



# THE ROLE OF HIP-HOP IN COMMUNITY BUILDING AND ITS INFLUENCE ON CLUJ-NAPOCA'S YOUNG URBANITES "CONCRETE ROCKERS". A CASE STUDY

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## Abstract

This article examines the cultural influence of hip-hop on urban youth in Cluj-Napoca, Transylvania (Romania), through a case study of the "Concrete Rockers" Association. This dynamic group is deeply involved in hip-hop activities, with a particular emphasis on breakdancing, its core focus, as well as organizing hip-hop events such as "One May Jam"—the group's flagship event. Here, members and special guests participate in various hip-hop activities like DJing and graffiti art. By exploring the motivations and experiences that drive these individuals to engage with hip-hop, we aim to gain insight into their roles as both consumers and practitioners of this culture. The article further investigates how group affiliation and identity are formed within this vibrant and close-knit community, while also exploring the Concrete Rockers' aspirations to become prominent representatives of hip-hop in Transylvania. Our findings, based on primary data, offer a deeper understanding of hip-hop's role in shaping the identities and lives of young adults in Cluj-Napoca, highlighting the local adaptations and transnational connections of this global movement and underscoring the positive impact hip-hop has on these individuals.

**Keywords:** *poetry, hip-hop culture, urban youth, cultural impact, group affiliation, group identity construction, transnational influence, subculture.*

## **INTRODUCTION**

Hip-hop culture originated in the Bronx, New York City, in the 1970s, and has grown into a global phenomenon that transcends cultural and geographical boundaries. Emerging as a voice for marginalized African American and Latino youth, hip-hop quickly developed into a multifaceted cultural movement encompassing four key elements: MCing (rapping), DJing, breakdancing, and graffiti art. These elements provided a means of expression and community for urban youth, addressing social issues, personal struggles, and aspirations through creative outlets. As hip-hop spread beyond the United States, it adapted to diverse cultural contexts, influencing and being influenced by local traditions and social conditions. In Europe, Africa, Asia, and Latin America, hip-hop has become a powerful medium for youth to articulate their identities, resist socio-political injustices, and foster a sense of belonging. From the vibrant breakdancing scenes in South Korea, to the socially conscious graffiti art in Brazil, and the politically charged lyrics of French rap, hip-hop manifests uniquely across diverse cultural landscapes, reflecting local identities and global influences alike. The transnational nature of hip-hop has promoted a dynamic worldwide exchange of cultural practices and ideas. This global spread has given rise to local hip-hop scenes that embody the unique characteristics and challenges of their environments while preserving the core ethos of hip-hop culture. This study underscores the constructive and beneficial dimensions of hip-hop culture in relation to Gen Z. Our research centers on a group of Romanian young adults and teenagers who utilize diverse elements of hip-hop to create a shared environment that fosters connection, supports and promotes breakdancing practice, and builds a strong sense of community and belonging. This cohesive group is committed not only to demonstrating the positive influence of hip-hop on their own lives but also to extending these benefits beyond their immediate community, actively inviting more young individuals to join their circle.

## **PURPOSE AND SIGNIFICANCE OF THE STUDY**

This study focuses on the city of Cluj-Napoca, Romania, where hip-hop appears to have a considerable influence on urban youth. Specifically, it examines the

“Concrete Rockers” Association, a subgroup actively engaged in a range of hip-hop activities, with a primary focus on breakdancing, as well as other related pursuits, including the organization of hip-hop-focused events. Notably, the group hosts the “One May Jam” mini hip-hop festival, where members and invited guests — comprising hip-hop enthusiasts and artists — participate in activities such as graffiti art, DJing, MCing, dance battles, cyphers and various sports-related pursuits (i.e. BMX bike tricks and stunts, roller skating, basketball, skateboarding, scooter tricks, etc).

By examining the motivations, experiences, and processes of identity formation within this community, the article seeks to provide a deeper understanding of hip-hop’s cultural impact on these young individuals. The study examines hip-hop’s influence on the participants’ mindset, social behavior, understanding of hip-hop concepts, sense of community and belonging, and active involvement in the association’s activities. It further explores how engagement with hip-hop fosters the development of discipline, creativity, patience, and time management skills in their daily lives. Notably, the paper emphasizes their efforts to promote a positive image of hip-hop culture, while challenging prevailing misconceptions, such as associations with aggressive music, vulgar language, and controversial themes typically addressed by hip-hop artists, including violence, drugs, sex, gangs, prostitution, politics, and racism. Therefore, the primary aim of our study is to emphasize the beneficial and constructive engagement of our target group members, with a particular focus on fostering education and development, especially among younger participants. This is achieved through the creation of a safe and welcoming environment, exemplified by the “Concrete Spot,” a cultural center in Cluj-Napoca established by the “Concrete Rockers.” Here, members are encouraged to freely express their artistic identities through breakdancing, active participation, and involvement in various group activities, all while upholding shared values and principles. However, before conducting an in-depth analysis of our case study, it is essential to provide a brief literature review and outline the research design and methodology employed in this paper.

## LITERATURE REVIEW: THE HISTORICAL BACKGROUND OF HIP-HOP CULTURE – A BRIEF ACCOUNT

While hip-hop culture is well-established, we find it essential to provide contextual background for readers less acquainted with its history. According to Jeffries, “hip-hop originated in the early ‘70s in the Bronx with the block parties thrown by DJ Afrika Bambaataa and Kool Herc, a Black DJ from Jamaica” (709). Tate and Light claim that, hip-hop originally began as a cultural movement and not music. The music was used by members of the movement to express their views and entertain their fans. At the time, hip-hop music mostly consisted of rhythmic and rhyming words that were spoken with style to bring some nice tune that the fans loved (Hess 31). In fact, hip-hop was “originally seen as a recreation and social space” (Buffington and Day 25) and “represented a resistance to social marginalization” which gradually developed as an active form of protest against institutional oppression (Peoples 22).

When discussing hip-hop culture, Bambaataa, “known as the godfather of hip hop and one of the primary figures of East Coast rap, who has augmented hip hop culture in a variety of ways” is frequently mentioned as a key influence (Sweet 5). Bambaataa is also credited as the founder of the Universal Zulu Nation, “a community organization that promoted peace between gangs and local residents” (Morgan and Bennet 179). Below is a depiction of the hip-hop artist (see **Figure 1**)<sup>1</sup>:



**Figure 1.** Afrika Bambaataa, community leader, DJ, and hip-hop musician from the South Bronx, New York

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<sup>1</sup> Picture taken from: <https://www.ukfestivalguides.com/artists/afrika-bambaataa/>, accessed on 14.07.2024

In this paper, we will explore the four main elements regarded as the original components that broadened the definition of hip-hop, namely breakdancing, DJ-ing, graffiti art, and rapping. However, Bridges introduces several additional elements, underscoring “the fluid, non-homogeneous, and continually changing” nature of hip-hop definitions: Breakin’, Emceeing’, Graffiti Art, Deejayin’, Beatboxin’, Street Fashion, Street Language, Street Knowledge, and Street Entrepreneurialism (329). The figures below show examples of such elements from our target group (see **Figure 2** below):



