NYU | BERLIN

Course Title

Augmenting the Gallery

Course Number
IMNY-UT 9001D01

Instruction Mode: Blended

Fall 2020

If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for NYU Berlin, please make sure that you've completed the online academic orientation via NYU Classes so you are aware of site specific support structure, policies and procedures. Please contact berlin.academics@nyu.edu if you have trouble accessing the NYU Classes site.

Syllabus last updated on: 26 Aug 2020

Lecturer Contact Information
TBA

Your instructor will inform you about office hours.

Course Details
Time: Mon 10:00am–11:15am / Thurs 10:00am-12:00pm
All times are Central European Time (Daylight Saving Time ends Oct 25, 2020).

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

Remote Participants: Your instructor will provide you with the Zoom link via NYU Classes.

Prerequisites
None

Units earned
4

Course Description
Wall labels, audio guides and informative maps are just some of the ways galleries and museums convey additional information about an art collection. How can we utilize new interactive mixed reality tools to design and deliver immersive experiences that breathe new life into an exhibit?

Augmented and virtual reality are powerful tools for new media production and storytelling, but how can these tools serve to enhance our gallery experience without distracting from the power and importance of a pre-existing collection? This production course seeks to experiment with new ways to experience a museum collection through mixed reality. Topics covered include exhibition installation and curation, mixed reality production in Unity, mobile development for Augmented Reality.

Course Objective

- Understand the theoretical concepts and challenges of curating and exhibiting artworks.
- Understand the diversity of exhibition spaces and missions in Berlin.
- Learn how to prototype, iterate and integrate relevant mobile digital content within a given exhibition.
- Become familiar with the development workflow in the Unity game engine.
- Acquire a familiarity with Augmented Reality design and development.
- Acquire a familiarity with user-interface design and information delivery on mobile platforms.

Learning Outcomes

- Curatorial awareness: be able to understand the ideas and intent behind the organization, layout, presentation and layout of a given body of work.
- Design awareness: be able to understand how to structure an application around the principles of human-computer interaction and user-cantered design.
- Real-world implementation: be able to propose and implement a design around a given constraint (i.e., that of a real-world exhibition).
- Technical fluency: be able to develop a basic, functioning mobile application using the Unity Engine and the Augmented Reality toolkits

Assessment Components

You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Technical projects - 25% Students will have to complete a series of short technical projects in order to develop and demonstrate proficiency with the Unity engine and Augmented Reality workflow. Students will be able to start from an existing tech template and will be expected to present their projects in class on the day that it is due for a group review.

Participation - 20% Participation will include (a) in-class discussion of readings and discussion of your classmates' project presentations, (b) completion of all homework assignments, (c) posting your weekly reading responses online and (d) contribution to the class resources —whether by finding interesting exhibitions in the city, or interesting AR projects not mentioned during class, and sharing them with your instructors and classmates.

Application design - 25% - Due December 17 - You will design a digital project proposal for a large-scale institution, by applying your knowledge of both technical development, application design and possibilities of augmentation as seen in class. Your report should include background research on the gallery/museum and the artist(s) exhibited, analysis of the curatorial intent, the practical installation and description of the attendees, and conclude with

a proposal for augmenting that specific exhibition. You will submit a PDF of your proposal to your instructor.

Final project - 30% - Due December 10 - You will complete a longer project which will be developed throughout the semester in collaboration with Museum4Punkt0. This group project will include (a) pre-emptive analysis of the site and collection that you will be working with, (b) design and development of the Augmented Reality and (c) presentation to the M4P0 team with user-testing and post-production conclusions on the effectiveness and limitations of the application.

Note: all homework and reading responses are due by the time class starts.

Required Text(s)
All required readings will be provided as a digital copy.

Supplemental Text(s) (not required to purchase)
All supplemental readings will be provided as a digital copy.

Additional Required Equipment
Students are encouraged to work with their laptop and can also use their own smart phones for mobile development. Nonetheless, essential work will take place in the computer lab.

