Participants of CAA's 2014 THATCamp, a digital art history unconference that took place February 10 – 11, 2014.
From the CAA President

The College Art Association has a strong and dedicated commitment to the advancement of the academic visual arts. Through its journals, standards and guidelines, resources on employment, advocacy, and its forum for exchange of creative and scholarly research at the annual conference, CAA supports and enhances the community in the visual arts. It does so through the dedicated work of the Board of Directors, Editorial Boards, Publications Committee, awards juries, twenty-three standing committees, and the work of the CAA Affiliated Societies. This Annual Report presents a summary of an enormously productive year that included major projects such as the co-publishing agreement with Taylor & Francis that brought the journals online for the first time, the ongoing Fair Use Initiative and the restructuring of individual membership to better accommodate part-time faculty and independent art historians and artists.

This annual report reflects some of the highlights of the year beginning July 1, 2013 – June 30, 2014.

As CAA begins its 103rd year we look forward to implementing many of the goals in the new strategic plan and addressing the critical concerns of members and the visual arts field at large.

DeWitt Godfrey
CAA President
Professor, Art and Art History Department, Colgate University
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All photographs by Bradley Marks.
Jessica Stockholder, keynote speaker for CAA’s 102nd Annual Conference in Chicago.
CAA JOURNALS ONLINE

In November 2013, CAA and Taylor & Francis Group announced a new publishing partnership that began on January 1, 2014. Taylor & Francis is now publishing and distributing CAA's two highly regarded journals, *The Art Bulletin* and *Art Journal*, under Taylor & Francis' Routledge imprint, as well as providing an open-access digital platform for CAA's reviews journal, *caa. reviews*.
CAA JOURNALS ONLINE (continued)

The partnership helps bring CAA’s journals to the attention of a wider international audience through Routledge’s state-of-the-art online publishing platforms and innovative marketing strategies. The Routledge visual-arts program encompasses contemporary art, design, photography, regional art, and visual culture and includes leading titles in the field such as *Visual Resources*, *Photographies*, and *Public Art Dialogue*. *The Art Bulletin*, *Art Journal*, and *caa. reviews* are indispensable additions to Routledge’s prestigious list of more than 130 arts and humanities titles. As an additional benefit to individual CAA members, Taylor & Francis is providing complimentary access to three of their publications through the online CAA portal—presently, these include: *Word and Image*, *Digital Creativity*, and *Public Art Dialogue*.

Image: CAA celebrated its co-publishing partnership with Routledge, Taylor & Francis, with a reception and champagne toast at the CAA booth at the 2014 Book and Trade Fair.
FAIR-USE INITIATIVE

In January 2014, CAA published Copyright, Permissions and Fair Use among Visual Artists and the Academic and Museum Visual Arts Communities: An Issues Report. The report, endorsed by CAA’s Board of Directors and written by Patricia Aufderheide and Peter Jaszi, professors of communications and law, respectively, at American University and graduate fellows Bryan Bello and Tijana Milosevic, was made available on CAA’s website and distributed in printed form at the 2014 Annual Conference in Chicago. Aufderheide and Jaszi are the project’s lead researchers and two of its principal investigators. Their report summarizes one hundred interviews with art historians, artists, museum curators, editors, and publishers, describing issues related to the use of third-party images in creative and scholarly work. The research was further informed by a CAA membership survey on fair use and a review of relevant literature and legal precedents.