**Figure 2.** B-Girl breakdancing at the biggest breakdancing competition in the world, Red Bull’s BC One Final, New York<sup>2</sup> ADAM HUNGER/GETTY IMAGES

Citing musicologist Felicia Miyakawa (2013) who argues that “the term *breakdancing* represents the perspective of a cultural outsider, whereas *B-boying/B-girling* is the preferred term” (65), White also discusses the term “B-boy” or “B-boying” and explains that various interpretations exist for what the “B” stands for *B-boy* and *B-girl*, including “break”, “Bronx”, “beat”, and “battle;” regardless of the gender of the performer, *B-boying* tends to be preferred over *B-girling* (52)

Concerning the origins and motivations for the emergence of breakdancing, White argues that “breaking began in the South Bronx, New York, in the 1970s as an underground dance movement” (51). The author draws on Elizabeth Burbach who observes that breakdancing “became an alternative to gang fighting: that is, a non-violent resolution to the problems of the street through the creative use of the body, mind, and space without weapons” (32).

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<sup>2</sup> Picture taken from: <https://www.buzzfeed.com/adaenechi/red-bull-bc-one>, accessed on 14.07.2024

Regarding the dance traits of breakdancing, some of these features include call-and-response participation in a *cypher* (also spelled as *cipher*). According to Massenburg, “a cypher (or cipher) is a gathering in which participants form a circle to create a stage for hip hop performance, establishing a connection between all those involved’ (106). Levy et al. (2017) suggest that “cyphers can function as a means for all youth to succeed in addressing their thoughts and feelings” (109). White also draws on Osumari’s work, who asserts that “the improvisational circle [allows] each soloist to demonstrate his or her skills while encoding gestural messages into the executed movement phrases” (33). Last but not least, Massenburg states that “it is in these cyphers that community is created. The forming of this community is enhanced by the various types of cultural and verbal exchanges present” (106). Below, we present a visual example of a dance cypher (see **Figure 3**):



**Figure 3.** Breaking cypher at the Red Bull BC One Break Dance Competition, Switzerland<sup>3</sup>

Below are images featuring members of our study’s focus group, the “Concrete Rockers,” participating in a dance cypher. (**Figures 4<sup>4</sup>** and **5<sup>5</sup>** below)<sup>6</sup>:

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<sup>3</sup> Picture taken from: <https://www.thefader.com/2018/09/22/red-bull-bc-one-break-dance-competition>, accessed on 15.07.2024

<sup>4</sup> Picture taken from Instagram: [https://www.instagram.com/p/C7Rd\\_TTtB6g/?img\\_index=1](https://www.instagram.com/p/C7Rd_TTtB6g/?img_index=1), accessed on 10.11.2024

<sup>5</sup> Picture taken from Instagram: [https://www.instagram.com/p/BwCnhD9FAkh/?img\\_index=1](https://www.instagram.com/p/BwCnhD9FAkh/?img_index=1), accessed on 10.11.2024

<sup>6</sup> Video taken from Instagram depicting some of the members of the “Concrete Rockers” group engaging in a dance cypher at “Cyphertown”, a hip-hop festival in Budapest: <https://www.instagram.com/p/C6ZJfOht-Tp/>, accessed on 10.11.2024



**Figure 4.** Breaking cypher at the “One May Jam” Hip-Hop Festival, Arcadius Muntean, co-founder of the “Concrete Rockers” Association



**Figure 5.** Breaking cypher, featuring B-girl Simi (Simina featuring B-boy Poinar), one of the prominent members of the “Concrete Rockers” Association

### “THE CONCRETE ROCKERS” – CONTEXTUAL BACKGROUND

The “Concrete Rockers” Association was founded in Cluj-Napoca, Romania, in 2017 by Victor Gabriel Almaş and Arcadius Florin Muntean, with the goal of sharing their passion for and knowledge of hip-hop culture. Today, the association comprises approximately 30 to 35 active members. According to data collected from our research survey, the total membership exceeds 50, with approximately 30 members actively engaging in community activities. They identify themselves not solely as a group, but rather as a cohesive community (see **Figure 6**):



**Figure 6.** Concrete Rockers' Poster<sup>7</sup>

A brief examination of the poster above reveals that the group members have chosen only positive terms to describe and promote their community. Some words, which are less prominently displayed, include “helping” and “safeness” (sic). Instead of “avoiding mistakes,” they use “embracing mistakes,” and rather than “competition,” they prefer the term “building.” Additionally, words such as “growing” and “evolution” are highlighted to emphasize their focus on personal and collective development. The group’s positive and peaceful attitude is further evident in the way they describe themselves as a community on their website: “We are Concrete Rockers — a community beyond a mere hip-hop group. We celebrate the essence of urban arts in its truest expression. The culture we embody heals, shapes, and adds vibrancy – nothing else compares.”<sup>8</sup> Below, see the logo of the “Concrete Rockers” community and a group picture with the founders of the group and some of its members (see **Figures 7, 8, 9, and 10** below):

**Figure 7.** Concrete Rockers Logo<sup>9</sup>**Figure 8.** Victor Gabriel Almas (“Vicu the Cutter” - left) and Arcadius Florin Muntean (right) – founders of “Concrete Rockers”<sup>10</sup>

<sup>7</sup> Picture taken by the researchers in one of the local coffee shops in Cluj-Napoca.

<sup>8</sup> <https://concreterockers.ro/despre-noi/>, accessed on 15.07.2024

<sup>9</sup> Picture taken from: <https://concreterockers.ro/>, accessed on 10.11.2024

<sup>10</sup> Picture taken from <https://www.instagram.com/arcadius.florin/>, accessed on 10.11.2024



**Figures 9 and 10** - Members of the “Concrete Rockers” group<sup>11</sup>

The members continuously underscore the importance of community, whether through self-identification and self-description, or distribution of posters across various city venues. It is evident that a primary objective of the group is to appeal to as many young adults as possible, fostering a sense of belonging within a genuine community. The members of “Concrete Rockers” justify the creation of their group as follows: “We advocate for authenticity through diversity, driven by a passion for connecting with people who genuinely experience the positive influence of hip-hop culture. It began with a dance step that has since made a lasting impression. In 2017, we established ‘Concrete Rockers’ with a vision: to establish a self-sustaining hip-hop cultural hub — a space that would serve as the heart of a community and a home for urban arts elements.”<sup>12</sup> Alongside their dedication to fostering a cohesive community and highlighting the positive dimensions of hip-hop, such as breakdancing — which allows young adults to express their creativity through freestyle dance, music, fashion, and various pursuits—the group has achieved notable success by organizing one of Romania’s most prominent hip-hop events, the “One May Jam” Festival. As it is the most significant hip-hop festival in Romania and a major achievement of the association, we wish to dedicate a brief section to this festival.

