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Course Title

Conversations in the Global Music Business:

Cryptocurrency, Artificial Intelligence and Surviving The Future

Course Number
REMU-UT.9810D01

Instruction Mode: In-Person

Fall 2022

Lecturer Contact Information
Bas Grasmayer | he/him

Your instructor will inform you about learner hours (one-on-one meetings).

Prerequisites
None

Units Earned
2 credits

Course Details
Mondays, 7:00pm to 8:15pm
All times are Central European Time

Location: Rooms will be posted in Albert before your first class.

In the interest of protecting the NYU Berlin community, we are closely following guidance around COVID-19 from the Robert Koch Institute (Germany's institute for disease control and prevention), the Centers for Disease Control and Prevention (CDC), the World Health Organization, and the New York City Department of Health and Mental Hygiene and adjusting our recommendations bend policies accordingly. Your health and well-being is our top priority. You are required to adhere to the most recent policies. Please note that you are expected to

attend every class meeting in-person; however, this may change at any point during the semester if local COVID-19 regulations so require. You will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

Course Description

In this class we will take a deep look at the impact of emerging technology on the future of music from the unique vantage point of the city of Berlin, which has historically served as "ground zero" for innovative electronic and dance music, and is increasingly becoming a radical technology hub. We will approach and contextualize these topics through the lens of community.

Each 75 minute class will begin with a theoretical analysis of the readings and topic in question. The instructor will then discuss core concepts with our guest, and attempt to gather intelligence on any recent and impending future developments in the field, as well as actionable insights. We will end the class with a collective discussion in an attempt to determine the opportunities available for each student to pragmatically pursue their interest in the subject in relation to their individual practice.

This class encourages a DIY (do-it-yourself) approach to the music industry. We will consider bleeding edge conversations on decentralized tech, cryptocurrency, artificial intelligence, and how artistic practices are changing in accordance to the shifting climate online.

Students will be expected to ask informed questions of guests and to develop their own cogent perspectives throughout the course of the class. The instructor also encourages students to approach him outside of class. The ultimate goal is to empower each student with the information and confidence necessary to navigate the world as it changes.

For the final project, students will begin their business plans and/or conceptualizing their Capstone/Professional Development projects—or, if they are further along, they will continue to develop and implement their plans / projects. Students will receive individualized coaching and mentorship in the effort to develop updated versions of business plans and/or visual decks. This will happen in two ways: students will do so under the guidance and supervision of the principal class instructor as well as a specially curated group of Berlin-based industry professional mentors.

Course Learning Outcomes (CLOs)
- Introduce students to key concepts and figures in contemporary music and technology and to interrogate the opportunities and challenges inherent to emerging technological and musical developments.
- Help students to approach their career paths with the same creativity and intent as their artistic practices.
- Develop students' awareness of music business practices beyond the familiar status quo, e.g. the European landscape or the bleeding edge of innovation.
- Improve and enhance students' ability to imagine how innovative practices can be applied to their own work.

Course Approach to Teaching & Learning (CATL)

The course takes a conversational approach to learning about the key topics presented. Emerging technology is a domain with many opportunities and few constraints, so it is

important that students challenge themselves and each other to continue how developments can affect or augment their practice. Guests are invited to these conversations in order to establish context and allow for students to deepen their insight and relation to the fields introduced by the guests.

Assessment Components

Class Participation – 20%

Everyone is required to participate in class discussion, present arguments and ask questions of the instructor and guests. If there is something you do not understand, or an idea comes to mind, do not hesitate to ask.

Midterm biographical paper – 30%

Students are asked to produce a short paper of 800-1000 words articulating their current focus of research or practice within and outside of their academic study. This should include a reflection on one or more of the topics covered in the semester so far.

This exercise will prove useful in giving the instructor context as to what the student's interests, aspirations and apprehensions are, and there is no expectation that the student will have figured everything out at this stage. It will hopefully prove a useful exercise in achieving some clarity, and raising some useful questions in advance of the mentor meetings and final presentations. Uncertainty and honesty is welcome, the paper is intended to encourage self reflection and ideally should not read as simply a promotional biography or list of achievements.

