

Social Trend of Hip Hop Dance: As Identity and Cultural Practices in Youth

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Abstract

This article is a study of hip hop dance as a cultural trend in growth in young and their impact on contemporary societies. It has been constructed by participant observation, encounters with young people that practice Hip Hop dance, bibliographical reviews. Took as theoretical basis some authors, in support of the object of study and dig deeper inner aspects of the experience of young people who practice hip hop dance from everyday life. The methodology used was an interpretive qualitative approach, focused on the significance of the interactions of cultural practices urban artists. Their connections with their physical and social environment, their actions, values, beliefs, and the roles they play in their daily life.

Keywords: Hip Hop dance; Cultural practices, identity, urban artists

1. Background

Hip Hop dance has become in the last ten years a cultural vehicle for young and adolescents in Guayaquil city to represent the social context in which they unfold. The role that it accomplishes entails identity construction, identification, articulation and organization processes in young and adolescents. To comprehend them, it is vital to perform an analysis of the formal interactions of Hip Hop dance practice and how they influence in racial issues, migration and classicism. Hence, the study has focused to show Hip Hop dance as a cultural vehicle and a tool for self-expression among young adolescents.

Dance has been used as a tool and as a media to express and manifest emotions through corporal movements since ancient times. Moreover, it has been a part of social interactions and everyday life of several ancient cultures helping them build their own cultural identities. Therefore, it is not odd that the corporal movements used in Hip Hop dance contribute to the construction process of juvenile identities. Hip Hop is not only about modern practice, but it has become a lifestyle to the young people that usually dedicate more than six hours to master the steps, the ones that have also become a tool to socialize between them. They realize a ritual of expression across which they begin communication dialogs across the movement.

As well as the ancestral dances that create cultural identity, Hip Hop dances creates identity inside the group that the practice. For the lack of knowledge for many persons in Guayaquil city, the practice of hip hop dances, only it means a spectacle of acrobatics that it entertains. Nevertheless for the young persons who practice, it is a vital and significant element that forms a part of an urban culture that reproduces relations of power symbolic inside his members.

Spaces are essential for Hip Hop dance. Open spaces such as parks and streets are mostly used by the dancer. The space turns into a cosmic place, where the movements conjugate with themselves.

Even though they do not grant them physical security, the relieving sense of freedom that they get at the streets is vital to the body and soul connection required for the practice. These unconventional places lack of the commonly known implements used in other dances such as mats, bars and supports that prevent serious injuries when acrobatics are made. The sense of risk is not an impediment; on the contrary, it is an arousal for the young dancers.

At the moment of observing the commonness of these young people, their subjectivities, their hopes, their desires, their aspirations; it has been considered Charles Taylor's book *Sources of the Self*, whose affirmations have made him one of the most remarkable representatives of the contemporary debate of the moral thought in the construction of modern identity.

According to Taylor (2002), to comprehend the richness and the complexity of this contemporary debate in the construction of identity processes, it is vital to understand the development of the conception of the self and its complexity by investigating how our own idea of good has developed and which direction we take in life according to our priorities. Also, that respect is one of the main shafts of moral thought that constitutes life as the space of important realizations in the identity construction of the human being and that everyday life is the main key of identity and modern culture.

These affirmations were the reason why the ideals, sensations and priorities that drive the young people that dance Hip Hop were taken in consideration at the moment of study. Respect is one of the most important values between the youth that practices this urban dance. They consider themselves a family united by the strong bond of Hip Hop culture, which in certain way distracts the mind and heals the heart from the suffering and misery of their crude reality. Hip Hop is settled in their lives, it forms part of their way of being and it constitutes an essential agent in the construction of their individual and group identity. Despite the differences that exist between them, they feel socially identified with this urban culture. Hip Hop means to them a return to the simpleness, an escape from reality's pressures and obligations. It becomes their way of expressing themselves as individuals, sharing their feelings, emotions and worries. It is their way of protesting against society's unfairness and their attempts to make their voice is heard. Their differenced style is what provide them the sense of identity and belonging, and set them apart from other juvenile urban cultures.

2. Context in Guayaquil's society

It's important to define the actual context in order to determine the problems of the teenagers that identify with this urban culture and also with the development of their social practices. In instance I will briefly describe the politic, economic, cultural aspects of the Ecuadorian society. Since the approbation of the New Constitution of the Ecuadorian Republic in 2008, and with the integration of new political ministers, there have been several proposals to make significant changes in our society.

