

## Biographical Notes

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**Puya Bagheri**, a graffiti artist and the visionary behind Outline e.V., an urban youth culture association based in the Chorweiler district of Cologne, offers open creative workshops focusing on graffiti and rap ([http://www.instagram.com/outline\\_ev/](http://www.instagram.com/outline_ev/)). Born in 1980 in Iran/Teheran, Bagheri fled to Germany with his parents as a child and grew up in Chorweiler. As a teenager, he became interested in Hip-Hop culture, especially graffiti/writing. After graduating from high school, he worked as a freelance artist and arts educator in youth facilities and earned a degree in communication design. In 2014, Bagheri began setting up the creative workshop at Outline e.V. For Bagheri, it is important to shape his own neighborhood. He sees the Outline premises as a source of and retreat for art and culture.

**Toni Blackman** is one of the world's foremost Hip-Hop educators. She is the first Hip-Hop Cultural Envoy with the U.S. Department of State, and has traveled to forty-six countries to give talks and perform in that capacity. Beginning in 2000, Toni began touring Africa with the State Department's American Cultural Specialist program. She has been a teaching artist for a variety of other institutions as well, ranging from the Soros Foundation to local community groups.

**Samy Deluxe** (born 1977) is a German MC, producer, and graffiti artist hailing from Hamburg. Active in the Hip-Hop scene since the early 1990s, Deluxe has made significant contributions both as a solo artist and as a member of the rap groups Dynamite Deluxe and ASD. Beyond his musical endeavors, he has operated his own label, Deluxe Records, for several years. He is also involved in promoting cultural education for children and youth through the organization DeluxeKidz. <https://www.samy-deluxe.de/>

**Linus Eusterbrock** is a research assistant at the Department of Arts and Music at the University of Cologne, Germany. He studied musicology and philosophy in Cologne and Paris. After working at the Philharmonie Luxembourg and teaching in a secondary school, he completed a PhD at the University of Cologne on aesthetic experiences in informal app music practices. His research interests include digital music practices, music education and sustainability, and popular music education.

**Jabari Evans** is an assistant professor of race and media at the University of South Carolina in the School of Journalism and Mass Communication (SJMC). His research focuses on the subcultures that urban youth and young adults of color develop and inhabit to understand their social environments and identity development and to pursue their professional aspirations. He generally explores strategies these youth use for self-expression on social media platforms, as well as other digital media tools and technologies. His book project *Hip-Hop Civics* (forthcoming with University of Michigan Press) centers on a Hip-Hop-based education program in Chicago Public Schools and argues for the utility of rap-song making for fostering connected learning in the formal classroom.

**Friederike Frost** is a dance, sports, and Hip-Hop scholar, a dancer, choreographer, and cultural manager. She is assistant researcher at the Cologne HipHop Institute Cologne and doing her doctorate on Breaking at the Institute for Dance and Movement Culture of the German Sport University Cologne (GSU). She is researching transnational flows and cultural influences of Breaking movements, gender negotiations and belonging in global dance communities. With more than fifteen years of teaching experience in schools and universities, she won the Digital Teaching Award of the GSU in 2020. She is founding member of the European HipHop Studies Network, creates theater performances with her dance company Cie Chara and is judging international Breaking competitions.

**Charlotte Furtwängler** has been pursuing her PhD at the Department of Arts and Music at the University of Cologne since November 2022. Her research focuses on the integration of Hip-Hop and gangsta rap within educational settings. Her doctoral thesis applies discourse analysis to explore the representation of gangsta rap in music textbooks for secondary education. Before beginning her PhD, she earned a master of education in special education teaching, with a dual focus on music and German. Since November 2023, she has been

serving as a research assistant at the Cologne Hip Hop Institute at the University of Cologne.

