

**Course Title**

# Conversations in the Global Music Business: Cryptocurrency, Artificial Intelligence and Surviving The Future

**Course Number**

REMU-UT 9810 D01

**Instruction Mode:**

In-Person

**Spring 2022****Lecturer Contact Information**

TBA

**Course Details**

Wednesdays, 7:45pm to 9:00pm

All times are Central European Time

Location: Rooms will be posted in Albert before your first class. Zoom links for remote classes will be posted on Brightspace.

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.

You will be assigned a seat on the first day of in-person classes 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, unless it is a remote-only class. This may change at any point during the semester if local COVID-19 regulations require additional

physical distancing. In case of the latter, in-person students may be split into cohorts who will attend alternating sessions.

**Prerequisites**

No prerequisites

**Units earned**

2 credits

**Course Description**

In this class we will be taking 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.

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. 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 and throughout the touring circuit.

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.

To help students develop a conversational fluency of the most influential issues facing the contemporary music business in Europe and beyond.

To improve and enhance students' ability to think through and articulate ideas about the music business in a historical and contemporary narrative.

To develop students' confidence in discussing technological concepts and relating them to their own work.

To help students continue the development of their professional development projects.

To refine, develop or implement business plans, marketing plans and decks.

## **Assessment Components**

### **Class Participation – 10%**

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 exercise will prove useful in giving the instructor context as to what the students 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 April 1) will be expected to deliver a final presentation on May 4. 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 – 20%**

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 Texts**

All literature is supplied via Brightspace.

### **26 Jan 2022 - No Class**

**7:00pm-7:30pm (CET) Orientation with Jason King** (use Zoom link for the Classic Albums class: <https://nyu.zoom.us/j/91412955525>). Followed by "Classic Albums" class.

Welcome to Berlin! Chair Jason King will be leading orientation for students in this first week.

### **Session 1 – 2 Feb 2022**

#### **Mentor Session**

Guests: Anne Haffmans, Sandra Passaro and Jane Arnison

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 2- 9 Feb 2022**

**Special Guest:** Robert Levine (Billboard)

### **16 Feb 2022**

**NO CLASS TODAY - Heiko Hoffman's "Classic Albums" Class will cover both sessions**

### **Session 3 – 23 Feb 2022**

**Introductions, Independence and Interdependence**

This class is a lecture and discussion presenting a historical and contemporary overview of the European Indie DIY Label System and the political and cultural factors that help it thrive. How do labels get by, what niches do they occupy and what labels might thrive where others fail? 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://medium.com/@matdryhurst/protocols-duty-despair-and-decentralisation-transcript-69acac62c8ea>

Interdependence podcast

<https://interdependence.fm/>

**Learning Outcomes:** *Establish an understanding of the legacy of the independent record industry, and how select principles may be applied in a contemporary creative landscape. This session will establish a context for the rest of the class.*

#### **Session 4 – 02 March 2022**

##### **Contemporary Publicity**

**Special Guest:** Melissa Taylor (Tailored Communication)

This class covers the latest practices and challenges in marketing and publicity with Melissa Taylor, founder of electronic music PR company Tailored Communication. As well as an overview of the practice, we will look at ways in which musicians can pragmatically incorporate promotional strategies into their own work. Prepare questions you might have related to your own practice.

**Learning Outcomes:** *This class provides a means to discuss the role of publicity in an artist's practice in a practical way. We will attempt to demystify how publicity contributes an essential element to a popular artist's career, and establish context on the many different markets for music and art that exist outside the United States.*

#### **09 March Midterm Conversation Exam**

**(please sign up for a time-slot with Professor Mat Dryhurst)**

#### **Session 5– 09 March 2022**

##### **The Live Music Industry**

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

This discussion with Michail Stangl will touch on the live music economy in Berlin, the booking and touring infrastructure and the vital importance of a live show to the

contemporary musician. Michail 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

The Changing Economics of Electronic Music  
<https://www.residentadvisor.net/features/3511>

The Terror of Total Dasein by Hito Steyerl  
<http://dismagazine.com/discussion/78352/the-terror-of-total-dasein-hito-steyerl/>

Working in the Berlin Techno Scene: Theoretical Sketch of an Electronic Music Scene Economy by Jan-Michael Kuhn  
<https://www.berlin-mitte-institut.de/berlin-electronic-dance-music-scene-economy/>

Excerpt from Lost and Sound: Berlin, Techno and the Easyjetset by Tobias Rapp  
<https://www.residentadvisor.net/features/1117>

The Online Underground: A New Kind of Punk? by Adam Harper  
<https://www.residentadvisor.net/features/2137>

**Learning Outcomes:** *It is no secret that live touring (in normal circumstances) is key to sustaining many musician's careers. We will have the opportunity to speak candidly about the mechanics of touring, and also discuss how live performance is being modulated by live streaming platforms and the nascent industry of web 3.*

**16 March 2022 NO CLASS TODAY - SPRING BREAK**

## Session 6 - 23 March 2022 Introduction to Blockchain

Having taught this session since 2017, 2022 is the first time I can be confident that everyone in the room will have some understanding of blockchain and cryptocurrency!

