

3. Narrative

Section 3A. Nature of the request:

Howard University is requesting an NEH Media Production grant for \$650,000 to produce a documentary series centering on questions of gender and language in hip hop culture in South Africa and Tanzania. The project will result in the production of 6, 30-minute, documentary shorts. The mini-documentaries will also be edited into a full length, 2 hour documentary. The project will be accompanied by educational guides that will allow educational institutions and community groups to utilize the documentaries in discussions around language, gender, culture, and hip hop. The purpose of the project is to facilitate audience understandings of important conversations happening around language and gender in South African and Tanzanian hip hop communities, and for audiences to see how those conversations intersect with global conversations around language and identity, as well as gender and representation. Finally, the purpose of the project is to show how African artists are contributing to hip hop culture in different, and often progressive, ways. The grant would provide needed funding to produce and distribute the documentary series, which has a spring 2021 release date.

Howard University, via the Department of African Studies and the Department of Media, Journalism and Film, has worked to position itself at the forefront of research on hip hop culture in Africa, as well as excellence in filmmaking and film production. The university has become recognized for its leadership and support of interdisciplinary scholarship in African studies, as well its production of award winning and critically acclaimed film projects. This film project will further the university's contribution to broader, global, conversations around language, gender, identity, and hip hop culture. Film allows these conversations to occur on different, more accessible platforms outside of academia. Film allows these conversations to reach broad and diverse audiences in

the United States and internationally. This project is led by scholars, filmmakers, and editors with years of photography and videography experience. The team is coming together to produce the first film project to address themes of language and gender in Africa, from the perspective of African hip hop culture. The research and scholarship that has informed this project comes from both Howard University scholars directing the project, as well as humanities scholars working on the project. Their works have contributed to discussions around themes of language, culture, gender, and hip hop in academia. Partnering with Africa-based hip hop academics, accomplished media partners, and established African hip hop artists, this film project is pioneering and inclusive in its approach and content.

Section 3B. Program synopsis:

The story will be told in six mini-documentaries. The following are synopsis of each of the documentaries. The first two films are meant to serve as comparative narrations while the third film takes specific aim at the issue of women's marginality, role and aesthetics in the graffiti movements taking place in Dar es Salaam, Tanzania and Cape Town, South Africa. **Short 1 and 2. The Language of Graffiti in Tanzania and South Africa:** Both hip hop graffiti practitioners and scholars have recognized the importance of graffiti's existence in the prehistoric past. Ancient graffiti sites have discovered and turned into cultural heritage sites throughout the African continent. The first two short films seek to address the language of graffiti and its historical and contemporary function. Two separate Media Teams will document Tanzanian and South African graffiti writers as they travel by road from Dar es Salaam to central Tanzania to visit the Kondoa Ancient Rock Sites and from Cape Town to the San Rock Art Sites in the Cederberg mountains and natural reserve in Clanwilliam, South Africa, respectively. In capturing these two separate road adventures through visual and audio documentation, consisting of periodic interviews with graffiti writers, academics, and archaeologist and tour guides, this short film mainly profiles selected graffiti writers to explore graffiti as an historical language of public communication in Africa; the similarities and differences between ancient rock art and contemporary graffiti art; and the distinctive ways graffiti has transformed over time. Essentially, these two films ask the question: What happens when contemporary graffiti writers come face-to-face with their ancient past?

Short 3. Women's Marginalization and Empowerment in Graffiti in Tanzania and South Africa: The third short film focuses on women's issues as it explores the nature of African women's participation in graffiti/street art in Tanzania and South Africa. It will not only address the experiences of women graffiti writers in male-dominated cultures, motives and meanings behind the art they create, the challenges they face and the strategies they put into practice to "leave their mark on society", it also takes a critical look at the efforts of Tanzanian and South African graffiti writers, both men and women, to educate young women about hip hop aesthetics and techniques in order to cultivate their participation in the art form.

Short 4. Women, Gender, and Hip Hop in South Africa: This short film explores how women artists in South Africa negotiate hip hop's very masculine environment, with varying levels of success. This short film examines the influence of

female artists on cultural attitudes towards women in South Africa. The film will show how these artists challenge views on women's traditional roles, as well as their use of their music to challenge violence against women. The film will also look at the diverse representations of women in hip hop South Africa, a country with the largest number of female hip hop artists in Africa. Questions to be considered include: What is the history of women in hip hop in South Africa? How do broader cultural attitudes towards women in hip hop impact female MCs? In South Africa, how do women hip hop artists navigate social and cultural expectations? How have specific artists used their music to directly challenge patriarchy and sexism? How do women artists in South Africa use their music to combat violence, physical and verbal, against women? What is the significance of women creating a space for their voices in South African hip hop culture?

The next two short films will examine the ways that questions of language in hip hop are resurrecting debates on the relationship between language and art. The films will compare the current question of language and African hip hop, with similar debates in the 1960s and 1970s around language and African literature. **Short 5. The**

Language Question in South African Hip Hop Culture: This short film will look at the evolution of the language and identity question in the South African hip hop community since the 1980s. The initial generation of hip hop artists in South Africa performed primarily in Afrikaans and English. As hip hop culture spread in South Africa, questions of language, authenticity, and identity emerged as well. The short will also examine the evolution of a South African hip hop language/s (SAHHL), and their role in giving South African hip hop its own identity. Questions to be considered include: What are the historical cultural and political dynamics of the language debate in South Africa? What is the relationship between language and representation in South Africa's "rainbow nation"? How does a SAHHL represent South Africa's born free generation? How does the development of Spaza rap (Xhosa) and Motswako rap (Setswana) styles contribute to debates on the connection between language and South African hip hop authenticity?

Short 6. The Language Question in Tanzanian Hip Hop Culture: This short film will examine the impacts of the Swahili only music policies on the development of hip hop culture in Tanzania. The short will also look at the impact of Swahili only hip hop on the development of Tanzanian youth Swahili dialects. With the recent emergence of a small population of English performing artists, the debate over Swahili only music policy has resurfaced. There is a growing number of English performing artists challenging the idea that Tanzanian identities are inextricably linked to Swahili, or that an English performing artist cannot represent an authentically Tanzania identity. Questions to be considered include: What are the historical cultural and political dynamics of the language debate in Tanzania? What is the relationship between Swahili and national identity and representation in Tanzania? What elements of the 1970s language debates are relevant today? What have been the impacts of Swahili only rap on the development of Swahili in Tanzania?

