secac
southeastern college art conference

Minutes of the 2014 Annual SECAC Board of Directors Meeting
4:00-7:00 p.m., Wednesday, October 8
Hyatt Convention Center, The Keys Room, lower lobby level

Members present:
Officers: President Floyd Martin; 1st Vice-President Jason Guynes; 2nd Vice-President Kevin Concannon; Secretary-Treasurer Beth Mulvaney; Past President Debra Murphy; new *SECAC Review* Editor, Rachel Stephens.
Board of Directors: James Alexander, AL; Laura Amrhein (AR); Amy Broderick (FL); Heather Deyling (GA); Richard Doubleday (LA); Benjamin Harvey (MS); Ute Wachsmann-Linnan (SC); Vida Hull (TN); Reni Gower (VA): Heather Stark (WV); Ria O'Foghludha (At-Large); Kurt Pitluga (At-Large).
Affiliates present: Liana Cheney (ATSAH); Scott Betz (SGI International)
Guests present: Scott Betz, chair of SECAC Fellowship Committee; Jeff Schwartz, 2014 Conference Chair; Kurt Pitluga, 2015 Conference Chair; Dana Gay (Graphic Design Standards); Sandra Reed (Conference Policies).

President Martin called the meeting to order, welcomed everyone to Sarasota, conducted introductions of those present, and recognized new Board members:

Georgia – Heather Deyling (was appointed to position, following Sandra Reed's resignation due to her move out-of-state)
South Carolina – Ute Wachsmann-Linnan
Virginia – Reni Gower (re-elected)
West Virginia – Heather Stark
At-Large #2 – Ria O'Foghludha (re-elected)

The motion was made to approve the agenda; it was seconded and approved.

Secretary-Treasurer Beth Mulvaney observed that the Minutes of the 2013 Board meeting had been available on the SECAC website since late last fall (https://secac.memberclicks.net/assets/documents/secac/board-minutes/13board_minutes.pdf). A motion was made to approve the minutes; it was seconded and the 2013 Board Minutes were approved by the members.

2014 SECAC Conference Chair, Jeff Schwarz, welcomed everyone to Sarasota and he gave the Board an overview of the events that would be unfolding Wednesday evening through late Saturday afternoon, noting that Saturday's program would be held entirely at the Ringling College of Art and Design (following the morning Business Meeting in the hotel). He also noted the College's significant contributions to the conference totaling $8,000-10,000, and the strong support of Ringling College's President Larry R. Thompson.

Secretary-Treasurer Mulvaney gave the Treasurer's report (pages 12-14). Mulvaney urged board members to talk to the state constituents to encourage them to keep up their membership even during years when they cannot attend the conference. The health of the organization relies on

membership dues. In addition, she asked them to be sure their own institutions were current members and to contact the other institutions in their states to renew or join SECAC.

SECAC Administrator, Rachel Frew, gave the Administrator's report (Att. A, pages 6-11). While noting SECAC's growing membership nationally and internationally, she observed that there appears to be a decline in art history membership this past year, but many people's memberships are due in the month of October.

Standing Committee Reports:

President Martin reported on the Executive Committee meeting, which was earlier on Wednesday afternoon. The committee talked about items on the Board of Directors' agenda and some future planning issues.

Scott Betz, Chair of the SECAC Artists Fellowship reported that 69 people ended up completing applications for the Artists Fellowship. The Fellowship committee will finalize its decision at a meeting Thursday morning, which will be announced at the Awards Luncheon on Friday

Rachel Stephens, the newly-appointed *SECAC Review* Editor reported for Scott Brown, current Editor of the *Review*. [The issue of the publication's name change was discussed in the New Business section of the meeting.] Editor Stephens noted that she had received 18 viable articles for the next *Review*. She observed that each *SECAC Review* includes an Artists Fellowship interview, which has varied wildly in length. The typical article length is 5,000-9,000 words. She also observed that there has been high interest in articles about pedagogy. President Martin thanked Rachel for taking on this important service.

1st Vice President Jason Guynes reported on the activities of the Nominating Committee. He noted that the election of 1st and 2nd Vice-Presidents would occur at the 2014 Business meeting on Saturday. Guynes thanked the nominating committee for their work: James Alexander, Ben Harvey, and Laura Amrhein served. He observed that the Constitution of SECAC requires a 2nd VP to reside in Virginia and Kevin Concannon had agreed to stand again for that position. He reported that Sandra Reed agreed to stand for election to 1st Vice President of SECAC, a position she will occupy for 2 years prior to becoming President for a two-year term. In other election news, he announced that the Board annually elects 3 directors to the Nominating Committee. Ria O'Foghludha, Heather Deyling, and Ben Harvey agreed to serve on the Nominating Committee for 2014-15. Guynes also observed that four Board seats would be part of the on-line election in spring 2015: Alabama, Kentucky, Louisiana, and North Carolina. Board members may serve two consecutive terms.

In addition, 1st Vice President Guynes reported on the activities of the Professional Awards Committee, which included members Scott Betz, Liana Cheney, and Virginia Derryberry. Guynes noted the need to encourage individuals to nominate colleagues (or self-nominate) for awards. This year there were no nominations for the SECAC Award for Outstanding Artistic Achievement or for the SECAC Award for Outstanding Exhibition and Catalogue of Historical materials. State representatives can be particularly effective with encouraging nominations. There are no rules about how this committee works, or how many awards may be given in a particular category. Jason said that guidelines could be drawn up for the next year to help clarify.

Debra Murphy reported on the activities of the Levin Award Committee for its inaugural year. Betsy Fahlman chaired and Debra Murphy served along with Janet Snyder. They received 34 proposals (included supporting materials, a budget, and a timeline), which were received by the deadline of March 1. The winner will be announced at Saturday's luncheon.

Future conferences:
2015: Kurt Pitluga distributed a budget and gave an overview of the plans for Pittsburgh, which will be held Oct. 21-24, 2015. The Wyndham Grand Hotel, newly refreshed, is the conference hotel and within walking distance of the Andy Warhol Museum. Carnegie Music Hall will be the site of the keynote address, to be given by art historian Terence (Terry) Smith. He had found it was challenging to find an exhibition space downtown for the members' show. Session proposals are due Jan. 1.

2016: Kevin Concannon discussed the plans for Oct. 19-22, 2016 in Roanoke, Virginia hosted by Virginia Tech. The conference is in Roanoke about 45 minutes away from Virginia Tech. We will be hosted in a historic hotel, next door to the Taubman Museum of Art. Hollins University is interested in helping; may host juried exhibition. Hotel rate includes substantial food: $159/night.

2017: Kevin Conlon of Columbus College of Art & Design will host SECAC Oct. 25-28, 2017 in Columbus, OH. Unfortunately he was not able to be at this year's (2014) meeting. The hotel arrangements have been finalized at the Hilton in downtown Columbus, Ohio.

2018: Doug Barrett and the University of Alabama at Birmingham are excited and beginning the plans to host the conference. Dates have not been finalized yet. In May, 2014, the Board of Directors electronically voted through email to approve the bid from the University of Alabama at Birmingham (13 yes, 1 abstention).

SECAC is accepting invitations for future meetings. If interested, please contact Administrator Frew or new President Jason Guynes.

Administrator Frew and President Martin conducted the biennial review of affiliates to be sure they were active and all information was current and correct. The reports from each of the affiliates are appended to this document as indicated below.

SESAH (Att. 1, page 15)	Laura Hollengreen
VRC (Att. 2, pages 16-17)	John Taormina
FATE (Att. 3, page 17, no report received)	Brent Dedas
ATSAH (Att. 4, page 18)	Liana Cheney
MACAA (Att. 5, pages 19-20)	Mysoon Rizk
AHPT (Att. 6, page 21)	
SGC International (Att. 7, page 22)	Scott Betz

2nd Vice President Kevin Concannon reported on the activities of SECAC at CAA. As an affiliate organization of CAA we are eligible for 1.5 hour session at CAA. Concannon's call for proposals elicited 10 proposals for sessions. In general, he believes the best way to ensure a robust session is to propose for a very broad topic.