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. 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>

**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. We will give special attention to the controversial topic of crypto energy consumption if desired.*

**Session 7 – 30 March 2022**

**Tokens! ERC-20 & ERC-721 (NFTs)**

**Special Guest: Sarah Friend (Circles UBI co-founder & early NFT artist)**

After establishing a thorough understanding of the concept of decentralization and emerging Blockchain technology, we will take a deeper dive to look at tokens with Sarah Friend, who co-founded the Circles UBI protocol and was one of the first NFT artists.

As well as covering tokens more broadly, we will pay special attention to the history and present of NFTs, address criticisms and explore ideas for how students may themselves begin experimenting in this dynamic space.

**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-meetaverse-with-daniel-keller-new-models-a>

Ethereum NFT definition

<https://ethereum.org/en/nft/>

Ectogames:

<https://outland.art/blitmap-loot-ectogames/>

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

## **Session 8 – 06 April 2022**

### **DAOs**

**Special Guest: Kei Kreutler (Gnosis)**

DAOs (Decentralized Autonomous Organizations) are touted by web 3 believers as the organizations of the future. Truly digital, cross-border companies that can be created with complete strangers. We will take a look at the history of DAOs, how they work, and their early applications in art and commerce with Kei Kreutler, an authority on DAOs and builder of the most common DAO tools for Gnosis.

#### **Reading:**

A prehistory of DAOs by Kei Keutler

<https://gnosisguild.mirror.xyz/t4F5rItMw4-mlpLZf5JQhEibDfQ2JRVKAzEpanyxW1Q>

The Moloch DAO: Collapsing the Firm by Simon de la Rouviere

<https://medium.com/@simondlr/the-moloch-dao-collapsing-the-firm-2a800b3aa2e7>

Collector DAOs and legal DAOs in Wyoming:

<https://interdependence.fm/episodes/the-wyoming-dao-bill-dao-art-collections-autonomous-daos-dao-templates-and-more-daos-with-priyanka-desai-aaron-wright-of-openlaw>

Friends with Benefits

<https://www.fwb.help/>

**Learning Outcomes:** Students will develop a thorough understanding of DAOs, their present applications in art and commerce, and how they might be applied and developed in future.

## **Session 9 + 10 – 13 April 2022 DOUBLE CLASS**

### **Web 3 and Music discussion**

**Special guest: O.N.A (Black Artist Database, Refuge Worldwide)**

Given what we have learned about Web 3, we will use this class to discuss the history and present state of music and Web 3, and what options currently exist for artists and the music industry at large.

#### **Reading:**

The State of Music and Web 3 by Water & Music

<https://www.waterandmusic.com/the-state-of-music-web3-tools-for-artists/>

The Ownership Economy by Jesse Walden

<https://variant.fund/writing/the-ownership-economy-crypto-and-consumer-software>

Soundcrowd: Tokenizing & Collectivizing Soundcloud by Mat DryhurstVIS

<https://medium.com/blockchannel/soundcrowd-tokenizing-collectivizing-soundcloud-5c4f60ed4961>

**Learning Outcomes:** *As we have already learned the basics of the different building blocks of web 3, this session will more explicitly cover current opportunities to explore web 3 and music. We will dissect how each of these tools and companies apply to our careers, and analyze where else these tools might be used to help contemporary musicians.*

## Session 11 – 20 April 2022

### AI and Music: A Historical Introduction

AI/Machine learning is already having an impact on how we consume music; how much influence will it have on the creation of music itself? We are beginning to see tools emerge to assist musicians in their creative practice, and machines that do away with humans and utilize neural networks to create their own, increasingly convincing, compositions. In this class we will look over many examples at the bleeding edge of music creation through machine learning, and develop a basic understanding of the different techniques implemented in machine learning.

In this first session we will look at the history of machine learning and music, and approaches being undertaken by the FAANG companies that continue this legacy.