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<sup>11</sup> Pictures taken from: <https://www.instagram.com/vicuthecutter/>, accessed on 10.11.2024

<sup>12</sup> <https://concreterockers.ro/despre-noi/>, accessed on 15.07.2024

## **“ONE MAY JAM” HIP-HOP FESTIVAL**

This event takes place at Camping Colina in Cluj-Napoca, and in the summer of 2025, it will celebrate its seventh edition. Tickets for the festival are now available for purchase, and donations to support the association’s activities may be made at any time.<sup>13</sup> The members regard this event as one of their fundamental initiatives, considering it a cornerstone of their efforts. According to them, “One May Jam” originated from a commitment to uphold the essence of hip-hop culture. Over the past five years, this mini-festival has provided an opportunity to create lasting memories, foster authentic connections, celebrate individuality, and share a collective passion for hip-hop. Fundamentally, it has offered a platform where art and artistic expression are central pillars. By actively involving the entire community, they aim to reshape the negative perceptions and dispel misconceptions surrounding hip-hop culture, promoting a vision of unity and well-being through art and sport.

Analysis of the event offers insights into why the members place such significant emphasis on a wholesome, community-oriented interpretation of hip-hop. By promoting this version, the group seeks to shift the focus from the often negative stereotypes associated with hip-hop, such as materialism, violence, or rebellion, and instead highlight its power as a force for unity, empowerment, and social good. This version of hip-hop can serve as a way to build connections within communities, inspire positive change, and promote self-expression in a more constructive way. The Romanian point of view is relevant here in shaping this approach to hip-hop. In Romania, hip-hop culture has often been perceived with skepticism or even disdain, partly due to its association with the rebellious and often disruptive elements seen in its mainstream portrayal, such as explicit language, anti-authoritarian attitudes, and a focus on materialism. Romania’s more traditional and conservative cultural values, which prioritize social harmony, respect for authority, and moral conservatism, may clash with the more individualistic and sometimes provocative aspects of mainstream hip-hop.

Given this cultural context, presenting a more wholesome and community-focused version of hip-hop can be seen as an attempt to reconcile the

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<sup>13</sup> <https://concreterockers.ro/doneaza/>, accessed on 10.11.2024

global appeal of hip-hop with Romania’s cultural norms. It allows the group to offer a form of hip-hop that resonates with the values of Romanian society, encouraging positive self-expression, unity, and social engagement, rather than alienating or challenging traditional cultural norms. The focus on community and shared values helps bridge the gap between global trends and local expectations, creating a more accepted and integrated version of hip-hop within Romanian society.

The “One May Jam” festival serves as an ideal platform for the Concrete Rockers to express their art and fashion through music, breakdancing, graffiti, and various sports, all while feeling accepted and free from judgment or scrutiny. Over time, “One May Jam” has earned recognition and respect within both the local Cluj-Napoca and national hip-hop communities, thanks to its charitable initiatives and positive influence. At the core of their mission are inclusivity and civic engagement, principles that have guided them since their inaugural event in 2018. In partnership with the “Beard Brothers” Association<sup>14</sup>, they successfully raised funds to purchase ambulances for SMURD<sup>15</sup> Cluj-Napoca, addressing a critical need in their community. “One May Jam” embodies positivity, harmony, and celebrates art in all its forms—MCs, graffiti artists, DJs, b-boys, and b-girls come together to honor each other and the entire culture<sup>16</sup>. Below, we provide an overview of the activities at the “One May Jam” Festival through visual representations<sup>17</sup>, along with photographs of some of the music artists in attendance (see figures below).

**Figure 11.** One May Jam Festival Logo<sup>18</sup>



<sup>14</sup> <https://www.beard-brothers.ro/>, accessed 12.11.2024

<sup>15</sup> Authors’ note: the acronym in English stands for “Mobile Emergency Service for Reanimation and Extrication.” Its Romanian equivalent is “Serviciul Mobil de Urgență, Reanimare și Descarcerare.”

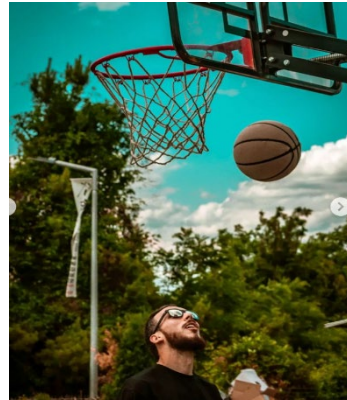
<sup>16</sup> Original text in Romanian: <https://concreterockers.ro/omj/>, accessed on 15.07.2023

<sup>17</sup> <https://www.instagram.com/reel/CqnC1ydLGGq/>, accessed on 12.11.2024

<sup>18</sup> Picture taken from: <https://www.instagram.com/onemayjam/>, accessed on 10.11.2024



**Figure 12.** The founders welcoming the guests at One May Jam 6<sup>th</sup> edition<sup>19</sup>



**Figure 13.** Participant playing basketball at One May Jam 6<sup>th</sup> edition<sup>20</sup>



**Figure 14.** Participant performing tricks on his BMX at One May Jam 6<sup>th</sup> edition<sup>21</sup>



**Figure 15.** Aldaris Dj-ing at One May Jam 6<sup>th</sup> edition<sup>22</sup>

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<sup>19</sup> Picture taken from: [https://www.instagram.com/p/C8hpnDet2FV/?img\\_index=8](https://www.instagram.com/p/C8hpnDet2FV/?img_index=8), accessed on 10.11.2024

<sup>20</sup>Picture taken from: [https://www.instagram.com/p/C8HYn93NhW8/?img\\_index=5](https://www.instagram.com/p/C8HYn93NhW8/?img_index=5), accessed on 10.11.2024

<sup>21</sup> Picture taken from: [https://www.instagram.com/p/C7Tq5zqoKHY/?img\\_index=1](https://www.instagram.com/p/C7Tq5zqoKHY/?img_index=1), accessed on 10.11.2024

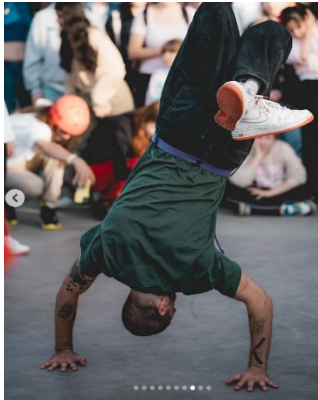
<sup>22</sup> Picture taken from: [https://www.instagram.com/p/C7O4GpwC3sc/?img\\_index=8](https://www.instagram.com/p/C7O4GpwC3sc/?img_index=8), accessed on 10.11.2024



**Figure 16.** BMX freestyle competition at One May Jam, 6<sup>th</sup> edition<sup>23</sup>



**Figure 17.** Skateboarding at One May Jam, 6<sup>th</sup> edition<sup>24</sup>



**Figure 18.** *Vicu the Cutter* breakdancing at One May Jam, 6<sup>th</sup> edition<sup>25</sup>



**Figure 19.** Roller skating at One May Jam, 6<sup>th</sup> edition<sup>26</sup>

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<sup>23</sup> Picture taken from: [https://www.instagram.com/p/C7O4GpwC3sc/?img\\_index=5](https://www.instagram.com/p/C7O4GpwC3sc/?img_index=5), accessed on 10.11.2024