This constitution is governed by a vital model of human development, in which primes the social aspects, the holistic, to improve the life quality of the citizens and over all create the necessary conditions to build a fair, just and safe society. In the financial aspects, the State takes a major role, in the planning of productions, trying to reduce the use of paper on the market. (Senplades: 2013)

In the social aspects, they look towards a better model of assistance in education, health, basic needs and infrastructure where public services take priority and private businesses are restricted (Semplades: 2013) The politics and external trades go according with the ideal that the Liberator, Simon Bolivar, had which is the Bolivarian integration, particularly Latin American union. Aspects that the Ecuadorian government tries to accomplish nowadays; creating the path for the next years, through the National Plan of Good Living project 2009-2013, of the Ecuadorian National Republic government.

Out of the thirteen articles that the National Plan of Good Living 2009-2013 has, the eighth states the vision the Ecuadorian state has as a plurinational and diverse country. In which the cultural and artistic activity should be experimented and practiced as a symbolic activity that provides people the free will of expressing themselves and increases their critic thinking. In the cultural and ideological aspects, social and technological media, like social networks, TV, internet, have a great impact in the society, creating imaginary media.

However, the young hip hoppers have a different reality. Several Ecuadorian sociologists and researchers, state that there has been no action in favor of this population, the lack of politics, plans and programs to benefit this people, has created that the hip hoper community becomes a vulnerable side of the Ecuadorian society, when it comes to invisibility and integration to the productive source. According to INEC (Institute National Statistics and Census), the 60% of the Ecuadorian population have less than 30 years, which means that there's a young population.

The 38% of the teen population is under the low social class and the 13% is under the extreme poverty line, according to the INEC. Every two of ten youngsters have no work or studies and 59% of them are 14 years old and are part of the economically active population of the country (PEA).

Besides, 662.000 teenagers work in high risk places, ignoring the efforts mentioned before. Several teenagers and young adults lack of working opportunities, becoming a vulnerable portion of the guayaquileña society. Aspects that influence the take of decisions and of the juvenile population and that constitute the present reality of the guayaquileña society.

An important fact to take in consideration are the several and diverse cultural practices that young adults choose as a social interaction way, to put themselves out, bonding, associate with each other by likes or preferences, redefining themselves.

Being hip hop one of the most popular practices in modern society, I consider it a phenomenon that needs to be studied. Not only for its diverse ways of expression, but for the multiple processes that entails its practice, like the cultural practices that wraps the dancing, the role teens play with their surroundings, with the world, their aspirations, the construction of imagination and creative processes in its everyday practice. When talking about the hip hop practice it's impossible to think in homogeneity, it's the opposite. Nowadays there's a big diversity between these hip hoppers, that's product of the creativity, the need to survive, different forms of aggrupation to become visible and compete with each other. They are youngsters capable of handling diverse practices within the hip hop culture.

These teens find ways of creating knowledge that merge with each other, creating new ways of knowing. There's a mental model in our society about these young dancers and their practice, often seen as anti-art. It's a characteristic full of speculations, misinformation gained by the media, as Castells say "overall it's the television media which generates cultural representations" and models that result stigmatizing. It's clearly evident the way social networking has influenced the kids' imagination, changing their behavior, visible in all their wants and needs, when they offer resources for the construction of a different image of the world, as Appadurai (2013) states in his article about globalization and modernity.

According to the Youth Reports, published by CEPAL-CELADE, the teenagers situation gets harder with the lack of values, drug dealing, wage exploitation, absence of studying opportunities, shortage of work opportunities, are just a few of the struggles they have to deal with. A latent problem is the lack of public spaces, which take an important role for the hip hop practice, is more notable each day. This is because of the city growth, which prevents a socio cultural integration among the hip hoppers and often becomes in an obstacle to enter in a working and productive field through their art. Like David Harvey (1989), says "city rights are more than an individual right, it's a mutual right", for which public spaces should be for everyone. It would then what new mechanisms of urbanization as are dangers for the loss of cultural practices.

