COURSE DESCRIPTION

3 hours. Variable topics course designed to explore concepts and processes in art making that go beyond the curricular parameters of traditional studio disciplines. Prerequisite(s): Junior standing or consent of instructor. May be repeated for credit as topics vary.

COURSE CONTENT & SCHEDULE CHANGES

This interdisciplinary course will cover the history and evolution of art in public places, and the various strategies and forms artists use to engage with and intervene in public spaces, outside of galleries and art museums. Students will respond to a Request for Proposals from a community partner, which will involve conducting site research, creating maquettes and renderings, determining a project budget and timeline, and giving a formal proposal presentation. Students will also conceive and execute a self-initiated public art project in the medium/discipline of their choice. Students will have access to the full range of Sculpture facilities and equipment, and technical demonstrations will be given by the instructor upon request. The course schedule reflects expected class progress in course subject matter and is considered tentative. The schedule is subject to change in content and scope at the Course Instructor’s discretion.

COURSE OUTCOMES & OBJECTIVES

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Objectives</th>
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</thead>
<tbody>
<tr>
<td>Knowledge: What students should know</td>
<td>Expert knowledge of the history and theory of public art forms, including the traditions, conceptual modes, and evolutions of the discipline.</td>
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<tr>
<td>Understand the history, current issues, and direction of the artistic discipline</td>
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<tr>
<td>Place works in the historical, cultural, and stylistic contexts of the artistic discipline</td>
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<tr>
<td>Use the technology and equipment of the artistic discipline</td>
<td>Knowledge and skills in the use of professional tools, techniques, and processes to work from concept to finished product. Advanced understanding of the possibilities and limitations of various materials.</td>
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<tr>
<td>Skills: What students should be able to do</td>
<td>Understanding of advanced design principles with an</td>
</tr>
<tr>
<td>Use the elements and principles of art to create artworks in the artistic discipline</td>
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</tbody>
</table>
COURSE REQUIREMENTS

- Respond to a Request For Proposals from one of our community partners. Conduct site research, create a maquette and rendering of your proposed project, determine a project budget and timeline, and give a formal proposal presentation.
- Complete a self-initiated public art project or proposal in the medium/discipline of your choice.
- Participate in a formal group critique of your self-initiated public art project.
- Participate in weekly discussions about the assigned readings and work created by your classmates.
- Meet with the Instructor individually to discuss your projects and progress.
- Document the artwork you create in this course. Submit 1-3 images/videos of each artwork, along with an image list and a one-page artist statement.
- Attend professional engagements and conduct your own research outside of class, and submit three reports about those activities on Blackboard.