Final Presentation – 40%

Students (in small groups to be determined by November 21) are expected to deliver a final presentation during the last two sessions of the semester. This presentation will involve a 10 minute pitch, in which students will be invited to identify an opportunity or problem in the music industry and propose a project addressing it. Students are encouraged to have this project reflect their own experiences and aspirations within music, factoring aspects of what we have learned in class, and grading will reflect the depth of research undertaken and originality of the proposal.

Required Meetings with Business Mentor – 10%

As part of the class students are required to continue developing, workshopping and/or implementing their projects/ideas toward professional development during senior year. In this class, students will do so under guidance of the instructor as well as professional mentors. As a result, mentorship meetings will be largely student-driven. The mentor and student will collaborate on incorporating some of the new concepts discussed in class in their primary projects if the student would like them to be incorporated as such. Utilizing these new ideas, however, is not required, and students may take advantage of their mentorship sessions to get guidance on their project regardless of its connection to topics covered in class, and gather insight as to how to engage with the Berlin musical community.

You will meet with one of the professional mentors assigned to the class (see bios of mentors below). You will have two 45 minute meetings over the course of the semester with your mentor. These meetings occur outside of the official class time. In these "breakout" sessions

with professional mentors, you will work to develop your entrepreneurial projects and business ideas.

Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Required Text(s)
Electronic Resources (via Brightspace / NYU Library Course Reserves)

Please follow this link for the [NYU Berlin Library Catalogue](#) or the link on NYU Berlin's website (Academics/Facilities & Services).

Session 1 – 5 Sep 2022: Introductions and the new era of community

This initial season explores the topic of community, which we will use as a recurring lens to pragmatically analyze the possibilities and opportunities generated by emerging technology. We will look at the rise of community-driven independent record labels and brands in Europe like UKF, Majestic, COLORS, and NCS and reflect on the role of music communities in 2022.

Follow-up reading:

- Decade of Community by Bas Grasmayer
  https://www.musicxtechxfuture.com/2022/03/22/why-the-2020s-are-the-decade-of-community/
- Hidden in Plain Sight by Bas Grasmayer
  https://www.musicxtechxfuture.com/2016/09/12/hidden-in-plain-sight-a-global-underground-dance-music-scene-with-millions-of-fans/

Learning Outcomes: Establish an understanding of how independent music companies leveraged technology and networks to establish themselves in the last decade. This session will establish a context for the rest of the class.

Session 2 – 12 Sep 2022: Meet the mentors

Guests: Oscar Atanga, Anne Haffmans and Sandra Passaro

Meet the mentors! This will provide an opportunity for students to learn more about the mentor group, and for us to discuss expectations for the final presentation.

Session 3 - 19 Sep 2022: Interdependence

Guest: Mat Dryhurst

What does it mean to be independent in 2022? Can independence be seen as a protocol by which to do business and create work, and expanded to be encoded into new technologies? How does the notion of independence impact your practice as a young artist, and is it even a useful distinction today?

Reading:

- Protocols by Mat Dryhurst
  https://matdryhurst.medium.com/protocols-duty-despair-and-decentralisation-transcript-69acac62c8ea
- Interdependence podcast
  https://interdependence.fm/

Learning outcomes: *Through this session, students will develop an understanding of the phrase 'interdependence' and what it means to music scenes of the past and today.*

Session 4 – 26 Sep 2022: Scenes, communities and funding

Guest: Marit Posch (IDOL)

In this session we will explore the role of scenes and communities in Berlin's music business. We will look at what types of funding possibilities exist for scenes and scene-based organisations and how this plays into artist development.

We'll be joined by Marit Posch, who is the General Manager Germany at IDOL, an independent digital distribution company based in Paris with offices in London, Berlin, Nashville and Johannesburg, the co-founder of both Hyper Culture and Parenthood In Music as well as a board member of the VUT (Verband unabhängiger Musikunternehmer*innen e.V.).

Having a law degree and a performance diploma opera/voice in her pockets, Marit started out working as Head of PR at the Berlin label BPitch Control, worked as a booking agent and also started to help Modeselektor with managing their career. In 2009, she set up Modeselektor's label Monkeytown Records (and its sub labels) and since then worked in pretty much every field of the label business: Label & Artist Management, PR, Online Marketing and Publishing.

