

Authors

Emeritus Professor Dr Manfred Brauneck studied literature, art history, theatre arts and philosophy at the University of Munich, graduating in 1965 and receiving his professorship in 1973. Since 1973 he has taught Contemporary German Literature at the University of Hamburg, focusing on theatre and media. In the same year, he was also appointed Professor at the University of Hamburg, with a chair in social research, and later in theatre research. Brauneck has curated a number of exhibitions, including 'Humans and Human Machines: Experimental Theatre in Europe, 1910 to 1933', with Barbara Müller-Wesemann (1978), which appeared in Hamburg, Sofia, Washington and other US states. He has researched amateur theatre and independent theatre, in particular migrant theatre. From 1986 to 2003, he was director of the Centre for Theatre Research and the Theatre Collection at the University of Hamburg, and from 1989 to 2005 leader of the university's theatre directing course, which he developed together with Jürgen Flimm. He has held many guest professorships since 1973, in the USA (where he has also had a number of theatrical productions), Poland and Bulgaria. His main research interests are the history and theory of theatre and frontiers between theatre and the visual arts. His most important publications on theatre include the following: *Literatur und Öffentlichkeit im ausgehenden 19. Jahrhundert: Zur Rezeption des naturalistischen Theaters in Deutschland* (1974); *Theaterlexikon* vol.1 (1986, extended 5th edition 2007), vol. 2 (2007); *Naturalismus: Dokumente zur deutschen Literatur 1880-1900* (with C. Müller) (1987); *Theater im 20. Jahrhundert: Programmschriften, Stilperioden, Reformmodelle* (1982, extended 5th edition 2009); *Klassiker der Schauspielregie: Positionen und Kommentare zum Theater im 20. Jahrhundert* (1988, 1996); *Theaterstadt Hamburg* (with the Zentrum für Theaterforschung) (1989); *100 Jahre Deutsches Schauspielhaus Hamburg* (with M. Giesing et al) (1999); *Die Welt als Bühne: Geschichte des europäischen Theaters*, 6 vols (1993-2007); *Europas Theater. 2500 Jahre Geschichte - eine Einführung* (2012); *Kleine Weltgeschichte des Theaters* (2014). In 2010, Manfred Brauneck received the Balzan Prize for theatrical research.

Dr Henning Fülle is a cultural researcher. He has also been a freelance dramaturg for independent theatres since 2001. Since 2007, he has been a researcher and teacher at the Karlsruhe School of Design and the University of Hamburg. From 1995, he worked as a dramaturg and curator, including for Kampnagel Hamburg (1997-2001) and a variety of other projects, artists and institutions including the Berliner Festspiele and the Berlin-Brandenburg Academy for the Arts. He researches cultural policy and publishes on independent theatre in Germany. He is currently part of the working group for 'Performing the Archive – An Archive of Independent Theatre' and a research associate for its pilot study. His thesis, *Independent Groups, Independent Scene, Independent Theatre and the Modernisation of the German Theatrical Landscape* (supervised by Professor Wolfgang Schneider at Hildesheim University) is completed and will be published shortly.

Andrea Hensel is a research associate at the Institute for Theatre Studies at the University of Leipzig. She studied there from 2007 to 2013, on the BA and MA theatre arts programmes, and worked from 2008-2013 as a student and graduate assistant. Since 2013 she has been working on her thesis as part of the DFG research project 'The Theatre of Repetition' (University of Leipzig, led by Professor Dr Günther Heeg), about the relationship between historiography and historical artistic practice, using the example of theatre historicism in the nineteenth century. Further research interests include the analysis of independent theatrical forms and the relationship between new production methods and theatrical aesthetics and creativity in the post-socialist states of (eastern) Europe.

Dr Tine Koch read Germanic Studies, Romance Studies and Education at the University of Hamburg. After completing her first qualification to teach in secondary schools, she did a doctorate in Germanic Studies, on the subject of the tropes in world theatre and the role of play in the dramatic works of Samuel Beckett and Thomas Bernhardt. She lectured at the University of Hamburg between 2012 and 2014, as well as developing her research involvement in the field of children and young people's theatre. She completed the second state teaching qualification in the subjects of German, French and Theatre Studies in the summer of 2015. Since then she has been a research associate in the Faculty of Education at the University of Hamburg, working on the project 'Didactics of German language and literature.' She is active in both teaching and research and also teaches theatre at a grammar school in Hamburg. Her research interests are literature for children and young people, literary socialisation and learning, aesthetic training, the didactics of drama and theatre and theatre education.