2.1 Cultural practices in modern and postmodern societies

Bauman (2008) performed an analysis of postmodern societies, states complexity as an essential feature of modern society. Proposes flow and liquidity natural states that identify postmodernism in all social, economic, technological and cultural aspects Others authors such as Lipovetky match thinking Bauman, stating that modernity brought many things. The power of modern society was focused on the production that was directly related to the work, time, stability, accumulation of goods and capital, the permanence of the community

In post modernity, the power of the company lies in consumption, cultural practices, individual liberty, in the amount of information, speed of communications, the intense search for pleasure, for the cultivation of the body, connectivity, uncertainty, international mobility, indifference. The essential difference between the two companies is displayed on the cultural practices of the people. Lipovetsky (2013) states that "the modern age was obsessed by the production and revolution, while the postmodern age it is for the information and expression". (p. 14) This marks the base of the cultural practices of the people, while the everyday life of people in modern societies are organized based on the role of producer .Your life was governed by rules, by the State where production prevailed. However in postmodernism becomes visible to the daily life of people is organized in different ways depending provided an exacerbated consumption, not only of goods or products, but also services, nothing satisfies, search has become implacable by personal and individual satisfaction There rejection of any rule or regulation is trying to impose.

Lipovetsky (2013) notes that "postmodern culture can be detected by several signs: search for quality of life, passion for personality, environmental sensitivity, abandonment of large systems of meaning, worship of participation and expression, fashion retro , rehabilitation of the local, regional than of particular beliefs and practices. "(p. 10).

This also could be established as a feature in postmodern cultural practices seeking identification, to find the inner self, to know oneself, as one cannot deny the existence of different and diverse identities. In postmodern societies cultural practices of hip hop are transnational practices that cross borders, are not static on the contrary are dynamic, volatile, ethereal, uprooted, you could say without territory.

In modern societies cannot speak of pure cultural practices, all merged knowledge and variety of endogenous characteristics. Another feature of cultural practices in postmodern society is individualizing each person expresses, as expressed Lipovetsky (2013) "The postmodern culture is a vector of expansion of individualism. The most significant social and cultural fact of our time is to live freely without repressions, choose entirely the mode of existence of each, in which individualization is here to stay. The most significant social and cultural fact of our time is to live freely without repressions, choose entirely the mode of existence of each." (p. 8).

Bauman (2008) says that "individualization is here to stay" and that "gives men and women a freedom unprecedented experimentation, but also brings the unprecedented task of taking over the consequences" (p. 43). This situation is sometimes reflected in the crises of values that currently exists, and total indifference. Wanted constantly feel and experience, there is an insatiable quest where everything is possible. Indifference is the queen of postmodern societies and constitutes one of the greatest challenges facing society today; this is largely due to the amount of information to which you have access, while an event is recorded, it quickly forgotten because is replaced by another.

Parameters that constitute the current trend, Bauman compares current societies like liquid, ethereal weightless societies where human bonds fade quickly, requiring the identity today is the construction of a work of art, "the pursuit of identity is the constant struggle to stop the flow, to solidify the fluid, to give form to the formless" (Bauman, 2000, p. 89).

It is the society in which we live and where cultural practices make the daily life of people. It was observed that cultural practice of hip hop is a free, spontaneous practice, which requires a lot of creativity; one could argue that hip hop is an expressive culture, which potentiates human talent in today's society. Their free dance is eminently social, is built based urban rituals, where the protagonists are young artists exhibiting their aspirations and desires on the scene, and the scene is their life project.

2.3 Relation between theories of systems with cultural practices of young artists hihoperos.

The relation of systems theory with cultural practices of young artists' hihoperos is based on the comparison of practices as an open system, which is closely related to the environment and context. Is complex system where all parties are essential for all integration?

In this case study cultural practices associated as an integrative system also creates artistic values. Cultural practices of hihoperos, allow constant feedback of information that will allow them to redefine forms of characteristic behaviors of urban art, meant to be keeping their practices dance performances. Is the environment and the relationships that are formed that give meaning to life on a social level, human beings cannot be considered as an isolated subject the world around him. It is an articulated, interconnected and complex set.

Urban art born in the street, mature social interactions occurring in the environment, draws from the experience of others, growing differentiations of consciousness recognizing right from wrong, reaches a specified special thanks to the urban context wraps.

Morin assertively states that it is not something that is given, there is a way how to get to the paradigm of complexity. It is difficult to understand and even more if it's qualities, thoughts, emotions, aspirations, building practices and imagination. What for Appadurai are global cultural flows: ethnic media, technological, financial and ideological landscape, for Morin is the environment seen as a complex communication system, systemic, cybernetic and informational. Where ever the barrier breaks even with the spatial and cosmic.

These theories are theoretical perspectives that frame the study of different cultural practices focused on autonomous capacity hihoperos young artists to redefine itself in a complex society.

