants and funding of the PI (Funding ID) <u>Mandatory information</u> (does not count towards the page limits)

On-going Grants

Project Title	Funding source	Amount (Euros)	Period	Role of the PI	Relation to current ERC proposal
CIPHER Proposal	UCC Strategic Research Fund	€2000	2017-2018	Grant Writer	Proposal Support Fund for ERC
CIPHER Proposal	UCC CACSSS Major Application Support Fund	€2000	2017-2018	Grant Writer	Proposal Support Fund for ERC
Flip the Script Subvention	AMS PAYS 75	€1000	2017-2018	Author	First book subvention and promotion

Grant applications

Project Title	Funding source	Amount (Euros)	Period	Role of the PI	Relation to current ERC proposal ²
Flip the Script	UCC, College of ACSSS	€1000	2017-2018	Author	First book subvention
Flip the Script	National University of Ireland	€1000	2017-2018	Author	First book subvention
Hip Hop Interpellation In Europe	IRC New Horizons	€89,000	2015-2016	Ethnographer Project Leader	Small-scale Pilot Version of CIPHER
Voicing Solidarity	British Academy / Leverhulme Foundation	€3,000	2014	Archival Researcher	African American Musical Influence in Europe
European Hip Hop and The Politics Of Post- coloniality	Volkswagen Stiftung	€70,000	2013-2014 (offer declined for Cambridge Job)	Ethnographic Work to Finish Ms. And Lead Conference on Subject	Smaller scale European study of hip hop
Planet Rap	UC Berkeley Center for American Studies	€5,500	2013-2014	Coordinator and Manager	Community Engaged Research Initiative
European Hip Hop and The Politics Of Post- coloniality	ACLS New Faculty Fellowship	€100,000	2011-2013	Research and Teaching Fellowship to Finish Ms.	Smaller scale European study of hip hop

Section C: Early Achievements Track Record

J. Griffith Rollefson, PhD – Established Lecturer in Popular Music Studies, University College Cork jg.rollefson@ucc.ie / http://jgriffithrollefson.wix.com/homepage / https://europeanhiphop.org/

Principle Investigator Profile

I am an ethno/musicologist and cultural theorist whose research centers on black music and globalization from the African American spirituals to hip hop. I have a top-notch and truly internationally record of academic achievement having earned prestigious PhD and dissertation research funding; published with the top presses, series, and journals in my fields of ethno/musicology, black music, and popular music studies; earned international awards, fellowships, and grants from the ACLS, DAAD, Volkswagen Stiftung, British Academy, Enterprise Ireland, American Musicological Society, and others; and secured research and teaching posts at the world's finest universities.

Throughout my research, I have pursued an innovative approach to engaging the hybridities, paradoxes and asymmetries of contemporary globalization, working through the contradictions of global capitalism that simultaneously center black music and marginalize black people. Based on fieldwork with communities in Paris, Berlin, and London, my monograph, Flip the Script: European Hip Hop and the Politics of Postcoloniality (University of Chicago Press, 2017), makes the bold and transformational claim that in hip hop's sonic and rhetorical contours we can hear that African American "double consciousness" is a particularized US form of a global postcolonial condition. Of the global and necessarily interdisciplinary study, sociologist and author of The Black Atlantic, Paul Gilroy, writes: "detailed, innovative, and exhilarating... At last we have a critical survey that can match the complexity and power of the music"; musicologist Ellie Hisama adds: "A brilliantly textured portrait of European hip hop... An inspiring and hopeful book"; ethnomusicologist Tom Solomon writes: "Flip the Script is highly original and ambitious, and a substantial contribution to research on hip hop and postcolonialism"; and hip hop and media studies pioneer Murray Forman concludes: "Simply stated, this is a powerful book with a killer flow." The American Musicological Society recently published an excerpt from the book's conclusion on their flagship blog, MusicologyNow and it has been featured on TelegraphBooks.com, FauxSounds.com, Page99Test.com, and elsewhere. The book has also been adopted in interdisciplinary postgraduate seminars around the world, including Tatiana Thieme's Geography seminars at University College London and Ellie Hisama's Musicology seminars at Columbia University. This and much more information on the book's impact is available at the companion website: https://europeanhiphop.org/.

What's more, the book is making inroads back to the communities that inspired it. The hip hop fan site ScratchedVinyl.com writes: "Flip the Script is a must-read for hip hop fans that are seeking to broaden their horizons and understand how hip hop is being made and consumed in Europe... Rollefson has crafted a book that is very readable, and helps build a base knowledge that will leave you hungry to learn more." As I have stressed in the "statements of the art" section above, when we take seriously the cultural knowledge of music makers and model a methodology premised on their beliefs and practices—regardless of how complex a task that might be—we open up new avenues of inquiry and make bold new leaps in understanding. Through close listening I have thus crafted theoretical and methodological tools that help to disabuse us of our presuppositions and move us past the oft-sedimented habits of thought and into new culturally responsive, engaged, and nuanced realms of understanding.

I recently published a co-authored article with Laudan Nooshin as part of the journal *Twentieth-Century Music*'s Discussion Forum, "Defining Twentieth and Twenty-first Century Music" (2017b). Our piece, titled "Critiquing 'twentieth-century music': A Polyvocal Ethnomusicological Response," sat next to luminaries in the field including George Lewis, Dai Griffiths, Noriko Manabe, and Benjamin Piekut and implored music scholars to think long and hard about how "Eurocentrism and its twentieth-century myopia have conspired to naturalize a universal idea of human progress at the expense of other parallel histories." Another recent essay for the forthcoming *Oxford Handbook of Hip Hop Studies* [in press, 2018] examines the hybrid history and polycultural reality of hip hop's engagements with martial arts ideologies and epistemes. That chapter, titled "Hip Hop as Martial Art: Towards a Political Economy of Violence in Rap Music," examines one hip hop "gem" (in the sense that I describe in B1 above)—the ideological/performative metaphysics of "words as weapons" so evident and ubiquitous in hip hop praxis.

Looking back at my track record, my 2008 examination of musical Afrofuturism, published as "The Robot Voodoo Power Thesis" in *Black Music Research Journal*, is an early example of my penchant for finding novel, artist-led heuristics and became an early milestone in my career. The article opened the floodgates for music-centered examinations in the field of Afrofuturism and was the first to theorize the concept of "anti-anti-essentialism"—moving debates past the well-worn ruts of the "essentialism vs. anti-essentialism" debate in black music studies. Similar to my seemingly contradictory Hip Hop Interpellation thesis, this was accomplished through the sonic ambivalences and rhetorical contradictions of a hip hop lyric: "Supersonic,

bionic / Robot voodoo power" (Thornton). The article has been cited over forty times and garnered me speaking engagements at Cambridge, Princeton, Northwestern, and elsewhere. Additionally, a French translation was published in the conceptual artist Lili Reynaud-Dewar's book *Interpretation*.

I also have extensive management experience: I have served as PI for various international research grants; I have managed dozens of postgraduate teaching and research assistants; I have managed applications and served as official mentor for ERC and Irish Research Council Postdocs; and I currently serve as Director of Graduate Studies in the Department of Music at UCC. As one example of my management experience, during my time as ACLS New Faculty Fellow in Musicology and Ethnomusicology at the University of California, Berkeley (2011-2013), I was named UC Chancellor's Public Scholar, serving as PI for a community engaged scholarship initiative on hip hop and postcolonial studies. As PI for the project "Planet Rap, Bay Style," I conducted a search for and hired a postgraduate research assistant and selected ten Berkeley undergraduate students to work with secondary school youth at local community arts institutions. I managed contracts and funds dispersal; drafted memorandas of understanding with the organizations; and arranged a live-streamed panel on hip hop and the digital humanities titled "Rap Genius and the Open-Sourcing of Hip Hop Knowledge" as part of the public research project. It is as part of this panel that I first met the Genius.com team and began thinking about instrumentalizing big data in hip hop studies—an interest that has led me to my interests in digital humanities and my work with UCC's Digital Arts and Humanities Committee. Not coincidentally, my time as PI for Planet Rap was also the period during which I imagined the social media feedback loop that would be responsive to hip hop communities and provide a feedback mechanism that could value hip hop's knowledges and give hip hop's stakeholders a real and active role in hip hop scholarship.

In working on the European hip hop book—the first of its kind—I made a number of theoretical breakthroughs to explain the processes that center black music while marginalizing black people. During my time on the Faculty of Music at the University of Cambridge, I led a panel on hip hop discourses of "illness" vis-à-vis mental health at the Cambridge Festival of Ideas (with Cambridge neuroscientists Becky Inkster and Akeem Sule) and was also invited to London's Southbank Centre to lead a study night on my concept of "Musical (African) Americanization" as part of Alex Ross's *The Rest is Noise Festival*. That theory describes how Americanization in the realm of music is not simply a homogenizing monolith, but a deeply ambivalent process that also diversifies, activates minority identities, and plants seeds of emancipation through the unlikely form of commercial media and cultural commodities. This concept proved a crucial step in developing the basic assumptions that ultimately led me to CIPHER's new emancipatory forms of post-Althusserian interpellation theory.

As mentioned in my state of the art discussion above, research is nearing completion for a chapter titled, "Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap," in the new collection Made in Ireland: Studies in Popular Music, (Mangaoang, et. al.). Using pilot data sourced from Irish hip hop communities, the chapter models and tests the Hip Hop Interpellation thesis. As I show, Ireland is a nation in which poetry, music, and storytelling figure prominently in constructions of national identity—indeed, the national symbol is the Celtic harp, icon of the ancient bards, the epic storytellers. Notably, it is also a country with a proud history of anti-colonial struggle and diasporic consciousness. Not surprisingly, these legacies figure prominently in the ways that hip hop has been engaged as a tool of cultural expression and political resistance by Irish MCs and DJs—from the street reporting, revolutionary lyrics, and "Celtic funk" of pioneers ScaryÉire and Marxman to the bardic references, Joycean wordplay, and trad soundscapes of contemporary artists like Temper-Mental MissElayneous and Spekulativ Fiktion. In the study I illustrate how KoS manifests itself in Irish hip hop praxis. Through interviews, observations, and other forms of ethnographic and archival research—including collaborative storytelling with artists—this chapter tells a history of hip hop in Ireland. In so doing, however, it also makes a larger claim about the relationship between the ways that this irreducibly black American art form has hailed countless subjects into hip hop consciousness; subjects whose experiences had primed them for the "new cultural affiliations" (Condry) and "identity of passions" (Gilroy citing Ellison) that hip hop scholars have described.

Indeed, Spekulativ Fiktion, one of the Irish rappers I examine in the chapter perfectly encapsulates my theorization of CIPHER: Hip Hop Interpellation in his references to James Joyce, who, writing in 1916 (at the dawn of Irish Independence), suggested: "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets." I now intend to use the track record of career achievements that I describe here as a launch pad to undertake the <u>utterly transformative</u> and <u>broadly transferable</u> work of CIPHER: Hip Hop Interpellation. With the game-changing support of the ERC Consolidator Grant I will lead global hip hop studies into a brave new world, parlay my established excellence in the field of hip hop studies into broad new realms of cultural investigation, and upend how we think about culture and/as cultural production.

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ERC Consolidator Grant 2018 Research Proposal [Part B2]

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CIPHER: Hip Hop Interpellation

Le Conseil International pour Hip Hop et Recherche The International Council for Hip Hop Studies

Section A – State of the Art and Objectives

Hip Hop Interpellation

Overview

CIPHER will launch the global research initiative, Hip Hop Interpellation, pilot a new semantic digital/ethnographic web methodology, and codify the emergent discipline of global hip hop studies. It addresses the central question: why has this highly localized and authenticizing African American music translated so easily to far-flung communities and contexts around the globe? Through this specific question the project attempts to understand the foundational and broadly transferable question: how are globalization and localization related? To answer these questions CIPHER posits the Hip Hop Interpellation thesis, that hip hop spreads not as a copy of an African American original, but, through its *performance of knowledge*, emerges as an *always already* constituent part of local knowledge and practice. The theorization thus moves beyond the "hailing practices" described by Althusser's theory of interpellation—the discursive webs that coerce ideological incorporation—to describing an interpolation that locates *other* histories within and through hip hop's performed knowledges.