ASSIGNMENT & ASSESSMENTS

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Worth / %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response to RFP: Site research</td>
<td>10%</td>
</tr>
<tr>
<td>Response to RFP: Maquette and rendering</td>
<td>15%</td>
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<tr>
<td>Response to RFP: Formal proposal presentation materials</td>
<td>15%</td>
</tr>
<tr>
<td>Response to RFP: Formal proposal presentation delivery</td>
<td>10%</td>
</tr>
<tr>
<td>Self-initiated public art project</td>
<td>30%</td>
</tr>
<tr>
<td>Professional Engagement and Research Activity Reports</td>
<td>10%</td>
</tr>
<tr>
<td>Final Portfolio (images/videos, image list, artist statement)</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>100 points / 100%</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
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<td>-------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Monday, August 27</td>
<td>FIRST DAY OF CLASS; Introduction to Project 1</td>
</tr>
<tr>
<td>Wednesday, August 29</td>
<td>Site visit preparation; Visit to Good Samaritan Society (leave at 12:15)</td>
</tr>
<tr>
<td>Monday, September 3</td>
<td>NO CLASS — LABOR DAY</td>
</tr>
<tr>
<td>Wednesday, September 5</td>
<td>Site visit to Waterloo Park in Denison (Leave at 9:45 AM)</td>
</tr>
<tr>
<td>Monday, September 10</td>
<td>Visiting artist lecture: Renee Piechocki</td>
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<tr>
<td>Wednesday, September 12</td>
<td>Site Research PDFs due on Blackboard</td>
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<tr>
<td></td>
<td>Small group meetings to discuss Site Research</td>
</tr>
<tr>
<td>Monday, September 17</td>
<td>Discussion about Reading 1, led by the grads</td>
</tr>
<tr>
<td></td>
<td>Discussion about creating project budgets</td>
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<tr>
<td>Wednesday, September 19</td>
<td>Small group meetings to discuss preliminary ideas</td>
</tr>
<tr>
<td>Monday, September 24</td>
<td>In-progress maquette/rendering due, along with preliminary budget</td>
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<tr>
<td></td>
<td>Review and discuss Matthew Ritchie’s proposal for CVAD</td>
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<tr>
<td></td>
<td>Meet with small groups about individual presentation strategies</td>
</tr>
<tr>
<td>Wednesday, September 26</td>
<td>ALICIA AWAY IN HILTON HEAD, SC</td>
</tr>
<tr>
<td>Monday, October 1</td>
<td>Individual meetings - Prof. Esteve Llorens - Group A</td>
</tr>
<tr>
<td>Wednesday, October 3</td>
<td>Individual meetings - Group B</td>
</tr>
<tr>
<td>Monday, October 8</td>
<td>Presentations to representatives from City of Denison (MIDTERM)</td>
</tr>
<tr>
<td>Wednesday, October 10</td>
<td>Presentations to community at Good Samaritan Society (MIDTERM)</td>
</tr>
<tr>
<td>Friday, October 12</td>
<td>CVAD Student Project Grant Proposals Due</td>
</tr>
<tr>
<td>Monday, October 15</td>
<td>Introduction to Project 2</td>
</tr>
<tr>
<td>Wednesday, October 17</td>
<td>Presentations about We Mean Green Fund, Franconia Sculpture Park,</td>
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<td></td>
<td>and For Freedoms project</td>
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<tr>
<td>Monday, October 22</td>
<td>Discussion about Reading 2, led by the grads</td>
</tr>
<tr>
<td>Wednesday, October 24</td>
<td>Individual meetings - Group B</td>
</tr>
<tr>
<td>Monday, October 29</td>
<td>Final maquettes and proposals due for Project 1</td>
</tr>
<tr>
<td>Wednesday, October 31</td>
<td>Watch and discuss “Through the Repellent Fence” documentary film</td>
</tr>
<tr>
<td>Monday, November 5</td>
<td>Engagement/Research Report due; In-process critiques with Group A</td>
</tr>
<tr>
<td>Wednesday, November 7</td>
<td>Individual meetings - Group B</td>
</tr>
<tr>
<td>Monday, November 12</td>
<td>In-process critiques with with Group B</td>
</tr>
<tr>
<td>Wednesday, November 14</td>
<td>Individual meetings - Group A</td>
</tr>
<tr>
<td>Monday, November 19</td>
<td>Individual meetings with Alicia - On demand</td>
</tr>
<tr>
<td>Wednesday, November 21</td>
<td>NO CLASS —THANKSGIVING</td>
</tr>
<tr>
<td>Monday, November 26</td>
<td>ALICIA AWAY IN AMSTERDAM</td>
</tr>
<tr>
<td>Wednesday, November 28</td>
<td>Individual meetings with Prof. Esteve Llorens - Group B</td>
</tr>
<tr>
<td></td>
<td>ALICIA AWAY IN AMSTERDAM;</td>
</tr>
<tr>
<td></td>
<td>Individual meetings with Prof. Esteve Llorens - Group A</td>
</tr>
<tr>
<td>Monday, December 3</td>
<td>FINAL CRITIQUE</td>
</tr>
<tr>
<td>Wednesday, December 5</td>
<td>FINAL CRITIQUE</td>
</tr>
<tr>
<td>Tuesday, December 11</td>
<td>Last day to work in the shop and remove all projects/materials</td>
</tr>
<tr>
<td>Wednesday, December 12</td>
<td>Final Portfolios &amp; Engagement/Research Reports Due;</td>
</tr>
<tr>
<td></td>
<td>Shop Christmas</td>
</tr>
<tr>
<td>Thursday, December 13</td>
<td>Final Clean-up</td>
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</tbody>
</table>
CLASS PARTICIPATION EXPECTATIONS

- Come to class prepared & on time.
- Participate consistently in class discussions and critiques. Think critically. Be honest.
- Respect your peers’ opinions, beliefs, orientations, and histories when discussing their work.
- Challenge your classmates and push each other to do your best.
- Share your skills, experiences, and energy to strengthen the community. Give more than you take.