2.4 Origins of Hip Hop

The history goes back to England, where migrants Jaimaquinos in the sixties mixing techniques implemented in music, giving birth to beat, melodic rhythm of 4/4, which prints a strong dial, syncopated and random sampling mixtures.

However it is in New York, this culture acquires its maturity. Hip Hop development in the 1970s in the south of Bronx, New York. A multiethnic neighborhood marked by poverty, overpopulation, injustice, racial segregation, inequality, lack of opportunities, racism, insecurities, violence, drug trafficking and essentially fear.

A neighborhood that became home of the disadvantaged and segregated from the rest of the society. This sense of discrimination is what moved them to find a way to express them, to feel part of a society, to find that sense of belonging and collective character in which they form part of. The lack of economic resources and the inability to access dance education is what forced them to develop a different style, Hip Hop dance.

Thereafter, it arises as an alternative for young people that choose not to be part of the crime and violence that surrounded them. Consequently, it provided for them the possibility to establish social ties and to gain respect in a creative and non-violent way in which the color of the skin and physical features had nothing to do with the virtues and the abilities of the human being.

Hip Hop raises respect by the development of tricky skills, and it is through dancing and acrobatics where they felt admired and respected by society. It created for them a social identity which the media and visual images helped to build. Nowadays, Hip Hop is a vital nucleus to their culture, in which their movements are born and landed perfection in the streets.

Particularly, the language used in Hip Hop reflects the social reality of life in the streets because it absorbs cultural characteristics of the places in which it is implanted. The terms used mostly make reference to power, and generally the slang used generates identity among the young people. Their given names disappear by the use of nicknames formed by the mix of contractions in English and Spanish. This particularity grants them a sense of belonging to both cultures and it is a clear example of the high level of linguistic creativity; that because of its informality, it is impossible to standardize academically. Hip Hop roots have a powerful political content related to racism, marginalization and oppression. It evolved and extended thanks to migration, grouping people with similar conditions.

This is how in Guayaquil, Ecuador Hip Hop dance appears in the early 1990s in disadvantaged neighborhoods formed out of invasions and overpopulation in the south of the city. These neighborhoods lacked basic services as a result of the extreme poverty and marginalization. Oppression reigned, and the young population that concentrated on those neighborhoods felt it severely. Families separated as a consequence of migration due to the lack of job opportunities and the inability to find economical support. Young population was forced to grow up fast in a hostile environment charged up with violence, insecurities and lack of political protection.

Even though no real numbers have been presented about the number of people that migrated in search of opening themselves as professionals in international lands, it is known that approximately 80% of the deported were young (percentages given by World Bank). In the other hand, even though the efforts for progress were concentrated in the young population, teens lacked social acknowledgment as individuals with rights. The Ecuadorian State had limited any recognition of their potential as individuals.

For the time being, in a neighborhood located in the South of Guayaquil, where people that suffered of poverty represented the 29%; namely the third part of the whole city population. From these percentage, the 56% of young people were between the ages of 14 and 17 years old; and the 48% between 18 and 24 years old. That is to say that 44% of the young people in the City of Guayaquil lived in the Guasmo neighborhood (Percentages given by World Bank).

Another factor was globalization. Canclini believes, it meant the birth of new shapes and new cultural hybrids, which are often dynamic and innovative to the construction of identities. This diversity of races and cultural bases play an important role for the identity construction processes, especially in young people that are facing processes of personality formation. Elements that allow a cultural transnationalization. The several factors that influenced in the raise of Hip Hop dance in the city of Guayaquil are object of deep studies and investigations of social, political, economic and anthropologic matters. This article treats takes them referentially.

3. Methodology

The techniques used for the research were:

Direct observation and participant observation. Interviews and life stories about the hip hopper teenagers.

Table1: Value methodology, method, design and instruments used

Paradigm	Methodology	Method	Design	Information gathering techniques
Interpretative	Qualitative	Inductive	Anthropological- Phenomenological	Participant observation Depth interviews Life Stories

Note. Table developed by author.

Through the participant observation it was possible to establish personal contact and interaction with hip hop dancers, observation that took a year and a half of research, with the help of a cultural mediator. This technique made possible to spend time with them, learn important facts about their appreciation to this dancing, discover their worries, their hopes and dreams, their world perception, their motivations, that will be described in chapter IV, and that allowed having an insight of this culture and not just what the society has established.