**Saman Hamdi** is a Bboy (for 25 years, e.g. BOTY Germany Champ 2010) and educator/activist. He has organized smaller and bigger jams (e.g. BOTY), and the "HollyHood – Filmfestival for Hip Hop and Social Justice" with guests from Senegal, Uganda & NYC. He also rocked Hip Hop/Social Justice workshops in East Germany and taught Breaking workshops for German and refugee youth (including successful campaigns against their deportation). In 2023, Saman completed his PhD on Hip Hop education and activism in Senegal and New York. He is currently working as a campaigner for the "Freiheitsfonds" against the criminalization of poor people.

**Ethan Hein** teaches music education, theory, and production at New York University, the New School, Montclair State University, and Western Illinois University. As a founding member of the NYU Music Experience Design Lab, Ethan has taken a leadership role in the development of online tools for music learning and expression, most notably the Groove Pizza. Together with Will Kuhn, he is the coauthor of *Electronic Music School: A Contemporary Approach to Teaching Creativity*, published by Oxford University Press (2021). He maintains a widely followed blog at ethanhein.com.

**Chris Kattenbeck** works as a research assistant at the Department of Art and Music at the University of Cologne. He holds degrees in music and history (M. Ed.) as well as musicology (M. A.) and did his PhD on the artistic agency of beatmakers. His research interests lie at the intersections of music education, cultural studies, and popular music studies.

**Oliver Kautny** is professor of Music Education at the University of Cologne. His work focuses on the interface between intercultural music education, popular music education and popular music studies. In 2021, he founded the Cologne Hip Hop Institute at the University of Cologne: <https://blog.uni-koeln.de/colognehiphopinstitute/>. He is, among other things, editor of the volumes *Sampling in Hip-Hop* (together with Adam Krims) and *The Voice in Hip-Hop* (2009, co-authored with Fernand Hörner).

Born and raised in Hamburg in 1988, **Michael Kröger** embarked on his journey in the arts by conducting rap and songwriting workshops for students at

the young age of sixteen. Throughout his teacher training at the Leuphana University of Lüneburg, he contributed to the Ida Ehre Stadtteilschule in Hamburg Eimsbüttel, where he later completed his preparatory service. In the 2021/22 academic year, he pioneered Germany's first official Hip-Hop class, integrating Hip-Hop as an elective and graded course.

**Adam Kruse** is Director of Curriculum & Educational Partnerships for the Hip-Hop Innovation Center and Associate Professor of Music Education at the University of Illinois Urbana-Champaign. He is also co-leader for the Hip-Hop Xpress project and co-directs the Illinois School of Music's Summer Hip-Hop Camp. Kruse completed his Ph.D. in music education at Michigan State University and earned a Master of Arts degree in secondary education and a Bachelor of Science degree in music education from Ball State University. Kruse's current scholarship focuses on Hip-Hop music learning and engagements of Hip-Hop culture in school music settings. He presents frequently at national and international conferences and has published in many of the field's leading journals.

**Kjell Andreas Oddekalv** is a postdoctoral researcher at RITMO Centre for Interdisciplinary Research in Rhythm, Time and Motion and the Department of Musicology at the University of Oslo, Norway. His research revolves around rap – its rhythms, structures, melodies, production, and how it's performed – as well as music theory and popular music studies in a broader sense. His 2022 doctoral dissertation "What Makes the Shit Dope? The Techniques and Analysis of Rap Flows" gives an overview of how rap flows have been analysed traditionally and offers theoretical and methodological frameworks for the continued evolution of the sub-field. In addition to being a researcher, he is an active emcee, musician and producer in the Norwegian Hip-Hop group Sinsenfist.

**Shanti Suki Osman** is research associate for music education at the Carl von Ossietzky University Oldenburg. Research interests include intersectional and critical music education, diversity in music studies and feminisms, and popular music. Her dissertation investigates the experiences of Black women\* and women\* of color in German music conservatories. Publications include: "Towards a Feminist Pop Music Scholarship: Mohanty's Models of Feminist Scholarship in Music" in *Lied und populäre Kultur* 67, Waxmann (2022); "Wege zu intersektionaler diskriminierungskritischer Musikvermittlung" in *Diskussion Musikpädagogik* 94 (2022); and "Powerlessness – Women\* of Colour and Black

Women\* in German Music Conservatories” in *Jahrbuch für Gender und Musik*, Olms (forthcoming).