<sup>24</sup> Picture taken from: [https://www.instagram.com/p/C7HcoCLtuRo/?img\\_index=6](https://www.instagram.com/p/C7HcoCLtuRo/?img_index=6), accessed on 10.11.2024

<sup>25</sup> Picture taken from: [https://www.instagram.com/p/C7HSExpCIF-/?img\\_index=8](https://www.instagram.com/p/C7HSExpCIF-/?img_index=8), accessed on 10.11.2024

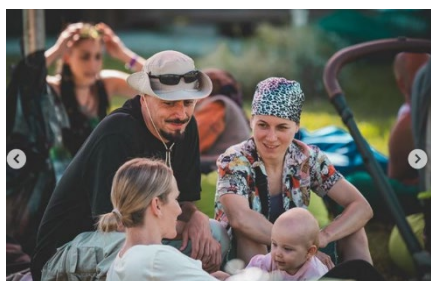
<sup>26</sup> Picture taken from: [https://www.instagram.com/p/C7HSExpCIF-/?img\\_index=1](https://www.instagram.com/p/C7HSExpCIF-/?img_index=1), accessed on 10.11.2024



**Figure 20.** *Macanache*, Romanian hip-hop MC, attending One May Jam, 6<sup>th</sup> edition<sup>27</sup>



**Figure 21.** Connecting with people at One May Jam, 6<sup>th</sup> edition<sup>28</sup>



**Figure 22.** Socializing at One May Jam, 6<sup>th</sup> edition<sup>29</sup>



**Figure 23.** *Cremene.Aka.Breloc* performing at One May Jam, 6<sup>th</sup> edition<sup>30</sup>

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<sup>27</sup> Picture taken from: [https://www.instagram.com/p/C7Tq5zqoKHx/?img\\_index=4](https://www.instagram.com/p/C7Tq5zqoKHx/?img_index=4), accessed on 10.11.2024

<sup>28</sup> Picture taken from: [https://www.instagram.com/p/C7TrPQkIxtc/?img\\_index=](https://www.instagram.com/p/C7TrPQkIxtc/?img_index=), accessed on 10.11.2024

<sup>29</sup> Picture taken from: [https://www.instagram.com/p/C8hpnDet2FV/?img\\_index=3](https://www.instagram.com/p/C8hpnDet2FV/?img_index=3), accessed on 10.11.2024

<sup>30</sup> Picture taken from: [https://www.instagram.com/p/C8hpnDet2FV/?img\\_index=7](https://www.instagram.com/p/C8hpnDet2FV/?img_index=7), accessed on 10.11.2024

The images presented above depict the events and activities held at the “One May Jam” hip-hop festival, 6<sup>th</sup> edition, organized by the “Concrete Rockers” Association, between 1<sup>st</sup> and 2<sup>nd</sup> June 2024, at Camping Colina, Cluj-Napoca. These photographs feature members of the community, invited artists, and numerous other participants engaged in a variety of enjoyable and recreational activities, predominantly sports-related, including breakdancing, roller skating, skateboarding, basketball, and BMX freestyle competitions. Our intention in showcasing these scenes from the festival is to highlight that the event fosters opportunities for social interaction and connection, thereby creating a sense of community and belonging within a close-knit group.

Another notable aspect of the event is its uplifting atmosphere, where attendees experience camaraderie, participate in relaxing activities, and enjoy the benefits of being outdoors in a natural setting, removed from the urban environment. Observing these images alone provides insight into the “One May Jam” Festival as a gathering place for young adults passionate about hip-hop, celebrating the culture in its many forms. It is also a hub for fostering strong interpersonal connections and building a unified community motivated by shared goals and aspirations. This has become a cohesive and authentic community in which members share a commitment to a common purpose. However, this assessment is based primarily on observational data gathered during our research, thus supporting the findings of its qualitative dimension. Our study also incorporates quantitative data derived from a survey conducted with members of the “Concrete Rockers” community.

## **METHODOLOGICAL APPROACH AND DATA COMPILATION**

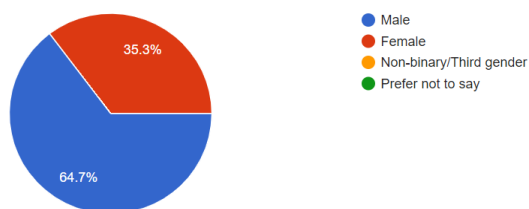
This study employs a mixed-methods approach, integrating both qualitative and *somewhat* quantitative elements. The qualitative component is observational and descriptive, while the quantitative component derives from a survey distributed to members of the Concrete Rockers via Google Forms, accessible from June 25, 2024, to July 14, 2024. It is important to clarify our description of the study as having a “somewhat quantitative component.” While the research survey we conducted does provide certain statistics and figures, a study typically requires large sample sizes to be classified as “quantitative.” This is not applicable in our case. The survey consists of 31 questions, combining multiple-choice and open-

ended formats. Nineteen questions are multiple-choice, addressing basic topics such as participants' age, demographics, profession, educational background, hobbies, community involvement, membership duration, and level of activity participation. The remaining twelve questions are open-ended, allowing respondents to share their thoughts freely and provide detailed information. This design serves two key purposes. First, the multiple-choice section allows participants to ease into the survey by selecting answers conveniently without overthinking. These questions focus on general information as outlined. In contrast, the open-ended questions invite more nuanced responses, encouraging participants to think deeply and provide specific examples (see **Figures 24** and **25**):

#### Gender

##### 2. What is your gender identity? (Please select one option)

17 responses



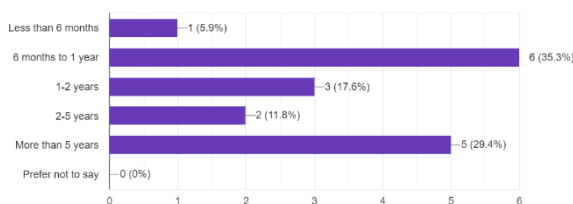
**Figure 24.** Question on gender identity

#### Membership Duration

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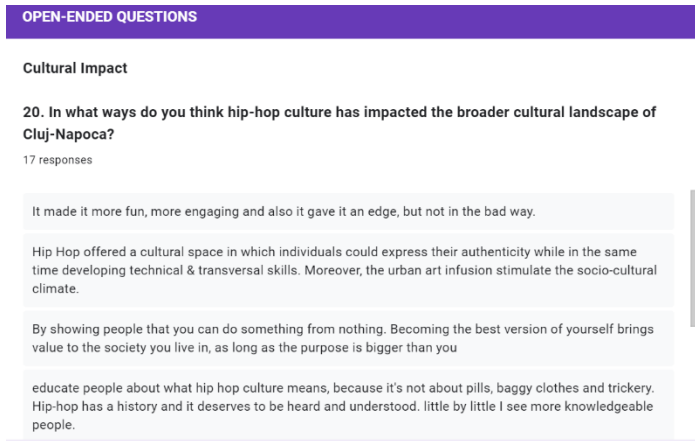
##### 11. How long have you been a member of the "Concrete Rockers" community?