The Issues Report reveals a situation in which uncertainty about copyright law and the availability of fair use, particularly in the digital era, has made many practitioners risk-averse, too often abandoning or distorting projects due to real or perceived challenges in using copyrighted materials. The report was reviewed by the project’s principal investigators, project advisors, members of the CAA Task Force on Fair Use, the CAA Committee on Intellectual Property, and a Community Practices Advisory Committee. A full list of the individuals from these groups appears as an appendix in the report.
By identifying key concerns, the Issues Report makes an important contribution toward addressing questions related to the use of copyrighted materials and the understanding of fair use principles. It represents an important step in CAA’s work to develop and disseminate a Code of Best Practices for Fair Use in the Creation and Curation of Artworks and Scholarly Publishing in the Visual Arts. CAA hosted small group discussions in five cities (Chicago, Dallas, Los Angeles, New York and Washington, DC) among visual-arts professionals, guided by Aufderheide and Jaszi, to identify areas of consensus in how fair use can be employed. These deliberations will undergird the development of a code of best practices, which will be reviewed by the project’s principal investigators, project advisors, and members of the CAA Task Force on Fair Use, the CAA Committee on Intellectual Property, and a Legal Advisory Committee. Once finalized, the code will be presented to the CAA Board of Directors for approval and widely disseminated.

CAA’s fair-use project is supported by a major grant from the Andrew W. Mellon Foundation. It also received generous preliminary funding from the Samuel H. Kress Foundation.
CAA-GETTY INTERNATIONAL PROGRAM

Now in its third year, the CAA-Getty International Program, funded by a generous grant from the Getty Foundation, aims to bring a more diverse and global perspective to the study of art history by generating international scholarly exchange. Over time, the program will build CAA’s international membership and strengthen its connections to an increasingly global art community. The grant recipients were selected by a jury of CAA members from over one hundred applicants based on the following criteria: all had to be art-history professors, artists who teach art history, or museum curators with advanced degrees in art or art history; they had to be from countries not well represented in CAA’s membership; and they had to demonstrate that attending the conference would significantly support or strengthen their work.

The grantees for 2014 were: Katerina Gadjeva (Bulgaria), Freeborn Odiboh (Nigeria), Susana S. Martins (Portugal), Kanwal Khalid (Pakistan), Magdalena Nowak (Poland), Adriana Oprea (Romania), Cezar Bartholomeu (Brazil), Daria Kostina (Russia), Eddie Butindo-Mbaalya (Uganda), Lilianne Lugo Herrera (Cuba), Laris Borić (Croatia), Josefina de la Maza Chevesich (Chile), Fernando Martinez Nespral (Argentina), Portia Malatjie (South Africa), Mahmuda Khnam (Bangladesh), Rael Artel (Estonia), Ahmed Wahby (Egypt), Hugues Heumen Tchana (Cameroon), Heba Nayel Barakat Hassanein (Malaysia), and Eric Appau Asante (Ghana). For some recipients, this visit was their first to the United States; for all, it was their first trip to Chicago and to a CAA Annual Conference.
With additional support from the National Committee for the History of Art (NCHA), a group of CAA members—including members of the CAA Board of Directors and the International Committee and representatives from NCHA—took part in the visitors’ activities throughout the conference week, serving as hosts and/or participants in a preconference session about international topics in art history. This year, graduate students from Chicago-area universities also participated, assisting the grant recipients in visiting museums and galleries around town. Through informal conversations, excursions, and meals, these CAA members introduced grantees to colleagues in their fields and advised them about conference activities. In addition, the grantees exchanged information about the practice of art history in their countries with each other. For many, the week’s activities marked the beginning of new friendships and scholarly collaborations, to be continued in various countries around the world and at future CAA conferences.

CAA’s International Committee remained centrally involved in planning this year’s grant program.
2014 ANNUAL CONFERENCE

CAA hosted its 102nd Annual Conference from February 12 to 15, 2014, at the Hilton Chicago in Chicago, Illinois. This year’s program included four days of presentations and panel discussions on art history and visual culture, career services for professionals at all stages of their careers, a Book and Trade Fair, and a host of special events throughout the region. Preceding the Annual Conference was CAA’s second THATCamp, an “unconference” on digital art history that took place at Columbia College Chicago.