Corbetta states in his book *Techniques of social investigation*: “the participant observation is a strategy in which the investigator submerges himself a) directly, b) during a determined time period within a established social group, c) researched in their natural state, d) settling an interaction between the researchers and e) in order to define their actions and comprehend their This technique was used; because it is considered the more appropriate to achieve the objectives of the research and for the existing differences between that is known from the society and the teen hip hoper’s point of view about the hip hop practices in dance.

Other interviews were made to a group of six teen hip hop dancers and also to experts in this dancing genre, producers, hip hop businessmen to know their point of view, relate their actions with the life stories of the teenagers and enrich the comparisons and analysis. These interviews were informal, meaning that the questions varied according to the interviewee, each question was flexible, open, allowing a dialogue. This permitted that the interviewees feel the comfortable to express themselves without restrictions.

It’s important to state that in order to perform the life stories; it was needed to get informed consent forms, which were made specifically for the research, so they can be used as ethical part of the investigation. These stories allowed the gaining of important information of the urban hip hop dancers. It also permitted the understanding of their behaviors, their manifestations and interactions in the society. On the other hand, the questionnaire created for their life stories contained important aspects like: characteristics of their childhood (comprehended from 0-11 years old), their distant memories, relationship with their parents, as well as with other family members (grandparents, uncles), their most common activities, childhood games, friendships, education, their hood or community where they were raised, their teen years (12-17 years old), closest friends, sports and other recreational activities, their artistic or cultural experiences whether it was in their childhood, adolescence or adulthood, their relationships with their teachers or professors, relationship with other important adult figure, works and studies, their daily routine, their vocation and interests, their habits, their economic resources, their night life, accidents and injuries they had, the problems and way these injures affected them, their hopes and dreams.

4. Hip Hop dance role

Respect is extremely significant for the young people that dance Hip Hop, mostly because it is earned by the recognition of their talent and qualities at the moment of dancing. Through the constant practice of this discipline, is that morality, spirituality and dignity get interwoven with the virtue of mastering what they love and finding their true identity by being acknowledged and respected in society.

Charles Taylor states that the respect based on attitude is what defines moral. Morality is an imperative in identity construction, and it is what meant for these young people the impulse to build of their inner self and through cultural expression escape the unstable society they were submerged in.

Hip Hop in its nude context is a dance that combines a series of aerobic and rhythmic movements influenced by martial arts, gymnastics and funk. Improvisation, spontaneity, free expression, coordination, dedication and passion at the moment of dancing are where the true scent of Hip Hop relies Beyond all, Hip Hop reflects social realities, economic conditions, language, and life in the streets with a high level of creativity; hence its expansion has been unstoppable among the young teens. It is impossible to pigeonhole Hip Hop because it constructs its own grammar and phonetic, giving their members a distinctive and unique speech in communication. Hip Hop is about the pure living of collective feelings that go beyond of a trend.

Undoubtedly, there is more of Hip Hop than what the eye can perceive. Hip Hop dance helps in the construction of values, personalities and identities among the young people that practice it. For most of them it is a vehicle of escape from the roughness of their reality, a vehicle for social communication, a vehicle for free expression.

Hip Hop has been making its way through society as one of the most effective ways of self-expression among young people.

Hip Hop represents to a high percentage of the population the merely freedom of expression. Therefore, Hip Hop goes far beyond from being a urban culture. It represents the inalienable right of freedom of expression; a right that plays a fundamental role in the healthy development of a society. The freestyle movements represent a form of resistance against the conservative society of Guayaquil. Improvisation is one of the major characteristics of hip hop dancing, when talking about dance, all the crew members provide different ideas for a choreography, and their choose the best dance moves according to the creativity and stile. Beat takes an important role in the creation of choreography, for it is what marks the rhythm at the time of performing.

When improvising, they let themselves be carried by the music. Improvisation requires a lot of imagination and in dancing it's based on the moves, which also requires a lot of concentration to execute and implies some risks that every artist must deal with. They learn through dancing to create the values that will bond them. They use the "Learning by doing" (John Dewey) method. Which implies learning based on the experience of the participants and creates cohesion and integration. Another important characteristic is the time dedicated to practice; it's admirable and incredible the hours they dedicate to their dance. It's very intense, elaborate, with a minimum of four or six hours per day, with short breaks between them to hydrate and eat. Sometimes they don't even stop until they feel really weary. For them, practice means an escape from reality. They have enough versatility to handle all their practices, they are urban performers; they can be singers, dancers, painters, teachers, any performing role, choreographers, producers.