Session 1 - 03 Sep 2020 - Introduction
This week focuses in the first half on housekeeping matters, introducing the course materials, learning objectives and technological tools. The second part introduces students to the current state of technology in mixed and augmented reality and will ask some questions about the relationship between the digital and the physical.

07 Sep 2020 – US Public Holiday – NO CLASS

Session 2 – Wednesday, 09 Sep 2020 - Basics of Unity (Make-up Day)
This session dives deeper into the development workflow of Unity, the main software that we will be using for the class. Students will first be invited to show and discuss their homework and reflect on the invisible narratives that exist around one single object.

Reading:
- *The Ultimate Display*, Ivan Sutherland, Information Processing Techniques Office, https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Sutherland_TheUltimateDisplay.pdf
- *A Survey of Augmented Reality*, R. T. Azuma, Presence, vol. 6, no. 4, pp. 1–18, Jul. 1997. [Online]. Available: http://www.cs.unc.edu/~azuma/ARpresence.pdf.

Homework (due 09/09): Choose an object. Develop a simple screen interaction which cycles through media assets and provides information about that object. Follow the online tutorial for the code, but use your own assets and descriptions to create your own narrative.

Lecture:

- History and principles of Mixed and Augmented Reality.
- Introduction to ARKit/ARCore and setting up a development environment.

Session 3 - 10 Sep 2020 - Basics of Unity

Watch:

- *Unity Tutorials, Interface Essentials*, Video 1-7, https://unity3d.com/learn/tutorials/topics/interface-essentials/interface-overview?playlist=17090

Technical:

- Introduction to Unity
- GameObject / Component / Script model
- Introduction to C#

Session 4 - 14 Sep 2020 - Unity and Interaction Design

This week takes a step back from the hands-on development in Unity in order to look at some design concepts. What is interface design? What is interaction design? What is UX design? We will discuss the specificities and interconnections of all these disciplines in the context of Augmented Reality, as well as practical methods for implementing them.

Reading:

- *The Medium is the Message*, Marshall McLuhan, Gingko Press, 2011, pp.18-35. https://github.com/periode/augmentinggallery/blob/master/resources/readings/McLuhan_TheMediumIsTheMessage.pdf
- *A Cultural Approach to Interaction Design*, Janet Murray, https://github.com/NYUAD-IM/Comm-Lab/blob/master/Assets/Readings/InventingTheMedium_JanetMurray.pdf
- *Interaction Design*, Jenny Preece, Helen Sharp and Yvonne Rogers, Wiley and Sharp, 2019, pp. 20-27, https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Preece_InteractionDesign.pdf

Homework (due 09/14): Develop an AR application which allows your user to position multiple objects around the physical world. The objects that you choose should tell a broader story about a specific period of your life. You should implement an input for your user to place objects, and UI components to provide feedback and information.

Lecture:

- Interaction Design
- Storytelling in the digital age.

Session 5 - 17 Sep 2020

Technical:

- Build systems for ARKit
- Storytelling in the digital age.
- Canvas and UI in Unity

Session 6 - 21 Sep 2020 – Augmenting Objects
This week will focus on the idea and the reality of what an "object" is. What are some of the visible properties of an object? What are the invisible ones? If objects also symbolize things beyond themselves, how can we use AR and digital technology to bring those aspects to the forefront?

Reading:
- *Artefacts and the Meaning of Things*, Daniel Miller, Routledge, 1994, pp. 396-147
- *Radical Technologies: The Design of Everyday Life*, Adam Greenfield, Verso, 2017.

Lecture: The object, the art-object and the display.

Session 7 - 24 Sep 2020

Technical:
- Raycasting
- Image Markers

Homework (due 09/24): Develop a first application with ARKit using a marker to tell a story about a particular artwork. You can use text, images, 3D models and/or sound.