Section 3C. Humanities content:

This project engages the humanities' focus on culture and the arts, with Cultural Studies' focus on cultural representations. Cultural representations, in this case hip hop culture, engage us in broader conversations around gender, as well as language and

identity. With hip hop, South African women artists have used the culture to construct counter narratives about their lived experiences and to resist patriarchy. They at times also assert African feminist identities, engaging African feminist thought. Artists are also using hip hop culture to engage in debates around language and identity in South Africa and Tanzania. The cultural histories of both South Africa and Tanzania are reflected in the artists' music, and languages of choice. The language question is directly tied to identity politics, and it is being played out in hip hop culture.

Gender, Music, & Feminism: African feminisms provide some useful lenses with which to evaluate gender representations in hip hop culture in South Africa and Tanzania. Contemporary images of African women have roots in the colonial and apartheid eras, and has ultimately led to attempts to control women's movements, and to create environments where violence against women could become pervasive. Women in Africa were subject to the politics of respectability. African feminism scholarship and activism developed all over Africa, with major scholars and organizations emerging in both South Africa and Tanzania. Among the main features of African feminism are challenges to patriarchy and attempts to control women's bodies, as well as an understanding of the intersections between gender, class, and race. The images of African women as powerless, oppressed, and needing intervention, or as feisty, tough, and exotic has been perpetuated within and outside Africa, and African feminism challenges this.

This project interrogates how women in hip hop communities in South Africa negotiate hyper-masculine hip hop spaces. The project will interrogate the ways artists have used hip hop culture to directly challenge patriarchy and sexism. It will also examine the broader significance of women creating a space for their voices in South African hip hop culture.

South Africa has the highest number of female hip hop artists on the continent, far outnumbering most African countries (Clark, forthcoming). These women participate in the various elements of hip hop culture: rapping, graffiti, DJing, and breakdancing. In the area of rapping, this project will focus on South Africa because of the number of women artists, and the long history of their participation in hip hop. Women who do graffiti also operate in male dominated spaces. In graffiti culture, access to space is a commodity and is often highly contested by male graffiti artists. Looking at the participation of women in graffiti culture in South Africa and Tanzania provides good insight on some of the gender dynamics in those countries.

Language and Identity: In his groundbreaking book *Decolonizing the Mind*, Ngũgĩ wa Thiong'o (1986) says language "is both a means of communication and a carrier of culture" (p. 13). By examining language choice in African hip hop we are able to interrogate this relationship between language and cultural identity. In Africa, where artists are often fluent in more than one language, language choice has revived a language debate in verbal art and visual art in Africa.

The continued impacts of colonial language policies, English only education policies, and the global dominance of the English language and American culture have resulted in a perception that English equals modern and developed, while African languages equal traditional and undeveloped. African artists have thus taken up the questions over language posed by African writers like Ngũgĩ wa Thiong'o and Chinua Achebe in the 1960s and 1970s. Ngũgĩ wa Thiong'o posited that the use of African

languages by African writers was a component of the anti-imperialist struggle (Shama 2017). Ngũgĩ wa Thiong'o also spoke to the question of audience. There is the idea that an artist should speak to the audience about whom the stories are often written. In hip hop, where geographic representation is a key component of an artist's persona, the idea is that artists rapping about or depicting local realities need to do so using languages that their people are most comfortable with. Conversely, Chinua Achebe rejected the idea that one needed to write in African languages, and highlighted the fact that African stories had the potential to reach more audiences using European languages. According to Shama (2017) "Achebe is deconstructing the negative presentation of the westerners about the Africans by writing in English" (p. 73).

In both rap lyrics and graffiti, some hip hop artists in South Africa and Tanzania have chosen to utilize European languages, other hip hop artists in those countries have chosen to utilize African languages. In both Tanzania and South Africa code-mixing and switching between multiple languages has also become a standard way of communicating. In reflecting upon the post-colonial language debate, this project will examine public language debates, and their impacts on hip hop culture in Africa today. This project will present the historical cultural and political dynamics of the language debate in South Africa and Tanzania. In South Africa, interactions between Coloured, Xhosa, Zulu, and Setswana communities bring up politics around language, race & identity in hip hop. These debates have created distinct discussions around performance language that are unique to South Africa. The research will seek to interrogate the relationship between language and representation in South Africa's "rainbow nation", and how that relationship is being played out in the country's hip hop communities.

In Tanzania, Swahili, the one official language, has often been synonymous with the Tanzanian identity. In the urban areas, the dominance of Swahili often meant youth were less fluent in the languages of their ethnic groups, not to mention the English language. This has impacted hip hop in the country in various ways. Firstly, ethnic group languages are largely absent from hip hop culture in Tanzania. Secondly, neoliberalism and the growing fluency in English among Tanzanians, especially the youth, has shifted the relationship between Swahili and a Tanzanian identity by creating cleavages between artists that perform almost exclusively in Swahili and artists that perform almost exclusively in English. The coexistence between Swahili and English in Tanzania has always been tenuous in some ways (Ngnonyani, 1995; Holmarsdottir, 2004; Bwenge, 2012). When it came to education, Swahili is taught until secondary school, and efforts to "Swahilize" secondary education failed. English was often associated with capitalism and Swahili as "the language of emancipation from the shackles of neo-colonialism and capitalism" (Bwenge, 2012).

Graffiti, Gender and Language: For hip hop scholars, graffiti has been regarded as an act of personal and collective creative expression, an act that constitutes a non-verbal form of "democratic communication" that subversively contributes to production and reproduction of the visual landscapes of cities. Using the urban architecture as its canvas, contemporary graffiti writers create "tags" and "pieces" that are inherently dialogic (Mailer, 1974; Castleman 1982; Cooper and Chafant, 1984; Chafant, 1987; Miller, 1993; Ganz, 2004; Lewisohn, 2008; Schacter 2013). With the intention to provoke critical thought among a wider audience, they seek to

communicate, represent and comment on the environment while at the same time making statements about their gendered, cultural, generational and national identities. As an urban-based language, hip hop-inspired graffiti represents the convergence of various modes of visual communication that consists of the incorporation of stylized images, symbols and written words displayed on public spaces. However, due to its association with criminal behavior, both its aesthetic and linguistic meanings and their importance for understanding for how youth employ alternative strategies of communication through art are often ignored or dismissed. This project will offer three of six short documentary films that tie the concepts of gender and language to the question of hip hop graffiti, exploring the lived experiences of male and female graffiti writers that inform and shape their motives, messages and aesthetics.