Attendance
Over 4,000 people from throughout the United States and abroad—including artists, art historians, students, educators, curators, critics, collectors, and museum staff—attended the conference. Visual-arts professionals from over 43 countries were represented at the conference.
2014 ANNUAL CONFERENCE (continued)

Sessions
Conference sessions featured presentations by artists, scholars, graduate students, and curators who addressed a range of topics in art history and the visual arts. In total, the conference offered over 200 sessions, developed by CAA members, affiliated societies, and committees. Approximately 800 individuals presented their work.

Career Services
Career Services included four days of mentoring and portfolio-review sessions, professional-development workshops, and job interviews with colleges, universities, and other art institutions. Approximately 240 interviewees and 47 mentors participated in Career Services. During the week of the Annual Conference, there were 165 active jobs posted on the Online Career Center, and 56 employers participating onsite.
2014 ANNUAL CONFERENCE (continued)

Book and Trade Fair
This year’s Book and Trade Fair presented 108 exhibitors—including participants from the United States, the United Kingdom, the Netherlands, Belgium, Mexico, and Germany—that displayed new publications, materials for artists, digital resources, and other innovative products of interest to artists, scholars, and arts enthusiasts. The Book and Trade Fair also featured book signings, lectures, and demonstrations, as well as three exhibitor-sponsored program sessions on art materials and publishing.
ARTspace
ARTspace, a “conference within the conference” tailored to the needs and interests of practicing artists, presented programming that was free and open to the public, including this year’s Annual Distinguished Artist Interview with Kay Rosen. Over three hundred people attended this lively event. ARTspace also featured four days of panel discussions devoted to visual-arts practice, opportunities for professional development, and screenings of film and video.

Image: Kay Rosen, CAA’s 2014 Distinguished Artist.

ARTexchange, an open-portfolio event in which CAA artist members displayed drawings, prints, photographs, small paintings, and works on laptop computers, took place on Friday, February 14. Nearly 40 artists participated in ARTexchange this past year.

Images: ARTexchange at the 2014 Annual Conference.
2014 ANNUAL CONFERENCE (continued)

ARTspace (continued)
The Media Lounge, a space for innovative new-media programming in conjunction with ARTspace, presented the UncommonCommons project. UncommonCommons was an incubator for skills and knowledge-sharing that responded to the themes of the commons and “commoning.” The project included a series of workshops, film and video screenings, public discussions, and provocations by a range of international artists, filmmakers, activists, art critics, curators, educators, lawyers, and ethnographers.

Programmed by CAA’s Services to Artists Committee, ARTspace was made possible in part by a generous grant from the National Endowment for the Arts.

Distinguished Scholar Session
Wanda M. Corn, professor emerita of art history at Stanford University, was CAA’s 2014 Distinguished Scholar. Corn was honored during a special session, sponsored by the Terra Foundation for American Art. Gwendolyn DuBois Shaw of the University of Pennsylvania chaired the session and five additional participants—Lanier Graham, Cécile Whiting, Richard Meyer, Ellen Wiley Todd, and Tirza Latimer—joined Shaw in exploring and celebrating Corn’s many contributions to American art.

Image: Wanda Corn, CAA’s 2014 Distinguished Scholar.
Convocation and Awards
More than 400 people attended CAA's Convocation and presentation of the annual Awards for Distinction, which honor the outstanding achievements and accomplishments of individual artists, art historians, authors, conservators, curators, and critics whose efforts transcend their individual disciplines and contribute to the profession as a whole and to the world at large. Jessica Stockholder of the University of Chicago delivered the keynote address.

