



Artists' Research Methods

ARE 6746: 3 CREDITS

Class Meetings

Semester: Fall **2025**

Days & Times: **Mondays 6:15 PM – 9:10 PM**

Location: **Norman Hall**

Instructor

Name: **Fatimah Tuggar**

Office: **Fine Arts D (FAD) room 223**

Office Hours: Tuesday 6 – 7 PM (by appointment only)

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COURSE DESCRIPTION

Artist research is an interdisciplinary process that combines artists' practices and research methodologies to gain an understanding of the artist's subject matter or situation for the purpose of knowledge production through art-making.

This course is a commitment to putting into action various methods and approaches artists use for research, resulting in written documents that demonstrate the students' research abilities. These include but are not limited to traditional academic approaches to collecting qualitative and quantitative data, as well as visual ethnography, narrative, and performance, along with a close examination of the artist's own processes, practices, and the impact of art, with a primary focus on the research yielding creative and innovative methods and results.

LEARNING OUTCOMES

- ☐ Students who complete this course will be able to:
- ☐ Review and determine what qualifies as the ethical standards and guidelines for research integrity and compliance.
- ☐ Produce a proposal and an abstract by experimenting with ideas, conducting research, and producing visual and material tests.
- ☐ Understand different types of approaches to research and how to choose the most suitable strategy for their work.
- ☐ Learning new terms thereby expanding their capabilities to articulate their goals and artistic ideas.
- ☐ Learn the steps to take to produce a Literature Review that is specific to their ideas based on a comprehensive research approach.
- ☐ Engage in an analysis of their artistic work products to comprehend how every aspect of an artwork contributes to meaning, experience, and understanding, resulting in a written methodology.
- ☐ Practice thinking through peer review and feedback on each other's work.
- ☐ Gain project management skills.

LEARNING OBJECTIVES

The primary goal of this course is to teach students how to prepare for and think through artistic interdisciplinary research that culminates in producing written working documents, a timeline, and preliminary visuals and tests to aid in their understanding of their ideas and help others understand those ideas. A critical component of how students will improve their work will be based on weekly peer reviews. The secondary aim of this course is to prepare second-year students for the thesis work they will undertake in the final year, enabling them to graduate with the Master of Fine Arts Program.

- ☐ Through this course, students will become competent at:
- ☐ Synthesises various ideas and research approaches for creating a coherent artwork and written thesis.
- ☐ Be self-motivated in generating artistic approaches, goals, and ideas that lead to an enduring art practice.
- ☐ Build a cohesive visual vocabulary that advances an understanding of their practice and its impact.
- ☐ Apply critical thinking and metacognition to evaluating their research, production, and impact.
- ☐ Learning when and how to work independently and collaboratively.
- ☐ Reflectively and respectfully observing and researching the realities of the context in which they work, considering what precedes and will succeed us.
- ☐ Uncover and illuminate the implicit and explicit interconnections of what is present, past, and possible or imaginable.
- ☐ Embrace and celebrate the challenges of accountability and responsibility for what we make, what we may need to unmake, and how that all remakes us.

PREREQUISITE

A sense of adventure, a desire to explore and experiment, is required. No previous skills in any medium are needed. This course is about applying oneself to use tools and skills at your current level, to develop and explore ideas.

REQUIREMENTS

- ☐ Attending all scheduled classes.
- ☐ Completing all coursework.
- ☐ On-time completion of all assignments.
- ☐ Participation in all class activities and discussions is necessary.
- ☐ Sharing information and collaboration with others.
- ☐ An effort to explore artworks and ideas beyond assigned work.

ASSIGNMENT SUMMARY

- ☐ Art Proposal: Research Questions & Abstract
- ☐ Literature Review
- ☐ Research Methodology
- ☐ Colloquia
- ☐ Group Critiques & Individual Feedback

ASSIGNMENT 1

Thesis Proposal: Abstract, Research Questions

Write a proposal and abstract for the current research you wish to undertake as an artist this semester, and maybe beyond. Your research question should not only be clear, precise, and understandable, but also focused and purposeful.

Most likely, you should be able to distil the core idea in a sentence or two. The question should be specific, for example, if your topic is nature, music, or animals, it is too broad. Perhaps "Elm Trees", "Mississippi Delta Blues," or "Finback Whale" is far clearer.