The graffiti movements in South Africa and Tanzania are at different stages of development. In 1985, as independent Tanzania was moving away from a 20 year commitment to socialist economic development, coloured and black youth in South Africa were either writing “Free Mandela” and “Free South Africa” on public walls in protest of apartheid or marking their territory within racially segregated townships as members of gangs. It was not until late 1980s when hip hop-inspired graffiti emerged, largely among coloured youth in Cape Town’s Mitchell’s Plain and Cape Flat communities who consumed and learned about hip hop graffiti techniques and hip hop culture from films, books, magazines and album covers from the USA and Europe. Similar to graffiti writers from the USA, South African urban youth engaged in graffiti to vocalize their alienation, attempting to confront the legacies of apartheid with positive representations of coloured identity and culture. (Minty, 2005; Allen, 2011)

With the end of apartheid, it was the youth generation that tested the physical barriers imposed on South Africans during the apartheid era. By the early 2000s, white youth who identified with the skateboarding subculture joined the graffiti movement under way in the coloured and black townships of Cape Town. Graffiti served to facilitate social interaction between white, coloured and black youth as they started to communicate with each other by spray-painting their names illegally on public trains and tracksides and the walls of Mitchell’s Plain and the Cape Flats. This moment was also marked by the spread of graffiti to the country’s other major cities (Johannesburg, Pretoria, Durban) and the growth of women graffiti artists. Since 2011, due to graffiti’s popularity and proliferation, this art-based movement has been susceptible to government censorship and cooptation and corporate commodification.

In Tanzania, during the nation’s late socialist period in the early 1980s, youth found ways to leave their mark by using charcoal to write their names on public walls. These early practitioners were mostly young men who would later ‘sto-away’ on commercial ships leaving the ports of Dar es Salaam with dreams of employment abroad. Once state-led socialism ended and gave way to the making of a neo-liberal capitalist economy, access to hip-hop cultural commodities increased, giving birth to rap and breakdancing in the late 1980s. (Basu and Lemelle 2006; Perullo, 2011; Clark, forthcoming) However, graffiti was nowhere to be found until the mid-2000s. What started out as political tags against the government’s neo-liberal agenda under the presidency of Benjamin Mkapa in 2007 has blossomed to a full-fledged graffiti movement. It was the combination of mentorship by foreign graffiti artists, a demand for graffiti writers among local hip hop rappers, and NGO-sponsored educational

workshops that set the groundwork for the formation of the country's first and only graffiti crew known as Wachata (WCT), Kiswahili for "To put your signature." For the past seven years, WCT's goal has been to promote graffiti as a credible form of visual artistic expression, to combat the stigma associated with graffiti as an act of criminality, and to develop and nurture an indigenous aerosol movement in the country's major cities such as Dar es Salaam, Arusha, Bagamoyo, and Mwanza. The crew's motto is: "Respect the Art form," and WCT has sought to earn that respect with work that tackles socio-political and economic themes that speak to the Tanzanian lived experience. Much of their large-scale murals, replete with characters and classical and more complex graffiti lettering written in English and Kiswahili, has taken on themes such as education, government corruption, animal and nature preservation, electoral violence, unemployment, and the criminalization of Islam. (Markle, 2017)

By exhibiting at art festivals at home and abroad, participating in hip-hop performance showcases and global exchanges, doing commissioned work for NGOs, corporations and sports teams, and teaching weekly graffiti classes for young women, WCT has enhanced the visibility and credibility of graffiti art in a very short period of time. When WCT secured a studio at the Nafasi Art Space in 2014, it illustrated the entrepreneurial approach the crew employs in showing young people how graffiti can serve as source a economic collective and self-empowerment. Through education, social media, collaboration with foreign graffiti artists, commissioned work, and the sale of WCT-designed t-shirts and sneakers, WCT has managed to inspire a new a generation of graffiti artists. To what extent this new generation consists of women remains to be seen. Without question, what was once a non-existent, and at times, peripheral element in the Tanzanian hip-hop movement is steadily being embraced by the government, public, corporations and media and gradually permeating and beautifying the post-socialist landscapes of Tanzania's most populous cities. Although the number of active Tanzania graffiti writers is less than 20, the numbers are not what interest us here (Markle, 2017).

What is it like for women graffiti writers to operate in male-dominated spaces and in a graffiti culture where access to space is often contested? Despite the growth of graffiti in both countries over the past 15 years, women's participation in graffiti remains incredibly marginal (Ganz, 2006). While there are roughly a handful of prominent women graffiti artists in South Africa who have garnered international acclaim for their art such as Faith47 and Nardstar, the same could not be said in Tanzania where there are active female graffiti writers, only apprentices. Male graffiti writers have been trying to recruit and train young women in graffiti arts with its "Women Express" workshops to varying levels of success. What are the reasons for the lack of women's participation in graffiti? To what extent are women graffiti writers challenging stereotypes and traditional gender roles associated with women? For what reasons do women graffiti writers feel alienated in an artistic movement dominated by men? What kinds of strategies do women graffiti writers employ in operating within a male-dominated subculture? How important are support networks and mentorship for women graffiti writers? To what extent does being a woman influence their graffiti style? Do women graffiti writers articulate feminine qualities in their work? Looking at the participation of women in graffiti culture and graffiti as an urban-based language in South Africa and Tanzania will show how the boundaries of gender and language can be widened. Taken together, and

in dialogue with each other, these three short documentary films about graffiti in South Africa and Tanzania invite viewers to reconsider how graffiti provokes and enhances conversations about how gendered identities are constructed and expressed in a language that does not require face-to-face interaction.

Section 3D.Creative approach:

This project will be broken up into 6, 30-minute documentary shorts. Three of the shorts will focus on graffiti and three will focus on rap music. Both graffiti and rap music are elements of hip hop culture. These shorts will also be edited into one 2-hour documentary, which will be helpful for film festival and broadcast showings. The project will also be edited to fit an audio documentary format, which will be made available through the Hip Hop African Podcast, a podcast hosted by faculty and students in the Department of African Studies at Howard University. This podcast is available for free via the hiphopafrica.com website, as well as podcast hosting sites like iTunes and Stitcher.

The documentary shorts combine on-camera interviews, voice over narration, music and video footage, photographs, and footage of hip hop culture in both countries. On-camera interviews will be conducted with artists and experts in both countries. The artists interviewed will be some of the individuals most vocal on the issues that the film will address. With some artists taking diverse positions on the language question, the film will present the complexities that debates around language and identity often illicit. We will shoot the project primarily in the cities of Cape Town and Johannesburg in South Africa, and Dar es Salaam and Arusha in Tanzania. Those cities have their country's largest hip hop communities.