CIPHER's semantic web methodology tests this thesis, tracking how hip hop memes—slogans, anthems, and icons—are simultaneously produced by people and produce people. This research clears the conceptual impasse of structural "cultural imperialism" vs. agentic "cultural appropriation" debates and instrumentalizes the methodological distance between ethnographic specificity and big data generality. It does so by creating a feedback loop between digital humanities methods (crowd sourcing, semantic tagging, computational stylometry) and ethnographic fieldwork techniques (interviews, musical analysis, participant observation). The result will be an iterative map of Hip Hop Interpellation/Interpolation created by stakeholders that is transformational of our understanding of culture *and/as* cultural production and transferable to pressing questions about globalization and *l'exception culturelle*.

*The CIPHER Acronym: The CIPHER methodology is encoded in the title of the project. In hip hop, a "cipher" is defined as the feedback circle formed whenever "three or more people gather" to perform, challenge, and empower each other (Keyes). As such, the cipher is the basic unit of hip hop community. Yet, there is another key definition of "cipher" in hip hop—it is also the coded knowledge created by hip hop communities (Alim). The cipher is thus the basic unit of hip hop community and the basic unit of hip hop knowledge—le matériel et l'idéal. Put succinctly, hip hop's cipher concept recognizes how "culture and cultural production" are mutually constituted. As the critically acclaimed rapper, Mos Def, put it in 1999: "We are hip hop. Me, you, everybody. We are hip hop. So hip hop is going where we going" (Bey).

*The CIPHER Logo: CIPHER's Sankofa/Power Logo encapsulates Hip Hop Interpellation's hypothesis, aims, and methodology. It is built around a favorite meme of hip hop knowledge, the Sankofa Icon of the Akan people of West Africa (Keyes). In Akan culture the symbol signifies the power of self-knowledge, depicting a bird progressing to the future yet reaching back to its history—depicted as an egg—which holds the dual potential for both sustainability and rebirth. In the Sankofa/Power Logo I have replaced the particularized power of the egg with the digital Universal Power Symbol. Like the Sankofa Icon, the Universal Power Symbol holds a dual potential, coded conceptually and visually as 1/0, on/off. The Sankofa/Power Logo thus unites an ancient icon with a contemporary icon, a particular wisdom with a universal one, signifying hip hop's glocalizing power and this research initiative's ethnographic and digital methodology.

1. Background: "Statements" of the Art

Hip hop is a form of artistic and political expression forged in the crucible of New York City's post-industrial South Bronx in the mid-1970s. Over the course of the 1980s this music and its allied art forms, graffiti art and breakdancing, provided invisible youth in the African American and Latino ghettos of U.S. cities with a constructive and increasingly mediatized platform for the expression of their dreams and frustrations. Today, this once highly localized and subaltern ghetto music has become an international commercial phenomenon, reaching every country and every culture across the globe (Chang 2007). What's more, despite its wide commercialization, the music and its attendant ideological formations have blossomed in critical force.

On the classic 1993 track "Award Tour" the NY hip hop crew, A Tribe Called Ouest, reflect on the globalization of hip hop against the backdrop of hip hop's situated ideology. The track's chorus reports from the "Tribe's" voyage across the globe: "We on Award Tour with Muhammad my man / Goin' each and every place with a mic in their hand / Chinatown, Spokane, London, Tokyo." In the first verse, the rapper Q-Tip (so named because his words and voice "clean out your ears") explains one of hip hop's fundamental concepts, Knowledge of Self (KoS), as he journeys to the far corners of the hip hop world: "You can be a black man and lose all your soul / You can be white and groove but don't crap the roll (role) / See my shit is universal if you've got knowledge of dolo or delf or self / See there's no one else / Who can drop it on the angle / acute at that / So: doo-dat, doo-doo dat-dat-dat." In these few lines, O-Tip summarizes CIPHER's theory of Hip Hop Interpellation. In the context of a track about hip hop globalization, Q-Tip explains that hip hop's belonging is not racially determined. A black man can be out of touch with hip hop and its soulful black musicality. Likewise, a white person can enter into hip hop's performative community and groove along, but—punning on the ghetto dice game par excellence, "craps"—warns that one should not feel entitled in this "role." Rather, hip hop is universal, but *only* for those who have found themselves through a KoS "quest." In addition to catachrestic wordplay ("acute"), homophones ("roll"/"role"), and non-lexical, jazz-inflected scat, Q-Tip's poetic lines encipher this knowledge in the hip hop memes "dolo" (an acronym for "done on the lonely") and "delf" (a "higher form" of self). As such, O-Tip is performing encoded hip hop knowledge suggesting that this art form is globally accessible and potentially empowering to everyone, but must be accessed through local knowledge and practice.

As I have found in my fifteen years of fieldwork with hip hop communities across Europe and the US, hip hop has indeed spoken to subjects around the world. As Q-Tip suggests, it has resonated with these subjects because they are on the same quests, asking the same questions, and have generated a degree of KoS. If we are to believe him—and the statements of countless other hip hop artists—hip hop thus spreads not as a copy that is "adopted and adapted" to local concerns (Prevos), but emerges as an *always already* constituent part of local knowledge and practice. In this way, hip hop's global appeal and power is found through introspection and centered in/on local traditions and concerns, not taken on as an appropriative or assimilative act. As the other half of Tribe's rapping duo, Phife, explains in the track's second verse: "When was the last time you heard the Phifer sloppy? / Lyrics anonymous, *you never hear me copy*." <u>CIPHER thus takes seriously hip hop's theorizations of itself.</u> Through a global but targeted approach, it focuses on the ways that hip hop's universal messages are found through local knowledge and practice.

2. Global Hip Hop Studies: State of the Art

In 2001 Tony Mitchell edited Global Noise: Rap and Hip Hop Outside the USA, a milestone for the emerging field of global hip hop studies featuring chapters on hip hop in Canada, France, Germany, the UK, Japan, Korea, Oceania, and beyond. Referencing (in the title) Tricia Rose's seminal monograph, Black Noise: Rap Music and Black Culture in Contemporary America (1994), Mitchell signposted his collection's indebtedness to Rose's foundational work but also critiqued Rose for a perceived Afrocentrism, suggesting that her model for a global hip hop studies "would involve studying the appropriation of rap and hip hop as an essentialized, endemically African American cultural form." Stemming from this critique a second major assertion, outlined in Mitchell's introduction to the collection, suggested that hip hop outside the US offered better examples of the art form's iconic status as a "resistance vernacular" freed from the commercializing imperatives of the largely co-opted US form (Potter). The stage was thus set for debates about the essence of hip hop that are still with us today (Perry, Morgan, Condry, et. al.). Notably these debates tend to be unproductive, rehearsing entrenched positions and reproducing untenably totalizing conceptual frames: Is hip hop an essentially African American form that has been universally (mis)appropriated or an imperialist extension of US global hegemony and the culture industries? While many thoughtful scholars have since added to our understanding of hip hop around the world through focused case studies (Perry, Morgan, Aidi, Haupt, Kitwana, Keyes, Appert, Condry, Forman, Flores, Kelley)—and sometimes with cross-cultural

frames (Rollefson 2017a, 2015, 2014, Basu and Lemelle, Nitzsche and Grünzweig, Marshall)—<u>CIPHER proposes a paradigm shift in how we conceive of hip hop globalization by troubling the basic oppositional premises of how we think about the relation of the local to the global (Eoyang).</u>

The second milestone in the field was the 2009 collection Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language (Alim, Ibrahim, Pennycook, eds). Following up on the hip hop artist interviews gathered for the 2006 collection *Tha Global Cipha*, this collection was the first to propose that hip hop globalization is more complex than the essentialist v. anti-essentialist debates outlined above would imply. Here the editors develop the thesis that hip hop spreads through a complex interplay of globalizing and localizing linguistic processes premised on hip hop's core tenets of "knowledge of self" (KoS) and "keepin' it real." Indeed, it is here in a piece coauthored by Pennycook and Mitchell that the scholars discuss the organic intellectual "dusty foot philosophy" of Somali-Canadian rapper, K'Naan, and report on a Māori rapper who suggests that hip hop "always has been" part of his indigenous culture. While we might dismiss the statement as manifestly absurd, it displays a distinctly hip hop way of thinking ("flipping the script") and inverts the glocal gaze suggesting that "entrenched oral traditions of storytelling and poetry stretching back thousands of years have incorporated hip-hop into their cultures rather than the other way around." This piece marks the first reported instance of a widespread phenomenon that I found in my own fieldwork with hip hop artists in Berlin, Paris, London, and across Ireland—namely, that hip hop ideology encourages artists to find themselves and their cultures in and through hip hop, localizing hip hop wisdom within local knowledges and claiming the art form as their own.

As part of the ethnographic fieldwork for my first book, *Flip the Script: European Hip Hop and the Politics of Postcoloniality* (University of Chicago Press, 2017), comments by a number of artists and fans ("they were speaking to me," "I heard myself and my community in hip hop") described emergent moments of recognition and resonance in listening to—and being "hailed" by—African American hip hop. It was the amplification and theorization of these voices that led Paul Gilroy to blurb my book as the new state of the art—the next level—in hip hop scholarship, writing: "At last we have a critical survey that can match the complexity and power of the music." In CIPHER, I thus build on the incremental advances of the 2001 and 2009 collections—and my own recent applications of interpellation theory (see theory section below)—to pivot into new territory that systematically attends to these questions of localization that I was not able to address in my Europe-centered study.

Already underway is research for my forthcoming chapter "Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap," in the new collection *Made in Ireland: Studies in Popular Music* (Mangaoang, et al). Using pilot data sourced from Irish hip hop communities, the chapter tests the hip hop interpellation thesis. As I show, Ireland is both a country with a proud history of anti-colonial struggle and diasporic consciousness and a nation in which poetry, music, and storytelling figure prominently in constructions of national identity—indeed, the national symbol is the Celtic harp, icon of the ancient bards, the epic storytellers. Not surprisingly, these legacies—and their attendant symbols and archetypes—figure prominently in the ways that hip hop has been engaged by Irish rappers. The chapter thus makes a larger claim about the relationship between the ways that this irreducibly black American art form has hailed countless subjects into hip hop consciousness; subjects whose experiences and knowledges of self had primed them for the "new cultural affiliations" (Condry), "identity of passions" (Gilroy citing Ellison), and network of postcolonial entanglements that hip hop scholars have described. Why has this highly localized, particularized, and authenticizing black American music translated so easily to far flung communities and contexts around the globe? Because those communities were already hip hop; they just didn't know it yet.

While this research underway is systematic, cutting edge, and wholly transformative for a field that is still in thrall to hypodermic models of appropriation, it remains limited by traditional ethnographic methods and armchair theorizations. The jump-step innovation of this new research initiative is its testing of the Hip Hop Interpellation thesis with the big data tools of the CIPHER method (see methodology section below). As Shazam.com, Genius.com, and WhoSampled.com have proven, we have an amazing resource in the already-digitized massive online archive of internet sound. A number of scholars have begun experimenting with data analytics in the realms of art musics, traditional musics, and popular musics (Bevilacqua, Kaneshiro, Mason, Srinivasamurthy, et. al.) and while the Text Encoding Initiative and Music Encoding Initiative have facilitated important incremental advances in cultural data analytics, these initiatives are still dealing with text and image (musical notation) – not sound. CIPHER's move into the rich and polysemic realm of sound will prove foundationally transformative for music studies—and cultural studies more broadly.

The major breakthrough of CIPHER's semantic *and sonic* web methodology is the emerging data analytics field of Stylometry (Argamon, Burrows, Matthews, et. al.). Stylometry is an emerging field of data analysis

that asks experts to define parameters of style and then sets algorithmic thresholds for identification of that style using cluster analysis methods (Böhm, Everitt, Romesburg, et. al.). Stylometric methods have been used for everything from identifying authorial voice in biblical texts and Shakespeare to predicting pop musical hits. Yet, the field is vastly overinvested in textual analysis and sonic applications are mired in the myopic economic imperatives of the music industry's as-yet-unproductive predictive algorithms for making the next pop hit (Westcott). Breaking new ground, the CIPHER method delimits the musical subject, scraping the web to build and index databases of global hip hop lyrics (layer 1 below) while also working with the massive already-digitized archive of internet music (layer 2 below). Working with this data and the CIPHER computational team, CIPHER's expert ethnomusicologists set parameters for style. The advance comes in CIPHER's expert computational and ethnographic cross-referencing cluster analysis of lyric, beat, timbre, and other sonic parameters to examine, for instance, what trends emerge when we examine a hip hop beat AND the iconic sound of the Turkish Saz; or further, what conceptual correspondences we can find when we have a hip hop beat AND a Turkish Saz AND German texts? The CIPHER method thus reminds us of the big picture: content is nothing without form; data is meaningless without understanding its contexts. As Deleuze and Guattari suggest, sound gives ideas context, and thus, power: "Sound invades us, impels us, drags us... Flags do nothing without trumpets." CIPHER allows us to cross-reference content with its performative iteration in musical form. This research thus re-centers performativity. As Lennard Davis reminds us, one of the primary practical implications of the Enlightenment was to move the West from a society that based its cultural production on performances to one that focused its cultural attention on texts. Due to its dialogue with earlier modes of storytelling, hip hop gives us a particularly insightful subject through which to analyze a recent shift away from text-as-culture and back towards performance-as-culture. This is the figure "culture and/as cultural production" to which I refer in the abstract above (Goehr).