The labor vulnerability is one of their greatest obstacles to develop their art, sometimes they manage to finance their lives with the performances they do, but they also have to do other work in order to maintain themselves. Most of them mix their cultural and artistic practices with other activities like street vending. They like to reflect the origins of hip hop during their dances; it's like form of identification that imprints pride among the dance crew. Their role as educators shows that everyone need to have knowledge about this cultural trend, their origins, its evolution, the struggles and fights the dancers have had in order to get recognition, among other things. One of the toughest problems they have to face is racism, classism, and stigmatization with their dance.

Power, Dance City Crew leader, constantly states: "hip hop is knowledge and movement. You cannot belong to this culture if you do not know its origins". These Young hip hop dancers are not only players of the foreign cultural practices of hip hop, we can see how they give different local aspects that make their dance move significance. Following Morin's thinking "knowledge in organizational interactions is conceptual movement, linked to human consciousness as the universe cosmogenesis" is society's reality.

For hip hop dancers it's a want, a need to be able to display an own urban style within their practices. However, this transnational cultural performances, since they have no barriers, if these people changed places like migrating to another country, through these dancing they can easily become part of another local dance crew. It is more of an expression ritual which narrows communication dialogues, of relevance, solidarity, support, recognition between the members. It's a tribute to freedom, thought, imagination and creativity.

4.1 Principles built from the organization

According to Lobo: "Values are an inaccessible phenomenon through direct observation or quantification. However, they are the base of behavior and social interactions" (Lobo, 2001:165) In this thin line, values and habits developed through the hip hop cultural practice, allows having a better interpretation of aspirations and the hip hop dancers inter subjectivity, for which it is a necessary part of the study's analysis, as soon as their behavior and social practices are examined. One of the most common habits of their cultural practices is: the informal language they use when speaking, which is a mix of English and Spanish, also known as Spanglish. Hip hop's ways of expression mean power, and generally the slang used identifies the members of each crew. Their names disappear and they are known only by nicknames that usually consist in four or five letters in English. The words they use have a common usage for it gives them a sense of belonging to two cultures. That is why it should be considered as a sample of high linguistic creativity, by which their informal characteristics wouldn't be accepted academically.

Language is the center of their habits, it is built with their own grammar and phonetic, which makes them have a unique way of communication among their members. Clothing takes a major part for their individuality; men, they wear baggy pants and shirts, usually one or two sizes larger than their size according to their physics, always wear sneaker shoes and caps with the front to the back. Women's clothing is not that different from what men wear, this is what sometimes makes difficult to recognize them.

When performing their dressing changes a lot, even more for television performances, in which producers demand colorful clothes, made of vibrant fabric for both sexes. And women have to wear tight clothes that show their figure, to provoke sensuality, as part of their femininity. Designer's clothe is important for the hip hoppers, as well as the style. This is a situation that doesn't differ from other youngsters since they all have a mediate consumption from the society they live in. Gestures and body language are another distinct feature of their cultural practices. Their poses, posture, greeting, way to say goodbye, are characteristic habits from the urban hip hop culture. The more they use hand gesture, and making their poses more obvious, they gain more identity, power and sense of pertinence.

Admiration and respect from other members is gained by the talent they show on each performance and that takes part of their habits within their cultural practices. Usually, at the moment of performing, men imprint a virility feeling, of strength, resistance, notable with their free style dancing, in which they play the role of a chauvinist, it's just a face they put for the show, being rude, strong and dominant. It allows us to understand the social roles they play among their organizations. Within their cultural practices they use a lot of imagination, fantasy, memory, thoughts, ideas and illusion. Dancing is their passion, a way of expression; it's their vehicle out of problems onto their own world. Connectivity is another important fact within their cultural practices, internet helps them to update their knowledge, social media like Facebook, twitter, helps them stay connected with other dancing crews across the hip hop world, migrant family members and friends abroad. "Electronic communication media transforms the way of communicating because it offers new resources and new disciplines for the construction of images of oneself and the world". (Appadurai,2013).

Nowadays, electronic devices play an important role as transmitters and connectors of cultural practices. For them hip hop cultural practices must be acquired in the streets (urban public spaces), even if they learn techniques on a dance studio for performances. Street is what gives the dancers the soul for this urban culture.