REQUIRED & OPTIONAL COURSE MATERIALS / TEXTBOOKS

Because the projects and research in this course will mostly be self-motivated, students will not be required to purchase specific materials or textbooks. Students need to source and purchase the materials they require to realize their individual projects. Required readings will be provided.

REQUIRED READINGS


PROFESSIONAL ENGAGEMENT AND RESEARCH ACTIVITY REPORTS

Students are expected to pursue their own research and professional development outside of class. In order to encourage this, students are required to submit three reports about professional activities, lectures, exhibitions, workshops or research pertaining to public art that they conduct at their discretion over the course of the semester. These reports should be one-page descriptions of the engagement activity and what was learned from it.

ATTENDANCE POLICY

- Regular and punctual attendance is mandatory.
- Two absences will be tolerated.
- More than two absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than two absences will lower your final grade by one letter grade per additional absence (3 or more).
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 10 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each class day they are late.
- Critiques missed may not be made up and grades will reflect the student’s failure to participate in the critique discussions.

LATE WORK / MAKE-UP POLICY

Late work will receive a penalty of 10% deducted from the assignment’s value per class day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.
GRADING
A = Excellent (100-90%)
B = Above Average (89-80%)
C = Average (79-70%)
D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]
F = Failure (59% or below)

(Note: There are no pluses and minuses given at UNT)

FINAL PORTFOLIO
Students are required to submit 1-3 images of each artwork created in this class, along with an image list detailing each work’s title, dimensions and materials. Students are strongly encouraged to make an appointment to get your work photographed in the Photo Documentation Room using this link: https://cvadservices.acuityscheduling.com. This is an incredible service that CVAD offers free of charge, and the images will be much higher quality than images taken on your own.

FINAL CLEAN-UP
We will conduct a final clean-up of our facilities on THURSDAY, DECEMBER 13 (time TBD). Attendance and participation in final clean-up is mandatory. Absence from the final clean-up will result in lowering your final grade by one full letter. If you are unable to attend final clean-up, you must schedule an alternate date and time with your instructor.

ACADEMIC INTEGRITY
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

ADA ACCOMMODATION
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

BUILDING HOURS AND ACCESS
Monday-Friday: 6:30am - 10:00pm
Saturday: 12:00pm - 5:00pm
Sunday: 12:00pm - 10:00pm

If you want to continue working late into the night, you must be in the building before it locks at 10pm.
SHOP HOURS AND ACCESS
Monday-Friday: 8:00am - 9:00pm (8-5 on weekdays reserved for enrolled Sculpture students)
Saturday: 12:00pm - 5:00pm
Sunday: 12:00pm - 9:00pm

1. Only students that are currently enrolled in Sculpture are allowed to work in the shop from 8am-5pm on weekdays. Students not taking sculpture in the current semester, but who have taken Sculpture I or Graduate Sculpture Studio in the past, may buy a Shop Card that will give them access to the equipment that they have been trained on in a previous Sculpture class. Shop Cards cost $50 per semester and only grant access to equipment after 5pm on weekdays and on the weekends.

2. Students may continue to work in the classroom or metal shop when the wood shop and tool cage are closed.

3. Faculty members and the Shop Supervisor are responsible for the instruction and safety of the students using the shop facility. Do not ask a fellow student for instruction, especially on any piece of equipment you have never used before.