Thus CIPHER: Hip Hop Interpellation will revolutionize global hip hop studies by integrating linguistic approaches with musicological and performance studies approaches, thus attending to this music as music. One of the most pernicious limitations in hip hop studies (and popular music studies more broadly) has been its reliance on text-based analyses that fail to account for the sonic, visual, and lived experience of musical performance and musical community (Auslander, Small). This critique rings loud and true for all of the studies mentioned above, which emphasize hip hop's dynamic linguistic flows.. The methodology CIPHER proposes attends to this foundational problem in hip hop scholarship by positioning this music as performance rather than communicative text following Gilroy's largely unheeded caution to hip hop scholars against the idea "that the world can be readily transformed into text.... especially when the phenomenology of musical forms is dismissed in favour of analysing lyrics" (Gilroy 1994 after Foucault). Now, nine years on from Global Linguistic Flows, sixteen years on from Mitchell's collection, and over twenty years on from Gilroy's caution, it seems appropriate to reconsider our reliance on language and intertextuality per se, instead moving into the sonically communicative, performative, and hearing-centered terrain of "interpellation"—a path laid out by recent interdisciplinary advances in sound studies (Sterne, Born, Kassabian, Elliott, Garcia, et. al.). Furthermore, it is high time for the intellectual and organizational disciplining that the CIPHER project proposes. The CIPHER theory and methodology provide, for the first time, a systematic, empirical, and global vision for hip hop studies that moves beyond the anecdotal.

3. Theory - Hip Hop Interpellation Theory: Post-Althusserian Performative "Hails"

CIPHER: Hip Hop Interpellation attends to the central question: why has this highly localized, particularized, and authenticizing African American music translated so easily to far-flung communities and contexts around the globe? The research initiative will test a new hypothesis about cultural production and cultural belonging, pilot a new semantic web digital/fieldwork methodology, and establish the global council, CIPHER (Le Conseil International pour Hip Hop et Recherche/The International Council for Hip Hop Studies). CIPHER will codify and formalize the emergent discipline of global hip hop studies around this major research initiative, the first of its kind, examining hip hop music and communities on five continents through a theory of Hip Hop Interpellation.

This theory of hip hop globalization helps us understand how hip hop's "knowledge of self" and "keepin' it real" ideologies allow appropriating cultures to localize, reterritorialize, and ultimately indigenize this global culture, simultaneously locating themselves within (and through) hip hop and claiming the art form as their own. The theory of interpellation that I propose situates hip hop as a musically performative linguistic project that builds networks of meaning and belonging within and across languages and musical traditions. I argue that it is the act of performative translation that enables these global networks and allows for their valorization of local distinctiveness.

A central aim of this study is thus to understand how hip hop, as a "glocal" cultural practice, spreads not as a copy of an African American original, but, through its naming practices and knowledge formations, emerges as an *always already* constituent part of local knowledge and practice. For instance, while the history of West African "griot" traditions authenticate hip hop's poetic imagination in those cultures (as a perceived continuity or "retention" audible in African American cultural practice), I argue that hip hop also reinvigorates bardic poetry traditions outside of Africa, allowing for the revitalization of national epics and sagas from Ireland and Scandinavia, to Turkey, China, and Native America. As such, these processes of Hip Hop Interpellation simultaneously valorize local and indigenous knowledges and encourage their recasting through the mediatized contours of global popular culture, often as a counter-globalizing force.

Around the world, hip hop's evocations of displacement, disenfranchisement, and disillusionment have resonated deeply with the frustrations of marginalized communities. But hip hop has also proven a powerful site for building new solidarities, new interethnic coalitions, and imagining new futures. In its calls for "political consciousness" and its entreaties to "fight the power"—together with countless other "interpellations": those shorthand gestures, naming practices, and framing rhetorics—hip hop has built a linguistic and musical lexicon that has spoken to countless non-white and minority subjects around the world. Notably, however, hip hop has also resonated with broader working class communities, white immigrant communities, and ethnic *majority* communities around the world. In this research project I am thus interested in how all of these subjects express their critiques through the global media of hip hop, yet find their answers in local histories—from proletarian solidarities, revolutionary histories, and postcolonial consciousness to deep histories, mythologies, and national epics.

In his 1972 essay "Ideology and Ideological State Apparatus (Notes Towards an Investigation)," Louis Althusser crafted the theory of interpellation to describe the ways that "ideological state apparatuses" subjugate and govern their subjects. Using the example of the way a police officer might shout "Hey, you there!" he explains how, on hearing the "hail," the individual being hailed turns *in conditioned response*. It is this *always already* entrainment of which Althusser writes: "by this mere one-hundred-and-eighty-degree physical conversion, he becomes a *subject*"—his interpellation is brought into form through the hail, which he recognizes and already understands.

Although Althusser's theory of interpellation—and elaborations by Foucault, *Deleuze and Guattari*, Ranciere, Butler, and others—was designed to describe the ways that ideological coercion *and subjectivization* function in hegemonic structures via ideological state apparatuses like police forces, bureaucracies, religions, etc., his work has since been widely applied outside of such repressive ideological regimes (Macherey, Haupt, Garcia, Bhabha, Lapsley and Westlake, Mulvey). In his 2012 *Radical Philosophy* article "Figures of Interpellation in Althusser and Fanon," Pierre Macherey relates Althusser's focus on the repressive state police's hail of "Hey, you there!" to Fanon's focus on the colonial subject's (own) hearing of "Look, a nigger!" Notably, the latter hail is *about* but not *for* this (non)subject—and, as Macherey rightly surmises, this (non)hail brings into consciousness *alterity*. Indeed, this hail brings into form and sonically structures a counterhegemonic subjectivity. Similarly, in his *Static: Race and Representation in Post-Apartheid Music, Media and Film*, the South African media scholar Adam Haupt speaks of the ways that "racial and class interpellation" both forms the shared languages of solidarity and facilitates individual agency.

In addition to Deleuze and Guattari's post-Althusserian work on how sound "impels us," perhaps most relevant to the sonic interpellation theory I describe here is Luis-Manuel Garcia's "Interpellation and the Ethical Turn in Electronic Dance Music." In this recent colloquium presentation at the Oxford Faculty of Music, the EDM scholar described the "coercive ideological force" of "calls to ethical action in EDM communities in Berlin," turning the focus to counterhegemonic ideological formations—and foregrounding musical sound in the analysis thereof. Indeed, the paper and its applications of Althusserian theory in the realm of sound studies and ethnomusicology, came out of a panel at the recent Society for Ethnomusicology Conference, "The Call: Ethics and Sonic Entanglement" (November 2017). CIPHER leverages such post-Althusserian theories of interpellation and subjectivization to explain how counterhegemonic movements such as hip hop (Lipsitz) also function through such "coercive" hailing practices, which "shout out" to individuals and bring them into form as subjects.

Hip Hop Interpellation moves from an understanding of the *naming practices* of Althusser's theory of inter*pellation*—the hailing practices and discursive webs that enable ideological incorporation—to an inter*polation* that locates *other* histories within and through hip hop's performed knowledges. This theory thus reinterprets Althusser's interpellation as a performative theory centered around the act of *sonic recognition*—"they were speaking to me."

Section B – Methodology

4. The CIPHER Method: The Semantic Digital/Ethnographic Web

CIPHER: Hip Hop Interpellation will employ a three-layered semantic digital/ethnographic web methodology built on the premise that slogans, anthems, and icons—"hails"—are simultaneously produced by people and produce people. If #BlackLivesMatter has shown us anything it is how the discursive is the material; how a hashtag can become a movement and how a movement needs memes: hashtags, anthems, and symbols. Since the emergence of #BlackLivesMatter and #MeToo this truth has become self-evident. But this premise is nothing new. Likewise, the samba is both product of and productive of Brazilians, *«liberté, égalité, fraternité»* is at once *une devise révolutionnaire* and constitutive of *la République française*, the Wolof griot both sings about the people and "sings the people." What is new is our ability to track the emergence, circulation, and translation of those appellative practices—those memes—through digital networks (Maynard, Mello). As such, the three-layer CIPHER Method employs the digital humanities methods of crowd sourcing, semantic tagging, computational sociolinguistics (stylometry, cluster analysis, topic modeling) (Matthews, Kaufman, Blei), and mapping and cycles them through the traditional ethnographic techniques of interviews, thick description, musical analysis, participant observation, and stakeholder training. In this way the CIPHER Method attends to culture and/as cultural production by articulating digital "semantic web" technologies to ethnographic webs (see Layers 1-3 below).

To attend to the glocal complexities of how global flows are particularized at the local level, the CIPHER Method divides the global focus into five geographic fields with their myriad culture regions. While this project will not (indeed cannot) presume to closely examine every culture and language region, the CIPHER Ethnographic Team—comprising three trained Ethnographic Postdoctoral Researchers with linguistic, musical, and cultural specializations within the geographic fields of Africa/Middle East, Asia/Pacific, and Latin America/Circum-Caribbean, respectively, along with the PI and a PhD Student (in ethnomusicology) focusing on the European and North American geographic fields—will create a networked collection of targeted regional studies with true global reach and diversity. What's more, through the CIPHER Method's stakeholder training design (see Layer 3 below), the targeted geographic focus will cycle out across the regions more broadly, taking root in local hip hop communities beyond the geographic, linguistic, and musical reach of the Ethnographic Team's fieldwork. CIPHER will thus yield data-driven, landmark conclusions about transnational and translational cultural flows at the regional and national levels, but it will also provide local insights and power more focused ethnographic conclusions—with digital resonances.

In every layer of the CIPHER Method, the CIPHER Ethnographic Team feeds data back to the CIPHER Computational Team—and vice versa. Comprising the PI, a Senior Postdoc in Computational Sociolinguists, her/his PhD student (in digital arts and humanities), and the support staff at the Insight Centre for Data Analytics (see Letters of Support in Annex 2), the Computational Team will model and refine the search parameters and stylistic thresholds fed in by the Ethnographic Team. Further, they will build the Application Programming Interfaces (APIs) (see Layer 1 and Layer 2 below) that will analyze and map correspondences between Ethnographic data sets and scraped online data. Setting up these feedback loops and working in constant collaboration, the Ethnographic and Computational Teams will thus model the cyclical, global/local, and digital/ethnographic conception encoded in the CIPHER: Hip Hop Interpellation acronym and logo (see p.1 above). This model will facilitate the first systematic global and cross-cultural analysis of hip hop while also deepening the individual researchers' knowledges within and across their specific culture regions and computational fields. Most importantly, this method will prove transformative for our understanding of the spaces between culture and cultural production, between langue et parole, between Shadow and Act (Ellison), between Text and Act (Taruskin), shifting our focus to the all-important spaces where cultural meaning is made. As such, the CIPHER Method will prove easily transferrable to broader areas of cultural inquiry: to popular music, to musical sound, to performance, to culture.

5. Three-Layer CIPHER Design

Layer 1. "Hip Hop Appellations: Building the Knowledge Base" (and the Textual API)

First, the CIPHER Team, Advisory Council Members, and our extended networks of artists and scholars will crowdsource an initial data set and knowledge base by introducing a viral meme into our social networks (Twitter, Facebook, email lists, and RapGenius.com). The meme asks users to: "Name the top ten gems of hip hop knowledge that best represent your hood/city/nation. These can be words, phrases, and lyrics, or symbols, samples, beats, and power moves (dance). They can be digital hashtags, classic revolutionary anthems, or ancient icons. They can have universal or local meaning. #CIPHERGEMS @CIPHERHHI." With the help of the CIPHER Team's artist and research network and the globally-connected CIPHER Advisory Council (see Letters of Support in Annex 2), the meme will be translated into French, Spanish, Portuguese, Dutch, German, Greek, Polish, Czech, Russian, Turkish, Hebrew, Arabic, Wolof, Yoruba,

Xhosa, Zulu, Afrikaans, Hindu, Tamil, Urdu, Mandarin, Cantonese, Japanese, Korean, Indonesian, Māori, and Tagalog, and introduced into appropriate regional social networks. Additionally, we will circulate a follow-up meme to encourage new translations and circulations.

