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Image: 2013 Annual Conference attendees in the Professional Development Workshop area
FAIR-USE PROJECT

With the assistance of a start-up grant from the Samuel H. Kress Foundation and a four-year project grant from the Andrew W. Mellon Foundation, awarded in 2012, CAA began work on a project devoted to the subject of fair use. Issues and practices of fair use, including copyright law, third-party copyrighted material in the field of the visual arts, and other image-dependent disciplines are being addressed. Ultimately, CAA will publish an issues report and a code of best practices, titled, respectively, *Fair Use Issues Report* and *Code of Best Practices for Fair Use in the Creation and Curation of Artworks and Scholarly Publishing in the Visual Arts*.

CAA has also been staying abreast of requests for information from the US Copyright Office. The Board of Directors considered filing comments with respect to a proposed artist’s resale royalty, but, after careful study, decided not to file at that time. CAA does, however, intend to file response comments following the filing of initial comments regarding a recent call by the Copyright Office for information on the subject of orphan works. This topic has important intersections with CAA’s research into the question of the fair use of copyrighted materials by artists, scholars, and curators.
PUBLICATION PROJECTS

Another major initiative in 2012 was a thorough analysis of the financial structure and distribution of CAA’s publications—*The Art Bulletin*, *Art Journal*, and *caa.reviews*—conducted by Raym Crow of Chain Bridge Group. The analysis will enable the association to transition to multimedia, online journals in 2014.

The A. W. Mellon Foundation’s recognition of the costs and challenges facing scholars today resulted in a second grant from the foundation: the Meiss/Mellon Author’s Book Award will offer subventions to emerging scholars who are publishing monographs in art history and visual studies.

The Alliance for Networking Visual Culture awarded CAA a grant to produce two projects using the Scalar platform as part of the 100th anniversary of *The Art Bulletin* and 15th anniversary of *caa.reviews*: (1) an online, interactive exploration of the history of *The Art Bulletin* as a means for considering the journal’s digital future; and (2) a *caa.reviews* project that examines an exhibition, *Bernini: Sculpting in Clay*, and includes a video walk-through, videos on Bernini’s technique and his interventions in the city of Rome, critical reviews by a scholar and an artist, a bibliographic section with links to related books on *caa.reviews*, and interviews (text and audio) with the exhibition’s curators.
INTERNATIONAL TRAVEL GRANT PROGRAM

The Getty Foundation awarded a grant to CAA for its International Travel Grant Program that provides funding to twenty art historians, museum curators, and artists who teach art history to attend the CAA Annual Conference. The grant covers travel expenses, hotel accommodations, per diems, conference registrations, and one-year CAA memberships. In 2013, CAA held preconference meetings for grant recipients to present and discuss their common professional interests and issues.

The goal of the program is to increase international participation in CAA and to diversify the organization's membership. Presently, seventy-seven countries are represented. CAA familiarized international participants with the submission process for conference sessions and expanded their professional network in the visual arts. As they did last year, members of CAA’s International Committee and the National Committee for the History of Art hosted the participants. Fifty-four different countries were represented at CAA’s Annual Conference in 2013.
OTHER STRATEGIC-PLANNING INITIATIVES

In 2012 the board voted to establish a Task Force on the Strategic Plan for 2015–2020. The task force began developing the framework for the new plan at the February 2013 meeting and will continue to report regularly to the board. A member survey will be developed, and feedback will be sought at the annual meeting in February 2014.

The current and ongoing strategic plan for 2010–2015 has guided the association and has led to major accomplishments and new initiatives, including:

1. Utilization of **new technologies**:
   - Wi-Fi throughout annual conference sites
   - New annual conference management system to manage session submissions
   - Upgraded administrative management system, netFORUM
   - Upgraded accounting system, Financial Edge
   - Investigation of social-networking systems for members

Images: 2013 Annual Conference attendees use free Wi-Fi
OTHER STRATEGIC-PLANNING INITIATIVES
(continued)

2. Online and print-on-demand of CAA’s directories of graduate programs in the arts: Graduate Programs in Arts Administration, Graduate Programs in Art Education, Graduate Programs in Studio Art and Design, Graduate Programs in History of Art and Architecture, Graduate Programs in Curatorial and Museum Studies, and Graduate Programs in Film Production
OTHER STRATEGIC-PLANNING INITIATIVES
(continued)

3. CAA increased international membership and conference participation through the International Travel Grant Program, funded by the Getty Foundation. This program brought twenty art historians and artists who teach art history at universities in eighteen countries to the 2013 Annual Conference in New York.

