



southeastern college art conference

## MINUTES

**2013 Annual SECAC Board of Directors Meeting**  
**4:00-7:00 p.m., Wednesday, October 30**  
**Grandover Room, Koury Center, Greensboro, NC**

**Members of the Board present:** **President** Floyd W. Martin, University of Arkansas at Little Rock; **First Vice-President** Jason Guynes, University of South Alabama; **Second Vice-President** Kevin Concannon, Virginia Tech University; **Secretary-Treasurer** Beth Mulvaney, Meredith College; **Past President** Debra Murphy, University of North Florida; **Chair, SECAC Fellowship Committee** Jenny Hager, University of North Florida; **Chair, 2013 Annual Conference** Lawrence Jenkins, University of North Carolina at Greensboro; **Alabama**—James Rodger Alexander, University of Alabama at Birmingham; **Arkansas**—Laura Amrhein, University of Arkansas at Little Rock; **Kentucky**—Brent Dedas, Western Kentucky University; **Florida**—Amy Broderick, Florida Atlantic University; **Georgia**—Sandra Reed, SCAD; **Louisiana**—Richard Doubleday, Louisiana State University; **Mississippi**—Benjamin Harvey, Mississippi State University; **South Carolina**—Jane Nodine, University of South Carolina Upstate; **Tennessee**—Vida Hull, East Tennessee State University; **Virginia**—Reni Gower, Virginia Commonwealth University; **West Virginia**—Kristina Olson, West Virginia University; **At Large**—Kurt Pitluga, Slippery Rock University of Pennsylvania; and **SECAC Administrator** Rachel Frew.

**Board Members absent:** **Editor, SECAC Review** Peter Scott Brown, University of North Florida; **North Carolina**—Pat Wasserboehr, University of North Carolina at Greensboro; **At Large**—Ria O'Foghlu, Whittier College.

**Affiliated Societies represented:** **VRA representative**--Kathe Albrecht; **MACAA representative**—Mysoon Rizk; **SGC International representative**—Scott Betz; **FATE representative**—Brent Dedas; **ATSAH representative**—Barbara Watts.

**Others: 2014 Conference Chair** Jeff Schwarz;

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President Floyd Martin called the meeting to order, welcomed everyone to Greensboro and asked for introductions and recognized new Board members:

Arkansas – Laura Amrhein  
Florida – Amy Broderick (re-elected)  
Tennessee – Vida Hull (re-elected)  
At-Large #1 – Kurt Pitluga  
Richard Doubleday, appointed for Louisiana (Rachel Stephens' resignation)  
Secretary-Treasurer – Beth Mulvaney (re-elected)

Following the adoption of the agenda President Martin asked the Board to consider approving the minutes from the 2012 Board Meeting (<http://www.secollegeart.org/Board-Meeting-Minutes.html>). A motion was made to approve the minutes as posted; it was seconded and the minutes were approved unanimously.

Lawrence Jenkins welcomed the Board to the 2013 Conference in Greensboro and gave an overview of the coming days' activities. He noted that AIP (Art in Odd Places) had garnered a great deal of attention in the local press, which was tremendous publicity for SECAC (and UNC-G). The Board thanked Jenkins for organizing his 2<sup>nd</sup> SECAC conference (his first was in 2008 in New Orleans).

Treasurer Beth Mulvaney reviewed the budget (see below, pp. 6-7) with the directors. There were no questions.

Administrator Rachel Frew reviewed the membership numbers; her report (see below, pp. 8-11) includes membership numbers by the breakdown of states, nations and disciplines represented. The Board of Directors thanked Administrator Frew for her work throughout the year.

### **Standing Committee Reports:**

**Executive Committee:** President Martin reported that the Executive Committee met earlier in the day to discuss a few issues, which will result in some recommendations that will be given during the meeting.

### **SECAC Artists Fellowship** (see below, p. 12)

Jenny Hager reported 77 applications, with a total of 86 applicants. The committee was scheduled to meet on Thursday, Oct. 31 to finalize the selection, which will be announced at the annual luncheon on Friday. She noted that this is her 5<sup>th</sup> year and final year as chair. Scott Betz has agreed to be the next chair. Hager made a number of recommendations to improve the process, which are listed in her report. Discussion ensued about the idea of limiting recipients to receiving this award once in a lifetime. Instead, it was suggested that the wording be added "Preference will be given to those who have not received the fellowship." A motion was made to add that the guidelines be changed to say that "a recipient may not apply again within a 5-year cycle." This was approved and the guidelines on the website have been changed.

### **SECAC Review** (see below, pp. 12-14)

Editor Scott Brown could not be at the meeting but he submitted a very complete report. The 2013 issue will be dedicated to the memory of Pamela H. Simpson, a long-time, dedicated member of SECAC. President Martin brought up Editor Brown's suggestion to consider a new name for the journal with hopes that the *Review* might be picked up by JSTOR (which does not index regional publications). Martin asked for a committee to review possible names; the Executive Board has narrowed the list provided by Brown to 4 titles. The name change would go into effect in 2016. The Executive Committee will be joined by the Editor and the Editorial Board. Anyone who has suggestions (or if you would like to join the committee) should send them to President Martin.

Editor Brown has indicated he would like to step down after the 2014 issue. SECAC intends to have a general call for interest in the position.

### **Nominating Committee**

First Vice President Jason Guynes is constitutionally the chair of the Nominating Committee, with 3 additional Directors of the Board serving on the committee. This year we will be electing the following positions:

Five Board seats for on-line election in spring 2014: Georgia (eligible for re-election); South Carolina (open); Virginia (eligible for re-election); West Virginia (open); At-Large #2 (eligible for re-election).

Two officers are scheduled to be elected at 2014 meeting (1<sup>st</sup> Vice-President and 2<sup>nd</sup> Vice-President).

Traditionally we ask for volunteers for the Nominating Committee: James Alexander (AL), Laura Armhein (AR), and Ben Harvey (MS) volunteered. The Board voted unanimously to accept the new members of the Nominating Committee.

### **Professional Awards Committee**

First Vice President Guynes reported that there would be some great awards to hand out on Friday at

the Awards Luncheon. He did report that we didn't have as many nominations as we have had in the past. (This committee encourages repeat nominations.)

### **Future conferences:**

October 8-11, 2014 Ringling College of Art and Design, Sarasota  
2014 Conference Chair Jeff Schwartz distributed copies of the budget. It was decided that Schwartz would meet with select members of the Executive Committee to firm up the budget prior to the membership meeting on Saturday. The hotel rate in Sarasota is \$189/night.

October 21-24, 2015 Pittsburgh  
2015 Conference Chairs Kurt Pitluga and Kristina Olsen are chairing the conference; there is no host institution. They reported that significant progress on organizing the conference took place over the past year. Confluence is the conference theme (Pittsburgh is at the nexus of 3 rivers). A cast iron pour is planned. Other workshops are in the process of being organized. The hotel rate in Pittsburgh is \$189/night.

### **Prospective Conference**

October 18-23, 2016 Roanoke / Virginia Tech

Kevin Concannon reported on details for a conference hosted by Virginia Tech, which will take place in Roanoke, a 45-minute drive from the University. Conference rate will probably go up because of the food & beverage costs associated with this hotel (continuous feeding or the "landlocked Love Boat"). The hotel is \$159/night.

### **Affiliates and Friends:**

SESAH (see below, p. 15 ) Representative Laura Hollengreen could not be here; a report is attached below.

VRA (see below, p. 16) Representative Kathe Albrecht highlighted activities of the VRA at the conference. She will step down as affiliate representative at the end of this year.

FATE (see below, p. 17) Representative Brent Dedas reported on the activities of FATE; a more complete report may be found below.

ATSAH (see below, p. 17) Representative Barbara Watts reported on sessions they have sponsored over the past year; a more complete report is below.

MACAA (see below, p. 18) Representative Mysoon Rizk gave a brief report on the upcoming conference and referred to her report.

AHPT (no report submitted) Representative Marjorie Och could not be at the meeting.

SGC International (see below, pp. 18-19) Representative Scott Betz gave a brief report; a more complete report is below.

### **SECAC at CAA**

Kevin Concannon reported that Kathryn Shields of Guilford College is organizing the CAA session in February, 2015.

### **Old Business**

Long-range Planning:

President Martin began a discussion about the need to plan for a full-time Administrator in the future by acknowledging the full-time responsibilities (and part-time pay and benefits) of our Administrator, Rachel Frew. We likely need to move toward supplying benefits, if not for Rachel, certainly for her successor.

Constitutional Revisions (see below, p.20)

President Martin guided the Directors in the revisions of the Constitution, which basically does

allow SECAC to hold conferences outside of the original 13 states of the Southeastern region. The Directors don't ratify this through a vote, but the vote does occur at the Membership Meeting on Saturday, November 2, 2013.

Conference Policies (see below, pp.21-26)

Georgia Director Sandra Reed spearheaded this effort to revise the policy handbook. The Executive Committee reviewed this document and recommends that this document should continue to be revised with the hope of circulating a final document in January or February 2014 and for an electronic vote.

Review and Revision of Standards (for Graphic Design)

President Martin prefaced this discussion by noting that we have had a welcome large influx of Graphic Designers into SECAC and a growing number of sessions devoted to Graphic Design in the past 5 years. We would like to appoint a formal committee to look at drafting a statement on Standards (for Graphic Design or if Studio should have a section for Graphic Designers). Currently Dana Gay, Diane Gibbs, and Richard Doubleday have volunteered. Jane Nodine volunteered a new faculty member: Dean Ballas.

Scholarship of Teaching and Learning (SoTL) (see below, p. 26)

2<sup>nd</sup> Vice President Kevin Concannon led an investigation of how we might incorporate SoTL in a more intentional way. The decision has been made to try out something similar to what has occurred at CAA: FL Director Amy Broderick will be scouting pedagogical panels at the conference this year and through an invitation to interested individuals she will create a committee of individuals to put together a proposal for a special section of the *SECAC Review* for 2015 or beyond.

On-line Exhibition Reviews (see below, p. 27)

WV Director and Exhibitions Review Editor Kristina Olson reported on the appointed subcommittee's research to include online exhibition reviews (in addition to publishing scholarly reviews in the *SECAC Review*) to make the exhibition reviews more timely and a service to members. This would be separate from and in addition to the published Exhibition Reviews in the *SECAC Review*. This committee established a framework of guiding principles for these reviews (included in the report below). Suggestions were made for a WordPress type of posting to allow for interactivity. Concerns were raised about workload and whether there should be an online editor. A motion was made to adopt the guidelines for at least a year and the agreement to reassess next year to see if revisions to the guidelines need to be made with the provision that writers be members of SECAC. The motion was seconded and unanimously accepted.

