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3-31-2022

## Hip Hop And The Law : Presented By Intellectual Property Law Association 03/31/2022

Roger Williams University School of Law

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IPLA presents:

**Hip Hop and the Law, Thu 3/31 from 6:00-7:30pm ET on zoom.** co-sponsored by Black Law Students Association, Criminal Law Society, Multicultural Law Students Association, Asian Pacific American Law Students Association, and the Feinstein Center for Pro Bono & Experiential Education.

The panel will be discussing various intersections of Hip Hop and the Law, including IP Law and music sampling, Hip Hop and the American Constitution, Criminal Law and police trauma, and how Hip Hop can inspire radical change.

The panelists:

[andre cummings](#): Associate Dean of Faculty at UALR School of Law; Author of Hip Hop and the Law

[todd clark](#): Professor at St. Thomas U. Law

[dawn elissa-fischer](#): Professor at San Francisco State University; Harvard U. Hip Hop Archive and Research Institute

[atiba ellis](#): Professor at Marquette U. Law

The guide:

<https://lawguides.rwu.edu/hiphopandthelawevent>

See you there!

Jeff Prystowsky

*President, Intellectual Property Law Association*

**Speakers:**

**Andre Douglas Pond Cummings**



[andré douglas pond cummings](#) joined the UA Little Rock William H. Bowen School of Law faculty in 2018, teaching Business Organizations, Contracts I and II, and related courses. Prior to arriving at Bowen, Professor cummings was a Visiting Professor of Law at the University of Illinois Chicago School of Law, where he taught Contracts I and II, Hip Hop & the American Constitution and Sports Law. Additionally, cummings was Professor of Law at the West Virginia University College of Law. Before embarking on his academic career, cummings worked as a judicial law clerk for Chief Judge Joseph W. Hatchett of the United States Court of Appeals for the Eleventh Circuit and for Justice Christine M. Durham of the Utah Supreme Court. In addition, he worked at the Chicago, IL based law firm of Kirkland & Ellis LLP, focusing his practice on complex business transactions including mergers, acquisitions, divestitures and securities offerings of publicly traded corporations. Simultaneously, cummings represented clients in the sports and entertainment industries, including athletes in the National Football League, record labels, motion picture production companies, and a variety of authors, including Hollywood screenwriters.

cummings writes extensively on issues regarding investor protection, racial and social justice, and sports and entertainment law, publishing in the *Washington University Law Review*, *Indiana Law Journal*, *Utah Law Review*, *Tulane Law Review*, *Howard Law Journal*, *Drexel Law Review*, *Marquette Sports Law Review*, *Iowa Journal of Gender, Race and Justice*, *Thurgood Marshall Law Review* and *Harvard Journal on Racial and Ethnic Justice*, amongst many others. cummings has published three books including “Corporate Justice” (with Todd Clark) in 2016, “Hip Hop and the Law” (with Pamela Bridgewater and Donald Tibbs) in 2015, and “Reversing Field: Examining Commercialization, Labor, Gender, and Race in 21<sup>st</sup> Century Sports Law” (with Anne Marie Lofaso) in 2010. Noted public intellectual Cornel West has stated that cummings’ scholarly “reputation goes far beyond . . . the nation, and is heard in every corner of the globe, wrestling with legacies of legal thinking on one hand and popular culture on the other.”

cummings has been recognized as Professor of the Year on numerous occasions including the University-wide Distinguished Professor Award by the West Virginia University Foundation. cummings has taught as a Visiting Professor of Law at the University of Iowa College of Law, University of Utah S.J. Quinney College of Law, Syracuse University College of Law, Temple University Beasley School of Law (Tokyo Campus) and has taught as a Visiting Lecturer at the North Carolina Central University School of Law, Fundação Getulio Vargas, Direito Rio in Rio de Janeiro, Brazil, Universidade de Vila Velha in Vila Velha, Brazil, and Universidad de Guanajuato in Guanajuato, Mexico. cummings holds a J.D. from Howard University School of Law where he graduated *cum laude*.

## **Dawn-Elissa Fischer**

Dawn-Elissa Fischer, also known as the “DEF Professor,” is an Associate Professor at San Francisco State University, where she teaches courses on black popular culture, information technology and virtual ethnography.

Awards of note include the Educator of the Year (2017) from the National Council of Negro Women, Golden Gate Chapter, the Nasir Jones Fellowship (2016), and the Woodrow Wilson National Foundation Career Enhancement Fellowship (2011-12). Having published on the topics of race in cyberspace, popular culture and globalization, her manuscript reviews Blackness, race, gender and transnationalism in Japanese Hiphop and anime.

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A founding staff member of Dr. Marcyliena Morgan’s [Hiphop Archive and Research Institute](#) at Harvard University in 2001, Fischer continues to consult in an advisory role. The Hiphop Archive houses Fischer’s [Japanese Hiphop collection](#), including *Nihon Style*, a film about an annual Hiphop festival in Japan that she co-produced with filmmaker Bianca White. Dr. Fischer has published articles about her research concerning race and gender politics in both global and local Hiphop.

At SF State, Dr. Fischer co-directed the BAHHRS (Bay Area Hip Hop Research and Scholarship) project with [Dave “Davey D” Cook](#), which was awarded the Cesar Chavez Institute’s Community-University Empowerment grant.

## Professor Todd Clark



Professor Clark joins as a tenured Professor of Law. He comes to us from North Carolina Central University School of Law, where he was a tenured Professor of Law and taught Business Associations, Contracts, Corporate Justice, Employment Discrimination, and Hip Hop, Law & Justice. At NCCU, he also served on the ABA Compliance team and was the Director of the Justice in the Practice of Law Certificate Program and the Director of New Initiatives. Before that, Professor Clark was a Lecturer in Law at West Virginia University College of Law, where he taught Legal Writing and Appellate Advocacy.

Professor Clark earned his B.A. in Political Science from Wittenberg University, his M.B.A. from West Virginia University College of Business and Economics, and his J.D. from University of Pittsburgh School of Law. Following his graduation from law school, he practiced law at the law firm of Steptoe & Johnson.