4. The Task Force on Annual Conference Technology presented its recommendations to the board to extend the reach of the conference through streaming via Skype and providing free internet access at the event.

5. The following Standards and Guidelines were reviewed and updated by the Professional Practices Committee:
   - Artist Résumé (2012)
   - Standards for Professional Placement (2012)
OTHER STRATEGIC-PLANNING INITIATIVES

(continued)

6. Other:
   • Celebrated CAA’s one hundredth anniversary with programs and events in New York and Los Angeles
   • Biweekly, online, aggregated news briefs (CAA News)
   • Restoration of the CAA Member Directory
   • Increased advocacy of national and international issues of importance to members and the visual-arts field
   • Greater outreach to international members and global arts communities
   • Electronic extensions of the Annual Conference, such as blogging, video-conferencing, and creation of additional podcasts on professional-development skills
   • New graphic identity for CAA’s Centennial year and beyond
   • Strengthened relationships with the National Committee for the History of Art (NCHA) and the International Committee on the History of Art (CIHA)
   • Regular surveys to determine member needs, perceptions, and preferences
   • Greater collaboration with CAA’s affiliated societies
MEMBERSHIP, MARKETING, AND DEVELOPMENT

CAA’s membership showed a slight dip in 2012. Member feedback indicates that this decrease may be attributed to lower attendance at the Annual Conference venue in Los Angeles. There was a targeted effort to reach out to students again this year, which resulted in increased numbers of student members.

CAA staff is working closely on the final phase of a new membership plan that will coincide with the transition to online journals and result in a restructured, benefits-based membership program.

Image: A conversation in the Student and Emerging Professionals Lounge at the 101st Annual Conference in New York
SELECTED GRANTS RECEIVED IN FY13:

- Andrew W. Mellon Foundation (fair-use project, four years)
- Getty Foundation (CAA International Travel Grant Program)
- Andrew W. Mellon Foundation (Meiss Publication Fund addition)
- Wyeth Foundation for American Art (publishing grants)
- Andy Warhol Foundation for the Visual Arts (production costs of Art Journal)
- Samuel H. Kress Foundation (fair-use project)
- National Endowment for the Arts (ARTspace in New York)
- Emily Hall Tremaine Foundation (National Professional-Development Workshops for Artists)
- Alliance for Networking Visual Culture (Scalar project)
- David L. Klein Jr. Foundation (general support)
- McVicker and Higginbotham (corporate support for the Annual Conference)
CAA NEWS

This year was the second full year in which CAA News was distributed as a weekly email. The following statistics measure calendar year 2012:

- In June 2013, CAA News was sent to 19,512 subscribers
- 5,000–6,000 subscribers are opening the email newsletter each week, and 1,500–3,000 are clicking at least one link
- The first two articles in each newsletter have a high click rate; readers are also finding and clicking through to articles deep into the email

WEBSITE

CAA’s main website, www.collegeart.org, serves as the primary hub for information about the association. The following statistics measure calendar year 2012:

- 1,205,890 visitors came to the website in 2012, with 647,055 being unique visitors, compared to 1,092,330 and 657,185 in 2011, respectively
- The number of pages viewed increased significantly: 4,024,917 in 2012 over 2,709,297 in 2011. Readers averaged 3.34 pages per visit in 2012
- The homepage received 731,207 page views in 2012
- Sixteen of the top twenty-five pages read were in Opportunities: 167,357 on the main page, 11,000–86,000 each for the others
- Other CAA pages demonstrating strong demand (11,000–25,000 page views each) have remained level for several years: Careers; The Art Bulletin; Standards and Guidelines (especially the pages for Artists’ Résumés and CVs); Fellowships; Directories; and Membership

SOCIAL NETWORKS

CAA’s social networks—Facebook and Twitter—continue to grow and to reach thousands of members and nonmembers alike.