The recipients of the 2014 Awards for Distinction:

Yvonne Rainer, Distinguished Artist Award for Lifetime Achievement
Kay Rosen, Artist Award for Distinguished Body of Work
John Berger, Distinguished Lifetime Achievement Award for Writing on Art
T. J. Demos, Frank Jewett Mather Award
Lorraine O’Grady, Distinguished Feminist Award
Yukio Lippit, Charles Rufus Morey Book Award
Jeff L. Rosenheim, Alfred H. Barr Jr. Award
Peter C. Sturman and Susan S. Tai, Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions
Reni Gower, Distinguished Teaching of Art Award
Margaretta M. Lovell and W. J. T. Mitchell, Distinguished Teaching of Art History Award
Glenn Wharton, CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation
Sascha Scott, Arthur Kingsley Porter Prize
Jeanne Dunning, Art Journal Award

Save the Date
CAA’s 103rd Annual Conference will be held in New York City, February 11–14, 2015.
CAA's new *Strategic Plan 2015–2020*, to begin in July 2015, was approved by the Board of Directors at its May 4, 2014, meeting. The plan is the result of over twelve months of work by the Task Force on the Strategic Plan 2015–2020, chaired by Anne Collins Goodyear, past CAA president, and comprised of members of CAA’s board, committees, and staff, as well as other stakeholders in the visual arts. Results from a comprehensive survey of members about new opportunities and the future direction of the association, as well as one-on-one interviews with twenty-one colleagues, introduced and refined key issues. In addition, CAA’s Professional Interests, Practices, and Standards Committees and affiliated societies were consulted. A planning retreat was held at the Sterling and Francine Clark Art Institute for board members, Clark fellows, and CAA executive staff. Finally, CAA members had a chance to see and comment on a draft version of the plan during the Annual Members’ Business Meeting at the 2014 Annual Conference in Chicago. This plan reflects the thoughts and ideas of virtually every corner of CAA’s constituency and can be viewed in detail at: www.collegeart.org/pdf/Strategic-Plan-2015-2020.pdf.
PROFESSIONAL-DEVELOPMENT FELLOWSHIPS

Seven professional-development fellowships were awarded in 2014: two in art history and five in the visual arts. Five honorable mentions were also selected. Awardees each received unrestricted grants of $5,000 to help further their careers. The recipients of the 2014 Professional-Development Fellowships:

Professional-Development Fellowships in the Visual Arts:
- Roberta Gentry, University at Albany, State University of New York
- Jaime Knight, University of Iowa
- Liss LaFleur, Emerson College
- Patrick Segura, School of the Art Institute of Chicago
- Valentina Vella, Columbia College Chicago

Professional-Development Fellowships in Art History:
- Maggie M. Cao, Harvard University
- Michelle Maydanchik, University of Chicago

Honorable Mentions in the Visual Arts:
- Ann Bartges, University of Michigan, Ann Arbor
- Rachael Lynn Davis, Colorado State University
- Michelle Young Lee, New York University

Honorable Mentions in Art History
- Lacey Baradel, University of Pennsylvania
- Karlyn Griffith, Florida State University

Images (clockwise from upper left): 2014 Professional-Development Fellowship-winners Liss LaFleur; Maggie Cao; Valentina Vella; Patrick Segura; Roberta Gentry; and Michelle Maydanchik. Awardee Jamie Knight did not supply a portrait.
CAA News, www.collegeart.org, Social Media

CAA News
Since September 2010, CAA News has been distributed as a weekly email. The following statistics measure calendar year 2013:

- CAA News was sent to a record-high 20,668 email addresses on December 25, 2013
- Between 8,000 and 9,300 recipients are opening the email newsletter each week, and up to 4,300 are clicking at least one link

www.collegeart.org
CAA’s main website, www.collegeart.org, serves as the primary hub for information about the association. The following statistics measure calendar year 2013:

- 1,335,379 visitors
- 461,706 were return visitors; 873,673 visited only once
- 5,282,136 page views
- 213 posts in the News section
- All past issues of CAA News (since 1976) were posted as PDFs
- CAA’s first annual report in many years was created and posted on the website
- New section on resources for contingent faculty was created

Image: CAA’s Emmanuel Lemakis and Lauren Stark hosted a pre-conference Google Hangout to answer participant’s questions. Paul Jaskot, Laurel Peterson, Jacqueline Francis, and Brian Bishop participated.
CAA NEWS, WWW.COLLEGEART.ORG, SOCIAL MEDIA (continued)

Social Media
CAA’s social networks continue to grow and reach thousands of members and nonmembers alike. This year CAA added a YouTube channel, Google+ page, and LinkedIn account.