17 responses

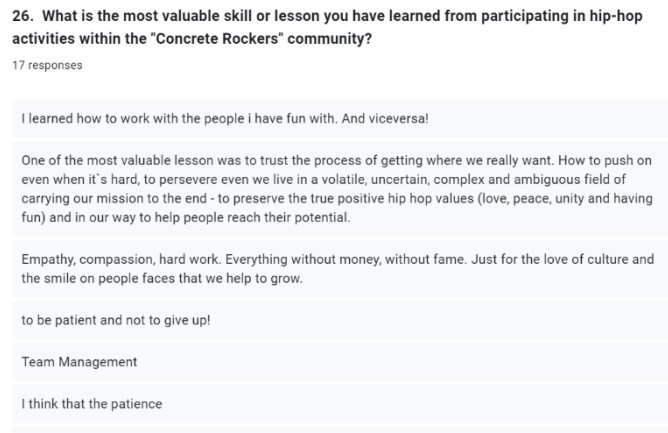


**Figure 25.** Question on membership duration

The pictures depicted above come from the multiple-choice segment of our research survey. In the open-ended section, participants had the opportunity to provide more detailed responses, typically ranging from 5 to 6 lines (see **Figures 26 and 27** below):



**Figure 26.** Open-ended question on cultural impact



**Figure 27.** Open-ended question on skills or lessons learned

We incorporated both methods to gather comprehensive participant data. The multiple-choice section helps us understand the demographics and personal details essential for fields like Sociology, Fan Studies, Cultural Studies, and Sociolinguistics, where adequate background information is necessary to draw meaningful conclusions. The observational aspect proves beneficial, especially considering the hip-hop and associated activities that members of our target group are involved in. This led us to discover a cohesive hip-hop community consisting of around 30-35 young adults, prompting us to explore their lifestyle and engagement in hip-hop activities in greater detail. In this specific research scenario, we discovered the “Concrete Rockers” Association through interactions with other young adults who are either members or affiliated with the group. Certain community members convene in various social settings, such as cafés, for leisure and to conduct meetings where they discuss the association’s future plans, activities, and organizational details for upcoming events. Another way they establish their collective identity is by actively engaging in street breakdancing across various locations in Cluj-Napoca<sup>31</sup>. They are frequently filmed by their dedicated crew for content creation purposes on their social media platforms<sup>32</sup> and website<sup>33</sup>.

Our data collection methods extended beyond the research survey. We utilized access to the community’s social media platforms and website to gather relevant information through the capture of print-screens. In doing so, we adhered to the ethical guidelines of research, as all social media pages associated with the “Concrete Rockers” are publicly accessible, allowing anyone to retrieve data from these sources. Furthermore, being personally acquainted with the two founders of the association, we informed them and sought their consent to collect material involving the community members. This process, however, was carried out informally, without any official procedures. Furthermore, we conducted fieldwork and captured images of posters and stickers promoting “One May Jam”. Additionally, we documented “Jazz in the Park”, an event where

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<sup>31</sup> Concrete Rockers’ Street breakdancing

Video taken from Instagram: [https://www.instagram.com/p/C7Ru\\_nalvxe/](https://www.instagram.com/p/C7Ru_nalvxe/), accessed on 12.11.2024

<sup>32</sup> <https://www.instagram.com/concretespot/>, accessed on 12.11.2024

<sup>33</sup> <https://concreterockers.ro/>, accessed on 12.11.2024

the “Concrete Rockers” community (“Concrete Spot”) hosts breakdance workshops for participants of all ages (see **Figure 28, 29, and 30**):



**Figure 28.** Official poster of “One May Jam” Hip-Hop Festival, 6<sup>th</sup> Edition<sup>34</sup>



**Figure 29.** “One May Jam” Hip-Hop Festival poster, 6<sup>th</sup> Edition<sup>35</sup>



**Figure 30.** “Jazz & Break in the Park” poster<sup>36</sup> by “Concrete Rockers”<sup>37</sup>

<sup>34</sup> Screenshot taken from the “One May Jam by Concrete Rockers” Instagram page.

<sup>35</sup> Ibid.

<sup>36</sup> English version: “Concrete Spot organizes a breakdance workshop for all ages, to the characteristic rhythms of funk, soul and jazz. Breaking (breakdance) is a complex dance style that is based on freestyle and the development of moves that represent the personal style of each practitioner. In this workshop we will discover the groove of funk music, improvisation and explore different types of movement specific to breakdance.”

<sup>37</sup> Screenshot taken from the “One May Jam by Concrete Rockers” Instagram page.

The images depicted above form part of our corpus, consisting of print-screens or photographs taken in various locations. We use these visuals throughout this paper for several reasons: they accurately represent their content and also reflect the style and creativity of their creators. Furthermore, we emphasize the use of visual representation to discuss the corpus, recognizing that descriptive text alone may not always evoke a precise mental image for readers.

## **DATA ANALYSIS AND FINDINGS**

In this section, our objective is to examine and deliberate on the outcomes obtained from our research survey, which was accessible for completion from June 25, 2024, to July 14, 2024. Out of the 30 active members of the “Concrete Rockers” group, 17 participated in the survey distributed by one of the group’s founders, Arcadius Muntean, on their primary online communication platform. We established direct contact with the team leader through mutual social connections. We would like to emphasize that our current study does not intend to conduct a detailed examination of the research survey, scrutinizing each question and response separately, as it is part of a larger research endeavor. Nonetheless, we provide a concise overview of the survey as a whole and draw conclusions based on its outcomes.

The majority of survey participants were male, constituting 64.7% (11 out of 17 participants), while the remaining 35.3% were female. The predominant age group among the participants falls between 18 and 30 years old, with a significant number being high school or university students. Out of the 17 participants, only 5 stated that they were Master’s students. Although the majority are students, 8 participants reported being employed full-time, while 2 indicated part-time employment, and 2 stated they were self-employed. Among their hobbies, 94.1% mentioned sports such as football, basketball, running, and dancing. This finding was somewhat anticipated, given that breakdancers typically exhibit a high level of fitness and flexibility required for executing specific dance moves.

