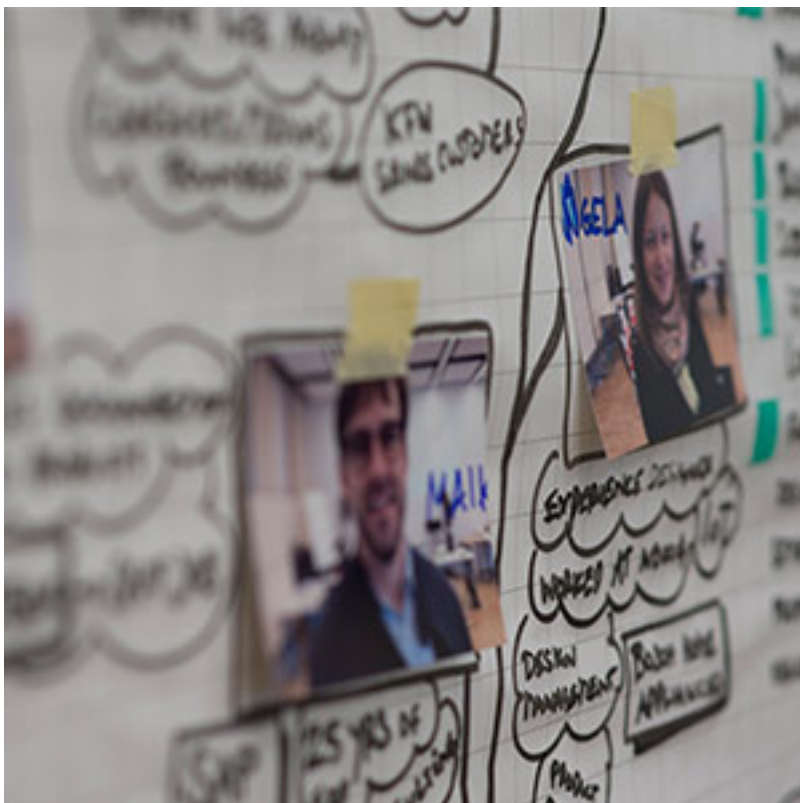


Berlin Summer University of the Arts

January 2016 Newsletter

The Summer University of the Arts' programme is released: from now on you can register for our 26 workshops which take place between June, 6th and October, 7th. We are already looking forward to an exciting summer with many international guests!

Programme and registration: www.summer-university.udk-berlin.de



Discounts for Alumni and Multiple Bookings

We are happy to see you again and would like to reward you with a 100 EUR discount on the particular course fee! By the way, there are some workshops that are especially aimed at alumni. For example Olga Scupin and Manuel Großmann's course on Service Design: Building on the introductory course, they have developed a workshop for participants who are experienced in user-centered work and would like to get to know new tools. Participants who register for several of our courses will get a 50 EUR discount for the particular course fee – we are also happy if you stay longer with us!

New courses at the Summer University Berlin

New additions this year: A workshop with the blogger and writer of the Schaubühne – Joseph Pearson – who invites participants from July, 25th until August, 2nd to intensively examine a written reflection of the Berlin-metropolis. We also have Susanne Rockweiler as a guest this year. The deputy director of the Martin-Gropius-Bau will give insights into the topic of

fundraising for artists and companies from August, 31st until September, 2nd. Additional to the workshop about business development for creatives, this year the Dark Horse Innovation team also offers a course on alternative leadership strategies from September, 19th until 21st.



Highlight: Music

One of the big highlights of this year's programme is the intensive workshop on "Improvisation" guided by the American composer Shirish Korde together with the Trio Berlin. Under the direction of the ensemble, composers and musicians of all instruments have the possibility to overcome their timidity of free contact with musical material and to test new improvising techniques. In this context, composers can deepen the integration of non-European composition styles into their own work.

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