We will collect and compile the crowdsourced feedback in multiply indexed databases and then design AI Natural Language Processing searches for everything from global archetypes to specific hip hop gems—allowing for the AI to learn and flag emerging memes, themes, archetypes, and flashpoints. Layer 1 thus connects first-generation US-based markers of hip hop knowledge and knowledge of self (Sankofa, KoS, third eye, overseer/officer, "I have a dream," "Buffalo Soldier," "It's like a jungle sometimes," "dead presidents," etc.) to translations and local cultural markers around the globe, for instance in France (*liberté*, *j'accuse*, Fanon, Algeria, Vichy, *banlieue*, *les émeutes*, Sarko, etc.). Together, the Ethnographic and Computational teams will sort, tag, and track these data—these "gems"—indexing them to massive lyric databases scraped from lyric sites such as RapGenius.com/.fr/.de/.jp/etc. (home to Rap Stats with 25 million unique users per month), building a Textual API to analyze these data and build a profile of the ways that such "hails" emerge and evolve. The CIPHER team will look not only at how these practices emerge within national contexts over time, but how these linguistic forms are translated, hybridized, localized, and flipped across 'hood, region, and nation. By working with these smallest units of hip hop knowledge, the CIPHER approach attends to a vast array of *appellations* and puts them in a distilled and manageable form that allows us to understand the complexities of these glocalizing transnational and translational processes.

Layer 2. "Hip Hop Interpellations: Sounding the Knowledge Base" (and the Sonic API)

With this big data set, we will highlight common threads between appellations and begin examining the enunciative and musical aspects of their interpellation on sound recordings by building a Sonic API (Bevilacqua) on top of the Textual API. For as I suggest above, content is nothing without form; "Flags do nothing without trumpets." In this second stage, the computational and ethnographic teams will thus analyze beats, instrumentations, rhythms, dialects, flow styles, and other sonic markers, moving beyond an intertextual analysis to a sonically sensitive interpellative one with the cutting edge methods of stylometric analysis—analysis that is defined (and constantly refined) by expert ethnographers and augmented by the power of AI computational interpolation. Here, the combined Ethnographic and Computational Teams will pay special attention to the ways in which musical markers of locality and indigeneity are used to buttress, highlight, contradict or otherwise signify on linguistic interpellations—for interpellation need not happen in text. In hip hop, hails often come in the form of melodic reference (La Marseillaise), instrumental timbre (the unmistakable sound of the Chinese erhu), local dialect (the Rubber Bandits' working class Limerick brogue), and on. Most importantly, by analyzing sound in relation to text we will build a profile that gets us closer to an understanding of culture as cultural production; of form as content. To be sure, "meaning" and thus cultural significance, exists not in texts nor in their utterance, but in their interpellation.

Layer 3. "Hip Hop Performed Community: Cycling the Knowledge Base" (and the Iterative Map)

The ongoing third layer of this methodology will involve fieldwork trips by the PI, Ethnographers, and PhD student (all area specialists), both to visit scenes and to meet with artists and fans who emerge as central players in Layers 1 and 2. In this way we will complete the crowdsourcing loop, build on the solicited knowledges, observe live performances, interview artists and fans, solicit further input, and train local stakeholders to upload new knowledge structures to an Iterative Map that will further broaden our data, be searchable for cross-referencing with lyric (layer 1) and sonic (layer 2) data sets, and allow for a means of continued communication and feedback. By soliciting further input and encouraging stakeholders to gather and upload their own gems, the ethnographers will cycle the knowledge base, further pushing the meme and creating new knowledges. In this third layer, the Ethnographers will close the digital/ethnographic divide and enact CIPHER's semantic web method, theorizing on the ground—but with the AI in their pocket—how this interpellative process works in their communities; how knowledges are translated, how new knowledges are created and performed, and how new communities are created around these knowledges. In this way, CIPHER draws conclusions about how communities create culture and how culture creates communities.

6. CIPHER Team

PI (Ethno/Musicologist) – Management, Data Analytics, Ethnographic Fields: N. America, Europe PhD Student A-N. America, Europe

CS (Senior Computational Sociolinguist) – Data Analytics, NLP, Textual API, Sonic API, Iterative Map PhD Student B – Sonic API, Iterative Map

Data Storage & Processing Team – Servers & Computational Services: Insight Centre, Cork AME (Postdoc Ethno/musicologist, Area Studies Specialist) – Ethnographic Fields: Africa/Middle East AP (Postdoc Ethno/musicologist, Area Studies Specialist) – Ethnographic Fields: Asia/Pacific

LAC (Postdoc Ethno/musicologist, Area Studies Specialist) – Latin America/Circum-Caribbean PM (Project Manager, 0.5 fte)

7. Geographic Design (Ethnographic Team)

PI, PhD Student A (years 2-5), AME, AP (yr1 m7 – yr 3 m6), LAC (yr3 m7 – yr5 m6)

Following from the above description of the methodological design, the following sections provide an overview of initial findings from relevant literatures and outline the plan of action within and across culture regions in the five geographic fields. Geographic/Ethnographic and Computational Design are discussed below.

Europe – Principle Investigator (years 1 and 2), PhD Student A (year 2)

My specializations in the European field are in the Anglophone, Francophone, and Germanophone regions, focusing on the UK (London, Birmingham, East Anglia, Belfast), Republic of Ireland (Dublin, Limerick, Cork), France (Paris, Lille, Marseille), and Germany (Berlin, Hamburg, Köln). I bring these specializations to bear in my monograph *European Hip Hop and the Politics of Postcoloniality* (2017a). Drawing on recorded music and media artifacts as well as interviews and observations from fieldwork centered in Paris, Berlin, and London, the book situates musical analyses in the postcolonial and globalizing contexts of the three cities, demonstrating how this black American music hails and structures local concerns and enables syncretic expressions that are at once wholly local and definitively global. It concludes that the African American experience of "double consciousness" is the particularized American form of global postcoloniality's contradictions and asymmetries.

While the book attends to issues of cultural translation that are central to CIPHER, it was not until my work on Irish hip hop (which concludes the monograph and proposes new research actions) that I was able to recognize the "open source" interpellative ideological premise that is at the heart of this proposal. As such, my work in Europe proposes to engage the four national fields above more broadly and add to them Spain—where I have additional language capacities—Sweden and Greece—where I have close colleagues and will engage the important hip hop linguistics work of Jannis Androtsoupoulos. Furthermore, I will also conduct fieldwork in Czech Republic and Ukraine where important foundational work on post-socialist hip hop is underway (Oravcová, Helbig). My ease of access to and established research networks across the European field will facilitate such close and sustained engagement with multiple sites.

While each of the five geographic fields (EU, NA, AME, AP, LAC) will engage cultural difference within culture regions, the European site will be an especially rich one in which to engage issues of diasporic hybridity and cultural negotiation at play in localizing hip hop within multicultural societies. To name but a few examples, the North and Sub-Saharan African communities in Paris, Turkish communities in Berlin, and South Asian and West Indian communities in London will offer insights not only into those cities and their national contexts, but to diasporic practices that triangulate ideological positions and (postcolonial) identities of passions through hip hop. Furthermore, Spain alone offers a chance to examine the ways intra-national fissures (vis-à-vis Basque and Catalán) are negotiated through and find voice in hip hop performance.

North America – PI and PhD Student A (years 3 and 4)

As an African Americanist specializing in black musics outside the US, I will also bring my expertise in African American music to bear on the project in the North American field. Working with my PhD student in Ethno/musicology, I will conduct fieldwork in four North American regions: New York/Boston, Atlanta/New Orleans, Los Angeles/San Francisco, and Montréal/Toronto. The four sites represent regional styles that will be broadly representative of East Coast, "Dirty South," West Coast, and Canadian hip hop. Conducting the fieldwork in North American in years 3 and 4 will help decenter the US from our mapping projects and assist in avoiding (as much as possible) pre-forming conclusions about the valences of hip hop flows.

The scholarly literature on American hip hop is sizable and the popular press is vast. The focus will thus center on regional developments in rapping flow style, language use, and production norms. Foundational for this approach will be Murray Forman's 2002 monograph, *The Hood Comes First: Race Space and Place in Rap Music* which tracks hip hop's localizing force but also theorizes its geographic intertextualities. The study will thus draw on the regionally focused literatures will look at the four regions: East Coast, Dirty South, West Coast, and Canada (Rose, Schloss, Perry, Chang, Grem, Zanfagna, Neff, Morgan, Keyes, Forman and Neal, Marsh, Sajnani, Chamberland). Again, these metropolitan, multicultural sites will prove especially rich in terms of diasporic hybridity and cultural negotiation—especially vis-à-vis West Coast Chicano rap and hip hop québécois). The PhD student will be selected on the basis of her/his theoretical and geographic interests and specializations and the PhD thesis will theorize knowledge flows and localizations of North American and/or European hip hop.

Africa/Middle East – Postdoctoral Ethnographer AME (years 1 and 2)

The research focus for the AME geographic field will be purposefully left open and based on: 1.) the strength of applicants, 2.) their musical, linguistic, and cultural specializations, and 3.) the ability of applicants to work in two or more culture regions. There are a wealth of well-trained PhDs focusing on African and Middle Eastern hip hop and they tend to be specialized in one to two culture areas, so there should be no problem finding suitable candidates (indeed, I look forward to what I might learn in the selection process). Ideally, the researcher will have a Sub-Saharan focus and a North African/Near Eastern focus or hold specializations (i.e. linguistic and/or musical training) that will be transferrable to a new culture region.

The scholarly literature on African hip hop is sizable but less so for Middle Eastern hip hop. Foundational texts in the African geographic field are the Saucier and Charry collections and numerous articles (Appert, Tang, Markel). A central framework that will necessarily be centered and interrogated is the narrative of rapper-as-griot theorized by African Americanist, Cheryl Keyes and taken up by many other hip hop scholars. Researchers in North African and Middle Eastern contexts will be expected to examine hip hop's enduring dialogue with Islamic and Arabic knowledge traditions (Aidi, Miyakawa, Salois). In the AME (and other) geographic fields we will also necessarily be interested in questions of digital access to global networks and musical exchange. For conceptual and pragmatic purposes (of engagement and iterative, open source outputs) we will have to theorize and scale our modeling based on access across the geographic fields.

Asia/Pacific – Postdoctoral Ethnographer AP (years 1 and 2)

The research focus for this geographic field also will be purposefully left open and based on: 1.) the strength of applicants, 2.) their musical, linguistic, and cultural specializations, and 3.) the ability of applicants to work in two or more culture regions. While there are a number of well-trained PhDs focusing on Australian and Pacific Islander hip hop there are fewer in East and South Asian hip hop. As such, the researcher for this position will have an Australian, Pacific, South, East, or Southeast Asian focus or hold specializations (i.e. linguistic and/or musical training) that will be transferrable to a new culture region. A researcher with language skills in one or more East or South Asian languages would thus be highly desirable.

The scholarly literature on Australian, Māori/New Zealander, and Filipino hip hop is sizable (Mitchell, Pennycook, Villegas) and Korean and Japanese hip hop has a growing corpus of scholarship (Manabe, Condry, Morelli), but Southeast Asia, China, and India are notably underrepresented in the literature (Pillai, Lin, and Sharma—albeit on South Asian Americans). As such, dedicated research in those geographic fields would be a major addition to our understanding of the music. Foundational texts in the AP geographic field is the Aboriginal Australian and Māori work of Mitchell and Pennycook, the Filipino/Filipino-American work of Mark Villegas), and Ian Condry's landmark study *Hip Hop Japan* which problematizes the cultural imperialism thesis in new ways.