His scholarship includes a book, CORPORATE JUSTICE (Carolina Academic Press), as well as numerous law review articles and other scholarship on social justice, corporate discretion, and sexual harassment. He is currently working on a casebook on Sports Law.

## **Professor Atiba Ellis**

Atiba R. Ellis joined the Marquette University Law School faculty in 2018. His research focuses on voting rights law with specific attention to how varying conceptions of the right to vote exclude voters on the margins. He has written about the economic entry barriers posed by voter ID laws, felon disenfranchisement laws, the theoretical effects of the Citizens United Supreme Court decision, the impact of the Supreme Court's decision in *Shelby County v. Holder*, and related topics. Professor Ellis's current research focuses on voting rights theory and how ideology affects the scope of the right to vote. He has also written on critical legal theory and legal history. Professor Ellis is a frequent speaker at academic conferences, university and law school lectures, and community events about voting rights law, how race and gender affect the law of politics, diversity issues, and other matters related to the law of politics. Professor Ellis joined Marquette after teaching for nine years at the West Virginia University College of Law and after serving as the Boden Visiting Professor of Law at Marquette Law School in the fall of 2017.

## Hip Hop and the Law: An Event Guide: Home

Join the RWU Law Intellectual Property Law Association for  
**Hip Hop and the Law**

**Featuring:**

prof. todd clark:  
St. Thomas U. Law

prof. aliba ellis:  
Marquette U. Law

dr. dawn-elissa fischer:  
San Francisco State U., Harvard U.  
HipHop Archive and Research Institute

dean andré douglas pond cummings:  
associate dean for faculty at  
UALR Bowen School of Law and  
author of Hip Hop and the Law

moderated by  
jeffrey prystowsky  
(rwu law '23)

**& THE**



Thursday,  
March 31, 2022  
6:00 – 7:30pm ET

presented by:  
Intellectual Property  
Law Association (IPLA)

Zoom:  
<https://bit.ly/3spnxhh>

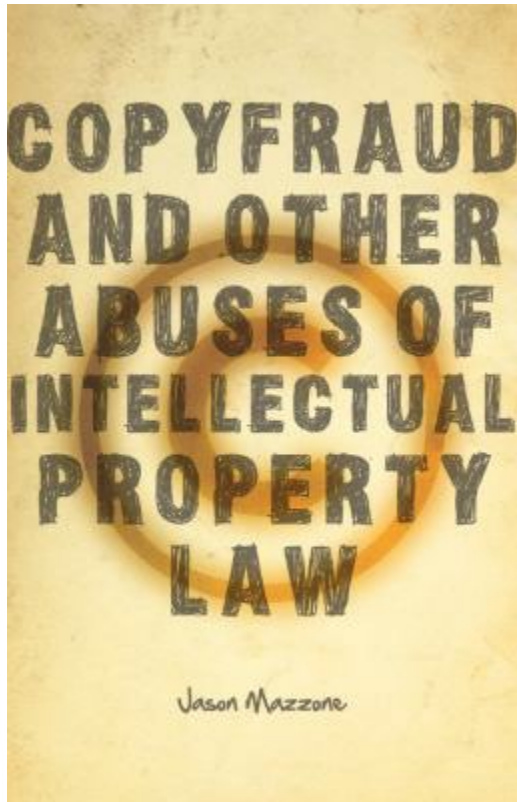
Co-sponsored by:  
Black Law Students Association,  
Multicultural Law Students  
Association, Asian Pacific American  
Law Students Association, Criminal  
Law Society, & Feinstein Center  
for Pro Bono & Experiential  
Education

email  
ipla@g.rwu.edu  
for more info



APALSA  
ASIAN PACIFIC AMERICAN LAW STUDENTS ASSOCIATION

## Books



- [Copyfraud and Other Abuses of Intellectual Property Law by Jason Mazzone](#)

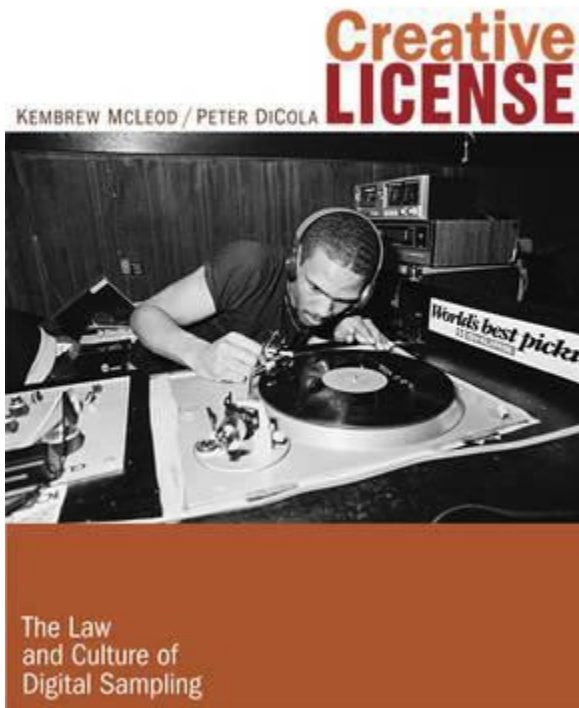
Call Number: KF2994 .M399 2011

ISBN: 9780804760065

Publication Date: 2011-10-05

Intellectual property law in the United States does not work well and it needs to be reformed--but not for the reasons given by most critics. The issue is not that intellectual property rights are too easily obtained, too broad in scope, and too long in duration. Rather, the primary problem is overreaching by publishers, producers, artists, and others who abuse intellectual property law by claiming stronger rights than the law actually gives them. From copyfraud--like phony copyright notices attached to the U.S. Constitution--to lawsuits designed to prevent people from poking fun at Barbie, from controversies over digital sampling in hip-hop to Major League Baseball's ubiquitous restriction on sharing any "accounts and descriptions of this game," overreaching claims of intellectual property rights are everywhere. Overreaching interferes with legitimate uses and reproduction of a wide variety of works, imposes enormous social and economic costs, and ultimately undermines creative endeavors. As this book reveals, the solution is not to change the scope or content of intellectual property rights, but to create mechanisms to prevent people asserting rights beyond those they legitimately possess.