#### Reading:

AI, Apple and Google by Benedict Evans

<http://ben-evans.com/benedictevans/2016/6/23/ai-apple-and-google>

What the AI behind AlphaGo can teach us about Being Human by Cade Metz

<http://www.wired.com/2016/05/google-alpha-go-ai/>

Neural Nets for Generating Music by Kyle McDonald

<https://medium.com/artists-and-machine-intelligence/neural-nets-for-generating-music-f46dffac21c0>

OpenAI Jukebox

<https://openai.com/blog/jukebox/>

**Learning Outcomes:** *Students will be familiar with the history of integrating AI into music production, and the different schools of thought as to how to approach working alongside machines.*

## Session 12 – 27 April 2022

## AI and Music in practice: Contemporary approaches by artists Special guest: Dadabots

In this session, we will 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>

Latent Visions and the future of AI art with Adverb  
<https://interdependence.fm/episodes/latent-visions-promptism-and-the-future-of-ai-art-with-adverb>

Approachable AI with Never Before Heard Sounds  
<https://interdependence.fm/episodes/approachable-ai-for-music-model-markets-new-daws-and-holly-with-never-before-heard-sounds>

Lil Miquela Interdependence Interview  
<https://interdependence.fm/episodes/interdependence-3-trevor-mcfedries-brud-lil-miquela-nonpatrons>

Holly+ DAO  
<https://holly.mirror.xyz/54ds2liOnvthjGFkokFCoal4EabytH9xjAYy1irHy94>

Fake Feelings by Dadabots:  
<https://dadabots.medium.com/fake-feelings-ai-emo-93e77918b21>

**Learning Outcomes:** *Students will be familiar with the bleeding edge of machine learning tools for music creation.*

### Session 13 - 4 May 2022

#### Final Presentations with Mentors

This week we will share our graded final business presentations with the mentor panel present! More details will be shared with students in advance.

### Your Lecturer

**Mat Dryhurst** leads Herndon Dryhurst Studio, an art studio based in Berlin Germany that he runs with partner Holly Herndon. They develop novel technological tools for art making and have created influential works across music, art and technology with a research focus spanning artificial intelligence and decentralized protocols. HD studio makes their research public via the *Interdependence* podcast. In 2021, Art Review selected Herndon and Dryhurst in their annual list of the 100 most influential people in the art world.

### Your Mentors

**Anne Haffmans** (anne@dominorecordco.com)

Anne Haffmans has been working in the music industry since finishing her M.A. in English Literature, Politics and Communication Science from Augsburg University in 1994. Since 2010, she is the head and motor of Dominos office in Berlin. With previous tenures at Mute (1997-2010) she 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 and was a long term juror for Musicboard Berlin and is currently in the jury of Initiative Music, the federal German board that supports popular music in Germany.

**Sandra Passaro** (sandra@stars-and-heroes.com)

Sandra Passaro is the Founder of Hyper Culture and Stars & Heroes, Co-Creator of the Norient Space. Coach & Mentor, Researcher, Author & University Lecturer.

Sandra helped shape the careers of artists and producers such as Apparat, Peaches and Gonzales. Stars and Heroes worked together with Matthew Herbert, Monkey Town Records, Richie Hawtins Label Plus 8, Ghostly Rec., Detroit Underground and many more (2000-2015).

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 etc.

She is Co-Creator of the award-winning platform Norient – The now in Sound, which works transdisciplinary at the intersection of music and 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 – German-speaking branch (IASPM D-A-CH). She has been a University Lecturer and Mentor since 2005.

### **Jane Arnison**

Jane Arnison is a Berlin based Australian composer, producer/engineer and sound artist. Her experience in working with music and sound traverses the popular and the so called high arts, from commercial to independent and experimental. Her knowledge is grounded a combination of studies in new music composition at Sydney Conservatorium and and her early work as engineer in commercial recording studios. This duality of technical savvy combined with an in-depth understanding of the inner workings of music has been Jane's calling card throughout her career to date. Always interested in new opportunities and expressions Jane follows her instincts which has led her to a highly varied creative output. Whether it is producing and engineering a record, creating sound art installations, sound design for podcasts, or mixing in stereo or surround; the main thread that ties it all together is a fascination with sound as an expressive medium that drives all of Jane's endeavours. This fascination and lust for knowledge around sound has meant a natural progression into sound and music education. Jane has taught in many universities and music schools in Australia and Europe and has become a sought after guest for festivals. As a mentor Jane guides students towards realising their own creative potential. She is actively working in the industry to address gross imbalances in gender in the music industry and creates intersectional feminist events to support the next generation of sound and music makers.

## **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 Brightspaces 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](mailto: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](mailto: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. 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.
- (1) 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.
- (2) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (3) 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.

### **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 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](#)

### **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 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](#)

### **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](mailto: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 \(link\)](#)
- Email: [bias.response@nyu.edu](mailto:bias.response@nyu.edu)
- US Phone Number: +1 212-998-2277
- Local Number in Berlin: +49 (0) 30 2902 91277

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