<u>Latin America/Circum-Caribbean</u> – Postdoctoral Ethnographer LAC (years 3 and 4)

The research focus for this geographic field will be left somewhat open based on: 1.) the strength of applicants, 2.) their musical, linguistic, and cultural specializations, and 3.) the ability of applicants to work in two or more culture regions. A strongly desired attribute for the LAC position will be strong language skills in both Spanish and Portuguese (or Spanish and French with some Portuguese). There are also a wealth of well-trained PhDs focusing on Latin American and Caribbean hip hop and they tend to be specialized in one to two culture areas, so there should be no problem finding suitable candidates. The researcher will have Spanish fluency, focuses in two or more culture regions, and/or hold specializations (i.e. linguistic and/or musical training) that will be transferrable to a new culture region.

The scholarly literature on hip hop in Latin American is sizable with considerable strengths in Spanish language rap (Flores, Perry, Rivera, Marshall, Baker) and emerging literatures in Brazilian (Tavares, Pardue, Marques) and Haitian hip hop (Couti). Foundational texts in the Latin American and Caribbean fields are the Marshall and Rivera books and collections and numerous articles (Flores, Baker, Perry) on hip hop indigenization and reindigenization—as Latinos and Caribbeans played a crucial part in the development of hip hop in New York City. A central framework that will necessarily be centered and interrogated is the idea of "getting lost in the sauce," that Juan Flores posits with regard to the tricky balance and asymmetries of cultural flows legible in the forgotten and obscured Puerto Rican and Latino progenitors of the music (Wood, Moreno).

8. Computational Design (Computational Team)

PI, Senior Postdoctoral Computational Sociolinguist – CS (yr1 m7-yr 5), PhD Student B (yr 2-5), and Insight Centre Data Storage & Processing Team (yr1 m7-yr5)

Semantic Digital/Ethnographic Web Platform: The CIPHER API (Textual, Sonic, and Integration)

CIPHER's computational design is premised on a semantic tagging model for big data sets. Working closely with the PI and Ethnographic Team, the Senior Postdoctoral Computational Sociolinguist (CS), will design an Application Program Interface (API, or platform) based on Natural Language Process (NLP) algorithms to sort, tag, and track the data—those "gems" of hip hop knowledge, archetypes, and appellations—gathered in the crowdsourcing of Layer 1 (Maynard, Mello). The CIPHER API will automatically generate basic metadata for those data as they come in—location, timestamp, language, contributor username, twitter handle, facebook or email address, etc—constituting a growing knowledge base. Next, the Computational Team will perform a data mash between the CIPHER knowledge base and a knowledge base built on scraped web data from lyric web sites, tracking NLP correspondences between our user-generated gems/appellations and their iterations in the lyrical archive. Based on parameters outlined by the Ethnographic Team of regional hip hop specialists, the CIPHER API will generate new metadata—tagging all of the artists, recordings, locations, record labels, dates, etc., that are part of that gem's history and semantically linking related archetypes and appellations.

Starting in year 2, the Postdoc CS will train PhD B (CS) whose thesis project is to design and implement the manual coding needed to implement Layer 2, Hip Hop Interpellations: Sounding the Knowledge Base. This research will involve designing new algorithms for analyzing sonic data and performing stylometric analyses based on cluster analysis techniques and topic modeling (Bevilacqua, Srinivasamurthy; Matthews, Kaufman, Blei). Thus, the Postdoctoral CS will have a working knowledge of hip hop, but the primary required skills will be in the realm of big data management and manipulation, natural language processing, stylometry, cluster analysis, topic modeling, coding, data visualization, and interactive semantic web design. Layer 2 will be heavily reliant on the input of the PI and Ethnographic Team for setting the parameters for recognition of sonic data and attending to regional differentiation in rhythmic, melodic structure, tempo/BPM, instrumental/vocal timbre recognition, and other musical parameters (the well-established computational realm of Shazam.com). Layer 3 will thus see the development of an API for sonic analysis that will be transformative for big data music studies and transferable to other musical and sonic applications.

The PhD will work under advisement of the PI and the Postdoc CS with the additional guidance of Barry O'Sullivan's Insight Centre for Data Analytics as well as Shawn Day and James O'Sullivan of UCC's Digital Arts and Humanities (DAH) Program and David Murphy of UCC's Computer Science Program (see Letters of Support in Annex 2) to develop an additional API for sonic analysis—a jump step advance that will be transformative for big data music studies. And—of central importance—an advance that will be broadly transferable to other musical and sonic applications in the digital humanities and beyond.

Data Visualization: The CIPHER Iterative Map

A second primary design concept is the CIPHER Iterative Map that will visualize the CIPHER API knowledge base and track its gems and metadata to recognize archetypes, highlight thematic connections, analyze translations, describe evolutions, and draw conclusions. The map will be an interactive online Cartesian map that is fully searchable by the basic metadata tags of region, language, contributor, etc. as well as by semantic tags linking the appellations/gems, their conceptual and thematic fields, their artists, recordings, etc. As an example, if we want to look at the trope of "words as weapons" (a common hip hop discourse) we can visualize instances by geography, language, or culture area, animate their emergence by date or individual artist or recording, and delimit the emerging results by region, nation, or language. The CS team will develop this Map in year 3 and add the sonic functionality in year 4 as the sonic API comes online.

Central to this model is its iterative design. By the year 3 launch of the CIPHER Iterative Map, the CIPHER API will update the knowledge base in real time. In this way the Map will be responsive and *iterative*, generating new results with each new user-generated entry. If the Rap Genius (Genus.com) model is any indication, the user base for such a crowd-sourced, responsive, iterative, and generative design will be widely used by fans, artists, and scholars alike. Following the RG model, users will be encouraged to upload new data and annotate existing data via a gamified point system, whereby a crowdsourced editorial team verifies and upvotes/downvotes new data and annotations, awarding points based on quality, verified results. The editorial team will begin as the CIPHER Research Team, the CIPHER Advisory Board, and the PI's network of established hip hop researchers and artists (I am a Rap Genius "Editor" for example), but will eventually award successful ("high scoring") users the role of editor as well. The editorial work thus becomes self-sustaining and a sense of ownership and responsibility grows among the user community as knowledge is collectively built—the essence and promise of semantic web design.

9. Ethnographic Design

As outlined above, CIPHER's ethnographic design creates a feedback loop between the computational data analytics and ethnographic analysis. It begins by designing the system of tags and continues by identifying

trends in initial data sets, redefining the parameters for the API design, and overseeing the connections in the data mash of Layer 1. In this way the ethnographers are constantly working with the computational team both to refine the data analytics parameters—of theme, archetype, language, style, location, date, etc.—and remain subtle, open, and responsive to emerging trends and the potential for new findings. The ethnographic design continues by recognizing emerging data trends, highlighting global hip hop's musical markers, and setting regionally attentive parameters for sonic recognition—sampling, rhythm, tempo, swing, timbre, texture, dialect, etc.—in Layer 2. While Layers 1 and 2 are heavily reliant on the Ethnographic Team's expert area knowledges of hip hop's linguistic and sonic discourses in shaping the digital humanities premises of this project—the crowdsourcing, CIPHER API, and Iterative Map—Layer 3 will turn to on-the-ground ethnographic fieldwork that further feeds back in to the Digital/Ethnographic feedback loop upon which the CIPHER Methodology is premised.

In Layer 3, Hip Hop Performed Community: Cycling the Knowledge Base, the PI, Postdoctoral Ethnographers, and PhD ethnographer will conduct ethnographic research to examine how these knowledges are performed in and across local hip hop communities. Number and duration of fieldwork trips will range from 3-6 trips of 1-6 weeks and will be dependent on the Ethnographers' specializations and the incoming data and analysis thereof. Here, the Ethnographic Team will employ the API to identify especially active regional clusters of user-generated data and intriguing continuities. These data will be used to communicate with and establish artist and fan networks that will provide points of contact in the research sites. On site, ethnographers will employ traditional techniques of interviews, thick description, musical analysis, and participant observation to situate and better understand solicited gems and uncover and elaborate new ones, while also driving local fans and artists to the online #CIPHERGEMS meme and CIPHERnet website. The ethnographers will thus engage and train self-selecting communities keen to share their knowledge and will write ethnographies and analyses in the form of articles for the CIPHER Journal while also contributing data to the globally focused PI study, CIPHER: Global Hip Hop Interpellation (see Outputs below), which will draw conclusions by connecting granular data results and micro-level ethnographic case studies to the macro-level data flows generated by the NLP's AI analyses. In so doing, CIPHER thus moves toward conclusions that are both systematically data-driven and richly detailed—conclusions that illuminate the texture and dynamic nature of culture and/as cultural production.

The ultimate aims of this Semantic Digital/Ethnographic Web model are to enlist hip hop communities, add value to their cultural praxis, understand their knowledge formations and flows, and power the formation of new communities around CIPHER's knowledge base. While the Ethnographic Team will not (and cannot) presume to visit every culture region, the goal here is for the virtual and organic intellectual communities that will grow up around the project to globally proliferate further local studies. We will make this aim explicit in our fieldwork and through subsequent social media "hails" and with the launch of the CIPHER Iterative Map at the beginning of year 4, we will provide a set of analytical and networking tools to do so. In this way the research aims to be responsive to and supportive of local communities, to create a digital/ethnographic feedback loop, and create a self-sustaining, iterative, and generative structure that will create new knowledges and add value to existing ones (See Annex 1—CIPHER Statement of Ethics).

Section C – Resources (Including Project Costs)

10. Impact Analysis

In these final sections, I elaborate how the theory and methods above are appropriate to achieving the goals of this research project before outlining the targeted budget that supports these methods and the specific outcomes and outputs that relate to those goals in the sections to come.

As I write in the Overview at the outset of this proposal, CIPHER's specific discipline-level goal is to answer the question "why has this highly localized and authenticizing African American music translated so easily to far-flung communities and contexts around the globe?" CIPHER's Theory of Hip Hop Interpellation is purpose built to answer this question. It works with hip hop's "hails"—those smallest units of hip hop knowledge—and puts them in a distilled and manageable form that can be analyzed and tracked, and about which conclusions—both specific and broadly conceived—can be drawn. It is around these appellations, these hails, these gems, that the CIPHER Method is designed. Its crowdsourcing and API design will generate rich and global data streams that the research team can systematically analyze by synergizing AI methods and expert ethnographic analysis. By attending to this specific question through this new semantic digital/ethnographic web methodology premised on feedback loops of refinement in computational and ethnographic analysis, CIPHER attends to a much larger set of questions, and achieves a set of transformative and transferable goals.

CIPHER is <u>transformative</u> insofar as it will change how we think about culture <u>and/as</u> cultural production and at a disciplinary level. It will change how we study culture—<u>not as big data alone and not as ethnographic case studies alone, but as an intimate, dynamic, and infinitely entangled web that exists in the spaces between text and performance, in the interaction of data and their contexts, in the sonic performance of ideas, in the interplay between the digital and the human.</u>

CIPHER is <u>transferrable</u> insofar as it will create—<u>at every step of the research</u>—widely applicable technologies and methodologies as well as structures and conceptual outputs. These include the NLP coding and Textual API, which will be broadly transferrable to popular music studies; the Sonic API, which will be a landmark intervention in the study of music and sound more broadly; the Iterative Map, which will visualize these searchable data and set a new standard for open source, community-generated knowledge bases and analytical tools. Furthermore, CIPHER will be transformative for the as-yet emergent field of hip hop studies, comprising the first sustained and systematic global study of the art and culture; founding the first scholarly society for this inter-discipline; inaugurating annual artist and scholar conferences under the auspices of the society; launching the field's first global journal; and publishing a networked collection of scholarship including a monograph, textbook, journal articles, and reports on hip hop, globalization, and community integration for UNESCO and the European Commission.

CIPHER: Hip Hop Interpellation is a <u>targeted research project with a well-defined research question</u> that is, nonetheless, <u>designed to be broadly transformational of our understanding of globalization</u> and culture and/as cultural production, and productive of widely transferable and timely technologies, methods, and structures.