Curated Exhibition (see below, pp. 28-36)

VA Director Reni Gower reviewed what she brought to the Board last year and what has been planned for future years. Martin summarized the thoughts of the Executive Board: to handle this Curatorial Award as similar to proposing a panel. At this time there are not financial reserves to commit a set award each year, nor the human resources to commit to this project. The Board is supportive of this idea, but further work needs to be done to make a decision about how this project might go forward. 2<sup>nd</sup> Vice President Kevin Concannon proposed that conference directors be added to a committee to look at concerns to see how these questions may be addressed. A number of concerns were expressed by individual board members. A formal motion was never made to bring this proposal to the floor.

### **New Business**

A decision was made to adjust SECAC Newsletter schedule to two per year: this already is the practice. SECAC is moving toward online only.

Future Meeting Sites (2017, 2018, 2019): Need to lock in hotel rates far in advance. Kevin Conlon, who is now at the Columbus College of Art & Design (Columbus, Ohio), is interested in 2017. Discussions are in progress for 2018 (perhaps University of Alabama at Birmingham) and 2019. Board member participation is encouraged (who would like to host?).

New William R. Levin Award is established and procedures are developed (see below, pp. 37-38). Member Bill Levin has made a generous award to SECAC; it will be the equivalent of the Artist's Fellowship, but for Art Historians.

The Executive Committee recommends the establishment of an award for Graphic Designers: the Professional Achievement in Graphic Design award. A motion was made and seconded; it was unanimously approved.

Reminder: Annual Members' Breakfast and Business Meeting is on Saturday, 7:00-8:00 am in the Colony Room. Also, tonight at 7:00 p.m. is the Welcome Reception in the Victoria Ballroom.

The Board meeting was adjourned at 7:40 p.m.

Respectfully submitted,

A handwritten signature in cursive script that reads "Beth A. Mulvaney".

Beth A. Mulvaney, SECAC Secretary-Treasurer

SECAC  
Profit and Loss Budget vs. Actual  
January 1 through October 25, 2013

10/25/13

	Jan 1 - Oct 25, '13	Budget	\$ Over Budget	% of Budget
<b>Income</b>				
Memberships				
Individual	41,180.00	46,200.00	-5,020.00	89.1%
Institutional	11,125.00	15,625.00	-4,500.00	71.2%
Student	8,360.00	7,000.00	1,360.00	119.4%
Retired Member	935.00	270.00		
Total Memberships	61,600.00	69,095.00	-7,495.00	89.2%
SECAC Review Income	4,311.21	3,000.00	1,311.21	143.7%
Miscellaneous Income	27.93			
Contributions Income	2,290.00	1,500.00	790.00	152.7%
Conference Income		84,950.00		
Vendor tables	350.00	1,600.00	-1,250.00	21.9%
Registration Member	8,088.00	15,200.00	-7,112.00	53.2%
Registration Student	1,941.00	1,300.00	641.00	149.3%
Registration Retired	102.00	0.00	102.00	100.0%
Early registration Member	63,460.00	52,000.00	11,460.00	122.0%
Early registration Retired	732.00	800.00	-68.00	91.5%
Student	13,343.00	2,750.00	10,593.00	485.2%
Other Conference Income	500.00			
Onsite Registration				
Member	0.00	2,400.00	-2,400.00	0.0%
Onsite Registration				
Student	0.00	400.00	-400.00	0.0%
Juried Show	3,750.00			
Conference contributions	0.00	5,500.00	-5,500.00	0.0%
Total Conference Income	92,266.00	84,950.00	7,316.00	108.6%
Total Income	160,495.14	158,545.00	1,910.14	101.2%
<b>Expense</b>				
Webmaster	1,724.94	2,300.00	383.30	0.83
Artist's Fellowship	13.68	5,000.00	-4,986.32	0.3%
Newsletter				
Newsletter printing	850.00			
Newsletter prep-Mail Service	222.55			
Newsletter mailing	229.15			
Newsletter Design	273.49			
Newsletter - Other	0.00	4,500.00	-4,500.00	0.0%
Total Newsletter	1,575.19	4,500.00	-2,924.81	35.0%
Tax Preparation	975.00	700.00	275.00	139.3%
SECAC Review				
Printing expenses	8,591.25			
Mailing expenses	3,086.25			
Design services	2,461.00			
SECAC Review - Other	0.00	13,000.00	-13,000.00	0.0%
Total SECAC Review	14,138.50	13,000.00	1,138.50	108.8%
Postage	10.12	100.00	-89.88	10.1%
Office Supplies	315.14	2,000.00		
Miscellaneous	69.89	770.00	-700.11	9.1%
Internet Access/Telephone	1,950.64	2,400.00	-449.36	81.3%

Conference Expense	0.00			
Liability Insurance	0.00	500.00	-500.00	0.0%
AiOP	7,600.00	9,700.00	-2,100.00	78.4%
Transportation	15,297.30	6,000.00	9,297.30	255.0%
Supplies	438.80	500.00	-61.20	87.8%
Staff Assistant	420.00	600.00	-180.00	70.0%
Staff and President expenses	0.00	800.00	-800.00	0.0%
Miscellaneous	172.33			
Keynote Speaker	3,500.00	3,500.00	0.00	100.0%
Juried Show	3,000.00	3,000.00	0.00	100.0%
Food and Drink	6,016.06	38,500.00	-32,483.94	15.6%
Final Conference Program	3,406.00			
Graphic Design	1,612.50			
Final Conference Program	3,460.00	5,000.00	-1,540.00	69.2%
Total Final Conference Program	8,478.50	5,000.00	3,478.50	169.6%
Bosch Travel Award	4,000.00	1,250.00	2,750.00	320.0%
Audio Visual Rental	6,600.00	12,000.00	-5,400.00	55.0%
Abstracts Preparation	1,500.00	1,000.00	500.00	150.0%
Total Conference Expense	57,022.99	82,350.00	-25,327.01	69.2%
Bookkeeping	802.92	300.00	502.92	267.6%
Bank Service Charges				
MemberClicks	5,099.88	5,500.00	-400.12	92.7%
Credit Card Fees	5,111.47	2,500.00	2,611.47	204.5%
Bank Fees	385.00	600.00	-215.00	64.2%
Bank Service Charges - Other	0.00			
Total Bank Service Charges	10,596.35	8,600.00	1,996.35	123.2%
Payroll Expenses				
Taxes	2,062.00			
Salary-Staff	23,175.00	30,900.00	-7,725.00	75.0%
Wages	0.00			
Total Payroll Expenses	25,237.00	30,900.00	-5,663.00	81.7%
<b>Total Expense</b>	<b>114,432.36</b>	<b>152,920.00</b>	<b>-38,487.64</b>	<b>74.8%</b>
<b>Net Ordinary Income</b>	<b>56,319.19</b>			

## Administrator's Report - 2013

Rachel Frew

Membership report (previous years' numbers in parentheses)

Individual Memberships: 912 (993) (977) (840) (744) (790) (778) (799) (593)

Student Memberships: 278 (295) (254) (209) (170) (162) (127) (115) (53)

note: 49 presenters and chairs are not registered as of 10/21/13. Log in to register has been a great success and timesaver.

Individual members within SECAC geographical area: 72% (67.1 %)

Student members within SECAC geographical area: 43% (52.3%)

### By discipline:

Archaeology: 12(17) (14) (12) (1) (5) (4) (6)

Architecture: 21 (26) (28) (22) (4) (23) (10) (5)

Art Education: 60 (81 (71) (31) (62) (50) (52) (20)

Art History: 597 (622) (572) (509) (370) (418) (368) (343) (224)

Graphic Design: 99 (104) (98) (82) (61) (75) (55) (20)

Museum Studies 32 (50) (42) (29) (5) (36) (28) (24) (7)

Studio: 421 (465) (477) (402) (304) (400) (428) (459) (224)

Visual Resources: 23 (31) (28) (12) (26) (23) (25) (14)

Note: Some individuals do not indicate an area of interest, or, are listed in multiple areas.

### By location: 46 states, District of Columbia and Puerto Rico

AL 55 (72) (67) (72)

AR 25 (31) (27) (23)

AZ 4 (4) (6) (7)

CA 18 (20) (25) (18)

CO 3 (5)

CT 6 (8) (5) (2)

DE 4 (2) (2) (2)

DC 11 (9) (4) (8)

FL 81 (103) (103) (84)

GA 138 (183) (214) (148)

ID 1 (2) (3)

IL 19 (22) (15) (20)

IN 17 (18) (13) (11)

IA 8 (12) (8) (10)

KS 5 (7) (6) (9)

KY 20 (24) (22) (21)

LA 19 (17) (14) (25)

ME 3 (2) (3) (2)

MD 19 (16)(15) (19)

MA 18 (18) (16) (15)

MI 12 (11) (14) (8)

MN 5 (5) (3) (3)

MS 5 (28) (32) (30)

MO 4 (8) (9) (7)

MT 1 (1)

ND 5 (5) (5) (4)

NE 3 (2)(2) (2)

NH 4 (2) (1) (1)

NJ 19 (15) (8) (7)

NM 6 (3) (5) (5)

NY 92 (93) (76) (50)

NC 155 (126) (80) (73)

OH 22 (32) (21) (17)

OK 7 (6) (8) (4)

PA 34 (50) (56) (43)

PR 1

RI 3 (6) (6) (7)

SC 63 (58) (54) (49)

TN 65 (72) (68) (65)

TX 34 (25) (24) (20)

UT 3 (4) (5) (2)

VT 2 (1)

VA 92 (98) (120) (116)

WA 2 (5) (5) (3)

WV 24 (22) (19) (19)

WI 7 (8) (8) (2)

### Foreign:

UK 1 (3)

Netherlands 0 (1)

Canada 2 (2)

Hong Kong 1 (1)

Sweden 1

France 1 (2)

Germany (1)