Session 8 - 28 Sep 2020 – Augmenting Spaces
This week will focus on how AR can modify our perception of public space, starting from definitions of what public is, and how/if it is manifested in museums. We will use this opportunity to explore further the social dynamics of art-gallery owners and museum-goers, in terms of sociology and psychology, and compare it to the sociology and psychology of individual app users.

Reading:

- *The Poetics of Augmented Space*, Lev Manovich, Journal of Visual Communication, 2006. https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Manovich_PoeticsOfAugmentedSpace.pdf
- *The Street as Platform 2050*, Dan Hill, Medium.com https://medium.com/butwhatwasthequestion/the-street-as-platform-2050-98bbb81016f4

Homework: N/A

Lecture:
- Augmented Spaces
- Spatial Computing
- Spatial Environment

Session 9 - 01 Oct 2020

Technical:
- ARKit programming 2
- Plane detection

Session 10 - 05 Oct 2020 – M4P0
This week will mark the beginning of our collaboration with Museum4Punkt0, as well as the start of our reflection on the specific museum institution.

Reading:
- *Museum4Punkt0*, Katrin Glinka, in *ICOM*, vol 70, 2018. https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Glinka_Museum4Punkt0.pdf

Homework (due on that day): N/A

Lecture: *Introduction to M4P0 and use cases to work on. Formation of groups.*

Session 11 - 08 Oct 2020

Technical:
- Unity Collab
- Physics in Unity

Session 12 - 12 Oct 2020 – The Role of Museums
This session will focus on exposing and exploring the role of museums as historical and cultural institutions. Why do museums exist? Why do people go to museums? Have museums evolved over time? In which direction? The second part of the session is dedicated to working time on the students' projects.

Reading:
- *Key Concepts of Museology, ed. André Desvallées and François Mairesse, Armand Colin, 2010, articles Collection pp. 26-28, Exhibition pp. 34-38, Mediation pp. 46-48, Museum pp.56-60, Object pp.61-64. https://icom.museum/wp-content/uploads/2018/07/Museologie_Anglais_BD.pdf*

- *The End of the Museum?,* Nelson Goodman, Journal of Aesthetic Education, University of Illinois Press, 1985. https://www.jstor.org/stable/3332464
- *Museums in the Digital Age*, Susanna Bautista, AltaMira Press, 2013, *Framing A Changing Museology in The Digital Age*, pp.7-30. https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Bautista_MuseumsDigitalAge.pdf

Homework (due 10/12): Blog about the use-case you are working on, explaining **why** you're interested in them, and giving at least **three** options of how you could envision augmenting them.

Lecture: The purpose of the museum, the museum, its objects, and its technologies.

Session 13 - 15 Oct 2020

Technical:
- Unity Animations
- Basics of 3D modeling

Session 14 - 19 Oct 2020 – Museums and Information in physical spaces
This week focuses on laying out the current use of digital media (not limited to AR), ranging from audio guides, to interactive display tables, VR installations and companion applications. We will examine how museums are making the most of digital media and what could become of the limitations of this approach. The second part of the lecture will focus on how to organize brainstormed ideas into a design document for your M4P0 development project.

Reading:
- N/A

Homework: N/A

Lecture:
- The different spaces of a museum
- Guides in museums
- Walking and orientations

Session 15 - 22 Oct 2020

Lecture:
- Presentation on how to draft the specifics of an interactive project. In-class working session for Design and Technical documents.

Technical:
- ARKit Image Libraries

Session 16 - 26 Oct 2020 – Museums and Information in online spaces
This week will look at how museums engage in technology that is exclusively online. Whether through social media, online access of physical collections or online exploration of non-accessible collections, the Internet has changed the way we consider accessibility and information.