Ensure your question can be explored within the timeframe with the resources you can attain; this is not to say you should limit your ideas or ambitions. Instead, it's an opportunity to showcase your creativity and resourcefulness, empowering you to be innovative in your approach.

Have a plan for how you will acquire information and materials on the subject. Some of the research approaches to consider are:

- ☐ **Artistic Actions:** Creating art activities and events to improve understanding of a subject matter.

- ☐ **Case Study:** Collecting a record of a specific instance, individual, community, or given situation to gain new insights.
- ☐ **Content Analysis:** A close examination of patterns, themes, and meanings present in art or other types of production.
- ☐ **Ethnography:** Immersing yourself in a particular cultural community or group to gain knowledge.
- ☐ **Empirical Data:** Information gathered through the use of human senses. Often, the core approach to creating scientific data is used to refute or support a hypothesis.
- ☐ **Narrative Inquiry:** Exploring people's stories and experiences as a method of understanding with the goal of subjective meanings and interpretations.
- ☐ **Practice-Based Research:** Evaluating artistic process as a method of Inquiry.
- ☐ **Phenomenology:** Investigating subjective and personal lived experiences of individuals and their associated meanings.
- ☐ **Qualitative:** Observations, interviews, critical textual analysis.
- ☐ **Quantitative:** Countable, measurable information that can be mathematically calculated.
- ☐ **Survey Research:** Using questionnaires to gather information on people's experiences.
- ☐ **Theoretical Data:** Information that is acquired through secondary resources such as books, articles

PROPOSAL

- ☐ The key research inquiry that you will be exploring.
- ☐ Describe the resulting artwork, including the exhibition's format, medium, in addition to formal and aesthetic considerations, and desired presentation/exhibition setting. Use drawings, mock-ups, dimensions, visual aids of any kind to improve your understanding and that of others of what you are describing.
- ☐ Delineate the objectives of your research project and discuss how these reflect an interdisciplinary practice.
- ☐ Explain the significance and relevance of this work.
- ☐ Discuss who you think is the audience for this work.

ABSTRACT:

- ☐ The abstract should be a summary of your Proposal, sharing your subject of investigation and the primary and secondary research areas.
- ☐ List keywords that you believe would help someone trying to locate your research on the subject.

Guidelines:

- Select a topic you are genuinely intrigued by and fascinated by.
- Before settling on a research question, broadly explore available writings, artworks, and potential field research on the subject.
- Once you have a broad and general understanding of the topic, narrow down the specific area you want to focus on.
- Your specific research question should identify a knowledge gap, contradiction, or an area requiring further enquiry.
- Artist research questions are not judgments or questions with a yes or no answer. They often pose complex questions that require critical analysis.
- What new findings, perspectives, overlooked or underrepresented subjects does your research question address?
- How do you envision your research will contribute to the field of art and beyond?
- Organise thoughts to show cohesion or a natural progression of ideas.

Due Date: September 16

Upload September 19 by Midnight

Grade Weight: 20%

ASSIGNMENT 2

Literature Review

Write a literature review, detailing your assessment of previous artworks and research you have studied that will both inform your work and provide a question. Your research should address an existing void that you will now help fill with your research contributions. This introduction to your study briefly discusses the conceptual background and philosophical underpinnings of your research and practice. Identify critical terminologies and concepts that underlie the intellectual framework of your project. You may wish to refer to the works and statements of other cultural producers, as well as academic and bibliographical references. Include citations and samples of the art you are discussing.

Please provide citations for all authors you quote using Chicago(Turabian). For citing artworks use: Name; Title; Date, Medium/Technique; Dimension; Owner, Photo Credit. Also provide a bibliography at the end of the document.

The steps you may want to consider for the process of writing a literature review:

- ☐ Identify the primary goal and approach you will take in writing.
- ☐ Conduct comprehensive research that covers all conceivable aspects of the topic. Your thoroughness in this step is crucial to the quality of your literature review.
- ☐ Evaluate the credibility of your research sources.
- ☐ Use scholarly sources, such as books, journal articles, and professional artworks, rather than a single piece from social media.
- ☐ Create an outline of how you will make your arguments.
- ☐ Create a list of relevant keywords and phrases, then search the [University libraries'](#) catalogs or contact the relevant reference librarian to help you. Alternatively, use search engines such as [Google Scholar](#), [JSTOR](#), [CORE](#), or [science.gov](#).