## Conference Registration data as of 20 October 2013:

### Form Submissions

- 613 total submissions
- 613 in Inbox

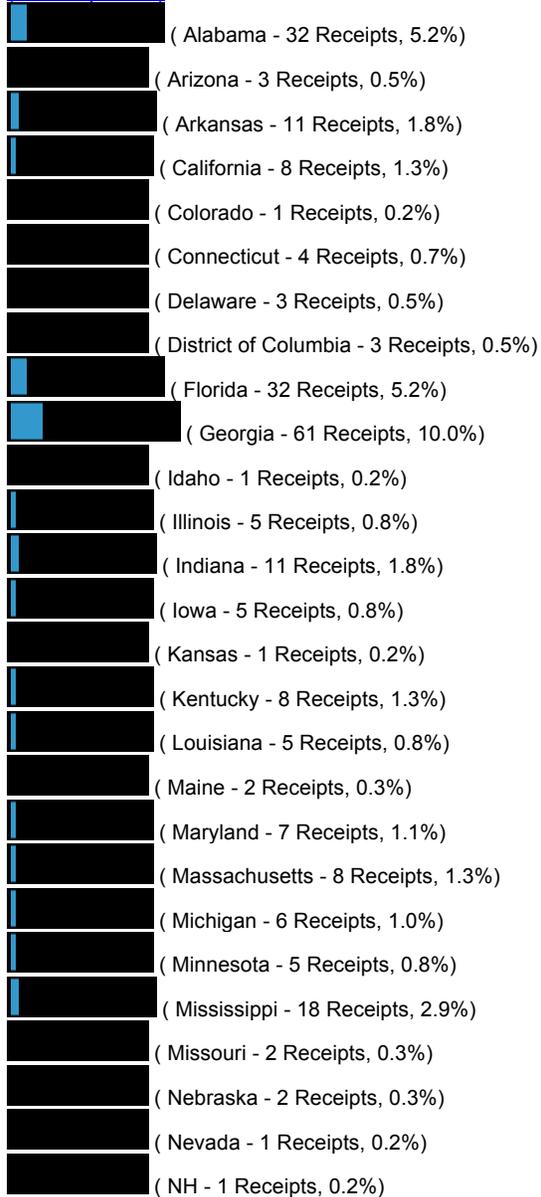
### Payment Processing Information

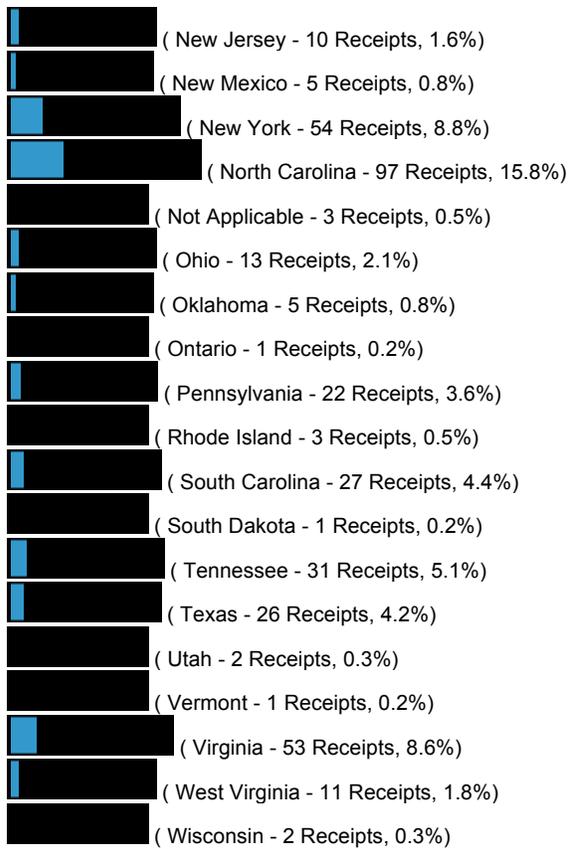
<b>Currency: USD</b>	<b>Total Debits:</b>	<b>\$89,705.00</b>	<b>Total Credits:</b>	<b>\$88,237.00</b>
	Form Debit:	\$84,693.00	Credit Card:	\$84,237.00
	Off-line Credit Card:	\$0.00	Credit - Off-line Card:	\$448.00
	Send Check:	\$4,398.00	Credit - Check:	\$3,552.00
	Credit Card Refund:	\$614.00		

### Question Results

#### QUESTION 1: State

[\(hide responses\)](#)





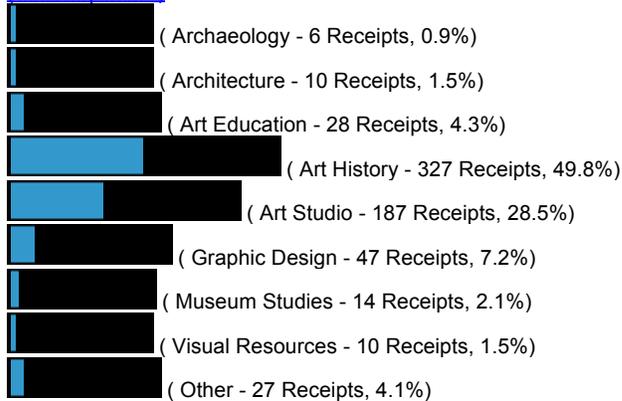
**QUESTION 2: Country**

[\(hide responses\)](#)



**QUESTION 3: Field of Specialization**

[\(hide responses\)](#)



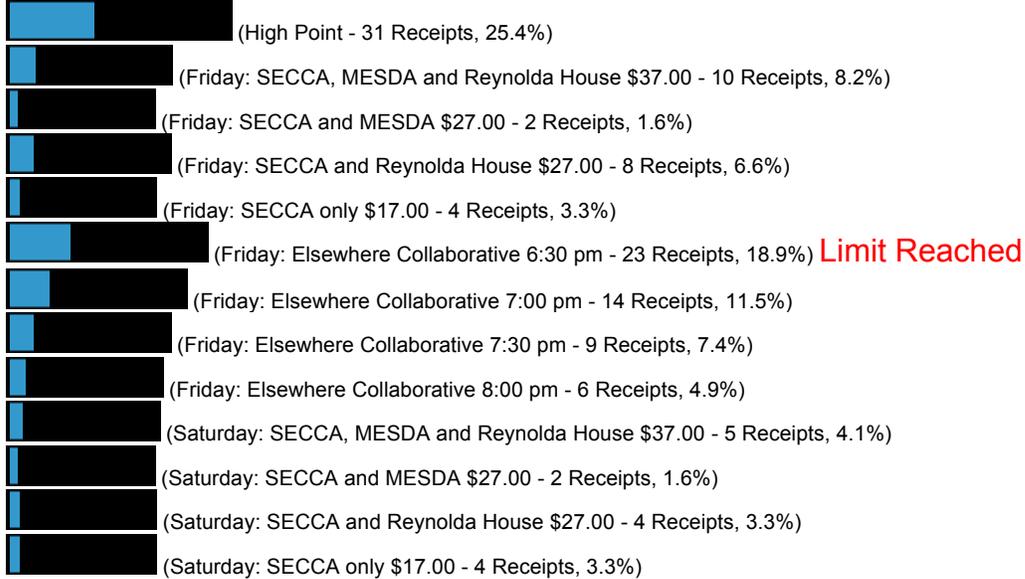
**QUESTION 4: Registration option**

[\(hide responses\)](#)



**QUESTION 5: TOURS**

[\(hide responses\)](#)



**QUESTION 6: Luncheon**

[\(hide responses\)](#)



**QUESTION 7: Hoffman**

[\(hide responses\)](#)



**SECAC Artists Fellowship 2013  
September 6, 2013, Submitted by Jenny Hager**

This year, 77 submissions were received from 21 different states in the US and one applicant from Cuba. Nine of the submissions were group submissions bringing the total applicants to 86. Last year we had 69 total applicants and before that 49. This year's applicants reside predominantly in the southeast and surrounding states, but extend as far as California, Massachusetts, and Cuba.

A committee of three jurors includes Professors Andrew Dunnill and Mariam Stephan from the University of North Carolina Greensboro and Professor Jason John from the University of North Florida in Jacksonville.

As of mid-August, the applications were uploaded to a website and the URL was sent to the jurors for their review and determination of a short list of outstanding applicants. The jurors and the administrator, Professor Jenny Hager of the University of North Florida, will be meeting on Thursday, October 31 from 9-11 am to select the finalist for the 2012 SECAC Artists Fellowship Award. The winner will be announced at the SECAC Awards Luncheon on Friday.

This will be my last year as Chair for the SECAC Artists Fellowship. I've learned a great deal in the past five years doing this job. I am most impressed with how many outstanding artists SECAC represents. The quality of the fellowship applications is amazing.

For the next chair, I would like to make the following suggestions for the next round of applications.

- It was suggested by several SECAC members that previous award winners should not be eligible for another fellowship award. If so, this should be part of the announcement that goes out to membership.
- Have applicants submit a cover page that includes contact information for each applicant in submission/group: name, address, email, phone
- Limit the file size to 10 mb
- Have applicants title their pdf file: Lastname\_Firstname.jpg (no spaces, no special characters)
- No Adobe Acrobat PDF "Portfolio" Files and no collection of separate files or uploads to other transfer sites
- Change upload instructions to match the updated version of RapidPro (as their site has changed slightly) or change to dropbox?

**The *SECAC Review*:  
2013 Annual Report from the Editorial Board**

I. In Press: The 2013 Issue, Vol. XVI, No. 3: 2013 will see a special issue of the Review dedicated to the memory of our colleague, Pam Simpson, past president of SECAC, past editor of the Review. Pam was a pillar of SECAC and a friend and mentor to many in our community of scholars and teachers. The Review received a gratifying response in reply to our request for submissions in memoriam. The Review has gone to press with six studies, including one co-authored (with Travis Nygard) by Pam herself, that address a range of original and idiosyncratic topics (corn palaces, reproductions of Gainsborough

in worsted wool, etc.) that do credit to Pam's unique vision and sense of humor as a scholar. In addition to book and exhibition reviews, the 2013 issue of the Review will include the following articles:

VALERIE HEDQUIST, "How a Lost Painting Endured: Gainsborough's Woodman, Macklin's Poets' Gallery, and Miss Linwood's Needle Painting"

MARILYN CASTO, "Nineteenth-Century Nature Crafts"

BETSY FAHLMAN, "Robert Winthrop Chanler: Flamboyant American Modernist"

TRAVIS NYGARD AND PAMELA SIMPSON, "Indians Playing Indian at the Midwestern Corn Palaces, 1892-2013"

SUZANNE SCHUWEILER, "Sally Mann's South"

ROBERT M. CRAIG, "Art History as Inspiration in the Art of Lane Duncan: From Raphael's Castiglione to Verlaine's 'L'Art Poétique'"