Reading:

- 100 True Fans by Li Jin
  https://future.com/1000-true-fans-try-100/
- The fall and rise of attention: towards a direct-to-audience economy by Maarten Walraven
  https://musicx.mirror.xyz/K_5jjCIrXmahW0cOLUDi0eO92o3_ZaOuZfncmCwgq58

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Learning Outcomes: Students will get practical examples and a conceptual understanding of how public funding is utilized by local scenes and how it benefits them directly, and their international networks indirectly.

3 Oct 2022: Public holiday - No class

Session 5 - 10 Oct 2022: Curator's perspective

Guest: Chantal Wassmer (COLORSxSTUDIOS)

How do curators choose to work with the artists they do? What does this work look like in practice? What happens from the moment they decide to curate you? We will speak with Chantal Wassmer, artist relations manager at Berlin-based COLORSxSTUDIOS about how they help turn global artists' shows into milestone moments in their careers.

Learning Outcomes: During this class students will learn more about how to best work with curators, by understanding the challenges they face. Students will also have a better understanding of how to make the most out of their moments after having been curated.

Session 6 - 17 Oct 2022: Parallel landscapes, intersecting realities

Guest: Philipp Grefer (WISE)

In this session we explore how the European and Chinese music scenes interact. We talk to Philipp Grefer, who has spent over a decade working in China to help foreign artists break into the country and local artists make international breaks. We will explore the key differences in music landscapes, the role of social media and technology, as well as consider how these realities intersect.

Reading:

● TBA

Learning Outcomes: Through this session students should develop a thoughtful understanding of the major differences in industries between various countries, ranging from how labels work, to copyrights and licensing, music scenes, to fan culture.

Session 7 - 24 Oct 2022: Introduction to Blockchain

We will use this time to establish a thorough understanding of the underlying claims of the crypto/web 3 space; what a blockchain is, how cryptocurrencies work, and the history and

potential future of the field. We will give special attention to the controversial topic of crypto energy consumption if desired. Bring questions!

Reading:

- The Meaning of Decentralization by Vitalik Buterin
  https://medium.com/@VitalikButerin/the-meaning-of-decentralization-a0c92b76a274
- How Bitcoin works:
  https://bitcoin.org/en/how-it-works
- Headless Brands:
  https://otherinter.net/research/headless-brands/
- Hyperstructures
  https://jacob.energy/hyperstructures.html

Resources for crypto energy consumption:

- https://digiconomist.net/bitcoin-energy-consumption/
- https://www.coindesk.com/business/2021/03/05/the-frustrating-maddening-all-consuming-bitcoin-energy-debate/
- https://interdependence.fm/episodes/early-internet-energy-panics-brandolinis-law-and-getting-the-numbers-right-with-dr-jonathan-koomey
- https://interdependence.fm/episodes/ethereum-energy-numbers-are-in-moral-calculations-and-web-3-critiques-with-kyle-mcdonald
- https://ethereum.org/en/energy-consumption/

Learning Outcomes: *By the end of this class students will be expected to have a solid understanding of how blockchain ecosystems work so that we can take that information into future sessions.*

Session 8 - 31 Oct 2022: NFTs - autonomous 'decentralized social media objects'

Guest: Michail Stangl (ZORA, Club Transmediale, ex. Boiler Room)

After establishing a thorough understanding of the concept of decentralization and emerging Blockchain technology, we will take a deeper dive to look at NFTs. Michail Stangl offers perspective as someone who helped create Boiler Room, one of the preeminent live music streaming services, as festival booker for one of the most celebrated music festivals in Berlin (CTM) and more recently for his work introducing musicians to the ZORA NFT protocol.

Reading:

- NFTs for N00bs
  https://interdependence.fm/episodes/nfts-for-n00bs-a-brief-history-of-tokens-and-tulips-nft-aesthetics-energy-dramas-fan-brigades-social-tokens-and-the-meataverse-with-daniel-keller-new-models-a

- Ethereum NFT definition
  https://ethereum.org/en/nft/
- Community as the Most Meaningful Context for NFTs
  https://eq.house/music-nfts/articles/community-as-the-most-meaningful-context-for-nfts

Learning Outcomes: Establish a broader context for tokens and NFTs as utilities, and develop an understanding of their history and future application.

Session 9 - 7 Nov 2022: Songcamp case-study
Guest: Conor Dalton (Songcamp)

Songcamp is a collective of artists that regularly form cohorts to run experiments at the intersection of web3 and music. They are massively influential and their recent 'camp', Chaos, saw artists relinquishing personal ownership of their music, for the sake of collectively owning and managing it through a 'DAO'. Conor, a musician, painter, and mastering engineer, was part of Chaos and will be our guest.