Sandra Reed addressed the Board about changes to the Conference Policies document. (Att. 8, pages 23-29). She noted that the document had not been updated since 2006. During the past year, previous conference chairs Andrew Kozlowski, Jason Guynes, and Beth Mulvaney had reviewed the document and made recommendations. Two things that are different from its iteration last year: the policy had said students would not pay more than 1/3 of the regular registration rate. The actual practice has been to charge them at least 50% of the registration rate for an individual. The updated

policy states that students will pay no less than 50%. The new policies also incorporated a sense of inclusiveness for spouses or companions who are not part of the arts profession. On a yearly basis, the President, Administrator, and Conference Director will decide what rates will be charged for spouses and companions. A motion was made to accept the new Conference Policies and seconded; the new policies were unanimously accepted.

Member Dana Gay gave an overview of the draft for (new) Standards for Graphic Design (Att. 9, pages 30-35). To acknowledge the growing number of graphic design members of SECAC, Dana Gay, Diane Gibbs, and Richard Doubleday volunteered to draft standards for graphic designers. Gay explained that some of the language stems from CAA, but most is drawn from AIGA (the professional association for design) and its Design Educators Community (DEC). In addition, they looked at tenure and promotion policies at different departments of art across the country. One area they paid particular attention to was highlighting the idea that graphic designers complete a large variety of types of works and need peer review that understands the kinds of works that might be considered as exhibition and publication for graphic designers. Expectations for research and publication in graphic design are different than for studio or art history. This sub-committee felt that the language and practice should align with AIGA and DEC. President Martin recommended that the Board accept this document as a draft, which we will make available to the membership for comment during 2014-15, and then the document will be brought to the membership for a vote in October 2015. A suggestion was made to consider standards drawn from FATE and SGCI for the document. Motion to accept as a working document was made and seconded; and unanimously accepted.

President Martin reported on the progress with on-line exhibition reviews; Kristina Olson was unable to attend the conference. (Att. 10, pages 36-37) He noted that SECAC voted on principles for on-line reviews last year, but we were unable to implement them this year. At present we do not have the people in place that would be required to do the work (primarily, the editing of the submissions). President Martin recommended a session devoted to working on this topic and bringing it to fruition next year's meeting there. If on-line reviews do begin to be published on our website, it will affect Exhibition Reviews that appear in the *SECAC Review*. A motion was made, seconded and approved unanimously to continue to proceed trying to implement the on-line exhibition reviews.

President Martin returned to the much-discussed re-naming of the *SECAC Review.* (Att. 11, page 38) A great deal of discussion has occurred, beginning at last year's (2013) Board Meeting and continuing via email over the course of this year. There has been no consensus about this topic. A possible title of *Art Inquiries* has risen to the top. Part of what drives a name change is that the current title may imply that we are "simply" regional or that we simply publish reviews. We also desire to get the Journal indexed into JSTOR. We will to apply to JSTOR to see if they will begin indexing our past issues.
A motion to accept the name change of *Art Inquiries* was made and seconded; all approved.

New Business
A name change was proposed for the organization (legally our name is "Southeastern College Art Conference). Two suggestions were: SECAC-N.A. or just SECAC. By February we would like some ideas sent to the Board about the prospect of re-naming. We also will need to be sure we consider what moniker we will use while doing business (DBA—doing business as). A suggestion was made that in the future we might consider adding regional representatives (or another member asked if we should we discontinue representatives from the southeastern states?). This may be a constitutional issue.

Future Meeting Sites (2019 and beyond): the SECAC Board is actively looking for future meeting sites.

The last item considered was how Board members could more actively participate in activities beneficial to the organization. Mentioned were contacting institutions, members and potential members in each Board member's state or region; to host a future conference, or to encourage others' to consider hosting.

Reminder: Annual Members' Breakfast and Business Meeting, Saturday, 8:00-9:00 am, Hyatt Convention Center, Salons A & B.

The SECAC Board of Directors Adjourned at 6:45 pm to attend the Welcome Reception at the Hyatt Poolside/Palm Terrace, lower lobby level.

Respectfully submitted,

Beth A. Mulvaney, SECAC Secretary-Treasurer

Attachment A
Administrator's Report - 2014
Rachel Frew

Membership report (previous years' numbers in parentheses)

Individual Memberships: 848 (912) (993) (977) (840) (744) (790) (778) (799) (593)

Student Memberships: 208 (278) (295) (254) (209) (170) (162) (127) (115) (53)

Note: 52 presenters and chairs are not registered as of 9/29/14. Log-in to register has been a great success and timesaver.

Individual members within SECAC geographical area: 68.2% (72%) (67.1 %)

Student members within SECAC geographical area: 47.7% (43%) (52.3%)

By discipline:

Archaeology: 14 (12)(17) (14) (12) (1) (5) (4) (6)
Architecture: 24 (21) (26) (28) (22) (4) (23) (10) (5)
Art Education: 67 (60) (81 (71) (31) (62) (50) (52) (20)
Art History: 504 (597) (622) (572) (509) (370) (418) (368) (343) (224)
Graphic Design: 97 (99) (104) (98) (82) (61) (75) (55) (20)
Museum Studies 31 (32) (50) (42) (29) (5) (36) (28) (24) (7)
Studio: 393 (421) (465) (477) (402) (304) (400) (428) (459) (224)
Visual Resources: 18 (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: 44 states, and the District of Columbia

AL 58 (55) (72) (67) (72)
AR 18 (25) (31) (27) (23)
AZ 4 (4) (4) (6) (7)
CA 21 (18) (20) (25) (18)
CO 1 (3) (5)
CT 4 (6) (8) (5) (2)
DE 7 (4) (2) (2) (2)
DC 8 (11) (9) (4) (8)
FL 122 (81) (103) (103) (84)
GA 101 (138) (183) (214) (148)
ID 1 (1) (2) (3)
IL 22 (19) (22) (15) (20)
IN 21 (17) (18) (13) (11)
IA 9 (8)(12) (8) (10)
KS 2 (5) (7) (6) (9)
KY 18 (20) (24) (22) (21)
LA 19 (19) (17) (14) (25)
ME 0 (3) (2) (3) (2)
MD 14 (19) (16)(15) (19)
MA 17 (18) (18) (16) (15)
MI 15 (12) (11) (14) (8)
MN 8 (5) (5) (3) (3)
MS 5 (28) (32) (30)
MO 5 (4) (8) (9) (7)
MT 1 (1) (1)
ND 2 (5) (5) (5) (4)
NE 3 (3) (2)(2) (2)
NH 2 (4) (2) (1) (1)
NJ 13 (19) (15) (8) (7)
NM 5 (6) (3) (5) (5)
NY 67 (92) (93) (76) (50)
NC 119 (155) (126) (80) (73)
OH 22 (22) (32) (21) (17)
OK 6 (7) (6) (8) (4)
OR 4
PA 33 (34) (50) (56) (43)
RI 3 (3) (6) (6) (7)
SC 50 (63) (58) (54) (49)
SD 2
TN 50 (65) (72) (68) (65)
TX 54 (34) (25) (24) (20)
UT 4 (3) (4) (5) (2)
VT 0 (2) (1)
VA 72 (92) (98) (120) (116)
WA 1 (2) (5) (5) (3)

WV 13 (24) (22) (19) (19)
WI 6 (7) (8) (8) (2)

Foreign:

UK 1 (1) (3)
Netherlands 1 (0) (1)
Canada 5 (2) (2)
France 2 (1) (2)
Germany 1 (1)
Italy 1
Northern Ireland 1
Saudi Arabia
Slovakia 1
Spain 1

Form Submissions
- **470 total submissions**
- **470 in Inbox**

Payment Processing Information

Currency: USD	**Total Debits:**	**$73,651.00**	**Total Credits:**	**$73,344.00**
	Form Debit:	**$68,690.00**	**Credit Card:**	**$68,480.00**
	Off-line Credit Card:	**$0.00**	**Credit - Off-line Card:**	**$797.00**
	Send Check:	**$4,946.00**	**Credit - Check:**	**$4,067.00**
	Credit Card Refund:	**$15.00**		