Regarding their primary engagement in hip-hop culture, a majority of participants cited dancing (including breakdancing and other hip-hop dance styles), while the remainder expressed involvement through organizing events or attending concerts. A majority (52.9%) indicated engaging in hip-hop-related

activities daily, while the remaining participants reported weekly involvement. When asked what motivates their participation in hip-hop culture, particularly within the “Concrete Rockers” community, all 17 participants interestingly selected “sense of community”. This outcome is remarkable, as it aligns perfectly with the founding motivation of the “Concrete Rockers” Association, which revolves around creating and nurturing a strong community bond. In line with the previous question, all 17 participants chose “social connections and friendships” when asked about the benefits they perceive from being part of the “Concrete Rockers” community. Additionally, in response to the question “How has being part of the hip-hop community influenced your personal growth and development?”, 82.4% chose “enhanced social skills”, and 94.1% answered “improved self-confidence.” Other responses, with more than 50% but up to 80% of participants indicating agreement, included “increased cultural awareness,” “enhanced creativity,” “improved productivity,” “greater sense of discipline,” “improved teamwork skills,” and “better time management.” In response to the inquiry about how hip-hop culture has influenced their sense of community and belonging, 14 out of 17 respondents expressed a “strongly positive” influence, while the remaining 4 indicated a “somewhat positive” impact.

Another question focused on participants’ brief descriptions of what the “Concrete Rockers” Association means to them personally. Responses commonly included terms such as “community,” “friendships,” “a safe space for expression”, “authenticity”, “unity”, “second family” and “a circle of trusted friends.” Question number 10 asked, “How did you first hear about the “Concrete Rockers” community?” Of the 17 participants, 13 (76.5%) indicated that they learned about the community “through friends or family.” This result further underscores the role of the community as a cohesive network. It suggests that “word of mouth” has been a pivotal method in advertising and promoting their brand, contributing significantly to the growth of the community. One of the primary goals of the group is to grow their community organically and expand it continuously. However, when asked, “What kind of support would benefit the hip-hop community in Cluj-Napoca?”, 94.1% of participants indicated that “more funding for events and activities” would be beneficial. Additionally, 52.9% selected “better facilities for practice and events,” while a significant portion of respondents also expressed the need for “increased media coverage and promotion.”

It is evident at this point that the group is striving to maintain self-sufficiency, while also remaining receptive to external support, in the form of sponsorships or donations. As mentioned earlier, donations can be made at any time through the group's website. This is particularly significant considering the demographic makeup of the group, which predominantly consists of university and high school students who may not have the financial capacity to contribute substantial personal resources to the association. This brings us to the next survey question: "What challenges do you face as a member of the hip-hop community in Cluj-Napoca?" A significant 88.2% of participants indicated "Lack of resources/funding," while 47.1% noted "Insufficient recognition/support from the broader community." As a partial conclusion, it is clear that the members of this group are committed to expanding and gaining wider recognition both locally in Cluj-Napoca and potentially on a national scale. However, the limited financial contributions from individuals pose a significant challenge to the community's growth and development.

The open-ended questions from the survey yielded insightful responses from the participants. This part of the survey is divided into nine distinct sections: Cultural Impact, Future Aspirations, Personal Experience, Role Models, Skill Development, Community Contribution, Favorite Event, Challenges Overcome, and the Future of the Concrete Rockers Association. Each of these sections received responses from all 17 participants. We focus here on the most common responses and provide commentary on them<sup>38</sup>.

The first section began with the question: "In what ways do you believe hip-hop culture has influenced the broader cultural landscape of Cluj-Napoca?" We include additional responses from this section, as they reflect the participants' personal perspectives, which we consider significant. The responses include the view that hip-hop has provided a cultural space where individuals can express their authenticity, while simultaneously developing both technical and related skills. Furthermore, the infusion of urban art has contributed to stimulating the socio-cultural climate. Another response to this question was: "It is important to educate people about the true meaning of hip-hop culture, as it is not simply about drugs, baggy clothes, and deception. Hip-

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<sup>38</sup> Nevertheless, given the varying levels of English proficiency among the participants, we have refined their responses to ensure the linguistic accuracy and coherence of this paper

hop has a rich history that deserves to be heard and understood. Gradually, I am noticing more individuals who are becoming knowledgeable about it". This respondent's answer warrants further discussion. On a superficial and ignorant level, hip-hop is indeed often associated with distinctive fashion choices, such as baggy clothing, specific jewellery, shoes, hats, and tattoos, as well as particular gestures, musical preferences, and dance styles. In essence, enthusiasts of this culture stand out as unique.

While in the United States or other Western countries it might be more common to see young men wearing baggy pants that hang below the knees, especially in music videos, in Romania, this style is still frequently viewed as careless and embodying a poor sense of style or grooming. This perception reflects a cultural norm in Romania, where there is a societal expectation to present oneself in a neat, well-put-together manner when going out. Failure to do so may lead to being perceived as careless or even disrespectful, particularly in certain social contexts.

Moreover, the respondent mentioned the concept of "deception" when describing hip-hop culture. This may stem from the original meaning and portrayal of the hip-hop lifestyle. Şchiop draws a parallel between hip-hop and *manele*, two distinct music genres, which address remarkably similar themes in their lyrics (219). The "manea" is an older genre of pop folk and dance music which contains many Balkan influences – the most dominant in the case of Romania being Turkish, Bulgarian, and Greek, as the genre goes back to the 18<sup>th</sup> century and Ottoman occupation. Schiop asserts that until around 2005, no one took the time to consider the strikingly obvious thematic similarities between hip-hop and *manele*, which stem from their shared origins as ghetto music: the standard of cool is defined by the same figure in both genres, the street-smart, slick, and cunning individual who conducts borderline illegal business. Just as in *manele*, in hip-hop the protagonist desires attractive women, fancy cars, and engages in the same ostentatious consumption. Similarly, both figures are equally egotistical, both exalt power, both believe that the most important thing is to "get rich or die trying," and both are as macho and "mafia-like" as the heroes in *manele*. As for the economic playing field – it is also gray and ambiguous.

However, as Şchiop argues, hip-hop, a cultural product imported from the West, benefited from a cool aura, sounded American and global village, and was considered subversive and underground; it seemed rebellious and

progressive, speaking about drugs, censorship (219). Hip-hop, as a product from a space with a certain politico-economic culture and people more aware of their own rights, focused on message, attitude, and social involvement. The hero in hip-hop is the cool kid, the “street boy,” who, in the spirit of mid-20<sup>th</sup> century American subcultures, doesn’t get married (even though he has a “girl” or a stable relationship) and doesn’t grow old. In the spirit of the same subcultures, he stages a generational conflict from the perspective of a cool kid (Șchiop 220). Furthermore, as Rău shows, the paradox lies in the fact that highly specialized musical genres like hip-hop are specifically intended for — and, to some extent, even proclaim themselves as being for — a marginalized population subjected to a regime of financial and, implicitly, physical hardship (84). These are the people who live on the outskirts, in outcast neighborhoods. Hip-hop advocates for a lifestyle that often challenges societal norms and flirts with semi-illegal activities as a reaction to the hardships imposed by “the others.” Simultaneously, it embraces an educational role, aiming to inspire and inform its audience.

Thus, hip-hop is often associated with deception by some due to its historical and cultural roots in marginalized communities where survival sometimes necessitates bending or breaking societal norms. This perception arises from several interconnected factors, such as cultural stereotypes; these stereotypes about hip-hop culture often portray it as connected to crime or dishonesty, stemming from the genre’s association with street life and its origins in economically disadvantaged neighborhoods.