II. In Preparation: The 2014 Issue, Vol. XVI, No. 4: For 2014, The Review has accepted seven articles for publication, including two studies that bring exciting new evidence to bear on our understanding of the career of Leonardo da Vinci and other investigations ranging broadly from the history of that ubiquitous trifle, the doodle, to baroque Spanish sculpture, to women in the 18th century Académie des Beaux Arts, to popular appropriations of the Vendôme Column, to the early years of the great American artist, William Zorach. In addition to book and exhibition reviews, the 2014 issue of the Review will include the following articles:

ROBERT ELLIOTT and JANET SEIZ, "Leonardo's Botanical Drawings and the North Carolina Museum of Art's Portrait of a Youth Crowned with Flowers, attributed to Boltraffio"

DENISE BUDD, "Leonardo in Milan, Before Milan"

ILENIA COLON, "Mystical Writings as Aids in Crystallizing the Image of the Cristo yacente of Gregorio Fernández in Seventeenth-Century Spain"

ANDREW HOTTLE, "Present but Absent: The Obfuscation of Madame Vien"

CHARLES R. MACK, "Metaphorically Speaking: A Grand Tour Souvenir of the Vendome Column"

EFRAM BURK, "Sketch[ing] and Paint[ing] in Ecstasy: William and Marguerite Zorach in Yosemite Valley, Summer 1920"

JIM TOUB, "In and Out of the Margins: The Doodle in Art and Popular Culture"

#### IV. Action Item: Renaming the Review

I excerpt below, from last year's report, my argument in favor a name change for The Review:

Though it has history, the current official title, The Southeastern College Art Conference Review, has many drawbacks and downsides: It is long and thus in conventional usage is often shortened to The SECAC Review (an acronym that means nothing to non-members and makes no explicit reference to art) or simply The Review, which is likewise inaccessible to non-members and even to members who are not alert to the journal's existence. The current title also frequently gives rise to mistaken impressions of The Review's purpose and scope. Its emphasis on the SECAC name implies to some that The Review only publishes works by members or only publishes papers presented at SECAC's annual conference, in the manner of a proceedings. The term, Review, while it has a long history of usage in academic publications, is a bit ambiguous in the field of art. It is clear from the inquiries I regularly receive as editor that some in our audience assume that The Review only publishes exhibition and critical reviews. I fear that this connotation

specific to our field discourages submissions of original scholarship. I suggest renaming The Review with a title that more transparently and accessibly reflects its academic scope and audience, with a by-line that enshrines the journal's role as a SECAC publication. To facilitate library recordkeeping associated with The Review, it has been suggested with good reason that this name change, if agreed, should take place after the current volume number has run, which means that a renamed Review would debut in 2016 with Volume XVII, Number 1. To that end, I propose that we should move swiftly to identify a slate of candidate names and put the issue of a new name to a formal vote at the 2014 Annual Conference.

The name of the journal ought to indicate fairly clearly its scope and subject matter: original research addressing both 1) all periods of art up to the present day and 2) matters of pedagogy relating to instruction in the various fields of art. The inclusion of the SECAC name in the title of the journal needs to be seriously reconsidered. Though the name is our name and is invested with the historical identity of our organization, it is no longer accurately descriptive of our membership or of the pool of authors who contribute to the Review. The circumscribing designation of the journal as the Southeastern College Art Conference Review appears quite logically to imply that our journal is open only to members, that it has a limited, regional audience, and that it is limited in its ambitions to participate in a national or international scholarly discourse. This diminishes the value of publication in the Review in a number of ways: our authors are forced to justify to chairs and deans the significance of their publications in a "regional" journal; organizations like JSTOR will not even consider archiving publications that seem to have a purely regional scope. If we don't retain some explicit reference in the title to the name of the organization, then I propose that we should preserve SECAC in a by-line (i.e. Journal Title, The Journal of the Southeastern College Art Conference).

Following are a variety of potential names suggested previously by members and/or the editorial staff:

Annual Review of Art	College Art Annual
Annual Review of Art and Art History	Enquiries in Art
Ars, artis	Journal of the Southeastern College Art Conference
Art Annual	Southeastern College Art Annual
Art and Art History Annual	Southeastern College Art Journal
Art and Enquiry	Studies in Art
Art Enquiries	Studies in Art and Art History
Art: History, Theory, Pedagogy	
College Art Review	

P. Scott Brown, PhD  
Editor, The Southeastern College Art Conference Review  
Associate Professor of Art History  
University of North Florida

Southeast Chapter of the Society of Architectural Historians (**SESAH**)--**Report**  
Laura H. Hollengreen, representative

A year ago, the Southeast Chapter of the Society of Architectural Historians (SESAH) celebrated its 30<sup>th</sup> anniversary at the annual conference held in Athens, Georgia. As always, the conference offered paper sessions, tours, award ceremonies, and receptions and meals during which members got to know one another and exchanged ideas. An organization with some 135 members, SESAH offers travel scholarships to the conference to make it possible for students and emerging professionals to participate.

Awards were bestowed in the following categories:

- The Best of the South: Preserving Southern Architecture Award  
Awarded to Ford, Powell and Carson for their exemplary interior restoration of the Mission Concepcion in San Antonio, Texas.
- Book Award  
Awarded to Ellen Weiss for *Robert R. Taylor and Tuskegee: An African American Architect Designs for Booker T. Washington* (New South Press, 2011).
- Article Award  
Awarded to Philippe Oszuscik for “Eighteenth-Century Concerns for “Healthy Buildings” on the North Gulf Coast,” *Arris* (2011).
- Emerging Professional Scholarship  
Awarded to Jaime Destefano from the Tennessee Historical Commission.
- SESAH Graduate Student Travel Grant Program  
Awarded to Stephen McNair from the University of Edinburgh and Mark Holton from Kansas State University.

Amendments to the SESAH Constitution and By-Laws were also approved, providing for new Preservation and Webmaster officers on the Board and describing their roles, as well as defining the procedures for the Nomination Committee and the Best of the South Award Committee.

SESAH continues to publish its peer-reviewed annual journal *Arris*, currently under the editorship of Barbara Klinkhammer (Philadelphia University) and Gregor Kalas (University of Tennessee, Knoxville). Back issues of the journal are presently being digitized at Georgia Tech and will eventually be available through an open, searchable database.

Finally, this report coincides with the 2013 Annual Conference, which is taking place in Charlotte, North Carolina, hosted by the College of Arts and Architecture and the School of Architecture at the University of North Carolina at Charlotte. The 2014 Annual Conference will be held in Fayetteville, Arkansas, the 2015 meeting in San Antonio, Texas, and the 2016 meeting in New Orleans, Louisiana.

## **VISUAL RESOURCES ASSOCIATION (VRA)**

Kathe Hicks Albrecht, Representative

At SECAC 2013, the VRA affiliate group is sponsoring a session entitled “Connections and Transformations: New Technologies in the Arts and Humanities” on Friday, November 1, from 3:30 to 5:30 PM.

### 2013-2014 Highlights and Upcoming Events

- The VRA-31 Annual Conference was held April 3-7, 2013 in Providence, Rhode Island. The theme was “Capitalizing on Creativity.” This international conference with workshops, sessions, special interest group meetings and tours was attended by Visual Resources professionals from all over the world.
- The 2014 VRA annual conference will be held March 12-15 in Milwaukee, Wisconsin. It is VRA’s 32<sup>nd</sup> annual conference. In the coming months, details on the conference will be posted: <http://www.vraweb.org/conferences/vra32/>
- The Summer Educational Institute for Visual Resources and Image Management is jointly sponsored by the Art Libraries Society of North America (ARLIS/NA) and the Visual Resources Association Foundation (VRAF). SEI 2013 was held at the University of Michigan in Ann Arbor from June 18-21. For information on SEI 2014, visit <http://sei.vrafoundation.org>
- The VRAF funds an on-going grants program: the VRAF Project Grant provides support in the amount of \$1500 for projects in the field of visual resources and image management. The Professional Development grant is an annual award of \$850 to an individual (one emerging and one veteran professional) for professional development in the field of visual resources and image management. Complete information and applications can be found at: <http://www.vrafoundation.org/resources.htm>
- The VRA—Southeast regional chapter members were instrumental in developing the SECAC 2013 VR session. Chapter information can be found on the VRA website at: <http://vraweb.org/chapters/southeast/index.html>
- The VRA—Mid-Atlantic regional chapter held a summer meeting at Johns Hopkins University on August 9. The meeting gave members an opportunity to visit the visual resources center, hear a presentation on “Bringing Digital Literacy into the Classroom,” and tour the brand-new Brody Learning Commons in the JHU Library. The day-long meeting included lunch, a chapter business meeting, and plenty of time to explore the Baltimore Museum of Art and the historic Homewood House. The Mid-Atlantic chapter also met at the VRA Annual Conference in Providence in April. For more information, please visit <http://www.vraweb.org/chapters/midatlantic/index.html>

## **Foundations in Art: Theory and Education (FATE)**

Brent Dedas, representative

FATE concluded an incredibly successful conference in Savannah last April and continues with its off year regional conferences as it ramps up to its 2015 national conference hosted by Herron School of Art in Indianapolis.

FATE's newly re-designed scholarly publication "FATE in Review" continues to look for submissions. See the website for more. \*[www.foundationsinart.org](http://www.foundationsinart.org)

## **Association for Textual Scholarship in Art History (ATSAH)**

Liana De Girolami Cheney, representative

A. In 2013, ATSAH organized two sessions at CAA in New York City: one session on Homoerotic Art (19th-20th Centuries) and the second on Stained Glass Windows (19<sup>th</sup>-20th Centuries)

B. In 2013, ATASH sponsored 3 sessions at RSA in Stained Glass Windows (Italian Renaissance) in San Diego, California

C. ATSAH organized one session at SECAC on Portraiture in 2012 and on Texting, Past and Present in 2013

D. In 2013, ATSAH organized 4 sessions on The Italian Artistic Vision for Sixteenth-Century Conference in San Juan, Puerto Rico

E. Publication with *ERIC* (Exploration in Renaissance Culture) of a special volume on *Vasari Context*, eds. Prof. Yale Even, UM at Saint Louis, and Liana De Girolami Cheney, Universidad de Coruña, Spain.

ATSAH is grateful to Prof. Barbara Watts, Florida Atlantic University, for representing the organization at the SECAC Board meetings as well as organizing the ATSAH sessions for 2012 and 2013.

We thank the support for ATSAH at SECAC for 2013.

## **Mid-America College Art Association (MACAA)**

Mysoon Rizk, representative

The 2012 Mid-America College Art Association (MACAA) was hosted by Wayne State University and held in Detroit, Michigan on October 3-6, 2012. The conference included 400 attendees; three featured speakers (Fritz Haeg, Donald Lipski, and Lilly Wei); two exhibitions; several workshops, and fifty panel sessions, along with visits to the Detroit Institute of Arts, the Museum of Contemporary Art Detroit, and galleries at Wayne State University such as the Elaine L. Jacob Gallery.