Question Results
QUESTION 1: State
(hide responses)

(Alabama - 32 Receipts, 6.8%)

(Arizona - 2 Receipts, 0.4%)

(Arkansas - 7 Receipts, 1.5%)

(British Columbia - 1 Receipts, 0.2%)

(California - 13 Receipts, 2.8%)

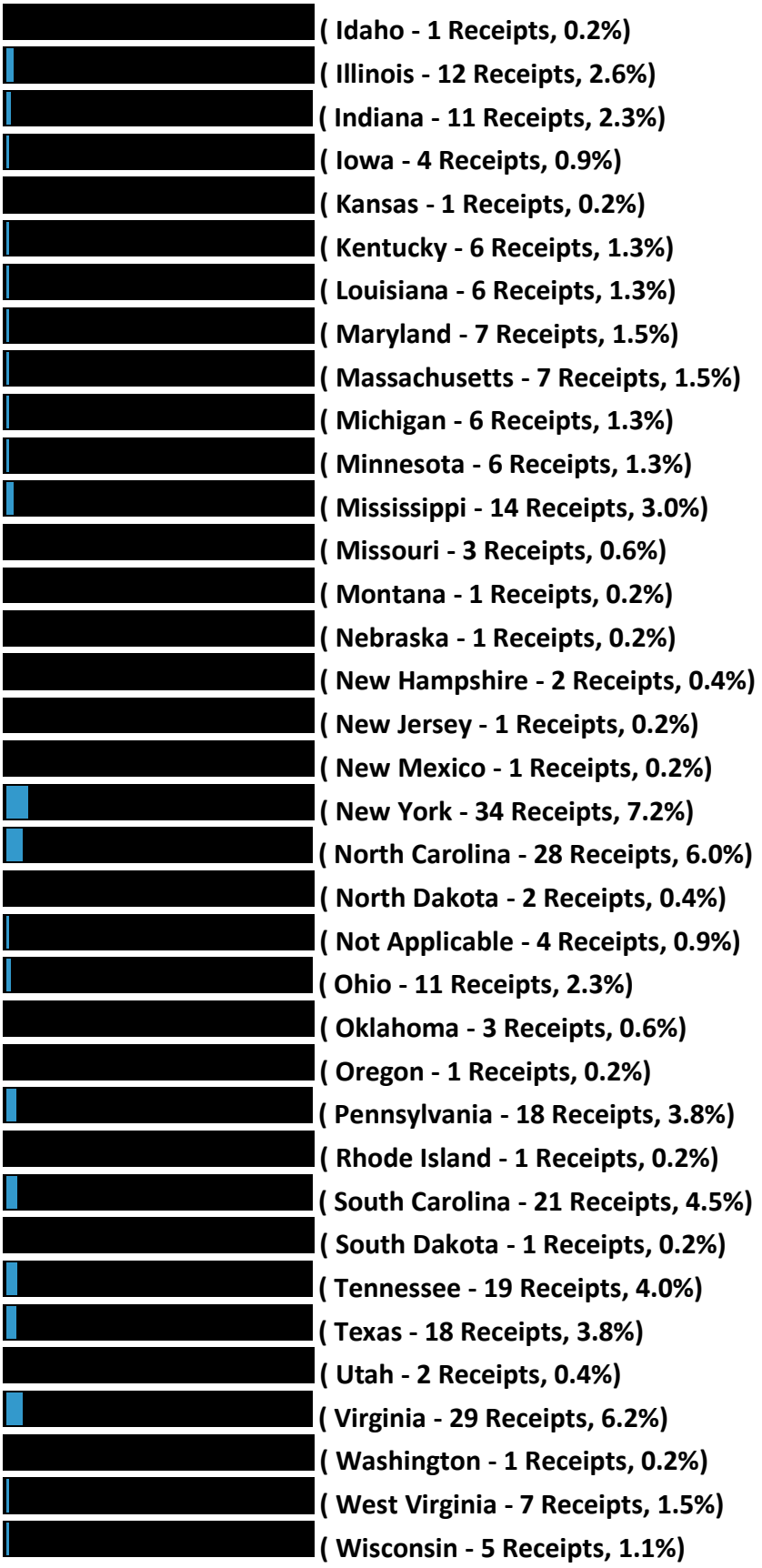
(Connecticut - 3 Receipts, 0.6%)

(Delaware - 5 Receipts, 1.1%)

(District of Columbia - 3 Receipts, 0.6%)

(Florida - 72 Receipts, 15.3%)

(Georgia - 37 Receipts, 7.9%)


(Idaho - 1 Receipts, 0.2%)
(Illinois - 12 Receipts, 2.6%)
(Indiana - 11 Receipts, 2.3%)
(Iowa - 4 Receipts, 0.9%)
(Kansas - 1 Receipts, 0.2%)
(Kentucky - 6 Receipts, 1.3%)
(Louisiana - 6 Receipts, 1.3%)
(Maryland - 7 Receipts, 1.5%)
(Massachusetts - 7 Receipts, 1.5%)
(Michigan - 6 Receipts, 1.3%)
(Minnesota - 6 Receipts, 1.3%)
(Mississippi - 14 Receipts, 3.0%)
(Missouri - 3 Receipts, 0.6%)
(Montana - 1 Receipts, 0.2%)
(Nebraska - 1 Receipts, 0.2%)
(New Hampshire - 2 Receipts, 0.4%)
(New Jersey - 1 Receipts, 0.2%)
(New Mexico - 1 Receipts, 0.2%)
(New York - 34 Receipts, 7.2%)
(North Carolina - 28 Receipts, 6.0%)
(North Dakota - 2 Receipts, 0.4%)
(Not Applicable - 4 Receipts, 0.9%)
(Ohio - 11 Receipts, 2.3%)
(Oklahoma - 3 Receipts, 0.6%)
(Oregon - 1 Receipts, 0.2%)
(Pennsylvania - 18 Receipts, 3.8%)
(Rhode Island - 1 Receipts, 0.2%)
(South Carolina - 21 Receipts, 4.5%)
(South Dakota - 1 Receipts, 0.2%)
(Tennessee - 19 Receipts, 4.0%)
(Texas - 18 Receipts, 3.8%)
(Utah - 2 Receipts, 0.4%)
(Virginia - 29 Receipts, 6.2%)
(Washington - 1 Receipts, 0.2%)
(West Virginia - 7 Receipts, 1.5%)
(Wisconsin - 5 Receipts, 1.1%)

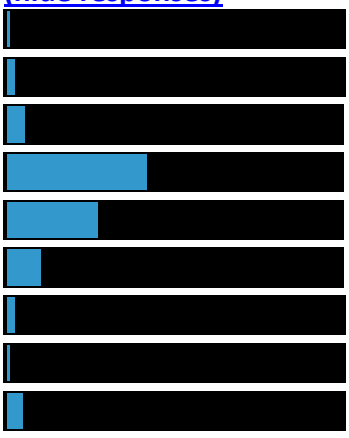
QUESTION 2: Country

(hide responses)

(Canada - 1 Receipts, 1.1%)
(France - 1 Receipts, 1.1%)
(Mexico - 1 Receipts, 1.1%)
(Spain - 1 Receipts, 1.1%)
(United Kingdom - 1 Receipts, 1.1%)
(United States - 85 Receipts, 94.4%)

QUESTION 3: Field of Specialization

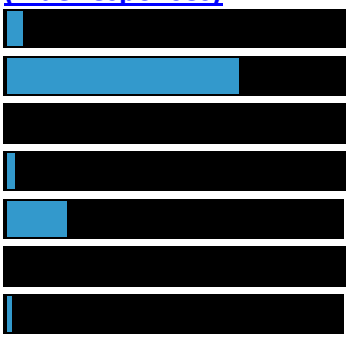
(hide responses)



(Archaeology - 7 Receipts, 1.3%)
(Architecture - 13 Receipts, 2.5%)
(Art Education - 31 Receipts, 5.9%)
(Art History - 225 Receipts, 42.9%)
(Art Studio - 146 Receipts, 27.9%)
(Graphic Design - 56 Receipts, 10.7%)
(Museum Studies - 13 Receipts, 2.5%)
(Visual Resources - 5 Receipts, 1.0%)
(Other - 28 Receipts, 5.3%)