Another factor is the portrayal of wealth and success. Hip-hop’s celebration of material success — often depicted through “flexing” or exaggerating wealth and achievements — can be misconstrued as promoting superficiality or a façade, rather than recognizing it as a symbol of empowerment and resilience. Lastly, media (mis)representation could also be a factor. The media sometimes sensationalizes aspects of hip-hop culture, focusing on controversial or provocative elements, which can lead to the mischaracterization of the culture as deceptive or morally ambiguous.

Returning to our research survey, another participant’s perspective on the positive influence of hip-hop on Cluj-Napoca’s young urban community aligned with the central finding of our study, the constructive impact of hip-hop. According to this respondent, hip-hop culture has had a positive impact on the

broader landscape of Cluj-Napoca. It has fostered connections among individuals and has made artistic expression more accessible than ever through this cultural movement. Similarly, another participant stated, “Hip-hop has created a community of individuals with complementary skills who learn together to express themselves through at least one of the elements of hip-hop.”

The next question in this section asked: “Why do you think hip-hop culture typically has a bad reputation, and why are people who embrace this culture often judged and viewed negatively?” Among the explanations provided, the following were mentioned: “It originated in disadvantaged communities as a form of expression, where ego and material resources were not well managed, which led to negative behavior and a lack of respect for certain values”. This perception probably arises from the way hip-hop culture, particularly its mainstream representation, highlights themes like rebellion, materialism, and individualism. Such elements may conflict with traditional Romanian values, which tend to emphasize collectivism, respect for authority, and moral conservatism. The respondent may associate the emphasis on wealth, hedonism, and power in American hip-hop with undesirable behavior, interpreting them as promoting a lack of discipline and a disregard for societal norms.

According to Rus, researchers in the United States have justifiably classified hip-hop music and its practitioners as forms of deviant behavior (19). This classification is based on several factors: through its language, and at times through the behavior of its members, hip-hop culture encourages the violation of widely accepted moral norms within society. Anarchist slogans, insults, and curses are often directed at those deemed responsible for the dire circumstances of certain social subgroups, as well as at those regarded as censors of this music genre, such as politicians, journalists, and local administrators. Furthermore, the values that hip-hop potentially disdains could include respect for elders, traditional family structures, modesty, and adherence to communal or religious ethics. Romanian society, influenced by its historical and cultural backdrop, often upholds these values. Lyrics in American hip-hop that glorify violence, drug use, or defiance of societal norms might be interpreted as undermining these principles. The respondent also emphasizes that ego and material resources were not well-managed in the disadvantaged communities. This observation likely reflects the complex socio-economic struggles faced by marginalized Afro-American communities, where systemic poverty, limited access to education,

and socio-political inequalities have created challenges in managing aspirations and resources effectively. In this context, “ego” may refer to a strong sense of identity or pride, which, without proper avenues for expression and growth, can lead to behavior perceived as destructive. Similarly, the lack of material resources and systemic support may result in cycles of economic struggle. Romanians’ perceptions of Afro-American communities are likely shaped by global media portrayals, which often highlight stereotypes of crime, poverty, and rebellion associated with hip-hop culture. Such portrayals might lead to a skewed understanding, reinforcing negative views.

Additionally, Romania’s relatively homogenous ethnic composition and limited exposure to Afro-American culture could contribute to this perception, as it contrasts sharply with their own historical and cultural experiences. Among the responses provided by other survey participants to the same question included the following: “Due to the history of hip-hop culture, particularly its early stages”; “Hip-hop was intellectually developed but practiced by those who had little, beginning with ghetto music and gatherings, with rhymes focused on hardship, violence, and conflict. This association led to it being perceived as violent music, with the media often highlighting its negative aspects. Graffiti, while considered an art form, is also viewed negatively by authorities, who regard it as vandalism”; and “Due to the content of rap lyrics, which often reference guns, power, and drugs.” All the responses convey a consistent message: hip-hop continues to be perceived negatively in some instances due to its origins in disadvantaged areas marked by poverty, where the themes of hardship and violence prevalent in the lyrics of many hip-hop songs reflect the struggles of those communities.

Moving on to the next section, “Future Aspirations” of the group, some of the responses included: “To create a self-sustaining community with sufficient funds so that everyone in Cluj-Napoca has free access to hip-hop, as it should be. Hip-hop was created for the people, for the communities, and for the children. I want to see hip-hop everywhere I look, embodying beauty and freedom”; “I would like to have more street dance sessions, like in the 80s/90s, to bring together culture enthusiasts and attract more people”; “To keep our community united, closer, and more connected, while welcoming others to join us”; “I wish for the community to grow through events and exposure, with its

positive values becoming evident throughout the city”; “To expand the community and eliminate the negative stereotypes and stigma surrounding hip-hop”; “Our aspirations are to see a tighter, self-sustaining community that upholds the true values of hip-hop, maintaining its disciplined and humble nature while integrating more clubs and knowledge sharing”; “I look forward to seeing more public awareness and manifestations, as the hip-hop community doesn’t necessarily need to remain underground”; and “I hope that Cluj-Napoca will become the emblem of hip-hop in the Eastern World.” Several key factors can be identified that explain why the hip-hop community remains largely underground in Romania.

First and foremost, cultural resistance and traditional values play a significant role in Romanian society. Romania has a relatively conservative cultural framework that prioritizes traditions, social conformity, and respect for authority. Hip-hop, which is often associated with rebellion, nonconformity, and anti-establishment attitudes, can clash with these values. The genre’s emphasis on individualism, materialism, and nontraditional lifestyles may not be fully embraced by the broader population. In Romania, older generations, in particular, may still harbor skepticism toward cultural trends that they perceive as foreign or disruptive to societal norms.

Secondly, Romania’s history under communist rule has shaped its approach to music and cultural movements. Under the communist regime, expression was strictly controlled; Western influences, including hip-hop, were suppressed. Even though communism ended over three decades ago, the country still grapples with a legacy of suspicion toward non-conformist cultural movements, especially those that originated in the West. This historical backdrop contributes to the underground status of hip-hop in Romania, where the genre’s roots in American street culture might be viewed as foreign and even subversive.

Thirdly, hip-hop has often been associated with themes of rebellion, materialism, and, in some cases, criminality. In Romania, some people may perceive it as promoting negative behavior, such as disrespect for authority or societal norms. These negative stereotypes are amplified by the portrayal of hip-hop culture in mainstream media, which often highlights its more controversial aspects, such as drug use, violence, and hyper-materialism. As a result, hip-hop may be viewed with suspicion by the general public, contributing to its

underground status. Although it is growing in popularity, it still receives limited coverage in Romanian mainstream media. The lack of institutional support for the genre means that hip-hop artists often rely on grassroots efforts, small venues, and independent channels for exposure. This contributes to the genre's underground status, where it remains primarily a subcultural movement rather than a commercially viable genre.