In Cape Town and Johannesburg, the representations of female artists in hip hop culture are important. This project will look at the experiences of female artists in South Africa, one of Africa's oldest and largest hip hop scenes. The presence of women in South African hip hop has been significant in that their presence challenges patriarchal attitudes within both hip hop and South African culture. The project will examine how women artists navigate these spaces, and will rely on interviews with scholars to understand the broader social implications. Included in this segment will be interviews with artists like Shameema William, a member of the first women's hip hop group in South Africa, who chose to challenge sexism, colorism, and negative body images with the music of her group Godessa. The importance of Shameema and Godessa's presence in South African hip hop will be presented via interviews with Dr. Adam Haupt, who has written extensively on Godessa's work, and African feminist scholar Dr. Mary Hames of the Gender Equity Unit at the University of Western Cape, who knows Godessa's work and has published on women and gender in South Africa.

The shorts will also consider the less visible presence of women in the graffiti communities in South Africa and Tanzania. Interviewing women graffiti artists in both countries will help us understand how these artists create spaces for themselves in an element of hip hop that is particularly dominated by men in ways that other elements are not. In Cape Town, we will feature Nardstar, who is one of the most visible women in the city's graffiti scene. Nardstar was featured by OkayAfrica as one of the top female

graffiti artists in South Africa and by the Huffington Post as one of the top 25 female street artists in the world. She is also one of the more influential international graffiti artists, male or female. In our look at graffiti culture in Tanzania, we will explore the absence of women in that country's graffiti scene and the efforts of male graf writers in facilitating women's participation in graffiti practices. We will be documenting the members of the country's first and largest graffiti crew, Wachata Crew, which has actively moved to hold workshops for young women in Dar es Salaam. While Nardstar and other South African women street artists actively challenge sexism in hip hop culture through her work, in Tanzania hip hop culture has effectively discouraged women from participating, leaving hip hop graffiti voice an exclusively male space in the country.

Three of the shorts will consider questions of language, most importantly, the link between language and identity. These shorts will rely on interviews with artists and experts to understand how the language question is being played out in South Africa and Tanzania. In South Africa, the question of language is rooted in the country's racial and ethnic divisions, which are tied to the country's apartheid past. While in Tanzania, the question of language is tied to the use of Swahili as the national and official language. While South Africa media may play music by artists performing in English as well as in South African languages, Tanzania media tends to only play music by Tanzanian artists that is performed in Swahili. The question of language is debated between artists who advocate performing in African languages and those that opt to perform in English. As this project will explore, those that advocate the use of African languages do so because they view it as 1. a sign of authenticity (rather than imitation of the West); 2. a symbol of ethnic and national pride; 3. connects the artists to their audiences, many of whom are not fluent in English. Those that opt to perform in English posit that 1. language is not the only symbol of national or ethnic identity, 2. some artists, because of their experiences, may be more fluent in English, and 3. English helps an artist reach broader audiences.

In this project, we will interview artists like Kanyi Mavi in South Africa, who is fluent in English, but raps exclusively in Xhosa. We will also interview Duke Gervailus, a Tanzanian music producer and member of the Tanzanian rap collective Tamaduni Muzik, who suggests that Swahili is a key element of a Tanzanian hip hop identity. Tamaduni Muzik artists rap almost exclusively in Swahili. This will be juxtaposed with a conversation with artists in the Tema Yai Nation, a collective of English performing artists in Tanzania who support English performing artists.

The experts interviewed are all scholars who have done pioneering work in their fields, and most are recognized as experts on gender, language, and hip hop culture. For example, Dr. Adam Haupt published the first book on hip hop in Africa in 2008, *Stealing Empire: P2P, Intellectual Property and Hip Hop Subversion*. He continues to be one of the foremost experts on hip hop in South Africa. Dr. Haupt's work has included research on women and hip hop in South Africa. Dr. Quentin Williams is a hip hop sociolinguist who has written extensively on language and hip hop in South Africa. He is one of the foremost experts on language and hip hop in South Africa. Dr. Shani Omari is a professor in the Institute for Kiswahili who has done a lot of research on Swahili and hip hop in Tanzania. She is one of the most published Tanzanian scholars writing on language and hip hop in Tanzania.

To put the subjects into context for the audience, the shorts will be narrated. The off-camera narration will allow the focus to remain on the artists and experts in the films, while providing important background information and data for the audience. The narration will serve to complement the interviews. As important as the interviews are the music and graffiti works of the artists. The music and graffiti are the platforms the artists have chosen to use to produce social commentary, and they are a key component of the documentary shorts.

This film project will be one of the first to examine both gender representations and the politics of language and identity in Africa through the lens of hip hop culture. It will be the only to do so in wide distribution. The documentary shorts will be of value for diverse audiences, both in the United States and abroad. The project will show an African context for some issues (gender) that are being grappled with in global hip hop cultures, as well as debates (language) that are occurring in hip hop communities outside of the United States.

The project will also produce 6 discussion guides and a webpage for the project. The discussion guides will accompany each of the six shorts. The discussion guides will provide further background on each of the topics, discussion questions, and sample lesson plans. The guides will include materials that will be useful to youth of various ages. The lesson plans contained in the discussion guides will be tailored to three target groups: junior high school students, high school students, and undergraduate students. The discussion guides will include links to relevant visuals, artists, music, and videos. The discussion guides will be available on the webpage developed for the project. The webpage will be created on the hiphopafrican.com website. The website is managed by faculty and students in the Department of African Studies at Howard University. The website is an informational resource on hip hop in Africa. The website contains artist bios, article reviews, information on publications, podcast episodes, original interviews, and artists reviews. Our graduate assistants will work to create pages on the site that will accompany the project, offering relevant links, as well as access to the six shorts and the six accompanying discussion guides.

Section 3E. Audience and distribution:

Screenings: In March 2021, Howard University (Washington, DC) will host a screening and panel discussion. The event will be free and open to the public and hosted on the campus of Howard University. This post-film discussion will include artists that were involved in the project. In April 2021, the Trinity International Hip Hop Festival at Trinity College (Hartford, CT) will host a screening and panel discussion. The event will be part of the festival, which is free and open to the public and hosted on the campus of Trinity College. This post-film discussion will include artists that were involved in the project.

We are in discussions with universities and community groups across the country to hold film screenings that will include post-film discussions with the project directors, scholars, and/or filmmakers. We have also spoken with Nafasi Art Space and the University of Dar es Salaam in Tanzania regarding hosting film showings. We are also in discussions with partners to host screenings in Africa. We have included a letter of

interest from the National Museum of African Art with the Smithsonian Institution in hosting a showing and panel discussion.