Guidelines:

- Your sources should come from a wide variety of disciplines, processes, and studies.
- Share and present multiple perspectives and understandings of the underlying concepts and arguments on the subject matter.
- Your primary research area is art; ensure you are thorough in including artworks that are related in terms of concepts, materials, processes, and analysis, as these are all key components of your research subject.
- Be clear, systematic, and engaging in your writing.
- A Literature review is not a summary of the papers you have read. However, your critical analysis and findings in papers, artworks, and other works you have studied that you used to make your argument for your contribution to the subject.
- Your references and sources should be credible scholars on the subject (not Google, AI, a friend, or a marketing company trying to sway your opinion).
- After reading your literature review, the reader should be convinced of the necessity of your contribution to your subject, art, and other fields of study dealing with the subject.
- Check out the other scholars and artists cited in the book or article you have read; these can be additional relevant experts in the field you should look up for more resources.

Due Date: October 27

Upload November 1 by Midnight

Grade Weight: 20%

ASSIGNMENT 3

Research Methodology

Write an overview and rationale for your research approach. Discuss your processes, materials, and the media you will be exploring in your research and studio production. Consider and discuss the appropriateness (rationale) for their use in your research inquiry and artwork, and how they fit in an interdisciplinary framework. Outline some possible challenges you foresee in doing your research and identify the limitations of your project. Include a timeline of how you will accomplish this project.

The research methodology is an examination of the process you intend to use to carry out your artistic research (art making); this includes a plan of how you intend to use the information you have collected through your Literature Review. Why is the type of information and data collection you used best suited to this research? Then, an explanation for why this plan will be suitable and effective for your work. The Methodology is, in essence, a story of how you will turn your idea into the artwork you intended according to your initial research goals.

Here is an approach you may want to take:

- ☐ Describe the research methods you used and outlined in the first two assignments and why you chose those approaches.
- ☐ Explain your choices of instruments, materials, process, scale, and dimension of the artwork, number of pieces, choice of colours, textures, use of sound, movement, installation choices, location, and every aspect of how the artwork manifests and why this is the most suitable for this particular work.
- ☐ What are the limitations and challenges of research methods and your artwork's process and materials?
- ☐ What do you think the outcomes will be based on the art experience you have set up?
- ☐ Provide a background to any unusual materials and processes that the general public requires to understand any specialisations.

Guidelines:

- What methods and processes are chosen to create the artwork, and how do those complement or enhance the artwork's meaning and signification?
- Describe why and how the materials and process are suitable for your work.
- Explain what challenges you anticipate encountering based on your chosen approach and execution of the artwork.
- Explain the limitations and boundaries of methodology.
- While the Literature Review informs your artwork, the artwork should not be an illustration or interpretation of the data and information of the Literature Review. This process involves presenting your informed insights and findings.
- The methodology is a plan for making and doing processes, not a resolution.
- The written method serves as a guide to keep you focused on the research question and process. Think of it as an agreement with yourself to avoid getting lost in tangents or procrastinating.
- A sound methodology helps you both plan and understand what you intend to do and why.

Due Date: November 17

Upload November 21 by Midnight

Grade Weight: 20%

ASSIGNMENT 4

Colloquia

Each student will present a brief overview of their Proposal, including the Literature Review and Methodology, to provide context for discussing the conclusions they have reached about producing this artwork.

Please invite your peers and faculty advisors to the colloquium. This event is an opportunity for you to get additional feedback from others and answer questions about your work that will help you clarify your position.

Some of the issues to consider:

- ☐ Explain the key points of your research question and why it is worthy of pursuing, and its relevance in the context of art, other areas of study, and the world.
- ☐ How has your idea evolved since you started this process?
- ☐ After this semester's exploration of this subject matter, do you plan to produce this artwork or not? Please explain your decisions.
- ☐ What are the challenges of making this work, and how do you plan to overcome those?