QUESTION 4: Registration option

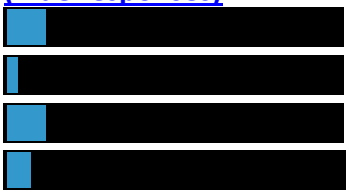
(hide responses)



(Individual Registration - $200.00 - 26 Receipts, 5.5%)
(Individual Registration - $170.00 - 328 Receipts, 69.8%)
(Individual Registration - $190.00 - 1 Receipts, 0.2%)
(Student Registration - $100.00 - 15 Receipts, 3.2%)
(Student Registration - $90.00 - 88 Receipts, 18.7%)
(Retired Member Registration - $95.00 - 1 Receipts, 0.2%)
(Retired Member Registration - $85.00 - 11 Receipts, 2.3%)

QUESTION 5: Workshops

(hide responses)



(iPad Workshop Saturday 9:30-11:30 - 11 Receipts, 12.4%)
(iPad Workshop Saturday 1:30-3:30 - 3 Receipts, 3.4%)
(Creativity Enhancement Saturday 9:30-11:30 - 11 Receipts, 12.4%)
(Graphic Design Undergraduate Session Saturday 3:45-5:15 - 7 Receipts, 7.9%)

(International Studies Roundtable 1:30-3:30 - 7 Receipts, 7.9%)

(James Turrell's Josephs Coat Skyspace Thursday Evening $10 - 29 Receipts, 32.6%) Limit Reached

(James Turrell's Joseph's Coat Skyspace Friday Evening $10 - 21 Receipts, 23.6%) Limit Reached

QUESTION 6: Luncheon

(hide responses)

(SECAC Awards Luncheon $17.00 - 55 Receipts, 66.3%)

(SECAC Awards Luncheon Vegetarian Option$17.00 - 22 Receipts, 26.5%)

(SECAC Awards Luncheon Vegan Option $17.00 - 3 Receipts, 3.6%)

(SECAC Awards Luncheon Gluten Free Option $17.00 - 3 Receipts, 3.6%)

SECAC: Profit and Loss Budget vs. Actual, January through October 2, 2014

			Jan 1 - Oct 2, '14	Budget	$ Over Budget	% of Budget
Income						
	Levin Award		5,000.00			
	Memberships					
		Retired Member	640.00	675.00	-35.00	94.8%
		Student	4,950.00	8,050.00	-3,100.00	61.5%
		Institutional	10,000.00	12,500.00	-2,500.00	80.0%
		Individual	37,215.00	53,200.00	-15,985.00	70.0%
	Total Memberships		52,805.00	74,425.00	-21,620.00	71.0%
	SECAC Review Income		3,251.23	4,000.00	-748.77	81.3%
	Miscellaneous Income (interest)		269.92			
	Contributions Income		1,635.00	2,100.00	-465.00	77.9%
	Conference Income					
		Program advertising	750.00			
		Vendor tables	1,050.00	1,600.00	-550.00	65.6%
		Registration Retired	0.00	950.00	-950.00	0.0%
		Registration Member	5,889.00	12,000.00	-6,111.00	49.1%
		Registration Student	0.00	1,000.00	-1,000.00	0.0%
		Early registration Member	57,117.00	76,500.00	-19,383.00	74.7%
		Early registration Retired	946.00	850.00	96.00	111.3%
		Early Registration Student	9,669.00	4,500.00	5,169.00	214.9%
		Onsite Registration Member	0.00	1,250.00	-1,250.00	0.0%
		Onsite Registration Student	0.00	650.00	-650.00	0.0%
		Juried Show	4,445.00	2,800.00	1,645.00	158.8%
		Conference Income - Other	0.00	0.00	0.00	0.0%
	Total Conference Income		79,866.00	102,100.00	-22,234.00	78.2%
	Bosch Travel Award		0.00	0.00	0.00	0.0%
Total Income			**142,827.15**	**182,625.00**	**-39,797.85**	**78.2%**

Gross Profit			**142,827.15**	**182,625.00**	**-39,797.85**	**78.2%**
Expense						
Levin Art History Award			5,000.00			
Other Year Conference Expense			4,446.76			
Webmaster			1,800.00	2,400.00	-600.00	75.0%
Artist's Fellowship			5,169.37	5,000.00	169.37	103.4%
Newsletter						
	Newsletter printing		587.00			
	Newsletter - Other		0.00	3,150.00	-3,150.00	0.0%
Total Newsletter			587.00	3,150.00	-2,563.00	18.6%
Tax Preparation			1,300.00	700.00	600.00	185.7%
Supplies			99.63	200.00	-100.37	49.8%
SECAC Review						
	Printing expenses		8,527.00			
	Mailing expenses		3,045.71			
	Design services		2,768.13			
	SECAC Review - Other		504.00	13,200.00	-12,696.00	3.8%
Total SECAC Review			14,844.84	13,200.00	1,644.84	112.5%
Postage			32.12	100.00	-67.88	32.1%
Miscellaneous			0.00	150.00	-150.00	0.0%
Internet Access/Telephone			1,775.34	2,400.00	-624.66	74.0%
Conference Expense						
	Transportation		850.00	15,000.00	-14,150.00	5.7%
	Supplies		29.55			
	Staff Assistant		460.00			
	Staff and President expenses		1,290.00	2,500.00	-1,210.00	51.6%
	Postage		21.64	0.00	21.64	100.0%
	Miscellaneous		550.00	10,000.00	-9,450.00	5.5%
	Keynote Speaker		0.00	0.00	0.00	0.0%
	Juried Show		750.00	6,200.00	-5,450.00	12.1%
	Food and Drink		32,072.90	47,600.00	-15,527.10	67.4%
	Final Conference Program		4,986.00	7,000.00	-2,014.00	71.2%
	Bosch Travel Award		3,200.00	4,000.00	-800.00	80.0%
	Audio Visual Rental		14,000.00	12,800.00	1,200.00	109.4%
	Abstracts Preparation		1,000.00	1,000.00	0.00	100.0%

Total Conference Expense			**59,210.09**	**106,100.00**	**-46,889.91**	**55.8%**
Bookkeeping			906.62	1,000.00	-93.38	90.7%
Bank Service Charges						
	MemberClicks		4,046.58	5,500.00	-1,453.42	73.6%
	Credit Card Fees		3,333.10	6,000.00	-2,666.90	55.6%
	Bank Fees		20.56	200.00	-179.44	10.3%
Total Bank Service Charges			7,400.24	11,700.00	-4,299.76	63.3%
Payroll Expenses						
	Wages		25,425.00			
	Taxes		1,945.01	6,625.00	-4,679.99	29.4%
	Payroll Expenses - Other		-666.79			
Total Payroll Expenses			**26,703.22**	**6,625.00**	**20,078.22**	**403.1%**
Total Expense			**129,275.23**	**152,725.00**	**-23,449.77**	**84.6%**
Net Ordinary Income			**13,551.92**	**29,900.00**	**-16,348.08**	**45.3%**

Attachment #1

SESAH Report to the Board of SECAC
September 2014

Two years ago, the Southeast Chapter of the Society of Architectural Historians (SESAH) celebrated its 30th anniversary at its annual conference. An organization with some 135 members, SESAH offers travel scholarships to the conference to make it possible for students and emerging professionals to participate.

At last year's (2013) Annual Conference in Charlotte, North Carolina, awards were bestowed in the following categories:

• **Book Award**
Awarded to Cary Carson and Carl Lounsbury, eds., for *The Chesapeake House: Architectural Investigation by Colonial Williamsburg* (Colonial Williamsburg Foundation and University of North Carolina Press, 2013).

• **Article Award**
Awarded to Margaret Ruth Little for "Getting the American Dream for Themselves: Postwar Modern Subdivisions for African Americans in Raleigh, North Carolina," *Buildings and Landscapes* 19/1 (2012).