Finally, it is important to acknowledge the competition that hip-hop faces from popular local music genres. In Romania, other musical genres, such as *manele*, which are deeply ingrained in the country's cultural fabric, dominate the mainstream music scene. *Manele*, often associated with themes of wealth, love, and social status, holds more cultural resonance for many Romanians, particularly in rural or more conservative areas. Hip-hop, with its distinct style and often foreign origins, may not be seen as compatible with the dominant musical traditions of the country, leading to its continued marginalization. According to Rus, although hip-hop music has not achieved the same level of popularity as *manele*, it has nonetheless gained some recognition, particularly among teenagers who were excited to discover a means of using obscene language in public without facing the social sanctions imposed by the majority (19). Many teenagers adopted the figures within this music genre as role models, creating an ideal centered on becoming a vagabond and leading a "street life." Rus concludes that, from a sociological perspective, the existence of this music genre is primarily associated with several factors: the presence of cultural subgroups and street culture, the inherent poverty linked to this lifestyle, social inequality, and the aspiration to serve as a spokesperson for socially disadvantaged groups (19).

In summary, the common message across the survey participants' responses is clear: the group seeks greater recognition and visibility, aims to organize more public events to attract new members, and strives to eliminate the negative stereotypes and image associated with hip-hop. The next section provides insights into the personal experiences of the group members. They were asked to share a memorable moment they had within the "Concrete Rockers" community. Among the responses, some of the answers were: "Every single day I see them is memorable... from the jokes to the heart-to-heart conversations... I just love them"; "One memorable experience was a former

community-based project that helped 20 adolescents from foster homes develop into healthy individuals through classes in DJing, breaking, and graffiti. By the end of the project, we formed an amazing bond and a wonderful relational atmosphere with them”; “Seeing my dream of a hip-hop cultural centre come to life”; “The Concrete Rockers team-building event; it was so much fun and brought the members closer together”; “About 30 of us went to Bucharest for the Kool Festival. It was a trip to support some breakers and also to enjoy hip-hop culture”; “A memorable experience was the One May Jam festival. Whether we arrived to help at the beginning or towards the end, as I did, I felt like I was part of something bigger than I could have ever hoped for. I felt heard, understood, and integrated in my own way as part of the team. I could observe the ambition and dedication of those who have lived by the values of this culture for years, and I witnessed the authenticity and sincerity of this community”; lastly, “The 6<sup>th</sup> edition of “One May Jam” was when I truly felt the sense of community.”

The responses from the participants collectively point to the same conclusion: for them, “Concrete Rockers” is not merely a space for gathering and breakdancing. It has evolved into a strong community, fostering a genuine sense of belonging. The members assign significant value to the time spent together, engaging in various projects or offering mutual support, whether at competitions or during the planning and organization of the “One May Jam” festival. When participants were asked about the personal significance of Concrete Rockers to them, the most commonly used terms included: authenticity, friends, laughter, passion, unity, a group of trustworthy, humorous, skilled, young, and motivated individuals, educated people, family, a strong team, mentors, and partners.

The “Skill Development” section included the question: “What is the most valuable skill or lesson you have learned from participating in hip-hop activities within the “Concrete Rockers” community?” Among the responses, the following were highlighted: “Bringing creativity to the fundamentals and adding your own touch, which is valuable because it helps you discover more about yourself, while also having fun as a positive value”; “Teamwork with diverse individuals in various and urgent situations, as well as time management, are valuable lessons I developed through my involvement in this community”; “Overcoming my social anxiety”; “Unity”; “Team management”; “The most important lesson is team spirit, motivation, and getting the work done”;

“Empathy, compassion, and hard work. Everything is done without money or fame, just for the love of culture and the smiles of those we help to grow.”

In conclusion, the responses gathered from the “Skill Development” section highlight the profound personal growth and valuable lessons participants have gained through their involvement in the “Concrete Rockers” community. Key themes such as creativity, teamwork, time management, and unity were repeatedly emphasized, reflecting the positive impact that engagement in hip-hop activities has had on members. Furthermore, skills such as overcoming social anxiety, fostering empathy, and focusing on intrinsic rewards rather than external recognition are indicative of the strong, supportive, and selfless nature of the community. These insights underscore the multifaceted development that occurs within the “Concrete Rockers” and their dedication to the cultural values of hip-hop.

The next section of our survey focused on community contribution and included the question, “In what ways have you contributed to the hip-hop community, and what were the results of your contributions?” We learned that the contributions of individuals to the “One May Jam” festival and the broader hip-hop community include creating the visual identity for the event, building a strong team, training others, organizing events, and providing support through various roles such as teaching, volunteering, photography, videography, and social media management. Many participants also emphasized their personal involvement in fostering a safe space for hip-hop enthusiasts, contributing to community projects, and supporting cultural growth. The outcomes of these efforts include a thriving community, successful events, and a growing recognition of hip-hop culture, with several contributors noting a sense of accomplishment and the importance of self-growth.

The “Challenges Overcome” section offered valuable insights into how these young adults genuinely perceive hip-hop. The participants’ answers highlight various challenges faced within the hip-hop community, such as negative stereotypes (e.g., substance abuse), lack of funding, misunderstandings from outsiders, internal conflict, and the fear of failure. Despite these issues, the individuals emphasize overcoming these obstacles by staying true to the culture’s positive values and focusing on personal growth.

The final part of our survey was titled “The Future of the Concrete Rockers Association (Future Vision).” The responses collectively highlight the vision for the future growth and influence of the “Concrete Rockers” Association. Participants foresee its expansion into a cultural hub, with a self-sustaining cultural center, financial backing through various funding sources, and recognition as one of the top dance crews in Romania. They also anticipate enhanced community support, job creation, and international recognition. The overarching aim is to evolve while remaining grounded in the core values of hip-hop, offering opportunities for artists, and extending the association’s reach to new cities and platforms.

## **CONCLUSION**

Our study of the “Concrete Rockers” community finds that this group embodies authenticity and a deep-rooted sense of community. The members consistently emphasize their shared commitment to hip-hop culture, not only as a form of artistic expression, but also as a pathway to personal growth and community engagement. Participants in our study consistently highlighted the sense of belonging and camaraderie fostered within the “Concrete Rockers” community. This community serves as a supportive environment where individuals can develop meaningful connections, build friendships, and explore their passion for hip-hop culture through activities like breakdancing, graffiti art, and DJing. Moreover, the “Concrete Rockers” demonstrate a genuine dedication to community service and social impact.

Their initiatives, such as organizing events like the “One May Jam” festival and fundraising for charitable causes, underscore their belief in using hip-hop culture as a positive force for societal good. These efforts not only enrich their community but also promote unity, discipline, and creativity among young adults. Ultimately, the “Concrete Rockers” aspire to highlight the constructive aspects of hip-hop culture, offering young adults a path to discover purpose and direction in their lives. By fostering a cohesive community, encouraging active participation, and nurturing relationships, they empower individuals to channel their creativity into meaningful contributions for the benefit of their community and beyond.

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