4. Shop access should be considered a privilege, and used only for art projects pertaining to course work.

TOOL CHECK-OUT SYSTEM

1. Only students that are currently enrolled in a Sculpture course or who have bought a Shop Card are allowed to check out tools from the tool cage. Shop Card holders can only check out tools after 5pm on weekdays and on the weekends.

2. Tool check-out is for 3 hours unless approved by a faculty member or shop supervisor. Check-out must be renewed before that 3-hour time limit if you need additional time.

3. Some tools may be checked-out overnight and this can be arranged with a Tool Cage Worker. Tools checked out overnight must be returned by 9am the next morning unless permission has been granted in advance by a faculty member or the Shop Supervisor. Please plan accordingly.

4. All tools must remain in the Sculpture area unless you have received advanced permission to take them elsewhere from a faculty member or the Shop Supervisor.

5. You are financially responsible for all the tools you have checked out. If a tool is lost or stolen under your care, you will be charged for its replacement.

6. Never leave your tools unattended. If you need to leave the area for a short time (for example, to use the restroom), please ask someone in the shop to look after your tools for you. Please check your tools back in if you need to leave the Sculpture area for more than 10 minutes. Tools found unattended will be checked back in by a Tool Cage Worker, and this will be considered a Shop Rule Violation.

7. Report any broken or damaged tools to a Cage Worker or the Shop Supervisor. Tools break all the time, so you won’t be punished if that happens, but we need to know about it so that we do not hand a damaged or broken tool to the next student who needs it.

PROJECT AND MATERIAL STORAGE

1. Projects and materials may be stored in the Sculpture area only if they are labeled with a current Storage Tag. Tags can be acquired from the tool cage.

2. A Storage Tag will permit you to store that item on one of the shelves in the classroom for no more than two weeks. If additional time is needed to store the same item(s), you must receive special permission for a new Storage Tag from a faculty member or the Shop Supervisor.

3. If your Storage Tag expires, a Cage Worker will replace it with a red Removal Tag. At that point you will have one week to remove or renew your belongings. If the item is not removed or renewed by the date on the Removal Tag, it will be put in the dumpster or allocated as scrap material.
CONSEQUENCES FOR SHOP POLICY VIOLATIONS

The following consequences will be faced for health and safety, material storage, and/or tool-check out violations.

1. First Violation: Warning from instructor and shop supervisor
2. Second Violation: Meeting with course instructor and shop supervisor, and loss of tool checkout privileges for 3 days.
3. Third violation: Meeting with program coordinator, course instructor and shop supervisor, and loss of tool checkout privileges for one week.
4. Fourth violation: Meeting with studio art department chair, and indefinite loss of tool checkout privileges.

EMERGENCY NOTIFICATION & PROCEDURES

UNT Emergency Guide: https://emergency.unt.edu/emergency-guidelines-0

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

HEALTH & SAFETY PROGRAM

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

HEALTH & SAFETY INFORMATION

1. Hazards (Inherent)

   Metal Shop and Wood Shop Equipment
   Most wood and metal shop equipment/hand tools involve high speed rotating or revolving blades or sanding disks that can be dangerous if not used properly. Lifting heavy materials, equipment, and tools can lead to strain injuries. Electric tools cause vibrations, which can also lead to strain on the muscles. Noise from percussive equipment and tools can damage hearing.

   Metals and Metal Compounds
   Metalworking produces toxic and/or irritating dust and fumes. Welding, heat cutting/bending and brazing produces toxic fumes and radiates UV light. Both electrical and structural soldering produces toxic fumes from flux (hydrochloric acid and phosphors). Solder may contain lead, which is toxic. Corrosion products used in patinas (oxides, carbonates, sulfides, or sulfates) produce toxic fumes and irritating dust.

   Metal Casting and Mold Techniques
   Metal casting produces toxic fumes. Cast mold techniques (resin bonded sand, traditional investment and ceramic shell) produces fumes and/or irritating dust and generates liquid hazardous waste. Silica sand generates toxic, irritating dust when mixing, and exposure can cause silicosis.