11. Budget

Cost Category				Total in Euro
Direct Costs	Personnel	PI		€ 390, 400
		Seni	or Staff	
		Post	docs	€ 683,991
		Stud	ents	€ 200,000
		Othe	er (Project Manager)	€ 124,376
	i. Total Dire	€ 1,398,770		
	Travel			€ 92,500
	Equipment	€ 26,450		
	Other goods and services Consumables Publications (including Open Access fe		Consumables	
			Publications (including Open Access fees), etc.	€ 18,000
			Other (international conferences and CIPHER council participation)	€ 60,900
	ii. Total Oth	€ 197,850		
A – Total Dire	ect Costs (i + ii	i) (in E	uro)	€ 1,596,620
B – Indirect Costs (overheads) 25% of Direct Costs (in Euro)				€ 399,155
	acting Costs (no ove	rheads) (in Euro)	
			verheads (in Euro)	
Total Estimate	€ 1,995,776			
Total Requested EU Contribution (in Euro)				€ 1,995,776

Please indicate the duration of the project in months:	60 months
Please indicate the % of working time the PI dedicates to the project over the	66%
period of the grant:	

12. Detailed Budget Explanation

Personnel: The PI costs of €390,400 are in accordance with national rules and regulations.

- 4 full-time postdoctoral researchers (1 x 4.5 year full-time senior postdoc (CS) and 3 x 2 year full time ethnographers) are costed according to national rules and regulations.
- 2 full-time PhD students (Years 1-4) cost €200,000.
- A 0.5 fte project manager/administrator (Years 1-5) costed in accordance with national rules and regulations.

Travel: Annual conference supports for PI (\in 1000), postdocs (\in 750) and Phds (\in 500) to attend international conferences to present project outputs.

PI field visits (flights & 1 month accommodation €3000) (2 visits Yr 2, 1 visit Yr 3)

PI fieldwork (flights and 3-6 month accommodation €10,075) (Year 3)

Postdocs B, C & D: fieldwork (flights and 3-6 month accommodation €10,075 each) Year 2-3 (B, C) and Year 4 (D)

PhD B: fieldwork costs (flights and 2-3 month accommodation €4,325) (Year 3)

Guest seminars: annual CIPHER guest lecturer series (flights and accomodation): Years 2-5

Consumables: costs for fieldwork equipment (laptops + smartphones) for team members; Data Storage and Computing Team costs at Insight Centre for Data Analytics.

Publishing costs: covers cost of open access publishing cost for 3 publication p.a. Years 2-5 (estimate based on Finch Report).

Other costs: cost associated with hosting international conference (€12,300 each Years 2 & 5); annual CIPHER Council Board meetings/conferences (Years 1, 3 & 5); and attendance at conference.

13. Outputs

- 1. The CIPHER Advisory Board, Scholarly Organization, and Research Network
 - -Launch Conference (Edited Conference Collection: CIPHER: Global Hip Hop Studies)
 - -Annual Conferences
- 2. CIPHER Journal of Hip Hop Studies
 - -One article from each of the three postdoc researchers and PI (years 3 and 4)
 - -Commissioned articles from Advisory Board Members (year 4)
 - -Peer-Reviewed Articles (year 5 and subsequent years)
- 3. CIPHERnet Website (Postdoctoral and PhD Computational Sociolinguists)
 - -Database, Textual API, Sonic API, Hip Hop Studies Network Online, CIPHER Iterative Map, and Research Archive
 - -Articles on API and Iterative Map
- 4. Monograph: CIPHER: Global Hip Hop Interpellation (PI)
- 5. Textbook: *Planet Rap: Global Hip Hop and Postcolonial Perspectives* (PI, Postdoctoral Researchers, and Advisory Board)
- 6. Two PhD Theses (PhD in ethno/musicological hip hop studies and PhD in computational sociolinguistics)
- 7. UNESCO and European Commission Reports

CIPHER Advisory Board, Scholarly Organization, and Research Network

In addition to the major theoretical advance of the Hip Hop Interpellation thesis and its innovative semantic web CIPHER Methodology, CIPHER will be transformative of the discipline of global hip hop studies through the launch of the first international and scholarly organization, that is CIPHER itself: Le Conseil International pour Hip Hop et Recherche / The International Council for Hip Hop Studies. This research initiative will develop and publicize the scholarly organization through the extended networks of an international Advisory Board (see below) of well-established global hip hop scholars and a year-2 Launch Conference that will invite 2 keynotes and 36 scholars to UCC for three days of papers and performances. The conference will result in an Edited Conference Collection: *CIPHER: Global Hip Hop Studies* and build towards a self-sustaining membership base through subsequent Annual Conferences, a CIPHER met Email Listsery, and the launch of the *CIPHER Journal of Hip Hop Studies* in year 3.

CIPHER Journal of Hip Hop Studies

A centerpiece of the CIPHER scholarly organization's activities will be the establishment of the CIPHER Journal of Hip Hop Studies. We will publish the peer-reviewed CIPHER Journal twice per year with a top university press and oversight from an Editorial Board drawn from the Advisory Council. The journal will publish articles in both French and English (and in translation) and will publish special issues in other languages (and in translation). The launch issue will feature one article from each of the three postdoc researchers and PI, Include commissioned articles from Advisory Board Members in the following issue, and then move to a submission process for publishing Peer-Reviewed Articles in subsequent years. The CIPHER Journal will also be a first-of-its-kind international scholarly journal dedicated to the music and culture of hip hop.

CIPHERnet Website (CS)

The CIPHERnet Website will host all of the initiative's computational and digital humanities projects (#CIPHERGEMS crowdsourcing information, Textual and Sonic APIs, Iterative Map, etc.) and take on a life of its own as the digital point-of-contact for the CIPHER scholarly organization after year 5. CIPHERnet will host the CIPHER: Hip Hop Interpellation Database and API (Textual year 1 and Sonic year 2-3) and the CIPHER Iterative Map, as well as a hip hop studies news feed, a CIPHER Email Listserv, and a Hip Hop Studies Research Network with research and artistic profiles of CIPHER members. The site will be *the*

clearinghouse for global hip hop research and the <u>CIPHER Iterative Map will serve as a generative engine of new hip hop data and research</u>, serving as a research tool for the local researchers, artists, fans, and organic intellectuals who will be introduced to the Iterative Map by Postdoctoral Ethnographers during their fieldwork. In year 4 the Postdoctoral and PhD Computational Sociolinguists will produce articles on the CIPHER API, Iterative Map, and Website in music journals and computer science journals to disseminate knowledge about, encourage transferrable applications for, and drive traffic to the CIPHERnet site.

Monograph: CIPHER: Global Hip Hop Interpellation (PI)

My primary output as PI will be the first single-authored scholarly study of global hip hop music and knowledge. I will draw on my experience with every aspect of the CIPHER: Hip Hop Interpellation initiative to draw conclusions using my fieldwork, the fieldwork of the ethnographic team, and the data and research tools of the API and Iterative Map. The book will lay out the thesis of Hip Hop Interpellation and investigate the global flow of the #CIPHERGEMS meme through a series of case studies centered on selected dynamic appellations, their interpolation across borders and linguistic fields, and their performance of community in local sites. This focus on slogans, anthems, and icons will allow for a music and culture-centered approach that inverts the traditional culture region mode of analysis and revolutionize how we look not only at hip hop, but at popular music and culture more broadly. Indeed, through this approach I am aiming for nothing less than a paradigm shift in how we think about culture and/as cultural production.

Textbook: Planet Rap: Global Hip Hop and Postcolonial Perspectives (PI, Postdoctoral Researchers, and Advisory Board)

The textbook *Planet Rap: Global Hip Hop and Postcolonial Perspectives* will be the first global hip hop textbook aimed at university students. It will draw on the regional and conceptual strengths of the PI, Postdoc Ethnographers, and Advisory Council in providing an in depth survey into hip hop's prehistory in African American and Caribbean cultures, its birth in the South Bronx, its regional spread and differentiation throughout the US, and its global spread and diversification around the globe. Following the model of Jeff Todd Titon's landmark *Worlds of Music* (Cengage)—the gold standard of Area Studies Ethnomusicology textbooks—each chapter will focus on a culture region and be single-authored resulting in a multi-sited and polyvocal diversity of approach. Case studies from the PI and Postdoctoral Ethnographers' fieldwork will add detail and specificity as well. Finally, the textbook will include a web interface for sound and video materials that will be hosted on the CIPHERnet Website, driving traffic to the site and continuing the feedback loop with students.

Two PhD Theses

(PhD in ethno/musicological hip hop studies and PhD in computational sociolinguistics)

PhD NA – Under advisement of the PI, the PhD ethnographer will produce a thesis in ethno/musicology on a North American and/or European hip hop topic. This could focus on a single region in the US, Canada, Mexico, or Europe, or provide a historical or comparative study of scenes, communities, or styles. The thesis will be based on extensive fieldwork in North America and/or Europe.

PhD CS – Under advisement of the PI, the CS, and Shawn Day of the UCC Digital Arts and Humanities PhD program, the PhD CS will develop a PhD thesis based on her/his development of the CIPHER Sonic API and/or Iterative Map. Working across music, Computational Sociolinguistics, and Computer Science, the PhD CS will complete a PhD in UCC's interdisciplinary doctoral program in Digital Arts and Humanities.

UNESCO and European Commission Reports (PI, Postdoctoral Researchers, and Advisory Board)

An important final set of outcomes from the CIPHER initiative will be a set of public policy recommendations about cultural policy, social justice, racial equality, immigration and cultural integration, media regulation, and regional and cultural diversity. In attending to its central research question CIPHER will seek to understand the relationship between globalization and localization. Most importantly, however, in these reports CIPHER will use the research data to ask not only what the relationship between globalization and localization is but what the relationship between globalization and localization should be. The UN formally recognized hip hop as a world culture in 2001, accepting a "Hip Hop Declaration of Peace" from a group of hip hop community organizers and cultural societies as part of the "Universal Declaration on Cultural Diversity." The European Commission has also issued reports on hip hop, which are now badly outdated (Beau). CIPHER's policy recommendations will reinvigorate these existing relationships, providing the first systematic assessments of hip hop as a global culture, offering insight into what these data tell us, and proposing ways to model cultural policy on the inverted notion of finding the global through the local. The reports will offer new conceptual and pragmatic paradigms for strengthening the identities of local cultural economies as a way to synergize and globalize their brands, suggesting that existing l'exception culturelle structures need not be mere defensive measures if conceived of and deployed in this interpellative manner.

13. Research Schedule

Year 1

Crowdsourcing "Gems" (PI, CS, AME, AP, CIPHER Advisory Board)

NLP Design, Textual API Development and Launch, and Scraped Web Data Mashup (CS, PhD B)

CIPHERnet Launch (CS)

Preliminary Ethnographic Fieldwork (PI (EU), AME, AP)

Development Phase of CIPHER Organization

Cipher Board Meeting and Scoping Conference 1

Year 2

CIPHER Launch Conference, CIPHER Organization Launch, Cipher Board Meeting 2

Sonic API Development (CS, PhD B)

Ethnographic Fieldwork (PI (EU), AME, AP)

Development Phase of CIPHER Journal

Year 3

Annual CIPHER Conference

Sonic API Launch (CS, PhD B)

CIPHER Iterative Map Development (CS, PhD B)

Ethnographic Fieldwork (PI, PhD A (EU), LAC)

Launch of CIPHER Journal

Articles by PI, AME and AP

Cipher Board Meeting 3

Year 4

Annual Conference

CIPHER Iterative Map Launch (CS, PhD B)

Article on API and Iterative Map (CS) in CS Journal

Ethnographic Fieldwork (PI, PhD NA, LAC)

CIPHER Journal Articles by PI/PhD A, CS/PhD B, and Postdoctoral Ethnographer LAC

Cipher Board Meeting 4

Year 5

Concluding Conference/Annual Conference, Cipher Board Meeting 5 (self-sustaining in subsequent years)

CIPHER Iterative Map Launch (with User-Generated Results and Sonic Functionality) (CS, PhD B)

Monograph: CIPHER: Global Hip Hop Interpellation (PI)

PhD Theses (PhD A, PhD B)

Textbook: Planet Rap: Global Hip Hop and Postcolonial Perspectives (PI, LAC, AME, AP, Adv. Board)

UNESCO and European Commission Reports (PI, LAC, Advisory Board)

14. Advisory Support (Letters of Support in Annex 2)

CIPHER Advisory Board

Murray Forman, Northeastern University – USA, Canada

Sina Nitzsche, University of Dortmund – Germany, USA

Hisham Aidi, Columbia University - France, North Africa

Dawn-Elissa Fischer, San Francisco State University / Harvard Hip Hop Archive – USA, Brazil, Japan

Justin Williams, University of Bristol – UK, USA

Catherine Appert, Cornell University – West Africa

Tony Mitchell, University of Technology, Sydney – Australia, Pacific Islands

Mark Villegas, University of California, Irvine – Philippines

Noriko Manabe, Princeton University – Japan, Peru

Wayne Marshall, Berklee College of Music – Circum-Caribbean

Adam Haupt, University of Cape Town – Southern Africa

CIPHER Computational Advisors

Barry O'Sullivan, Insight Centre for Data Analytics

David Murphy, UCC, Computer Science

James O'Sullivan, UCC, Digital Arts and Humanities

Shawn Day, UCC, Digital Arts and Humanities

Jeremy Dean, RapGenius.com

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CIPHER Statement of Ethics

Because of the project's ethnographic research, crowd sourced data collection, and examination of identity markers such as race, ethnicity, class, religion, gender, sexuality, ability, and age, the research project is necessarily subject to ethical review. As my previous research with hip hop communities in Paris, Berlin, and London indicates, there are a number of best practices and safeguards that must be implemented to ensure that generalizable knowledge generated from this research does not misrepresent, mischaracterize, or otherwise violate the rights or dignity of the artists or fans who choose to take part in this study. As such,



participants will be given the option to fully anonymize their responses and may choose for certain media artifacts (including those in the public domain) to be excluded from the study. Such an approach will ensure that music, media, and ideas that were meant for one group and particularly defined contexts are not disseminated to broad, voyeuristic, and potentially antagonistic groups, thus putting the music, media, and ideas in a context that is not fully appropriate. As we have seen with the Charlie Hebdo tragedy, and its ensuing debates, there are no universal truths regarding free speech in the public domain vis-a-vis human dignity and human rights. Context is of paramount import in such considerations of race, ethnicity, and religion, as it is in considerations of class, gender, sexuality, ability, and age. The research project will enact strict ethical standards and submit to a full and rigorous ethical review should the project be selected for funding.