Building on the success of the 2012 conference, the 2014 MACAA conference will be held in San Antonio, Texas and hosted by the University of Texas at San Antonio (UTSA). This will be the first MACAA conference in Texas and we are very excited to extend our

programming directly to that region. During a retreat in San Antonio in May 2013, to help plan the conference, the MACAA board also elected a new slate of officers, most notably, the new MACAA President: Jeffrey Adams (Director, Appalachian Center for Craft, Tennessee Tech University).

The Texas conference is scheduled for October 22-25, 2014 and entitled “Mash-Up: Navigating Art and Academia in This New Millennium.” Dr. Scott Sherer (Associate Professor of Art History, and Director, UTSA Art Gallery and Satellite Space, Department of Art and Art History) is the MACAA conference chair, Gregg Elliott (Chair, Department of Art and Art History) the UTSA institution coordinator, and Laura Crist (Art Gallery Coordinator) the conference contact (210-458-4391).

Programming will include featured speakers, panel presentations in art, design, and art history, as well as a MACAA membership exhibition. San Antonio offers visitors a rich and resonant blend of cultural histories and a dynamic contemporary arts scene. Two initial deadlines to keep in mind are the Call for Panels/Sessions by December 13, 2013, and Call for Papers/Participation as well as Entries for Membership Exhibition by April 4, 2014. Information will soon be available at the MACAA and UTSA websites (macaart.org and art.utsa.edu). Immediate inquiries may be sent to macaa2014@utsa.edu.

#### **Art Historians Interested in Pedagogy and Technology (AHPT)**

No report was submitted.

#### **SGC International**

Scott Betz, representative

The 42nd SGC International Printmaking Conference will be held in the San Francisco Bay Area March 26-29, 2014. The conference theme is *Bridges: Spanning Tradition, Innovation, and Activism*.

With San Francisco’s Hyatt Regency, Embarcadero serving as the conference hotel and site of key events, demonstrations, exhibitions, and additional programming will take place at many San Francisco and East Bay venues. Positioned on the Pacific Rim, the Bay Area reflects the diversity of an international port, fosters a culture in which social justice runs parallel with technological innovation, and is home to an artistic community that continues to shape political activism.

Printmaking has historically been celebrated as a hybrid medium that embraces diverse working methodologies. Tradition joins with creativity; the familiar is married to the unknown. The print is a means for dissemination of ideas and a catalyst for social change.

Bridges will investigate the intersections between traditional and emerging technologies and how these tools are vehicles for creating meaningful and critical discourse around contemporary issues.

Participating organizations include:

Academy of Art University, Berkeley Art Museum, California College of the Arts, City College of San Francisco, Compound Studios and Gallery, Crown Point Press, Electric Works, Fine Arts Museums of San Francisco, Galeria de la Raza, Graphic Arts

Workshop, Kala Art Institute, Magnolia Editions, Mission Grafica, Paulson-Bott Press, Pro Arts Oakland, Richmond Art Center, San Francisco Arts Commission, San Francisco Art Institute, San Francisco Center for the Book, San Francisco State University, San Jose Institute of Contemporary Art, Sonoma State University, Tech Shop San Francisco, University of California, Berkeley

Conference events will be grouped in specific San Francisco neighborhoods Wednesday, Thursday and Saturday. Events in the East Bay will be scheduled on Friday. Expect announcements in November 2013 of the conference schedule of events and registration information.

**About SGCI:**

The SGCI is the largest print organization in North America. Its annual conference is the biggest annual gathering focused on the field of printmaking. Artists from all 50 states attend the conference. Regular international attendees come from Canada, South and Central America, and Europe.

## **SECAC Constitutional Amendments To Be Voted on at the Membership Meeting in 2013**

### **Article III-9, Officers**

The Conference shall elect fourteen Directors, one from each of the states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia and two At-large who shall come from outside the region defined by the states mentioned previously. The term of a Director is limited to two consecutive three-year terms (six years). (In the unlikely event that there is not an adequate candidate pool for a specific state, the incumbent may serve an additional three-year term before an election is held). Directors shall be elected by ballot ~~mailed~~ **distributed** to all active members of the Conference from a slate of nominees prepared by the Nominating Committee and from such additional nominations as may be made by a petition of any five active members of the Conference thirty days prior to the announced date of the election. This election shall normally take place at least one month before the annual meeting of the Conference. The President, First Vice president, Second Vice President, Director of the Annual Meeting, Secretary-Treasurer, and Editor shall be Directors, ex-officio, during their term of office. The past President shall serve as a Director for three years following his/her term of office.

*Commentary: By changing the word “mailed” to “distributed” we allow electronic communication.*

### **Article IV-1, Annual Meetings**

The Conference shall meet annually, ~~at the invitation of an institution of higher learning in the southeast~~ as determined at the annual meeting. **Normally an annual meeting will be hosted by an institution of higher learning in the southeast, but at times meetings may be held without a host institution or outside of the southeast.** The business of the Conference shall be conducted at the annual business meeting scheduled during the conference. No matter not on the agenda set by the Board may be considered by the meeting unless two-thirds of the members present and voting shall desire to put such a matter on the agenda.

*Commentary: By removing the requirement of having a “hosted” meeting in the southeast, the organization allows itself more options, such as the upcoming Pittsburgh meeting.*

## **Proposed Conference Policies**

Southeastern College Art Conference (SECAC)

### **CONFERENCE POLICIES**

(Approved by Board of Directors, 1992, amended 1995, 1998, 1999, 2000, 2004, 2005, 2006, pending 2013)

- i. In this document, “session” refers to a group of presenters regardless of the presenters’ disciplines or the format of the presentation.
- ii. In this document, “participant” refers to any individual who has an active role in the conference as a session presenter, an exhibitor in the annual juried exhibition, and/or or who presents his or her work or ideas as part of a conference activity or event. “Attendee” is used to refer to individuals who are SECAC members of the audience for sessions and/or conference activities or events.
- iii. In this document, “dues” refers to the cost of annual membership. “Conference fee” refers to the cost of registration to attend the annual conference.
- iv. In this document, “Administrator” refers to the SECAC Administrator, who is an employee of SECAC. “Director” refers to the Conference Director, who is a SECAC member.
- v. The SECAC website, mentioned within this document, may be accessed at [www.secollegeart.org](http://www.secollegeart.org).

The outline of this Conference Polices document is as follows:

- I. SECAC Conference Hosts.
  - II. SECAC Conference Budget.
  - III. SECAC Conference Director’s Responsibilities.
  - IV. Responsibilities of All SECAC Attendees.
  - V. SECAC Participants’ Responsibilities.
  - VI. SECAC Session Chairs’ Responsibilities.
- I. SECAC Conference Hosts.
    - A. Invitations to host the annual SECAC conference should be submitted to the Board of Directors no less than three years prior to the date of the conference to be hosted. This invitation should be a formal proposal signed by an appropriate administrator of the host institution.
    - B. After the Board of Directors has accepted the invitation, the proposal is voted on by SECAC members at the subsequent year’s Membership Business Meeting, and no less than two years prior to the date of the conference to be hosted.
    - C. An organization wishing to meet jointly with SECAC must submit a request to the Board of Directors at least two years prior to the date of the desired joint meeting.

1. Joint meetings are discussed at length in the SECAC Conference Planning Guide, which is available from the SECAC website.

2. The SECAC Board of Directors must approve an agreement that defines financial and logistical arrangements for a joint meeting. A letter of agreement signed by the SECAC President and an appropriate administrator of the joint organization must be completed immediately following the SECAC membership's approval of the registration fees for the conference in question. Joint conferees and organizations must agree to all SECAC Conference Policies.

## II. SECAC Conference Budget.

A. The Conference Director must submit a conference budget, including proposed registration fees, to the Board of Directors no less than one year in advance of the date of the conference. The maximum registration fee for the conference is set at this time.

1. A letter of agreement confirming details of the budget will be signed by the President of SECAC, the Conference Director, and an appropriate administrator of the host institution.

2. Should budget projections exceed the approved budget by more than 15%, the Conference Director must submit a revised budget for approval to the President and the Executive Committee no later than June of the year of the conference.

3. Any contract or agreement that requires payment before terms of the agreement are fulfilled must be accompanied by a cancellation policy in writing that assures SECAC's recovery of funds paid.

a) Contracts are to be signed by the SECAC President, or by the SECAC Administrator on behalf of the President.

b) It may be advisable to seek legal counsel on contracts.

B. The Conference Director must develop a conference structure with the intent that conference income will cover conference expenses.

1. Fees are set for Early, Regular, and On-Site registration for Individual, Student, and Retired members.

a) Retired members will be charged no more than one-half the registration fee for individuals. This fee varies during Early, Regular, and On-site registration times. Membership dues are reduced for Retired Members: See the SECAC website for current dues.

b) Graduate and undergraduate students are required to pay student membership dues and the student conference registration fee. Graduate and undergraduate students will be charged no more than one-half the registration fee for individuals. This fee increases between Early, Regular,

and On-site registration periods. Membership dues are reduced for students: See the SECAC website for current dues.

c) Spouses or companions of registered members who would like to attend conference activities must pay registration fees. Spouses or companions of registered members may have membership dues waived at the discretion of the SECAC Administrator. Spouses or companions who are involved in SECAC activities as studio or art history professionals should pay membership and registration fees.

2. Each conference may offer optional activities that may or may not have fees in addition to the conference fee.

3. A complimentary room at the conference hotel shall be made available to both the current President of SECAC and to the SECAC Administrator. Additional complimentary rooms shall be used at the discretion of the Conference Director of the annual meeting, with priority being given to persons for whom SECAC would have to pay expenses.

### III. SECAC Conference Director's Responsibilities.

A. The Conference Director is the responsible contact between SECAC and the host institution and should be aware of not only SECAC policies but also those of the host institution.

B. The Conference Director oversees a process that makes a balanced program representative of members' wide-ranging areas of interest.

1. The Conference Director is obligated to follow the process for organizing the conference program as outlined in the SECAC Annual Conference Planning Guide and as discussed in this document. The Guide provides instructions relative to the Annual Juried Exhibition that is part of the conference; the Gulnar Bosch Travel Awards; program scope and duration (typically ten or more session blocks each with eight to ten concurrent sessions within a two-and-a-half to three-day format); planning a joint conference with another organization, if considered; as well as many other issues that every Conference Director will need to address.