• **Essay Published in a Book Award**
Awarded to Ethel Goodstein-Murphree for "The Common Place of the Common Carrier: The American Truck Stop" in *Visual Merchandising: The Image of Selling*, ed. Louisa Iarocci (Ashgate, 2013).

SESAH continues to publish its peer-reviewed annual journal *Arris*, currently under the editorship of Barbara Klinkhammer (Philadelphia University).

Finally, this report precedes the 2014 Annual Conference by a month. It will take place in Fayetteville, Arkansas, hosted by the Fay Jones School of Architecture at the University of Arkansas and will feature a keynote lecture by Dr. Gwendolyn Wright of Columbia University. The 2015 meeting will be held in San Antonio, Texas and the 2016 meeting in New Orleans, Louisiana.

Respectfully submitted,
Laura H. Hollengreen, SESAH liaison
School of Architecture
Georgia Institute of Technology

Attachment #2
Southeastern College Art Conference
2014 Annual Report
Affiliate Organization: Visual Resources Association (VRA)

At SECAC 2014, the Visual Resources Curators Group is sponsoring a session entitled "Visual Literacy Case Studies: Applications in Art & Design," chaired by Mark Pompelia, Rhode Island School of Design, on Saturday, October 11, 3:30-5:00 PM.

2014-15 VRA highlights and upcoming events:

• The VRA annual conference was held March 12-15, 2014 in Milwaukee, WI. The 32nd conference conference with workshops, sessions, special interest group meetings, committee meetings, and tours was attended by visual resources and image management professionals from around the world. The conference program can be found at: http://www.vraweb.org/conferences/vra32/.

• The 33rd VRA annual conference will be held March 11-14, 2015 in Denver, CO. Information about the conference will be posted to the VRA conference webpage at http://vraweb.org/conferences_page/upcoming-conferences/.

• The Summer Educational Institute for Visual Resources and Image Management (SEI), in its eleventh year, is jointly sponsored by the Art Libraries Society of North America (ARLIS/NA) and the Visual Resources Association Foundation (VRAF). SEI 2014 was held June 10-13, 2014 at the University of Illinois, Urbana-Champaign, IL. http://sei2014.org/

• The VRAF funds two ongoing grants programs and an internship award. The VRAF Project Grant provides up to $1,500 awarded to organizations or institutions for programs and projects in the VRAF Grant Areas of Interest. The funds may be used for small, stand-alone projects, pilots or start-up financing for larger projects, or for a component of a larger project. The Professional Development Grant is an annual award of $850 to an individual for professional development in the field of visual resources and image management. This grant supports attendance at an educational event of the grantee's choosing (such as, an association conference, symposium or workshop), or enrollment in relevant research activities in the VRAF Grant Areas of Interest. The Internship Award grants $3,000 to support a period of internship in archives, libraries, museums, visual resources collections in academic institutions, or other appropriate contexts. Complete information and applications can be found at: http://vrafoundation.org.s119319.gridserver.com/index.php/grants/.

• VRALocal Mini-Conference Nashville 2014 will be held October 16-17, 2014 at Vanderbilt University. With Nashville, TN being on the border of four VRA chapters (Great Lakes, Midwest, Southeast, and Mid-Atlantic), this conference provides a less expensive way to meet with other curators that are close, exchange ideas, build collaborations, and enjoy the south in the fall. The theme for the conference will be "Visual Resources and the Digital Humanities." Information can be found at https://my.vanderbilt.edu/vralocal2014/.

• Information about the VRA Mid-Atlantic Chapter (Maryland, Virginia, West Virginia, and the District of Columbia) can be found at: http://vraweb.org/about/chapters/mid-atlantic/.

• Information about the VRA Southeast Chapter (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee) can be found at: http://vraweb.org/about/chapters/southeast/.

• Information about the VRA Great Lakes Chapter (Michigan, Northern Kentucky, Ohio, and Western Pennsylvania) can be found at: http://vraweb.org/about/chapters/great-lakes/.

Respectfully submitted,

John Taormina
Duke University
VRA Affiliate Organization Representative

Attachment #3 – FATE—no report supplied

Attachment #4
Association for Textual Scholarship in Art History

Conferences

A. In 2014, ATASAH organized two sessions at CAA in Chicago, Ill:
1. Hegemony and Hierarchy: Rivalry in the Theory and Practice of the Visual Arts, and
2. *Music and Art*.

B. In 2014, ATASH sponsored 5 sessions in Art History at RSA at New York City in Honor of Prof. Liana De Girolami Cheney's influences on scholars. The organizers were Profs. Tina Bizzarro, Rosemont College, and Maureen Pelta, Moore College of Art and Design.

C. ATSAH thanks Prof. Vida Hull, East Tennessee State University, for organizing an interdisciplinary session at SECAC 2014 on *Pious Expressions: Devotion in Art and Literature*.

D. Members of ATSAH participated in presenting papers at the Society of Renaissance Art History at the International Conference of South Central Renaissance Association in Tucson, Arizona in April, 2014. Members of ATSAH and SECAC were Prof. Ellen Longsworth, Merrimack College, Sarah Lippert, University of Michigan-Flint, Barbara Watts, Florida International University, and Liana De Girolami Cheney, President of ATSAH.

E. Publication with New Academia of Washington, DC in Honor of Prof. Craig Hugh Smyth on *Agnolo Bronzino's Florentine Muse*, ed. Liana De Girolami Cheney (collaborators Profs. Lynette Bosch and Thomas MacPherson from SUNY at Geneseo, Prof. Michael Giordano, Wayne State University, Prof. Massimiliano Ross, University of Lecce, Prof. Leah Mendelsohn, Independent Scholar, Drs. Dona Bilak and Elena Aloia, Independent Scholars, and Prof. Liana De Girolami Cheney, President of ATSAH.

F. A *Festschrift in Honor of Prof. Alicia Faxon*, former Vice President of ATSAH, was edited by Prof. Margaret Hanni, Simmons College, and published with New Academia of Washington, DC.

We thank SECAC for the constant support of our art historical association,

ATSAH. Submitted on September 15, 2104, by
Liana De Girolami Cheney*, President of ATSAH*

Attachment #5
Mid-America College Art Association Report
Submitted by Mysoon Rizk, Univ. of Toledo

Greetings from the Mid-America College Art Association (MACAA).

I want to offer my most sincere appreciation for all that SECAC undertakes in its support and promotion of the visual arts. I regret that I have to miss your fabulous conference this year.

I would in turn like to invite all our friends and colleagues at 2014 SECAC conference to visit the website, http://art.utsa.edu/macaa2014, for our upcoming MACAA conference in San Antonio - as outlined below by our tremendous conference chair Scott Scherer.

This is a very exciting time for Mid America College Art Association as we look west to new partners and ventures. The San Antonio conference is coming together to be a dynamic and budget friendly opportunity to further the discussion of all our important research in the visual arts. It also provides a forum to promote your efforts as artists, art educators and administrators, historians, designers - and most importantly what the future holds for our students.

In a recent MACAA Board meeting in Chicago, there was much discussion as to how MACAA might expand its efforts as an organization to contribute to the development and success of undergraduates studying within the field of visual arts. The outcome was to explore how we as an organization might focus year round efforts on student success and achievements. To that end, we are very excited about our San Antonio session **Next Generation of Artists** with Jack Gron, Chair, Texas AM University, Corpus Christi. The session offers opportunity for young artists to share their work, make connections, and engage in conversation with their peers. In a limited format, the pace will be fast. Although rapid-fire, the most dynamic works will leave the greatest impact.