The project will comply with the UCC Ethics Review process: http://www.ucc.ie/en/research/ethics/

CIPHER Statement of Gender and Sexuality

Hip hop is an overwhelmingly male, often masculinist, art form, yet this project will be proactive in seeking out female artists' perspectives, feminist critiques, and women's voices to get a more complete picture of how hip hop interpellates its subjects, be they artists or fans. The Toolkit Gender for EU-Funded Research offers a prescriptive example: "Research on economic migrants cannot limit itself to male points of view if it wants to understand the whole migrant population." This project will look at issues such as migration, identity, tradition, and integration, and make claims about hip hop as a whole. As such, it will necessarily include gender analysis alongside race, ethnicity, class and other markers of identity at play in hip hop's cultural politics. The recruitment of team members for this project will be consistent with UCC policies and procedures for equality and staff recruitment. Insofar as it is practicable this will include ensuring gender representation on recruitment selection panels.

Team members will enjoy the full protection of protections offered by UCC as an Equal Opportunities Employer. The Equality Employment Acts 1998 - 2007 and the Equal Status Acts 2000 - 2004 underpin the equality programme in UCC by prohibiting discrimination in employment on the grounds of gender (alongside 8 other grounds). UCC is also a partner in GENOVATE, a multinational FP7-funded action research project, which seeks to promote strategies for the transformation of organisational structures towards more gender competent management in research. This provides a valuable framework within which UCC will continue to promote policies and practices to better support gender diversity and equal opportunities in research for men and women



CIPHER Advisory Board

Hip Hop Interpellation

Murray Forman, Northeastern University – USA, Canada
Sina Nitzsche, University of Dortmund – Germany, USA
Hisham Aidi, Columbia University – France, North Africa
Dawn-Elissa Fischer, San Francisco State University / Harvard Hip Hop Archive – USA, Brazil, Japan
Justin Williams, University of Bristol – UK, USA
Catherine Appert, Cornell University – West Africa
Tony Mitchell, University of Technology, Sydney – Australia, Pacific Islands
Mark Villegas, University of California, Irvine – Philippines
Noriko Manabe, Princeton University – Japan, Peru
Wayne Marshall, Berklee College of Music – Circum-Caribbean
Adam Haupt, University of Cape Town – Southern Africa

CIPHER Computational Advisors

Barry O'Sullivan, Insight Centre for Data Analytics David Murphy, UCC, Computer Science James O'Sullivan, UCC, Digital Arts and Humanities Shawn Day, UCC, Digital Arts and Humanities Jeremy Dean, RapGenius.com European Research Council SH5: Cultures and Cultural Production

Dear members of the ERC proposal assessment committee,

It is my pleasure to write this letter of support for the grant proposal *CIPHER: Hip Hop Interpellation* under the leadership of Principal Investigator JG Rollefson.

With millions of artists across numerous disciplines, entrepreneurs, and a world-wide fan base, hip-hop certainly warrants the attention of a project of this nature; too little is understood about how hip-hop draws people and presents a cultural space for individual and collective identification.

The CIPHER project has far-reaching implications; first, it promises to delve deeply into the discursive and communicative potency of contemporary hiphop and to explore the ways in which artists and others mobilize cultural experience in and through hip-hop's complex modes of articulation. Second, its emphasis on global phenomena captures the reality of a dispersed yet networked culture that adheres to universally understood core values and widely practiced artistic forms while also expressing complex inflections of an indigenous or local nature. Finally, the project's sophisticated methodology will generate useful digital data that can be situated alongside the extremely important data derived from ethnographic fieldwork.

I am impressed by the attention to organizational detail displayed in the proposal. The size and composition of the research team seems viable and the listed outcomes are also appropriate to the scale and scope of the project. I am confident that the project will produce usable knowledge that will benefit those of us whose work centrally encompasses hip-hop within the sub-field known as "Hip-Hop Studies."

My own experience as a hip-hop scholar spans twenty-five years and I have directly witnessed the emergence of Hip-Hop Studies and its consistent development of ever-more rigorous scholarship. In the main body of my early research, I analyzed issues of a spatial nature, probing the ways in which hip-hop's art forms were crucial to the expression of geo-cultural identities and place-based affiliations.

Media and Screen Studies 114 Holmes Hall 360 Huntington Avenue Boston, MA 02115

617.373.3000 www.northeastern.edu/ mscr I consequently recognize the important contributions of the *CIPHER: Hip Hop Interpellation* project for an elaborated understanding of how hip-hop culture forms a connective bond among localized individuals *and* globally dispersed cohorts. Nothing on the scale being proposed in the *CIPHER* project has ever been attempted, but it will certainly be welcome when the findings are published.

Sincerely Yours

Murray Forman, Ph.D.

Professor, Media and Screen Studies

Northeastern University

Boston, MA

UNIVERSITY OF CAPE TOWN



Centre for Film & Media Studies

University of Cape Town · Private Bag · Rondebosch 7701 · South Africa Tel: +27 (0)21 650-3373 Fax: +27 (0)21 650-4828

Website: www.cfms.uct.ac.za

European Research Council (ERC)

Dear Sir / Madam.

Re: Support for ERC grant proposal, CIPHER: Hip-Hop Interpellation (PI: JG Rollefson)

I, hereby, wish to support Dr Rollefson's ERC grant proposal, *CIPHER: Hip-Hop Interpellation*. This area of research is important because the field of hip-hop studies beyond the USA has grown considerably. Scholars conducting research on hip-hop in and beyond the US demonstrate the complex ways in which hip-hop artists and activists have been able to explore the politics of race, gender and place via hip-hop.

As my monographs – Stealing Empire: P2P, Intellectual Property and Hip-Hop Subversion and Static: Race & Representation in Post-Apartheid Music, Media & Film – suggest, the global appeal of hip-hop is not automatically to be read as evidence of the cultural imperialism thesis. Instead, my scholarship reveals the extent of artists and activists' agency in challenging the legacies of imperialism and, in the South African context, legislated apartheid. Dr Rollefson's CIPHER will create avenues for hip-hop scholars from diverse locations to draw critical attention to the artistic practices, politics and pedagogies employed by hip-hop practitioners in a range of localities. It is for this reason, that I support this proposal.

Yours sincerely,

Associate Professor Adam Haupt

Staff profile: http://cfms.uct.ac.za/staff/xprof-adam-haupt/



Department of Africana Studies College of Ethnic Studies San Francisco State University 1600 Holloway Avenue, E/P 103 phone: 415/338-2352 fax: 415/405-0553 e-mail: afrs@sfsu.edu

web: http://africana.sfsu.edu/

Dear European Research Council:

I am writing to express my enthusiastic support for CIPHER: Hip Hop Interpellation (PI: JG Rollefson). I have known of Dr. Rollefson's work for at least a decade, and I have had the honor to evaluate the effectiveness of his important research in both US and European settings. Rollefson's CIPHER project is groundbreaking and much needed given our current climate concerning youth needs. Youth who are largely grappling with inclusion and identity development are often drawn to the creative arts and humanities that are found within Hip Hop as a culture. Thus, the culturally relevant approach to the CIPHER project creates much opportunity for health, healing and unity among those who participate.

The global emphasis of the project is compelling. Rollefson has organized an impressive group of international scholars. These scholars are also active supporting local and international community based organizations. My research publications have included data from Brazil, Colombia, Sweden, Russia, Senegal and Tanzania. However, my longitudinal research is based in the US and Japan. For example, my Japanese Hiphop Collection is housed at the Hiphop Archive and Research Institute, Hutchins Center, Harvard University. I also work with US-based museums to curate and explicate US Hip Hop. I am delighted to advise and support CIPHER: Hip Hop Interpellation, as it offers a "solutions-oriented" approach to addresses issues and problems that arises with immigration and integration.

As a tenured, Associate Professor in the Department of Africana Studies in the US's only College of Ethnic Studies at San Francisco State University, I review and evaluate countless proposals concerning Hip Hop as youth development. I can attest to the distinctive nature of Rollefson's proposal and I would rate this project in the top 1% of those that I have evaluated. Multi-ethnic inquiry that utilizes creative arts and humanities is much needed in our current global climate. If you would like to contact me to discuss why I fully support Rollefson's CIPHER: Hip Hop Interpellation project, please contact me at my office phone, 1-415-338-1726, or my SF State email, defastsu.edu. I thank you for your time and attention to this project.

Sincerely,

Dawn-Elissa Fischer, Ph.D

Associate Professor

Department of Africana Studies College of Ethnic Studies San Francisco State University 1600 Holloway Avenue, EP 103 San Francisco, CA 94132 United States of America http://faculty.sfsu.edu/~def

Associate Director

Hiphop Archive and Research Institute Hutchins Center, Harvard University 104 Mount Auburn Street, 3R Cambridge, MA 02138 http://hiphoparchive.org/about/staff

Associate Editor

FIRE!!! The Multimedia Journal of Black Studies
Association for the Study of African Life and History
http://asalh.net/docs/asalh_executivesummary_2015theme_web.pdf



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European Research Council Place Charles Rogier 16 1210 Bruxelles Belgium

Via Dr. Rollefson

Diktatzeichen

Aktenzeichen

Ort

Datum

Dienstgebäude/Raum

CIPHER: Hip Hop Interpellation Letter of Commitment

Dear Dr. Rollefson,

Thank you for your email regarding the application for the research project "CIPHER: Hip Hop Interpellation." It is with great pleasure that I support your application to the European Research Council.

As a researcher and instructor in American Studies at TU Dortmund University, I specialize in transnational hip hop communities. Specifically, I am interested in the role of hip hop culture in Germany and Europe. In 2010 I organized an interdisciplinary and international conference on "Hip Hop in the Ruhr Area" in the framework of the European Capital of culture *Ruhr.2010*. The conference examined the cultural significance of this local hip hop culture in a transnational context. Once one of Europe's coal and steel-producing hub, this Western German metropolitan region has attracted a large number of immigrants from Eastern and Southern Europe as well as Turkey. The two-day conference therefore aimed to understand hip hop in the Ruhr Area as an important variation of the global phenomenon as it is strongly influenced by the industrial past and multicultural present.