**Michael Rappe** is a professor of history and theory of popular music at the Cologne University of Music and Dance. His academic work focuses on the history, aesthetics, and sociocultural aspects of Afro-diasporic music cultures, and has included cocurating the exhibition *Styles – Hip-Hop in Germany* at the rock’n’popmuseum Gronau. He has also been engaged in teacher training (including with the Goethe Institute and Bundesverband Musikunterricht e.V.), as well as offering systemic consulting (certified by the Systemische Gesellschaft) for personal career planning. Publications include *HipHop im 21. Jahrhundert* as author and editor (Wiesbaden: Springer VS, 2022); further publications and information can be found at <http://www.michael-rappe.de>.

Since 2017, **Meike Rudolph** has served as a music and geography teacher at the Gemeinschaftsschule Gebhard in Konstanz. In her role as the cultural coordinator for her school, Rudolph crafts programs that engage students in cultural experiences, spanning both traditional and digital platforms. Following her academic journey at the Hochschule für Musik Karlsruhe and the Karlsruhe Institute of Technology, and a subsequent teaching apprenticeship at the Geschwister-Scholl-Schule in Konstanz, she spent 2015 to 2017 teaching at the Deutsche Schule Chiang Mai in Thailand. Rudolph also showcases her talent as a trombonist across various musical ensembles.

**Johan Söderman** holds a position as professor in child and youth studies, University of Gothenburg and is a reader (docent) in music education at Lund University. Söderman’s research interests include informal and non-formal musical learning and more general Bildung practices in civil society and social movements. He has published books and articles in the field of education, cultural studies and music education for almost 20 years starting with the highly cited article ‘How Hip Hop Musicians Learn’ in *Music Education Research* from 2004 together with co-author Göran Folkestad. More recently Söderman leads a research project funded by the Swedish National Research Council about the new wave of Swedish Hip-Hop which has crime as an aesthetical cornerstone.

Since studying music and education in Vienna, **Christine Stöger** was appointed in 2003 to a position as professor of music education at the Cologne University of Music and Dance, where she has also served as head of the pro-

gram for music education. She publishes and teaches on the interconnection between studies and professional advancement for music teachers, as well as on mentoring, “lifelong learning,” creativity, music learning in informal contexts (such as in Hip-Hop), and music education versed in cultural studies. She is coeditor of the *Handbuch Musikpädagogik* (2018) and is currently strengthening her focus on consulting by training in systemic coaching.

**Kurt Tallert** is a German hip hop artist. As MC, DJ and Producer, he released music since the early 2000's till today. Known for revitalizing old school boom bap esthetics in the midst of the so called “jiggy era“, he cherishes sample based production and embraces Hip-Hop's musical sources such as Jazz and Funk music. Alongside his musical partner HulkHodn who is a German DJ and producer, he upholds the artistic and social values of the art form called Hip-Hop. Kurt Tallert studied German and Spanish for being teacher but is a full time musician.

**Michael Thomas Taylor**, a Berlin-based editor, translator, and research scholar at the Max Planck Institute for the History of Science, provided substantive and line editing for *It's How You Flip It*. Before moving to Berlin, he worked for ten years as an assistant and associate professor of German and humanities in Canada and the United States, specializing in gender studies, and he has published award-winning work and curated exhibitions in Calgary, Berlin, and Munich in queer history and transgender history and photography. Michael holds a PhD in German from Princeton University (2007). More information at <http://www.michaeltaylor.de>.

**Manu Vogel** studied music, French and German in Freiburg and has been teaching at the Geschwister Scholl School in Konstanz (Germany) for 10 years. As a music teacher, he is committed to the inclusion of rap in music education. He has been playing drums for 22 years, with a focus on soul, rap, funk and reggae. His current band is called Monotape.