Reading:

- How a 50-Person Band Wrote a Web3 Hit With 'Camp Chaos' NFTs by Chris Stokel-Walker
  https://www.billboard.com/pro/camp-chaos-songcamp-nfts-50-person-band/
- How To Build A Headless Band: Architecting Chaos
  https://songcamp.mirror.xyz/nCoVnDm013tqgWUXZTEZ48YQMcVo_x2F9fp8BTxi6gg
- Value Flow: How Chaos Artists Are Getting Paid
  https://songcamp.mirror.xyz/UkR2nfVcYYKuePHzck6UnWTY35zW4uFxRnXlIkk99Hw

Learning Outcomes: Through this session students should get a grasp of how to apply experimentation in community settings and means for their own work.

Session 10 - 14 Nov 2022: Decentralized Autonomous Organizations (DAOs)
Guest: Rafa (mirror.xyz)

This session will investigate DAOs, a new form of community-based organizations that coordinate using blockchains and jointly controlled cryptocurrency treasuries. We will be joined by one of the most influential voices in this space, Rafa, who supports online communities with operations, membership structures, and writing.

Reading:

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- How to DAO by Rafa
  https://docs.google.com/presentation/d/1PTh7e-4lnHU5sCorNR7bhy5xUeeNUqUYqmSGyUvOAYk/edit?usp=sharing
- A Prehistory of DAOs by Kei Kreutler
  https://gnosisguild.mirror.xyz/t4F5rItMw4-mlpLZf5JQhElbDfQ2JRVKAzEpanyxW1Q

Learning Outcomes: *Understand the ways in which tokens can be used for social coordination through DAOs. Consider how this might connect to your own practice as an artist individually and as part of scenes.*

Session 11 - 21 Nov 2022: Topic TBD
Special guest: Oscar Atanga

Session 12 - 28 Nov 2022: AI and Music in practice: Contemporary approaches by artists
Guest: Rania Kim (Portrait XO) - TBC

We'll look more specifically at ways in which artists are using machine learning/AI to help create music, and how these techniques differ from historical approaches. In this session we will cover avatar artists, autonomous artists, new techniques in musical style transfer and machine generated composition. Rather than seeing machine learning as a way to displace human musicians, are there perhaps more opportunities in developing tools to help augment a musician's practice and capabilities?

Reading:

- The Artists Using Artificial Intelligence to Dream Up The Future of Music by Rob Arcand
  https://www.spin.com/featured/ai-music-artificial-intelligence-feature-holly-herndon-yacht/
- Artist in the Cloud by Gene Kogan
  https://medium.com/@genekogan/artist-in-the-cloud-8384824a75c7
- Lil Miquela Interdependence Interview
  https://interdependence.fm/episodes/interdependence-3-trevor-mcfedries-brud-lil-miquela-nonpatrons
- Holly+ DAO
  https://holly.mirror.xyz/54ds2IiOnvthjGFkokFCoaI4EabytH9xjAYy1irHy94
- Your own personal AI music star by Bas Grasmayer
  https://www.musicxtechxfuture.com/2020/12/15/your-own-personal-ai-music-star/
- EX.614 Portrait XO: Collaborating with AI
  https://ra.co/exchange/615

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Learning Outcomes: Students will be familiar with the bleeding edge of machine learning tools for music creation and have an understanding of what it means to their own practice and how they may leverage these technologies.

Session 13 - 5 Dec 2022: Final Presentations: Round 1

Session 14 - 12 Dec 2022: Final Presentations: Round 2

Your Lecturer

Bas Grasmayer has worked on topics of digital strategy, innovation, and community in music for over a decade. Originally from The Netherlands, he lived in Sofia, Istanbul and Moscow, before moving to Berlin in 2017. He felt right at home in the eclectic environment of Berlin, which offers the opportunity to experiment, collaborate and invent. Now, starting at NYU, he hopes to expose students to this environment and mindset, bringing together his favourite things: music, innovation, creative exploration and talented people.

Bas is the founder of MUSIC x, a regular newsletter about innovation. Together with COLORSxSTUDIOS, he launched a DAO to explore how to let COLORS integrate with its community whilst letting the latter share in the created value. He previously led product for music streaming services IDAGIO and Zvooq.