[Creative License by Kembrew McLeod;](#)

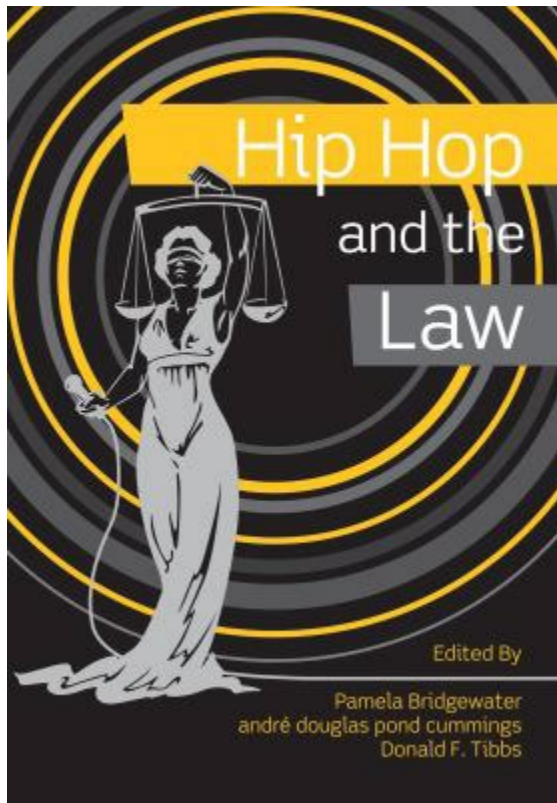
[Peter DiCola](#)

Call Number: eBook

ISBN: 9780822348641

Publication Date: 2011-03-14

How did the Depression-era folk-song collector Alan Lomax end up with a songwriting credit on Jay-Z's song "Takeover"? Why doesn't Clyde Stubblefield, the primary drummer on James Brown recordings from the late 1960s such as "Funky Drummer" and "Cold Sweat," get paid for other musicians' frequent use of the beats he performed on those songs? The music industry's approach to digital sampling--the act of incorporating snippets of existing recordings into new ones--holds the answers. Exploring the complexities and contradictions in how samples are licensed, Kembrew McLeod and Peter DiCola interviewed more than 100 musicians, managers, lawyers, industry professionals, journalists, and scholars. Based on those interviews, this book puts digital sampling into historical, cultural, and legal context. It describes hip-hop during its sample-heavy golden age in the 1980s and early 1990s, the lawsuits that shaped U.S. copyright law on sampling, and the labyrinthine licensing process that musicians must now navigate. The authors argue that the current system for licensing samples is inefficient and limits creativity. Available in print at [KF3035 .M35 2011](#)



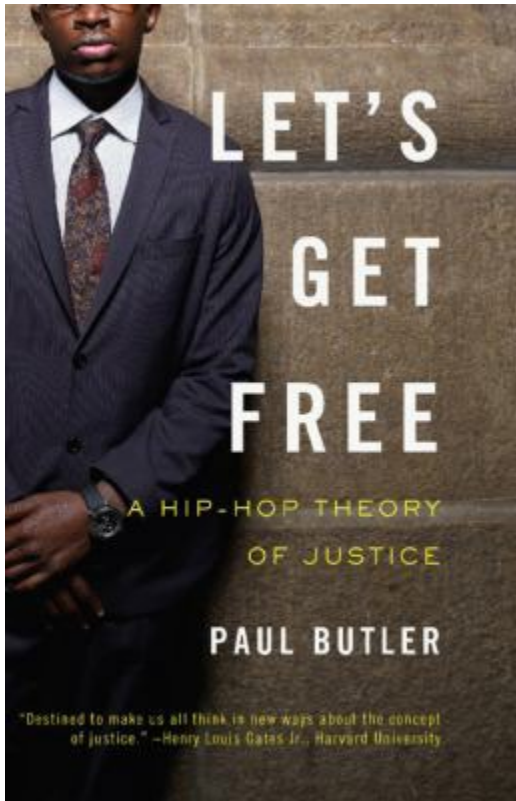
- [Hip Hop and the Law by Pamela Bridgewater \(Editor\); Andre Douglas Pond Cummings \(Editor\); Donald F. Tibbs \(Editor\)](#)

Call Number: KF389 .H57 2015

ISBN: 9781611635942

Publication Date: 2015-08-03

What is important to understanding American law? What is important to understanding Hip Hop? Wide swaths of renowned academics, practitioners, commentators, and performance artists have answered these two questions independently. Although understanding both depends upon the same intellectual enterprise and textual analysis of narrative storytelling, somehow their intersection has escaped critical reflection. This book merges the two cultural giants of law and rap music and demonstrates their relationship at the convergence of Legal Consciousness, Politics, Hip Hop Studies, and American Law. No matter what your role or level of experience with law or Hip Hop, this book is a sound resource for learning, discussing, and teaching the nuances of their relationship. Topics include Critical Race Theory, Crime and Justice, Mass Incarceration, Gender, and American Law: including Corporate Law, Intellectual Property, Constitutional Law, and Real Property Law.