- ☐ What other possible tangents have come up during the process of this research that you will explore or not in the future, and why?
- ☐ Who do you see as the people who would find this artwork engaging outside of your primary field of study?
- ☐ What are the likely responses you are hoping to get from viewers?
- ☐ What have you learnt through this process, and how will you use it in the future?

Guidelines

- Begin by restating the research question in a concise statement.
- Describe the artwork.
- Use your visual material so people get a sense of what the work will look like and the experience.
- By now, you should know your ideas in a way that you are able to discuss them fluently and comfortably without hiding your face in a paper.
- Perhaps you want to include visual prompts to remind you of what to say.
- Be confident in your convictions about the work you have already done. Do not apologise for your work; please discuss it in factual terms.
- Double-check to ensure you have not missed any significant points of discussion.
- Ensure your talk has a memorable beginning and a firm conclusion. For example, posing a question or discussing the ongoing or future relevance of your work.
- You have done the work, enjoy the process.

Due Date: December 1

Upload December 3 by Midnight

Grade Weight: 20%

READINGS

This course has no required readings, as each student will select their readings based on their research activities and interests. However, below is a list of suggested reading materials:

Books

Alberro, Alexander, Stimson, Blake Institutional Critique: An Anthology of Artists' Writings. United Kingdom: MIT Press, 2011.

Eco, Umberto. How to Write a Thesis. United Kingdom: The Press, 2015.

Nolan, Rita. "The character of writings by artists about their art." *Leonardo* 9, no. 3 (1976): 231-234.

Svenungsson, Jan. "The writing artist." *Art & Research* 2, no. 2 (2009): 1-6.

Periodicals

Goddard, Linda. 2012. "Artists' Writings, 1850–Present: Introduction." *Word & Image* 28 (4): 331–34. doi:10.1080/02666286.2012.740177.

Nolan, R. 1976. The Character of Writings by Artists about their Art. *Leonardo* 9(3), 231-234. <https://muse.jhu.edu/article/598729>.

Werner, Alfred. "Artists Who Write." *Art Journal* 24, no. 4 (1965): 342-350.

SUPPLIES & MATERIALS

While much of the focus in this course is on writing, each student is expected to produce visual material to accompany their writing. For that, you will select your formats for creating visual representations to help describe your ideas, plans, and tests for making the artwork.

Grading Scheme

Assignment	Score
Art Proposal: Research Questions & Abstract	20%
Literature Review	20%
Research Methodology	20%
Colloquia	20%
Participation	10%
Teachability	10%
Total	100%

Grading Rubric

Letter Grade	Percentages	Points	Reasoning
A	94 – 100	4.0	Work that goes beyond fulfilling assignments and demonstrates excellence on ALL counts
A–	93 – 90	3.67	
B+	89 – 87	3.33	
B	86 – 83	3.0	Work that fulfils all assignments and takes into account both conceptual and aesthetic concerns
B–	82 – 80	2.67	
C+	79 – 77	2.33	
C	76 – 73	2.0	Work that only fulfils assignments.
C–	72 – 70	1.67	
D+	69 – 67	1.33	
D	66 – 63	1.0	Work that does not meet class requirements and or assignments
D–	62 – 60	0.67	
E	59 – 0	0	Work is not turned in, and assignments are not done

Grading Criteria

Categories	Description & Meaning of Terms
Content	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesising sources, and provide at least an adequate discussion with basic understanding of sources.
Organisation & Coherence	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.

Argument & support	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalised discussion of ideas or may provide adequate discussion but rely on weak support for arguments.
Style	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.
On time Compilation	Completing all course work on time and being ready for critique.
Attendance	Coming to all scheduled classes; on time and being fully engaged for the entire duration of the class meeting. Please note that you cannot earn participation marks without attending classes. Marks are not assigned for attendance. However, a student with three or more unexcused absences may be assigned a failing grade for that course.
Participation	Participating in all class activities: listening to lectures and instruction, being prepared, working in class, being an active participant in critique and discussions.
Extra Credit	Additional points maybe earned for attending outside class activities relevant to the course at the suggestion of the instructor.

