

# Hip Hop Diplomacy

By Sidney Secular



Multinational corporations, globalists, and the US State Department are using “hip hop” music and other Afro-American and Latino “sub-cultural” expressions to promote and incite disaffection and revolt among alienated youth, especially Muslims, in parts of Africa, Asia, the Middle East and even Europe. Feminism, sexual abnormalities, extreme Leftism, and soulless materialism have been and are being fermented, directed, and funded to produce unrest and upheavals such as “color revolutions” and other destructive movements while tidy profits are made off the untidy “weaponized” rabble. The meaning of “color revolution” has never been pinned down, but apparently refers to the generally failed attempts at revolution in the former Soviet-bloc nations, the People’s Republic of China, and the Balkan countries and probably is associated with the “Rainbow” flag dissidents and Leftists are fond of displaying as a symbol of discontent with the status quo. The movements are not necessarily associated with “people of color”.

Once corporations began seeing the earnings potential of “rap” and similar forms of “music”, the exploitation campaign was quickly established with the assistance of those promoting the New World Order and globalization concepts. An example is Budweiser’s sponsorship of the Black rapper and businessman Jay-Z as a means of building a new consumer base for its products and profits. International-oriented corporations exploit opportunities without giving any thought to the underlying effects of their messages. Alcoholism is a problem in the Black community and Jay-Z is not helping this problem by endorsing a beer company.

Adding an artist as the face of a corporation’s product lends

the product instant acceptance in the minds of mindless consumers. Companies like Adidas backed by Run-DMC, and Nike backed by Spike Lee and Michael Jordan turned into hip hop branding. The methodology is to create commercials utilizing product promotion in a rap song or video where the artist appears. .

Use of hip hop in this type of corporate advertising evolved into a much broader agenda that is being used to subvert nations, peoples, and cultures. The goal is to promote acceptance of the "American Dream" which incorporates deracination, alienation, and consumerism in the US and elsewhere in the world wherever American "culture" has made inroads, which is nearly everywhere.

A prototype for this deleterious campaign was established during the Cold War through the use of jazz music and abstract expressionism, sponsored through the CIA front organization, "The Congress for Cultural Freedom". The jazz tours during the Cold war era involved sending racially integrated bands led by Dizzy Gillespie, Louis Armstrong, and Benny Goodman to parts of Africa, Asia and the Middle East to counter Soviet propaganda about American racial practices and get people the various countries to identify with the "American Way of Life". The underlying message was that equality could be gained under the American political system for those who had suffered anywhere under "European colonialism".

The current "diplomatic" program was initiated by the US State Department in the mid-2000's, when in the wake of Abu Gharaib, Karen Hughes, then Undersecretary of State For Public Diplomacy, launched an initiative called "Rhythm Road" modeled after the aforesaid jazz diplomacy initiative of the Cold War era, except that now in respect to the "War on Terror", hip hop would play a central role in countering poor perceptions of the US.

In 2005, the US State Department began sending "hip hop envoys"—rappers, dancers, and disc jockeys—to perform and speak in parts of Africa, Asia, and the Middle East. The tours have since covered the broad arc of the Muslim world with performances taking place in Senegal, The Ivory Coast, across North Africa, the Levant, and the Middle East and extending even as far as Mongolia, Pakistan, and Indonesia. The hip hoppers not only stage performances but conduct workshops

where they sell The American Dream around the world. The tours are a means to not only exhibit the integration of American Muslims into the broader American culture, but to promote democracy and foster dissent in countries deemed not sufficiently under the sway or control of the US. Assessments of unacceptable levels of Americanization or democracy utilized in determining where the hip hop diplomacy should be concentrated are made by globalist organizations such as Freedom House and the National Endowment for Democracy.

This hip hop diplomacy is used in tandem with other globalist programs fostered by the US State Department in association with the social media giants such as Google, Facebook, and Twitter that instigate social media campaigns that go viral among youth. These programs and social media campaigns have played an important role in developing the "color revolutions" and other campaigns such as the "Arab Spring". The "Arab Spring" relates to a series of uprisings and rebellions which occurred across the Arab World in the mid-2000's, achieving varying degrees of success.

In regards to the Arab Spring phenomenon, then Secretary of State Hillary Clinton stated that "Hip Hop is America". She had a role to play in having a rap and hip hop concert come off in Syria. She was instrumental in having rap and hip hop groups create lyrics and music to foster revolts that occurred in North Africa during 2011. "Artists" in Tunis, Cairo, and Benghazi wrote lyrics and cobbled together protest footage, rhythms and rhymes which they uploaded to proxy servers. These impromptu productions were then picked up by Al Jazeera, and then played at gatherings and solidarity marches in London, New York City and Washington, DC.

Hip hop has become a potent means of subverting the traditional cultures of the world and creating a global monoculture behind the facade of diversity. Globalization is destroying traditional cultures, religions, and ethics in the name of "freedom". The globalists aim to employ hip hop to undermine authority in Muslim states, and foster discontent within the Muslim enclaves of European states, such as in France, should the ruler of the state be on the outs with Washington.

The image changing thrust of the globalists can take the form of plays, TV shows, videos, novels or hip hop music. The

United States is projecting itself as having a revolutionary, even messianic mission to refashion the world in its image. The message from the US to the world is that anyone can be anything they like and adopt the lifestyle they want if they accept the nihilistic “freedom” offered by the US and make the American Dream their dream, too. One’s birth, which is to say one’s birthright and heritage are of no account since anyone can reinvent themselves. This creates a state of perpetual individual and societal flux with ever changing fashions and trends, which is useful in swaying the masses politically and for the mass merchandising necessary to keep the capitalistic growth model “in business”.

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E-Mail Sidney Secular: [Success\\_Express@yahoo.com](mailto:Success_Express@yahoo.com)