Film Festivals: The 2-hour documentary will be submitted to the following film festivals: New African Film Festival in Washington, DC; Pan African Film Festival in Los Angeles, California; Fist Up Film Festival in Berkeley, California; New York African Film Festival; The Cape Flats International Hip Hop Film Festival (Cape Town, South Africa); Zanzibar International Film Festival (Tanzania)

HipHopAfrican.com: The hiphopafrican.com website is managed by faculty and students in the Department of African Studies at Howard University. The website is an immense resource on hip hop in Africa. The site contains almost 700 posts and articles on various aspects of hip hop culture in Africa, including artist profiles, article reviews, original interviews, and podcast episodes.

A page will be created for this project that will feature information on the artists featured in the project, stills and videos from the filming of the project, access to the six mini-documentaries, and a discussion guide. This will all be available for free. This will allow the films to be used in the classroom and by community groups. The six mini-documentaries will also be released as episodes of The Hip Hop African podcast, which is also available for free on iTunes.

Television & Radio: The full length documentary will be aired on Howard University's WHUT, a PBS affiliate. Please see the attached letter of commitment. We are making arrangements to secure interviews and airings of some of portions of the documentary shorts on Africa Now, on WPFW 89.3 in Washington, DC and on WRTC Hartford 89.3 owned by Trinity College.

Section 3F. Project evaluation:

Audience size and demographics: While the content (film shorts and discussion guides) will be free to access, we will ask users to complete an online questionnaire in order to download the material. The questionnaire will ask users for their names, email address, location, and details regarding their intended usage of the materials (for ex., is it intended for k-12 audiences? Post-secondary institutions? Community groups?). This will allow us to understand the dynamics of the audiences using the materials. We will be able to capture some information regarding size of audience via website analytics, attendance at film showings, and ratings during broadcasts.

Value: To assess impact, we will survey audiences to assess. 1. How much the film contributed to audience understandings of the dynamics of hip hop culture in South Africa and Tanzania. 2. How much the film contributed to audience understandings of language and gender dynamics in South Africa and Tanzania. This evaluation of the film will happen during post-film discussions and Q & As. We will facilitate discussion around these evaluation questions. We will design a very short survey to administer during film showings, which will ask questions, based on the Likert scale, with room for additional comments.

For the discussion guides, we would like to know if the discussion guides contributed to audience engagement with the film material. We would like to know if the

discussion questions were helpful. And, we would like to know if the lesson plans were helpful in the use of the films as education tools. We will design and administer an electronic survey, which will be sent out to individuals who downloaded the films and discussion guides online. The online survey will allow respondents to respond to questions regarding the usefulness of both the films and the discussion guides, while respondents who have not used the discussion guides will be allowed to enter N/A to questions regarding the discussion guides. The formal project evaluation will last the first six months of the project's release.

Section 3G. Rights and permissions:

We will be obtaining the rights to use music, videos, and images from the publishers or rights holders. Several of the artists are independent, and self-published. For artists working with record labels, we also will work the recording label to secure the rights to use the content. We will also be reviewing all songs to ensure that they do not sample copyrighted material.

We will also work with the artists to secure the rights to use images, either from the artist, the label, or the photographer. Archival footage will be purchased from rights holders at local media companies or purchased as commercial stock footage.

Artists and all interviewees will be required to sign a release, allowing us to use the content we have shot of them in the films. Anyone else who appears in the film will also be required to sign a release.

In South Africa, we will be securing permission to film in Cape Town from the city of Cape Town. We will be securing permission to film in Johannesburg from the Gauteng Film Commission. We have estimated \$3,000 to receive permits to film in both Cape Town and Johannesburg. In Tanzania, the national government issues filming permits. The cost for a permit to film in Tanzania is \$1,000.

Section 3H. Humanities advisers:

Dr. Msia Kibona Clark will serve as Project Director, as well as an Executive Producer and Script Supervisor for the three shorts that focus on music. Dr. Clark will also serve as a set photographer on the project. Dr. Clark is an Assistant Professor of African Studies at Howard University. Dr. Clark has several scholarly publications on topics related to hip hop culture in Africa, including the books *Hip Hop and Social Change in Africa: Ni Wakati* and the forthcoming *Hip Hop in Africa: Prophets of the City and Dustyfoot Philosophers*, which will be the first solo authored book that looks at hip hop across Africa. Dr. Clark has written four scholarly articles and chapters on hip hop in Tanzania, and three scholarly articles and chapters on women and hip hop in Africa. Dr. Clark is also an established photographer who has specialized in images of hip hop culture across Africa. Her work has been featured in several exhibits and publications, including the book *Mfon: Women Photographers of the African Diaspora*. Dr. Clark also produces and hosts the *Hip Hop African podcast*, a monthly podcast series that features conversations with hip hop artists and scholars from around Africa.

Dr. Seth Markle will serve as Project Co-Director, as well as an Executive Producer and Script Supervisor for the three shorts that focus on graffiti. Dr. Markle is an Associate Professor of History and International Studies at Trinity College. Dr. Markle has also published on hip hop in Africa, including scholarly journals and online platforms. He is the author of *A Motorcycle on Hell Run: Tanzania, Black Power and the Uncertain Future of Pan-Africanism, 1964-1974* (MSU Press). In addition to consulting on more than six projects that engaged youth on the ground in Africa around hip hop, Dr. Markle has also been the faculty advisor for the yearly Trinity International Hip Hop Festival at Trinity College since 2011. As faculty advisor for the festival, Dr. Markle oversees the funding of the festival, the invitation of international artists, and the logistical details on the ground in Hartford. His current research focuses the history of hip hop in Tanzania.

Dr. Adam Haupt is an Associate Professor of Media Studies at the University of Cape Town. His book *Stealing Empire: P2P, Intellectual Property and Hip-Hop Subversion* (2008) was the 1st book published on hip hop in Africa. Dr. Haupt has worked on several media projects in South Africa, has extensive experience in the hip hop community in South Africa. His other relevant works include *Static: Race & Representation in Post-Apartheid Music, Media & Film* (2012), "Queering Hip-Hop, Queering the City: Dope Saint Jude's Transformative Politics" in *M/C Journal* (2016), "Mix En Meng It Op: Emile YX?'s Alternative Race and Language Politics in South African Hip-Hop" in *M/C Journal* (2017). Dr. Haupt is also co-editing the text *Kaapse Styles: Hip Hop Art & Activism in Cape Town, South Africa* (2018). Dr. Haupt is one of the leading scholars of South African hip hop. He will provide expertise on the history of hip hop culture in South Africa and advise to ensure historical accuracy. Dr. Haupt also has expertise on women in South African hip hop, especially in the Cape Town area, and has published several articles and chapters about women's participation in hip hop.