COURSE SCHEDULE

This course is a living, evolving subject. Please note that the schedule is subject to changes and adjustments. These changes will be communicated in advance and will be made under the following circumstances:

- When the university is closed due to weather conditions, changes will be made to ensure that learning objectives are met.
- New developments in the field of visual meaning and representation ensure that you are consistently engaging with up-to-date and relevant knowledge and ideas.
- When the instructor, as a lifelong learner, gains additional knowledge, adjustments are necessary.
- Changes to the schedule may occur when new research in the field of culture and art provides teachable moments that exemplify what we are learning. This ensures that you are always exposed to the most current and relevant information in the field.
- Adjustments will be made to enhance learning opportunities based on the current students in the course. This is to ensure that we can maximise your individual experiences and understanding of semiotics in the students' field of study.

Class Meetings	Topic / In-class	Assignment / Objective	Due Dates	Upload Work
AUG. 25 Week 1	Syllabus & Assignment 1 Review Research Ethics Compliance Brainstorming ideas	Start Work on Proposal: Come up with Research Questions make sketches, notes, plan materials tests.	Sept. 15	Sept. 19

SEPT. 1 Week 2	Bring 1st draft of Proposal & visuals to class for feedback.	Work on Visuals & Proposal Draft.		
SEPT. 8 Week 3	Bring 2nd draft of Proposal & visuals to class for feedback.	Work on Proposal Draft & Abstract		
SEPT. 15 Week 4	Bring Final Proposal & Abstract, visuals to class for feedback.	Put finishing touches on Proposal.		
SEPT. 22 Week 5	Assignment 2 Review	Start Work on Literature View: Research articles, artists, artworks relevant to your research topic.	Oct. 27	Nov. 1
SEPT. 29 Week 6	Bring found sources to class for discussion & feedback.	Work on Literature Review.		
OCT. 6 Week 7	Bring Literature Review outline to class for feedback.	Work on Literature Review.		
OCT. 13 Week 8	Bring 1st Draft of Literature Review for feedback.	Incorporate feedback in Literature Review Draft.		
OCT. 20 Week 9	Bring 2nd Draft of Literature Review for feedback.	Incorporate feedback in Literature Review Draft.		
OCT. 27 Week 10	Bring Final Literature Review to class for feedback.	Put finishing touches on Literature Review.		
NOV. 3 Week 11	Assignment 3 Review Create Methodology outline.	Start work: Incorporate feedback in Methodology Draft.	Nov. 17	Nov. 21
NOV. 3 Week 12	Bring 1st Draft of Methodology Review for feedback.	Incorporate feedback in Methodology Draft.		
NOV. 10 Week 13	Bring 2nd Draft of Methodology Review for feedback.	Incorporate feedback in Methodology Draft.		
NOV. 17 Week 14	Bring Final Methodology to class for feedback.	Put finishing touches on Methodology.		
NOV. 24 Week 15	Assignment 4 Review Create outline for colloquium presentation.	Start Work on colloquium presentation.		
DEC. 1 Week 16	Present at colloquium.	Incorporate feedback in presentation Draft.	Dec.1	Dec. 3

PLAGIARISM

Students are bound by The Honour Pledge, which states: "On my honour, I have neither given nor received unauthorised aid in doing this assignment." The Conduct Code specifies a number of behaviours that violate this code and the possible sanctions. Click here to read the [Conduct Code](#). If you have any questions, please consult with the instructor.

Intentional plagiarism is defined as copying data, specific ideas, or another person's language (artwork) and representing it as one's own. Students may not present works and or ideas of another person (or source) in an assignment as their own.

In this course, plagiarism also includes:

- Having another individual do your coursework.
- Copying another person's ideas and artwork.
- Allowing another person to copy your work.
- Turning in work done for another class or previously made artworks.

LATE WORK

All late work will be subject to a daily deduction of 10% from the final grade received for the assignment.

ATTENDANCE & PARTICIPATION

Course attendance policies are consistent with [University Guidelines](#). Marks are not assigned for attendance. However, a student with three or more unexcused absences may receive a failing grade for that course.

Participation

Participation is an integral part of a learning community. Everyone must take part. Participation by all class members is critical to the success of young scholars. This exchange should be an honest and ongoing dialogue between all participants throughout the course. Participation is evaluated based on quality and frequency of engagement.