• [Let's Get Free: a hip-hop theory of justice by](#)

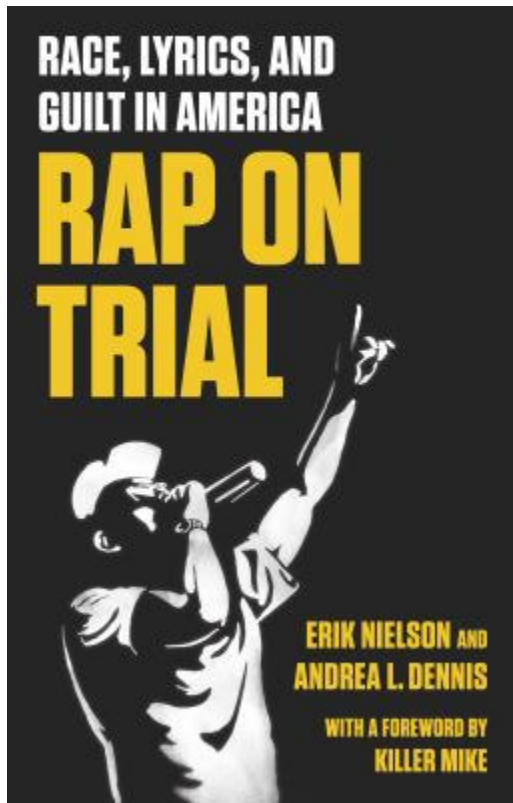
[Paul Butler](#)

Call Number: KF9223 .B88 2010

ISBN: 9781595585004

Publication Date: 2010-06-01

Paul Butler was an ambitious federal prosecutor, a Harvard Law grad who traded in his corporate law salary to fight the good fight. It was those years on the front lines that convinced him that the American criminal justice system is fundamentally broken - it's not making the streets safer, nor helping the people he'd hoped, as a prosecutor, to protect. Butler, now an award-winning law professor, looks at several places where ordinary citizens interact with the justice system, exploring what 'doing the right thing' means in a corrupt system.



[Rap on Trial by Erik Nielson; Andrea Dennis;](#)

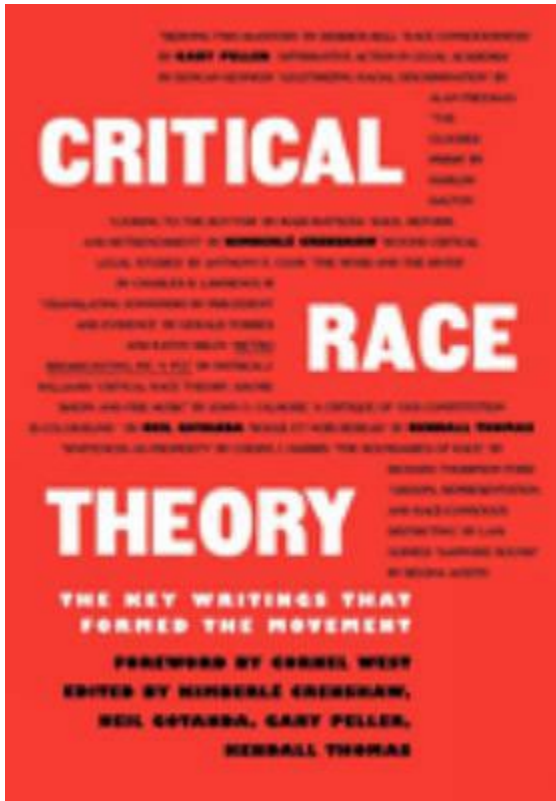
[Killer Mike \(Foreword by\)](#)

Call Number: KF4757 .N54 2019

ISBN: 9781620973400

Publication Date: 2019-11-12

In 2001, a rapper named Mac whose music had gained national recognition was convicted of manslaughter after the prosecutor quoted liberally from his album *Shell Shocked*. Mac was sentenced to thirty years in prison, where he remains. His case is just one of many across the US. This book places this disturbing prosecutorial practice in the context of hip-hop history and exposes what's at stake. It's a gripping, timely exploration at the crossroads of contemporary hip-hop and mass incarceration.



[Critical Race Theory by Kimberlé Crenshaw; Neil Gotanda; Garry Peller; Kendall Thomas \(Editor\)](#)

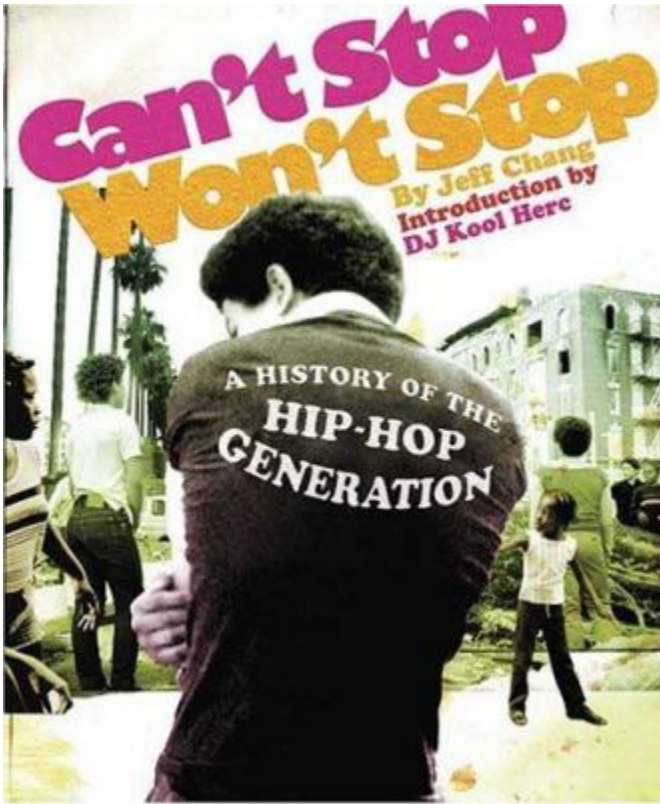
Call Number: KF4755.A75 C7 1995

ISBN: 9781565842717

Publication Date: 1996-05-01

According to one of this event's speakers, andré douglas pond cummings, "Two explosive movements were born in the United States in the 1970s. While the founding of both movements was humble and lightly noticed, both grew to become global phenomena that have profoundly changed the world. Founded by prescient agitators, these two movements were borne of disaffect, disappointment, and near desperation - a desperate need to give voice to oppressed and dispossessed peoples. America in the 1970s bore witness to the founding of two furious movements: Critical Race Theory and Hip Hop." In recent years, critical race theory has vaulted out of the academy and into courtrooms, newsrooms, and onto the streets. Edited by its principal founders and leading theoreticians, this book contains the movement's most important essays. This book includes contributions from scholars including Derrick Bell, Kimberlé Crenshaw, Patricia Williams, Dorothy Roberts, Lani Guinier, Duncan Kennedy, and many others.