- 3,563 likes on Facebook
- 10,690 followers on Twitter
- CAA’s YouTube channel was created, which posted the Annual Artists’ Interviews from the 2013 Annual Conference. To date there have been over 5,830 views from over 90 countries. Video from a number of sessions and events filmed at the 2014 Annual Conference in Chicago will be posted on the site later in 2014
- A Google+ page was created to host Google Hangouts On Air, interactive video chats covering topics such as publication grant opportunities and the Annual Conference. All Hangouts are archived on YouTube as a free, public resource

Image: Tweet by Tyler Green, Modern Art Notes.

Image: Video of 2013 Distinguished Artist Janine Antoni interviewed by Klaus Ottmann.
CAA’S NEW MEMBERSHIP PROGRAM

On February 14, 2014, CAA members voted to approve an amendment to the organization’s By-laws that permitted the Board of Directors to streamline the current categories of membership and develop a new structure based on benefits rather than income. The amendment also provides for flexibility in enabling CAA to make further changes to the membership structure as may be necessary in the future. The amendment grew from a detailed analysis of CAA’s then-current membership structure and reflects the results of member surveys evaluating the most highly valued aspects of membership as well as members’ needs.

In April 2014, after years of extensive research and an analysis of member feedback, CAA unveiled its restructured membership program and introduced exciting new benefits that include: online access to The Art Bulletin and Art Journal; online access to three additional art journals in the Taylor & Francis collection; and access to JPASS, JSTOR’s expansive selection of more than 1,500 journals, at a 50 percent discount.

As part of this restructuring, CAA included a new Part-Time Faculty and Independent Professional category among its discounted memberships. The creation of this new category is part of CAA’s response to changing conditions in the workplace for many professionals in the visual arts. CAA is committed to supporting part-time, non-tenure-track faculty, independent professionals such as unaffiliated artists, scholars, designers, and the like, and those in transition, all of whom have little or no institutional support.

Image: CAA’s Board of Directors at the 102nd Annual Conference in Chicago.
GRANTS RECEIVED IN FISCAL YEAR 2014:

- Andrew W. Mellon Foundation (fair-use project, four years)
- J. Paul Getty Foundation (CAA-Getty International Program)
- Andrew W. Mellon Foundation (Millard Meiss Publication Fund addition)
- Wyeth Foundation for American Art (publishing grants)
- Andy Warhol Foundation for the Visual Arts (production costs for Art Journal)
- Samuel H. Kress Foundation (fair-use project)
- Samuel H. Kress Foundation (THATCamp 2014)
- National Endowment for the Arts (ARTspace in Chicago)
- David L. Klein Jr. Foundation (general support)
- Terra Foundation for American Art (Distinguished Scholar Session in Chicago)
- Mary Douglas Edwards Charitable Foundation (Women's Conference Travel Grant)
- National Committee for the History of Art (CAA-Getty International Program grant-recipient support)

FINANCE

CAA ended its fiscal year 2014 (July 1–June 30, 2014) with an operating surplus. This surplus was due principally to an increase in job listings in the Online Career Center. As of June 30, 2014, there were 11,741 members: 10,098 individuals, 1,566 institutions, and 77 affiliates. The fair market value of CAA's investment portfolio increased to $9,761,356 on June 30, 2014, up from $8,813,169 on June 30, 2013. During the fiscal period July 1, 2013–June 30, 2014, CAA's portfolio was invested in equities, bonds, and fixed income securities. A balanced budget for fiscal year 2015 was approved at the May 2014 board meeting.