Mr. Mejah Mbuya is an expert on graffiti and hip hop culture in Tanzania. He is one of the founders of Wachata Crew, the oldest and largest graffiti group in Tanzania. Mr. Mbuya has been involved in the hip hop community in Tanzania for over 15 years. Mr. Mbuya has also written on hip hop in Tanzania, including an essay in the book *Hip Hop and Social Change in Africa: Ni Wakati*. Mr. Mbuya will be very important in overseeing our coverage of the history of hip hop culture in Tanzania, especially graffiti. Mr. Mbuya has experience working with groups on the ground in both Dar es Salaam and Tanzania and will serve as an advisor on graffiti culture in Tanzania.

Mr. Zavara Mponjika is an expert on hip hop in Tanzania. He is a founding member of the pioneering Tanzanian hip hop group Kwanza Unit, which was established in the early 1990s. Mr. Mponjika has been an advocate of Swahili hip hop, and has worked with artists in the promotion and development of hip hop culture in Tanzania. Mr. Mponjika has years of experience working with the music and media industry in Tanzania, both in the private and public sectors. Mr. Mponjika has served as an advisor for several scholars who have done research on hip hop in Tanzania. He has also served as an advisor for the public sector in Tanzania, being a liaison with the hip hop community. Mr. Mponjika will work with us in understanding the Swahili only policy in

Tanzania's music industry, and the policy's links with promoting the Tanzanian identity first envisioned by Julius Nyerere, Tanzania's first president.

Dr. Shani Omari. Dr. Omari is a Senior Lecturer in the Department of Literature, Communication and Publishing at the Institute of Kiswahili Studies at the University of Dar es Salaam, Tanzania. She has written extensively on popular music in Tanzania, including research on hip hop. Her publications include "Styles and Language Use in Tanzanian Hip Hop Poetry" in *Kiswahili* (2006), "Call Me Top in Dar: The Role of Pseudonyms in Bongo Flewa Music" in *Swahili Forum* (2011), and "Hip Hop Music as a Youth Medium for Cultural Struggle in Zanzibar" in the *Journal of Pan African Studies* (2013). Dr. Omari's work on the project will be important in understanding the history of Tanzania's language policies, and the social and political impacts it has had culturally. Dr. Omari will help us understand some the linguistic nuances of Tanzanian Swahili.

Mr. Kibacha Singo is an activist and hip hop artist in Tanzania. He is a founding member of the group Kwanza Unit, which was established in the early 1990s. He has continued to be active in hip hop culture in Tanzania. Mr. Singo has advised several scholars doing research on hip hop in Tanzania, and has established himself as an expert. Mr. Singo facilitated the preliminary interviews that were conducted in Tanzania 2017. He advised on us some of the dynamics around language and hip hop in Tanzania, and set up interviews and conversations with several artists involved in the debate. He will be very valuable in navigating the landscape with regard to language and hip hop in Tanzania, allowing us to understand some of the nuance that would be lost on someone not involved in the community.

Dr. Quentin Williams. Dr. Williams is a Senior Lecturer in the Linguistics Department at the University of Western Cape. He is a well-recognized scholar of linguistics and hip hop culture in South Africa. Dr. Williams has done extensive research on the performance of multilingualism, popular cultural practices (specifically Hip Hop). His publications include "Multilingualism remixed: Sampling, braggadocio and the stylisation of local voice" in *Stellenbosch Papers in Linguistics*, "Battling the Race: Stylizing Language and Coproducing Whiteness and Colouredness in a Freestyle Rap Performance" in the *Journal of Linguistic Anthropology*, *Remix Multilingualism* (2017), *Kaapse Styles: Hip Hop Art & Activism in Cape Town* (2018, with Haupt and Jenson). Dr. Williams will be our primary linguist on the ground in South Africa. His expertise regarding language policies in South Africa, as well as their cultural impacts will be important. Dr. Williams is an expert on the various styles of language used in South African hip hop, as well as the relationships between language and identity in South African hip hop. Dr. Williams will also contribute his expertise to help us understand how the language debate is playing out in South African hip hop.

Section 3I. Media Teams:

Jennifer C. Thomas (Series Producer) is an assistant professor in the Department of Media, Journalism and Film at her alma mater, Howard University. An award-winning broadcast journalist, her career spans more than 20 years in network

and local news. Most recently, she was an Executive Producer for CNN Headline News, and news producer for CNN, where she continues as a freelance producer. She has been honored with recognition from the National Academy of Television Arts & Sciences for her contribution as the 9am newscast producer during CNN's September 11 Terror Attacks coverage, and Peabody Award recognition for her contribution to the network's coverage of Hurricane Katrina. She also received national award recognition from the National Association of Black Journalists (NABJ). Throughout her career, she has pioneered coverage of major events such as the Oklahoma City Bombing, Summer Olympic Games, and Presidential Inaugurations. Thomas is also founder of MediaReady Consulting LLC, a media training, event management, and communications consulting service. She has worked with political campaigns, executives, and celebrities with coaching and consulting, event management, and Public/Media Relations.

She served as producer for two 2016 live Presidential Election specials for PBS station WHUT-TV in Washington, DC, and was executive producer and faculty lead of the newly revised student-produced NewsVision Newscast on WHUT-TV, which had been on hiatus for more than 20 years. She also serves as advisor for the Howard University Association of Black Journalists, broadcast mentor for the National Association of Black Journalists Student Project, and past president of the Howard University Communications Alumni Association. Her graduates and students include Emmy Award nominees, NABJ national award winners, and Hearst Journalism Award winners and finalists (an equivalent to the Pulitzer Prize for undergraduates).

She holds a Master of Arts Degree with a concentration in Arts and Culture from the Columbia University Graduate School of Journalism, and a Bachelor of Arts in Journalism from Howard University. A published author, her research interests include the dissection of current practices and pedagogies in journalism, the transition from professional to professor, and the complex facets of women, media and images. Her research has led her to conferences in the U.S. and Namibia, Africa. Her current research on the pageantry and politics of the women selected as "Miss Howard University" during the Civil Rights and Black Power Movements, has been accepted for publication by the Journal of Negro Education, and is the subject of a forthcoming documentary. Inspired by her own experience being crowned "Miss Howard," she began this study as a summer research fellow with the Moorland-Spingarn Research Center.