Likewise, my essay collection *Hip-Hop in Europe: Cultural Identities and Transnational Flows* (co-edited with Walter Grünzweig) published in 2013 was the first volume to take a pan-European perspective in the study of hip hop. It expanded current research on global hip hop cultures by interpreting it as a complex phenomenon marked by a multitude of transnational and transcultural interactions between neighboring cultures, local traditions, and references to the American cultures of origin. The 21 authors and artists provided a comprehensive overview of hip hop cultures in Europe from the fringes to the centers. They addressed hip hop in a variety of contexts such as class, ethnicity, gender, history, pedagogy, performance, war, as well as Communism and its legacy

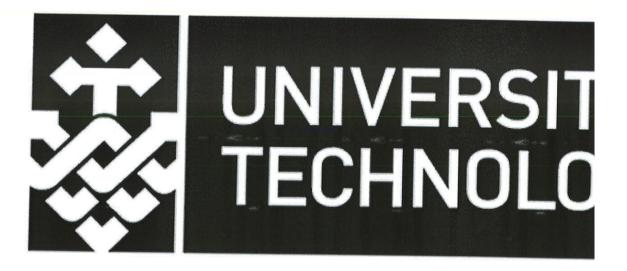
As a supporter of the proposed research and in response to the aims stated in your application, I commit to the project "CIPHER: Hip Hop Interpellation" in three ways. As a member of the Advisory Council, I will provide your postdoctoral ethnographers contacts to the localized hip hop communities in the Ruhr Area. Hip hop in the Ruhr Valley can serve as an excellent case study of the complex interrelation between globalization, localization, and indigenization. Since I have been organizing regular conferences myself for a few years, I will secondly distribute the Call for Papers for the annual conferences in my respective networks and give feedback on the researchers' progress. Thirdly, I will support the publication of the intended *CIPHER Journal of Hip Hop Studies* by recommending submitted abstracts and topics for special editions.

Thank you for this opportunity to become a member of the Advisory Council. I am looking forward to hearing from you.

Sincerely,

Sina Nitzsche

S.N. Esshe



FACULTY OF ARTS AND SOCIAL SCIENCES DEPARTMENT OF CULTURAL STUDIES

Telephone:

95442618

E-mail:

Tony.Mitchell@uts.edu.au

To The European Research Council

I wish to express my endorsement of the CIPHER project on Global Hip Hop Studies as outlined by Dr. Griffith Rolleson of the University of Cork. As the editor of the first published book on global hip hop, *Global Noise* (Middleton, USA 2001), I am pleased to see this project which focuses on the indigenisation of hip hop in Europe, African, Latin American, and Asian cultures, and does not simply regard this musical genre as derivative of US culture. I am happy to act on an advisory board for the project and offer it every support I can.

Mitchell

Sincerely,

Dr. Tony Mitchell, Honorary Research Associate, Cultural Studies University of Technology, Sydney



SANTA BARBARA • SANTA CRUZ

Ph.D. Program in Culture & Theory

3000 Humanities Gateway Irvine, CA 92697-6950

Dear European Research Council:

I am writing this letter to express my support and commitment for the CIPHER: Hip Hop Interpellation research proposal, whose principal investigator is Dr. J. Griffith Rollefson. I am currently a Research Associate in the School of Humanities at the University of California, Irvine. My teaching and research expertise centers on the politics of Filipino American hip hop performance throughout the U.S. nation and colonial territories. I am the chief editor of the pioneering anthology *Empire of Funk: Hip Hop and Representation in Filipina/o America* (Cognella Academic Publishing, 2014) and am currently writing a book manuscript tentatively titled *Savage Vernacular: Performing Race, Memory, and Hip Hop in Filipina/o America*.

I support the research and organizational pursuits of Dr. Rollefson's CIPHER project. I believe these efforts of international collaboration to be an important direction in the study of hip hop culture. If you need to reach me, you can email me at mrvilleg@gmail.com.

Sincerely.

Mark Redondo Villegas Ph.D., Culture and Theory

Humanities Research Associate

University of California, Irvine



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Catherine M. Appert
Assistant Professor of Musicology
Cornell University
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To: The European Research Council

Re: Letter of support for CIPHER: Hip Hop Interpellation (PI: J.G. Rollefson)

I am writing in support of J. Griffith Rollefson's proposal for CIPHER: Hip Hop Interpellation. An assistant professor of musicology (ethnomusicology) at Cornell University, I research and publish on hip hop culture in Senegal. My work explores how rappers' experiences of indigeneity, postcoloniality, and globalization are mediated through their engagements with hip hop, whose roots are understood to be firmly planted in African American urban struggle.

The constantly growing body of scholarship on hip hop spans an increasingly wide range of nations and disciplines; CIPHER is thus a particularly timely project that will coalesce this emerging field of study through its research initiatives and networks. I would be honored to serve on the advisory council for this project.

Please do not hesitate to contact me for any reason.

Sincerely,

Catherine M. Appert



1140 Boylston Street, MS-7 LART, Boston, MA 02215-3693 Tel 617 747-2552 berklee.edu Liberal Arts

To the European Research Council:

I write in support of the ERC grant proposal CIPHER: Hip Hop Interpellation (PI: JG Rollefson). As a fellow scholar of hip-hop and the local forms it takes in its global circulation, I applaud this effort to coordinate and stimulate further research on the ways hip-hop serves as a powerful cultural resource around the world. Trained as an ethnomusicologist with an attention to media technologies and critical race studies, my own work is concerned with the interplay between hip-hop and local music cultures in the Caribbean, Latin America, and across the Caribbean and wider African diaspora—in particular, Jamaican dancehall, reggaeton in Puerto Rico, Cuba, and Panama, and the "bubbling" scene produced by Afro-Antillean immigrants in the Netherlands. While ethnographic attention to the local meanings of these forms and formations is paramount, given the international imbrication of these scenes, developing a comparative perspective—in part by bringing to bear the emerging methods of the digital humanities on this collective corpus—will no doubt yield new and crucial insights about how hip-hop serves individuals and publics and, in turn, how such cultural practices can shed light on social history.

I am glad to lend my support to this promising proposal. I look forward to watching the project take shape as well as to contributing to it and using it as a resource. I hope those considering the application will also see its potential.

Sincerely,

Wayne Marshall

Assistant Professor Berklee College of Music



RE: ERC grant proposal CIPHER: Hip Hop Interpellation (PI: JG Rollefson)

Dear Members of the European Research Council:

This letter is to pledge my support for the ERC grant proposal, "CIPHER: Hip Hop Interpellation" (PI: JG Rollefson).

Over the last 30 years, hip-hop has become a thoroughly global phenomenon; one is hard-pressed to think of a country without it. In each of these locales, certain conventions (such as dress, rapping and DJ practices, presence of graffiti, etc.) are followed, and trends are often reflected quickly in other countries. At the same time, as Dr. Rollefson notes in the proposal, each hip-hop community retains (and often proudly trumpets) elements of its local culture. Scholars following these many distinctive scenes have emerged around the globe, and it is high time that a network formed to connect and leverage this scholarship on global hip-hop. In addition to the scholarly network, a journal dedicated to global hip-hop will go a long way in moving the field beyond the exoticism that sometimes infects such work toward a serious consideration of the processes of globalization that govern not only hip-hop but also other forms of popular culture.

My personal expertise is in Japanese hip-hop, on which I have been conducting fieldwork since 2005. My areas of interest include:

- The impact of linguistics on rap (*Ethnomusicology* 50/1, 2006)
- Issues of (auto)-exoticism (*Popular Music* 32/1, 2013)
- Hip-hop in social movements (*The Revolution Will Not Be Televised: Protest Music After Fukushima*, Oxford University Press, 2015; *Asia-Pacific Journal* 11/5/1, 11/42/3, 12/32/3, 2013/2014)

As of January 2016, I will be joining Temple University's Boyer School of Music and Dance as Associate Professor of Music Studies.

Sincerely,

Noriko Manabe

lance // lance





An Roinn Eolaíocht Áirimh

Department of Computer Science

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European Research Council Consolidator Grant Panel SH5 - Culture and Cultural Production

Dear Panel:

Re: Research Proposal "CIPHER: Hip Hop Interpellation" by Dr. J. Griffith Rollefson.

I write as the Director of the Insight Centre for Data Analytics at University College Cork, Ireland. Insight is one of Europe's largest data analytics research organisations, with over 400 researchers, more than 80 industry partners and over €100 million of funding. I also hold the Chair in Constraint Programming at UCC where I was Head of Department, Computer Science, from 2012 to 2015. I'm the former president of the International Association for Constraint Programming, and current deputy president of the European Artificial Intelligence Association. I was the 2016 Science Foundation Ireland Researcher of the Year and Member of the Royal Irish Academy.

Dr. Rollefson's proposal is both culturally and technologically timely and relevant given CIPHER's cultural and conceptual terrain and the project's development of sophisticated data gathering and analytics tools in the areas of online, textual, and sonic computing. The application of these techniques to the areas of Hip Hop music and culture is quite significant as it engages with a young, mobile, and always-connected demographic.

The CIPHER proposal demonstrates a deep understanding of the challenges and complexities associated with the dynamic and interdependent relationship between technology and culture. The CIPHER proposal adopts a systematic and holistic approach, drawing on the strengths of recent advancements in Computer Science and Multimedia.

I have no hesitation in supporting Dr. Rollefson's proposal and I am happy to commit to the contributions that the he describes from me in the proposal. The Insight Centre for Data Analytics is well positioned and equipped to support Dr. Rollefson's challenging and computationally robust project.

Best wishes,

Professor Barry O'Sullivan, BTech (UL), PhD(NUI), FEurAI, MRIA Director, Insight Centre for Data Analytics, University College Cork

Dear review committee,

I enthusiastically support Dr J. Griffith Rollefson's European Research Council grant proposal, "CIPHER: Hip Hop Interpellation", and would like to take this opportunity to speak to the strengths of this ambitious and culturally significant project.

My own research interests reside in the Digital Arts & Humanities, and I have published on computer-assisted approaches to cultural analysis in a range of the field's leading journals and volumes. I have also contributed to a number of international and interdisciplinary research projects, and so can state with confidence that CIPHER represents the sort of meaningful interdisciplinary endeavour that can reciprocally benefit a range of domains.



Coláiste na nEalaíona, an Léinn Cheiltigh agus na nEolaíochtaí Sóisialta College of Arts, Celtic Studies and Social Sciences

Na hEalaíona Digiteacha agus Daonnachtaí Digital Arts & Humanities

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In particular, this research proposes to use, and in turn, further develop, state-of-the-art computational techniques suited to the analysis and interpretation of important cultural materials—if terms like "innovation" and "interdisciplinarity", used so frequently within the academy, are to have any real value, then they need to be demonstrated in purposeful and applied contexts. In taking methods like stylometry to enhance our understanding of hip hop—one of the most contemporary, popular, and multicultural of practices—CIPHER seeks to genuinely combine multiple disciplinary perspectives in an effort to transform our understanding of cultural production.

Having reviewed the technical aspects of Dr Rollefson's proposal, it is clear to me that his methodology is robust, and that his research questions are well served by the interdisciplinary approach he has outlined. The research proposal clearly identifies the types of data that will be generated, and how the analysis of such will contribute to the project's critical and interpretive outputs. There is a clear synthesis between the technical and critical aspects of this proposal, and I believe that there would be significant scholarly and public benefits from its pursuit.

I would be delighted to discuss relevant aspects of CIPHER further, so please do not hesitate to contact me should further consultation be required.

Best wishes,

James O'Sullivan Ph.D., M.Sc., M.A.

Lecturer in Digital Arts & Humanities University College Cork (NUI)

james.osullivan@ucc.ie



An Roinn Eolaíocht Áirimh

Department of Computer Science

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European Research Council

RE: Research Proposal 'CIPHER: Hip Hop Interpellation'

To whom it may concern,

I am very pleased to support Dr. Rollefson's research proposal titled 'CIPHER: Hip Hop Interpellation' for a European Research Council grant.

My own areas of specialisation include Computer Music and Interactive Audio within the fields of Interactive Media and Multimedia. I am also the academic coordinator for the longstanding MSc in Interactive Media, and the BA in Digital Humanities and Information Technology in University College Cork. As part of my work, I also undertake consultancy and research in both the Computer and Media industries.

Dr. Rollefson's proposal is very timely and relevant given the development of sophisticated data gathering and analytics tools and methods in the areas of online, personal and mobile computing. The application of these techniques to the areas of Hip Hop music and culture is quite significant as it engages with a young, mobile and always-connected demographic.

The CIPHER proposal demonstrates a deep understanding of the challenges and complexities associated with the dynamic and interdependent relationship between technology and culture. The CIPHER proposal adopts a systematic and holistic approach, drawing on the strengths of recent advancements in Computer Science and Multimedia.

I have no hesitation in supporting Dr. Rollefson's proposal and please feel free to contact me for further information if required.

David Murphy

University Lecturer

Academic Coordinator MSc Interactive Media BA Digital Humanities and Information Technology