## Available in the University Library



[Can't Stop Won't Stop by Jeff](#)

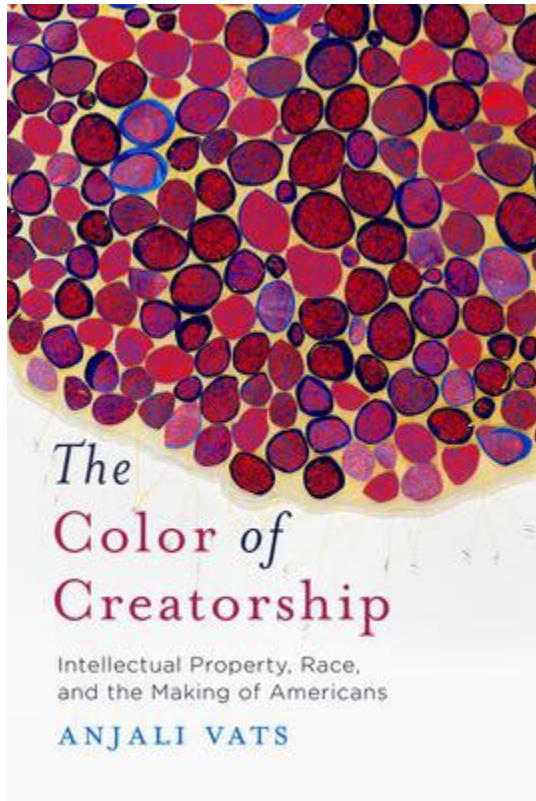
[Chang; D. J. Kool Herc \(Introduction by\)](#)

Call Number: ML3531 .C5 2005

ISBN: 9780312301439

Publication Date: 2005-02-01

Forged in the fires of the Bronx and Kingston, Jamaica, Hip Hop has been a generation-defining movement. In a post-civil rights era transformed by deindustrialization and globalization, Hip Hop became a job-making engine and forever transformed politics and culture. Based on more than a decade of original interviews with DJs, b-boys, graffiti writers, gang members and rappers, and featuring unforgettable portraits of many of Hip Hop's forbears and mavericks, this book chronicles the rise and rise of this movement through vivid cultural criticism and detailed narrative.



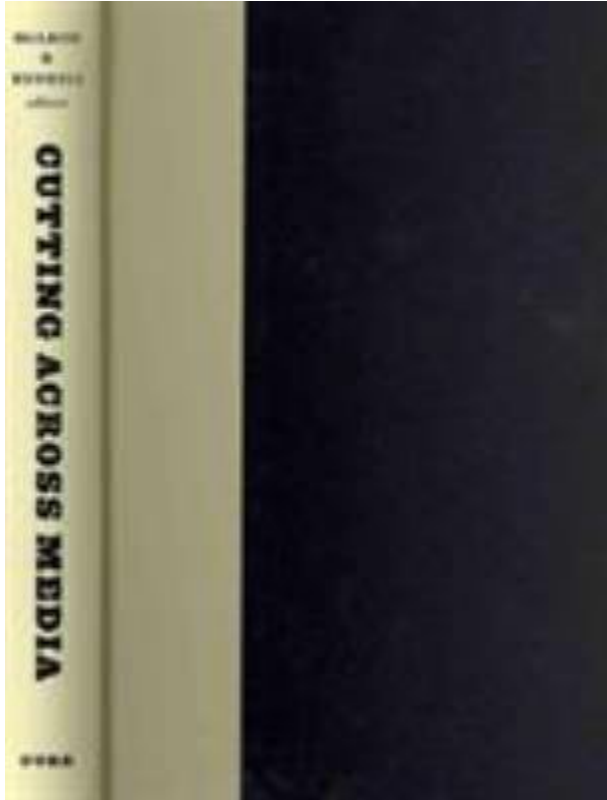
[The Color of Creatorship by Anjali Vats](#)

Call Number: eBook

ISBN: 9781503610965

Publication Date: 2020

The author examines how intellectual property reflects and shapes racial formation in America, specifically arguing that copyright, trademark, and patent discourses operate in tandem with one another to form US ideals around race, citizenship, and property.



[Cutting Across Media by Kembrew](#)

[McLeod \(Editor\); Rudolf Kuenzli \(Editor\)](#)

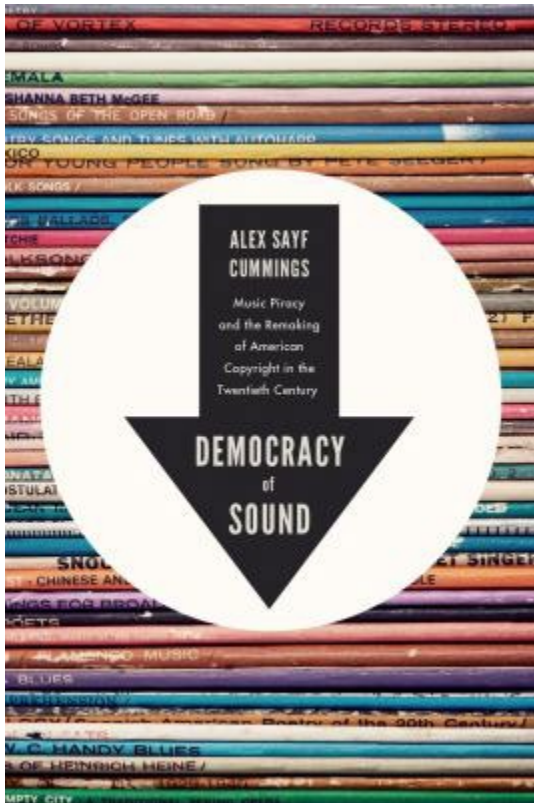
Call Number: eBook

ISBN: 9780822348115

Publication Date: 2011-08-05

In this collection of essays, leading academics, critics, and artists historicize collage and appropriation tactics that cut across diverse media and genres. They take up issues of appropriation in the popular and the avant-garde, in altered billboards and the work of the renowned painter Chris Ofili, in hip-hop and the compositions of Béla Bartók and Zoltán Kodály, and in audio mash-ups, remixed news broadcasts, pranks, culture jamming, and numerous other cultural forms. The borrowing practices that they consider often run afoul of intellectual property regimes, and many of the contributors address the effects of copyright and trademark law on creativity. Among the contributors are the novelist and essayist Jonathan Lethem, the poet and cultural critic Joshua Clover, the filmmaker Craig Baldwin, the hip-hop historian Jeff Chang, the 'zine-maker and sound collage artist Lloyd Dunn, and Negativland, the infamous collective that was sued in 1991 for sampling U2 in a satirical sound collage. This book is both a serious examination of collage and appropriation practices and a celebration of their transformative political and cultural possibilities.