2. There is no obligation to set a theme for the annual conference. If one is developed, it should not serve to narrow the focus of the program.

3. In some instances the conference program may include special invitational or sponsored sessions, but these should in no way impinge on the principal of open submissions.

C. The Conference Director will support communication of conference policies.

1. The Call for Papers shall require all submitters to notify their session chairs if they are submitting more than one proposal or if they are presenting the same proposal to more than one session. It must also indicate that the maximum number of proposals from any individual is two.

2. The Conference Director will provide conference updates to the Administrator for placement on the SECAC website.
  3. The Conference Director will remind the representatives of SECAC's Affiliated Societies that they must adhere to the deadline for the Call for Sessions.
  4. The Conference Director is responsible for informing session chairs of SECAC policies by distribution of the Guidelines for Session Chairs.
- D. The Conference Director will develop a plan for how to handle guests and volunteers, which has been worked out with the SECAC Administrator at the time the conference budget is submitted.
1. In consultation with the SECAC Administrator, the Conference Director has the discretion to waive all or part of the conference registration fee for individuals on a limited basis, for instance in the case of volunteers who have given significant assistance in planning the conference or for the host institution's leadership.
  2. The Conference Director should first seek any necessary volunteers from among conference attendees who are required to pay dues and fees.
  3. The Conference Director may waive student conference registration fees for undergraduate and high school students from the host institution(s) and those within a close geographic proximity to the host institution, who wish to elect a limited registration in order to attend sessions only, who are not participants, and who do not wish to attend conference receptions and other activities that are directly supported by member dues and conference fees (such as those involving catering, transportation, admission, etc.).
    - a) Undergraduate and high school students who wish to elect this limited registration may attend sessions without paying student membership dues.
    - b) These undergraduate and high school student guests must defer limited seating to registered members.
    - c) This limited registration for undergraduate and high school students will not be advertised in conference materials.
  4. At the discretion of the Conference Director, Day Passes will be made available to non-SECAC members from the local area and purchased on-site at the conference (color-coded tags by the day). The cost of the Day Pass will be  $\frac{1}{2}$  the conference registration fee + \$5.00.
    - a) The Day Pass will not be advertised in conference materials and is not available to SECAC members.

b) It is the responsibility of the Conference Director to handle registration and name tags for the Day Pass in an area separate from SECAC registration.

IV. Responsibilities of All SECAC Attendees.

A. Every conference attendee and participant shall have paid current membership dues and a conference registration fee.

B. If there be anyone known to the Administrator as having taken part as a presenter who has not paid membership dues for that year or the registration fee for that annual meeting and who shall subsequently apply to be a panelist or give a paper at a subsequent annual meeting, the Administrator shall see that this person is notified that he/she may not be on the panel or give the paper unless she/he first pay membership and registration fee for the conference for which she/he is in arrears and also pay in advance membership and registration fee for the annual meeting in which she/he intends to participate.

V. SECAC Session Chairs' Responsibilities.

A. Session chairs are responsible for informing participants on their sessions of SECAC policies and highlighting each presenter's individual responsibility to pay membership dues at the time of acceptance on the session and the conference registration fee prior to presenting at the conference.

B. Session chairs must inform the SECAC Administrator before the conference is over of any presenter on his or her session who did not participate in the conference and/or present his or her own paper in person.

C. Session chairs have many other responsibilities. Refer to the SECAC document, Information for Session Chairs. This document is found on the Conference page of the SECAC website.

VI. SECAC Participant Responsibilities.

A. Every conference attendee and participant shall have paid current membership dues and the conference registration fee. Additional financial expenditures may include and are not limited to travel expenses, meals, and lodging.

B. Participants are expected to make their presentations in person. Only if a last minute emergency occurs can a substitute make the presentation. Because the participant has received the professional benefit of being listed in the program, no conference fees will be refunded in the event of an emergency.

C. Each participant may serve as chair for one session and also as a presenter on either his or her own session or on a session chaired by another individual. He or she cannot serve as a chair on two sessions or be a presenter on two sessions. Participation in the Annual Juried Exhibition is in addition to these roles.

D. A participant with an emergency that will preclude participation in the conference should contact his or her session chair prior to the session, and remains

obligated to pay membership dues and registration fees if his or her paper is presented in their absence.

E. Participants are obligated to follow the Conference Media Policy, which is updated regularly. The current policy is found on the SECAC website and outlines the equipment that will be available in each session room, the process and deadline for any other media requests, and equipment that participants must provide.

F. The Annual Juried Exhibition is part of the conference. Participants in the exhibition are required to pay membership dues no later than at the time of acceptance into the exhibition. Should a participant in the exhibition wish to attend the exhibition reception as part of the conference events, sessions, and/or any other parts of the conference, he or she must pay the conference registration fee.

### **Scholarship of Teaching and Learning (SoTAL)**

#### **Kevin Concannon**

Following a discussion about the place of SoTAL (Scholarship of Teaching, Assessment, and Learning) in SECAC and its publications, Floyd Martin appointed a working group to consider the matter. The ad hoc committee consisted of Scott Brown, Amy Broderick, Lawrence Jenkins, and Kevin Concannon.

At the meeting, a proposal for including a pedagogy section in the Review was put forward. Scott noted that increasing the size of the Review would be a costly matter. There was discussion about an online journal; this too presents financial and operational demands. Over the summer months, email discussions yielded a proposal to invite a “guest editor” for a special one-issue section on pedagogy as a trial run. Should the issue move forward, a special section on pedagogy would displace a few more traditional art history articles to leave room for the pedagogy section (thereby mitigating the additional expenses).

It was proposed at the meeting that Amy scout panels in Greensboro for potential contributors and subsequently issue a call for papers. A previous *Art Journal* issue that used this model was briefly discussed (*Art Journal* 64, no. 2 Summer 2005). In that instance, “section editor” Peggy Phelan scouted sessions, convening a roundtable discussion at the next annual meeting (by invitation only) with presenters whose papers she thought interesting. The roundtable was recorded, transcribed, and, along with a prolonged follow-up email discussion, edited for final publication. While this model produced a roundtable discussion that touched on multiple SoTAL issues, it might also work to present a selection of articles on specific issues. In addition to scouting the Greensboro conference, a review of previous programs may yield a list of SoTAL-engaged scholars who could be contacted with a call for papers.

On May 30, Scott pointed out that the earliest potential issue at that point would be 2015. At this point, the above-outlined plan seems generally agreeable, and the ball would seem to be in Amy’s court.

## **SECAC Online Exhibition Reviews Proposal for Approval (October 2013)**

Submitted by: Kristina Olson

Exhibition Reviews Editor, *The Southeastern College Art Conference Review*

Associate Professor of Art History-West Virginia University

After an ad hoc discussion including Michael Aurbach, P. Scott Brown, Rachel Frew, Jason Guynes, Floyd Martin and myself, we are seeking approval to launch exhibition reviews to be posted on the SECAC website.

### Goal:

To provide an outlet for an increased volume of reviews that are more timely to serve our membership. Online reviews would be in addition to the 6-8 more lengthy, scholarly, and peer-evaluated exhibition reviews that will continue to be published in the annual *SECAC Review*.

### Guiding Principles:

Exhibitions need to have been on view in the last six months.

Writers must refrain from reviewing exhibitions to which they have a personal connection. Reviews cannot be authored by the curator or artists involved in the exhibition.

Writers must have seen the exhibition in person.

### Format:

We will post a simple review template for authors to follow.

500-word length maximum (English only); Chicago Manual of Style guidelines for citations; one image identified with caption and photo credit (permission from the artist in writing for any reproduction required/ caption should state: "with permission of the artist or name of institution"); essay & image saved as one PDF with author's last name and date as the filename.

The header will include: *Exhibition Title* (in italics); venue name; city, state; dates of exhibition; author name (First Last; no prefix) and institutional affiliation (or "independent scholar"). It will be up to authors if they want to indicate that their work is copyrighted.

### Process:

PDF review will be submitted to the SECAC address and forwarded to me (or another member willing to serve as online reviews coordinator). Reviews will be given a quick check for basic accuracy and quality. Review is returned to Rachel to post within two weeks.

From the technical side, Rachel already has the tab on our home page. Reviews will be archived by year. She suggests setting it up like the "Jobs" page with a list posting the header and a link to the full review to allow for scanning the page quickly.

### Caveats:

We will need a disclaimer about not guaranteeing accuracy and the lack of editorial review.

We should reserve the right to decline to post a review for any reason without notice or justification.

**Curated exhibition documents, submitted by subcommittee of Reni Gower, Jenny Hager, and Jane Nodine**

To move the discussion forward regarding the potential for a new SECAC Curatorial Award, we want to update the board on the current status of the pilot projects planned for Greensboro and Sarasota. This is followed by comments we have received to our earlier email and the subsequent discussion generated so far. Please feel free to add your observations, in the hopes we can reach a consensus at our board meeting in October.

Greensboro: *FABRICation*

The exhibition and panels *FABRICation* were conceived as a pilot project in support of curatorial aspirations by SECAC members in conjunction with the annual conference. Co-curated by Kristy Deetz and Reni Gower, the exhibition will highlight the work of *Erin Castellan, Virginia Derryberry, Kristy Deetz, Reni Gower, Rachel Hayes, Susan Iverson, and Valerie Molnar.*

*FABRICation* features works of art that incorporate a textile sensibility through elements of fabric and fabrication. Works are inspired by a rich array of historical, ethnic, and decorative textiles that are also “fabricated” in multiple parts or created through arduous process. Revealing slow work wrought by hand, the works range from delicate illusions to layered constructions to architectural interventions.

Having reviewed far more excellent submissions (75+) than the exhibition could accommodate, we expanded the outreach through a second panel, which will have a focus on the innovative use of materials.

Panel #1: Erin Castellan, Kristy Deetz, Virginia Derryberry, Reni Gower, Susan Iverson

Panel #2: Lily Kounen, Natalie Smith, Tore Terrasi, Margi Weir, Barbara Yontz

*Exhibition:* Working with Lawrence Jenkens, we secured the venue The Theater Gallery (TAG) in Highpoint, NC. Dates of the exhibition are October 27 – November 2. A luncheon reception will occur on Thursday, October 31. Lawrence will schedule a shuttle bus for SECAC participants to Highpoint, which is about 20 minutes from Greensboro. TAG and VCUarts Painting and Printmaking Department will cover the cost and presentation of food and beverage for the reception. TAG will also provide the vinyl lettering for the wall signage, an e-mail blast, Facebook, and website promotions. The artists will install and de-install the exhibition.