5. Discussion of Results

We are living on a social era of fast structural changes in the diverse economic, political, cultural, social, educational aspects of society. The vision of the Ecuadorian state is diverse and assumes the multiplicity of identities that reproduce series of complex relations in the nation. The State acknowledges a democratic society in which cultural and artistically activities must be conceived and experimented among the population in order to indulge free expression and critical reflections. In Guayaquil city, Hip Hop represents a juvenile movement in augmentation, which why it is important to consider its integration in projects that upgrade the quality of life of its members and encourage their freedom of expression in matters that concern the whole society.

The scent of freedom and self-expression relies on the openness of arts. Any form of art mustn't be censored because it is a crime against freedom of expression. Hip Hop's fundamental role lies in its capacity to allow individuals express freely by capturing social, cultural and historical specificity in which a major part of society's life unfolds. For these young, the hip hop practice, it is the one you learn doing across the dance floor that allows them to create union, values, identity. Consequently, I firmly believe that in order to improve the peaceful coexistence among the diverse members of society and to avoid violence due to oppression and inequality; Hip Hop must be included and acknowledged as a relevant artistically activity among the cultural expression activities performed in the nation.

It is a practice that builds values in young people, sense of belonging, habits, develops creativity and imagination. Society is complex and diverse in all aspects. As one might also think that relationships, and interactions that are part of society, are diverse and complex. However there is a dissenting situation in the way you act. It is hard work to change the way of thinking and acceptance of cultural practices that differ from those that we identify over time. This work requires transformative processes and all transformative process means change, modification, alteration, adjustment, mutation, renewal, evolution and metamorphosis. It takes summon the area mental and physical comfort of permanence in society.

One of the main engines of world transformation is globalization and informatization, as are also building networks of power and concentration of wealth through technology. It is increasingly losing the human touch, and tends to live in deep crises not only thought but in all aspects. It is a permanent dynamics of rapid change in consumption is not only material, it is also spiritual and mental. This mutability difficult to build values and weakens identification processes. The large amount of information they have access makes us uninformed and we use to indifference as a shield against suffering.

However these complex dynamics expand cultural creativity, communication and the ability of imagination in daily survival and in everyday especially on young people who constitute this society. In the case of young hihoperos through their life stories it was determined that interact and relate in different ways every day, they are always in constant innovation; seek change, originality, variation, changes in their lives that revolve around the street. Their cultural practices allow these young people a constant feedback of information that will allow them to redefine forms of behaviors characteristic of urban art, meant to be keeping their practices.

Their practices are distinctly urban charged with strong social content. Young connect to the physical nature that in this case constitutes the street. Characteristics of other members assimilate and transform creating his original style. They have an altruistic vision, and identification always being redefined through processes of permanent construction. His curiosity to learn and perfect their technique never disappears, which makes your imagination, perseverance and discipline to become qualities and habits of everyday life. Cultural practices of hip hop are transnational practices, are not globalized, not play a media social practice, however create lasting ties among its members. It is a transnational phenomenon and can be considered as an organized field of social practices in which imagination and creativity are fundamental elements and characteristics. Therefore the work done through hip hop can be a productive task and transforming activity to improve the quality of life of these young people.

They have learned the true value and meaning of life. The experiences of other members have taught to distinguish well from evil. They have learned from the street to care, to protect, to love.

In the subjectivities of these young hihoperos money is important but not the main source of motivation to make their practices. These young people identify and build values that implement in their life projects. Suffer severe inequalities in production relationships in our society. Therefore not are surprising to find large groups of urban artists with lack of access to material, social, cultural, educational in society. On the other hand, education is one of the transverse axes of change and social transformation, which should have rights all young people, working in a disjointed manner with traditional referents. For example their training young people in our schools do not consider art practices as an integral shaft transformer in the development of intelligence and thinking of young, worse to be established in their life projects.

This leads to lack of preparedness different cultural practices of young people. Hence the importance of research studies like these to the understanding of different cultural practices. We have a full education for our youth sanctions that do not meet educational etiquette and behavior established. The mechanisms and methodologies used in teaching and learning processes in secondary education are not attuned to the complexity of different cultural practices. Young people with different cultural practices are segregated and discriminated many times a lack of understanding. As one might speak of change or social transformation, if it remains exclusive, elitist and hedonistic, with bare reductionist thinking in which only sanctions are imposed. It's time to listen to different voices, to engage in sincere, truthful communication dialogues.