Participation includes all of the following:

- Attending all scheduled classes.
- Arriving on time for class meetings.
- Attentiveness during lectures and instructions.
- Being prepared and working in class.
- Sharing ideas, concepts, creative exploration and conceptual development,
- Cooperating in group projects and activities.
- Analysing and offering opinions about work in progress and listening to and being an active participant in critique and discussions.
- Consistency in a positive attitude and open-mindedness.

Please note: Participation will account for 10% of your final grade.

Absences

Unexcused absences will result in a lower grade. Absences will be counted from the first class meeting onward. Acceptable reasons for absences include illness, serious family emergencies, judging trips, field trips, professional conferences, military obligations, severe weather conditions, and religious holidays. In addition, participation in official university activities such as music performances, athletic competitions, debates, or court-imposed legal obligations must be excused. Other sound reasons may be offered and considered on an individual basis.

Lateness & Leaving Early

Attendance is taken at the beginning of each class in the form of a sign-in sheet. If you are not present at that time, you will be marked as absent. Leaving class early after signing in will be considered an absence. Marks are not assigned for attendance. However, **students with three or more unexcused absences will be given a failing grade for that course.** If you know you will be late or absent, please contact the instructor to take appropriate actions to keep your coursework on track. **Please note that lateness and absence will affect your participation grade.**

ONLINE STUDENT EVALUATIONS

Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted [online](#).

Evaluations are typically open during the final two or three weeks of the semester. Students will be given specific times when they are accessible. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

Your reasonable suggestions are always welcomed, even outside of the evaluation format. Please let me know how the course can improve your learning and growth.

CONDUCT & BEHAVIOUR

What we do, affects other people on the planet, and what we do here will impact us.

Conduct

- The instructor will not tolerate disruptive behaviour and rudeness.
- Lateness and leaving before class is over will affect your final grade.
- Not attending class because you did not complete your work is not acceptable.
- Differences in opinion are welcomed under an atmosphere of mutual respect and civility.
- All correspondence to the instructor must be through canvas or University email.
- While working on a computer, you may NOT email, text, or use social media.
- The following conduct will lead to a loss of 5 to 10 participation points each time:
 - Not Attending Critiques & Lectures
 - Engaging in other Conversations during Lectures & Critiques

Electronic Devices

Please put your phones away. Checking your devices, including taking calls, texting, checking emails or social media during class, is discourteous and unprofessional. Credible research evidence demonstrates having cell phones visible diminishes our ability to learn. Checking texts, emails, and messages is unprofessional and disrespectful to our class community.

Atmosphere

Our dialogues will explore some challenging issues to understand different perspectives. Some of our conversations will be demanding, and we may not always agree with or understand each other. So we need to exercise patience, and courage to speak honestly, rely on our imagination to empathise, and always respect one another's ideas and life experiences.

Effective learning and teaching are done in an atmosphere of creative exchange between class community members. Here are some thoughts and suggestions for cultivating community:

- Treat everyone as fellow artists; creatives must work together to succeed.
- Be an active listener who seeks to understand.
- Celebrate multiple perspectives and experiences that others bring to our community.
- Be responsible for your statements, actions, interactions, and academic performance.
- Remain open-minded; accept that your peers and professor are all operating in good faith.
- Do not be reactive to challenging feedback. Give yourself time to consider it and reflect on your responses.
- Use every class session and interaction with peers to think about your future as a creative.

DIFFICULTIES WITH COURSE WORK

The instructor is here and ready to help you with any difficulties you may encounter that interfere with your ability to complete this course successfully. Please let the instructor know if you have any challenges so we can devise a strategy to mitigate your struggles. Please do not wait until the last minute or before an assignment is due before bringing this to the instructor's attention.

DISABILITY RESOURCES

Students who experience learning barriers can request academic accommodations through the Disability Resource Center. Students must share their accommodation letters with their instructor as early as possible in the semester. So that instructor and student can discuss how best to accommodate the student. The instructor will make every reasonable effort to make course materials accessible. [Click here to start pre-registration with the Disability Resource Center.](#)

SCHOOL OF ART + ART HISTORY: ENVIRONMENTAL HEALTH & SAFETY Each student must complete a Health & Safety STUDENT WAIVER FORM (available next to the copier in the SAAH office) or online (see address below). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Because we use some hazardous materials as part of the electronic components that become part of our projects, please pay particular attention to the guidelines below. : <http://www.arts.ufl.edu/art/healthandsafety>

Area Specific Information: Art + Technology

Hazards of Materials

Batteries, old monitors, lamps from digital projectors, if broken, may release mercury. THERE ARE NO KNOWN HEALTH HAZARDS FROM EXPOSURE TO LAMPS THAT ARE INTACT.