If you are able to attend the 2014 MACAA conference, please approach myself, or any of the Board, or our members with thoughts or suggestions as to how we could expand the scope of the organization or its reach. As we look back on our extremely successful conference recently hosted by Wayne State in Detroit, and are greatly anticipating our upcoming San Antonio experience, we would welcome suggestions or thoughts as to where we might take the conference in 2016. We are always appreciative of nominations for Board membership, if you know of someone that would bring additional strengths to the MACAA Board, please forward any recommendations to me Jeffrey Adams, jmadams@tntech.edu.
Many thanks and my best for your conference and the continued success of SECAC– Jeffrey Adams, President, MACAA

The 2014 MACAA Conference, *Mash-up: Navigating Art & Academia* in this Millennium is scheduled October 22-25, 2014, in San Antonio, Texas. The Department of Art and Art History at the University of Texas at San Antonio is the sponsor, with Dr. Scott A. Sherer, serving as conference chair. Participants from across the country will contribute to thirty-six chaired sessions, studio demonstrations, performances, and tours of the extensive local mural and graffiti scene, the history and contemporary practice of trabajo rústico/faux bois, and Artpace. Keynote lectures, in partnership with the McNay Art

Museum and the San Antonio Museum of Art, will be presented by The Art Guys and Joseph H. Seipel, Dean, School of the Arts, Virginia Commonwealth University. A Members Exhibition, juried by Paula Owen, President, The Southwest School of Art, includes work produced in a broad range of traditional and contemporary media. Conference details are available at http://art.utsa.edu/macaa2014.

Attachment #6

To: Board of SECAC
From: Marjorie Och, University of Mary Washington, moch@umw.edu
Art Historians Interested in Pedagogy and Technology (AHPT)
Re.: Annual Report to Board
Date: September 14, 2014

AHPT's session at this year's SECAC annual meeting, is SATURDAY, October 11th at the Ringling College of Art + Design, 9:30-11:30 AM

One presenter (not listed below) has had to drop out due to institutional/budget matters.

Open Session on Pedagogy and Technology in the Art History Classroom
Chair: Marjorie Och, University of Mary Washington

Amy M. Mooney, Columbia College Chicago and Onur Öztürk, Columbia College Chicago, "An Introduction to Visual Culture in a Virtual Environment – The Collections Project"

Terry Halbert, Temple University, "Digital Storytelling: Using Smartphone Technology to Enrich Learning"

N.B. AHPT is looking for someone to chair and organize a session at SECAC 2015. Please send inquiries to Marjorie Och, moch@umw.edu.

• AHPT is sponsoring a session and business meeting at CAA, February 12, 2015, in NYC.

Session: February 12, 5:30 to 7:00

Business meeting: February 12, 12:30 to 2:00.

Attachment #7
SGCI Liaison Report- Scott Betz
Professor of Art + Visual Studies
Winston-Salem State University

SGC International Conference • Knoxville, Tennessee • March 18-21, 2015

Building on prior SGC conferences held in Knoxville in 1992 and 1995, the 2015 SGC International Printmaking Conference will include numerous exhibitions, 18 panel sessions, 9 INKubator sessions, more than 15 exchange portfolios, a mentoring program, a diverse product-publishers-program fair, the 2015-2018 SGCI Member Traveling Exhibition, 22 technical demonstrations, a full day of open portfolio sessions, and some unique special projects.

We are pleased to announce that Red Grooms, Ruth Weisberg, Walter Jule and Eun Lee will each be honored at the conference. We also will have keynote addresses by Sarah Suzuki, Associate Curator of Prints and Drawings at the MOMA, Thomas Kilpper from Germany and Hideki Kimura from Japan. To learn more, follow the link for "Featured Speakers and Awards."

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.

Attachment #8
Southeastern College Art Conference (SECAC)
CONFERENCE POLICIES
(Approved by Board of Directors, 1992, amended 1995, 1998, 1999, 2000, 2004, 2005, 2006, *pending* **2014)**

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.

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I. SECAC Conference Hosts

A. The annual conference of SECAC is hosted either by a member institution(s) or by SECAC itself. In either case, one or more member must be designated as the Conference Director. Invitations to host the annual SECAC conference (from an institution) or to serve as Conference Director (when there is no host institution) should be submitted to the Board of Directors no less than three years prior to the date of the conference to be hosted. An invitation should be a formal proposal. In the case of an invitation from an institution, the invitation must be 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 a representative 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 host 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 by the SECAC Board of Directors in the year prior to the meeting.

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. The Director of the annual meeting must review the budget in June of the year of the conference and if budget projections exceed the

figures approved by more than 15%, a revised budget must be submitted to the President and approved by the Executive Committee.

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.

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

5. 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.

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

1. 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.

2. Student members are subject to a reduced registration fee. Graduate and undergraduate student attendees and participants will be charged at a rate not to exceed one---half the Early, Regular, and On---site registration fees as is applicable.

3. Spouses or companions who are attending conference activities in a professional capacity must pay membership dues and registration fees. Attendance by non---participant spouses will be addressed on a case---by---case basis by the SECAC Conference Director, SECAC Administrator, and SECAC President.

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 must develop a conference structure with the intent that conference income will cover conference expenses.

C. 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.

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.

D. 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 indivdiual 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*.

E. 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 award all or part of the conference registration fee to selected individuals who have given significant service in planning the conference and to the host institution's leadership. These individuals are encouraged to become members of SECAC. The conference director should first seek volunteers from individuals who will pay dues and fees.

2. The Conference Director may waive conference registration fees in full or in part for undergraduate and high school students who wish to elect limited registration in order to attend sessions only, are not participants, 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.), and do not wish to receive SECAC mailings name tags, etc. for these students. These undergraduate and high school students may attend sessions without paying student membership dues. This limited registration for undergraduate and high school students will not be advertised in conference materials. It is the responsibility of the Conference Director to handle registration, name tags, etc. for these students.

3. 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 ½ the conference registration fee + $5.00. The Day Pass will not be advertised in SECAC materials and is not available to SECAC members. 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 and Participants

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

B. If there be any attendee or participant known to the Administrator who has not paid SECAC 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 Chair Responsibilities

A. Session chairs are responsible for informing participants on their sessions of SECAC policies as outlined in the *Guidelines for Session Chairs* 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 presentations in person. A participant with an emergency that will preclude participation in the conference should contact his or her session chair prior to the session whenever possible. 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. 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.

E. 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.

Attachment #9
SECAC Statement of Standards and Practices Concerning the Promotion, Tenure, and Retention of Graphic Design Faculty

If approved at the annual membership meeting in Sarasota, FL, October 2014, SECAC will adopt the following "Statement of Standards and Practices Concerning the Promotion, Tenure, and Retention of Graphic Design Faculty."
The Southeastern College Art Conference, SECAC, urges all institutions of higher learning to endorse and conform to these standards and practices.

Introduction
The purpose of these standards is to provide recommendations for those involved in Promotion and Tenure (P&T) processes of Graphic Design and Visual Communication Design Educators at U.S. Institutions of higher education.
These standards are intended to provide suggestions on relevant topics and issues related to the P&T process. However, implementation of specific policies and procedures should be at the discretion of each individual institution.

Statement Acknowledging the Mission of Institutions of Higher Learning
Given the diversity of institutional missions, SECAC recognizes that a variety of P&T models and processes exists. SECAC encourages all colleges and universities to consider the specific needs of Design Educators and to articulate policies and procedures regarding retention, promotion, and tenure that will provide fair and balanced evaluations of their contributions to the disciplines of design.

The Role of the Graphic Design Educator to Higher Learning
Graphic Design and Visual Communication Design programs can be found in a variety of Departments, Schools, and Colleges, such as Art, Fine Arts & Communication, Art & Design, Industrial & Graphic Design, Architecture & Design, Communications, Journalism, among others. Regardless of the academic setting, the teaching and research efforts of the Graphic Design Educator is typically practice-based and thus focused on preparing students for future roles in the profession.
The goals and outcomes of the Design Educator differ from those of other educators within a typical studio art discipline. Traditional exhibition, research, or publication models are not necessarily applicable to the teaching and research efforts of the Design Educator. Therefore, the criteria used for evaluating the results of the Design Educators' teaching and research efforts should be considered within this context.