It is necessary for a true democratization of youth cultural practices, discourses are not disguise often with utopian and not understandable words, or words hardly achievable for common readers are given. The discourse generated is also important because this depend harmonious coexistence. How often say you should not judge by appearance and is the most that takes practice. The treatment received by a person with formal dress is different from treatment received by a young man with baggy clothes, and even more if the language differs from formal language established in society. These elements are what create racism, segregation and exclusion. These young urban artists struggle to develop their skills and talent simply because we live in an elitist canons responding to society. A society doomed to typical of individualistic societies, hedonistic, lights, seeking uniformity and similarity in every aspect cultural traditional vocational. But what happens to these young people have different talents and potentialities? Or is that perhaps they are not part of society? One can see much indifference towards the current situation of young hihoperos, many are exploited at work, and segregated educational opportunities so they can potentiate their talent and artistic creativity.

For one company in Guayaquil, he still insists on managing cultural industries as a hegemonic business model of cultural practices and solution to the economic problems of many young artists. And it is included in the productive matrix as a vital resource to ease social tension knots. This produces an age discrepancy between cultural policies and cultural transnationalization. The cultural and social change is also a generational change has not taken into account. In the city of Guayaquil cultural practices of hip hop are stigmatized, judged by physical appearance, education, qualifications, which often are commensurate with the social class to which it belongs, and the level of income that has

The high income society considers hip hop as low art, because it is popular, that arises in the street and not in the high artistic and academic cultural spheres. Power relations between high art (also considered academic art) and low art (also considered folk art) did not differ from the power relations between people of high social class consumers of high cultural capital and people of low social class consumers' low cultural capital. This cultural discrimination creates exclusion, racism and violence remains in the speeches of people. Racism also generates hatred, intolerance and contempt. As exposed Acebedo (2006), and there is only one ethnic racism, there are many ways over racism, being the most damaging monetary racism that forms the merger between social class, monetary resources and cultural practices.

The media play an important role in the cultural practices of these young artists' hihoperos. While it is true the media are a powerful resource and open spaces to show urban forms, does not mean that create approach, and interact with these forms of urban cultures, only allow visibility, but not understanding their cultural practices.

In the city of Guayaquil have been many programs reality shows and dance competitions in which they have shown aspects of hip hop culture from a superficial standpoint, has not been delved into their practices. Well one of the difficulties being experienced is loss of urban spaces for different reasons. Urban environments are essential to the cultural practices increasingly functional spaces that fail to identity or memory are constructed; as would Marc Auge (1996) are "non-places" that do not build cultural appropriation.

Being one of the main features of contemporary societies and one of the main difficulties for young urban artists build relevance and values. Need to put the human being at the center of all action to take state policies that benefit the development of the potential of these young people.

6. Conclusions

In conclusion consistent with the research and study conducted found that the cultural practices of these young artists' hihoperos establish an area where:

- Consider divergent forces who seek to live in harmony.
- Growing resistance against the ravages of globalization on lifestyles.
- A consensus that is necessary to preserve values preserve cultural practices are constructed.
- It is assumed that leverage of cultural differences contribute to the strengthening of society. The recognition of the universality inhibits recognition of diversity. Cultural identity depends on the collective recognition and respect to the other.
- Creativity and imagination are constitutive elements of their practices.
- Improvisation enriches their practices and performances.
- His art goes beyond a simple staging, is loaded with a strong social component.
- Values and enduring ties are constructed through practices.
- Constitute their life project not a simple choice to be different.
- It should be understood that cultural identities are not something that is given. They are constructions that are based on experience, tradition and cultural, social, political, economic, psychological practices.
- Cultural practices of hip hop have a basis in historical, social, political, economic and ideological process.
- Operate from an interdependent dynamic that is no stranger to the power relations of domination and affirmation of particularities and differences.
- They have technological components and connectivity makes them in transnational practices.
- As culture, urban artistic identities must be understood as a comprehensive and permanent construction of meanings and values.

- It is contradictory, but digital media literacy is higher in EMC or DJ, which the dancers, which makes the dance art is underrated, but the demands are greater. Observable characteristic that technology imposes a plus and added value to musical cultural practices
- You can set the Urban Art is an eminently social art, where life projects are built, from experience, the social context is expressed and local and transnational knowledge cohere.
- The hip hop urban culture is a social ritual significance.
- Can be used hip hop as a transformative tool in teaching-learning process for drug prevention and juvenile delinquency.
- The culture of hip hop has resources that can be deployed as a source of motivation for personal endeavors.
- This research is an unfinished process that can be used to continue with further studies articulating art as a powerful engine of culture and social processes.

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