Your Mentors

Oscar Atanga, born and raised in Manchester, U.K, graduated from Oxford University and spent his earlier career working in London, firstly in law, before moving into fashion and entertainment. Currently based in Berlin, Oscar works as a music producer, sound designer, curator and community organizer. Oscar is a resident artist, curator and project manager at Refuge Worldwide, a Neukölln, Berlin based community radio station. As a resident DJ at Refuge Worldwide, Oscar broadcasts dynamic monthly mixes showcasing a breadth of international sounds that organically weave through different genres and eras. Oscar releases electronic music as O.N.A, a project allowing him to explore the influences of his Cameroonian heritage and multicultural upbringing. Oscar is also the lead creative strategist at Black Artist Database, a community based platform undertaking various projects and initiatives to uplift Black creative voices, primarily within the electronic music community and industry. Most recently, Oscar has driven projects combining music and tech within Web3 and AI.

Anne Haffmans has been working in the music industry since she received her M.A. in English Literature, Politics, and Communication Science from Augsburg University in 1994. She has been the head and motor of Domino's office in Berlin since 2010. With previous tenures at Mute (1997-2010), she has supported the careers of Nick Cave, Depeche Mode, Arctic Monkeys, Anna Calvi, Jon Hopkins, Goldfrapp, and many others. Anne enjoys passing on her knowledge to the next generation and volunteers in the VUT mentoring programs, the Reeperbahn Festival Berlin Experience, and NYU. A long term juror for Musicboard Berlin,

she is currently on the jury of Initiative Music, a central funding institution of the German Federal Government that supports popular music in Germany.

Sandra Passaro is the founder of Hyper Culture and Stars & Heroes as well as the co-creator of the Norient Space. She has a diverse career as a coach and mentor, researcher, author, and university lecturer. Sandra helped shape the careers of artists and producers such as Apparat, Peaches, and Gonzales. Stars and Heroes collaborated with Matthew Herbert, Monkey Town Records, Richie Hawtin's Label Plus 8, Ghostly Rec., Detroit Underground, and many others. Since 2016, she has curated and executed projects and ventures in music, media, and art through audio-visual exhibitions internationally and in Berlin at HKW, Radialsystem, CTM, Volksbühne, and more. She is co-creator of the award-winning platform Norient–the now in Sound, which works transdisciplinary at the intersection of music, society, quality journalism, and cutting edge research. Sandra Passaro is a researcher, author and co-founder of the International Association for the Studies Of Popular Music's German-speaking branch (IASPM D-A-CH). She has been a university lecturer and mentor since 2005.

Academic Policies

Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

A = 94-100 or 4.0
A- = 90-93 or 3.7
B+ = 87-89 or 3.3
B = 84-86 or 3.0
B- = 80-83 or 2.7
C+ = 77-79 or 2.3
C = 74-76 or 2.0
C- = 70-73 or 1.7
D+ = 67-69 or 1.3
D = 65-66 or 1.0
F = below 65 or 0

Attendance Policy

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. Since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is expected promptly when class begins. Attendance will be checked at each class meeting.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team (berlin.academics@nyu.edu) by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated

confidentially must be presented to NYU Berlin's director or Wellness Counselor. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Final exams
Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics Team.

Students are not permitted to leave the site until their finals have been completed at the designated times. Upon receiving approval from the Academics Tema, eligible graduating students may depart the site one day before their school, department or university graduation ceremony.

Late Submission of Work
(1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Berlin's administration), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.

(2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.

(3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director, Dr. Gabriella Etmektsoglou.

(4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.

(5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on a university computer is no excuse for a late submission.

Academic Honesty/Plagiarism

As the University's policy on "Academic Integrity for Students at NYU" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offenses against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

NYU Academic Integrity Policies and Guidelines

NYU Citations Style Guide

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU Berlin's Academics team in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics team will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also University Calendar Policy on Religious Holidays.

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by

their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the Pronouns and Name Pronunciation website.

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the Personalizing Zoom Display Names website.

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Berlin.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the Web Form

- Email: bias.response@nyu.edu

- US Phone Number: +1 212-998-2277

- Local Number in Berlin: +49 (0) 30 2902 91277

Please consider the environment before printing this syllabus. If printing is necessary, please select only the essential page range.