General Evaluation Criteria for Graphic Design Faculty
Overview
While elements of fine arts, science, humanities, and social science models may be applicable, no one model is adequate or appropriate for design faculty. The discipline of graphic design is quite diverse in nature, and the wide range in creative, professional, and scholarly work in which faculty in design may engage should be acknowledged. Designers may be involved in the creation of professional work for clients, experimental work that includes venues of review closer to the studio arts, as well as traditional scholarly work in the form of articles, conference presentations, books, invited lectures, etc. A very significant part of graphic design is professional practice, and thus the work produced for clients, whether for pay or pro-bono, can constitute the bulk of a faculty member's creative

production. For such work, the selection of a designer by a client is in itself a competitive and highly selective process that includes considerations of quality and competence. Design faculty who engage in professional practice do so in a part-time capacity, and often within the constraints that their educational institution imposes on the amount of time they may dedicate to remunerated consulting activities. As such, securing a client in a proposal submission process places the designer in direct competition with larger design firms and agencies that can dedicate multiple designers and support personnel to the project. Consequently, when design faculty has his/her own design practice, the nature of his/her clients provides some indication of the quality of the work done, and should be considered analogous to having work accepted in a juried exhibition.

A common venue for peer review is in the form of juried competitions that result in the selected work appearing in publications (whether printed or in digital form) and sometimes (though rarely) exhibitions. These competitions are sponsored by reputable design organizations, design publications or publishing houses and are often published as annual issues for periodical publications or as books for publishing houses. A very select group of design organizations offers actual exhibitions that supplement the publication. When awards are offered, they indicate additional recognition of the significance of the award-winner's design(s). In such cases, each instance of publication, even if pertaining to the same work, shall be considered as a separate instance, and the quality of each venue or publication, its international, national or regional scope and competitiveness shall be articulated separately.

Often designers also have opportunities to publish on the topics of design, pedagogy, technology and other topics related to graphic design and the teaching of design. Critical essays, book or exhibition reviews, writing of textbooks, magazine/journal articles, chapters in design texts or collections of essays, are all recognized forms of publishing in the design area. In situations in which the publication may not include a peer-review process, the faculty member should articulate the importance and relevance of the publication and internal and external reviewers will provide additional qualitative evaluation. In addition, delivering papers or serving as a panelist at recognized design or academic conferences can be considered the equivalent of publication.

Practicing designers need to spend time researching new technology—especially computer technology and software. The extent to which this research impinges upon, or otherwise affects, the faculty member's output should be taken into account in any evaluation of his or her activity.

Invited lectures and presentations can be indicators of impact and visibility, and such activities should be weighed as they relate to the stature of sponsors and audience (university, association, publication); scope of presentation or participation (delivering a paper prepared in addition to visual work, portfolio presentation); and critical reviews.

Faculty concentrating their efforts in research scholarship would be expected to work in areas consistent with their academic preparation and teaching assignments. It is assumed that the candidate's output would make an original contribution to the body of knowledge about design or about design education (this category could include teaching innovation when done in ways that take a research perspective and yield results that can be extrapolated to the field.) Typical measures of performance by peers and forms of dissemination include grants and sponsored projects and unfunded research.

For faculty concentrating their efforts in experimental or non-client-oriented work, exhibitions and screenings of their work may be a main venue of peer review.

Specific Criteria

Taking into consideration this overview of evaluation within the discipline of graphic design, the Graphic Design Educator is committed to Teaching, Scholarship/Creative Work/Research (professional activity), and Service (academic/artistic). SECAC encourages institutions to develop appropriate means for Educators to document results of these efforts and for peers to review these accomplishments in P&T processes. Common standards for each criteria are listed below.

a. **Teaching** – Evidence of excellence in teaching should be demonstrated by Design Educators in P&T processes. Objectives often presented in this area include: Cultivation of a students' research skills, problem solving abilities, and visual literacy. Development of course syllabi, hand-outs, and presentation materials. Effectiveness of personal teaching methods that affect the results of student work and the development of courses, content, and methods. Assessment of and flexibility in personal teaching methods and course curriculum.

b. **Scholarship/Creative Work/Research** – Evidence of excellence in scholarship, creative work (including most professional practice activities), and/or research should be demonstrated by Design Educators in P&T processes. Objectives often presented in this area include: Development of art/design theory, scholarly inquiry and publication, professional design practice (project/client work), and creative peer-reviewed work for exhibition, publication, and/or competitions, among others. Acceptance into peer-reviewed exhibitions, competitions, or publications should be considered in relationship to the "acceptance rate" or "degree of difficulty" for each venue. And often, research is shared in presentations through publications, public lectures, conference papers, or exhibitions.

SECAC encourages institutions to recognize non-traditional means of dissemination of Scholarship/Creative Work/Research activities by Design Educators. Venues typical to other academic fields, such as print-based, peer-reviewed journals, have traditionally held limited opportunities for Design Educators. Emerging means of publication via electronic media should also be recognized as valid outlets for Scholarship/Creative Work/Research activities. Peer-reviewed acceptance procedures are preferred, but recognition of the publication venue and its reach to the field should also be considered.

c. **Service** – Evidence of excellence in service to the institution (university, school, & department committees), the larger community, and the profession should be demonstrated by Design Educators in P&T processes. Objectives often presented in this area include: Actively associated with community outreach efforts, institutional committee work, and service to student groups. Evidence of substantial involvement in Professional organizations or venues such as AIGA, UCDA, ICOGRADA, SIGD, Graphic Artists Guild, SEGD, SECAC, CAA, among others, may also be considered.

Relative importance of the above evaluation criteria: SECAC recognizes that institutions may weigh the relative importance of Teaching, Scholarship/Creative Work/Research, and Service in different methods as appropriate to their various missions. SECAC encourages institutions to make such expectations clear to Design Educators when academic positions are appointed.

Hiring Standards and Practices for Graphic Design Educators

Standards

Graphic Design Educators hired to teach graphic design and/or studio art classes should be qualified by earned degrees and/or commensurate professional experience.

SECAC encourages institutions to recognize the MFA (Master of Fine Arts) and/or equivalent degrees as the terminal degree qualification for U.S. Design Educators, especially in the case of current, full-time appointments. However, some Design Educators may possess graduate-level degrees that were conferred prior to the wider adoption of the MFA as the terminal degree, such as the MA (Master of Arts), or the MS (Master of Science).

Additionally, some Design Educators may not hold graduate-level degrees at all, but have many years of full-time teaching experience and peer-recognized professional practice. SECAC encourages institutions to recognize the contributions of current Design Educators regardless of degree held, and to provide flexibility on this matter in P&T processes, as appropriate.

In as much as the Master of Fine Arts is the highest professional degree in the field and thus, equivalent to the Ph.D., faculty hired to teach graphic design should be afforded the same opportunities for rank, tenure, tenure-track salary, and professional development as their colleagues hired with doctorates.

Finally, although a small number of Ph.D. programs in specialized areas of Design (History, Theory, Criticism, Research, etc.) do currently exist, it would be unreasonable for U.S. institutions to require any degree higher than the MFA or equivalent as a condition of appointment, or as a condition of P&T.

Practices

Institutions seeking to hire graphic design faculty shall follow prescribed professional practices in all searches. This includes (but is not limited to) a forthright position description and adherence to standards and expectations articulated in this and similar documents from agencies such as the College Art Association and the National Association of Schools of Art and Design.

Beyond the position description, a candidate may request and should be given detailed information regarding responsibilities and departmental policies relevant to tenure and promotion. Specifically, this information should include:

1. A thorough position description.
2. All institutional catalogue copy pertinent to the instruction expected of the potential faculty member.
3. A detailed list of responsibilities including: faculty work load, number of courses to be taught, contact hours required, student advising duties, supervision of graduate and special students, studio and classroom maintenance, technical support/maintenance, the range of committee expectations and extraneous activities such as gallery work, mentoring responsibilities, administrative duties, office hours, etc.
4. Availability of studio and office space for faculty.
5. Availability of research and professional development support through the department, college, institution, etc.
6. Copies of unit, departmental, and university governance documents, including description of procedures and standard for the awarding of promotion, tenure, and salary increments.

The Professional Environment

Class size, course loads, classroom supervision, and support duties should contribute to sound teaching practices and safe learning/working environments. We endorse CAA's recommendation for class size and studio courses taught by teaching graduate students.