Eli Jacobs-Fantauzzi will serve as Producer and Director for the three Tanzania shorts. As a filmmaker and director, he blends modern visual aesthetics with music, drone footage and interpersonal storytelling to use his work as a tool to provide insight into culture and socio/political struggles in disenfranchised communities. From documenting youth movement in Comuna 13 in Medellin, Colombia, where Hip Hop is utilized to empower a Peace Movement, to capturing the essence of community resilience for non-profits, he has carved a niche working to further the missions of organizations that include Ford Foundation, Leveraging Investments in Creativity Inc., Microsoft Research India, Youth Speaks, La Pena, Sol Collective Arts and Cultural Center, National Black Filmmaker Foundation and the National Institute of Culture & History in Belize. His dedication to centering the voice of the people is deeply connected to my commitment to social justice and the belief in the transformative power of film and

art. A graduate of NYU Tisch School of the Arts, Eli is a past recipient of the Pan-African Film Festival's Student Filmmaker Award for his first feature length film, *Inventos: Hip Hop Cubano* (2005), which examined the difficulties artists face in producing their art in Cuba's hip hop community. Eli Jacobs-Fantauzzi's work focuses on international hip hop cultures and their roles in social commentary and social change. His 2008 film *HomeGrown: Hip Life in Ghana* told the story of Ghanaian hip hop group, V.I.P. (Vision In Progress). The film documents ten years of their journey from the ghetto in Accra to their first international tour. The film was one of the first to document the popularity and growth of HipLife music in Ghana. Eli's 2013 film *Revolucion Sin Muertos* ("Revolution Without Death") documents the ways Columbian youth use hip hop to call for peace and as a strategy to empower themselves and change not only their lives but the lives around them.

Kahlil Jacobs-Fantauzzi will serve as the Director of Photography & Music Supervisor for the three Tanzania shorts. Kahlil Jacobs-Fantauzzi obtained his Masters Degree in Education and Technology at the University of San Francisco and has worked as a teacher in urban schools for 13 years. In Oakland, California Kahlil worked as an educational consultant with Be the Change and trained teachers and coached after school staff in building intentional communities and restorative justice practices. Kahlil has also worked as a producer and co-founder of Clenched Fist Productions, a media company dedicated to using the true spirit of hip-hop and in the process, completed two award winning documentary films about Hip Hop in Cuba and Ghana. Through a partnership between Clenched Fist and Microsoft Research, Kahlil helped to create an interactive web documentary about poverty and access to technology in India. He has also worked with the Ministry of Culture in Belize in collaboration with Youth Voices to offer workshops, which create alternatives to increasing youth violence through photography, video production, hip-hop and spoken word. Finally, he directed and organized an international cultural exchange tour for 5 years bringing artists, educators, and activists to hold workshops in the Caribbean. Kahlil hopes to continue applying various techniques to create media and curriculum focused on youth empowerment on a global scale. Kahlil Jacobs-Fantauzzi moved to Tanzania in 2014 and lived there for more than a year. During his time in Tanzania he worked with local artists on a number of projects, including videos and music projects. Kahlil Jacobs-Fantauzzi was also involved in music production and DJing with local hip hop groups and events, including the a hip hop cipher in Dar es Salaam sponsored and hosted by Tamaduni Muzik collecting (a group we will be working with on this project). He was also involved in the Okoa Mtaa (Save the Streets) Hip Hop Festival in Arusha Tanzania.

Tanswell Carl Jansen will serve as Producer and Director for the three South Africa shorts. Tanswell Jansen, Managing Director at Heal the Hood, is a young filmmaker who has been filming and editing events, shows and music videos for Heal the Hood Project since 2004. This includes the Heal the Hood programs and projects African Hip Hop Indaba, Shut Up Just Dance, African Battle Cry, Heal the Hood promo material, and music videos. Together with the assistance of Jolen Cartmill and the Heal the Hood Team he released the documentary "From B-Boys to Being Men" in 2010 at the Encounters South African and International Documentary Film Festival. The film, shot on a minimal budget, uses footage from the 1980s and 1990s, and interviews with

original B-Boy innovators, to the story of breakdance culture in Cape Town, and the broader South Africa. The film featured at Encounters Film Festival (2010), Jibaliika Festival, Zimbabwe (2011), CineAfrica in Sweden (2012), Hip Hop Gathering in Germany (2012), B-boy City Austin Texas, USA (2012), Trinity Festival, USA (2014), Cape Flats Film Festival, Cape Town (2015/2016), Cornerstone Institute, Winter Film Festival (2016), and Ravensmead Independent Film Festival (2016). His passion for documenting the many untold stories from the Cape Town during filming events hosted by Heal the Hood Project saw him interning in Sweden under Paul Blomgren an internationally acclaimed cinematographer. He is currently busy on the production of a documentary film on the life and contribution his father the Legendary Cape Flats Footballer Basil "Puzzy" Jansen has brought to the the game of Football in South Africa.

Emile Jansen will serve as Production Manager for the three South Africa shorts. Emile Jansen is the Founder and Creative Director at Heal the Hood and is a former member of the pioneering South African hip hop group Black Noise, founded in 1988. In 1998, he founded the Heal the Hood Project. Heal the Hood began is a community based, organization in the Cape Flats area of Cape Town. Through Heal the Hood, Jansen uses hip hop culture to help provide cultural experiences for marginalized youth. Jansen has worked on numerous film, music, and scholarly projects related to hip hop in South Africa. He has also hosted and organized cultural events like African Hip Hop Indaba, Battle of the Year, Shut Up Just Dance, African Battle Cry, Cape Flats Uprising, Surf Day, Up The Rock and Freestyle Session. In 2010, Emile was part of a team that created "Afrikaaps" a musical play about the untold black history of the Afrikaans language. The play went on to win local and international awards. In 2015, he created the Cape Flats Film Festival and the South Africa Hip Hop Film Festival. In 2016 he contributed to a documentary called "Break Like You", that screened at the first NYC Hip Hop Film Festival.

Shaquile Southgate will serve as Music Supervisor on the three South Africa Shorts. Shaquile Southgate, Administrator and Event Manager at Heal the Hood, is a graduate of SAE Cape Town, where he studied filmmaking and sound production. He has taken the lead in organizing several media projects produced by Heal the Hood. He has worked on their yearly Hip Hop Indaba cultural arts festival. In 2012 and 2014, he worked with Heal the Hood and the British Council in South Africa to produce Mixing it Up, Hip Hop Theatre project (2012) and African Hip Hop Indaba Sony Xperia ZA & UK BBoy Championships (2014).