Reading:
- *From Malraux's Imaginary Museum to the Virtual Museum*, Antonia Battro in Museums in the Digital Age, ed. Ross Perry, Routledge, 2010, pp.136-147. https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Battro_VirtualMuseum.pdf
- *Behind the scenes of the museum's website*, R.J. Wilson, Museum Management and Curatorship, 2011. pp.373-389, https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Wilson_BehindTheScenesOnlineMuseum.pdf

Homework (due 10/26):
- Complete a first version of your design document.
- Get in touch with the contact person at M4P0 regarding your project. Discuss your idea with them and see how they can help (assets, examples, code, reports, visitor studies, etc.).
- Come prepared to present what project you've decided to work on for M4P0.

Lecture:

- Online information organization
- The virtual museum
- The museum beyond its walls

Session 17 - 29 Oct 2020

Technical:
- Start working on an AR application which uses Unity's API capabilities to interface with the Internet.
- Unity APIs - 1

Session 18 - 02 Nov 2020 – Museum and Education
This week will look at the educational role of museums, focusing on inclusiveness and design for (dis)abilities. The lecture will highlight how it relates to both physical spaces, in the case of cultural institutions, and digital spaces, in the case of application design and development.

Reading:
- *Distinction*, Pierre Bourdieu, Distinction: Social Critique of Judgment of Taste, Introduction, MIT Press, 1984. https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Bourdieu_Distinction.pdf
- *The Ignorant Art Museum: Beyond Meaning Making*, Emilie Sitzia, in Journal of Lifelong Education, 2018, pp. 73-87. https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Sitzia_IgnorantArtMuseum.pdf
- *Museum Education*, George E. Hein, in A Companion to Museum Studies, 2006, ch. 20, pp. 340-341. https://github.com/periode/augmenting-gallery/blob/master/resources/readings/MuseumEducation.pdf

Homework (due 11/02): Finish your AR application which makes use of the APIs provided by the instructor.
Lecture: Museum as education-providers. Cultural Capital. Accessibility in physical and digital spaces.

Session 19 - 05 Nov 2020

Technical:
- Finish working on your AR application.
- Unity APIs – 2.
- Spatial Unity with geolocalization and compass

Session 20 - 09 Nov 2020 – Museums and Utopia
The week will consist in a look at museums as "extra-real" spaces, offering alternative worldviews and paradigms, focusing on the presentation of work-in-progress and feedback-oriented discussions regarding your current progress.

Reading:

- *The Museum: A Refuge for Utopian Thought*, Barbara Kirshenblatt-Gimblett, in *Die Unruhe der Kultur: Potentiale des Utopischen*, eds. Jörn Rusen, Michael Fehr, Annelie Ramsbrock, Velbruck Wissenschaft, 2004. https://www.nyu.edu/classes/bkg/web/museutopia.pdf

Homework (due 11/09): Start making development progress on your M4P0 project. Choose a database of cultural heritage of your choosing (indicative list here) to activate in your Collection Activation assignment. Write a blog post as to why you're interested in this database and list some of the possibilities you intend to develop.

Lecture: Design and development workflows.

Session 21 - 12 Nov 2020

Technical:
- ARKit Collaborative Sessions

Session 22 - 16 Nov 2020 – Augmenting Art Galleries
This session introduces students to the principles and practices of curating a show for an art gallery. What do curators do? How do they select artists? How do they organize a show spatially and theoretically, by taking into account technical requirements, artistic intent and expected audiences? Why put up a show in the first place? The second part of this session will be dedicated to student work.

Reading:
- *Show and Tell*, Robert Storr in *What Makes a Great Exhibition?*, Paul Marincola, Reaktion Books, 2007. https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Storr_ShowAndTell.pdf
- *What is an Exhibition?*, Elena Filipovic in *Ten Fundamental Questions of Curating*, ed. Jens Hoffman, Mousse Publishing, 2008. https://github.com/periode/augmenting-gallery/blob/master/resources/readings/Filipovic_WhatIsAnExhibition.pdf

Homework (due 11/16): Establish a **retroplanning** for your project, breaking down the next four weeks day by day, and post it on your blog (you can link to a google spreadsheet, for instance).