Best Practices

Though not much waste is generated, the Digital Media technician is certified for handling Hazardous Waste by the University of Florida. Please cross-reference with other area-specific information for installations or sculptural elements as needed.

Area Rules

- All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.
- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook, and the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Alcohol is forbidden in studios.
- Familiarise yourself with the closest eyewash unit.
- No eating or drinking in computer the lab.
- Do not use spray adhesive in the studios or the building. There is a professional and safe paint spray booth in FAC-211A for your use.
- Shoes must be worn at all times.
- Protective equipment must be worn for hazardous work.
- Do not block aisles, halls or doors by storing items or work; this violates fire codes.
- Do not store anything on the floor; this impedes cleaning and creates a hazard.
- Installations must be removed as soon as possible after critique.
- Clean up spills immediately.
- Take items that do not fit into the trash to the dumpster and follow dumpster guidelines.

SA+AH CONTAINER POLICY

LABELS

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used products in containers must be labelled within the SA+AH to identify their contents. These include hazardous or what might be perceived as dangerous. Such as watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents, and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of without notice.

Yellow:

- WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE, all containers must have a yellow label identifying the contents designated as trash for weekly EHS pick up.
- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5-gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.
- Note: Hazardous Waste labels should include all constituents in the waste mixture and approximate two percentage of the total for that item and must add up to 100%.
- Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, located on the SWMA sign near the sink or at the Waste Management Area.

UNIVERSITY POLICIES

Reading Days

The two days before the start of examinations in the fall and spring semesters, generally, a Thursday and Friday, are designated reading days. No classes or exams are held on these days. Instead, students are encouraged to use these days for study and review.

Twelve-day Rule

Students who participate in official athletic or scholastic extracurricular activities are permitted twelve (12) scholastic day absences per semester without penalty. In any case, it is the student's responsibility to maintain satisfactory academic performance and attendance.

University Illness Policy

Students who are absent from classes or examinations because of illness should contact their professors. Please email the teacher before class meeting time if you cannot attend class due to illness. Please state your name, course, and why you will not be attending the class that day.

Absences for Religious Holidays

Upon prior notification students, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable time to make up coursework covered in their absence. A student who believes that they have been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure. <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#religiousholidaystext>

Computer Use and Acceptable Use Policy

All faculty, staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. <https://it.ufl.edu/it-policies/acceptable-use/acceptable-use-policy/>

Disruptive Behaviour

Faculty, students, Administrative and Professional staff members, and other employees from now on referred to as "member(s)" of the University. Who intentionally act to impair, interfere with, or obstruct the University's mission, purposes, order, operations, processes, and functions. Shall be subject to appropriate disciplinary action by University authorities for misconduct, as outlined in the applicable rules of the Board of Regents and the University and state law governing such activities. A detailed list of disruptive conduct may be found at <https://ufl.instructure.com/courses/541854/pages/university-policies>

Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable use is:

- For personal, educational use
- In connection with a complaint to the University
- As evidence in, or in preparation for, a criminal or civil proceeding

All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

HEALTH & WELLNESS RESOURCES

U Matter, We Care: If you or someone you know is in distress, please contact [U Matter, We Care website](#) to refer or report a concern, and a team member will reach out to the student in distress. Alternatively, you can call 352.392.1575 or send an email to umatter@ufl.edu

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services and non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

ACADEMIC RESOURCES

Critical Dates on the University Calendar

<https://catalog.ufl.edu/UGRD/dates-deadlines/2021-2022/#spring22text>

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. [Career assistance and counseling services.](#)

Library Support: Various ways to receive assistance with respect to [using the libraries or finding resources](#).

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. [General study skills and tutoring.](#)

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

Safety and Security

University Police Department: <http://police.ufl.edu/>

Dial 911 for emergencies.

Dial 392-1111 otherwise.