   Woodworking Sanding and Cutting
   Sanding and cutting wood produces toxic and/or irritating dust. The organic chemicals produced by trees (terpenes, paraffin, fatty acids, phenols, phthalic acid esters, sterols, stilbenes,
flavonoids, and cyclic or acyclic tannins) can be toxic if absorbed through the skin, the respiratory tract, or orally. Lumber intended for use in contact with the outdoor elements is chemically treated with additives (fire retardants, pesticides, and preservatives) and produce highly toxic fumes and dust. Plywood and Composition Boards contain wood glues and adhesives (urea-formaldehyde, phenol-formaldehyde resins or urethane plastics) which cause toxic fumes and irritating dust when cutting or sanding.

Spray Paint, Stains, Solvents, Paint Stripper and other Aerosol Sprays
Spray paint, stains, Paint Strippers and other aerosol sprays produce toxic fumes, skin irritants and generates liquid hazardous waste in excess paint and solvents used in cleaning (acetone, mineral spirits).

Epoxy, Natural and Synthetic Polymers, Polyester Resins
Epoxies, resins, glues, plastics/acrylics and body fillers produce toxic fumes, skin irritants and generate both toxic and liquid hazardous waste. All of these (including some stones) can contain silica causing toxic fumes when sanded. Some polyester resins, plastics, urethane rubbers, and silicon rubbers are used in mold making and can be even more toxic and irritating to the skin when in liquid form.

Stones, Plaster, Cement and other Dusts, Clays and Powders
Minerals in stone, ceramics, glass, and abrasives (e.g. flint, steatite, dolomite, fluorspar stone, silica, garnet) produces toxic and irritating dust. Plaster is calcium sulfate, which produces toxic, irritating dust when mixing. Cement is a mixture of finely ground lime, alumina, and silica, which produces toxic, irritating dust and skin irritation when mixing. Cement is also highly alkaline and can burn then skin when exposed.

2. Best Practices
- All students must attend an orientation before using the wood and metal shops. During the orientation all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.
- If you have never before used a specific tool or machine, please ask an Instructor, Shop Technician, or Graduate Student Assistant for a hands-on demonstration of the equipment. You must demonstrate your ability to properly operate the equipment prior to using it without supervision.
- Work in a well-ventilated area (or outside) while working with any material or practice that produces toxic or irritating fumes or dust (Resins, chemicals, oil-based paints, and solvents may not be mixed indoors).
- Purchase a good half face respirator that fits snug on your face (3M is a good brand)
- Never share your respirator with another peer (exchanging germs can cause illness)
- It's best to get a respirator that has a filter for both vapors and particulates
- Shave facial hair so respirator fits face snug
- When not in use, store respirator in a plastic bag to prolong the longevity of the filters – the filters will continue to work if not properly sealed.
- Change filters often depending on use (see instruction manual of specific respirator)
- ALWAYS clean up all messes produced by any material or practice to prevent from exposing others to the hazards of that material and/or practice.
- Steel-toed boots or metatarsal covers are best for many practices in the sculpture area.
- Shield eyes with approved safety wear. Safety goggles and face shields are most commonly used for many different sculpture methods.
- Wash hands (including under fingernails) after using toxic materials and chemicals (even if you were wearing gloves). Pumice hand cleaners are available in the shop.
- Wear Nitrile gloves and use plastic drop cloth to contain chemicals, paints, and stains when applying.
- Make sure to wear the proper safety gear for each process.
- All spray painting must be done in spray booth and you must put wood, plastic, or cardboard down on the surface that you are spraying on as to prevent any permanent back spray.
- Welding, soldering, and brazing should be done in a well-ventilated area. Never produce metal sparks or fire near the wood shop. All hot metal working needs to be done in the designated area or outside.
- Always use common sense, avoid distractions and concentrate on the task at hand.
- To prevent hearing loss, use proper hearing protection when working with load equipment/tools. Earplugs are available in the shop.
- Sculpture materials can sometimes get messy. Make sure to wear clothes that you are ok with getting dirty or you may want to purchase an apron (note: an apron cannot be used with all materials, it can sometimes be a danger when working with wood shop or metal shop equipment).