Sarasota: *Heated Exchange*

Jeffrey Schwartz (Conference Coordinator – Ringling) secured the Sarasota Art Center for the SECAC related exhibitions October 8 – 11. Our discussion continued directly with director of gallery, Emma Thurgood. To take advantage of an unprecedented opportunity to extend the duration of the SECAC curatorial project, we submitted a proposal to the gallery’s exhibition review committee in May. We were delighted to learn they wished to host *Heated Exchange* from 2014 SECAC through to November 29, 2014.

*Heated Exchange* will feature the seductive surface, luminous color, and ethereal image layering unique to the encaustic medium. Each of the eleven artists (SECAC members) approaches the process from a distinctive perspective that may incorporate scraping, burning, burnishing, incising, dipping, dyeing, or pouring, as well as painting, printmaking, drawing, collage, sculpture, or installation. Numerous conceptual links connect each artist's interest in this malleable material. Buried images, fragmented

hybrids, or hidden codes of natural and industrial order, all translate into works infused with a physically poetic beauty.

Exhibition: The artists will install the exhibition. SAC will de-install and return ship to the artists. We will work with SECAC to include *Heated Exchange* with the multi-gallery receptions for the Members Show and Artist Fellowship Exhibition. SAC will provide a second reception in November, print / distribute a postcard, e-mail blast, and website promotions.

Selection of panel participants is pending discussion with Jeffrey Schwartz.

Summary:

Planning these pilot projects, underscore the need to negotiate with venues in advance. The tremendous response to the open call, our success in securing venues, and the extended run at SAC confirms the artistic depth of excellence in SECAC and the potential this type of programming has to increase interest in our organization. Launched through the SECAC's annual conference, these projects can be expanded significantly through catalogs, workshops, and traveling opportunities. Citing SECAC as a sponsor is a win-win for all.

The next open opportunity for a curatorial project would occur in Pittsburgh. While no venue has been secured at this point, we hope the conference directors will find an appropriate venue.

For your convenience, we have attached the guidelines drafted by Reni Gower, Jane Allen Nodine, and Jenny Hager. The correspondence received so far from the Executive Board and Sandra Reed follows here. Please feel free to add your observations.

The sub-committee's comments (Gower / Hager / Nodine) are in Red / Jenny Hager's comments are in Green

Executive Committee Responses

1. Having a curated exhibition at SECAC meetings will add to opportunities for members, and, if the exhibition should travel to other sites, will help publicize the organization. **Absolutely agreed!**
2. This has been labeled "Curatorial Award." This will be confusing, as it is not exactly parallel to the current awards offered by SECAC, nor will it be evaluated by the Awards Committee, and the current awards have no prize money attached. **Sandra's idea of combining it with the Artist Fellowship could work well as this process is already in place. It also eliminates the need to find a third venue each year. Potentially rename the award "Artist / Curatorial Fellowship". The curatorial guidelines could be folded into the current guidelines for the Artist Fellowship application easily. I think the submission processes should be two separate processes. The Artist Fellowship receives numerous applications and I think while the two are similar, they should be kept separate for efficiency.**
3. At this point it would not be wise to commit to a \$3,000 annual expenditure by the organization. At the 2012 meeting we began a process of making our part-time administrator position full-time; we also recently raised the amount of the Artist's Fellowship to \$5,000. At this point we need to monitor the impact of those decisions on

budgets for the next couple of years before committing to any additional major annual expenditures. Funding support is the ideal goal. However, having a committed venue, a guaranteed panel session, and a guaranteed review in the SECAC Review are all reasons to submit a proposal with or without funding. Agreed, it would be great to secure funding but the curatorial component would add a lot to the current conference and be beneficial to SECAC members.

4. A possible funding model is to have costs related to a curated exhibition included in the conference budget. If this is followed, there needs to be more discussion about whether the membership would accept a higher registration fee to support this. For us the ideal situation has SECAC supporting both the Artist Fellowship and a Curatorial Fellowship as two separate awards. We think it is worth polling the membership to see if they would support a higher dues structure. Great idea!

5. There needs to be further discussion about what relationship a new, curated, exhibition might have to the usual Member's Exhibition. It could flip / flop with the Members show every other year. This would give the curator(s) two years to organize it, design a catalog, launch it at SECAC, and begin the solicitations to travel it beyond SECAC. Again, I like the idea of adding the curated exhibition to the mix.

6. Any proposal needs to recognize that each annual meeting situation is different, in terms of gallery space available, amount of budget (if any) provided by the host institution and amount of release time (if any) provided to the Director of the Annual Meeting. Also, in 2016, SECAC is trying a no-host institution meeting, which offers a very different set of expectations for planning. It may not be practical to have a special curated exhibition every year. All of these observations underscore the need to plan ahead.

7. The proposed exhibition would give additional responsibilities to Directors of Annual Meetings, who are not compensated by SECAC for what is already a great deal of work. This aspect needs further discussion. The proposed curatorial committee could become a sub-committee of the board whose sole purpose is to help the conference director facilitate the exhibition(s)

8. There are some foundations that might support the type of exhibitions proposed, and a possible solution to funding would be that anyone interested in being a curator would be responsible for locating funding (Warhol, Terra, Firestone Graham are possibilities) as part of a proposal. Having a committed venue would enhance the project's ability to secure funding through sources such as these. The lead time is also an important factor for securing this type of funding.)

Sandra Reed Comments:

A curated exhibition within a conference is a project with a lot of moving parts. This is proving to be the most challenging aspect of this proposal and would require the curator(s) to be flexible. However, to find a venue that is large enough to mount an exhibition of depth, with secure facilities, and support staff requires advanced inquiries often 2-3 years out. The sooner commitments can be secured – parameters can be drafted that address the specific venue, which will help the curator make a targeted proposal.

Here are some additional questions and observations.

Like the Artist's Fellowship, this concept requires the recipient to commit to future activity. It becomes more like the Artist's Fellowship if it is accompanied by financial support for that activity. If it's not possible to add a second funded fellowship (if I may characterize this as a Curatorial Fellowship), could the Artist's Fellowship recognize and support curatorial practice as well as creative practice? If so, the Fellowship selection committee could review applications from both artists and curators: In this scenario, each year there would be an Annual Juried Exhibition for members, plus *either* a curated group show *or* a solo show by an individual artist. **We think this is an excellent idea.**

The Artist's Fellowship requires artists to indicate what the fellowship funds will be used for; curators receiving money should similarly be accountable for any funds received. **The curator(s) would have no problem identifying funding needs that could range from shipping expenses, printing a card for the distribution in the conference bags, reception costs, hourly wages for staffing help, shuttle bus expenses if venue is off the conference grid, etc.**

Will the curator be allowed to exhibit in his or her own curated exhibition? I recommend that guidelines preclude this. **DIY artist / curatorial initiatives have rich historical precedents and they continue to be very prevalent and important forum for artists in today's art world. An overview of such would make a great SECAC panel. I believe the curator(s) should be able to include their work in the project as these undertakings are extremely time consuming and the project's outreach will open many doors for *all* participants. In Gower's experience over the past 12 years, the shows she has curated have been reviewed favorably, recognized with awards, and traveled extensively nationally and internationally. Including her work in these projects has not diminished their significance.**

Selection criteria could be developed. Here are sample criteria from an international curatorial residency. **Good points all.**

The proposal is well structured and thoughtfully written.  
The candidate has the ability to develop the project.  
The project can be developed with the available time and resources.  
The exhibition concept has local and/or global significance.

If conference or organization funds are used for a curated exhibition (shipping artworks or other expenses), it seems to follow that exhibitors should be SECAC members. **We would encourage an open call to SECAC members to expand the pool of potential exhibitors. However, to protect the curator(s) vision, the curator(s) should have the ability to expand the pool beyond the SECAC membership and invite non SECAC members to participate. These artists should be encouraged to join SECAC. If they participate in the companion panel session, they must be SECAC members. This is a win-win position for all as it would place the work of SECAC members in the context of other prominent artists and it would raise the profile of the SECAC organization on a national level. Agreed!**

GUIDELINES FOR POSTING ON SECAC WEBSITE UNDER AWARDS (FEB 21 DRAFT)

SECAC Curatorial Award

The Southeastern College Art Conference (SECAC) is an organization devoted to the

promotion of art in higher education through the facilitation of cooperation among teachers and administrators in universities and colleges, professional institutions and the community served by their institutions. The SECAC Curatorial Award will be established in 2014 for the purpose of supporting member curators, artists, and scholars. It encourages individual creative growth and the development of new ideas for exhibition and publication. Through this program, SECAC can more completely serve member artists, scholars, and institutions.

SECAC members (curators, artists, or scholars) are encouraged to participate by launching a prototype exhibition that could develop into a traveling exhibition and/or catalog. Through SECAC's endorsement, the project will gain traction and credibility.

The curator(s) is encouraged to include SECAC members as participants that may be generated through an open call or by invitation. The curator may also include non SECAC members of their choice. Participants need to be SECAC members if they participate in the companion session.

#### Curatorial Award:

- \$3,000 to be awarded to an individual curator or co-curators working together on a specific project.
- Guaranteed venue and corresponding session at the subsequent SECAC conference.
- Guaranteed exhibition essay or review published in SECAC Review.
  - Text to be provided by curator or project participant.

#### Eligibility

Any member of SECAC may apply. Memberships must be current at the time of review. The cost of individual membership is \$65.00. [Apply for membership online](#) and pay by check or by MasterCard/Visa/Discover. Previous grant recipients must wait 3 years before re-applying.

#### Responsibility of Grantee

The award recipient(s) will sign an agreement to mount an exhibition and chair a session at the subsequent annual conference, and to provide the text for the SECAC Review. SECAC requests that the award recipient(s) provide documentation of the project two years from receipt of award. Documentation may include installation shots of the exhibition at the subsequent annual SECAC conference, a catalogue or other form of publication, an exhibition of the work exhibited at another institution following the award period, a presentation or other proposed and accepted form of documentation. There is no fee for application for the Curatorial Award.

#### Responsibility of SECAC

The host institution of the subsequent SECAC conference agrees to accommodate the exhibition/installation proposed by the award recipient within the guidelines as published in the call for proposals. Half of the award monies will be paid when the recipient(s) agree to accept the award with the conditions of the venue. The remaining half of the award monies will be paid upon installation of the exhibition.

#### Responsibility of the Curator (May include co-chair and/or co-curator.)

- Must be a SECAC Member(s)
- Submit proposal following application requirements.