[Democracy of Sound by Alex Sayf](#)

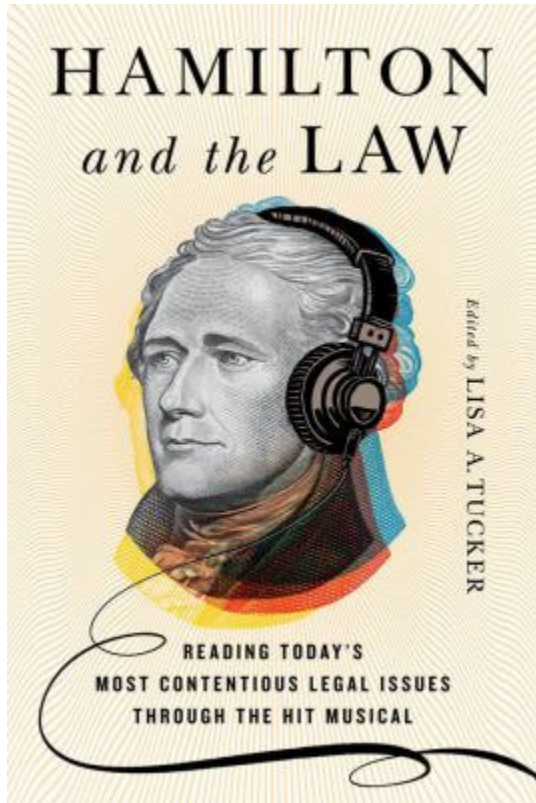
[Cummings](#)

Call Number: eBook

ISBN: 9780199858231

Publication Date: 2013-01-01

Author Alex Sayf Cummings uncovers the little-known history of music piracy and its sweeping effects on the definition of copyright in the United States. When copyright emerged, only visual material such as books and maps were thought to deserve protection; even musical compositions were not included until 1831. Once a performance could be captured on a wax cylinder or vinyl disc, profound questions arose over the meaning of intellectual property. Is only a written composition defined as a piece of art? If a singer performs a different interpretation of a song, is it a new and distinct work? Such questions have only grown more pressing with the rise of sampling and other forms of musical pastiche. Indeed, music has become the prime battleground between piracy and copyright.



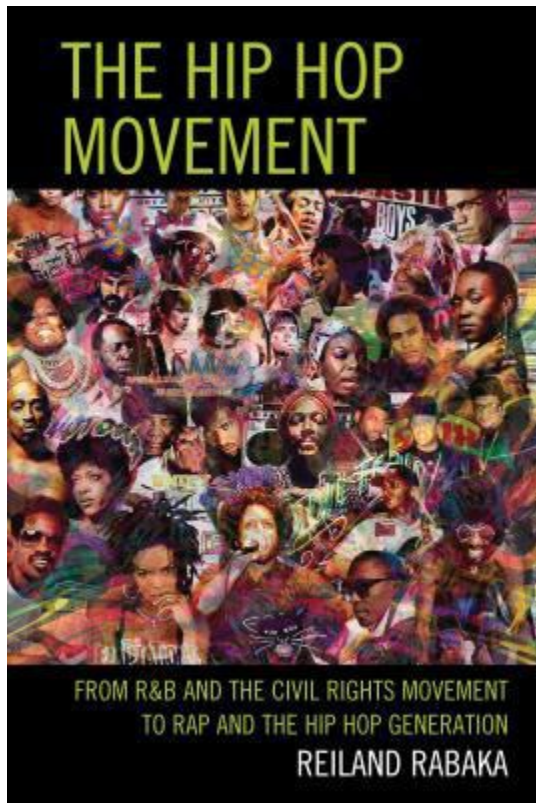
[Hamilton and the Law by Lisa A. Tucker \(ed.\)](#)

Call Number: eBook

ISBN: 9781501752230

Publication Date: 2020

This book of essays explores connections between *Hamilton: The Musical* and contemporary legal issues.



[Hip Hop Movement by Reiland Rabaka](#)

Call Number: eBook

ISBN: 9780739181171

Publication Date: 2013-01-01

This book offers a critical theory and alternative history of rap music and hip-hop culture by examining their roots in the popular music and popular cultures of the Civil Rights Movement and Black Power Movement. Connecting classic rhythm & blues and rock & roll to the Civil Rights Movement, and classic soul and funk to the Black Power Movement, this text explores what each of these music and movements contributed to rap, neo-soul, hip hop culture, and the broader Hip Hop Movement. Ultimately, this book reveals that black popular music and black popular culture have always been more than merely "popular music" and "popular culture" in the conventional sense and reflect a broader social, political, and cultural movement. With this in mind, sociologist and musicologist Reiland Rabaka critically reinterprets rap and neo-soul as popular expressions of the politics, social visions, and cultural values of a contemporary multi-issue movement.