- The CAA Facebook page (Facebook.com/collegeartassociation) has 2,960 followers and is growing steadily
- Followers of the CAA Twitter account (@collegeart) number at 9,760, which is 58 percent higher than a year ago (6,155). The account had 2,900 followers in 2011 and 1,500 followers in 2010
ANNUAL CONFERENCE

The 101st Annual Conference was held in New York, February 13–16, 2013, and included over two hundred sessions, workshops, special events, receptions, and business meetings over the course of four days. Convocation featured the presentation of the CAA Awards for Distinction and a keynote address by Robert E. Storr of Yale University. The CAA opening reception following Convocation was held at the Solomon R. Guggenheim Museum.

Images (clockwise from upper-left): Performers at the 2013 Annual Conference reception at the Guggenheim; CAA President Anne Goodyear introducing Buzz Spector, winner of the 2013 Distinguished Teaching of Art Award; Robert Storr delivering the keynote address during Convocation at the 2013 Annual Conference; Guests at the 2013 conference reception
ANNUAL CONFERENCE
(continued)

Wen C. Fong, professor emeritus of Princeton University, was honored at the Distinguished Scholar Session, and the artists Mira Schor and Janine Antoni were featured at the Annual Artists’ Interviews.
ANNUAL CONFERENCE
(continued)

The Annual Members’ Business Meeting was followed by a reception honoring the one hundredth anniversary of The Art Bulletin and the fifteenth anniversary of caa.reviews.

Image: CAA Executive Director and Chief Executive Officer Linda Downs (l) and CAA President Anne Goodyear (r) salute CAA members at the Annual Members’ Business Meeting at the 2013 Annual Conference
ANNUAL CONFERENCE
(continued)

The 2013 Book and Trade Fair included 120 exhibitors. This year there were five exhibitor sponsors: ARTstor, the Institute for Doctoral Studies in the Visual Arts, Intellect Press, Prestel Publications, and Tutku Tours. The fair attracted international exhibitors from Belgium, Canada, Hong Kong, Mexico, the Netherlands, Poland, the United Kingdom, Russia, Turkey, and Ukraine.

Images: The 2013 Book and Trade Fair
ANNUAL CONFERENCE
(continued)

The conference was preceded by CAA’s first THATCamp (The Humanities and Technology Camp), a preconference event held offsite that focused on issues and projects in the digital humanities. The event took the form of an “unconference,” with content of its various meetings evolving through the direct participation of the attendees rather than being determined in advance. CAA representatives were in attendance, and the event was also the subject of a session at the main conference.

Images (from top to bottom): Guests and presenters at THATCamp
PROFESSIONAL-DEVELOPMENT

The National Professional-Development Workshops for Artists program concluded at year’s end, after six years of successful programming. Funded by the Emily Hall Tremaine Foundation, the series of one and two-day workshops, presented in regions throughout the United States, provided important business and planning skills to assist artists in the development of their careers. Some 1,400 artists participated in this program, which ran from 2007 to 2012. At the same time, eleven podcasts on professional-development subjects were produced; subjects included the job search, networking among peers, cultivating relationships with art galleries, strategic planning, and marketing. CAA is seeking new funding to continue the program.

Seven professional-development fellowships were awarded in 2013: two in art history and five in the visual arts. Four honorable mentions were also selected. Awardees each received unrestricted grants of $5,000 to help further their careers.
FINANCE

CAA ended its fiscal year 2012 (July 1, 2011–June 30, 2012) with an operating surplus. This surplus was due principally to an increase of job listings in the Online Career Center. As of June 30, 2012, there were 13,199 members: 11,397 individuals, 1,750 institutions, and 52 affiliates. The fair market value of CAA's investment portfolio increased to $8,302,386 on June 30, 2012, up from $8,177,250 on June 30, 2011. During the fiscal period July 1, 2011–June 30, 2012, the total return on CAA's investment portfolio was 3.4 percent. (The benchmark, a 50/50 blend of the S&P 500 index and the Barclays Capital Government/Credit Intermediate Bond Index, was 5.9 percent over the same period.) CAA's portfolio is invested in equities, bonds, and fixed income securities. A balanced budget for fiscal year 2013 was approved at the May 2012 board meeting.

CAA's audited financial statements for fiscal year 2012 are available as a PDF.