3. Links

http://www.uab.edu/ohs/
https://www.osha.gov/Publications/woodworking_hazards/osha3157.html
https://www.osha.gov/SLTC/metalworkingfluids/
http://www.uic.edu/sph/glakes/harts1/HARTS_library/sculputreHazards.txt

4. Area Health & Safety 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 CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: https://art.unt.edu/healthandsafety
- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
- In case of emergency, call campus police at (940)565-3000 or call 911
- File an incident report (forms may be found in the CVAD H&S handbook and in the main office. Turn completed forms into the Studio Art Departmental Office within 48 hours of the event).
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly.
- No food or drink in the studio.
- Report any safety issues IMMEDIATELY to your instructor or the shop technician.
- Use best practices for material handling. If you have questions about a material, ask an instructor for guidance or check the MSDS sheet.
- Familiarize yourself with the closest eyewash station and first aid kit. Notify your instructor if first aid supplies are low.
- Do not spray any aerosols in any CVAD classroom/studio/doorway or exterior wall/floor. Use the spray booth.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Wear close-toed shoes only – NO SANDALS!
- Tie up any long hair and remove any loose jewelry or clothing.
- ALWAYS clean up all messes produced by any material or practice to prevent from exposing others to the hazards of that material and/or practice.
- ALWAYS make sure that you are 100% sober and awake! Drugs, smoking and alcohol are not allowed in the studio and anyone under the influence should not attempt to use the facilities.
- Make sure to wear the proper personal protective equipment (PPE) for each process. The proper eye protection, hearing protection, clothing, shoes, and gloves must be worn when using any power tools/equipment. Earplugs, welding jackets, leathers, face shields, welding helmets and goggles, leather gloves, and Nitrile gloves are available in the shop. Students need to purchase their own dust masks, respirators and safety goggles (do not share – exchanging germs can cause illness).
- Students are prohibited from taking home any UNT property.
- Newspaper or plastic must be used to protect table and floor surfaces from paint, glue, stains and plaster.
- Any trash that does not fit in the trash can must be immediately taken to the dumpster. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- Students are prohibited from storing materials or projects in the wood or metal shops, please use the shelves & lockers provided.
- Do not use stationary equipment to cut painted, recycled or chemically treated lumber.
- Never wear head phones when working with power tools/equipment (you need to hear the machine or other people if something goes wrong).
- Dust off tools and/or equipment, tables and sweep the floor when finished using any equipment and tools.
- Do not block doorways or walkways with materials.
- Put back all tools, safety gear, and extension cords in their designated location.
- Scrap material must be relocated in the designated scrap wood bin or scrap metal bin. Please do not leave any materials out or on the shelves that you do not want. Properly discard any unwanted materials in the trash or the Satellite Waste Management area and properly labeled.
- No hazardous materials, cement, wax or plaster down the sinks.
- Do not block doorways or block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create “daisy chains” with multiple electric cords.
- No hazardous materials down sinks.
- All courses must engage in an end of the semester clean up.
- Follow the CVAD CONTAINER POLICY (see below)

There are 3 types of labels used in CVAD.
All containers must have a label identifying the contents at all times.

UNIVERSAL LABELS (while chemical is in use)
All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous - i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the studios. All containers must be marked with your name, contents and date opened.

UNIVERSAL WASTE LABELS (when material is designated as waste)
All containers solely containing a universal waste must have a universal waste label identifying the contents as “Universal Waste - (type of universal waste)” that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.

HAZARDOUS WASTE LABELS
All hazardous waste containers must have a label identifying the contents as hazardous. Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.
STUDENT ACKNOWLEDGEMENT

I ________________________________ (print your full name) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies. I hereby agree to the syllabus and its provisions.

Course number and section: ________________  Risk Rating: ________________

Student phone number: ________________________________

Student e-mail address: ________________________________

Student Signature: ________________________________  Date: ________________

Faculty Name: ________________________________

Faculty Signature: ________________________________  Date: ________________
PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: __________________________________________________________
Signature: ___________________________________________________________
Date: ___________________________________________________________________
Name of Course: ________________________________________________________