# Parodies of Ownership

HIP-HOP AESTHETICS AND  
INTELLECTUAL PROPERTY LAW

Richard L. Schur

[Parodies of Ownership by Richard L. Schur](#)

Call Number: eBook

ISBN: 9780472024490

Publication Date: 2011-02-10

What is the relationship between hip-hop and African American culture in the post-Civil Rights era? Does hip-hop share a criticism of American culture or stand as an isolated and unique phenomenon? How have African American texts responded to the increasing role intellectual property law plays in regulating images, sounds, words, and logos? This book examines how contemporary African American writers, artists, and musicians have developed an artistic form that the author terms "hip-hop aesthetics." This book offers an in-depth examination of a wide range of contemporary African American painters and writers, including Anna Deavere Smith, Toni Morrison, Adrian Piper, Colson Whitehead, Michael Ray Charles, Alice Randall, and Fred Wilson. Their absence from conversations about African American culture has caused a misunderstanding about the nature of contemporary cultural issues and resulted in neglect of their innovative responses to the post-Civil Rights era. By considering their work as a cross-disciplinary and specifically African American cultural movement, the author shows how a new paradigm for artistic creation has developed. This book offers a broad analysis of post-Civil Rights era culture and provides the necessary context for understanding contemporary debates within American studies, African American studies, intellectual property law, African American literature, art history, and hip-hop studies.

## Head of Reference, Instruction, & Engagement



[Nicole Dyszlewski](#)

### Articles

- ['Copynorms,' Black Cultural Production, and the Debate Over African-American Reparations](#)

As described in the article's abstract, "Part I of this article places black cultural production and creativity in historical context and examines how copyright and contract law resulted in depriving black artists, as a class, of credit, compensation and control. Part II explores the mechanics of cultural appropriation through contract. Part III explores

copyright's role in mass appropriation. Part IV briefly sketches the debate on African-American reparations, investigates how intellectual property deprivations might fit into a reparations claim, and suggests the obstacles such claims would face. The article concludes with some recommendations, particularly that reparations in the music context could be funded from two sources: a levy on works extended by the Copyright Term Extension Act, and a levy from Internet music sales."

- [DJ Shadow: 'Music has never been worth less, and yet sampling has never been more risky'](#)

In this article, DJ Shadow discusses the risks of modern music sampling.

- [From J.C. Bach to Hip Hop: Musical Borrowing, Copyright and Cultural Context](#)

According to the article's abstract, "existing copyright frameworks need to recognize and incorporate musical borrowing by developing commercial practices and liability rule-based legal structures for music that uses existing works in its creation."

- [How Copyright Law Changed Hip Hop](#)

This article contains an interview with Public Enemy's Chuck D and Hank Shocklee.

- [Much Respect: Toward a Hip-Hop Theory of Punishment](#)

According to the article's author Professor Paul Butler, "This Article imagines the institution of punishment in the hip-hop nation. My thesis is that hip-hop can be used to inform a theory of punishment that is coherent, that enhances public safety, and that treats lawbreakers with respect. Hip-hop can improve the ideology and administration of justice in the United States."

- [Sample Snitching: How Online Fan Chatter Can Create Legal Trouble for Rap Producers](#)

This article on the website Pitchfork discusses the issue that "[b]y publicly identifying and discussing unlicensed samples, hip-hop fans on websites like WhoSampled and YouTube may be unwittingly putting their favorite producers at risk."

- [Thug Life: Hip-Hop's Curious Relationship with Criminal Justice](#)

According to the article's abstract, "this article will begin by exploring the global ascent of hip-hop music through an examination of how it has influenced an entire generation towards a deep distrust of the criminal justice system in the United States, to the point where imprisonment is respected, if not lauded, and deterrence has lost any realistic value for those who engage in 'criminal' behavior. After examining hip-hop 'lessons' through rhyme and baseline, the article will focus on the political agenda of early rap artists that included clear messages of defiance and deep disrespect for a criminal justice regime that systematically targeted young African American and urban youth. Then, this piece

explores what it means for a hip-hop generation to come of age while retaining chasm-like differences from the traditional majority perspective on crime and punishment in the United States, and how this development will impact punishment and justice in this country going forward."

- [When Your Art Can and Will Be Used Against You: Hip-Hop, Expression, and the Criminal Justice System](#)

This article by National Association of Criminal Defense Lawyers (NACDL) then President Drew Findling is from the December 2018 Issue of The Champion.





## Web Resources

- [The Art of Sampling](#)

*The Art of Sampling* is a music culture publication that's about everything within and related to the sampling tradition of hip hop/rap music. In addition to spotlighting the art of sampling and the implications that it holds for copyright law, *The Art of Sampling* explores sampling's most commonly used source material, like soul, funk, and jazz. And just like the book from which it was born, *The Art of Sampling* (website) is geared towards developing a deeper understanding of music sampling, creative culture, and copyright law.

Our aim is to demonstrate why music sampling is a public good and a desirable form of creativity, and to help make the public more aware of the facts of copyright law. With this aim in mind, we also feature long-form writing that covers various topics within this loop of culture, with emphasis placed on classic hip hop of the past, present, and future.

- [Copyright Formalities as the Bane of African-American Artists from Blues to Hip-Hop](#)

This is a recording of an online event at Santa Clara Law which was co-sponsored by the High Tech Law Institute and the Black Law Student Association (BLSA).

- [The Formula, Season 1: A Video Series On The Science Of Sampling](#)

*The Formula* is a new NPR video series that takes you inside the creative process of sampling. Five acclaimed hip-hop producers break down their work, demonstrating how specific samples build layers of mood and meaning in songs ranging from recent hits by Beyoncé and Kendrick Lamar to classics by The Notorious B.I.G and Gang Starr, as vivid animation illustrates how all the pieces fit together. Each video is paired with a companion essay by a fellow producer or critic.

- [Louder Than a Riot Podcast](#)

This podcast "reveals the interconnected rise of hip-hop and mass incarceration. From Bobby Shmurda to Nipsey Hussle, each episode explores an artist's story to examine a different aspect of the criminal justice system that disproportionately impacts Black America. Hosted by NPR Music's Rodney Carmichael and Sidney Madden, this podcast is invested in power from all angles — the power the music industry wields over artists, the power of institutional forces that marginalize communities of color, the power of the prison industrial complex and the power dynamics deep-rooted in the rap game."