The Work Environment

Graphic design faculty are to be provided with adequate space and facilities to offer the curriculum as articulated institutional catalogues and/or bulletins. Given the space and equipment considerations most graphic design curricula require, it is particularly important that appropriate, safe, and hospitable work places be guaranteed to faculty and their students. Curricula should not be offered for which adequate space does not exist or which lacks appropriate safeguards for the health and safety of its users.

Graphic design faculty are charged with the safety and well being of their students in work environments that are typically computer lab settings. It is expected that graphic design faculty and their institutions will cooperate in seeing that every possible precaution is taken to insure a healthy environment in these computer classrooms. If graphic design courses are taught in an art studio setting, adequate ventilation of work spaces (where known or potentially toxic chemicals are used), providing adequate lighting, insuring that safe and well maintained equipment is available, access to trained medical assistance, and easy access to thorough material safety data on all items are necessary.

Support Duties

Support duties assigned to faculty which contribute to the smooth and qualitative operation of the department, but are exceptionally time consuming (i.e., gallery work, supervision of visual resources, or studio maintenance of kilns, presses, computers, printers, and other technical equipment, etc.) warrant a reduced teaching load.

Expectations and Standards for Promotion, Tenure, and Retention

Teachers of graphic design with the recognized terminal degree, the Master of Fine Arts, are entitled to full faculty status and should be given the same regard and treatment for promotion as other faculty members. In order that every faculty member understands the requirements for tenure and promotion, the department or college should have a document readily available to the faculty and especially to potential faculty or candidates for positions, in which minimum standards and expectations for each level of advancement are clearly outlined. This information is often found in the college/university faculty handbook. So that faculty will not have to discern between multiple sets of expectations, guidelines should be written to coincide and agree with general standards mentioned in a Faculty Manual and be written with regard for their contractual implications.

This document should include:

1. A description of departmental mission or philosophy.
2. Expectations of the faculty member as teacher, including undergraduate and graduate student instruction, and advising duties.
3. Minimum research/creative activity and exhibition/presentation expectations.
4. Acknowledgement that research/creative activity and exhibition/presentation expectations should be as discipline-specific as possible, recognizing that digital media, time arts, collaborative projects, and new genre artwork might have different criteria than painting, sculpture, etc.
5. Expectations in the area of service to the university including such items as recruitment, fund raising, grantsmanship, alumni development, involvement in distance-learning, and committee work.
6. Minimum expectations in the area of community service if the school has expectations in this area.
7. Professional activities, including exhibition/presentation, participation on panels, presenting papers, jurying art competitions, conference attendance, and participation in professional arts

organizations at the local, regional, and national level.

8. A calendar of regularly scheduled conferences between the faculty member and appropriate administrators, to discuss faculty progress and issues related to promotion and tenure.

For each level of Promotion/Tenure, terms, such as “teaching,” “research,” “creative activities,” and “service” should be carefully defined, their relative weights stated, and expectations made explicit.

Appropriate Roles and Uses of External Evaluations (as defined by the AIGA DEC Statements on Promotion and Tenure of Design Educators)

SECAC recognizes that evaluators from outside of an institution provide an important role in the P&T process, but suggests that their roles be limited to assessment of Creative Work, Research and Scholarship activities only. As external evaluators are not exposed to the day-to-day teaching and service roles of an assessed Design Educator, it is not appropriate for institutions to expect evaluation of the quality of such activities.

As well, it is generally not appropriate for institutions to ask external evaluators to render opinions concerning the viability of a Design Educator for P&T, as such opinions are, by their nature, formed via partial information. External evaluators should be provided with any applicable P&T documentation that sets the context of how Creative Work, Research and Scholarship activities efforts are defined and valued by the institution.

SECAC suggests that external evaluators for P&T processes should be chosen from peer Design Educators of higher rank at comparable institutions. Therefore, Design Educators currently at the Assistant Professor level should be evaluated externally by Associate or Full Professors. Likewise, Associate Professors should be evaluated externally by Full Professors only. In some cases evaluators from professional practice may participate in P&T processes, but only if their academic credentials are equivalent to those of external Design Educators of the appropriate rank.

The number of external evaluators solicited will vary in different institutions, but AIGA DEC suggests that the range be from six to eight. Any less can be seen as not comprehensive, and any more may become a burden to other educators and institutions.

Compliance With Other Organization's Standards

SECAC strongly recommends that art departments/colleges of art be familiar with and/or comply with the current standards of AIGA, CAA, NASAD, and AAUP. Copies of current standards/guidelines of these organizations should be readily available to all faculty.

SECAC Ad Hoc Committee on Standards and Practices Concerning the Promotion, Tenure, and Retention of
Graphic Design Faculty

Standards completed by
***Dana Ezzell Gay**, Associate Professor of Graphic Design,* Meredith College
Diane Gibbs, *Associate Professor of Graphic Design,* University of South Alabama
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Last updated by Dana Ezzell Gay, September 13, 2014

Attachment 10
On-Going Discussion and Planning for
SECAC Online Exhibition Reviews
(Kristina Olson and Floyd Martin, September 2014)

Recommendation:
A session will be planned for the 2015 SECAC annual meeting to determine what interest there is among the membership to take on the work necessary to have online exhibition reviews. The session's purpose will be to identify individuals willing to work as editors and/or coordinators, to establish definite guidelines for submissions, and other technical issues. The aim is to be ready to accept submissions by February 1, 2016. Kristina Olson and Floyd Martin will be involved in planning this session and following up on any recommendations from it. The Board will be informed at the 2016 meeting of progress and any changes than might be recommended.

Commentary:
In 2013 the Board agreed that online exhibition reviews would be a good project for SECAC and voted on some general criteria (see below). An increased volume of reviews that are more timely would serve the 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*.

In the 2013 discussion, the main unresolved issue was identifying individuals who could serve as coordinators and/or editors. A likely structure of editorial review would be that a coordinator would receive draft reviews submitted by members, then each review would be passed along to one of several editors willing to edit reviews in their area of expertise and approve each review for posting.

Since the 2013 meeting no persons have stepped forward to oversee this project or parts of it. Having some focus on this project at an annual meeting session should help to clarify for the membership what needs to be done, and identify persons willing to take part.

"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." (Minutes of 2013 Board meeting)

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 and be current members of SECAC.

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.

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

Attachment #11
***Review* "Naming" Ad-hoc Committee**

The committee was made up of the outgoing and incoming editors of the SECAC *Review*, the book review and exhibitions review editors, former editors still active in SECAC, and the Executive Committee.
Scott Brown, Kevin Concannon, Robert Craig, Michael Duffy, Jason Guynes, Randy Mack, Floyd Martin, Beth Mulvaney, Debra Murphy, Kristina Olson, Rachel Stevens, Preston Thayer

An on-line discussion occurred during September 2014 to consider renaming the journal one of the following: *Ars, artis; Art and Inquiry; Art Inquiries*; or *Inquiries in Art*. These choices were based on the report made to the Board of Directors in October 2013 and the discussion that followed.

Email discussions showed no strong consensus, and other concerns were brought up.

These are four points that came out of the discussions:
1. Some feel strongly we need to retain a reference to the organization's name in the title, or a subtitle.
2. Some feel strongly a new name is in order.
3. Of the new name options, the one that has the most promise (and mild, if not overwhelming support) is *Art Inquiries*, perhaps with the subtitle *Journal of the Southeastern College Art Conference*, perhaps not. Some other names suggested are not as good, because they are a little unclear in meaning, or are very similar to the names of existing publications.
4. Everyone would like to see the journal carried by JSTOR, or if that is not possible, explore ways to have it in one or more additional databases (we are in EBSCO now).

Recommendation:
If we are going to do a name change, the time to do it is for the 2016 issue, when we will have a new volume number (5 years per volume). We can delay a final decision for a few months. A response from JSTOR may point us in one direction or another.

1. Rachel Stephens, Floyd Martin, and Rachel Frew will prepare a proposal to JSTOR. The response will guide the next step. JSTOR's response will be reported to the ad-hoc committee
2. The committee will re-consider the title *Art Inquiries*, and determine if a subtitle is appropriate or not. The committee may also decide to make no changes.
3. The committee will work as soon as possible after a response from JSTOR, so a final decision can be made no later than July 1, 2015.