Prof Dr Matthias Rebstock is Professor of Music Theatre at Hildesheim University. He investigates ways of staging music, in particular the various forms of music theatre, musicalised theatre and opera, as well as the history and aesthetics of new music. His latest publication is *Composed Theatre. Aesthetics, Practices, Processes* (with David Roesner), Bristol, 2012. He also works as a director of new music theatre, including developing pieces that cross the boundaries of music and theatre, and directing new works, from staged concerts to new operas. Directing projects include: *Utopien (Utopias)* by Dieter Schnebel, première by the Munich Biennale for New Music Theatre with new vocal soloists, Munich 2014, *Expedition Freischütz (The Freischütz Expedition)*, with Michael Emanuel Bauer, Staatsschauspiel Theatre Dresden 2014, *Neither* by Morton Feldman, Bern Theatre 2013, *Fernweh. Aus dem Leben eines Stubenhockers (Wanderlust: from the life of a couch potato)*, with Hermann Bohlen and Michael Emanuel Bauer, Neuköllner Opera 2012, *Die Geisterinsel (The ghost island)*, première of the opera by Ming Tsao, Stuttgart Town Opera 2011, *Lezioni di Tenebra*, première of the music theatre piece by Lucia Ronchetti, Berlin Concert House and Parco de la Musica, Rome 2011.

Dr Petra Sabisch is a choreographer and philosopher (research interests include choreography and dance studies, aesthetic theory, methodology and practical philosophy). She teaches in arts colleges and institutions all over Europe, including the University of Dance in Stockholm, the Cologne College of Music and Dance, the Co-operative Education Centre in Berlin, the Department of Dance at the University of Paris 8 and the Institute for Applied Theatre Studies at the University of Gießen. In 2011, she was awarded the NRW Dance Studies Prize for her thesis *Choreographing Relations: Practical Philosophy and Contemporary Choreography in the works of Antonia Baehr, Gilles Deleuze, Juan Dominguez, Félix Guattari, Xavier Le Roy & Eszter Salamon* (epodium, Munich 2011). For this work she also received a PhD in London and a grant from Tanzplan Deutschland, a German Government Cultural Fund initiative.

Prof Dr Wolfgang Schneider is the Director of the Institute for Cultural Policy at the University of Hildesheim, holder of the UNESCO Chair in Cultural Policy for the Arts in Development, a member of the International Theatre Institute and the German UNESCO Commission, Chair of the charity ASSITEJ, and President of the International Union for Children and Young People's Theatre. He was founding director of the German Federal Republic's Children and Young People's Centre, Chair of the Theatre Advisory Council for Niedersachsen, member of the Goethe Institute's Advisory Committee for Dance and Theatre and specialist member of the German Government's enquiry commission on 'Culture in Germany', a writer for the chapter 'Cultural Training, Sociology and Theatre'. He has produced many publications, including, as author: *Theatre for*

Children and Young people: contributions to theory and practice (2nd draft and expanded edition), Hildesheim, 2012; as editor: *Theatre and Schools: a handbook for cultural education*, 2009; *Theatre and Migration: challenges for cultural policy and theatre practice*, 2011; *Developing and Planning Theatre: cultural policy concepts for the reform of the performing arts*, 2014 (all Bielefeld); and *IXYPSILONZETT* a yearbook and a magazine for children and young people's theatre (part of *Theater der Zeit*, Berlin).

Dr Azadeh Sharifi read Germanic Studies, Philosophy and Law at the Ruprecht-Karls University in Heidelberg. She is doing her doctorate at the Institute for Cultural Studies at the University of Hildesheim. Her research interests are post-migrant theatre and racism and post-colonialism in theatre. From 2014 to 2015, she was a fellow at the international research symposium on 'Interweaving Performance Cultures' at the Independent University of Berlin. Her thesis *Theatre for everyone? Participation by post-migrants in the theatres of Cologne* was published in 2011.