- Upon receiving award, submit a call for participation to SECAC membership through the Call for Papers and for posting on SECAC website. It is strongly encouraged that participants are SECAC members.
- Curator(s) may also invite participants to exhibit, present, and/or write catalog essay.
- Chair / moderate companion SECAC session.
- Work directly with venue once venue is confirmed and/or with chair of the Curatorial Award committee.
- Work directly with editor of the SECAC Review and/or with chair of the Curatorial Award committee.
- Acknowledge SECAC and venue in all publicity materials.
- Responsible for coordinating *all* aspects of the exhibition as determined by the host venue.

#### SECAC CONFERENCE 2014 Guidelines

Sarasota Art Center / Dates: October 8 – 11, 2014

Artwork should arrive on Saturday, October 4  
All shipping expenses are the responsibility of the artists.

Sarasota Art Center <http://artsarasota.org/>  
707 N. Tamiami Tr.  
Sarasota, FL 34236  
Phone: 941.365.2032  
Request Indirect Signature  
Emma Thurgood – Exhibitions Coordinator (emma@artsarasota.org)

Installation may begin on Sunday, October 5 after 12 noon – 4:00 pm

Curator / Artists Responsibilities:

##### *Installation:*

- Install / light exhibition and provide special installation hardware
- Send label text in Excel doc to gallery by Sept 26.
- Send text and font selection for gallery vinyl (exhibition title) by Sept 26
- Pay gallery to produce vinyl (Approx \$30 - \$40).

##### *De-installation*

- De-install exhibition (Exhibition may be de-installed Saturday or Sunday October 11-12)
- Artwork to be packed with boxes labeled for a FedEx pickup
- Schedule pickup for Monday, October 13, 10 am – 4 pm
- Or works may be picked up by the artists on Saturday, October 11 until 4 pm.

##### *Reception*

- Coordinate through SECAC in conjunction with Members Show and Fellowship Exhibition
- Gallery within walking distance of conference hotel

##### *Publicity*

- Coordinate through SECAC in conjunction with Members Show and Fellowship Exhibition.
- Curator may wish to produce an exhibition card or gallery brochure at their own expense.

Gallery Responsibilities:

- Gallery #1 will be exhibition ready.
- Gallery will patch and paint normal wear at close of exhibition.
- If excessive repair is needed – curator will return gallery to clean condition.
- Gallery will provide tools (hammer, drill, screws, nails, picture hangers, ladder)
- Gallery will create labels and gallery vinyl, if curator provides text and pays for vinyl.
- Gallery will publicize show in gallery newsletter.
- Gallery will provide floor plan. Gallery #1 is 23' x 30'
- Gallery will provide security and insurance

## Application Requirements

Digital entries only.

- Submit one pdf file that contains:
  - An exhibition project proposal, limited to one page in length. Clearly describe the project and the intentions for the proposed exhibition and session.
- 10 representative images, sampled at 72 ppi, high quality (maximum) Include artist name, title, media, dimensions, date at the bottom of each image.
- Video files should be included in the PDF as clickable web link(s). Multiple videos are acceptable. Up to 10 minutes of total video footage will be reviewed.
- Entries must be submitted as one PDF document via [www.rapidshare.com](http://www.rapidshare.com).
- Title your PDF exactly as such: FirstnameLastname\_ProjectTitle.pdf - Example: JennyKHager\_RustAndSatin.pdf
- Instructions for Rapidshare: Go to [www.rapidshare.com](http://www.rapidshare.com). Upload your PDF document (click the big UPLOAD button). This opens the RapidShare File Uploader. Click 'select'. Then navigate to, and open, your PDF entry. This both uploads the file to the RapidShare server, and at the same time, creates a 'downloadlink.' In a second and separate window, open your email and address an email message to [j.hager@unf.edu](mailto:j.hager@unf.edu). Copy and paste the RapidShare 'downloadlink' for your PDF entry into the message area of this email. In the subject line of this email, write, "SECAC Curatorial Award" followed by "submission by [your full name]." Example: "SECAC Curatorial Award submission by Jane Doe." Send the email. Your submission is complete.

## Deadline

Entries must be postmarked by August 1, 2013 at midnight (EDT) Eastern Daylight Time. A committee composed of SECAC board members / previous award winner / host institution representative will select the Curatorial Award recipient at the annual SECAC meeting. The award winner will be announced at the Awards Luncheon and all applicants will be notified of the committee's decision by mail within 60 days of the end of the meeting.

PROPOSAL & RESPONSIBILITIES  
 ANNUAL SECAC CURATORIAL AWARD  
 Submitted for Review / Discussion  
 By Reni Gower, Jenny Hager, and Jane Allen Nodine  
 Draft February 21, 2013

At our last SECAC Board meeting the idea for a new annual award was proposed to support a curated exhibition. Given the initial enthusiastic response, Reni Gower, Jenny Hager, and Jane Allen Nodine agreed to examine the possibility and draft guidelines to move this idea forward. So that parameters could be determined - Reni contacted Lawrence Jenkins, University of NC-Greensboro, Jeffrey Schwartz, Ringling School of Art, and Kristina Olsen / Kurt Pitluga – Pittsburgh to see if venues could be found for this project. Given the time restraints, Lawrence agreed to work with Reni on a prototype project: FABRICation. Jeffrey has reserved a gallery within the Sarasota Art Center. (Guidelines for this site are attached). Kristina could not confirm a venue, but liked the idea enough to pursue possibilities.

We think this is an exciting opportunity that will extend the scholarship and research SECAC supports. It creates a unique platform that encourages research with future potential that could expand into a traveling exhibition and/or catalog publication. It reaches out to the entire SECAC membership with opportunities to curate, exhibit, publish, and present.

We propose a committee be appointed to oversee the process each year with the understanding that parameters need be fluid to accommodate the arrangements with potential venues and conference coordinators.

#### SECAC Board Responsibilities:

- Establish a rotating 3- 5 member committee and designate a chair person to be made up of Board Members / Conference Host Representative / Previous year's award winner.
- Advertise the award on the website under Awards, in the call for Session Proposals, and as an email blast.
- Inform conference directors of award so they may factor venue selection and expenses into their respective conference budgets.
- Coordinate exhibition's reception with Members' Exhibition and Fellowship Exhibition through the conference director
- Establish a monetary award to curator. (Ideally we would like to see a monetary award attached to this project. Funding source and amount needs to be discussed.)
- Guarantee session in conjunction with exhibition.
- Guarantee essay publication in SECAC Review.

#### SECAC Committee for Curatorial Award Responsibilities:

- Select a chairperson for rotating 3 – 5 member committee.
- Coordinate venue through conference director.
- Once determined, work directly with venue gallery director to determine the dates, shipping arrangements, installation / de-installation assistance, signage, reception, etc
- Outline venue requirements to be published with the call for proposals.
- Submit to Rachel Frew for listing under Award Opportunities on website, for posting in annual call for participation, and sending as email blast to SECAC members.
- Set up Rapidshare account for submissions process.
- Follow the guidelines similar to the annual Artist Fellowship – See *SECAC Curatorial Award Guidelines (attached)*

- Select the award recipient at the conference and announce at Awards Luncheon for implementation of the exhibition & session the following year.
- Introduce editor of SECAC Review to Award Recipient
- Function as liaison between award recipient, venue, and SECAC Review.

Conference Director Responsibilities:

- Secure a venue as soon as possible
- Coordinate venue details by linking the gallery director with the chair of the SECAC Committee for Curatorial Award.
- Guarantee session in conjunction with exhibition venue.
- Coordinate exhibition's reception with Members' Exhibition and Fellowship Exhibition through the SECAC Board
- Seek funding to support the facilitation of the award.

Curator's Responsibilities:

- Submit proposal - See *SECAC Curatorial Award Guidelines (attached)*
- Submit call for participation to SECAC membership through the Call for Papers - See sample *Call for Participation – FABRICation (attached)*
- Coordinate *all* aspects of exhibition as determined by host venue. – See *Guidelines and Floor plan for Sarasota Art Center. (attached)*
- Work directly with venue, editor of the SECAC Review, and Chair of Committee for Curatorial Award.
- Chair and moderate companion conference session.
- Submit text for publication in SECAC Review.
- Submit documentation of project upon completion to SECAC.

**Proposal for procedures for first year of *Levin Art History Award***

1. Most of these procedures are designed to be similar to those already in place for the Artist's Fellowship and the various SECAC Awards.
2. The President will recommend to the Board a group of three art historians to serve as the review panel for the initial year, and the President will assist the group as needed with organizational issues. This group will also make recommendations about procedures based on the first year experience, to the 2014 Board meeting.
3. The following have agreed to serve on the initial panel: Betsy Fahlman, Univ. of Arizona, Debra Murphy, Univ. N. Florida, and Janet Snyder, Univ. of West Virginia.
4. Application procedures and deadlines will be as follows.

The William R. Levin Award for Research in the History of Art

Purpose

Applicants for the Levin Award must propose a project in art history still to be completed, be it well underway or not yet initiated. The award is available equally to younger and more mature scholars.

Fellowship Amount

\$5000.00 to be awarded each year, either to an individual art historian, or divided among two or more individual art historians, at the discretion of the review committee. The committee has the right to recommend no winners in a particular application cycle.

#### Eligibility

Any member of SECAC may apply. Memberships must be current at the time of application and at the time of the use of the funds. Once the grant has been in place, previous grant recipients must wait 3 years before re-applying.

#### Responsibility of Grantee

No restrictions are made by SECAC on how the fellowship funds are expended. Conference papers and publications based on the project are encouraged. SECAC requests that fellows provide a brief report describing how the funds were spent during the fellowship period (one year from receipt of fellowship money). There is no fee for application for the fellowship.

#### Responsibility of SECAC

The full amount of the fellowship will be paid to the fellow when the fellow agrees to accept the award and the conditions of the award.

#### Application Requirements

Applications may be submitted (1) in hard copy, with accompanying published materials; or (2) materials may be on a CD (pdf format for cvs and documents, jpegs for images) with accompanying published materials, if appropriate. Support materials should be limited. Images, when appropriate, should be submitted digitally on a CD (jpeg format no larger than 1500 px) and should not exceed 20 in number.

#### Applications should contain

- A 2-3 page CV of the applicant including all contact info. (email, mailing address, phone number, etc.).

- A project proposal, limited to one page in length. Clearly describe the project and the intentions for the fellowship funds.

- A selected bibliography, one page

- Additional supporting materials

#### Deadline:

Applications must be postmarked by March 1, 2014. [Person to send them to TBA.]

Applicants will be notified of results on or about August 15, 2013.