Lecture: The history an role of the art gallery. Digital media as an integral part of the exhibition process.

Session 23 - 19 Nov 2020

Technical:
- Unity Inputs
- Unity PlayerPrefs

Session 24 - 23 Nov 2020 – Exhibiting Digital Artworks

While more and more artworks include a software component, the question of how to present and preserve them has shown to be more and more complicated. How is the exhibition of a piece of software art faithful to its original intent and situation?

Reading:

- *Presenting and Preserving New Media*, Christiane Paul in *Digital Art*, Thames and Hudson, 2007. http://www.neme.org/texts/preserving-new-media
- *Objects, Intent, and Authenticity: Producing, Selling, and Conserving Media Art*, Caitlin Jones, in *New Collecting: Exhibiting and Audiences after New Media Art*, Routledge, 2016.

Homework (23/11): Write an update regarding your Collection Activation assignment (what further research have you done, what wireframes have you made, etc.)

Lecture: Exhibition and preservation of digital artworks.

26 Nov 2020 – US Public Holiday – NO CLASS

Session 26 - 30 Nov 2020 – Work Session
This session will be dedicated to in-class working time in expectation of the presentation next week.

Reading:
- N/A

Lecture: N/A

Session 27 - 03 Dec 2020

Work Session

Homework (due 12/03): Put the final touches on development of your project. If necessary, make an office hour appointment with your instructor for specific advice and debugging. Finalize your presentation for M4P0and include a short presentation and video of the application running on your device.

Session 28 - 07 Dec 2020 – M4P0 Presentations

Final presentations

Session 28 - 10 Dec 2020

Course Evaluations

Important Hygiene/Social Distancing Regulations in the Classroom
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 and policies accordingly. Your health and well-being is our top priority. Please consult the NYU Berlin Resource Page frequently for the latest information. You are required to adhere to the most recent policies.

If you are attending in person, 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. Please note that you are expected to attend every class meeting in-person; however, this may change during the drop/add period if in-person student registration increases significantly or at any point during the semester if local COVID-19 regulations require additional physical distancing.

Classroom Etiquette

To optimize the experience in a blended learning environment, please consider the following:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary).
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class.

Laptops are not allowed during class time, unless we are working on technical aspects of the course, since they distract not just you, but classmates as well. In order to avoid unnecessary printing of materials, students are encouraged to take notes from readings and write down questions as preparation for class discussions.

Suggested Co-Curricular Activities

Students are strongly suggested to visit museums and galleries in the city on their own, outside of the required class visits. The museum and gallery scene in the city is an incredibly diverse array of curatorial projects, materials, histories and approaches. Some recommended visits will be listed on the class website, but feel free to add to that list by editing the wiki.

Your Lecturer

Pierre Depaz is an educator, artist and programmer from France. He's taught at NYU and CUNY and is currently a Lecturer at NYU Berlin and Sciences Po. He is interested in the multiple ways computers are attempting to represent and interface with human concepts and emotions. His academic research revolves around simulation, semantics and public organization through technological means, while his artistic practice includes digital games, computer simulations, interactive installations, networked performances and experimental web projects, and has been exhibited in NYC, Paris, Cairo, Abu Dhabi, Brussels and Berlin.

NYU | BERLIN

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. And 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, or online through NYU Classes if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to berlin.academics@nyu.edu to see if you can take your remote class at the Academic Center.

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 NYU Berlin's administration may ask you to present a doctor's note or an exceptional permission from NYU Berlin's Director or Wellness Counselor as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to the Director. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences will 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 berlin.academics@nyu.edu; 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.

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 Office 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 Office 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

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 by writing to berlin.academics@nyu.edu. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

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 (ge377@nyu.edu).

(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 the university computer is no excuse for a late submission.

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 (berlin.academics@nyu.edu).

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 Berlin 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 offences 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 Library Guides

Inclusion, Diversity, Belonging and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, "...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities." At NYU Berlin, we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.