Section 3J. Progress:

We have done extensive research on the topics addressed in the project. In many ways, this project has been in development for the past three years. The research that informs this project was done during the publication of two scholarly books and three scholarly articles, as well as numerous smaller articles and research for several podcast episodes.

We received funding in 2016 for \$10,000, and in 2017 for \$15,000 from the Office of Research Development at Howard University. In June and July of 2016, planning on the project began in South Africa. Preliminary interviews were conducted in Johannesburg and Cape Town with several artists and advisors. In June, July, and

August 2017, preliminary interviews were conducted with several artists and advisors regarding language and hip hop in both South Africa and Tanzania.

Section 3K. Work plan:

August to November 2018, pre-production preparations, during which time, student assistants will begin research for construction of webpage, the design of discussion guides, and research on archival materials. We will also begin designing webpage and secure travel documents and visas.

December 2018: One week meeting in Cape Town with everyone involved with the project to discuss production and post production expectations. The South Africa advisors and media team and the Tanzania advisors and media team will meet to discuss locations & securing permissions from community members*

During this meeting we will work on reviewing and finalizing the script, securing permissions to shoot, securing permissions to use copyrighted content, Finalizing the shooting schedule, hiring voiceover talent, and hiring actors for Cape Town short skit.

July and August 2019, the South Africa team will work with the project directors, advisors, and production crew to set up and film interviews and additional footage with scholars and artists in Cape Town, Johannesburg, and Clanwilliam, South Africa. Media team will log and digitize footage.

September and October 2019, student assistants will continue work on discussion guides and webpage design based on feedback from South Africa trip

May and June 2020, the Tanzania team will work with the project directors, advisors, and production crew to set up and film interviews and additional footage with scholars and artists in Dar es Salaam, Arusha, and the Kondoa Irangi ancient rock art sites. Media team will log and digitize footage.

July to August 2020, the editing team will receive footage, transcripts, and other material from. The team will arrange for voiceover narration, add sounds, voices and music that match the script and place them in the appropriate place, select appropriate camera angles and shots. The team will oversee securing of any needed stock footage for the project. The team will handle language transcription, input translations, input subtitling, video encoding, and handle DVD authoring. The editorial team will prepare 6, 30 minute shorts and one 2 hour documentary from the footage, and one trailer. Student assistants will continue work on discussion guides and webpage design based on feedback from Tanzania trip.

September 2020 to January 2021, we will finalize production of six shorts. Student assistants finalize discussion guides and webpage content. We will strategize marketing plan and coordinate film showings and broadcasts.

January to February 2021, we will carry out marketing plan and mail press kit materials.

March 2021, four artists will travel to Washington, DC for the film festival and/or a symposium at Howard University. The Project Co-Director will travel to Washington, DC for the film festival and/or a symposium at Howard University

April 2021, International Hip Hop Festival, Trinity College. Four artists & project director travel from Washington, DC to Hartford, CT

Section 3M.Organization profile:

Howard University's Department of African Studies is one of the oldest and most well established African Studies Departments in the US. The department's work on hip hop culture in Africa is innovative and cutting edge. Howard University, through the DAS, began teaching the country's only course on hip hop in Africa in 2016. The department's engagement with students in hip hop studies in Africa has included our participation in national hip hop conferences and the production of articles and podcast episodes on various aspects of hip hop culture in Africa. Through Msia Clark's research in the department, her upcoming publication is the first, solo authored, book on hip hop across Africa. The work Dr. Clark and our students have done has also resulted in the development of the Hip Hop African Blog and Podcast, making the department one of the first in the United States to host a blog and a podcast on hip hop in Africa. The Hip Hop African podcast is currently the most popular podcast on African hip hop on iTunes, and the blog was just named among the top 100 hip hop blogs on the internet.

The Department of Media, Journalism and Film within the School of Communications at Howard University will work to edit and produce the final shorts and full length film. The Media, Journalism and Film has a team of award-winning, internationally renowned filmmakers and documentarians among its faculty. The department's faculty have produced several award winning and critically acclaimed films, such as the acclaimed film Sankofa by Professor Haile Gerima. Our film program has produced an elite Director's Guild Fellow and has been named as one of the best university cinematography programs in the country.

Clenched Fist Productions has more than ten years of experience in producing documentary films, video shorts, and music videos. Clenched Fist Productions has established a reputation for their production of films that document hip hop and social change. Clenched Fist Productions has documented hip hop scenes in Cuba, Ghana, Mexico, Colombia, Israel, and the Dominican Republic. Their first film, Inventos: Hip Hop Cubano, was released in 2005 and documented hip hop culture in Cuba. Their 2008 film, Homegrown: Hiplife in Ghana, documents the experiences of Ghanaian Hiplife group Vision in Progress. Their more recent film, Revolucion Sin Muertos (Revolution Without Death), tells the story of youth in Medellin, Colombia who use hip hop culture as a call for peace.

Heal the Hood Project has been in the Cape Flats area of Cape Town for almost 20 years. In addition to their youth outreach projects, Heal the Hood works with a network of youth artists on a number of creative projects, including documentary shorts. Heal the Hood uses hip hop music and culture to work with Cape Flats youth who may otherwise turn to the gangster culture found in the Cape Flats. Heal the Hood works with the youth in the areas of dance, graphic design, fine art, and filmmaking. Among the programs Heal the Hood operates are African Hip Hop Indaba (est. 2000), African Battle Cry (est.1996) Annual Hip Hop Lecture Series, and the Cape Flats Performing Arts Conference. Heal the Hood is also known for the documentary shorts that it produces. The organization has recorded and produced numerous shorts and promotional videos.

Section 3N. List of collections of materials to be used by the project

Clips of songs and music videos, Archival images, interviews with artists and scholars, Stock footage of Cape Town, Johannesburg, Dar es Salaam, and Arusha from Adobe Stock and Shutterstock, and Archival footage of concert performances

Section 30. Preliminary interviews:

Yugen Blakrok (June 2016)
Dr. Adam Haupt (July & August 2017)
Dr. Quentin Williams (July & August 2017)
Dope Saint Jude (July 2016)
Kanyi (July 2016, September 2017)
Shameema Williams (July 2016)
Nazlee Arbee (July 2016)
Kibacha Singo (December 2016)
Zavara Mponjika (December 2016)
Gigi Lamayne (January 2017)

Mukimala (June 2017)
Salma (June 2017)
Catalyst (June 2017)
HIM (June 2017)
Victor the Traveler (June 2017)
Sima (June 2017)
Mejah Mbuya (July, August 2017)
Local (July, August 2017)
Kala Singa (July, August 2017)
Medy (July, August 2017)
Nardstar (July, August 2017)