- [Sampling: The Foundation of Hip Hop | Lesson Plan | Soundbreaking](#)

In this PBS lesson students can "explore the creative concepts and technological practices on which Hip Hop music was constructed, investigating what it means to sample from

another style, who has used sampling and how. Then, students experience the technology first hand using the Soundbreaking Sampler TechTool. Students will follow patterns of Caribbean immigration and the musical practices that came to New York City as a result of those patterns, finally considering the ways in which Hip Hop reflects them. Moving forward to the late 1980s and early 90s, what some consider Hip Hop's Golden Age, this lesson explores how sampling might demonstrate a powerful creative expression of influence or even a social or political statement. Finally, this lesson encourages students to consider the conceptual hurdle Hip Hop asked listeners to make by presenting new music made from old sounds."

- [The WhoSampled App](#)

*WhoSampled* contains the world's most comprehensive, detailed and accurate database of samples, cover songs and remixes, covering the entire history of music spanning over 1,000 years.

Launched in 2008, our unique content represents over a decade of detailed research, knowledge sharing and expert analysis by the *WhoSampled* contributor community, moderators and staff.

The content on *WhoSampled* gets refined and built upon day in, day out. It is built by a growing community of 27,088 contributors and verified by a team of 64 moderators, with updates coming in every hour of the day.

Every musical connection we show was contributed by a member of the *WhoSampled* community and carefully verified by a qualified person (a moderator, member of staff or self-moderating Gold Contributor).

## Want to research sampling and IP law issues further? Check out these cases, reports, and statutes.

- [17 U.S. Code § 114 - Scope of exclusive rights in sound recordings](#)
- [H.R. Rep. 94-1476 \(1976\)](#)
- [Bridgeport Music, Inc. v. Dimension Films, 410 F.3d 792 \(2005\).](#)
- [VMG Salsoul, LLC v. Ciccone, 824 F.3d 871 \(2016\).](#)
- [Grand Upright Music, Ltd. v. Warner Bros. Records, Inc., 780 F. Supp. 182 \(1991\).](#)
- [Luke Records, Inc. v. Navarro, 960 F.2d 134 \(1992\).](#)
- [Newton v. Diamond, 388 F.3d 1189 \(2004\).](#)
- [Saregama India Ltd. v. Mosley, 635 F.3d 1284 \(2011\).](#)
- [TufAmerica, Inc. v. Diamond, 968 F. Supp. 2d. 588 \(2013\).](#)
- [ABS Entertainment, Inc. v. CBS Corporation, 908 F.3d 405 \(2018\).](#)
- [Batiste v. Lewis, 976 F.3d 493 \(2020\).](#)
- [Gee v. CBS, 471 F. Supp. 600, 610 \(E.D. Pa. 1979\).](#)
- Last Updated: Mar 8, 2022 4:03 PM

**Featuring:**

- prof. todd clark: St. Thomas U. Law
- prof. atiba ellis: Marquette U. Law
- dr. dawn-elissa fischer: San Francisco State U., Harvard U. Hiphop Archive and Research Institute
- dean andré douglas pond cummings: associate dean for faculty at UALR Bowen School of Law and author of *Hip Hop and the Law*
- moderated by jeffrey prystowsky (rwu law '23)

**& THE**

**Thursday, March 31, 2022**  
6:00 – 7:30pm ET

presented by:  
Intellectual Property Law Association (IPLA)

Zoom:  
<https://bit.ly/3spnxhh>

Co-sponsored by:  
Black Law Students Association, Multicultural Law Students Association, Asian Pacific American Law Students Association, Criminal Law Society, & Feinstein Center for Pro Bono & Experiential Education

email: [ipla@rwu.edu](mailto:ipla@rwu.edu) for more info

**APALSA**

The poster features a central grid of letters from A to Z, each rendered in a unique, stylized graffiti font. The letters are primarily black and blue, with some red and white accents. The background is a light green with a splatter effect. The text is arranged around the grid, providing details about the event's speakers, moderators, date, time, and sponsors.

# Hip Hop and the Law: An Event and Display

March 28, 2022

**Featuring:**

- prof. todd clark: St. Thomas U. Law
- prof. atiba ellis: Marquette U. Law
- dr. dawn-elissa fischer: San Francisco State U., Harvard U. Hiphop Archive and Research Institute
- dean andré douglas pond cummings: associate dean for faculty at UALR Bowen School of Law and author of *Hip Hop and the Law*
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**APALSA**

This is a duplicate of the event poster described above, featuring the same grid of graffiti letters and event information.

Where is the intersection of hip hop and the law? It depends on who you ask. Some might say that there is an [intersection of hip hop with criminal and evidence law](#). Some point out there is an [intersection of hip hop with intellectual property law](#). Some law schools even have [classes about hip hop and the law](#). The [ABA Journal reports](#), “Law professors Donald Tibbs and André Cummings are working on a textbook based on the class they co-taught this spring called ‘Hip-Hop and the American Constitution.’”

On Thursday, March 31st from 6-7:30 pm Eastern the RWU Law Intellectual Property Law Association, Black Law Students Association, Multicultural Law Students Association, Asian Pacific American Law Students Association, Criminal Law Society, and the Feinstein Center for Pro Bono & Experiential Education are co-sponsoring an online educational event called Hip Hop and the Law. This event will feature Dean André Douglas Pond Cummings, Dr. Dawn-Elissa Fischer, Prof. Todd Clark, and Prof. Atiba Ellis. It will be moderated by 2L Jeffrey Prystowsky.

Registration information can be found [here](#).

In support of this event, the law library has created a [guide of resources on the theme of law and hip hop](#). This guide features articles, podcasts, books, ebooks, case law, and online resources on this interesting topic. It doesn't contain any [hip hop music about libraries](#) though! (This song appears to be from a fictional artist and was featured in the 1990s science fiction show Sliders)

Check out the guide, without [library songs](#), for resources within and beyond the stacks!

To view this program, go to this YouTube link of the recording of Hip Hop & the Law:

<https://www.youtube.com/watch?v=JIsq4cDJbdM>